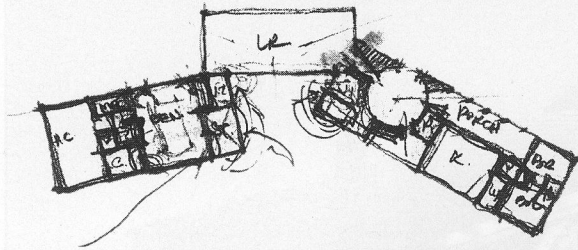


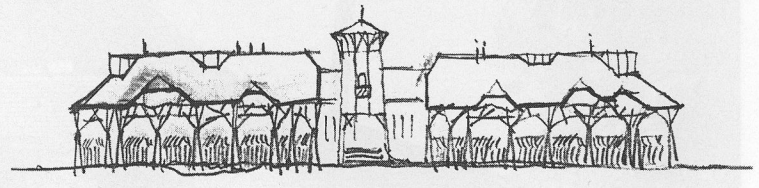


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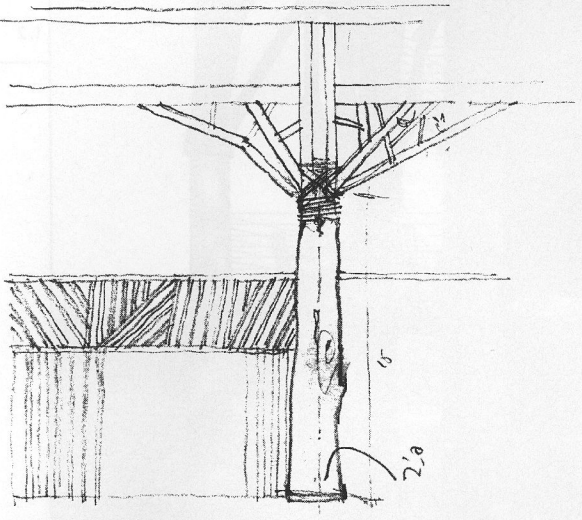




3 PRELIMINARY SKETCH OF PLAN

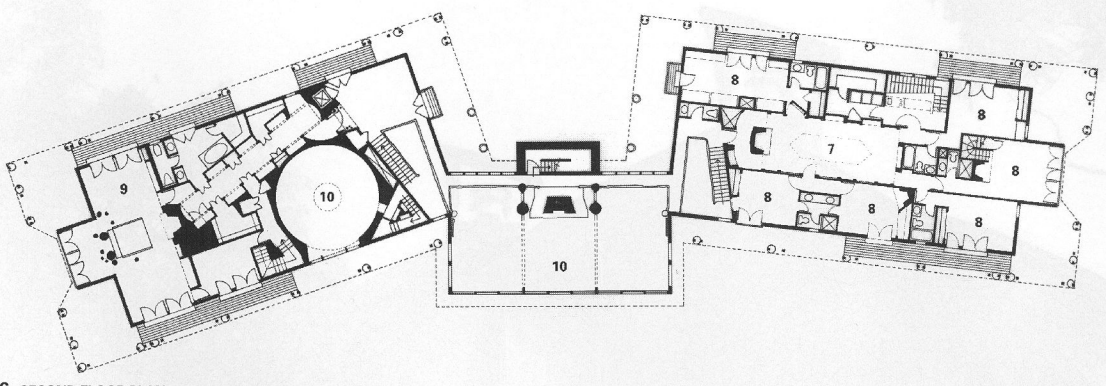


4 ELEVATION SKETCH

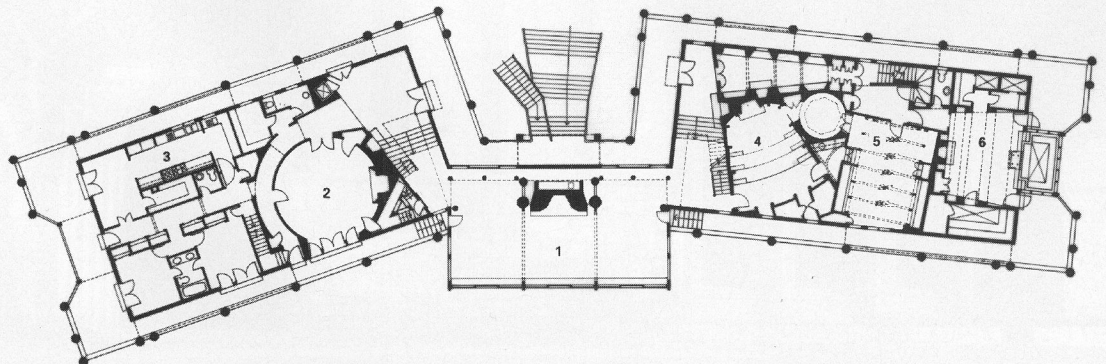


5 EARLY STUDY OF COLUMNS AND RAILINGS

- 1 LIVING ROOM
- 2 DINING ROOM
- 3 KITCHEN
- 4 MULTIMEDIA ROOM
- 5 GAME ROOM
- 6 EXERCISE ROOM
- 7 LIBRARY
- 8 GUEST ROOMS
- 9 MASTER BEDROOM
- 10 OPEN TO BELOW



6 SECOND FLOOR PLAN

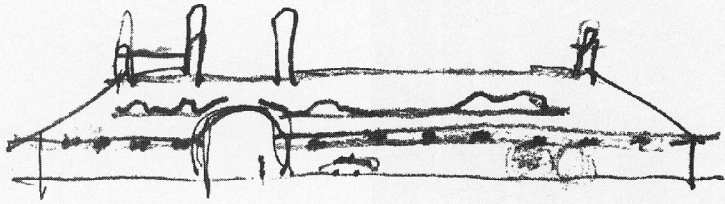


7 FIRST FLOOR PLAN

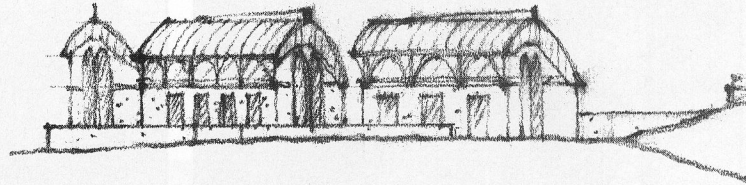
Schematic Design and Design Development

The basic plan of the Marsh Estate was arrived at early on (3), but the elevations came more slowly. The original schematic design called for wrapping the house in a lattice shell, but when the client rejected the idea, the design team returned to an earlier notion of the roof and columns as a canopy of trees (4). A tower was added at the entrance since the setback living room seemed to create a void at the center. The client wanted the tree columns to be all natural, but the architects prevailed in joining natural trunks to skewed pieces of lumber bolted to the columns (5). The final plans (6, 7) retain the flavor of the original sketches, including the idea of geometrically shaped rooms askew in a box.

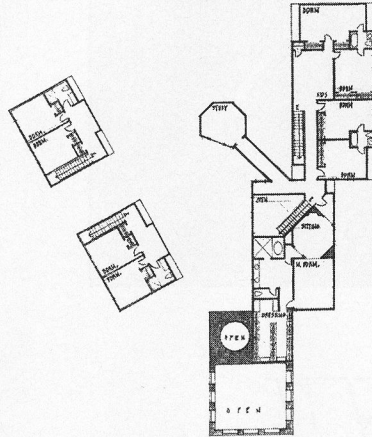
The Pond House also went through a major rethinking early on. The initial idea called for one large shingled house (8), but the landscape architect successfully argued that it did not fit the site well. So the architects broke down the house into smaller units, with bracketed eaves and bowed roofs (9). Windows were also visually broken by the battened siding (10), giving the Gothic references an Expressionist twist. During design development, the plan evolved into a three-part main house with two guest houses stretching out to a pool and garage (11). The final plans retain that basic configuration, with many refinements, including an elliptical entry and skewed corridors (12, 13).



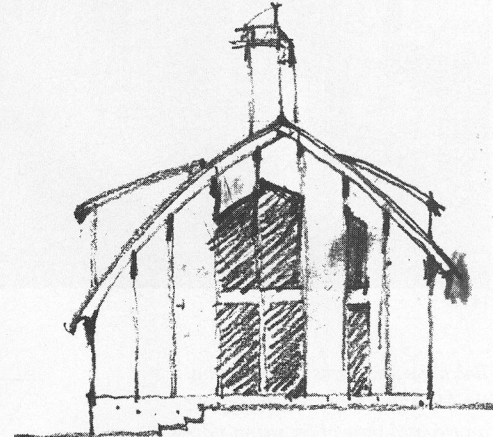
8 INITIAL DESIGN SKETCH AS A SINGLE BUILDING



9 LATER SKETCH OF VILLAGE IDEA

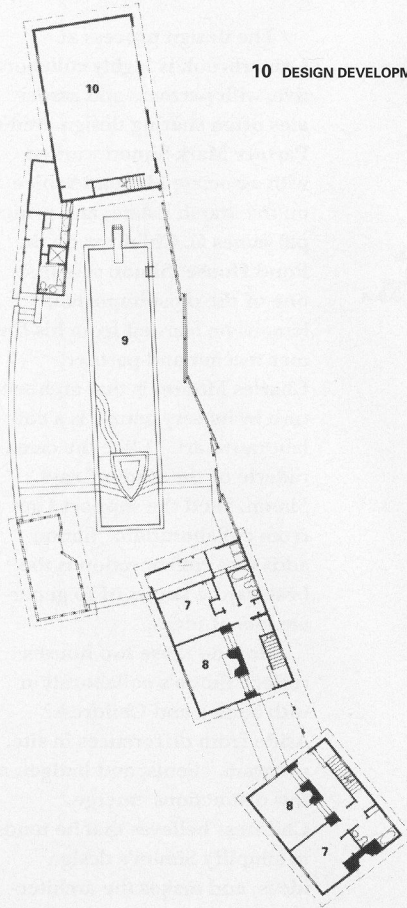


10 DESIGN DEVELOPMENT DRAWING OF SECOND FLOOR PLAN

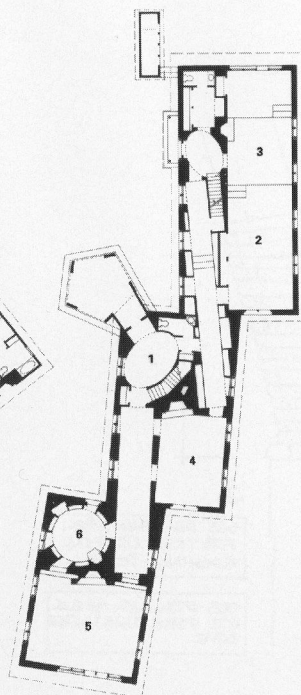


11 SCHEMATIC STUDY OF SIDE ELEVATION

- 1 ENTRY
- 2 KITCHEN
- 3 FAMILY ROOM
- 4 DINING ROOM
- 5 LIVING ROOM
- 6 LIBRARY
- 7 GUEST BEDROOM
- 8 GUEST LIVING ROOM
- 9 POOL
- 10 GARAGE
- 11 APARTMENT
- 12 BEDROOM
- 13 MASTER BEDROOM
- 14 STUDY
- 15 OPEN TO BELOW

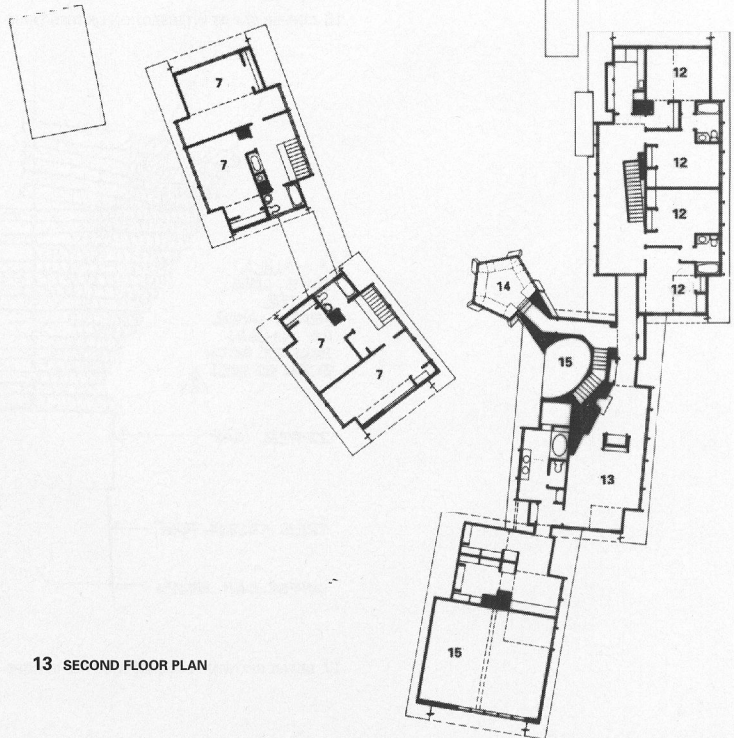


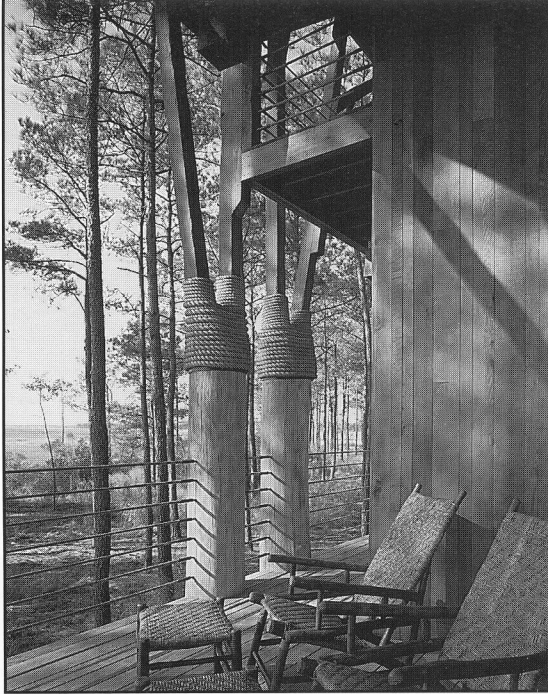
12 FIRST FLOOR PLAN



13 SECOND FLOOR PLAN

N ↑ 40/12m



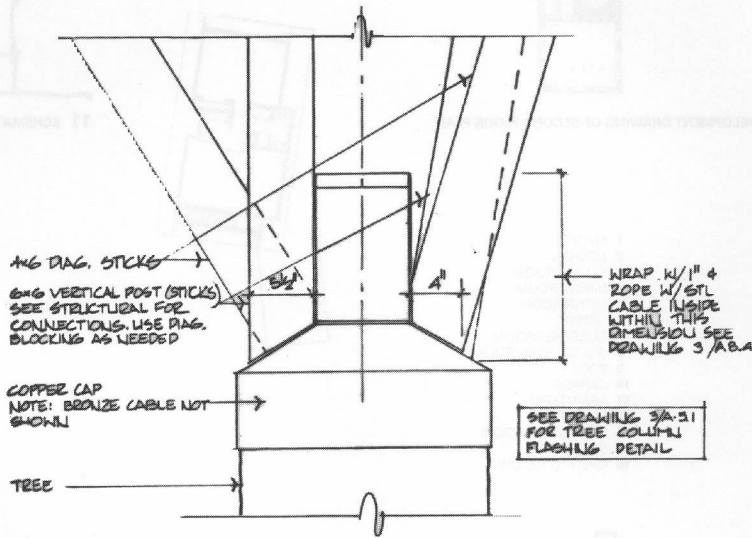


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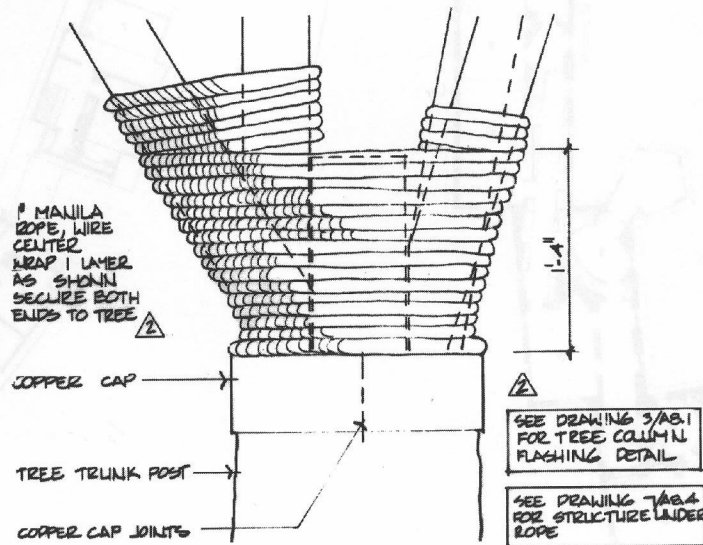


15

Balconies and decks wrap around the Marsh Estate house, providing an elevated view of the surrounding forest and wetland (14). The combination of the rustic and the refined is found on both the outside of the house, with the tree-like columns supporting timber branches (16,17), and inside, with unsawn rails and balusters along sawn steps (15).



16 COPPER CAP AT INTERSECTION OF TREE-TRUNK COLUMNS AND STRUTS



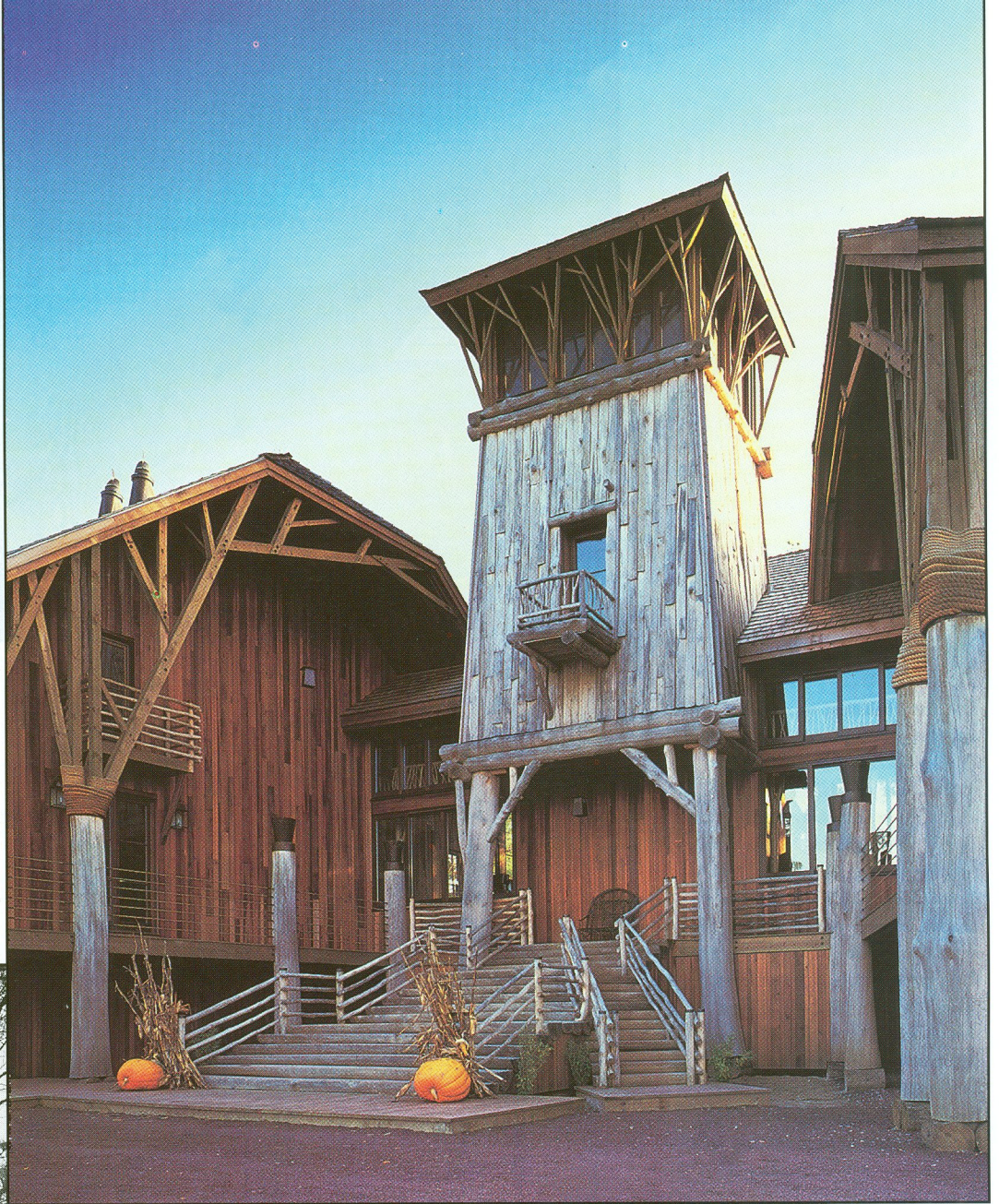
17 DETAIL SHOWING COLUMN WRAPPED IN ROPE

The Collaborative Process

The design process at Centerbrook is highly collaborative, with partners and associates often sharing design credit. Partner Mark Simon worked with associate Mahdad Saniee on the Marsh Estate, and principal James C. Childress on the Pond House. Simon says that one of the most important lessons he learned from his former teacher and partner, Charles Moore, is that architecture by its very nature is a collaborative art. "I like the camaraderie of the studio," says Simon, "and the support I get from collaboration." Simon adds that collaboration is the best way he knows of to generate lots of ideas.

How do these two houses reflect Simon's collaboration with Saniee and Childress? Aside from differences in site, program, clients, and budget, a few distinctions emerge. Childress believes that he tends to simplify Simon's design ideas, and makes the architecture crisper and lighter. "I favor brighter colors and simpler detailing," says Childress, adding that the Pond House interiors might have been "darker and moodier" without his design input. In an earlier version of the Pond House the stone chimneys were also transformed by Childress, who urged

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The entry to the Marsh Estate (20) is marked by a tower clad in vertically-laid logs. The main stair, and the "drunken" stair aligned with the driveway, lead to a balcony and two entry doors. The wood-shingled roof, the tree-like columns, and the naturally stained wood siding help the house blend effectively into the surrounding forest (21).





22, 23

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The Pond House's main entrance is under a pentagonal study tower, which projects into the unpaved automobile court at the pivot point between the main house to the left and the guest houses to the right (23). The end elevations, such as the side of the guest house facing the pool (22), have an animistic quality, as if the windows were the arched eyes of a face.



Project: Marsh Estate, East Coast, U.S.
Architects: Mark Simon and Mahdad Saniee of Centerbrook, Essex, Connecticut (Howard Langner, Robert Coolidge, Sheri Bryant Lucero, Todd Delfosse, Jonathan Parks, Ann Patterson, Wan Wanradzi, Jean Smajstrla, Evan Markiewicz, William H. Grover, design team).
Client: name withheld at owner's request.

Site: 3,000 acres of marshland, forests, salt water inlets, fresh water ponds, and wildlife sanctuary.

Program: 16,000 gross-square-foot lodge for a family of four with up to 34 family and business guests, kitchen, pantry, monumental dining room and living room, entry halls, gun/mud room, mini-theater/TV room, game room, spa, storage.

Structural system: wood piles, Douglas fir wood frame, white oak tree columns, partially-exposed bracing.

Major materials: red cedar siding, white oak logs, reclaimed wormy chestnut and yellow pine paneling (see Building Materials, p. 106).

Mechanical system: Ground water source HVAC system.

Consultants: (the late) Lester Collins, (initial planning), Oehme van Sweden, landscape; Mariette Himes Gomez, Gomez Associates, interiors; Spiegel Zamecnik & Shah, structural; J. E. Berning Consulting Engineers, mechanical; Systems Design, lighting.

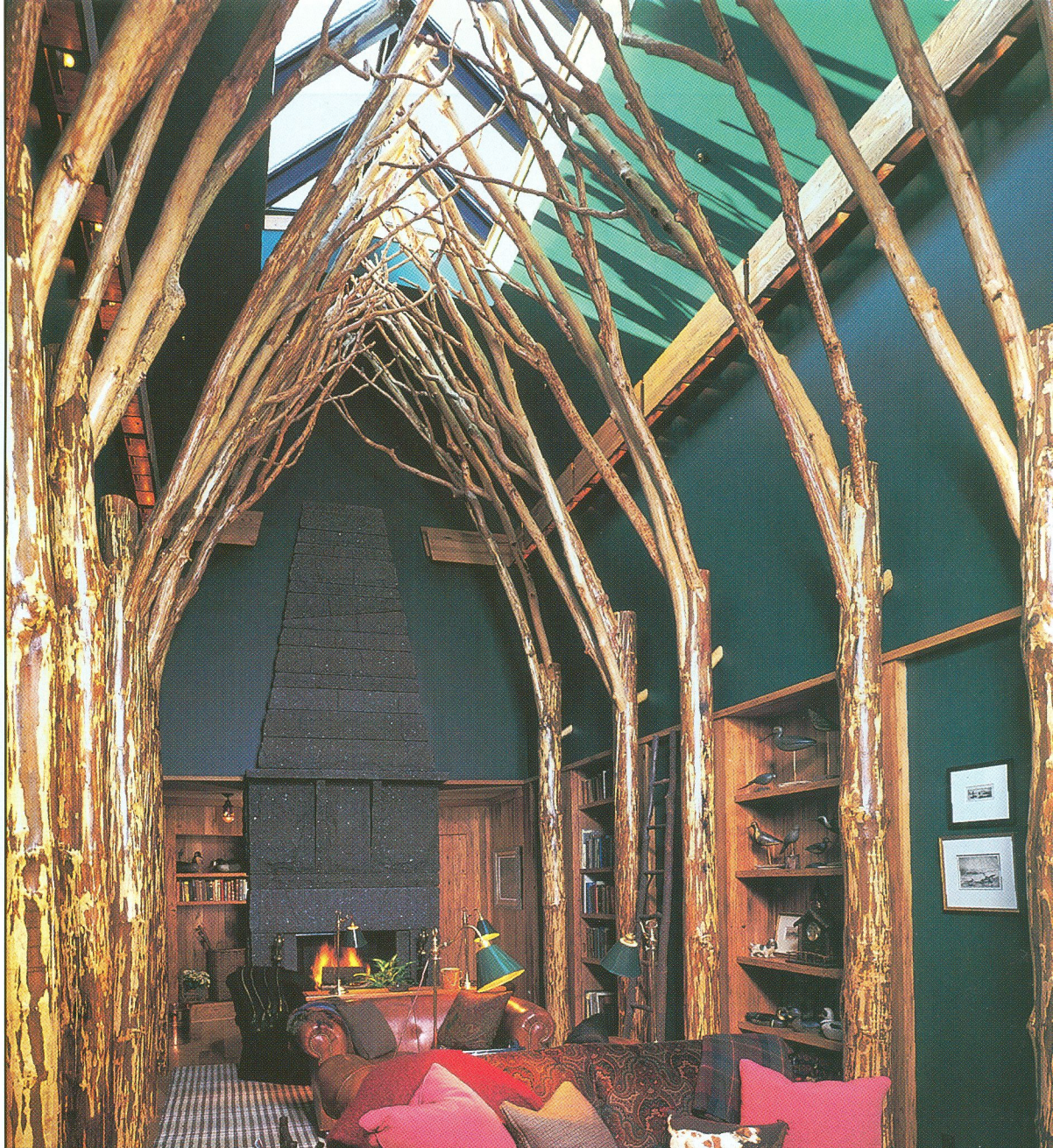
Artists and artisans: James Richmond, muralist; Daniel Mack, Jerry Farrel, Chris Anna, John Wilson, Mario Rodriquez, natural woodworking; Joel Schwartz, Ira DeKoven, wrought iron; James Richmond, Michael McLeod, sculpture.

General contractor: E. A. Baker.

Costs: not available.

Photos: Norman McGrath.

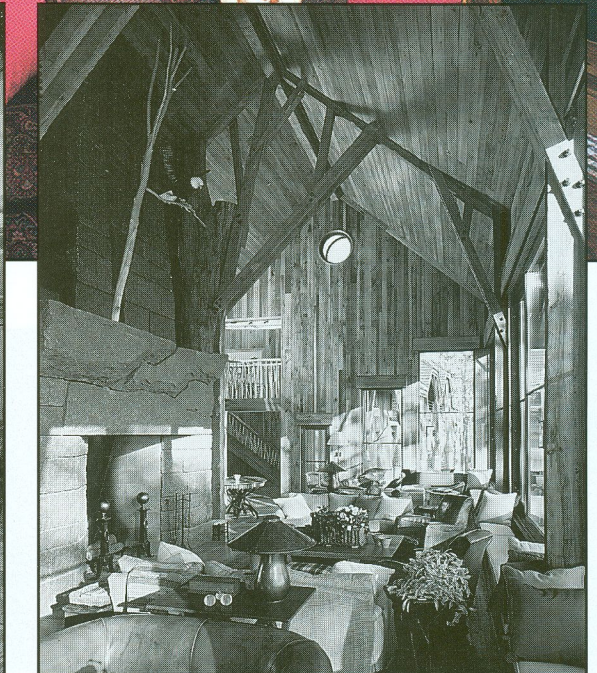
The Marsh Estate has some spectacular interiors, such as the cathedral-ceiling living room (26), with its stone fireplace and wood trusses, and the two-story, drum-like dining room (25), with its antler chandelier and mural painted by James Richmond. The most memorable interior, however, is the second-floor library (24), with its large stone fireplace and its tree columns branching up to a central skylight, looking like some primitive Gothic chapel.



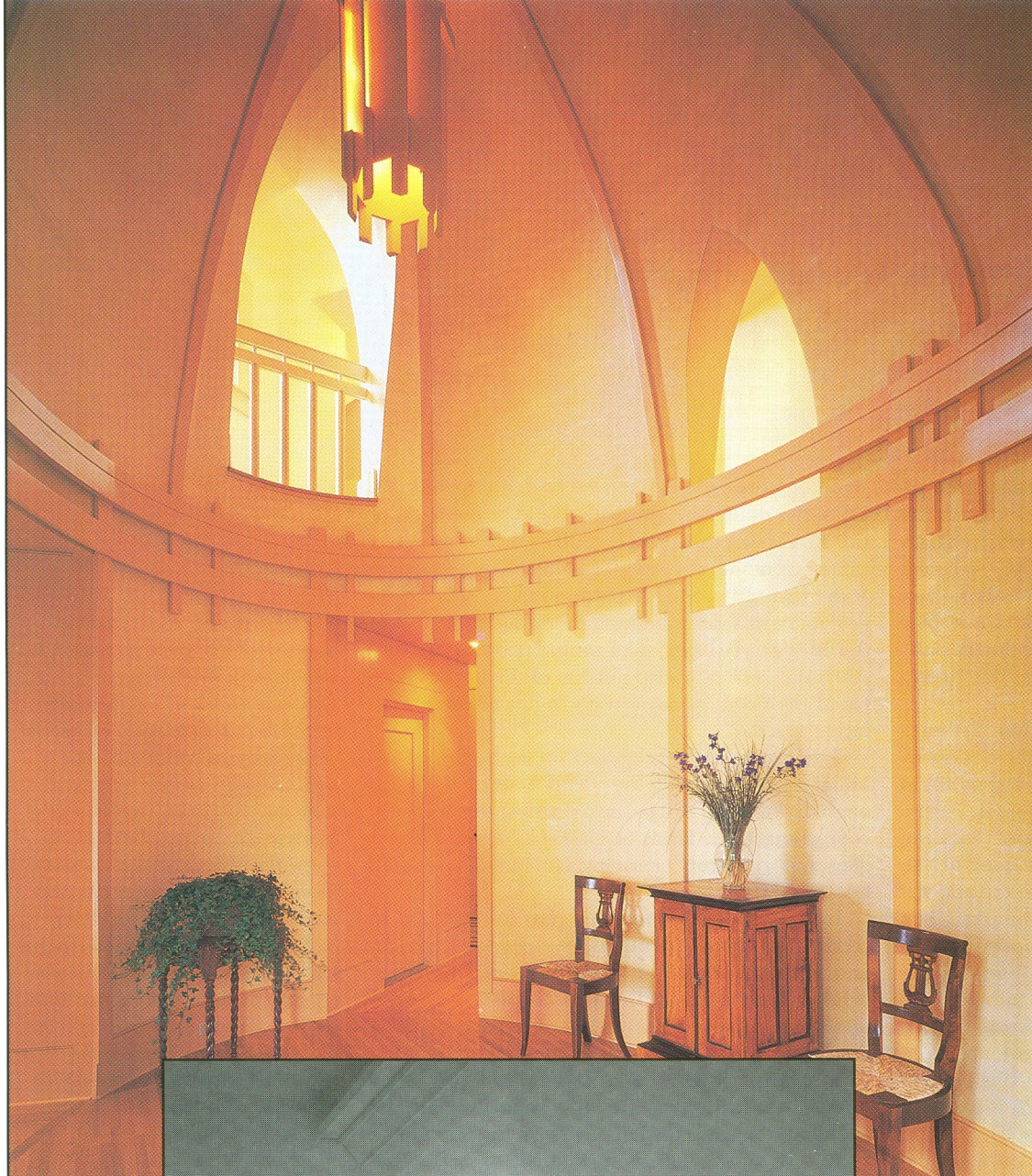
24



25



26



Project: Pond House, Martha's Vineyard, Massachusetts.
Architects: Mark Simon and James C. Childress of Centerbrook, Essex, Connecticut (Paul Shainberg, Stephen Holmes, Kevin Hensen, job captains).
Client: Name withheld at owner's request.
Site: a peninsula along a fresh water pond with long views to the ocean.
Program: main house with five bedrooms and two baths; two three-bedroom guest houses; and a garage, with caretaker's apartment, pool, tennis court, screen pavilion, for 15,000 gross square feet.
Structural system: wood frame, laminated, curved wood roof rafters, concrete foundation with spread footings.
Major materials: granite wall facing, cedar board and batten siding, wood roof shingles, lead-coated copper roofing, oak flooring (see *Building Materials*, p. 106).
Mechanical system: oil-fired forced air system; return air system with inlets located at high spaces for summer cooling.
Consultants: (the late) Lester Collins, landscape; Michael LaRocca, interiors; Besier Gibble Norden, structural; Savage Engineering, mechanical.
General contractor: Doyle Construction.
Cost not available.
Photos: Jeff Goldberg/ESTO Photographics

27



The Pond House's interiors are more modest. One of the more memorable spaces is the oval entry hall, with its off-centered dome and its integrally colored plaster walls (27). The living room (28) has a wonderful airiness, with a high vaulted ceiling and a clerestory window lighting the massive fireplace.

28