

# Network Design Artists

Interior Designers  
Architects  
Designer/Builders

**Design Artists** in the Network have acquired the special skills needed in order to incorporate Reconstructed Buildings and Architectural Antiques into Design Projects.

## Designing to Architectural Antiques

It's a skill. It involves a completely different approach. It requires the buoyant and flexible artistic pre-disposition to keep the design open all during the discovery period while possible buildings, materials and architectural pieces are being uncovered.



These designers often permit the found objects to lead the design process because they can trust to their own inventiveness to create multiple design scenarios that fold around and support even tentative pieces as the implied aesthetics and logistics become clear.

This process simply means that they hold the Conceptual Phase of designing open a little longer than usual while they entertain multiple options. They have the confidence to evolve the total design aesthetic from the temporary implications of the pieces in front of them. As Designers, they tend to be curious, open and creatively fearless.

**Architectural Global Network is here to feed you a constant stream of options *during* the extended Conceptual Phase so that it's easier and faster to locate likely buildings or artifacts in a contained design time frame.**

It's a question of loving it and not fighting it, working with it and pointing up its uniqueness, rather than trying to "fix it". For these designers, the individual characteristics and imperfections are welcome and coveted and become intentionally safeguarded, highlighted and incorporated into the Design Work.

It's a complex, ever inundating puzzle and Network Designers know how to hang in there. Their design instincts are so plentiful, that they have the ability to allow the design to be inspired by the discoveries being made. They can design *to* the pieces and then run with the design directions that inevitably present themselves from the imposed circumstances.

They also *understand* the pieces and revere the craftsmanship and what it stands for. Hand Hewn Beams, for instance, are generally square, generally 8 x 8 or 10 x 10 or more. Those are the sizes that need to be drafted into place and vetted by code approvals.... Beams that have been designed into fully executed plans that are specified as 7" x 11" are code friendly, appropriate and available in today's new lumber marketplace but that size seldom appears naturally in Antique Craftsmanship. In truth, that dimensional size is almost always an antique Sawn Floor Joist, not a Hand Hewn Beam at all. The error is to Design and *then* Find. Frequently the design or entire aesthetic has to be changed if the pieces cannot be miraculously found or a simulation found that is acceptable. Network Designers have a knowledge of Antique Materials from the beginning, which is key. Securing them in advance is often the best plan.

We call this approach **“Find and Design”**. Find and Secure the pieces first, and then *design to them*. It makes both the Architectural Salvage and the Design synergy all the more glorious. It also dramatically increases one’s ability to choose from the vast numbers of available treasures by about 85%; much more fun, exciting and satisfying!!! Much! More about **“Find and Design”** on the What We Do Page of our website.

Design Artists who are new to Architectural Salvage often draft complete or nearly complete blueprints and *then* look for the architectural pieces . They tend to **“Design and then Find”**. It’s generally *far* too late by then. The available inventory shrinks to about 15% of the vast stores lying in wait all over this country.

Why?

Because Architectural Antiques, well placed, bring with them very definitive logistical realities which will necessarily affect multiple aspects of the design like dominoes. If the design is “locked down”, it is most likely too late.

A simple mantelpiece or staircase, for instance, may likely affect the ceiling height, baseboard height, and molding and trim styles, floor plan, firebox opening and thus the entire interior and exterior chimney proportions, the aesthetic proportions of the entire room or the entire floor it’s on..... *those* proportions may affect the window sizes and heights... which *could* change the exterior design.....

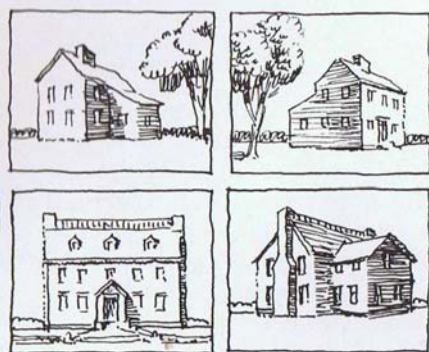
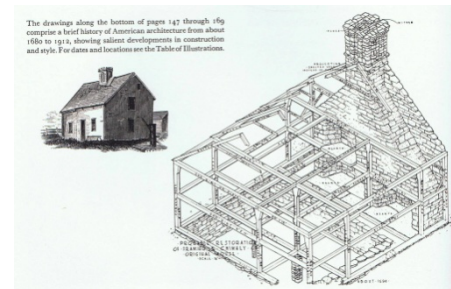
Once the design is “locked down”, the hunt is on for an Architectural Antique that *happens* to be an exact style, size, period.... whether the integrity and look of an authentic piece from that period was *ever* designed in those metrics.... Retrofitting produces very compromised results

Network Designers don’t design first and then retrofit an authentic architectural antique later. It can kill their lovely design work and/or leave them very few options to employ a genuine artifact. The Architectural Antiques aren’t wrong; the approach is.

## Antique Buildings

**The Network Designers are very familiar with antique timber frame structures.**

**They know how to make the necessary adaptations which will ensure their future.**



Antique Buildings became endangered in the first place, generally because they were either in the way of progress or were no longer appropriate for modern living needs, generally the latter. The crime is often egregious enough to cause the owner to seriously consider total demolition and landfill.

Generally the logistics and size, and not the aesthetics, are primarily to blame: too small, too tight or imperfect a floor plan, not a big enough kitchen, no family room....

Network Designers know how to select a genuine antique building for a project and bring it into a condition that satisfies contemporary living needs. They know how to adjust the floor plan by adding on to an authentic building (frequently with an *additional* reconstructed antique building) in ways that cause the building to become beloved and essential again, hopefully for another 200 years.



### **Looking for a New Site and a Steward**

It's always incredibly sad when an authentic building is uprooted from its original site. But when the Bulldozer is on the way, the only option to save it is to deconstruct it. It's sad to have to re-locate it at all, but it's downright tragic if the landfill is destined to be its next home.

These designers make every attempt to re-site it properly within given circumstances. They have a special care for creating the proper

new environment as they define its new location, with an eye for the setting and the vernacular architecture from whence it *originally* came and in its environs.

Often the antique building was no longer *in* its original environmental circumstances anymore at the point of rescue, as it was being choked and degraded by surrounding progress and no longer suitable to the site. There are times when it might be well suited to a new environment more akin to its original beginnings. Better than the landfill, at all events.

These designers care about preserving our authentic architectural heritage. They attempt to site it correctly and find a Steward who will respect the integrity of the building and, at the same time, give it a future, Right now there are over 350 antique buildings in the catalog which are available to be reconstructed. They aren't saved yet. They need the right designer and steward to create their new homes. They're waiting. They deserve another 200 years.

*"Perpetual modernness is the measure of merit in every work of art."*

Emerson

**Russell Versaci's books are astoundingly eloquent on this subject. Check for these and other Architectural Literature in our Books section on the Catalog page.**

# **Architectural Global Network**

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