A man with glasses, wearing a dark blazer over a dark t-shirt and light-colored trousers, stands on a modern, light-colored stone staircase. He is leaning against a dark vertical post on the left. The background shows a dark wall with a grid pattern.

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king of
mount adams

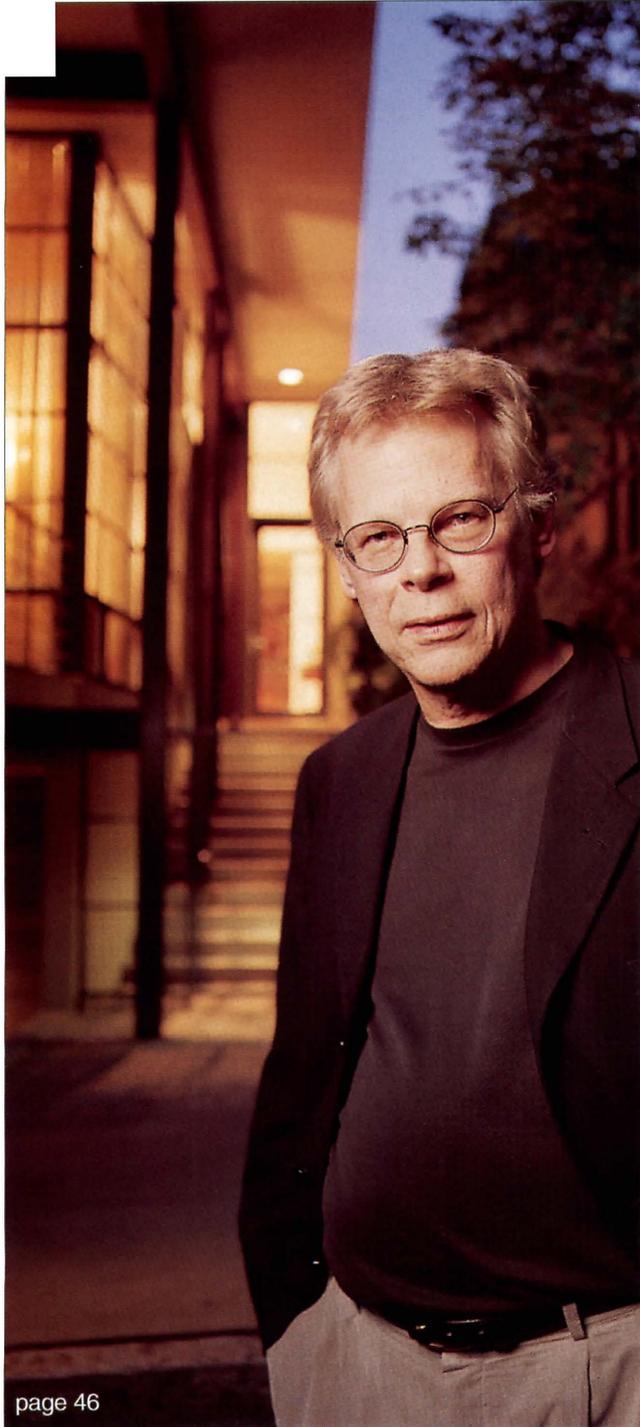
cincinnati architect
john senhauser
turned a handful of
homely row houses
into a modern mecca

second chance / patterns for living /
is your price right? / fuller's dome home /
free range hoods / axelrod's grind

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John Senhauser, struggling to stay Modern in Cincinnati. Cover and above photographed by Jim Callaway/SABA.

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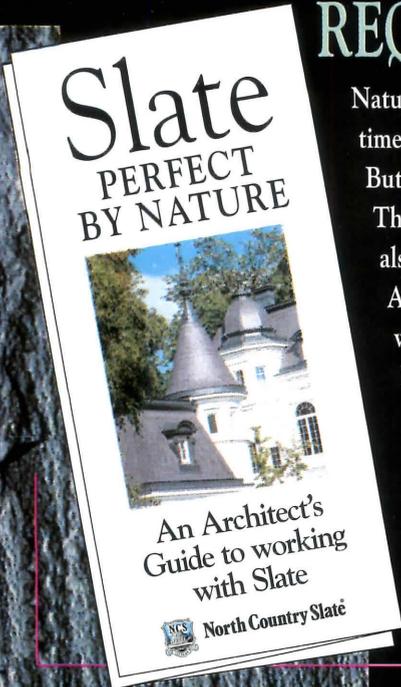
Whether renovating an old house or designing a new one, Philadelphia architect Reed Axelrod aims to push the envelope.

call for entries

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2002

Turn to page 84 for information on how to enter *residential architect's* third annual design awards.

TO AN ARCHITECT, IT'S REQUIRED READING.

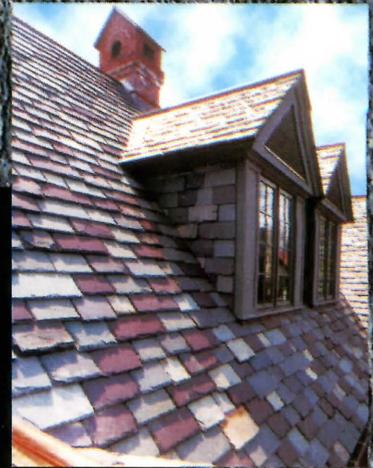


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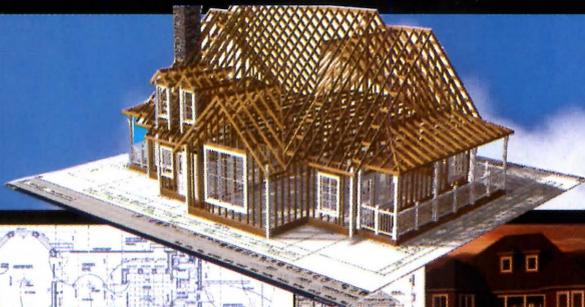
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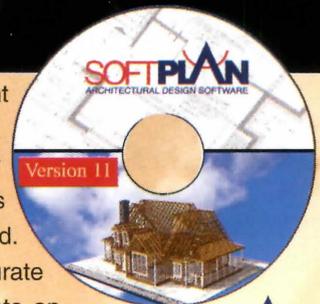


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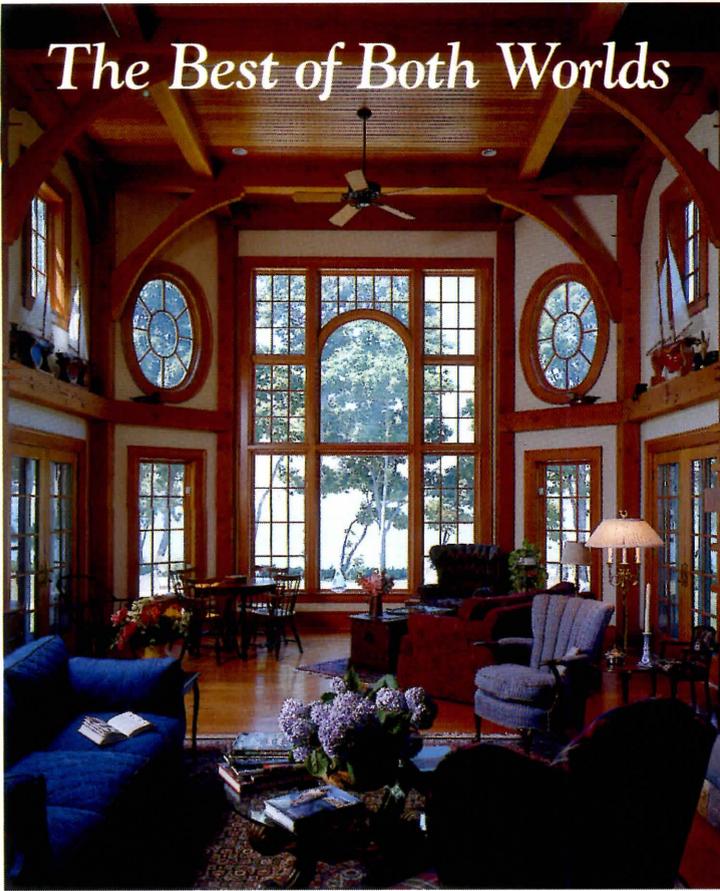
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He's well-versed in the aesthetics of ancient Rome. He calls his architecture "classicism with a twist." And he's a firm believer in Corian® solid surfaces and Zodiaq® quartz surfaces. Meet Peter Pennoyer, a timeless architect for our time.

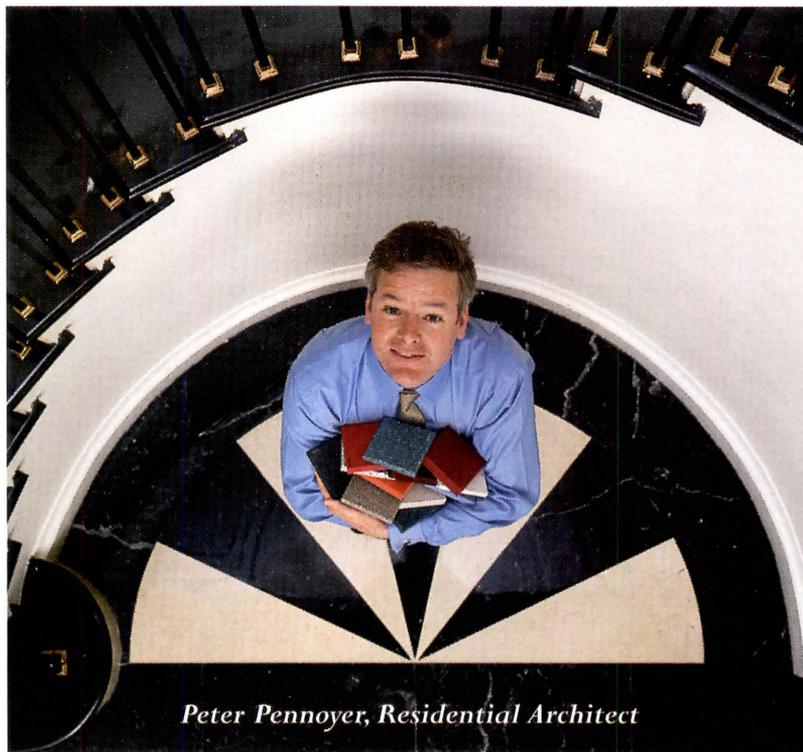
Beauty, utility, fitness.

Pennoyer believes his buildings should embody the basic principles of beauty, utility and fitness set forth by the Roman



architect Vitruvius. With a strong residential focus, Peter's designs are as functional as they are stunning.

How do Corian® and Zodiaq® surfaces live up to such principles? Quite well. "They stand the test of time aesthetically and structurally," Pennoyer says. "And they're available in a wide range of unique colors and



Peter Pennoyer, Residential Architect

textures that make beautiful complements to traditional materials such as wood, tile and stone."

Taking off from the past.

"We let the past serve as a point of departure," says Pennoyer. "Our client can count on his house being singular in its guise." Corian® and Zodiaq® surfaces help



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what and how do we rebuild?

your help is needed. this is a call to action.

by s. claire conroy

I had a very different editorial planned for this issue. But, as I dressed for work yesterday, I turned on the television news to discover the terrorist attack on New York City's World Trade Center buildings unfolding before my eyes. By the time I arrived at work in downtown Washington, I learned of the attack on the Pentagon, just a few miles away from our offices. Located about five blocks from the White House, we promptly evacuated our little 12-story building and joined the gridlock of thousands of others trying to get home.

Yesterday was a day of unfathomable horror, fear, and loss.

And in the aftermath of such an experience, I can't muster the lightheartedness to run my original editorial about—of all things—preparing yourself to deal with the media. I'm wondering now how many architects and engineers are being interviewed about the structural properties and floor planning of Minoru Yamasaki's twin towers. To what extent did their design help and hinder the thousands of people at the epicenter

of this monstrous assault? How do you evacuate 110 stories of severely compromised building? Especially when formerly able-bodied occupants are injured and handicapped workers have no access to elevators. How tall is too tall to be safe? Many questions will be asked; many standards will be revised.

Architects bear a huge burden for the safety of the people who use their buildings and live or work near them. It's a tremendous responsibility they share with engineers and builders, and the clients who hold the purse strings. How much precaution are developers willing to pay for? How much unimaginable horror must we defend against?

The World Trade Center withstood one attack in 1993. This latest one was simply too much to bear. The grand buildings no longer anchor the skyline of our country's gateway city, and we all feel less safe because of that.

Reports say the Pentagon's point of attack included a portion of the building under very expensive and extensive renovation. That underlines the question of how

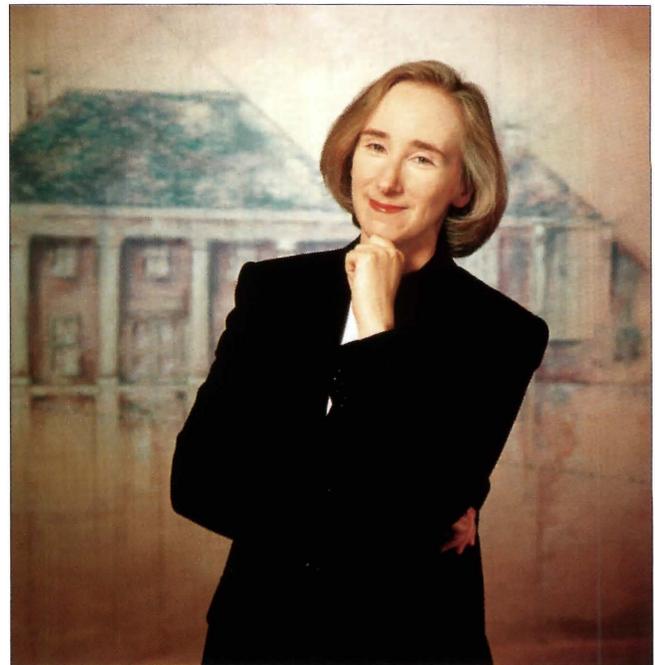


Photo: Katherine Lambert

we will repair what we've lost. Some of it is surely irreplaceable.

This issue is our remodeling special issue. It is, in a small way, about recouping, rethinking, and rebuilding. Our central design feature, which begins on page 54, is called "Second Chance." For those of us left behind after this tragedy, we begin anew with a greater seriousness of purpose, a greater commitment to each other, and a greater responsibility to perform at the peak of our abilities in whatever our chosen profession.

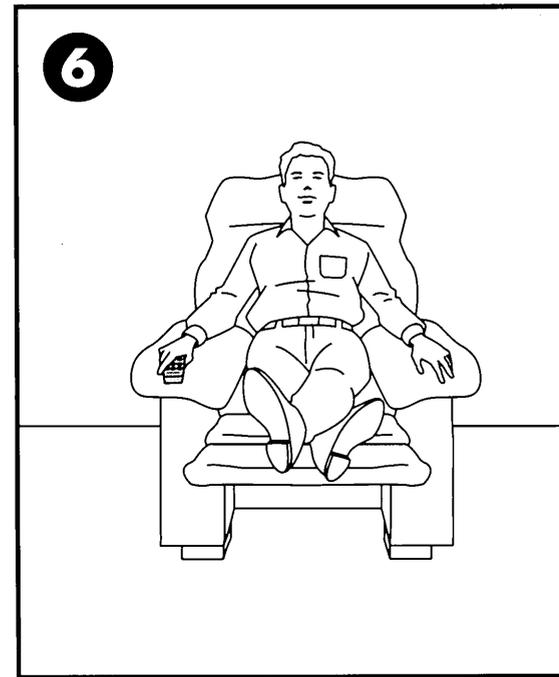
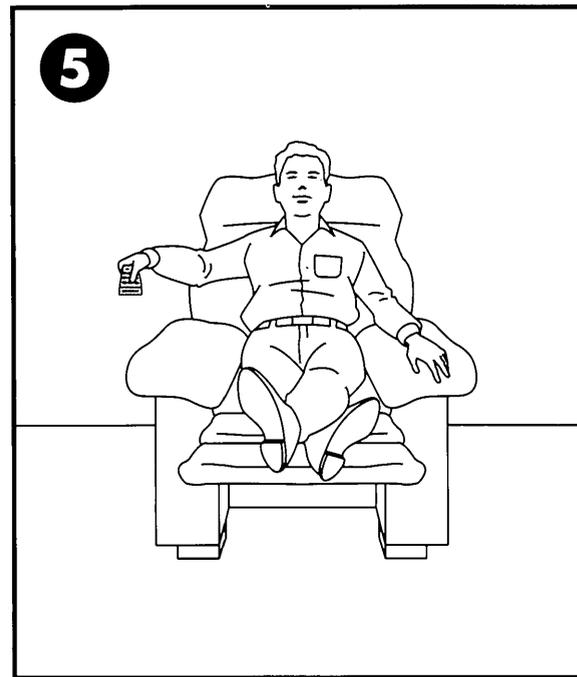
Our culture is a global flash point for strong emotion; our monuments are crucibles for those emo-

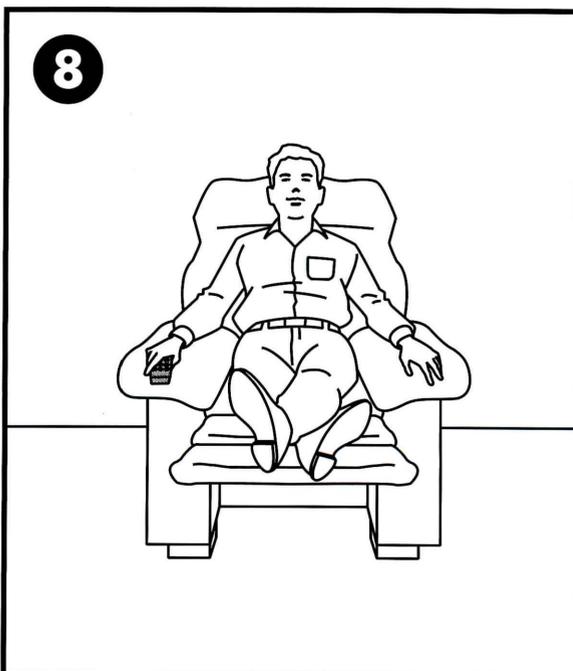
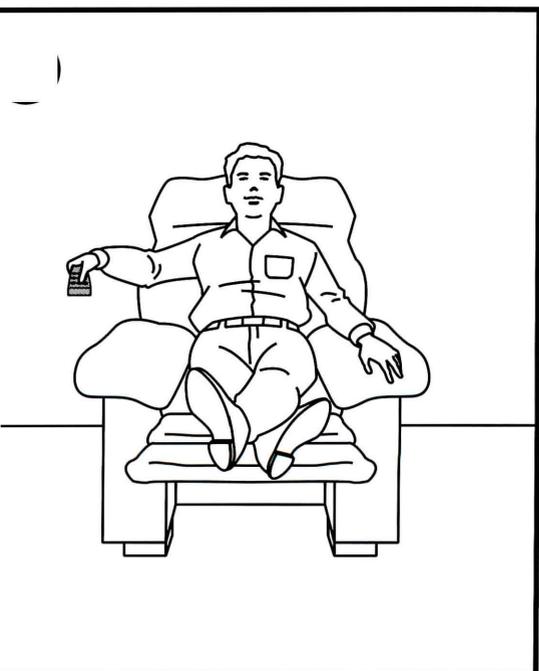
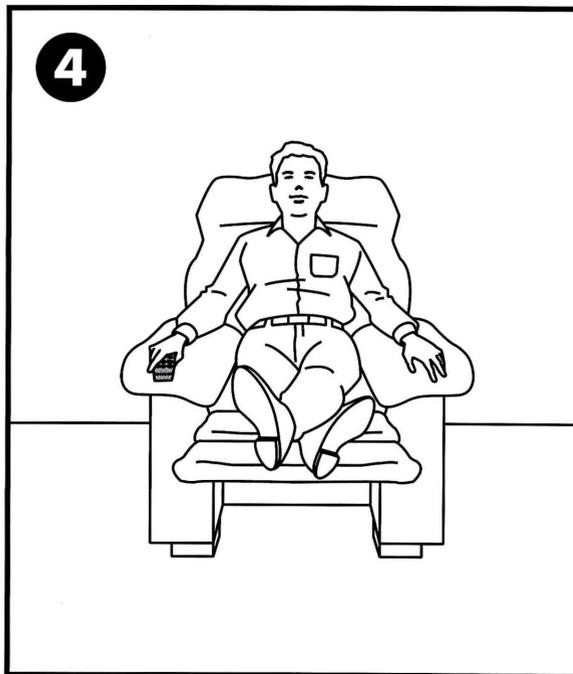
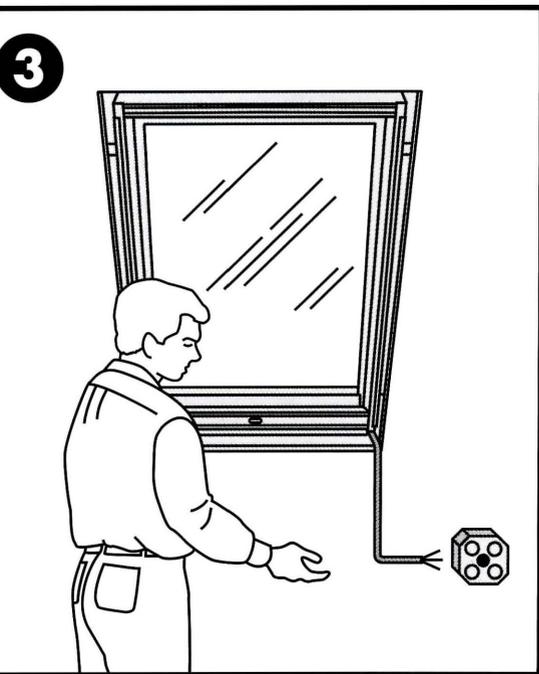
tions. We are envied and hated, admired and despised. We are at times undeserving and deserving of both good opinion and bad. But we can't shy away from the prodigious achievements that inspire such polarity of sentiment. We are a strong and resilient country. We know how to defend, preserve, and rebuild.

And with everyone's help, we shall do so. **ra**

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail me: cconroy@hanley-wood.com.

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talent search

While I don't exactly agree with Mr.

Morales' critique of Mr. Bjornson's letter from the June issue, I do feel that he brings to light a good point regarding the importance of talent—rather than licensing—in determining the quality of residential design (Letters, August, page 16).

I am a licensed architect who recently inherited management of the successful satellite office of a leading architectural firm in Delaware. I am the only licensed professional in this office; we work on numerous single-family, multi-family, resort, and production housing projects each year. There are two designers and a project manager whose combined experience with residential housing exceeds 40 years. I credit our success more to their talents than to any I may bring to our firm.

Our clients who have had their new residence, remodel, or addition designed by one of our designers or our project manager are no less satisfied than those for whom I have completed the design. In fact, it is the differing backgrounds—construction, architecture, and graphic arts—that enhances the creative diversity within our office. Our competitors

are not only other architectural firms in our area, but residential designers, design/construction firms, and, yes, those national plan books. There is "good" and "bad" design among all these service providers.

The real problem in residential design is not in who is providing design services, but the willingness of many to accept mediocre design.

*Kevin B. Oldland, RA, CSI
Design Exchange Architects
Lewes, Del.*

a basic standard

In response to Bob Morales' letter "License Unneeded," I have to disagree. Mr. Morales is correct that a university education is not the only way to go; much of "book learning" can be better accomplished on one's own, and, of course, hands-on training can only come from apprenticeships. Universities aren't obsolete, but knowledge can come through different routes, and sometimes nontraditional methods can be more efficient and current than learning from tired professors who don't get out much. Architecture is the art/science of creative design and designing one's own education is only natural.

That's where the license

comes in. No matter how the candidate receives his education, the NCARB exam is the public's best assurance that the designer has the minimum knowledge to enter the profession. If a designer can't qualify and pass this very basic standard, clients really should question his or her capabilities.

*Bill Fisher
Santa Cruz, Calif.*

back to school

Bob Morales misses the point. Mr. Bjornson's point was that a registered architect would have the minimum body of information and skill required to produce good architecture. I am not sure what "CPBD" or "AIBD" is, nor would anyone in the general public know. It seems Mr. Morales might need to visit a real accredited architecture school to see firsthand the nature of architectural education. He seems to have established a school of his own!

*John Holmes, AIA
Alabama
via e-mail*

licensing matters

Mr. Morales is wrong. Talent is most certainly licensed and regulated, not only in my profession but in medicine, law,

accounting, engineering, and surveying, as well as in the trades and vocations, but not in drafting. It takes a disciplined talent to become licensed, and licensing by definition is a rice-bowl issue. It protects the licensee as well as the public.

Mr. Morales is fortunate to live in a state that allows draftsmen or homeowners or anybody else to design and draw residential work. Not all states recognize a draftsman's limited talent. The problem comes when these draftsmen work on projects that are of a size or complexity—residential or not—that is clearly regulated, or when drawings are stolen and title blocks altered and stamped by a plan stamper. The latter happened to me and I see the former happening all the time because of money, not talent. Plan stamping represents a breach in the promise of protection for the licensee.

Mr. Tadao Ando, a brilliant architect, was noted by Mr. Morales as a role model for architectural self-education. By all means, self-education is still acceptable for licensing requirements. Mr. Ando is licensed. Mr. Morales is not.

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Customer Service is Key to Continued Success

In today's competitive building market, service and quality are the attributes that build a healthy marketplace. With only a little advance planning and even less money, every remodeler can take steps to improve their performance in the eyes of their clients and prospects.

Three Client Support Techniques that Build Businesses

"As I see it, there are three key elements to creating an effective client support system," says Victoria Downing, President, Remodelers Advantage. "The first is the ability to set reasonable expectations with your client up front, and then surpass them. The second is creating a great communication system. The third is doing a little bit extra. It's amazing what a big impression a small gesture can make."

1. Setting Reasonable Expectations

Setting reasonable expectations at the beginning of each project is one hurdle many remodelers face, unsuccessfully. To avoid problems, experts and successful builders recommend putting together a pamphlet or checklist that clearly explains each stage of the process, what the homeowner can expect, how long each phase will take and what the costs will be based on the original estimate provided.

2. Keeping the Lines of Communication Open

Good communication practices are also an invaluable tool to creating satisfied customers. Providing a cell or beeper number and responding to that call within a reasonable period of time, is an easy way to prevent potential disputes. Jim Meister of Reuter Construction, Inc. (Minneapolis, MN) builds a weekly progress report meeting into the company's production schedule, allowing the homeowner, architect and project manager to discuss ongoing issues and ensure expectations are clear.

3. Doing Something Extra

Finally, being mindful of the disruption and stress felt by homeowners undergoing renovation is essential to building good customer relations.

The NAHB in association with Home Builder Press offer several books and pamphlets designed to help remodelers improve their customer service techniques and create reasonable expectations among their customers. For more information and a full list of available titles, visit www.nahb.com.

Customer Relations Handbook for Builders, by Carol Smith
Destination: Quality, by Gilbert J. Veconi
Warranties & Disclaimers for Remodelers, by David S. Jaffee
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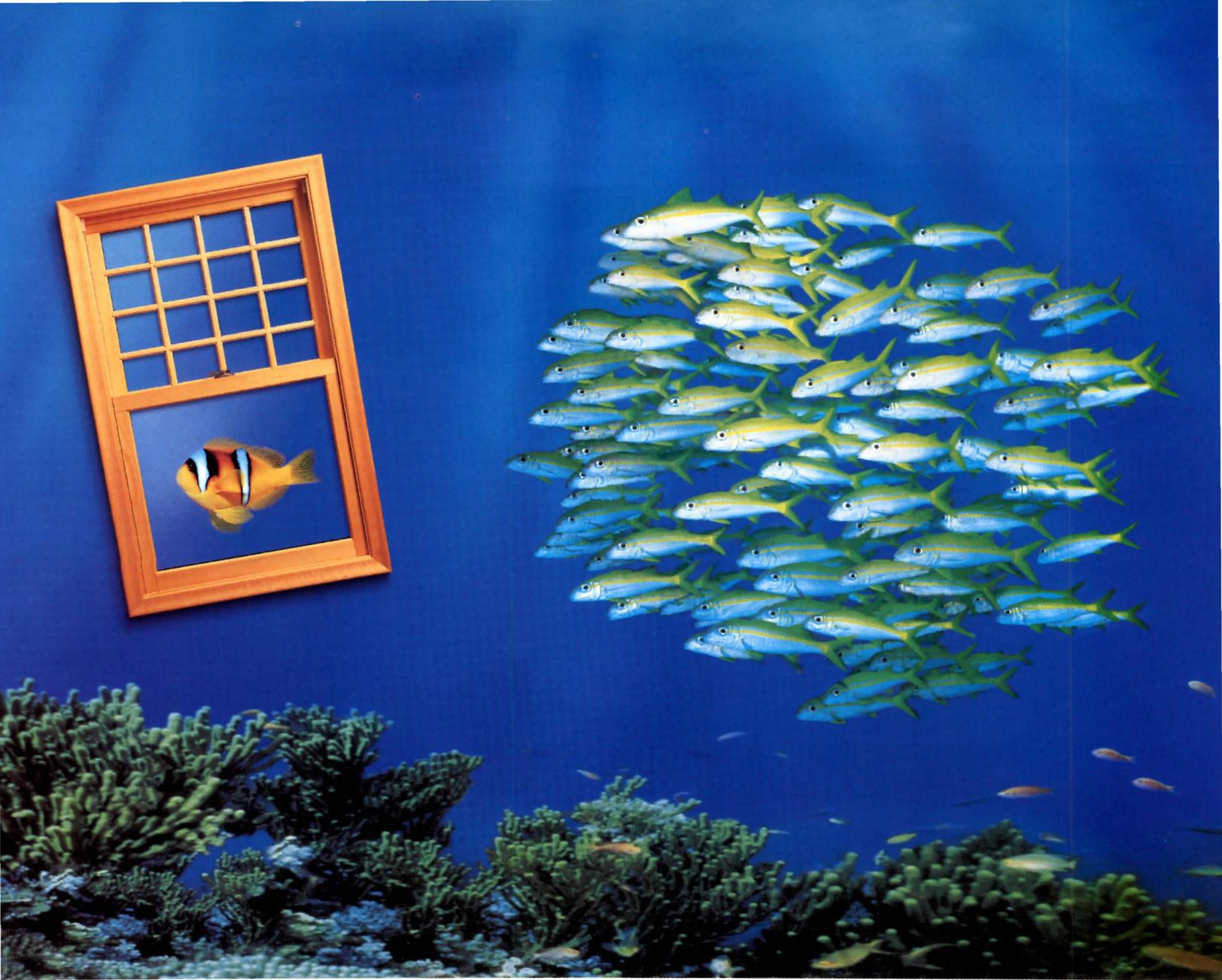


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tips and trends from the world of residential design

home sweet dome

In 1957, Buckminster Fuller's geodesic dome auditorium in Honolulu was assembled so fast that 22 hours after the parts were delivered to the site, a full house was seated inside enjoying a concert. It's taken considerably longer than that to piece together his Dymaxion House—a precursor to the geodesic dome—at the Henry Ford Museum & Greenfield Village in Dearborn, Mich. The exhibit opens to the public this month, two years after conservationists began sorting through the house's 3,600 components.

Built in 1946, this “dwelling machine” was designed to change the way people lived. Fuller aimed to create affordable housing that could withstand the elements, was safe and clean, and could be easily

taken apart and moved to a new site. “Fuller wanted to build a house like Henry Ford built a car,” says restoration coordinator James Ashby. “You’d pick out the options you wanted. They’d deliver the house in a sealed container and build it for you in a few days.”

Originally owned by the William Graham family near Wichita, Kans., the entire Dymaxion House is supported on a single stainless-steel mast. The aluminum-and-glass structural cage extends out like an umbrella to form the roof and sides. And the floor, fastened with

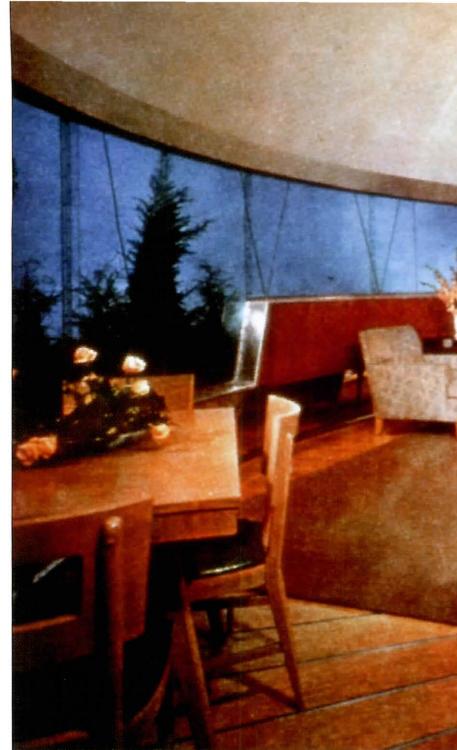
a snap-apart system of aluminum beams and aircraft plywood panels, appears to hover over the ground.

“One of the most ingenious aspects is the way the design deals with rainwater,” Ashby says. “Fuller knew it would be difficult to keep water out because aluminum expands and contracts, so he designed

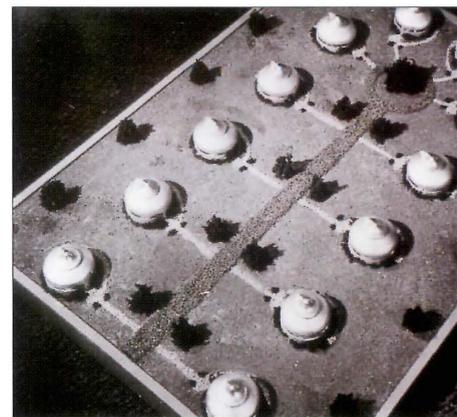
a series of troughs at the seams to collect and reuse rainwater.” His intention, unfortunately, was never executed. In real life, it leaked.

Another extraordinary feature for its time was an 18-foot-wide rooftop ventilator designed to catch the wind and draw stale air out of the house. It worked so well that during a storm, according to one of the original builders, it sucked the parachute-fabric ceiling right out of the house, where it hung down “like a giant tongue.”

Fuller's investors lost patience before he felt he'd perfected the house, and the project fizzled. But Christian Overland, director of Greenfield Village, notes that Fuller's legacy of creating affordable,



Courtesy Chicago Historical Society



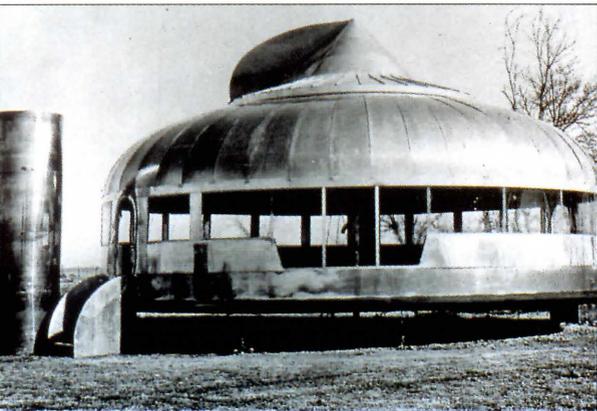
Courtesy Buckminster Fuller Estate



Courtesy Chicago Historical Society



The Dymaxion interiors (left) were as original as the outside, with Naugahyde walls, a stainless steel fireplace, and a painted ceiling that changes color with mood lighting. Floors are aircraft plywood; closets serve as room dividers. A model of a Dymaxion planned community (below, left) dates to 1945. Fuller used bolts and aircraft rivets on the exterior (below) so the house could be taken apart. The whole assembly could be shipped in the can standing next to the house.



Courtesy BFI/Estate of Buckminster Fuller

lightweight housing lives on. The Airstream folks borrowed his idea of using aircraft aluminum for a home you pull behind you. Charles Eames also collaborated with his good friend Fuller on the design of a few Case Study houses, and continued to use lightweight structural elements. “In the industrial design world, Fuller and Eames are considered the two most important designers of the 20th century,” Overland says. “They tried to solve problems in residential architecture in a way that could benefit everybody.”—*cheryl weber*



Charlie Brown

palm springs modern

Palm Springs Weekend has fun with itself, from the kicked-back title to the curvy cover typeface. But the prosaic subtitle—*The Architecture and Design of a Midcentury Oasis*—reveals the true focus of Alan Hess and Andrew Danish’s new book.

Hess is an architecture critic and syndicated columnist; Danish is a graphic designer. Together, they deliver hard-core architectural commentary in a playful package.

The book begins with a discussion of Modernism’s roots in Palm Springs, Calif. What started at the turn of the last century as a modest health resort quickly developed into a playground for the rich and famous. The important Modernist architects of the day—Albert Frey, Richard Neutra, R.M. Schindler, Lloyd Wright, and others—followed

their clients into the desert.

The authors call Lloyd Wright’s Oasis Hotel of 1925 the first major Modern building in Palm Springs. They make a convincing case that the brand of Modernism found in Palm Springs and throughout the southwestern United States was

shaped more by local climate and topography than by European design trends. *Palm Springs Weekend* documents a diverse array of houses, hotels and office buildings,

motels and mobile homes that support their point.

The book’s 160 photographs, posters, sketches, and advertisements of the day are as instructive as they are fun to look at. *Palm Springs Weekend* will be a special treat for anyone who dreams of Southern California—or lives there.—*susan bradford barror*

Palm Springs Weekend.
Alan Hess and Andrew
Danish. 180 pp.
San Francisco:
Chronicle Books.
2001. \$40 (hardcover).
415.537.4257.

calendar

residential architect design awards: call for entries

deadline for requesting a binder: december 3, 2001
entry deadline: january 7, 2002



Our annual *residential architect* Design Awards program honors outstanding architecture in the following categories: custom, renovation, multifamily, affordable, production,

and on the boards. A project of the year is selected from the winning built entries and all of the winning projects will be published in the May 2002 issue of *residential architect*. Shown: a 2001 custom-home grand-prize winner by Overland Partners. For more information, see page 25.

graphisoft prize 2001

registration deadline: october 19
submission deadline: october 31

A design competition for virtual architecture using CAD-based software. Entry is free and open to students and professionals of architecture, landscape architecture, urban planning, and allied disciplines from any country. Cash prizes plus ArchiCAD and Graphisoft products will be awarded. To register, visit www.gsprize.com.

candace wheeler: the art and enterprise of american design 1875–1900

october 10–january 6
metropolitan museum of art, new york

More than 100 textiles, wallpapers, paintings, photographs, and objects illustrate Wheeler's career as a pioneering American textile and interior designer. Shown: Wheeler's 1883 "Iris Portiere," silk with cotton and silk embroidery design. For additional information, call 212.535.7710 or visit www.metmuseum.org.



great expectations

october 14–28
grand central station, new york

Part of UKinNY, a citywide festival promoting contemporary Britain, London's Design Council exhibition showcases more than 100 examples of British design. To find out more, visit www.ukinny.com.



Guido Guidi

mies in america

october 17–january 20
canadian centre for architecture, montreal

Through collages, drawings, models, and photographs,

this exhibition explores the evolution of Mies van der Rohe's work after his 1938 emigration to the U.S.

Above: Farnsworth House, Plano, Ill., circa 1945. Call 514.939.7026 or visit www.cca.qc.ca for information.

nmhc technology conference



november 4–6
hyatt hill country resort, san antonio

Hosted by the National Multi Housing Council, this annual conference for the apartment industry focuses on issues facing the multihousing sector and ways to use technology to improve competitiveness. To register, visit www.nmhc.org or e-mail dcardwell@nmhc.org.

build boston 2001

november 13–15
world trade center, boston

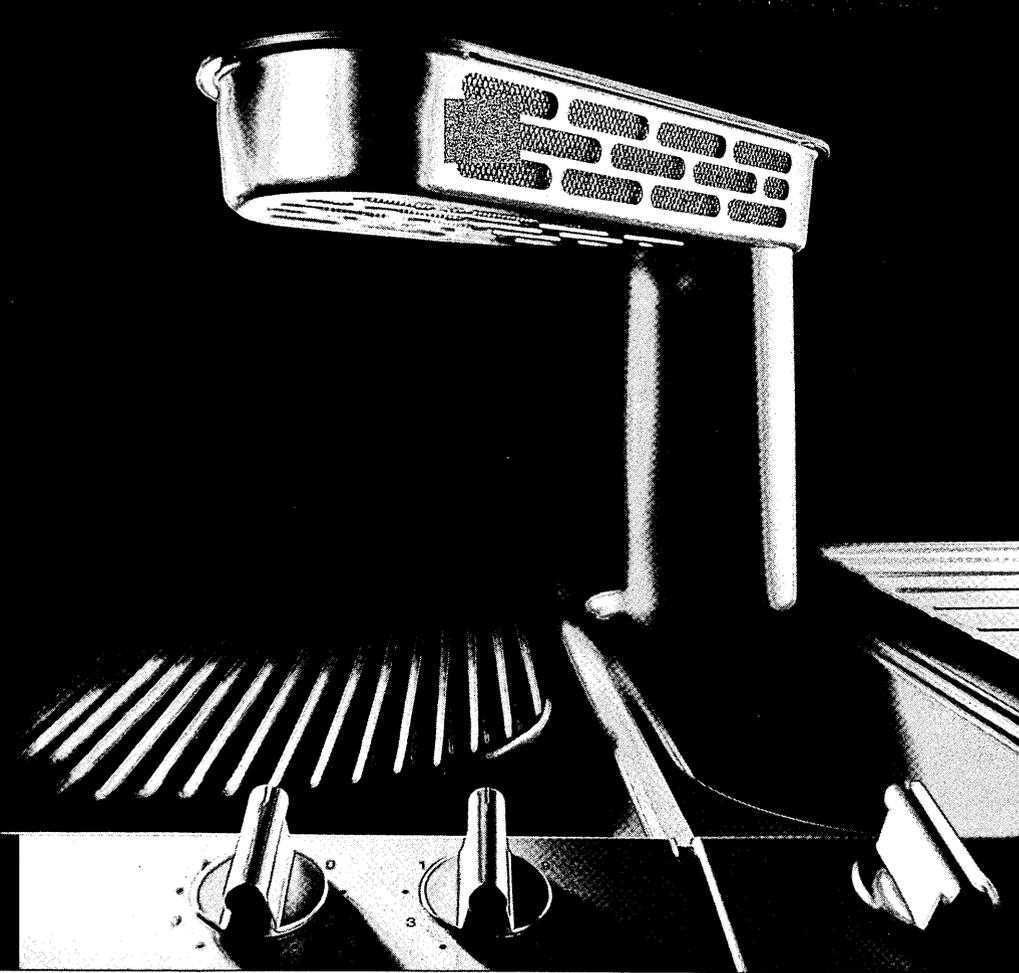
This annual trade show for design and building professionals offers workshops, educational sessions, and product exhibits. Call 617.951.1433, ext. 227, or visit www.architects.org to register.



continuing exhibits

Defining Modern European Design 1880–1930, through November 11, Museum of Fine Arts, Houston, 713.639.7300; **A Century of Design, Part IV: 1975–2000**, through January 6, Metropolitan Museum of Art, New York, 212.535.7710; **William Price: From Arts and Crafts to Modern Design**, through January 12, National Building Museum, Washington, D.C., 202.272.2448.

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seeing things

houses that are open to the outdoors used to be a California phenomenon. But now even clients in the Midwest, with its frigid winters, want to feel they're living on the patio. A house in Minneapolis received Special Recognition in the DuPont Benedictus Awards for achieving that quality with laminated glass. The Dayton house, by Vincent James Associates, Minneapolis, and James Carpenter Design Associates, New York City, has walls made of four layers of 1/4-inch "water clear" glass, a nontinted material chosen for its optimal transparency. "We wanted to make a very strong connection between inside and out, and in Minnesota that's a challenge," says architect Vincent James, AIA. "The house opens up, literally, in summer, spring, and fall with large sliding glass walls. In the winter they'll be closed, but the house will still have a pavilion-like quality."

A feature element of the design is a "periscope window," an art piece conceived to help illuminate an art collection while screening out the house next door. Fitted with lenses and mirrors, it projects multiple images of a neighboring tree. "It animates the space inside the house," the judges said.

Another house, by the Mexico City firm TEN Arquitectos, also won Special Recognition. House IA, in Valle de Bravo, Mexico, was designed as a glass "prism," or box, built atop an old stone wall. The rear of the house commands a spectacular view of a lake, while the front facade faces a lap pool and privacy wall beyond. The judges praised the "sense of extreme opposites" with the limitless water view on one side and the intimate pool courtyard on the other.—*c.w.*



Don F. Wong



Don F. Wong



DuPont Benedictus Awards/Gordoa

Glass panels, some of them retractable, interweave the Dayton house and garden (above). The laminated glass provides thermal control and protects the owners' art collection against ultraviolet rays. An exterior view of the periscope window (left, top) reveals its tension rods, mirrors, and cast glass lenses. TEN Arquitectos built a glass addition on a stone basement (left, bottom). The panels in front slide open to capture lake breezes.

solid certification

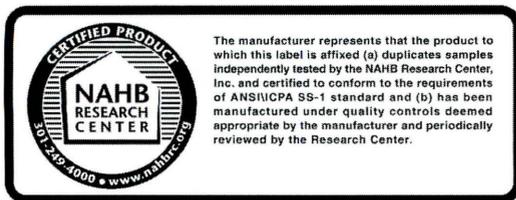
There's now a way to determine whether the solid-surface products you spec are up to par, thanks to new performance standards for solid surfacing materials.

Using the American National Standards Institute's canvass methods, the International Cast Polymer Association (ICPA) and other industry representatives have developed consensus standards establishing mini-

mum requirements that solid surfacing materials must meet to be certified. Previously,

individual manufacturers used varying methods to test their own products, says Timothy R. Rugh, executive vice president of the McLean, Va.-based ICPA. The new consensus standard, he says, sets baseline performance requirements for a broad class of products.

As part of the certification process, four labs—including the NAHB Research Center—will test products for such performance criteria as structure, water resistance, colorfastness, stain resistance, and the ability for materials to be fabricated with inconspicuous seams. Once a product meets the requirements, the participating lab will give it a certification stamp.—*nigel f. maynard*



The manufacturer represents that the product to which this label is affixed (a) duplicates samples independently tested by the NAHB Research Center, Inc. and certified to conform to the requirements of ANSI/ICPA SS-1 standard and (b) has been manufactured under quality controls deemed appropriate by the manufacturer and periodically reviewed by the Research Center.

call for entries

residential architect design awards

2002

the third annual

residential architect Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in eight categories, encompassing custom home design, renovation, multifamily housing, single-family production housing, affordable housing, and work on the boards. From the winners, the judges will choose a Best Residential Project of the Year.

who's eligible?

Architects and designers. Other building industry professionals may submit projects on behalf of an architect or designer. Hanley-Wood employees, their relatives, and regular contributors to the magazine are not eligible.

what's eligible?

Any home or project completed after January 1, 1999. For On the Boards submissions, any design completed after January 1, 1999.

when's the deadline?

Entry forms and fees are due no later than December 3, 2001. Completed binders are due January 7, 2002.

where will winning projects appear?

Winning projects will be published in the May 2002 issue of *residential architect* magazine.

how will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

mail this form to Shelley Hutchins, *residential architect* Design Awards 2002, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005

fax this form to Shelley Hutchins at 202.785.1974

Name _____

Title _____

Firm or Company _____

Address _____

City/State/Zip _____

Telephone and Fax _____

Send more information.

Please send entry binder(s) and instructions now (must be prepaid).

Payment for _____ standard entries at \$125 each and/or _____ On the Boards entries at \$95 each is enclosed.

Check for \$_____ (payable to *residential architect*) is enclosed.

VISA MasterCard American Express

Card Number _____

Expiration Date _____

Name on Card _____

Signature _____

number of entries

categories

1. Custom Home, 3,500 square feet or less
2. Custom Home, more than 3,500 square feet
3. Renovation (residential remodeling and additions)
4. Multifamily Housing
5. Single-Family Production Housing, detached
6. Single-Family Production Housing, attached
7. Affordable Housing (At least 20 percent of the units must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.)
8. On the Boards (any unbuilt project from the categories above)

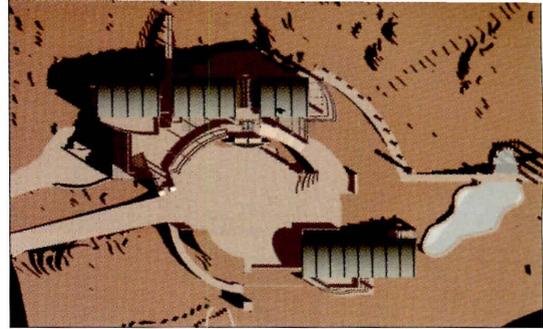
deadlines entry form and fee: december 3, 2001
completed binders: january 7, 2002

on the boards / fighting steel

david Martin relishes a challenge. So when Middletown, Ohio-based AK Steel approached the architect and his clients about turning the 11,000-square-foot house he was designing into a concept home to showcase bacteria-, mold-, and fungus-fighting steel, he welcomed the chance to try something new.

“The idea seemed interesting to me,” says the principal of Los Angeles-based AC Martin Partners. “We felt that it was worth pursuing.”

Martin’s original design—a barrel-shaped, two-bedroom main house and a two-bedroom guesthouse that share a piazza-like courtyard on a lush, 130-acre hillside site in Simi Valley, Calif.—remained the same; he characterizes the changes he made as essentially “an upgrade of materials.” The homeowners wanted a home that could resist earthquakes and fires, so the design had already incorporated steel framing, zinc roofs, and painted aluminum windows. For these components, plus other exterior and interior details—trellises, ductwork, switch plates, handrails, countertops, and appliances—the architect sped the new AgION antimicrobial compound-coated steel.



Renderings courtesy AC Martin Partners

This compound, AK Steel says, inhibits the growth of more than 650 microbes. The company is salivating over its potential—particularly for HVAC-system applications, where the coating will supposedly inhibit the growth of mold. Using the coated steel for an HVAC installation costs 10 percent to 15 percent more than using regular steel; the product will add \$25 to \$50 to the cost of a high-end refrigerator, says Alan McCoy, AK Steel’s vice president of public affairs.

How long the compound lasts under real-life conditions is not yet clear. AK Steel says longevity depends on the exact application and the abuse it takes. Wakefield, Mass.-based AgION Technologies, which makes the coating, says the compound should be effective for 10 years or more on a refrigerator door.

Some of the uncertainty should clear up once Martin’s clients move into their new house, which is scheduled for completion sometime in 2002. AK Steel will be monitoring the home closely—and so will Martin. “Architects want to provide healthy environments, so if there’s a benefit to this technology, we want to know,” he says.—*n.f.m.*



Kolbe & Kolbe

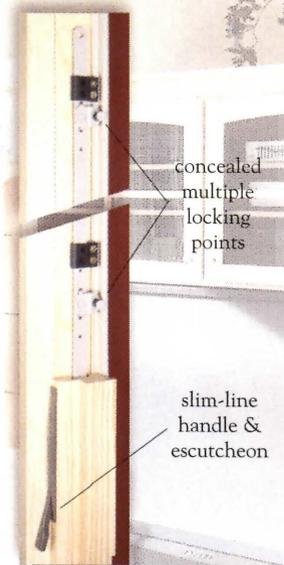
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See the Difference Quality Makes

patterns for living

two contributors to *a pattern language* and their partner identify the 10 most important patterns.

by max jacobson,
murray silverstein,
and barbara winslow

designing a home has always been one of the most challenging and rewarding tasks an architect can tackle. Each project brings a unique set of personalities, site conditions, and programmatic needs together, and the results can be infinitely varied. A house requires thousands of decisions at every scale, as well as knowledge of fields ranging from psychology to engineering. Every choice must work with the rest of the design; each one has an impact on the final result. Perhaps it was this enormous, demanding, and unwieldy potential that led us as young architects to seek a theory that would guide the design process. We were looking for a way to ensure that all issues would be addressed and that all decisions would work together to create a cohesive whole.

We—Max, Murray, and Barbara—studied architecture at the University of California at Berkeley, during the questioning 1960s and '70s. This was a period of cultural change—a time when both faculty and students stepped back from business as usual, ques-



William Helse

The rear porches on this house by Jacobson Silverstein Winslow Architects in Oakland, Calif., provide places of refuge and outlook, one of the authors' patterns for homes.

tioned basic premises, and tried to reformulate the purpose of professions. Along with many of our fellow students, we believed that architects often were designing for each other and not for the users of their buildings, that the ultimate users should have a say in the design process, and that professional knowledge should be developed and presented to that end. We felt that less attention should be paid to "style" than to the traditional indigenous

solutions that produce comfortable, lively places. And we were of the mind that residential design should address the needs of *all* users, including the poor, the elderly, children, the physically and mentally disabled—any group that presents the designer with singular demands and challenges.

The search for an approach to architecture that could incorporate these ideas led Max and Murray to join Christopher Alexander, a professor at Berkeley,

in a time of research and experimentation that led to the discovery of "pattern languages"—a kind of DNA of architectural design. This led to the book *A Pattern Language* (Oxford University Press, 1977, by Christopher Alexander, Sara Ishikawa, and Murray Silverstein, with Max Jacobson, Ingrid King, and Shlomo Angel).

The book put forth the concept of patterns—design ideas presented in a way *continued on page 30*

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that lay people could understand and use, that could be applied to a variety of different sites and situations, and whose use would solve fundamental, recurring design problems. It contained our deepest intuitions and understandings about what makes buildings work.

practice makes perfect

A Pattern Language was an important step, but it was not a building. As young architects, we wanted, above all, to build. Furthermore, living in the Bay Area, we found ourselves surrounded by inspiring, inventive houses by the likes of Bernard Maybeck, Greene and Greene, Julia Morgan, Charles Moore, Joe Esherick, William Turnbull, and many others. Hungry to put ideas into practice and undaunted by the lack of any prior office experience, Max and Murray found a client and started a residential design firm in 1974.

In 1980, Barbara Winslow joined the partnership.



(From left) Silverstein, Winslow, and Jacobson, photographed by Helen Degenhardt

She had just co-authored, with Ray Lifchez, *Design for Independent Living*, a pioneering book that resulted from her design consultations with members of the physically disabled community. With Barbara's expertise, our practice ex-



Mark Darley/Esto

With this house in San Anselmo, Calif., JSW explored a system of sheltering roofs, designing a shed dormer and a deeply shaded porch.

panded into areas of design for a whole range of specific users, including low-income and developmentally and physically disabled residents.

Working together on a great variety of residential projects—from low-income housing to custom, high-end houses—we discovered how much we enjoyed design, enjoyed the process

missions, seeing our projects get built, our clients reasonably satisfied.

try, try again

Theory, however, still lured us. We all taught at local colleges and universities and constantly worked to refine our ideas, to boil down what had come to seem overstated and unwieldy in *A Pattern Language*. Clients and stu-

“the house is one building form that every student has experienced, yet designing a *good* house is a real challenge.”

of working with people to create appropriate buildings. And we found that there was a real satisfaction to be gained from running our own practice: going after work, presenting ourselves and our enthusiasms, winning and losing com-

missions, seeing our projects get built, our clients reasonably satisfied.

ments asked penetrating questions about how the design process worked, and we struggled to find good answers. In 1990, all three of us co-authored *The Good House*, published by The Taunton Press. We had come

to think that all the patterns could be expressed as variations on a single jewel-like theme, the pattern of patterns, so to speak, an idea we called “linked contrast.” In a nutshell, we argued that much of the power and excitement of architecture arises out of the experience of strong contrast. The parts of buildings—rooms, windows, courtyards—could be understood as ways of experiencing the fundamental contrasting dimensions of the world: up/down, in/out, warm/cold, light/dark, order/mystery. For example, a good doorway increases our awareness of the contrast between inside and outside, light and dark, exposed and sheltered. Its depth allows us to experience both dimensions simultaneously, making the difference more apparent and striking by the use of thickness, threshold, solidity, glazing.

This idea was so ambitious and abstract that even we didn't understand it very well. We knew that it captured some of the intuitions that guide a developing design, but we also came to see that it is not a particularly user-friendly concept.

We returned to design, consciously applying the idea of linked contrast, but seeking an easier way to boil down what we gradually came to feel were the most important patterns. We talked intermittently with Chuck Miller, a magazine editor at Taunton, about writing another book. Over lunch a few years ago, he

continued on page 32



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asked us, “What would you like to write about?” A simple answer popped up: “We’d like to write about the 10 most important patterns of home design—the ones you must get right. And we’d like to illustrate this handful of patterns with built work, some of our own, but largely with the work of other architects around the country whose work we admire.” Soon, we had a contract with Taunton to write a book on this subject.

Our topic grew naturally out of our experience helping hundreds of clients design new homes for themselves, and out of our ongoing experience as teachers of architecture. The house is one building form that every student has experienced, yet designing a *good* house is a real challenge. It requires questioning preconceptions, understanding the ways in which space is experienced,

and developing the ability to know exactly how a room will feel by reading the plans. It demands real attention to the whole, and to the details simultaneously.

To facilitate this process, both with clients and with students, we continually find ourselves in the position of wanting to transmit the most essential patterns of house design—the core of patterns that we have struggled to identify through years of practice. Our hope is that using these patterns will create a strong framework that will allow the originality of each design to emerge. **ra**

Max Jacobson, Murray Silverstein, and Barbara Winslow are partners at Jacobson Silverstein Winslow Architects in Berkeley, Calif. Their book Patterns of Home will be published in late 2002 by Taunton Press.



William Hiesel

The entry to an Inverness, Calif., home designed by the authors demonstrates several of the patterns they discuss in their book—for example, “creating rooms, outside and in,” “places in between,” and “composing with materials” (see sidebar, right).

patterns of home

The 10 patterns we discuss are not unique to us. Many—perhaps most—architects use them, whether consciously or not. Differing climates, budgets, programs, and stylistic references shape the specific house examples we have selected. Yet these homes remind us of how fundamentally alike we are in our needs, and convince us that getting the basic patterns right creates a freedom of expression as the design develops. These patterns, presented in an order that starts with the site and ends with the materials of construction, are as follows:

1. Inhabiting the site. The house provides a sustainable home in response to its site. It is a part of a larger order that includes the path of the sun, the presence of neighbors, sound, views, sidewalks and roads, new places, old places, the places that are good to be in just as they are, and the places in between.

2. Creating rooms, outside and in. The entire home site consists of a mosaic of rooms, some inside and some out, defined by landscape, fencing, and walls.

3. A sheltering roof. A strong roof form is important. Each major space, inside or out, is experienced as part of an overall system of sheltering roofs.

4. Capturing light. Each major room is arranged to gather natural light from at least two directions, in accord with the room’s function and place in the plan, and in accord with regional cycles of day and year.

5. Parts in proportion. Each part of the house is shaped and sized to fulfill its role as part of something larger, and, simultaneously, as a whole with its own constituent parts.

6. The flow through rooms. Common spaces on the site and in the house provide calm eddies for settling in and pathways for moving along to an adjacent space.

7. Private edges, common core. Each space provides a center for shared activities, and adjacent smaller pockets along the edges for private activities.

8. Refuge and outlook. Both the home and the site provide many stable, safe, protected places (at all scales) from which one can look out toward, and over, a larger beyond.

9. Places in between. Major adjacent spaces are linked to each other by in-between spaces, like porches, window seats, and outdoor rooms.

10. Composing with materials. Like notes in a melody, the separate physical materials of the house and garden are assembled to act in harmony with each other.—*m.j., m.s., and b.w.*



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is your price right?

your two biggest foes are overworking and undercharging.

by cheryl weber

If architecture is seen as elitist, why aren't the people who practice it well paid? It's a conundrum that's dominated many a dinner-table conversation among architects. The general consensus is that, despite the public's view of architects as highly trained experts, they're among the lowest paid of all licensed professionals. Indeed, when a recent survey asked design professionals how often the work they do matches up with the compensation they receive, most firms said it occurred only half the time. Others said it happened rarely.

"There seems to be a disconnect between the work architects are doing and how they're getting paid," says AIA chief economist Kermit Baker, who tabulated the survey statistics for PSMJ Resources, Boston. "It happens much too often to assume architects are properly estimating what the work load is. Larger firms don't get it right all the time, either. It's just difficult to match this up."

Many architects seem resigned to being short-changed by clients who don't fully appreciate what they do. But part of the problem is that they fail to



Leo Espinosa

grapple with all the complexities of their work. And, thus, the way they compose their fees.

Ah, the fee discussion. It's probably the part of the business architects shy away from most. It seems confrontational to negotiate price during the honeymoon phase of a client relationship, just when you've been selected for the project. The discussion also usually coincides with the client's sticker shock

over the cost of constructing a house. In their eagerness to get the job going, a lot of architects, particularly those who don't have large payrolls to meet, quote a standard fee. Subconsciously, they rationalize that the ego gratification they get from seeing their creative work built and occupied will help make up for any lack in financial satisfaction.

"Every architect should understand that profits are

neither discretionary nor cause for celebration," consultant Michael Strogoff, AIA, Mill Valley, Calif., wrote in his essay "Why Aren't We Worth More?" "Profits are essential to maintain our practices, invest in our staff, technology, and expanding markets, and to compensate us for our skills and the risks we assume."

PSMJ Resources' Bill Fanning frames the issue in *continued on page 36*



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more concrete terms. Realistically, he says, if you don't aim for a 20-percent profit, you're shooting too low. "That means you'll come out somewhere just shy of 15 percent. Below 15 there's a serious question whether you should invest your money in your own business. You're doing it for love, not a financial investment."

Of course, this is a free market. You can charge what you want, working for small profits or excessive ones. But after shaking off all the formulas, one truth remains: The way you structure your fees is a matter of thinking through every job for the value you're bringing to it and the particular risks you're taking on, and then marketing yourself accordingly.

Dennis Humphries, AIA, Humphries Poli Architects, Denver, cites a classic example of how, time and time again, architects don't do that. "A multifamily housing client will say, 'I have X number of units. My budget is X. Can you give me a fee?'" he says. "We turn around and give it to them with a napkin kind of calculation. It needs to be more thoughtful, because the fee determines the success of the project. If you've negotiated too low a fee, when you run out of the money at the end of the project and tighten up the amount of service, the comfort zone with the client changes. It really is the most important piece of

value judgements

Consultant Michael Strogoff, AIA, Mill Valley, Calif., offers these ways to negotiate better fees:

1. Sell value rather than services. Listen to the goals and concerns of the clients, then frame the fee discussion from their perspective. For example, don't just explain the number of hours it takes to generate construction drawings. Rather, focus on your ability to help the clients meet their particular goals, such as optimizing square footage on a small lot or having a customized kitchen layout.
2. Discuss cost concerns and ways to mitigate them. Convey what it is that's driving up the cost—whether an expedited design schedule, complicated permitting requirements, or square footage. Show your clients you're on their side by being creative with options for lowering the fee.
3. Provide ways for the clients to evaluate and justify your fees. Show them the number of construction documents that will be required and how many hours you anticipate spending on each sheet. Or break down the fee into an approximate number of hours per task. It gives the fee structure credibility and makes it easier for the client to understand.
4. No project goes perfectly, so include an allowance for things that might go wrong—either a lump sum or, say, 10 percent of your total fee. Not only do you reduce your own risk, you also avoid having to charge the client a higher overall fee for conditions that might not materialize.
5. Use a variety of compensation methods as another way of reducing your risk. Charge a lump sum for tasks that are defined and finite, such as producing a set of plans and elevations. Use hourly fees for tasks that are outside your control, such as obtaining permits or design-review approvals. And explain how charging that way benefits the clients. For example, Strogoff says, "It's in the clients' best interest to be billed hourly for open-ended tasks because they won't be charged for unknowns."
6. Itemize your fees. "Architects shouldn't compete on the basis of fees, but on the basis of qualifications," Strogoff says. Nevertheless, some clients insist on fee shopping. So specify what's included in a contract so they can make an apples-to-apples comparison. If you're allowing them to choose among a smorgasbord of services, break down the proposal into basic services and expanded services.
7. Avoid dangerous fee provisions. Stay away from contract language such as "any and all services necessary." And don't allow the owner to withhold a percentage of payment until the end of the job. "If disputes arise, even if the architect isn't involved, it's difficult to get that payment," Strogoff says.—*c.w.*

the effort. Yet historically it's been given less than a few minutes' thought."

apples and oranges

The statistics Baker culled from the PSMJ study

showed several factors that affect a job's profitability—things architects should keep in mind as they price their services. Many of the findings seem basic, but their finer points are often lost in real life. One

is the type of project you're working on and who your client is. For example, architects' fees for retail facilities are typically half that of health-care facilities, Baker says. There's some-

continued on page 38

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thing different about the type of work that needs to be done on those projects that drives profitability.

BSB Architects and Planners, Columbus, Ohio, has a staff of 170 in nine offices across six states. Their residential work ranges from large custom homes to production homes and sites with multiple buildings. Rather than basing their services on a percentage of construction costs, they have finely tuned fees that account for about a million different project conditions.

“profits are neither discretionary nor cause for celebration.”

—michael strogoff, aia

Multifamily projects carry a larger risk/reward factor than single-family homes do, says BSB principal Doug Buster. On a six-unit apartment or condo building, the firm charges a permitting fee that’s multiplied times six. A separate fee per unit acknowledges the project scale. “The more units a project has, the more liability we assume,” Buster says. “A condo project has a homeowners’ association we’d be concerned about.”

On its single-family homes for builder clients, the firm charges a fee for each foundation type, which the builder sells at

different price levels. Then there are additional fees for creating options, add-ons, interchangeability, and multiple elevations—“anything beyond one,” Buster says.

On these large jobs, the firm’s fees are charged as lump sums that correspond to the clients’ pro formas. BSB uses percentage of construction only as a reference point, double-checking its fees against an acceptable range to stay competitive or make sure it hasn’t made a mistake. “If we think we really need a job



and have to come in at a lower price, we’ll check to see what the low, middle, and high number would be based on a percentage of construction,” he says.

sliding scale

The project’s scale is another factor that affects profits. The old rule of thumb—a proportionately higher fee for a smaller project—holds true. But the PSMJ research showed a U-shaped relationship to scale, suggesting the need to charge proportionately more for very large projects that are idiosyncratic and prone to situations architects can’t anticipate. Often, too, the

larger projects experience service creep. Rather than locking into a fixed fee for design services, or a percentage of construction that diminishes with the growth of the project, architects’ fees on these jobs need to be more open-ended.

Percentage-of-construction pricing is popular, but there are wrinkles. The cost of subcontractors and materials is out of architects’ control and hard for them to predict, particularly in a hot market. During the last economic boom, architect Duo Dickinson, who runs a small firm in Madison, Conn., switched from percentages to hourly rates. “It enables me to be fair to everybody,” he says, “and not worry that the percentage fee will screw us or our clients.”

Boston architect Jeremiah Eck, FAIA, was troubled, too, that construction estimates often rose substantially between design development and the completion of construction drawings. To solve that problem, he tried relating his fee to the size of the house rather than construction costs. “That didn’t work for us, because clients started quibbling over square footage,” he says. “If the breaking point was 3,000 square feet and it would go to 3,200 square feet, they’d want to work it down. It ended up being counterproductive.” Now, the firm charges a percentage of construction costs estimated when the working drawings are done and the

builder’s contract is signed.

Architect Ray Kogan, AIA, a consultant with ZweigWhite, Washington, D.C., looks askance at the practice of using percentage of construction as a definitive fee strategy. In addition to fluctuations in building-materials prices, the number of builders competing for the project affects the estimate. “The level of competition might force down the fee,” Kogan says. “Why should architects charge that way, if they’re being paid for value?”

He frowns upon strictly hourly rates, too. “Charging hourly lets architects off the hook too easily,” he says. “They should have the discipline to estimate a fee based on the scope of the work and the value of what they do, and make a profit at it.” That method of billing also opens the potential for scrapping with the client over the number of hours charged. “Until the scope is determined, you bill the client on an hourly basis related to percent of construction, then convert into a fee you and the client are willing to work with,” he says.

scope it out

Most architects, however, do convert to hourly rates for work outside the agreed-upon scope of services. According to the PSMJ survey, the failure to itemize the level of services you’re providing is a sure way to siphon profits. Large

continued on page 40



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houses in particular involve outside consultants and increase the amount of time an architect spends on a job. Eck charges extra for orchestrating other players, as does BSB. It's a time-consuming part of the job that's often overlooked, Buster says. "Even if the consultants are not on our contract, we'll still want a fee for coordinating their work."

Another variable that affects a project's scope, and therefore needs to be reflected in the architect's fee, is the contractor the client chooses. A time-and-materials job, for example,

demands more of an architect's time than a fixed bid contract. "From a contractor's point of view, and especially the owners', it's even more critical that the drawings are accurate," Eck says. "I get an extra fee for my work." By contrast, the architect may lower his fee if the contractor is preselected in a negotiated contract and helps shape the project during the design phase.

After the scope is defined, GGLO, Seattle, proposes a fee for each phase of its services based on an estimated percentage of construction, and addi-

tional work is billed hourly. On multifamily projects, two design-review board meetings might be contained in the fee, with additional review time charged by the hour. "We offer interior design and landscape services in-house, so our favorite project is one in which we can provide integrated services," says principal Clayton O'Brien Smith, AIA. Nevertheless, the firm tailors its work to the client's priorities and budget, whether it's a shell design and building permit, or the whole nine yards.

Andrea Clark Brown, AIA, Naples, Fla., also

encourages clients to use her firm's interior design services. Rather than charging a high percentage of the cost of the merchandise, the firm works for an hourly rate. "It probably comes out to the typical interior design profit," she says, "but it gives a more direct appearance of time spent on the job on the owner's behalf. Clients have a passion for that part of the project."

And in all its residential work, construction supervision is billed *per hour*—a service that's of particular value to clients. "A lot of

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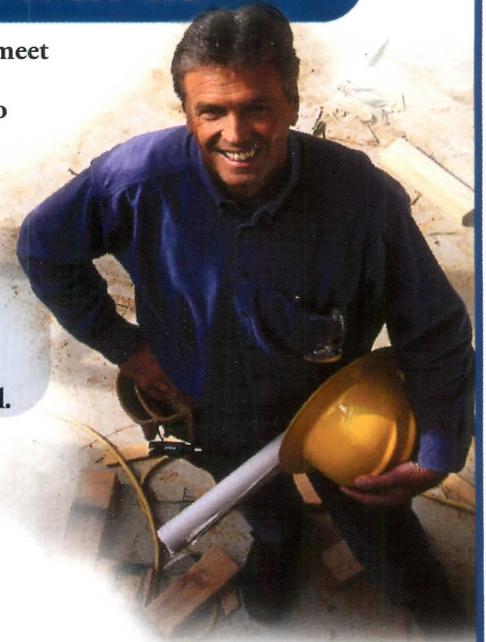
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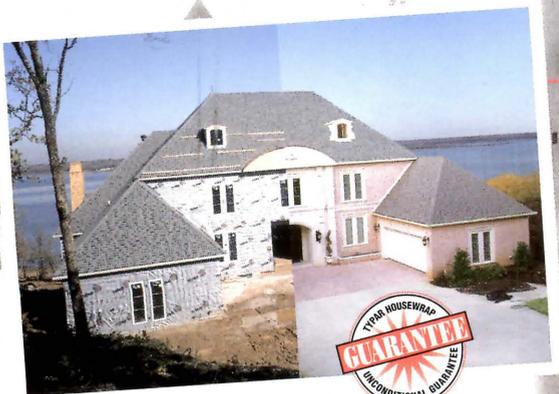
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our clients are out of town, so we're their eyes on the site," Clark says. "They understand that we're so busy, we have no reason to put in unnecessary hours."

risks and rewards

What's your risk on any given job? It's tricky to measure, but it's an issue architects don't think broadly enough about, the PSMJ study showed.

There are two kinds of risk, Baker says: the one inherent in estimating the fee—the job takes twice as long as you thought it would—and the one in-

curred by the project itself.

In the first case, maybe you need to keep better records of previous projects. "Firms forget that three years ago they lost their shirt on the same kind of project," Baker says. In the second case, there are risks you can't foresee that influence what or when you get paid—the market goes south and the client can't get financing before you're fully compensated for your services.

Versaci Neumann & Partners, Washington, D.C., minimizes both types of risk by charging the same hourly rate throughout the

entire project. "We're working on the basis that the clients can stop the services at any time if they want," says David Neumann, AIA. Because construction has become so expensive, those fees often work out to be less than the percent-of-construction range clients are quoted—typically between 12 and 15 percent.

"Sometimes the problem the clients present is more difficult than the site and program—how long they take to make decisions and how often they change their minds," he says. "Other times you struggle with the design. It might seem unfair

that the clients pay for ideas that come slowly, but it balances out."

However you structure your fees, the most critical part of the task, of course, is keeping fastidious records of how much time you spend on projects.

"Spend the time on estimating rather than putting in a standard bid and worrying about it after the fact," Baker says. "Your fee should accurately reflect the amount of work you are doing." ■

Cheryl Weber is a contributing writer in Severna Park, Md.

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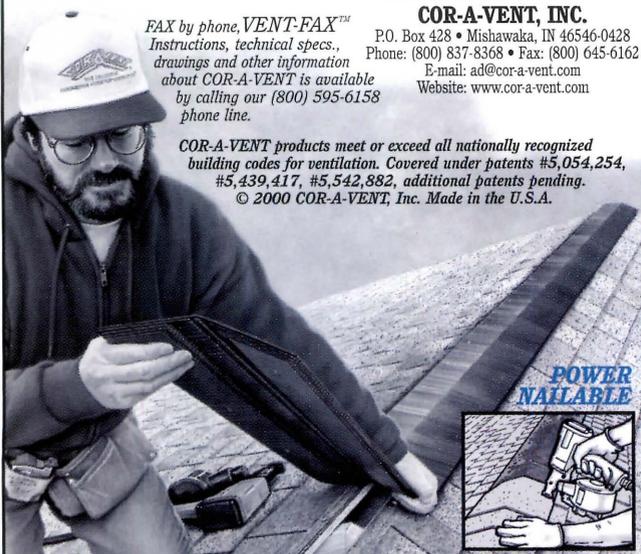


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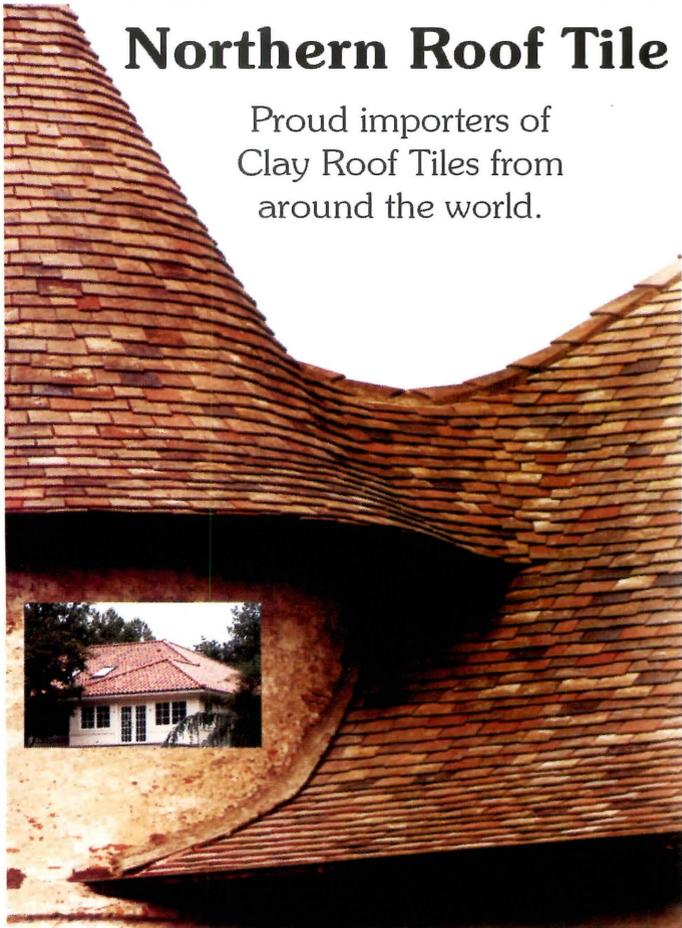


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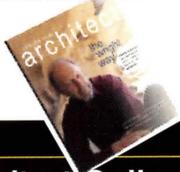
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reinterpreting

“**I thought long and hard about taking this job,**” says architect John Senhauser, FAIA, as he leads a visitor into a Frank Lloyd Wright Usonian house in Cincinnati’s exclusive Indian Hill suburb. The L-shaped house hasn’t been tampered with over the years. It’s built like a fortress, with thick masonry walls, terrazzo floors, and deep porches that keep out the day’s 90-degree heat. “I didn’t want to be the guy that came in and redid the kitchen,” he says. “But I figured if someone was going to screw it up, it might as well be me. If ethically I’m wondering whether I should do it, I’m the right one.”

It’s hard to imagine Senhauser screwing up anything. He’s a friendly man with an assured, easygoing manner. But when he talks about architecture, an intensity takes over. He becomes as precise and direct and clear as one of his buildings. “Everything I do isn’t right or best, but I hope it is thoughtful,” Senhauser says. “The best thing

by cheryl weber



Successive staircase runs echo the house's steeply sloping site on a bluff overlooking the Ohio River. Exposed columns and beams define circulation.



The house's front facade is closed to the street. Gathering spaces at the rear take in the panoramic view.

Photos, this page: Robert Ames Cook

the familiar

about being thoughtful is being open to dialogue. That precludes caprice, whim, and subjective judgments.”

Critical thinking is second nature to Senhauser, a self-described Modernist. His office is a stone's throw from his house in Mount Adams, a funky section of Cincinnati originally settled by German and Irish immigrants. Later it evolved from a bohemian hangout in the 1960s to the artist enclave it is today. When Senhauser set up his practice in 1979, he embraced a market in the city and its suburbs that's just as eclectic, in

taste and type of project. One year the firm might do \$6 million in residential remodeling, and the next year nothing but new homes. Senhauser Architects takes equal pleasure in the small jobs—richly detailed baths and kitchens, like the one in the Wright house.

When you ask him where his love of Modernism comes from, Senhauser pins it to his education at the University of Cincinnati. The fact is, he's fond of a range of architects, from Luis Barragán to Charles Rennie Mackintosh, Edwin Lutyens, and C.F.A. Voysey.

“The University of Cincinnati isn't recognized for having one particular hero, but the diverse nature of the faculty caused you to question a lot of the dogma that was out there,” Senhauser says. “David Niland, a staunch Modernist whom I had for my thesis, had the biggest single influence on me.”

What's a Modernist architect to do when much of the available design work involves remodeling existing homes with a period style? “It's quite difficult to try and develop a critical practice,” he

reinterpreting the familiar



On the Palmer residence, Senhauser reworked additions at both ends of the linear structure to restore its sense of rhythm.



The house's rear walls seem to melt into the landscape. Senhauser lowered a soaring ceiling in the adjacent family-room addition that had stolen some of the living room's drama.



Glass-block punctures in an outside wall filter light into the minimalist master bath.

Photos, this page: Corson Hirshfeld

says. “The demand isn’t here. We’re drawing on critical thinking as much as possible, but also have to rely on commercial instincts to sustain ourselves.”

style and substance

One particular street in Mount Adams exemplifies the grace with which Senhauser straddles that line. Fort View Place, only a block long, hovers on a leafy cliff, offering up spectacular views of the Ohio River and the Kentucky hills beyond. Between 1988 and 1996, his firm designed eight houses on that street—whole-house remodels plus infill projects. Most of the work is idiosyncratic, with forms that follow the land and details derived from particular client programs. They’re row houses that live large and informally, glowing with diffused light through the use of

skylights, open-tread stairs, windowed walls, two-story volumes, and floors that seem to float. They all avoid the decorative and fashionable, in favor of details that are both functional and poetic.

Then there’s the French Second Empire-style house on the corner—6,000 square feet of formal glory with brick walls, a slate roof, and copper gutters. Designing the new building presented a dilemma for Senhauser. “I had a lot invested on that street,” he says, “but this was not my style.” Still, he accepted the commission as an opportunity to do a strong piece of urban design. It reclaimed an eroded spot in the community, and resulted in an elegant entrance to the street.

“John has built 400 houses in his career,” says architect Daniel Friedman, FAIA, director of the University of

Cincinnati School of Architecture and Interior Design. “They don’t all look alike. He knows how to cultivate a loyal clientele, by taking a client with an interest in, say, Arts and Crafts, and doing the best he can with it.”

Senhauser explains his work this way: “If you have a detail-driven practice, you’re not confined to doing Modernism. You understand the nature of Arts and Crafts as easily as you understand the nature of Modernism, or Palladio. You understand the fundamentals of balance, scale, rhythm, and proportion. It transcends style.

“I would hope the architecture is asking more questions than it’s answering,” he adds. “I hope there’s a certain interrogative that takes place in every project we do, that the work takes up the question as its goal, rather than providing truths.”



Senhauser transformed a Mount Adams bungalow by adding light and volume. A master suite "floats" above the living room.



On the southern side, which has a view, the master suite's glass walls funnel light down through the house.

Photos, this page: Seth Evan Boyd

"the contemporary marketplace discourages risk, but a home needn't be predictable; it can have a little bit of an edge to it."

teaching approach

If Senhauser sounds like a professor, it's because he used to be one. He graduated from the University of Cincinnati in 1971, but over the years has maintained nearly constant ties with the school. Between 1991 and 1996, Senhauser was adjunct associate professor. He still lectures occasionally, and since 1997 has served on the university's design review committee, which oversees the commissioning and design of campus buildings.

Even the inside of his office looks like a classroom, with desks marching single file from the front to the back of the room. In a sense, it is. He's collected a staff of five from his alma mater. "Design crits are constant," says Ron Novak, who came to the firm two years ago as a co-op student, and stayed. "John pulls us in and asks us what we think of a design

he's working on. Or he'll stop by your desk and ask how you're going to keep the water out of the stucco. There's less of a hierarchy here. Everyone has a specific project they head, but my effort is bolstered by everyone else."

Clients also appreciate Senhauser's enthusiasm for sharing the finer points of architecture. When Farah and John Palmer relocated to the city from Richmond, Va., several years ago, they purchased a house designed in 1968 by Cincinnati Modernist Carl Strauss. An austere, elegant building, it had gone awry with later additions and fallen into serious disrepair. The 7,000-square-foot residence has a strong, rhythmic pattern of alternating shed-roofed and flat-roofed brick masses forming a linear plan. Senhauser edited two offending "bookends" the previous owners had

added, and restored and updated its simple logic, inside and out.

"He gave me a crash course in architecture," Farah Palmer says. "I had shown John Italian lights and would say I wanted to do this and this. He very gently said, 'Farah, this house isn't about that.' Another time I gave him a molded doors catalog. He politely looked through it and at the end of the meeting said, 'Farah, this house isn't about an enormous front door.' No detail was too small for John. It was unbelievable how much time he spent. That also made it fun for me. I felt like a student."

Senhauser doesn't shortchange his clients. He has a solid command of the



Deep eaves, exposed rafter tails, cedar shingles, and glacial round stone revived a 1920s home in Indian Hill.

Seth Evan Boyd

realities of building and knows how to level with a homeowner. “All clients come in wanting more than they can afford,” Friedman says. “He’s good at helping them maximize those disappointments into opportunities. He can extract a great deal of content out of a small amount of materials.”

Nor does he shortchange the builder with shoddy drawings. What’s remarkable about Senhauser’s work is his assiduous attention to constructing the details, even the invisible ones. Builders usually learn something from his thorough drawings. “John doesn’t put anything on paper unless he knows what it means,” says Joe Stewart, Stewart & Weak Builders, Cincinnati. But that doesn’t mean the architect feels his work is done when the construction crew rolls in. “He’s always advancing

the project, designing new details, and for a specific reason,” Stewart says.

Senhauser admits to being obsessive and sometimes difficult to work with. His builder recognizes that, too. “We’re somewhat limited by our ability to make field decisions,” Stewart says diplomatically, “so it takes more time and effort to generate a dollar. But the work is a lot more fulfilling. Our quality has increased as a result of our work with John, and we’ve won a number of awards with him.” Some of the systems Senhauser’s devised have become standard practice in Stewart’s book. For example, the architect found a superior drainage system that Stewart now uses on all his jobs, whether it’s been sped or not. “We think it’s the kind of thing that will prevent problems for homeowners down the road,” he says.

the critical path

Senhauser has been in Carl Strauss’s shoes. He’s seen other architects remodel his own work—sometimes successfully, sometimes not. There’s no one right way to update a design, he says, so he tries to deal with what’s been done on an intellectual rather than a personal level. Still, he’s pained and saddened to see his work compromised. That’s why, before he began the Palmer job, Senhauser took Strauss to lunch, reassuring the 89-year-old architect that his design was in good hands. After the project was finished, Senhauser gave him the grand tour, “to show what I’d done under the circumstances of a different client and time,” he says. Strauss approved.

Senhauser is bringing that same discerning eye to Sandy Gross and John Hutton’s house, currently under way, where he’s been given the freedom to



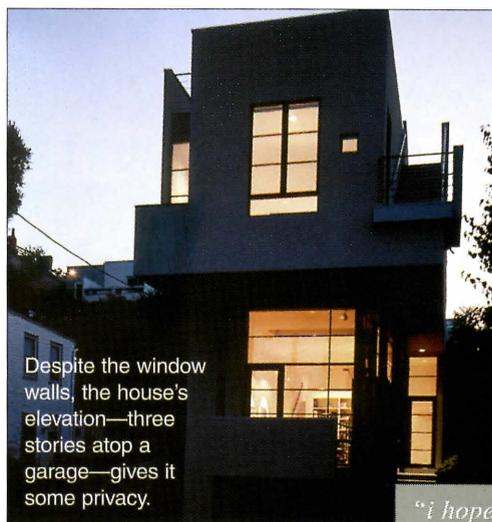
On the screened porch, Senhauser rebuilt an elegant stone wall and fireplace found behind drywall.



Transparent and translucent materials create a light well for the occupants in this row-house infill project.



Rich Honduran mahogany in the master bath contributes to the house's Arts and Crafts spirit.



Despite the window walls, the house's elevation—three stories atop a garage—gives it some privacy.

Photos above: Seth Evan Boyd

Photos above: Artog/D.G. Olshavsky

"I hope there's a certain interrogative that takes place in every project we do, that the work takes up the question as its goal, rather than providing truths."

play with unusual materials and basic ideas about front and back, public and private, and the shape of domestic space. His design treats the living room, dining room, and kitchen on the first floor as open areas rather than rooms. On the second floor, bedrooms and baths are pulled apart and linked by bridges and shafts that are open to below. Rather than being a "layer cake," he says, it sets up interlocking relationships between adjacent spaces from room to room and floor to floor. The 7,800-square-foot building's materials include an exposed steel frame, titanium cladding, and huge quantities of glass. "The house questions what our limits are," Senhauser says. "The contemporary marketplace discourages risk. But a home needn't be predictable; it can have a little bit of an edge to it."

Sandy Gross, a sculptor, says she ap-

proached the design with her architect in sensory mode, making decisions based on how things feel. "Reading the plans is difficult for me," she says. "But for some reason, I trust this is going to be an incredible space. Something about John exudes trust."

Daniel Friedman has observed that quality, too. "John is an innovator who's overturning the assumptions on which residential practice is based, in a way that doesn't seem strange to clients," he says. "He wants to reinterpret the familiar. Moreover, he understands the limits of novelty and doesn't pursue it at the expense of integrity. That's one of his trademarks."

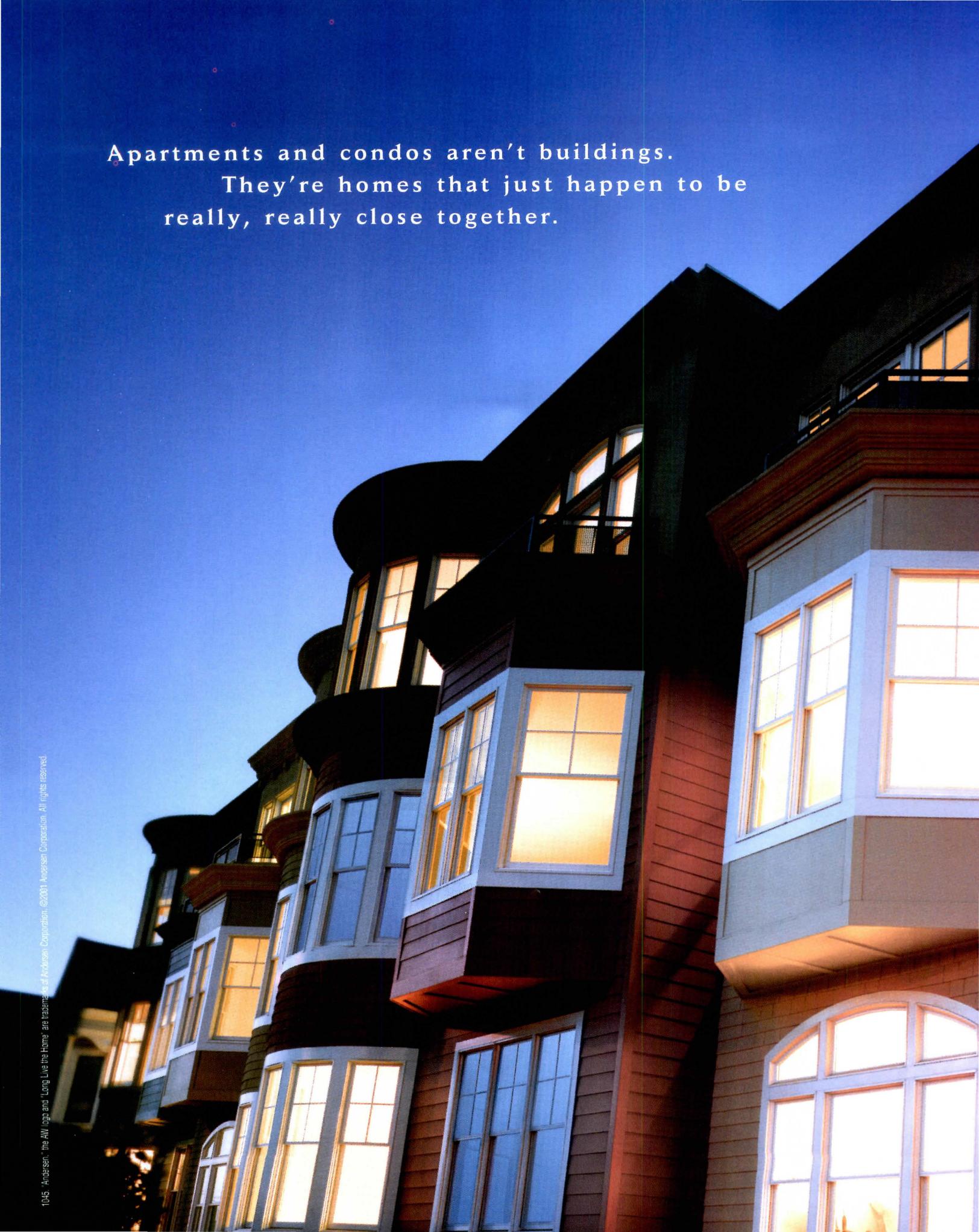
Another trademark is his boundless energy and generosity, not just to clients and staff, but also to his community and professional colleagues. Senhauser spends about 35 percent of his time on civic and

AIA assignments. He sits on Cincinnati's urban design review board and is chair of the city's historic conservation board. For more than 20 years he's served the AIA in one official capacity or another; currently he's the Ohio Valley regional director.

For Senhauser, who lives and breathes his life's highest calling, professional service isn't any different from doing the work. It is the work. "I really want to keep architectural design at the fore as a pursuit and an art and a value," he says. "I think this is a way to do that." ra

Cheryl Weber is a contributing writer in Severna Park, Md.

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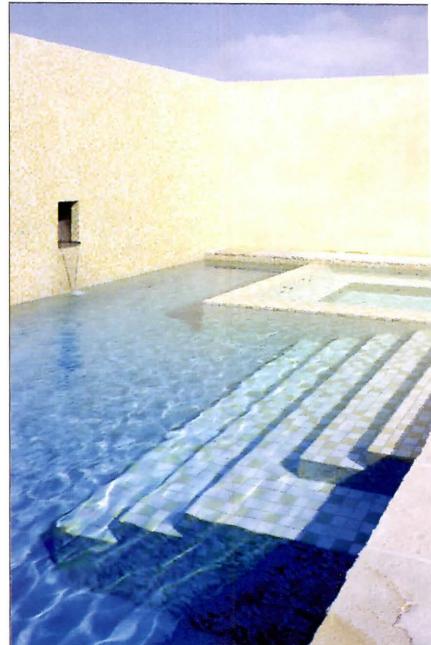


2012
THE VIREDO

three remodels breathe new life into tired buildings.

second chance

by nigel f. maynard
and meghan drueding



Photos: Benny Chan

new prospects

Manhattan Beach, Calif., is a community of assorted architectural styles. This house combined several of them at once, among them a muddling of Moorish details, Spanish flourishes, and contemporary angles. It needed a fresh and coherent remake, a task that fell to Marmol and Radziner, the Santa Monica, Calif.–based firm responsible for an adroit renovation of the Kaufmann House, Richard Neutra’s Modernist masterwork in Palm Springs, Calif.

Adjacent to the ocean on the pedestrian-friendly Strand, the building had a few existing elements the clients wanted to preserve (a third-floor pool and a retractable roof over the master bedroom) and several they did not (a view-blocking, space-wasting elevator, for one). They also mandated a luxurious but informal interior and a master suite that would successfully exploit the prospect of Santa Monica Bay.

Reorganizing and improving the house, rather than adding square footage, was the main thrust of the program. To that end, Marmol and Radziner

The architects wrapped the house’s ocean-facing facade in oil-rubbed mahogany, stainless steel, and plenty of glass (left). In the master bedroom, a retractable roof lets in the sky; outside, a third-floor pool and spa soak up the California sunshine (above).

second chance



Alongside the pool, an oiled-mahogany pergola provides shade, while radiant-heated slate paving keeps surfaces comfortable underfoot.

stripped the house, shored up the foundation, and reworked interior walls. They replaced the rough plumbing, electrical and mechanical systems, and all finishes. The west, ocean-facing facade, they wrapped in oiled mahogany and stainless steel. “The harsh ocean environment calls for a pretty hardy type of finish,” says Bobby Rees, an associate at the firm. “Most people use a marine varnish, but when the varnish fails it has to be stripped and reapplied. Oiled mahogany requires more maintenance, but you don’t have to strip it.” Oiled mahogany also gleams from the rooftop trellis, the garage door, and the pergola over the pool.

re-viewing

The kitchen and the master suite were prime target areas for reorganizing because of their obstructed water views. Removing an unneeded elevator in the kitchen gained new space and new sight lines. “It’s a beach house; it’s not meant to be formal or traditional,” Rees says. “With the opened kitchen, you can see the views through the dining and living areas.”

Upstairs, the master suite provided an ideal vantage point for water gazing, but its potential was undermined by a sunken bedroom floor, an unused sitting room on the northwest corner, and an ill-positioned bathroom. Pillaging space from the sitting room, leveling the bedroom floor, and extending the bath toward the west transformed the space. The architects also updated the retractable roof with a more contemporary look; now a square band of drywall hides the tracks and mechanism. “When you open it up, you are looking right at the sky,” says Rees. “It is very minimalist. When it’s closed it looks like a large coffer.”

A new informality permeates the well-organized house, but the architects and the clients’ interior designer took great pains to imbue a sense of luxury as well. High-end stainless steel appliances, an Ubatuba granite countertop and backsplash, and maple cabinets grace the kitchen; there and elsewhere, handmade ceramic and slate tiles and mahogany-trimmed millwork round out the rich palette of materials.

clockwise

An array of sophisticated technical elements exists behind the scenes, too. An astronomical clock runs a fully automated low-voltage control system, enabling the homeowners to program everything, including the retractable roof and a complex system of solar shades on the west facade. “When the sun is in the west, it creates a lot of heat and discomfort inside,” Rees explains. “The astronomical clock is set so the shades go down at three o’clock every day.”

All interior and exterior stone and tile flooring surfaces have radiant heating. The pool/spa is equipped with an ozone water treatment system, and an intricate storm-retention and expulsion system catches and redirects rainfall into a storm drain to prevent flooding. Oh, and the retractable roof has a rain sensor.

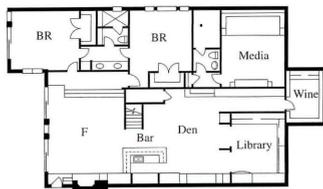
A project of this scale could have easily taken a couple of years to complete, but this one came in at just under a year. The firm was able to accelerate construction and maintain a high level of quality because it was also the contractor. “We worked very closely with our construction staff and were able to begin construction without a full set of documents,” Rees says. “We worked hard, and I think we pulled it off.”—*n.f.m.*



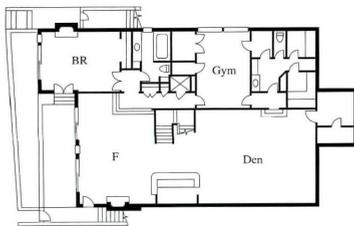
Nestled in one corner of the master bath, a custom soaking tub commands dramatic ocean vistas; an electronically controlled shade helps control heat. The kitchen boasts maple cabinets, granite counters, and slate tiles.

project:
Strand residence, Manhattan Beach, Calif.
architect:
Marmol and Radziner, Santa Monica, Calif.
general contractor:
Marmol and Radziner
project size before remodeling:
7,000 square feet
project size after remodeling:
7,000 square feet
construction cost:
Withheld

An 8-foot-wide aquarium surrounded by maple cabinets dominates the wet bar. The countertop is Ubatuba granite.



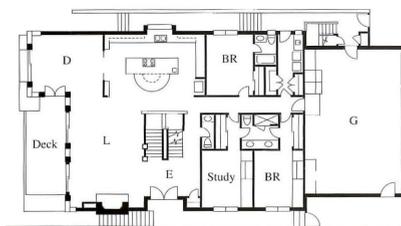
first floor
after



first floor
before



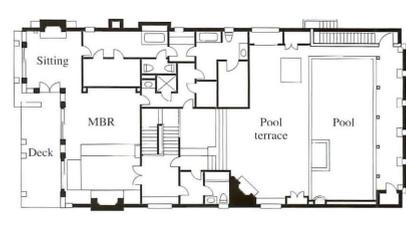
second floor



second floor



third floor



third floor

second chance

loft in space

Once upon a time, Seattle architect Don Carlson, FAIA, designed a loft-style house for a local art collector. The house never did get built, but Carlson carried it around in the back of his mind for years. When he and his wife found a nondescript box of a house with panoramic views of Mount Rainier and Lake Washington, they knew this was the place to implement the ideas he'd put on hold. "Basically, we saw it as a chance to take an ugly house and make something cool out of it," he says.

The original house had been built from a catalog plan; Carlson refers to it as a "builderburger." The builder had chosen to utilize most of the home's south wall as a holding space for plumbing pipes and electrical wires, rather than fill it with windows to bring in light on precious sunny days. The house was dark, cramped, and, except for a lone deck, had almost no connection to the outdoors.

open-minded

So Carlson decided to strip it right down to its frame, even removing most of the second floor. Into this nearly empty shell, he inserted three levels, each one open to the next. The first floor contains a kitchen, a casual dining area, a living room, and a more formal dining room. A bedroom, den, and lookout take up the second level, and, a few more steps up, a 400-square-foot office-loft addition juts out over the entry to the house. The only rooms surrounded by walls are the home's two bathrooms and the garage.

Because of the lack of interior walls, sunlight flows through the office-loft skylight straight down into the first and second floors. And the smashing views that inspired the Carlsons to buy the home in the first place are visible from almost anywhere in the house. Carlson points out one more benefit of a loft-style house—the sense that the entire space is much larger than it actually is. "It's amazing, the volume you get in such a little house,"

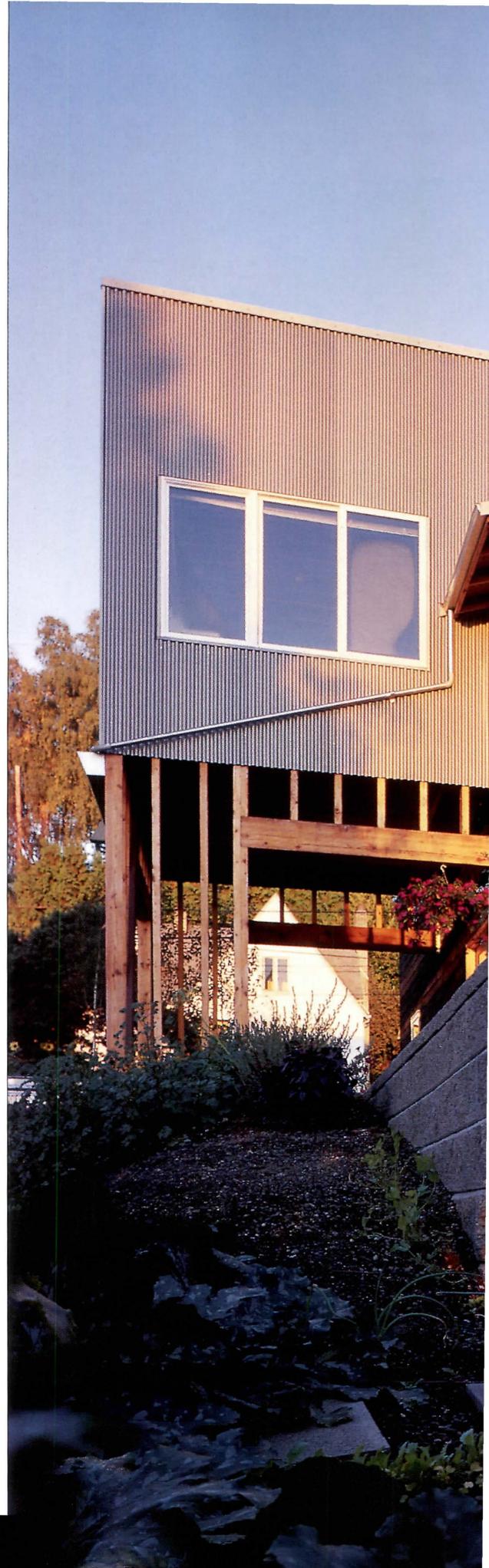
he says of the 2,100-square-foot home's expansive feel.

plant life

The Carlsons wanted to establish a strong indoor-outdoor relationship. Outdoor decks on every level, plus lots of



Cost-effective materials like asphalt shingles, corrugated metal, and split-face concrete block lend this former "builderburger" a Modern sensibility.





Decks, terraces, and porches allow the Carlsons to live outdoors when the weather permits. The emphasis on outdoor spaces helps the house live larger than its 2,100 square feet.

Photos: James F. Housel

second chance

Carlson used the same corrugated metal he speced on the outside of the house in the kitchen, as a way of merging interior and exterior. Ash plywood floors throughout the project are a unifying element.



large, paneless windows, fit the bill. The house also features several gardens woven into its one-seventh-of-an-acre lot. A screened-off garden just outside the window of the first-floor bath allows one to enjoy the peace and serenity of nature while taking a bath. A water garden at the entry makes the most of the city's infamous wet weather, with a waterfall spout connected to the roof's drainpipes. "When it rains, which is a lot, we have a constant waterfall," says Carlson. The couple has planted water plants like lotus and cattails in the entry garden, and during the summer they even stock it with fish.

Atop the house, a roof deck and garden provide another place to take in the view of Mount Rainier, as well as a spot for a hatch that functions as part of the house's cooling system. "The house can get quite hot in the summer, with all those windows," says Carlson. "When we open the roof hatch, you can just feel all the hot air being sucked up and out of the house." This passive cooling method works, and it saved the Carlsons the hassle and cost of having to put in an air-conditioning system.

cheap chic

Passive cooling was just one of the smart, creative ways Carlson kept costs down. He also turned to unexpected, inexpensive materials. Asphalt shingles and corrugated metal clad the exterior volumes, and plywood floors and ceilings warm the interior. Exposed, prefab trusses and joists give the home a funky, industrial style, without breaking the bank. So do the commercial-style light fixtures he used throughout the home. The extra-deep central stairway treads are made of metal grating that permits



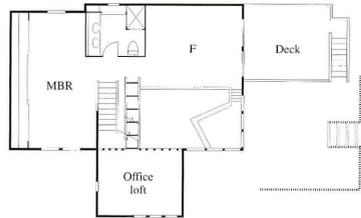
light and air to circulate freely. "The idea was that we'd put potted plants on the stairs—that's why the treads are so deep—and they'd capture light from the skylight directly above them," he says.

Carlson's house has proven to be good advertising for his business; since he finished it, he's snagged commissions for two more "loft houses." How do his neighbors in Leschi, an artsy section of Seattle a couple of miles from downtown, feel about the house, which is considerably more Modern than most of the neighborhood? "People either love it or hate it," says Carlson. "Often I'll be out working in the yard, and someone walking by will say, 'I love your house!' It's nice when that happens."—*m.d.*

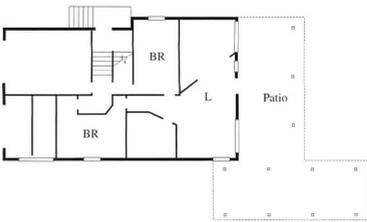
Maximizing natural light was a high priority for the Carlsons. The south-facing second-floor and office-loft walls are lined with windows, which filter sunlight in and down through a metal-grate stairway.



second floor



second floor (plus raised office loft)



first floor

before



first floor

after

project:

Carlson residence, Seattle

architect:

Carlson Architects, Seattle

general contractor:

Riewald Construction, Kent, Wash.

project size before remodeling:

2,000 square feet

project size after remodeling:

2,100 square feet

construction cost:

\$90 per square foot

second chance

keeping the faith

It's not uncommon for an architect designing a remodel to want to show respect for the original house. But in the case of this project, by Austin, Texas–based architect Dick Clark, AIA, respect stopped just this side of awe. The house was designed in the mid-1960s by Ford Powell & Carson, then and now one of Texas' most respected firms—and one whose work Clark has long admired. Even so, he didn't find the job intimidating. In fact, he says, "It was like being given a wonderful old car to work on, one that you already loved, and making it work like a new car."

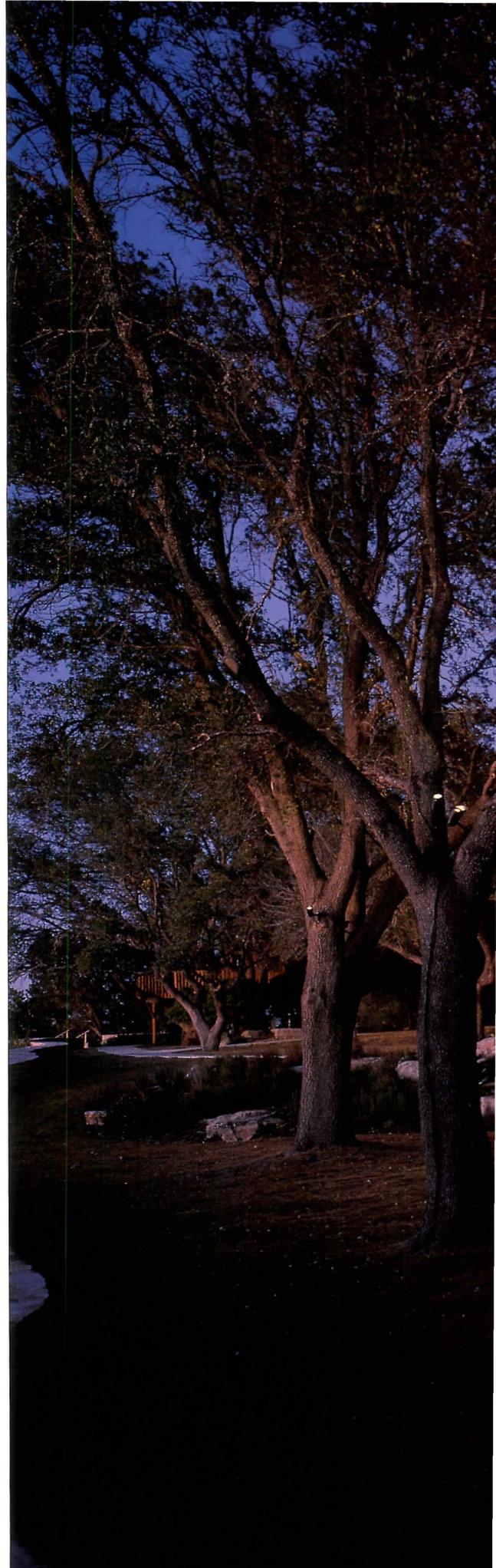
His analogy is an apt one. The clients, a couple who work in the high-tech industry, didn't want to change the spirit or overall look of the house. They just wanted it to function in accordance with their very 21st-century lifestyles. So Clark and project architects Jamie Chioco and Michael Hsu, AIA, went in with a light hand, determined to stay true to the Modern, hill-country aesthetic that guided the original design.

up to speed

They started by gutting the most dated parts of the house—the kitchen and the bathrooms. The old, closed-off kitchen had worked as a place to prepare food, but today's kitchens serve many other purposes. "We reconfigured it to make it more of a family center," says Clark. "We wanted to make it more involved with the rest of the house." He opened it up to the new media room, which replaced the old den, and the living/dining room. The setup allows for a strong visual connection between the three spaces, which comes in especially handy when the clients entertain, or when they want to keep an eye on their elementary-school-age daughter while getting dinner ready at the same time.

The white wall paneling and black countertops in the original master bath didn't seem to fit in with the rest of the house. So Clark replaced them, and the finishes in the powder room as well, with a soothing palette of blond wood, limestone, and the same distinctive beige brick that appears elsewhere in the home. (The project team man-

The architect paid close attention to lighting in this remodel. Uplighting for the kitchen shelves brings the clients' bowl collection into high relief.





Both architect and clients agreed the spirit of the existing house should be preserved. They didn't alter the footprint, and they commissioned custom-made bricks for the interior to match the original exterior brick.

Photos: Paul Bardagjy

sec
ance

Rebuilt brick walls and a new spa/seating area create an up-to-the-minute pool room. The terracotta floors are part of the original house and were refinished by the architect.

aged to find a firing plant in Mexico that could produce an exact match for the original gas-fired brick speced by Ford Powell & Carson.) Clark added another vanity to the master bath, making the room easier for two busy people to use at once. A walk-in closet sandwiched between the master bath and the master bedroom holds the couple's clothes more efficiently than their older, cramped one did, and sliding doors and built-in cabinetry give the master suite a cleaner, less cluttered look.

Clark and company then moved to the home's focal point—its dramatic, screened indoor pool. At the clients' request they added a hot tub, as well as some ceiling fans to make that part of the house more comfortable during the hot Texas summers. They converted one of the two guest rooms that abut the pool room's north end into a fully wired home office. And they finessed the entry gallery, adding double doors, refinishing the space with lighter colors, and lifting the ceiling a bit to make it more welcoming. "The clients like to entertain frequently," says Clark. "They needed a friendly entry sequence."

old vs. new

Because the clients wanted to save as much of the original house as they could, they asked Clark to keep the terra-cotta tiles that cover the floor throughout the one-story home. The tiles were stripped down and resanded, restoring them to prime condition. The architects also salvaged much of the old kitchen's custom

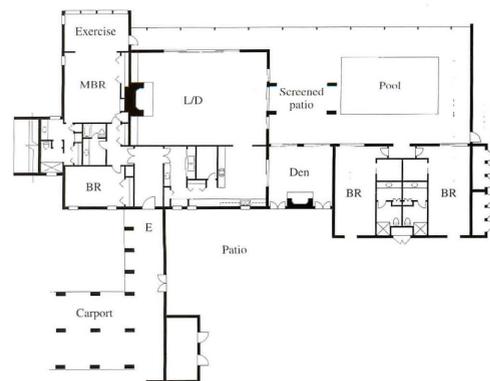


hardware and reused it in the new version of the room.

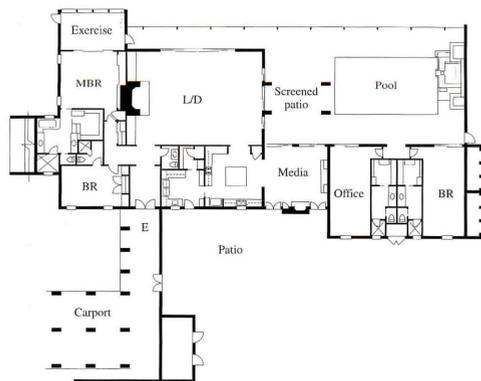
What they couldn't or didn't want to salvage, they built anew. Clark's firm, Dick Clark Architecture, often designs furniture and lighting for its clients, and this case was no exception. Chioco created all the major lighting fixtures, which were fabricated by a local metalworker. They range from quirky, perforated metal sconces in the master bath and living room to an elegantly sculptural piece over the dining-room table. The dining-room tabletop, the heavy bowl sink in the powder room, and the kitchen and bath countertops are all solid limestone. "Texas limestone is denser than most limestone," explains Clark. "So you can achieve a really smooth finish." The firm also designed all of the cabinetry in the kitchen and the master suite, using polished alder wood to play off the rougher textures of the brick walls and tiled floors.

In the end, Clark and his cohorts were justly proud of their work. "The original zoning of the house is basically the same," says Chioco. "Everything we did was to bring it up to date, not to change its character."—*m.d.*

The cavernous living and dining area, with views to both the lake outside and the indoor pool, serves as the main entertaining and family gathering space.



before



after

project:

Private residence, Austin, Texas

architect:

Dick Clark Architecture, Austin

general contractor:

Dagleish Construction Co., Austin

project size before remodeling:

3,500 square feet

project size after remodeling:

3,500 square feet

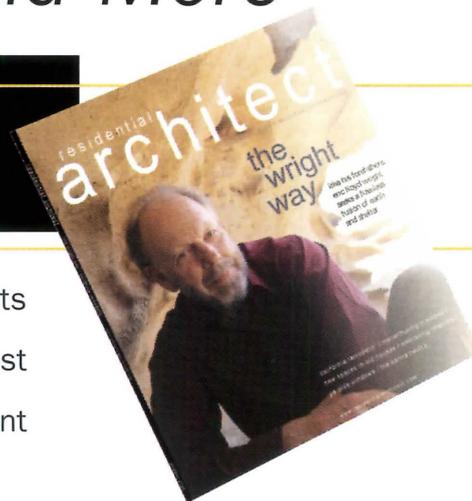
construction cost:

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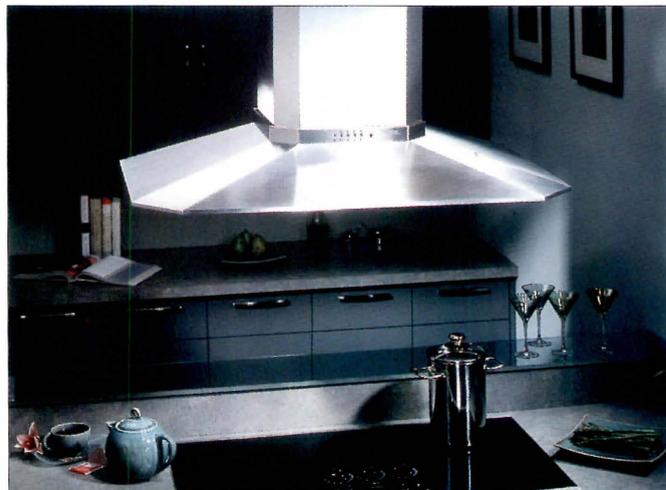
up, up, and away

Gaggenau's AH600 hood uses multiple fans to generate a backflow of air called the Coanda effect.

The company touts this exclusive updraft system as the quietest and most effective way to rid kitchens of cooking smoke, odors, and vapors. Three 50-watt halogen bulbs provide targeted illumination. Gaggenau, 800.828.9165; www.gaggenau.com.

best bet

Part of the Best by Broan series, the IS170 island chimney hood boasts two-level halogen lighting, a delay timer control, dishwasher-safe filters, a high-efficiency motor, and an optional glass shelf and exterior blower. Designed to be ducted to the outside, the product can also be nonducted for recirculation inside with an additional kit. The flue accommodates ceilings from 8 to 9 feet, with an extension flue available for ducted applications. Broan, 800.558.1711; www.broan.com.



continued on page 70



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unseamly curves

Seamless construction and mirrored, finished edges lend elegance to the Convex Curve wall hood, which incorporates five-speed control, anodized aluminum baffle filters, and halogen bulbs. The hood can accept a 600- or 1000-CFM blower and comes in hammered copper, mirrored stainless, antiquated hammered pewter, millennium disk stainless, and European black steel. The manufacturer can also custom-fabricate coordinating backsplashes and appliance face inserts. Independent, 800.7-NEVADA; www.kitchenhood.com.



quantum metallics

Low profile meets high performance in the sleek 15-inch Quantum hood with its powerful 1400-CFM remote ventilator. The ventilator can be mounted on the roof or on an outside wall. Seamless fusion welding connects the hood to the wall or to island mount flues in 42-, 48-, 54-, and 66-inch standard lengths. The fully lined interior contains commercial baffle filters of either aluminum or stainless; the filters are dishwasher-safe and carry a lifetime guarantee. Abbaka, 800.548.3932; www.abbaka.com.

island hopping

The 16-gauge stainless-steel Tidan island hood features dual glass cantilevered shelves with trapeze supports and a double-sided, front-mounted utensil rail. The unit spans a total length of 109½ inches. Blowers can be installed either remotely or in-line, and are rated at 1400-CFM capacity. Cheng Design, 510.849.3272; www.chengdesign.com.



—*shelley d. hutchins*



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door hardware, hard choices

should you go real or repro on your next remodeling job?

by nigel f. maynard

The fussy clients who hired you to remodel their Federal-style town house ask if they should replace the door hardware with reproductions or authentic antiques. What do you say? It's perfectly fine if you're not sure, because there's no easy answer. Choosing period hardware can be tricky business.

"It depends on the client's renovation objective," says architect Peter Newlin, FAIA, principal of Chesapeake Architects in Chestertown, Md. "Is it for historical authenticity or atmosphere?"

If it's merely for the look, most architects spec new hardware with period ornamentation. Generally stocked by suppliers, these reproductions are readily available at home centers or specialty showrooms. However, when authenticity is the aim, salvaged originals are the products of choice and



Courtesy House of Antique Hardware

This 1880s hinge (part of the Oriental series on the following page) depicts a story about forbidden love. It goes for \$600 a pair at House of Antique Hardware.

finding those can be an Indiana Jones-like odyssey.

"Locating the real stuff is hard," says Allen Charles Hill, AIA, principal of Historic Preservation and Architecture in Woburn, Mass. "It's a labor-intensive process that requires visiting and talking to a lot of dealers."

faithful reproductions

That kind of effort is one reason Hill encourages clients to go with high-quality reproductions. Hill also believes antique products offer only marginal aesthetic benefits. "It's hard to tell the difference between replicated products and authentic pieces that have been reconditioned," he says. "A skilled blacksmith would be able to tell the difference, but to most people, they are indistinguishable."

One manufacturer architects turn to for painstaking reproductions is Exton, Pa.-based Ball and Ball, which offers a complete line of interior and exterior door hardware in brass, cast iron, hand-forged iron, and bronze. The company stocks its own line but also does custom reproductions of authentic 18th-century American and other traditional hardware.



Courtesy Nostalgic Warehouse

Nostalgic Warehouse's reproduction pieces are readily available in various styles, configurations, and finishes to fit most remodeling jobs.

"There is a lot of value in something that's already made," says co-owner Bob Ball, "so we only do reproductions from existing pieces." The service is handy for matching missing or malfunctioning hardware on older houses and for extending it to new additions.

Another trade favorite is Garland, Texas-based Nostalgic Warehouse, which offers a vast stock of reproduction hardware in an array of styles, including Colonial, Victorian, Prairie, Art Nouveau, and Art Deco. "We use exact antique patterns and produce our pieces faithfully like the old products," says president Andrea Ridout. The company's pieces are lacquer-coated to resist tarnish, and come in polished and antique brass, and antique copper and antique pewter.

antique chic

But some architects decry the mendacious spirit of reproductions, asserting that the execution of details is often inaccurate and the quality not up to snuff. Sticklers for pedigree, they demand hardware that passes historical muster, and for that only antiques will do.

J.L. Sibley Jennings Jr., AIA, says authentic products should be an architect's first consideration on a historic restoration project. When Jennings has such a project, he hits the salvage companies. "It's about the only place you are going to find the good stuff," says the Macon, Ga.-based architect.

House of Antique Hardware in Portland, Ore., sells both antique and reproduction hardware, but owner Roy Prange says traffic is heaviest for the antiques

continued on page 74



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department, which carries products from the 1860s to the 1930s. "If customers can't find enough or the exact pattern of an item, then they move into the reproduction department," he says.



Courtesy House of Antique Hardware

Your clients will have to dig into their pockets for pieces like these from House of Antique's Oriental series. The face knob and backplate are \$2,200; the bird knob and backplate are \$1,200.

In times past, hardware hunters had to make a special trip to salvage yards specializing in authentic hardware, but today many products are a cyberstop away. Dave Ackerman, owner of Architectural Salvage Warehouse in Burlington, Vt., sells originals dating from the early 1800s to 1950, most of it over his Web site.

"People can buy over the Web without problems," Ackerman says. "The stuff is easy to ship and can be returned. The only thing about antiques is that every single doorknob is going to have its own characteristics. People should remember that."

which ware?

So, should you spec real or repro for your next restoration job? If it's a standard remodeling project, then period-looking hardware is fine, Newlin says. "But if you're doing an academic restoration, you really want to use authentic products to the extent that you can."

Antique pieces will give your project a sense of authenticity, but they come with their own problems. For one thing, they can get pricey; some lock sets run as high as \$3,500, depending on the rarity. Finding products in good condition and in complete sets is also a challenge because some people collect antique hardware, draining product from the marketplace.

One way to save time, effort, and money is to the spec real stuff sparingly, says Cal Rosenwald, a former dealer in decorative hardware and antiques in Washington, D.C. "You can use it in the public rooms, instead of the whole house," he says.

Sometimes you've got to play games, says Jennings. For example, you may have to scavenge your own project to put the good hardware in high-profile areas and replace it with lesser quality pieces. If you can't find certain pieces, try locating the original dies from the manufacturer, Jennings says. "Sometimes the companies are still in business and the original dies are available." Or you may have to make do with what you have, until you find the

savvy suppliers

High-quality reproduction hardware suppliers are fairly easy to come by, but reputable salvage companies are harder to find. Here are a few of the top companies in both categories.

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piece you want, he adds.

Finally, antique hardware requires good preparation, says Ackerman. "You have to plan ahead," he says. "Doors are always pre-drilled with large holes for modern hardware. They aren't designed to accept antique mechanisms." With that in mind, order doors with a different type

of hole, he explains, or with no holes at all.

Whether you choose antique hardware or reproductions, remember that quality is most important. Even though it may be beautiful, hardware is first and foremost a hardworking, utilitarian product. Says Jennings, "You don't want anything of lesser quality." **ra**



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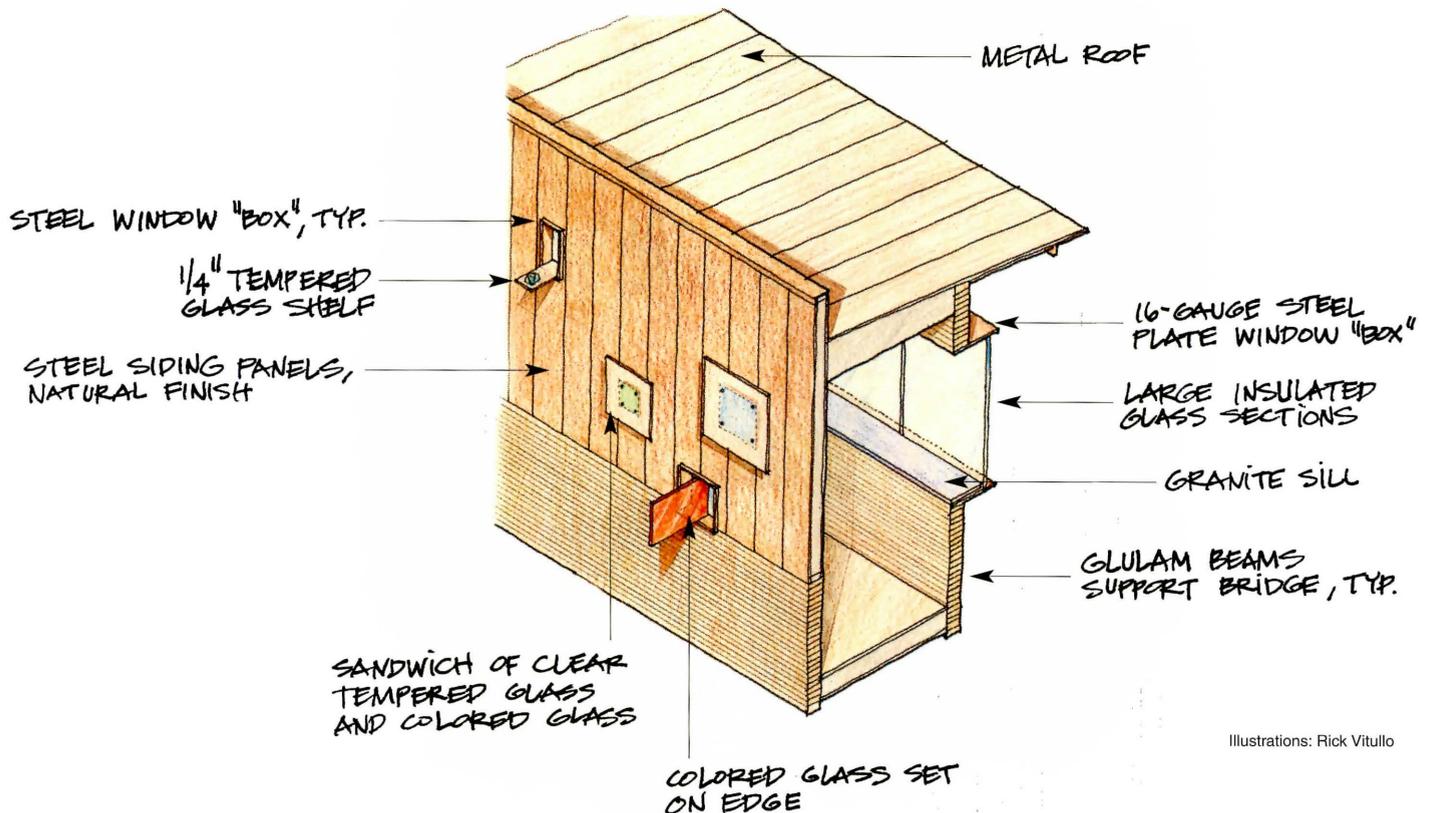
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by rick vitullo, aia

In the Southwest, architects face the formidable task of coping with the sun's tremendous brightness and heat. Through innovative detailing, Eddie Jones, of Jones Studio, Phoenix, designed a Scottsdale, Ariz., house that manages to both tame and celebrate the region's fierce sunlight.

Jones' design for the unique, compound-like residence consists of two major components—the public spaces and the private master bedroom suite—connected by a passageway, or bridge, that traverses a dry creek bed. Because the sun targets the south-facing wall of the

bridge especially ferociously, that is the focal point of Jones' detailing.

Jones wanted this wall nearly opaque, yet punctuated by points of light. To accomplish that effect, he scattered small openings of different sizes and proportions randomly across the wall, which is well-insulated and constructed of 2x6s. Each opening is lined with wide, flat steel frames; each frame is constructed of 12-inch-wide by 16-gauge-thick steel sheets folded (actually brake-formed in a shop) to create small window "boxes."

Near the interior side of the box,

continued on page 78

Architect Eddie Jones punctuated the passageway's opaque south-facing wall with various openings, each highlighted by a different colored-glass detail. The north wall is predominantly clear-glazed.

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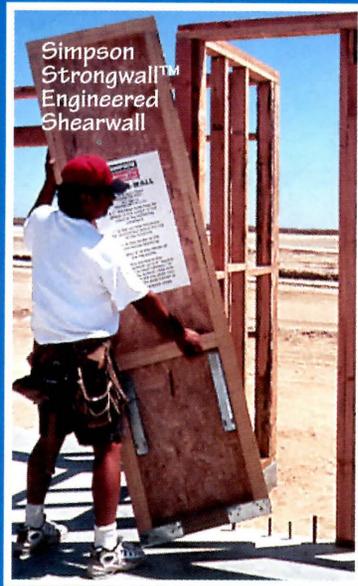
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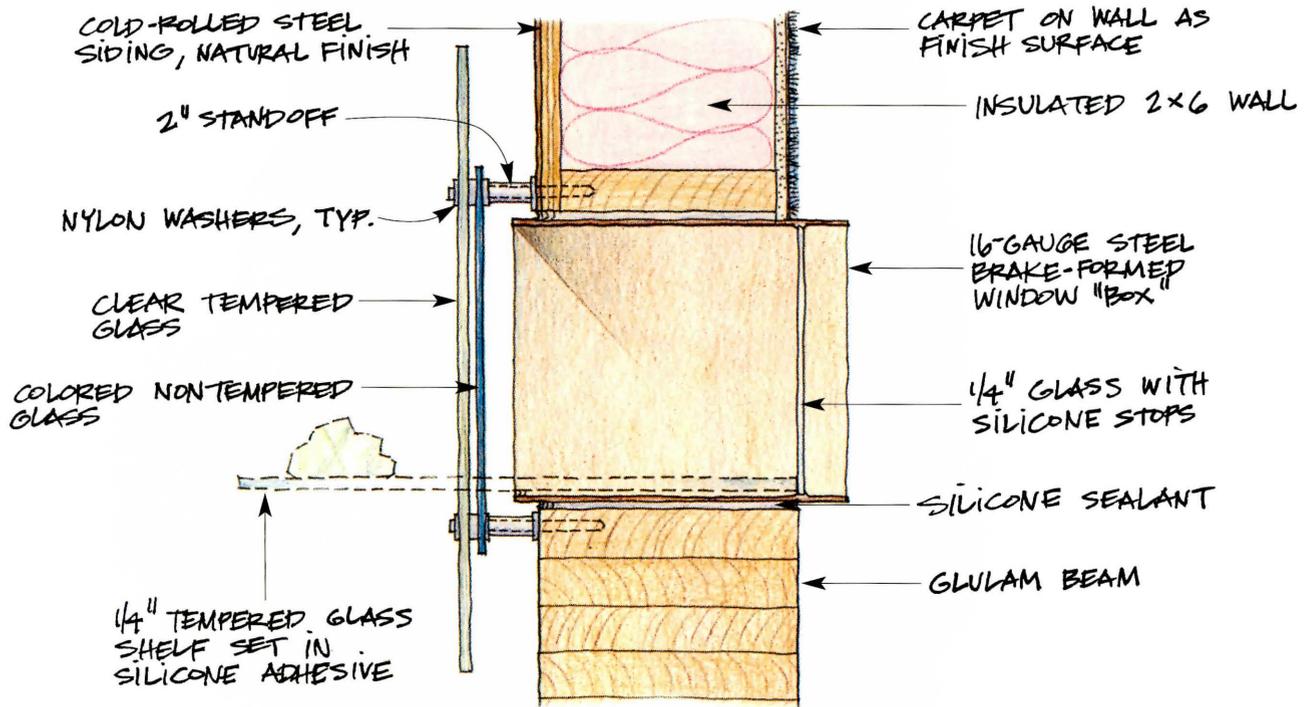
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The tempered glass acts as a protective layer for the more delicate colored-glass section behind it; 2-inch standoffs suspend this glass "sandwich" just beyond the steel-framed opening. The alternative detail shown consists of a glass rock set in a silicone sealant bed on a tempered glass shelf.

Jones set clear glass sections into silicone sealant. Toward the outside, he installed a second glass layer, using a variety of details to give each opening a unique jewel-box effect. For example, one opening contains a cantilevered glass shelf, on which is secured a fractured green glass rock. Three of the window boxes feature a "sandwich" of clear and colored glass set 2 inches out from the box with standoffs; another harbors a piece of orange glass set on edge in the middle of the box. These openings sprinkle their gems of light in differing patterns and shapes across the

bridge's interior throughout the day.

At the sun-sheltered north wall of the bridge, Jones created one large cantilevered steel window box, and inserted insulated glass sections at the outside edge only, thereby maximizing the view. This window bathes the passageway—and anyone in it—in diffuse northern light, providing a cool counterpoint to the opposite wall's intermittent shafts of intense and colorful illumination. *ra*

Rick Vitullo, AIA, is principal of Vitullo Architecture Studio, Washington, D.C.

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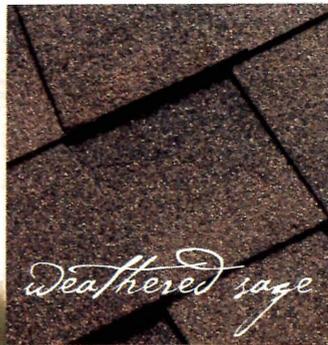
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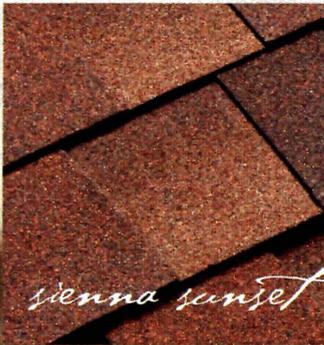


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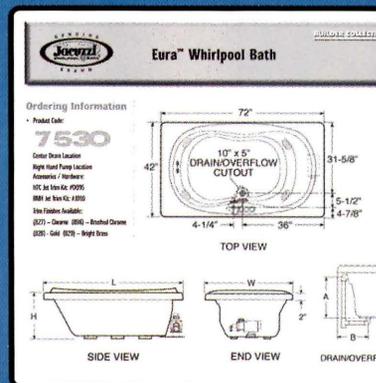
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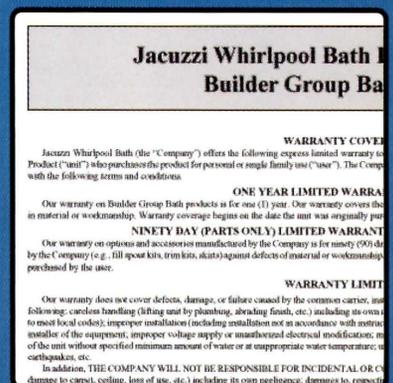
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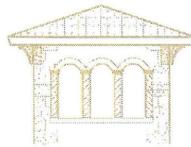
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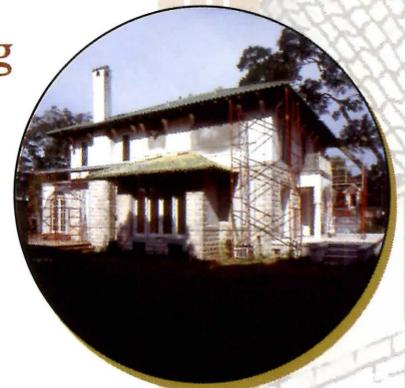
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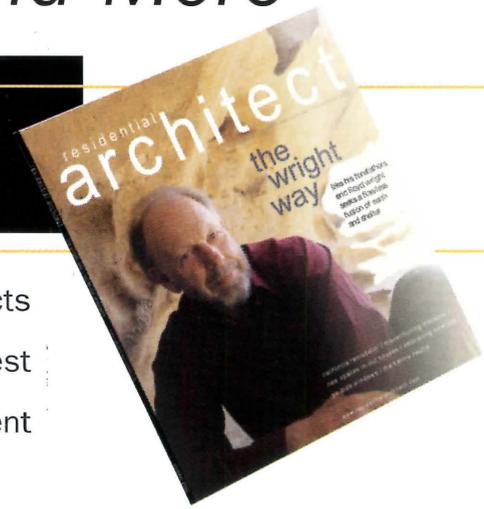
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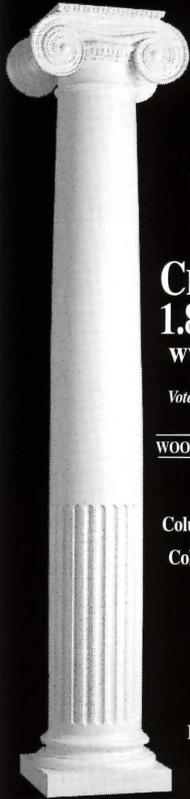
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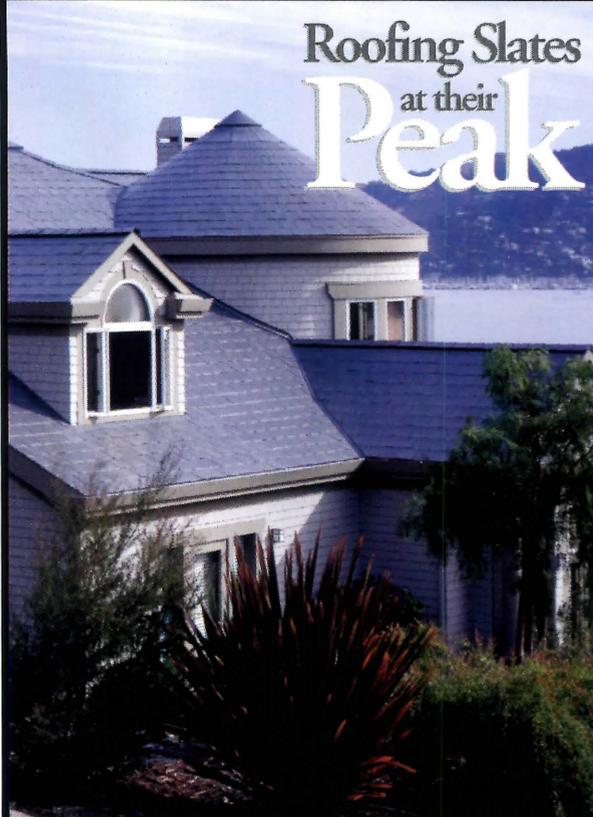
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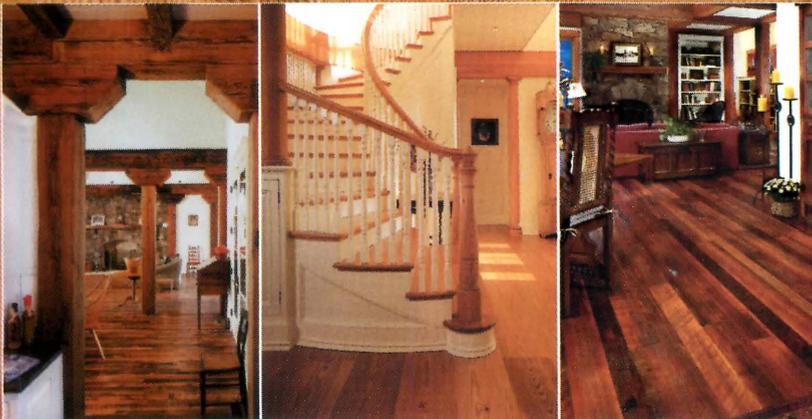
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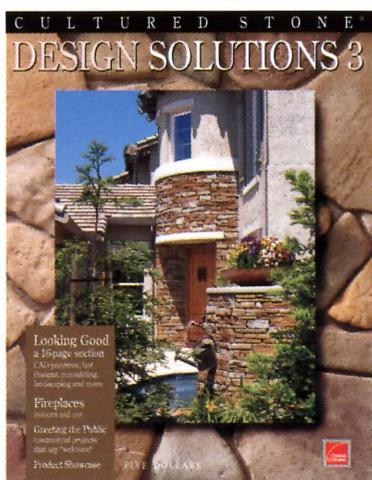
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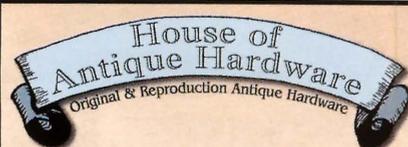
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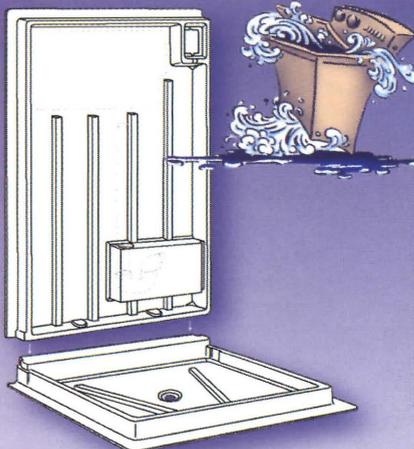


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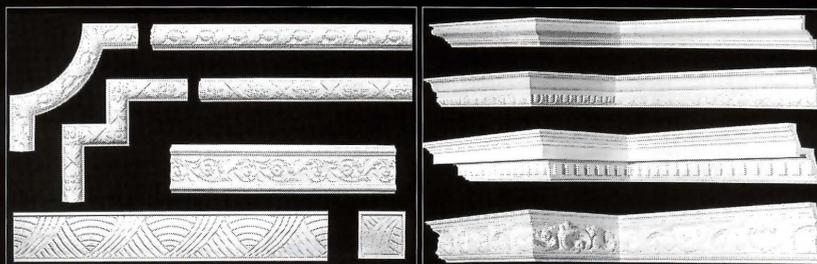
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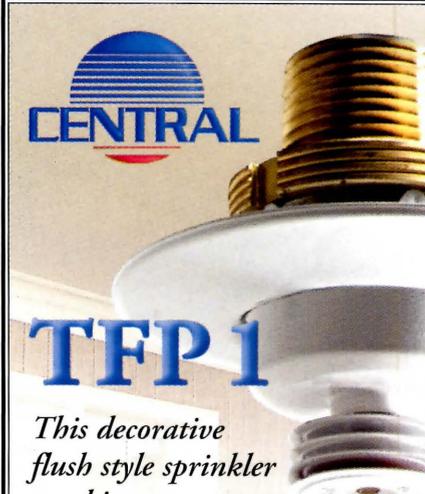
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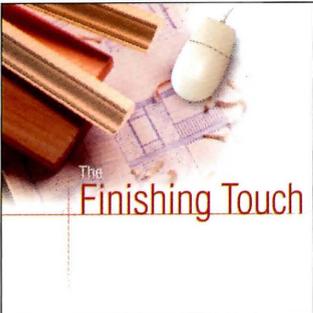
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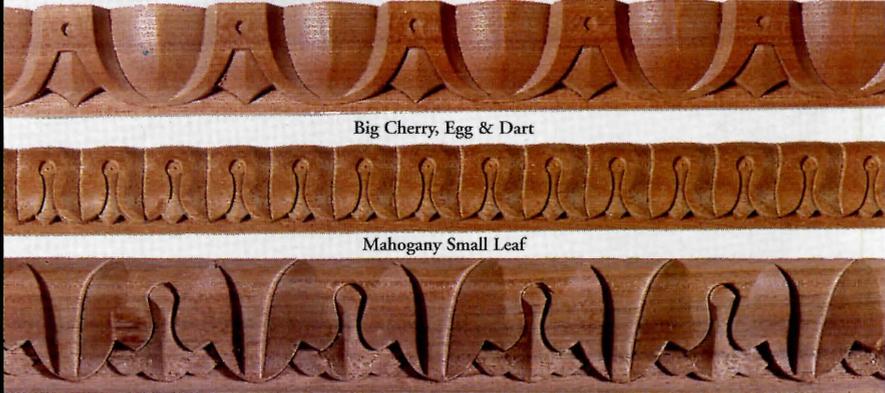
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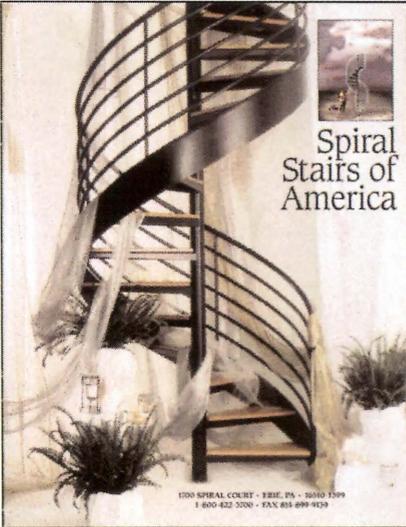
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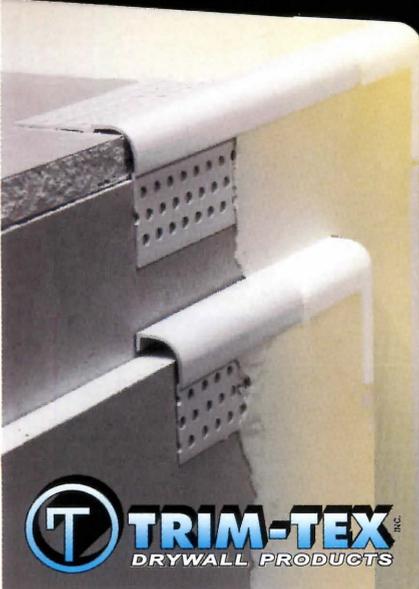
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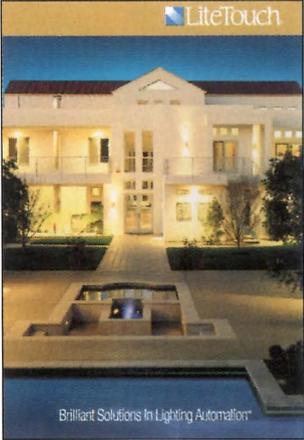
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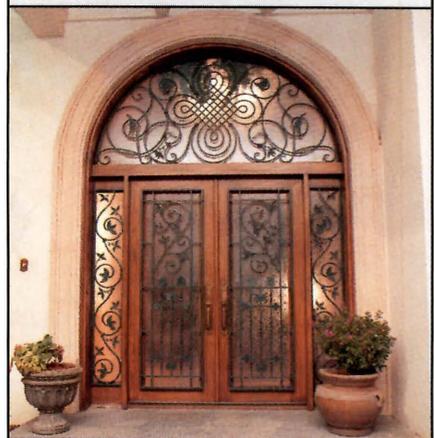
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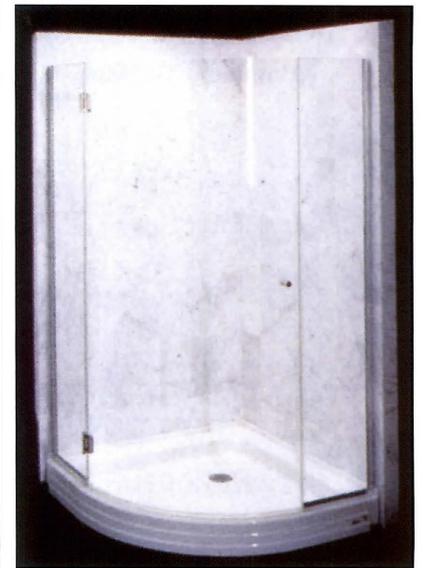
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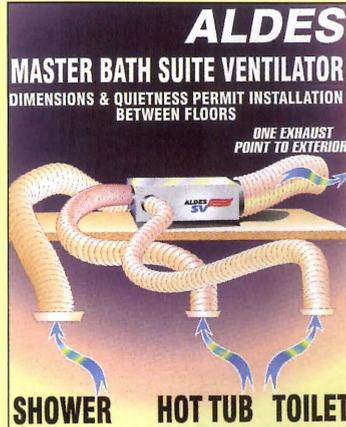
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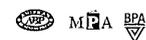
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How did you get started in renovation?

When I started my business about 10 years ago, it was with three renovation projects that were published widely in the area. I think we were typecast early on. The reality is that we enjoy doing new buildings and new homes.

Is it difficult working within the design constraints of renovation?

I think we have become so experienced at it that it doesn't feel that way anymore.

What do you enjoy about renovation work?

Older homes and buildings have so many wonderful materials—like copper, slate, stone, cement, stucco, and beautiful millwork—that were standard in their day. Having the chance to work on projects where you can justify the use of those materials offers a lot of creative opportunities.

What do you strive for in your projects?

To do better than rejuvenate the existing architecture. We hope that there is some architectural component that makes the building better than it was.

Is there a house by an architect so renowned you would be intimidated to renovate it?

I'll be bold and say no.

Do you live in a home that you renovated?

Yes. We are at the 90-percent phase



Mark Robert Halper

of putting on an addition. The house was built in 1895 and we believe it was renovated in 1905 by the great Philadelphia architect Frank Furness.

What's your favorite pastime?

I have many, but one would be urban and rural hiking. My wife says I'm not happy unless I'm in motion.

What's your greatest indulgence?

My grandmother introduced me to European bakeries in New York, so it starts with Black Forest cake, moves to Linzer tarts, and branches out from there.

What do you hate spending money on?

Absolutely, taxes. And I really detest spending money on parking tickets.

If you weren't an architect, what would you be?

A benevolent billionaire. I think I like what Bill Gates gets to do.

What kind of car do you drive and why?

I have a 1989 and a 2000 Saab. Swedish cars have a special link to the late '60s for me. As a kid, I remember being in my friend's Saab 96 with surfboards on the top, looking for the best breaks, with Cream on the eight-track. They are technically sophisticated vehicles, but their lines are a little quirky. *ra*

Reed Axelrod, AIA, is principal of Reed Axelrod Architects in Philadelphia.