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ONE DEDICATED REP • ONE PERSON

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Joanne Goldfarb, AIA, filtered this harsh tobacco warehouse in Alexandria, Va., through her refined sensibilities. Photo above by F&E Schmidt. Cover photo by Max Hirshfeld; tape measure by Vilmain + Klinger.

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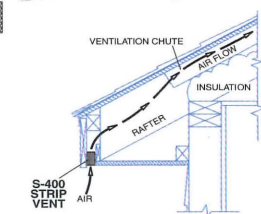
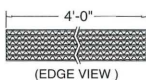
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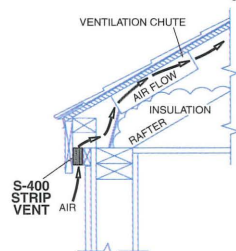
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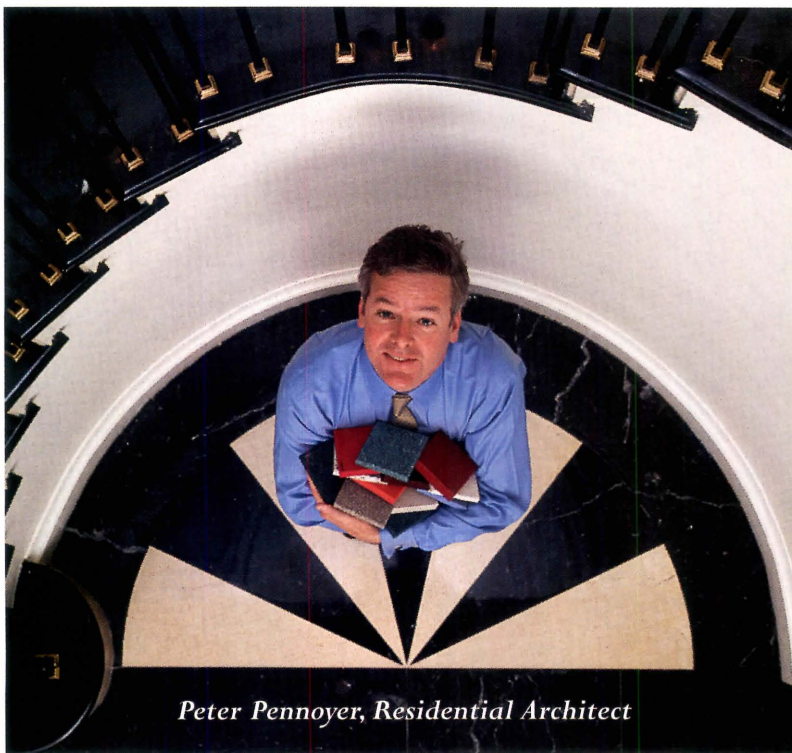
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Beauty, utility, fitness. Pennoyer believes his buildings should embody the basic principles of beauty, utility and fitness set forth by the Roman



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 Zodiac® surfaces help achieve this aim. "The beauty of Corian® comes through in a great design," Pennoyer says.



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

How do Corian® and Zodiac® 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

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from the editor

clients' choice

they'll spend on products, but will they pay for you?

by s. claire conroy

this is our annual issue about products. Unlike much of the home-building process, home buyers understand products. They perceive the difference between a Sub-Zero refrigerator and a no-name model from Best Buys. They "get" the value of a well-designed product. They'll pay extra for an appliance that's more beautiful, functional, and enduring than its mundane counterpart. What most home-buyers don't "get" is architecture. Yes, they may grasp something about house style, and they appreciate the importance of good construction, but most don't have a clue why they should spend money on your professional services.

I'm learning this firsthand as I try to convince someone dear to me to hire an architect to design her custom home. She's a professional accustomed to billing handsomely for her services, and she enjoys well-designed things. Still, she just doesn't get why she should spend a sixth or seventh of her budget on an architect's work. To her, the service that architects provide is intangible or, at best, an expensive luxury.

In some ways, products are your competition. Home-buyers would rather cut out that superfluous design fee than do without the granite countertops, Viking range, and Bosch dishwasher. After all, they believe they can find a decent house plan through a book, Web site, or "custom" builder. If it's not exactly what they're looking for, the builder can tweak it for them. Or they can go to a design/build firm that swallows the design fee to get the construction job. Ask them to spend \$60,000 for full architectural services on a \$400,000 house and they're apoplectic. Buyers want the money in the house, they'll say, not someone's pocket.

I feel like I'm arguing with one of those people trapped in Plato's cave—the ones who think the shadows are beautiful enough because they've never seen the outside world. Maybe you can help me bolster my argument and get you that \$60,000 fee. Here's what I've told her so far:

Instead of plopping a generic plan down on your property, architects design the house to fit your site, your budget, and your lifestyle. They are problem solvers. They can find efficiencies in design and construction that will make the



Mark Robert Halper

house less costly to build. They can develop a footprint that gets you the space you want without consuming all of your valuable backyard. They can open up the house to light and breeze, but block the view of the neighbors next door. They will also supervise construction of the house, watch-dogging the builders to make sure they're building it right. Ultimately, they'll work on the house for at least a year and a half. And, frankly, they rarely charge enough for all the work they put into a project. Will that contribution amount to XX dollars at resale? Well, how do you measure amorphous but vital qualities like pleasing proportions, effortless functionality, and the simple, daily

delights of something designed well? You can add that Sub-Zero refrigerator a few years from now, but you can't so easily solve a flawed floor plan after the fact. Good design is a necessity; nice products are the luxury.

I guess it's another battle in a never-ending war: some people will get it; some just won't. If you think of any more ammunition, let me know. I haven't given up the fight. **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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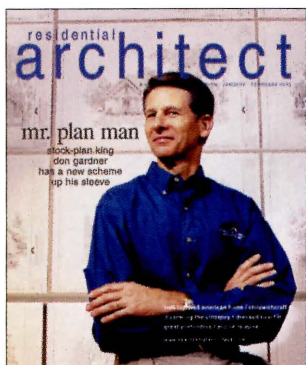
letters

keep those cards, letters, and e-mails coming, folks.

best-laid plans?

Your cover story in the January/February issue of *ra* (page 44) has me puzzled. As a fellow businessman, I certainly can appreciate and respect the fine entrepreneurial success that “Mr. Plan Man” has achieved; however, I fail to understand the architectural value his service provides to your publication’s audience. Architects all too well recognize the prominence of mainstream ordinary and the American people’s uncanny ability to exploit it.

Is it your intention to promote 100,000 loose interpretations of American



perhaps because they are like those harlequin romance novels you referenced: an enticing, seductive cover for a hollow, unfulfilling story, with nothing but a few highlighted “juicy parts” to remember them by?

I enjoy your publication perhaps more than any of the dozens I receive each

“architects all too well recognize the prominence of mainstream ordinary and the American people’s uncanny ability to exploit it.”

Country architecture substantiated only by the prolific overuse of Palladian windows and dormers, each one predetermining the occupant’s lifestyle and quality of life?

I wonder why only the firm’s charming sketches were included in your publication and not photos of any of the thousands of completed projects. Is it

month. Perhaps one might have expected to read this article appropriated in a small-business publication rather than one with such high standards of architectural integrity.

*William E.S. Kaufman,
AIA, NCARB
Principal,
WESKetch Architecture
Millington, N.J.*

a false american dream

I am deeply disturbed by your January/February article on Donald A. Gardner. While he provides a service for home builders around the country, he provides a disservice to humanity. His architecture does not address the individual uniqueness of different parts of the country or of different climates. Instead, it promotes the homogenizing of the country and the fulfillment of a false American Dream: the dream of living in a large house in suburban sprawl. He has created a large company that could be a valuable network for promoting architecture appropriate for climate—and energy-consciousness. Instead, he has created a monster that feeds on suburban sprawl so he, too, can live the American Dream and drive a BMW 740i.

If we stop and examine the historic architecture of different parts of the country, there are valuable lessons to be learned from the large overhangs in wet climates, the sleeping porches of the South, and the thermal mass of buildings in the northern climate, to name a few. These are examples of topics that could educate your readers. As a leading

architecture magazine, you have a responsibility to guide the architecture and construction industry into a responsible future.

*Doug Graybeal, AIA
Cottle Graybeal Yaw
Architects
Basalt, Colo.*

no time out

My husband has had his own residential practice in Westchester, N.Y., for the past 30 years and enjoys getting *ra* every month. But I must confess that I sneak a peek at it also, and particularly focus on your editorials. They are wonderful and always very timely.

Your recent editorial on a slowdown being a great opportunity to put more “art in your architecture” (January/February, page 13) is something my husband always yearns for but, fortunately (or unfortunately), has been too busy at times to devote the time he’d like to. Just as things started to slow a bit following 9/11 and he was getting excited about spending more time “at the board,” he picked up four new substantial jobs at the beginning of January. Just can’t win!

Keep up the great work!

*Karyn K. Hensch
by e-mail*



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home front

tips and trends from the world of residential design

reinventing the suburbs

tryon Farm might have been a romantic name for just another subdivision of faux farmhouses, triple-car garages, and man-made ponds. But this 170-acre tract of land outside Chicago is the real thing. When architect Ed Noonan and his wife, Eve, purchased the former dairy farm in Michigan City, Ind., they wanted to build a conservation community, protected from suburban clichés.

Noonan and his architectural firm, Chicago Associates, Planners and Architects (CAPA), went to great lengths to

preserve 120 acres of woods, meadows, and ponds, including 80 acres still being farmed. The firm divided the remaining parcels into “settlements” that follow

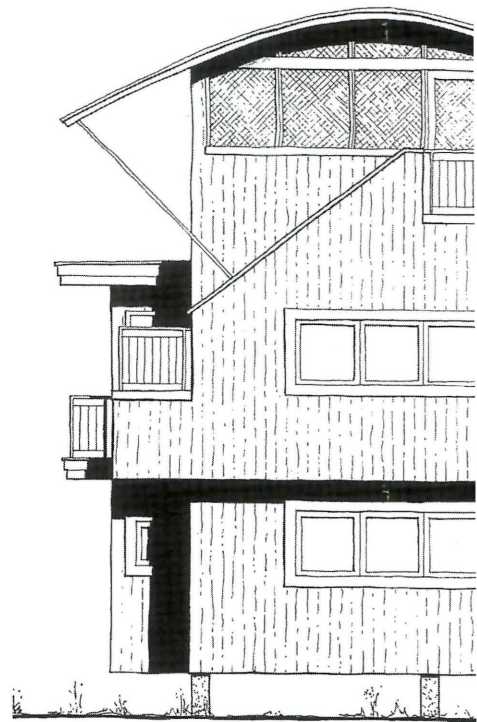
the lay of the land. Ecological sensitivity was top priority. Noonan persuaded Michigan City to approve a plan to cleanse wastewater through four constructed wetlands, rather than connecting

to the city’s sewer system. “In seven days, the sewer water is certified clean enough to swim in by the state,” Noonan says.

“Then it’s pumped out to irrigate the alfalfa fields.”

Another goal was to control cars, which are often clustered in shared garages; footpaths connect the homes in each community.

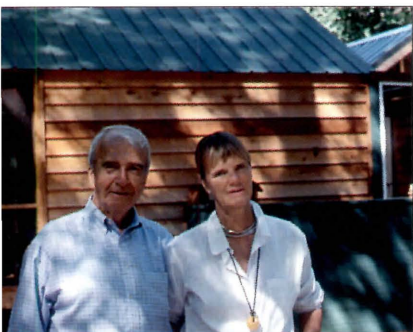
Since 1999, the concept has attracted a diverse group of homeowners—30 so far—ranging from singles to young families and retirees. The Noonans also encourage aesthetic diversity by allowing people to hire their own architects. “One



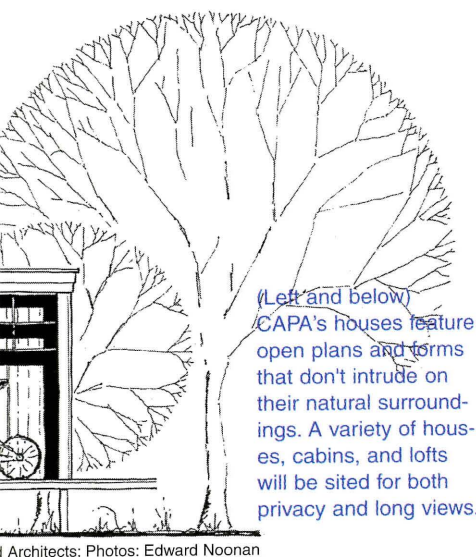
Rendering: Courtesy Chicago Ass



guy wants to build a straw-bale house,” Noonan says. “Other houses will be tucked into a side of the dune. We’re getting incredibly interesting houses done by architects, rather than a whole bunch of two-story houses with fancy fronts.” CAPA, too, has designed a half dozen models that blend in with the varied topography, ranging from lofts to four-



Co-developers Ed and Eve Noonan intend to stave off the suburbs with their plan, which sets aside land for farming and common space.



(Left and below)
CAPA's houses feature
open plans and forms
that don't intrude on
their natural surround-
ings. A variety of hous-
es, cabins, and lofts
will be sited for both
privacy and long views.

Architects; Photos: Edward Noonan

bedroom homes and in price from \$98,000 to \$386,000. They're simply designed, typically with a screened porch, large gathering room, and a steeply pitched roof reminiscent of old farmhouses.

Noonan calls the 150 building sites "land condominiums." Rather than a sized lot, the buyer owns a house and an enclosed garden and pays a fee to share the rest of the farm. Areas not designated for building are being deeded to the Tryon Institute, which is linking up with local universities to do environmental education. "It's a big evolutionary thing," Noonan says. "We're trying to let everything grow rather than being a serious development."—*cheryl weber*

residential architect / april 2002

home science projects

Who says the commercial construction market has a corner on high-tech products? Not the NAHB Research Center. For the second year in a row, the center sponsored the Innovative Housing Technology Awards with *Popular Science* magazine. The awards go to companies that have made a significant contribution to residential construction and building performance. This year's winners include Steven Winter Associates, for a fiber-optic daylighting system, and Flex-Ability Concepts, for the Flex-C Trac Curved Wall Forming System (right). Fast Track Foundation Systems' Anchorpanel Foundation System, which retrofits existing foundations, and Broan-NuTone's whole-house air-quality product, Guardian-Plus Air System, also won. Find out more about these systems at www.nahbrc.org.—*meghan drueding*



Andrew Stephens

design online

Here comes another Web site promising to help you spec products. This one, however, has an international panel of architects behind it and emphasizes products with contemporary styling. The site, www.e-interiors.net, calls itself an online reference library and products clearinghouse.

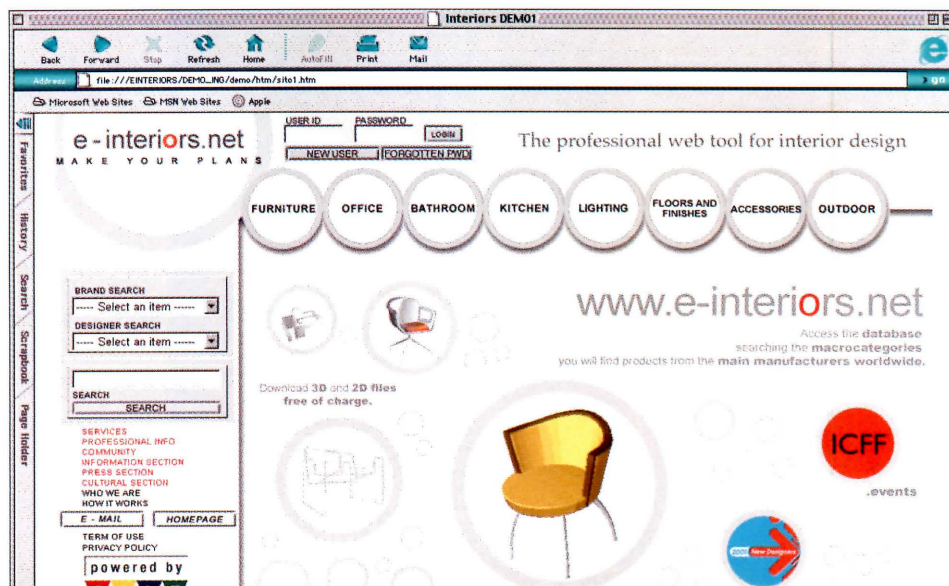
"The site is simply responding to a problem architects have—which is having easy access to sources," says architect Alessandra Dini, director of U.S. operations for e-interiors.net.

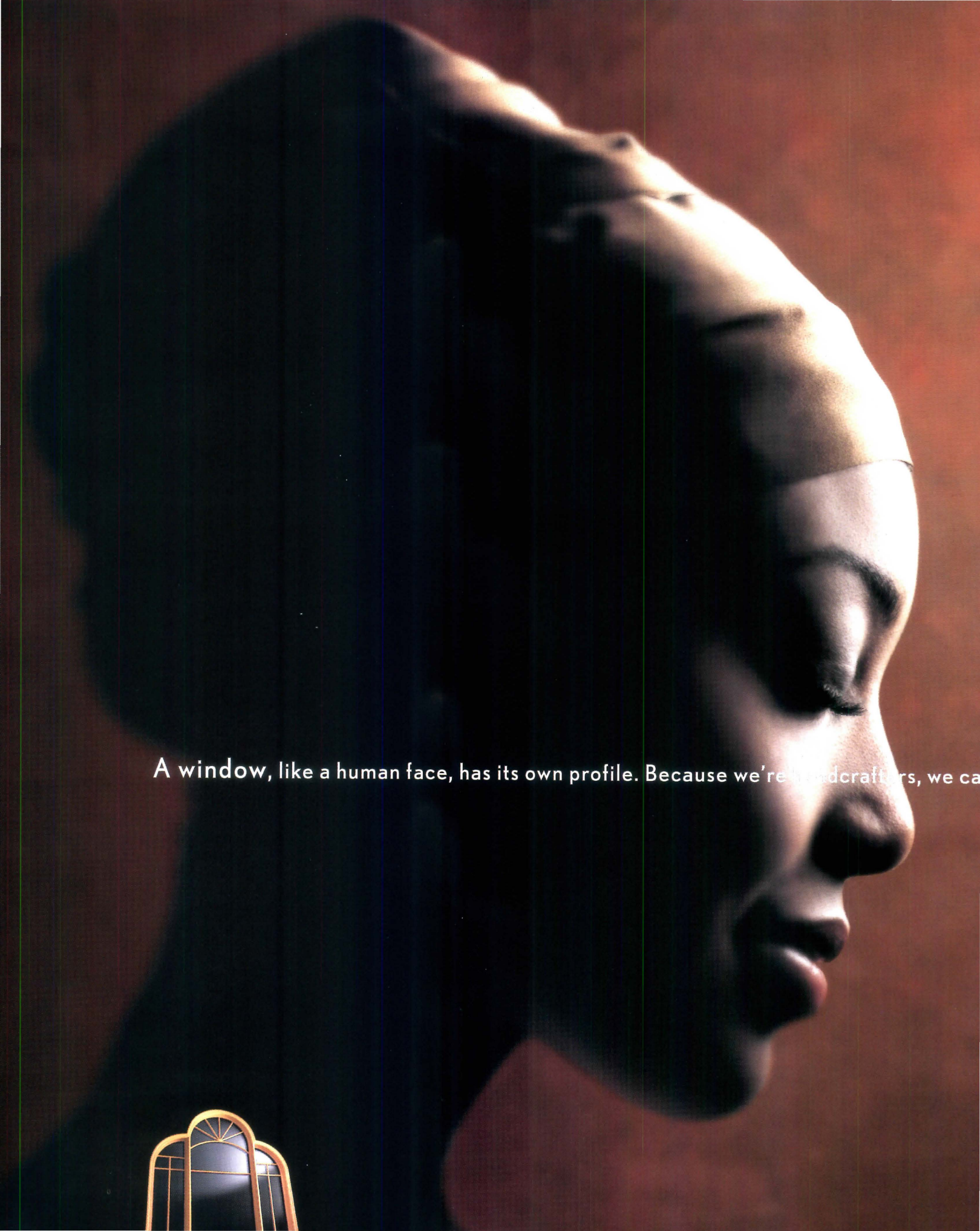
According to Dini, architects and designers spend too much time inefficiently thumbing through catalogues, coordinating layouts, and waiting for product specs and

purchasing information. "This is frustrating and time-consuming, and leads to higher costs for clients," she says.

With e-interiors.net, information is collected in one extensive product database that has search features, design capabilities, and purchasing information. When the site is complete, design pros will be able to save products in their own folder on the site and e-mail pages to clients.

Ultimately, the site aims to serve as an interactive tool. "A lot of the products have a 2-D or 3-D model, which means you can download them into your renderings," Dini says. Designers can then show clients how products will look in their projects.—*nigel f. maynard*





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calendar

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ten shades of green

orange county museum of art, newport beach, calif.
april 6–june 29

Focusing on 10 key issues in green architecture, this exhibition showcases a variety of building types, including single-family and multifamily housing. The 10 issues address social, cultural, psychological, economic, and technological dimensions of sustainable architecture. For museum information, call 949.759.1122 or visit www.ocma.net.

forest leadership forum

cobb galleria, atlanta
april 25–27

Symposia, workshops, and an interactive resource pavilion will address topics such as environmentally conscious wood specification, sources of certified wood products, and other resources to assist architects in using eco-friendly wood. To register, visit www.forestleadershipforum.org or call 503.224.2205.

seniors housing symposium 2002

caribe royale, orlando, fla.
may 1–3

The theme, "Building for Boomers & Beyond: Redefining Youth, Redesigning Housing," will explore evolving housing needs. The conference, organized by the National Association of Home Builders, targets architects, designers, builders, and other industry professionals. Visit www.ncosh.com or call 800.368.5242, ext. 8474.



continuing exhibits

Windshield: Richard Neutra's House for John Nicholas Brown Family, through April 14, Rhode Island School of Design Museum, Providence, R.I., 401.454.6500; **AIA Expo 2002**, May 9–11, Charlotte Convention Center, Charlotte, N.C., 202.626.7395; **Olafur Eliasson—Seeing Yourself Sensing**, through May 21, Museum of Modern Art, New York, 212.708.9400; **Perfect Acts of Architecture**, through May 26, San Francisco Museum of Modern Art, 415.357.4000; **US Design, 1975–2000**, through May 26, Denver Museum of Art, 720.865.5000.



Roger Thomas House 1997-98 by Mark Mack, Mack Architects



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keeping in touch

For many home buyers, the idea of a high-tech house conjures up images of a futuristic box filled with complex controls. BUILDER magazine, *residential architect's* sister publication, decided to go a different way with its Homelink at SummerGrove show home, unveiled in February at the International Builders' Show in Atlanta. Architect Looney Ricks Kiss of Memphis, Tenn., and the Atlanta division of builder Morrison Homes teamed up to create a residence with the character and charm of an old home and the bells and whistles of a new one.

"We didn't want to just rename rooms," says J. Carson Looney, FAIA, principal at Looney Ricks Kiss. Instead, he dropped outdated spaces like formal separate living and dining areas and the isolated home office, and created new, more useful rooms. A communications center on the first floor, for example, can be opened up to the dining room with pocket doors. "When the doors are open, the dining room becomes an extended part of the communications center, a place where kids can spread out their homework," Looney says. "Close the doors, and you have your dining room back again." The dining room, in turn, opens into the kitchen and a combination living room/great room. Without consuming a huge amount of square footage, these three zones provide most of the home's public space. Other clever design ideas

include a light-filled back stairway and a "parents' room"—a getaway space tucked into a quiet corner of the house.

Of course, the 3,200-square-foot home is equipped with high-speed Internet access, a home theater, and a whole-house network incorporating lighting, appliances, home entertainment, and HVAC. Its blend of mainstream charm and modern convenience proved to be a hit with buyers: The home sold for its \$695,000 asking price before the show was over.—*m.d.*

Architect Carson Looney took the concept of flexible space to new heights with the Homelink at SummerGrove show home (below). Opening the dining room's pocket doors turns an elegant dining space (left) into a hub of activity.



Photos: James F. W.

amazing glazing

How would your clients like windows that keep themselves clean?

Window makers nationwide now have access to a new kind of glass that claims to do just that. Introduced under the brand names Activ, by Toledo, Ohio-based Pilkington North America, and SunClean (pictured), by Pittsburgh-based PPG Industries, the new glazing is purportedly easier to clean and stays cleaner longer than standard glass.

The two products use the same technology—a coating of titanium dioxide that, energized by the sun's UV rays, loosens dirt



Self-cleaning glass promises to clean itself so homeowners may not have to do the dirty work.

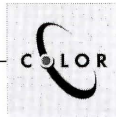
and causes water to "sheet" down the surface. Rain or light spray from a garden hose can then wash away organic materials.

"Homeowners won't have to squeegee this glass," says John Gildea, Pilkington's director of marketing. "And when it dries, there

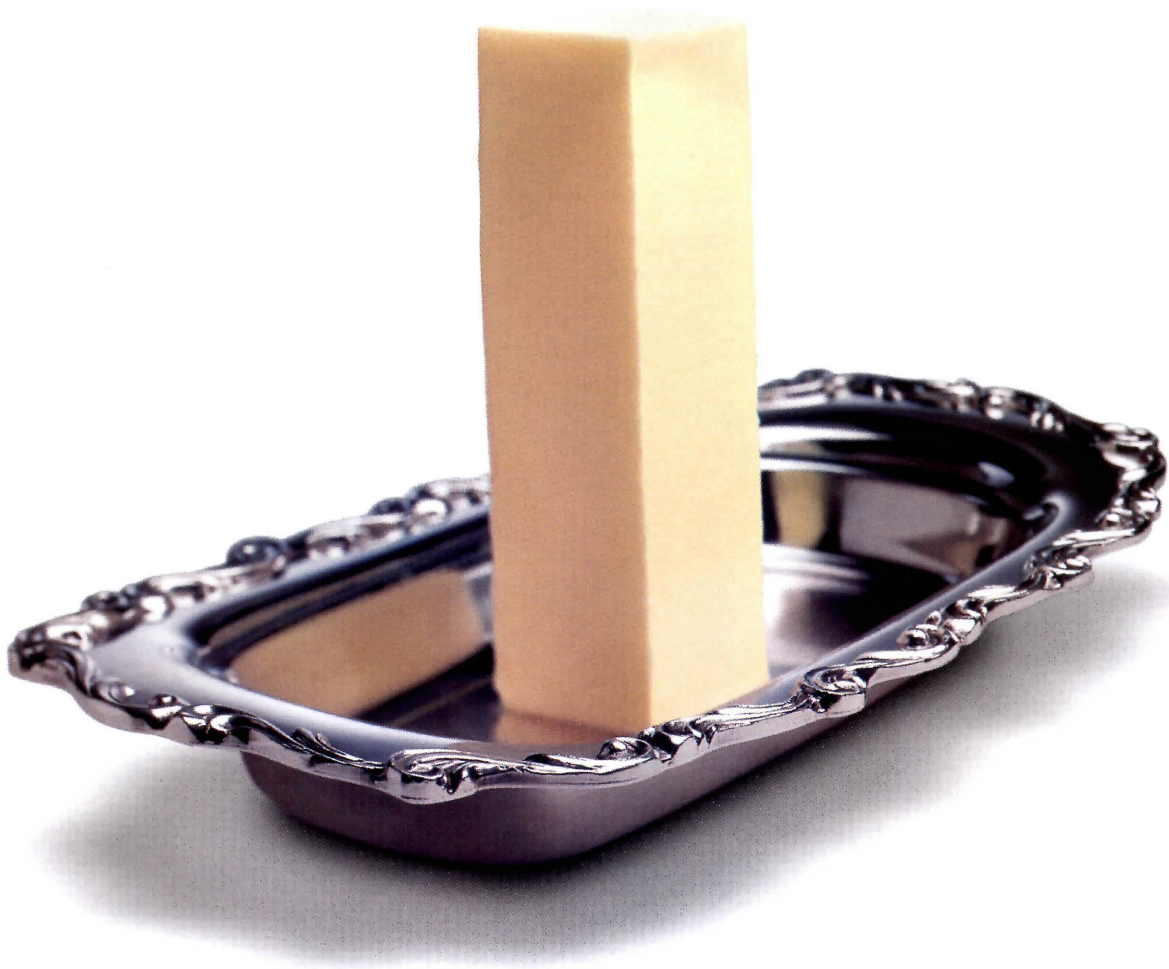
will be no streaking and no water spots."

Despite the monikers, the glass products don't actually clean themselves. Rather, "SunClean will facilitate a cleaner-looking glass on a daily basis," says Patrick J. Kenny, PPG's director of marketing for flat glass products.

An installed window with Activ glass would cost about 20 percent more than a standard window, Gildea says. PPG has not determined end costs, but says its research shows that homeowners are willing to pay more for windows made with the glass.—*n.f.m.*



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on the boards / tall tale

In 1996, the city of Kuala Lumpur, Malaysia, usurped Chicago's position as home to the tallest building in the world. Now, Skidmore Owings & Merrill has a project on the boards that, if built as planned, will surpass the 1,483-foot-tall Petronas Towers and reestablish the Windy City's claim.

The building, 7 South Dearborn, contains 108 floors and tops out at 1,550 feet. That's without the two digital broadcast antennae that extend from its roof, which bring its total height to 2,000 feet. Unlike most skyscrapers, it features some residential units—360 of them, to be exact. "There's a tremendous amount of housing being built within a one-mile radius of the site," says Adrian Smith, FAIA, the design partner on the project. "But this would be one of the first all-new, high-end residential projects in the central area of the city in the past 20 years."



7 South Dearborn's innovative, stayed-mast structural system enabled Skidmore Owings & Merrill to use relatively few columns to stabilize the structure. The strategy will provide the owners of the building's 360 residential units with uninterrupted views in all directions.

Smith says the biggest challenge involved in including residential units along with retail and office components was finding a way to slow the movement of the tower in high winds. He and the project team addressed this issue through the building's distinctive structure, which

consists of a central core of reinforced concrete and cantilevered upper floors. Deep notches in its stainless-steel-and-aluminum facade every 20 stories also help control velocity.

As with many skyscrapers on the boards, this one (from Chicago - and Atlanta-based developer Scott Toberman) is on hold at the moment—*m.d.*



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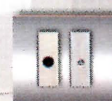
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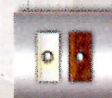
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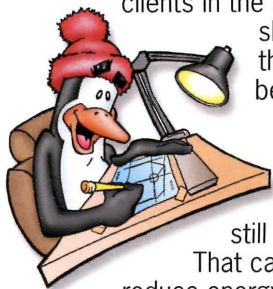
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building your own house is harder than it looks.

by david weingarten

I knew my perspective on life had changed when an electric jackhammer—the bigger, the better—topped my Christmas wish list. Like most architects, my partner, Lucia Howard, and I had long thought of reworking our house in Lafayette, Calif. But, as with most architects, our clients' reworkings had always come first. Like others, we'd blithely imagined this to be a project we'd contract ourselves, employing our quarter century of experience as residential architects. And so, at the culmination of a series of events that now seem very distant, perhaps prehistoric, we broke ground on the addition to our house during the summer of 2001.

I am here to tell you that nothing in my experience prepared me for running a construction project. The early weeks and months of the work revealed building and designing to be essentially unrelated enterprises, with about as much in common as rendering and, well, jackhammering. The truth is that the first part of the job, through excavation and rough concrete, was mostly a matter of personal survival.



Alan Weintraub

In addition to principals David Weingarten and Lucia Howard's own house, Ace Architects' work includes this new, 3,000-square-foot custom home in Oakland, Calif.

practical application

Ironically—very ironically—among the most acute challenges for me at that point was gaining an understanding of the architects' drawings. Never

mind that those drawings were our own, labored over and carefully considered during the prior seven years. There exists a radical disjunction between the breezy abstractions of even the most complete founda-

tion plan and finding yourself gripping the business end of an angry, flailing concrete hose disgorging nine yards of wet, sloppy, *incredibly heavy*, highly pressurized "mud."

continued on page 36




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In the maelstrom of construction, some of the finer points of the meticulous design seemed less urgent to me. Was it truly vital, for instance, that a certain stair, wall, and column share a common height? I determined we would take the easy way out and throw this pretty conceit overboard. Of course, the framing contractor refused to give up on the architectural idea and doggedly figured it out.

With time, architects, like anyone else, can learn to build. Now, midway through the job, perhaps I've finally caught up with it. I've stopped making every decision based on the sheer, overwhelming allure of expedience.

I've also come to believe I was mistaken in my initial conclusion that architecture and construction are utterly

cast of characters

Though armed with a civil engineer's grading plan, I was at something of a loss when confronted with the hillside where our dream was to materialize. Not so for Raul, the gentlemanly excavator operator who cut the site with breathtaking agility. Only then did I understand the role of creativity in digging a hole.

The concrete sub, the youngest of seven Irish brothers in the construction game, originally trained as an engineer. His work, at bottom, is about imagining voids—the hollow places concrete settles as it lurches from the pumper—while the actual construction (formwork) is superfluous in the end. With concrete, engineering drawings show you where *not* to build. For me, this was nothing less than a radically new way of

“for me, this was nothing less than a radically new way of thinking, about as easy and intuitive as mastering arabic.”



Photo: Terry McCarthy

different. In fact, dissimilar though they are, both share a common instinct for creativity—for imagining something where there is barely anything or nothing at all. This extends through every trade.

thinking, about as easy and intuitive as mastering Arabic. For the concrete guy, it was everyday creativity.

The framer possesses the mind of a chess grand master, imagining the moves of subsequent tradespeople



Margaret Majua

Weingarten's experience acting as general contractor for the in-progress addition to and renovation of his own home in Lafayette, Calif., (above) has taught him just how difficult subcontractors' jobs are.

(electricians and plumbers, drywallers, tile setters, carpet layers, and so on) in order to locate precisely every stud, joist, and rafter.

The graphic artist/metalworker, charged with building a set of circular stairs reaching through three floors, devised a level assembled from three aluminum arcs and a laser to fix the locations of treads and risers. He offhandedly mentioned that this instrument, cooked up in his shop and resembling an early Renaissance astrolabe, should be accurate to 1/10,000th of an inch.

Amid this humbling onslaught of imaginative responses to the problems posed by our CADD-created dreams, it is restorative to

hear subs say they enjoy working on the project for its creativity.

I enjoy working on this project too, but will embrace the day it is complete. A clever line in the movie “Tootsie” has Dustin Hoffman's character say he is a better man for having been a woman. I wonder what having been a builder will mean for this architect. **ra**

David Weingarten is a principal at Ace Architects in Oakland, Calif. He has written two books on souvenir buildings, contributed to Ten Houses: Ace Architects (Rockport Press, 2000), and is currently working on a book about the homes Charles Moore designed for himself.

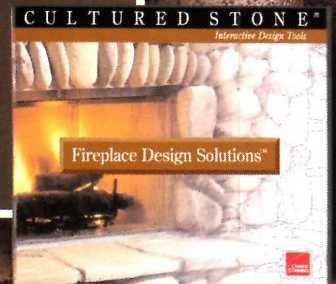
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A series of two conferences will visit two North American cities, Las Vegas and Montreal, Canada, and examine how divergent cultures as well as past and present urban form, have influenced the built environment. Las Vegas is a 20th-century city, and at the turn of the 21st century it is one of the fastest growing cities in the U.S. Because of the gaming industry, it is also one of the principal centers for conventions. Montreal is the second oldest city in North America, and its development was and continues to be heavily influenced by its French heritage. A study of the contrasts between these two cities, as well as within each city, will provide a look at each place as a legitimate alternative to urban living.

AIA National Convention: Innovation on Display

2002 AIA National Convention and Expo
May 9-11 in Charlotte, NC

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specing with a conscience

it's easy to forget, but mother earth is your client too.

by cheryl weber

Henry David Thoreau once said, "What is the good of having a nice house without a decent planet to put it on?" It's a question architects confront in one form or another every time they site a house, design it, and spec its parts. For those who struggle with their professional responsibility to create not only a beautiful, program-specific home but one that's easy on the earth's resources, too, their work can feel like a compromise at best.

Indeed, it's the rare client wish list that includes, along with finishes and square footage, instructions to make the most of natural materials, air quality, and local ecology. So it's up to architects to put the pieces together intelligently, creating a house that's as ecologically mindful as it is artful.

On its most basic level, environmental design is something good architects have always done, whether it's making floor plans as efficient as possible, using exotic materials sparingly, or siting a house for passive heating and cooling. For architect James Cutler, FAIA, Seattle, the issue is best understood in terms of semantics. "Our words

play a bit part in our ability to destroy the planet," he says. "Architects refer to the site, but when we use the word 'land,' we may well have a different vision of our starting point. Once you decide to work with the nature of a thing, it takes a lot of will."

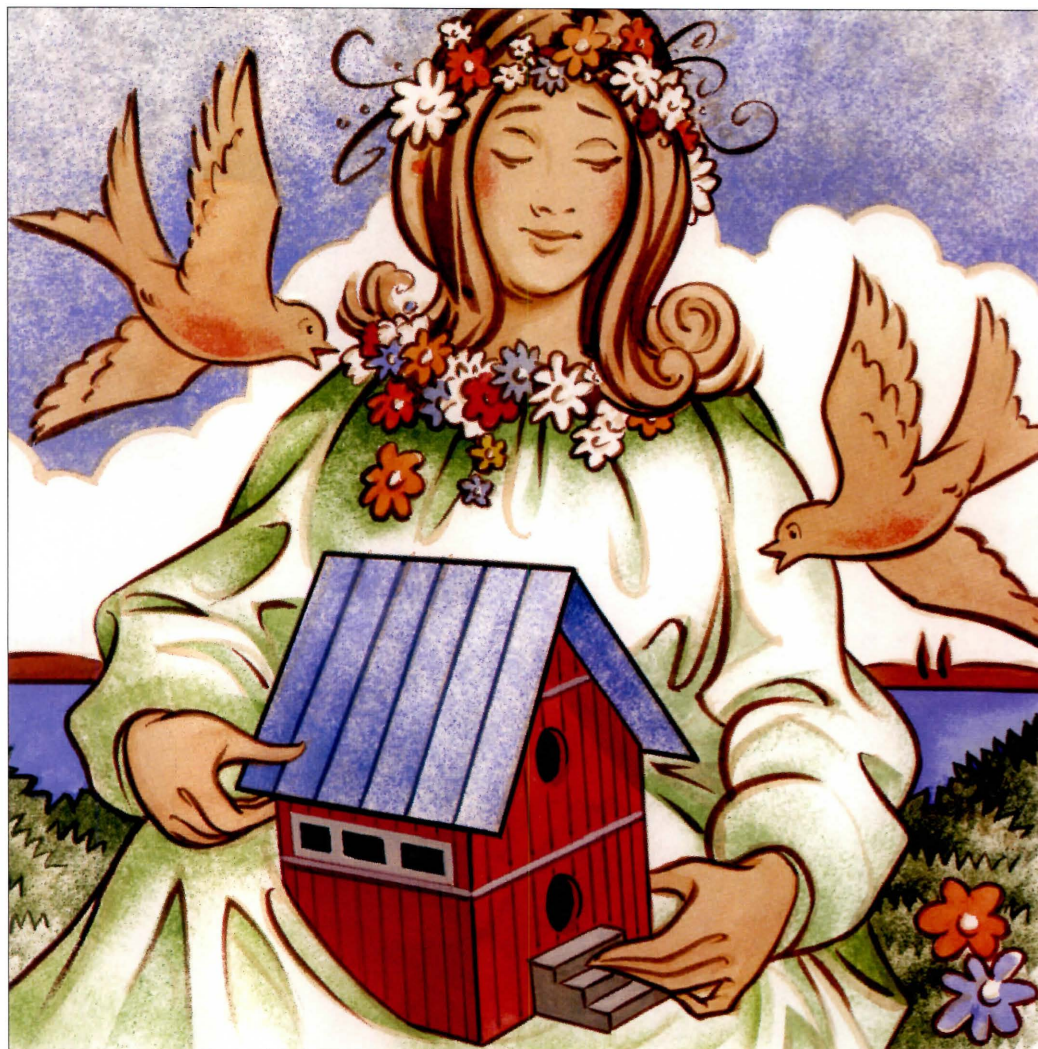
The high-profile compound Cutler and Bohlin Cywinski Jackson designed

for Bill Gates, of course, revolved around such resource-efficient practices as using water from the footing drains to supply irrigation systems, recycling heavy timber, and planting a new forest floor at logging sites. While not all clients have the will or the means for such measures, any project can be rooted in ecological principles.

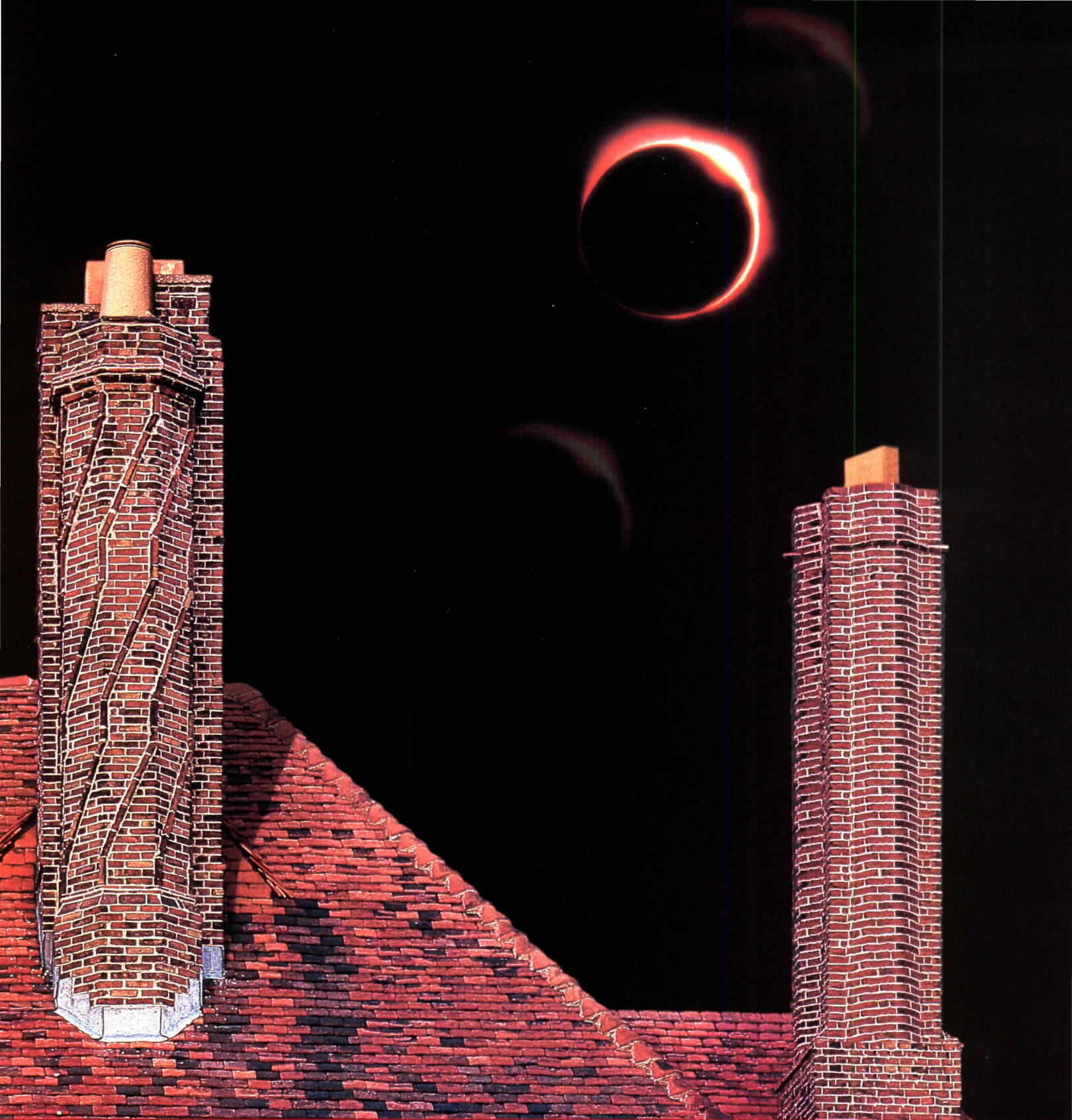
a good trim

Architect and environmental consultant Bill Reed, AIA, Natural Logic, Washington, D.C., considers what's outside a house to be as important as the inside. From an ecological point of view, paring down a house's size reduces not just the energy and materials it consumes, but also its impact on the

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Douglas Jones



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land. "A sprawling house footprint and extensive driveways prevent water from soaking in and affect the groundwater recharge," Reed says. And the finished landscape should include gardens, meadows, and trees, with just a token of turf. The act of mowing compacts the earth, he says, and can reduce the infiltration of groundwater by up to two-thirds in relation to meadow grass or a forest floor.

Architect James Estes, Estes/Twombly Architects, Newport, R.I., is constantly asking clients to build less square footage, but build it better. "We ask them to really rethink some of these rooms they're adding, because often it's just an expensive way to warehouse family furniture," he says. "A smaller house is often a stronger statement." Duluth, Minn., architect David Salmela agrees. One of his best practices is being very particular about the scale of rooms and the interaction of functions. He avoids single-purpose rooms like libraries and living rooms, and tries to mesh the dining area with the kitchen. "I always design from the inside out," Salmela says. "That seems logical, but it's not necessarily the way it's done."

That small-is-powerful approach is an easier sell to clients these days, thanks in part to architect Sarah Susanka's popular book *The Not So Big House* and its sequel, *Creating the Not So Big House*. "We can't walk into an interview without someone mentioning that

navigating the green jungle

If an architect is not thinking green today, he or she is not going to be doing much business tomorrow," says consultant David Johnston, What's Working, Boulder, Colo. Here are some sources to help you design buildings that are healthier and consume fewer resources.

www.adpsr.org The Web site of Architects, Designers, Planners for Social Responsibility offers links to the organization's Northern California chapter and the chapter's Green Resource Center in Berkeley.

www.buildinggreen.com The Web site of *Environmental Building News* hosts e-mail discussions and offers a product directory and a checklist for environmentally responsible design.

css.snre.umich.edu The University of Michigan Center for Sustainable Systems posts the results of a study inventorying the environmental impacts of a 2,450-square-foot home, from the manufacturing of its materials and products through its construction and use.

www.enviromdesign.com *Interiors & Sources* and *green@work* magazines co-produce conferences on environmental stewardship.

www.aia.org/pia/cote The AIA's Committee on the Environment (COTE) posts environmental news and hosts an annual Top Ten Green Projects competition to recognize noteworthy sustainable design.

www.natlogic.com Architect Bill Reed's firm, Natural Logic, Washington, D.C., provides environmental design consulting.

www.sbicouncil.org The Sustainable Buildings Industry Council sells ENERGY-10 software, which calculates a building's energy costs.

www.southface.org The Southface Energy Institute sponsors an annual conference on sustainability, and energy and water efficiency.

www.usgbc.org Visit the U.S. Green Building Council's Web site for information on the Leadership in Energy & Environmental Design (LEED) rating system, geared toward commercial work. A residential equivalent will be available in 2003.

www.whatsworking.com Based in Boulder, Colo., David Johnston, a former builder, advises design teams on green building practices.—C.W.

book," says Washington, D.C., architect Stephen Muse. "We spend a lot of time with the owner trying to trim down the project. It's something all good architects were doing before the book came out."

performance evaluation

And yet, that's just a sliver of the picture. A modern architect might well look to an environmental expert for inspiration and a humbling realization of the thousand or

so solutions that never cross the radar screen. Muse often works with Reed, who started out doing passive solar design in the 1970s, then, as he puts it, "morphed into more complete, whole-system thinking."

"The primary problem in our culture is that we've specialized and don't know how to communicate all the elements of a system," Reed says. "An architect works with an engineer to reduce the mechanical load on a building. But it goes way

beyond that. The architect and engineer should be challenged from the beginning to say, 'We want to use half the energy we typically use.' How does that get into the design unless it's programmed?"

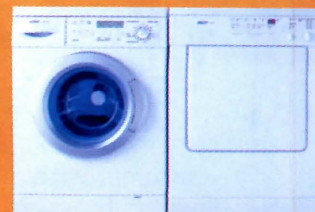
Reed helps design teams set goals for water and energy conservation and work together to understand the effects of each other's solutions. "A lot of checklists are prescriptive—this kind of roof, these kinds of materi-

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als," he says. "But the best ones quantify performance—a certain number of BTUs per year, or gallons of water per four-person family per day, without straining yourself."

Compared with the usual linear design process, green building consultant David Johnston, What's Working, Boulder, Colo., believes integrative design offers the greatest impact on the building and the least cost to the client. Early on, he stages a design charrette with everyone who has an influence on a building—lighting and mechanical engineers, landscape architect, interior designer, contractor, and tradespeople. "A dozen disconnected entities are basically trying to cover them-

selves in terms of liability," he says. "But an iterative process is value engineering in its best sense—engineering for the highest value of the whole system, as opposed to the lowest cost to the client."

Citing recently publicized cases of toxic mold, Reed also notes that frightening problems can result when architects and engineers aren't on the same page. "It's happened at least a dozen times that I know of, where architects made a very tight, insulated envelope and the mechanical system wasn't sized to remove the humidity," he says. "One problem we're going to confront as architects making a more efficient building is that engineers need to analyze

moisture migration through the walls. Plenty of work has been done; you just have to pay attention to it."

The rub, according to Reed, is that we've tried to create a society where everything is standardized. Except that every place we build is different. "We need to understand the place we're building before making decisions," he says. "Does water infiltrate the ground? What is the sun's angle and the tree cover? It comes down to understanding principles rather than rules of thumb."

romancing the stone

But if eco-conscious design is an applied science, poetic principles also apply. Mark Sexton, AIA, Krueck and

Sexton, Chicago, is currently at work on his largest residential commission to date—a 17,000-square-foot house in Florida. "Our client is a patron of the arts," Sexton explains. "We're trying to create architecture—not just a big house, but something for the client and the community." Highly refined materials are used sparingly, he says. The house sprouts from four stainless steel columns coming down to a hub, transforming a structural piece into sculpture.

Sometimes architecture transcends the use of materials, Sexton believes, because it gives back what it takes.

"Resources are valuable and they need to be expertly controlled," he says. "But any

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human creative process is wasteful; what you get back from that waste should always exceed what you put into it."

To Cutler, the word "resources" is pedantic, and even misleading. "I think the term 'materials' is better, because it's not just about resources dug out of the earth," he says. Compared with a lot of manufactured products, "the tree you kill for building probably has the least embodied energy and is one of the more environmental things to use, because trees keep growing and are strong and beautiful."

Cutler resists the urge to manipulate materials beyond recognition. He puts them in a position of honor to reveal their true nature: "Look how

strong I am, how beautifully I sit in that place." Recently, for example, Cutler bent all the gutters on a 12,000-square-foot library to one downspout. In a soaking rainstorm, up to 360 gallons of water per minute pour into a huge runnel, so children in the library can see how much rain is taken up by the building.

Charlottesville, Va., architect William McDonough, FAIA, William McDonough + Partners, also thinks of buildings as being alive. "When we begin to deal with the design as a machine that's alive," he says, playing with Le Corbusier's concept, "things start to happen. Look for ways for surfaces to be full of stories—not artifice, but artifact. Here's a piece of

Spanish cedar that comes from a place that has a beautiful story about its extraction. Everything matters at a whole other level." Architects have traditionally used three criteria for thinking about design, he says—cost, performance, and aesthetics. "We need to add: Is it ecological, is it intelligent, is it just, is it fun?"

anticipatory design

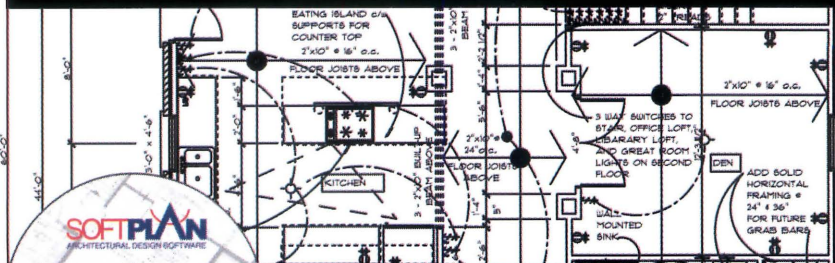
Indeed, the complaint about green building is that it's been so single-minded as to be unattractive. David Salmela intuitively chooses local materials, recycled products, and metal roofs that don't end their lives in the landfill. But, he adds: "Materials must have a

design purpose, not just be environmentally correct. I think the building industry is extremely behind the times and misguided, and is not at all adventurous in their products."

It is a complicated task to navigate the maze of emerging green construction and find products with a proven track record, let alone builders who can install them. A recent remodeling project left Berkeley, Calif., architect Karl Wanaselja, Leger Wanaselja Architecture, frustrated when the standard 4-by-8-foot solar-hot-water panels he spec'd didn't fit the roof quite right. "The sub had neglected to tell us some key clearances that were necessary," he says. "The panels fit

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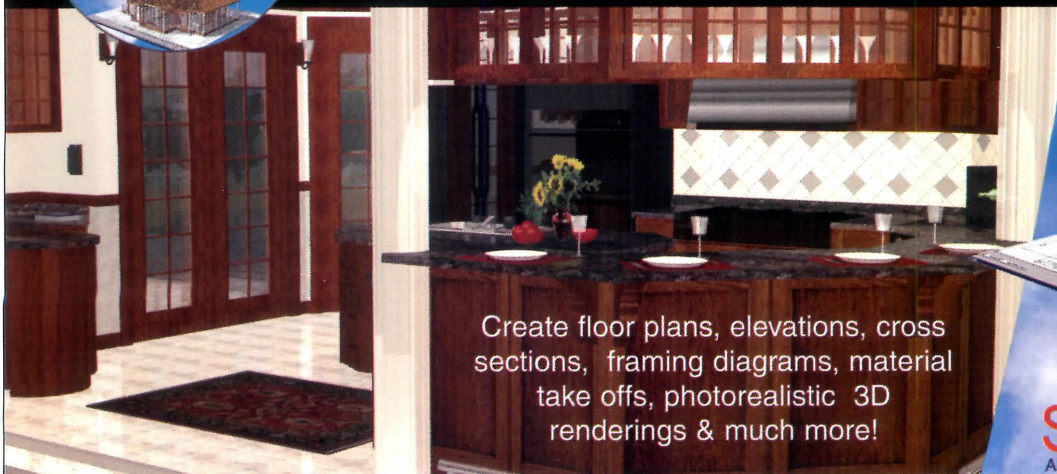


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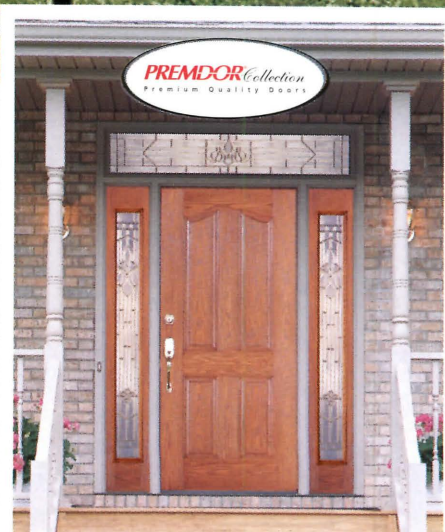


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in, but not as beautifully as we wanted. I'd like to see the solar-hot-water industry go in a direction where you could specify a size and shape. You can customize windows, why not a solar panel?"

Architect Damien Farrell, Ann Arbor, Mich., says keeping abreast of energy-management and sustainable-design solutions can be overwhelming. That's why he hired Celeste Novak, AIA, who earned LEED (Leader-

ship in Energy & Environmental Design) certification from the U.S. Green Building Council. "We're trying more and more to get this involvement in the beginning of design," Farrell says. Novak presides over an

office database of everything from manufacturers of recycled and renewable resources such as cork, bamboo, and jute to energy-efficient mechanical systems, and keeps tabs on how far products are shipped and how well they perform.

Working in Berkeley, Marc Toma, AIA, Burks Toma Architects, also taps into various computer lists (see sidebar) and the local grapevine. "We talk about this a lot among the smaller firms," he says. "More and more of our clients are concerned about indoor air quality, so we try to spec products that are not going to out-gas over time."

Cleanliness, energy efficiency, sustainability: A whole range of qualities makes products green. And choosing among them is a trade-off. "What is the issue you're trying to address?" Johnston asks. "Just because something is nontoxic doesn't mean it's resource-efficient. Just because a home is energy-efficient doesn't mean its indoor air is tolerable. You're always juggling one thing over another, trying to find the best compromise you can. We're not really building sustainable buildings; we're trying to make them have less of an impact."

Meanwhile, McDonough isn't sitting around waiting for a world of perfect products to arrive. His other firm, McDonough Braungart Design Chemistry, has created fabric that can be composted as garden mulch. And

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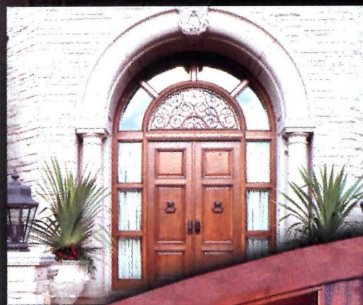
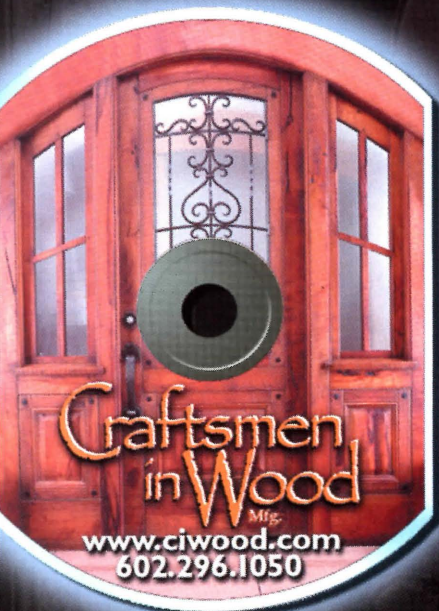
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his buildings are designed to welcome the next wave of green technology. A recent residential project features roofs set up to receive solar collectors, and a swimming pool that can be cleansed naturally by a nearby wetland.

He calls it anticipatory design. "No one has developed these systems to the point where they're practical," McDonough says. "But it's all set up for when they are. Don't say, 'Solar energy isn't cost-efficient; therefore,

I don't have to integrate it into my designs,' so the roofs all face in the wrong direction. Maybe you can't put solar panels on now, but the technology is coming. So why haven't you anticipated it?"

to market

Because these measures aren't mainstream, clients approach them with some leering. But Toma says if he can show two products that are similar in appearance, people are usually willing to pay more for the more energy-efficient solution. Architect John Barrie, AIA, Ann Arbor, Mich., nudges clients a step forward in ecological awareness. He pays special attention to energy efficiency and fresh air, using trusses that hold extra insulation and structural insulating panels in place of regular studs, and adding an air exchanger that ventilates the house. "People think they have to be in a house several years before seeing a payback," Barrie says. "But it saves money from the get-go when you figure it into a mortgage payment." Using climate-modeling software called ENERGY-10 (see sidebar), Barrie can calculate the daily or monthly costs to clients.

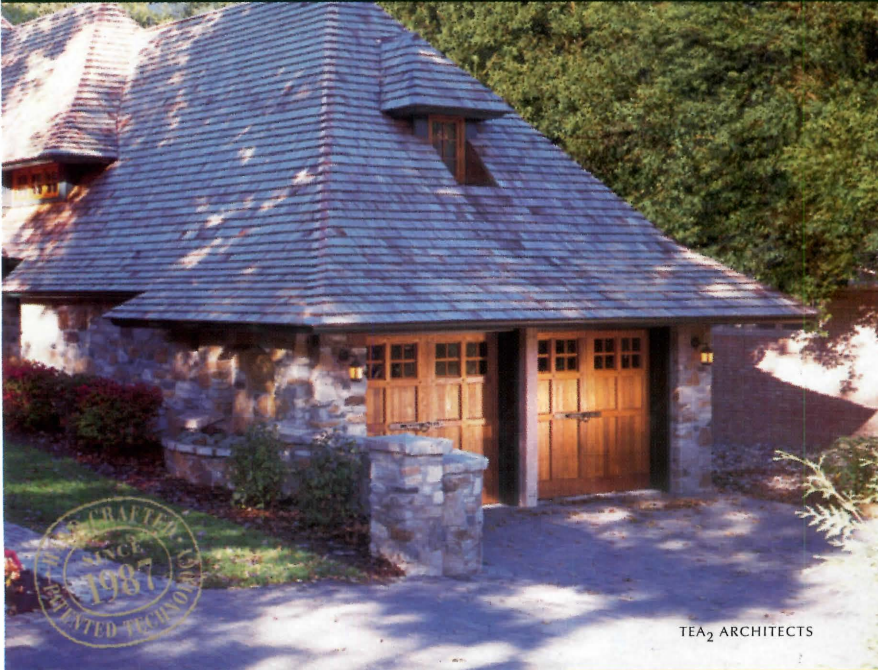
McDonough believes that specing with an ecological conscience is good for business. "This is a great way for architects to distinguish themselves, because standards are shifting," he says. "If people are comparing two cars that both look great, but they know the one has healthier air inside and gets better gas mileage, which will they choose? Green building is the thing that distinguishes quality at a very fine level of decision-making." *ra*

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

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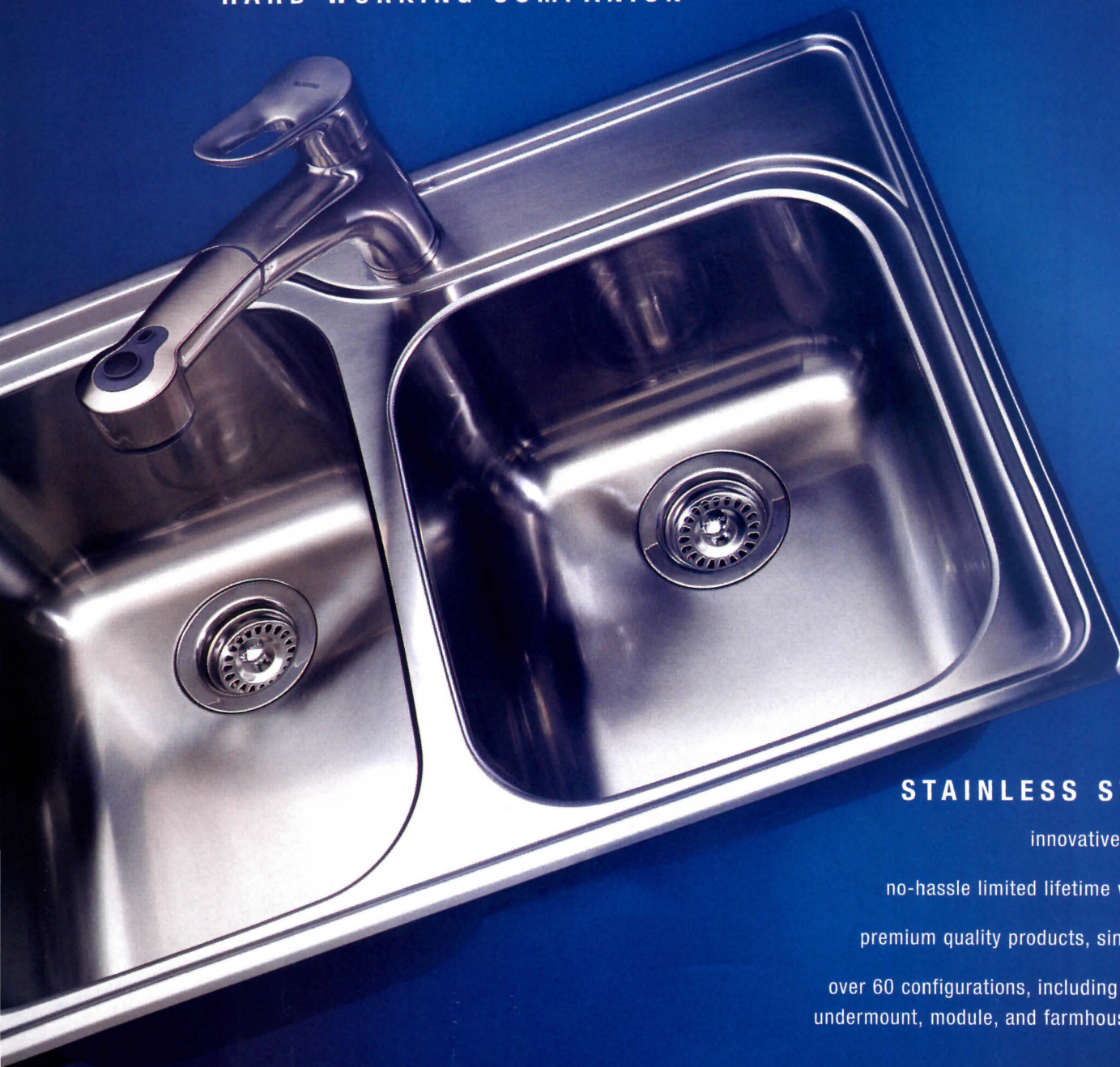


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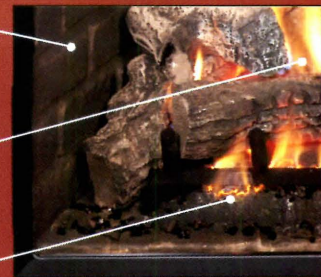
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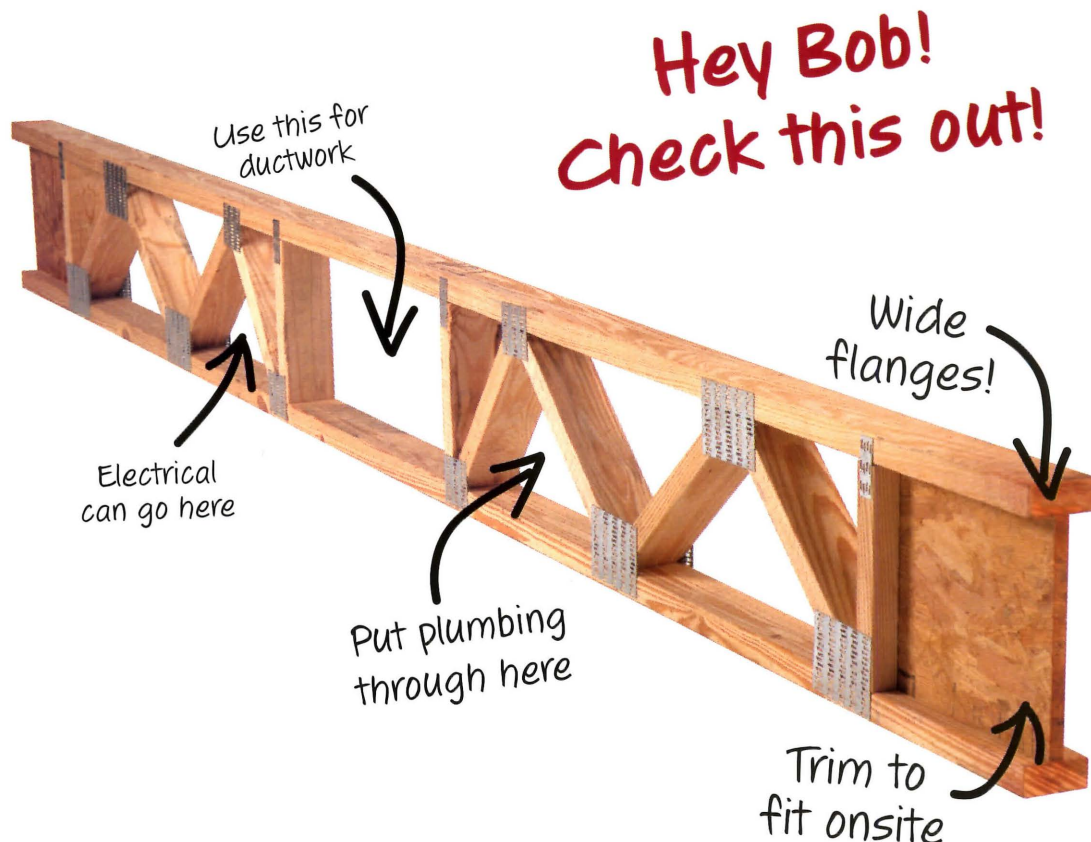
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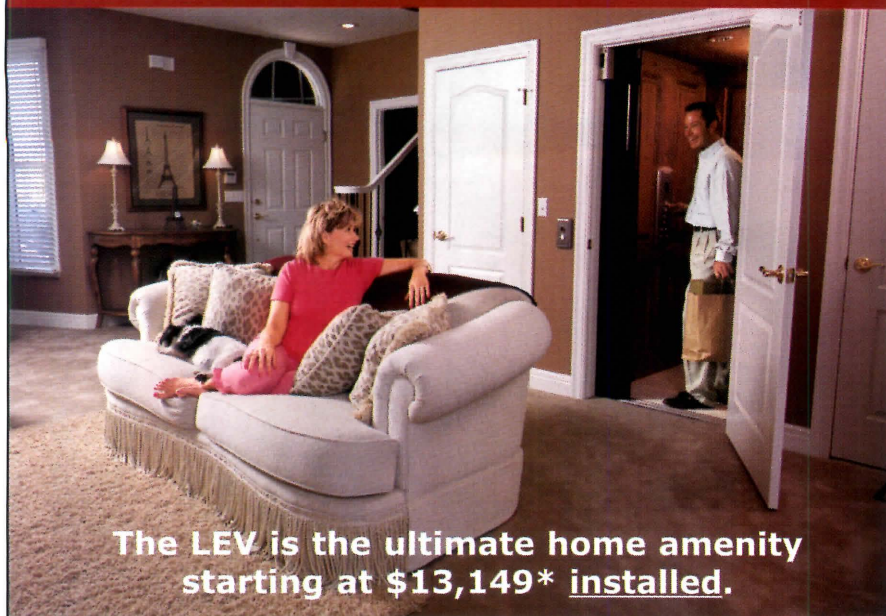
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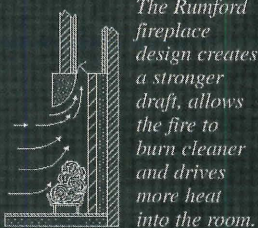
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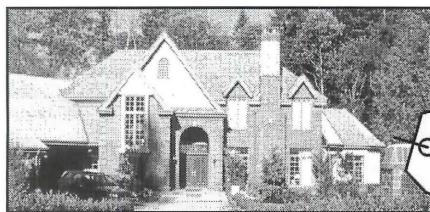
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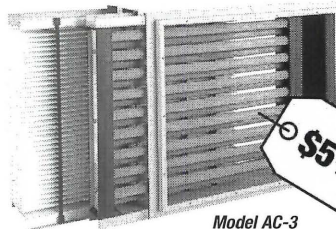
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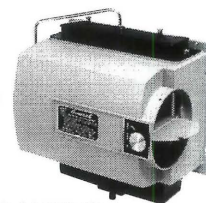
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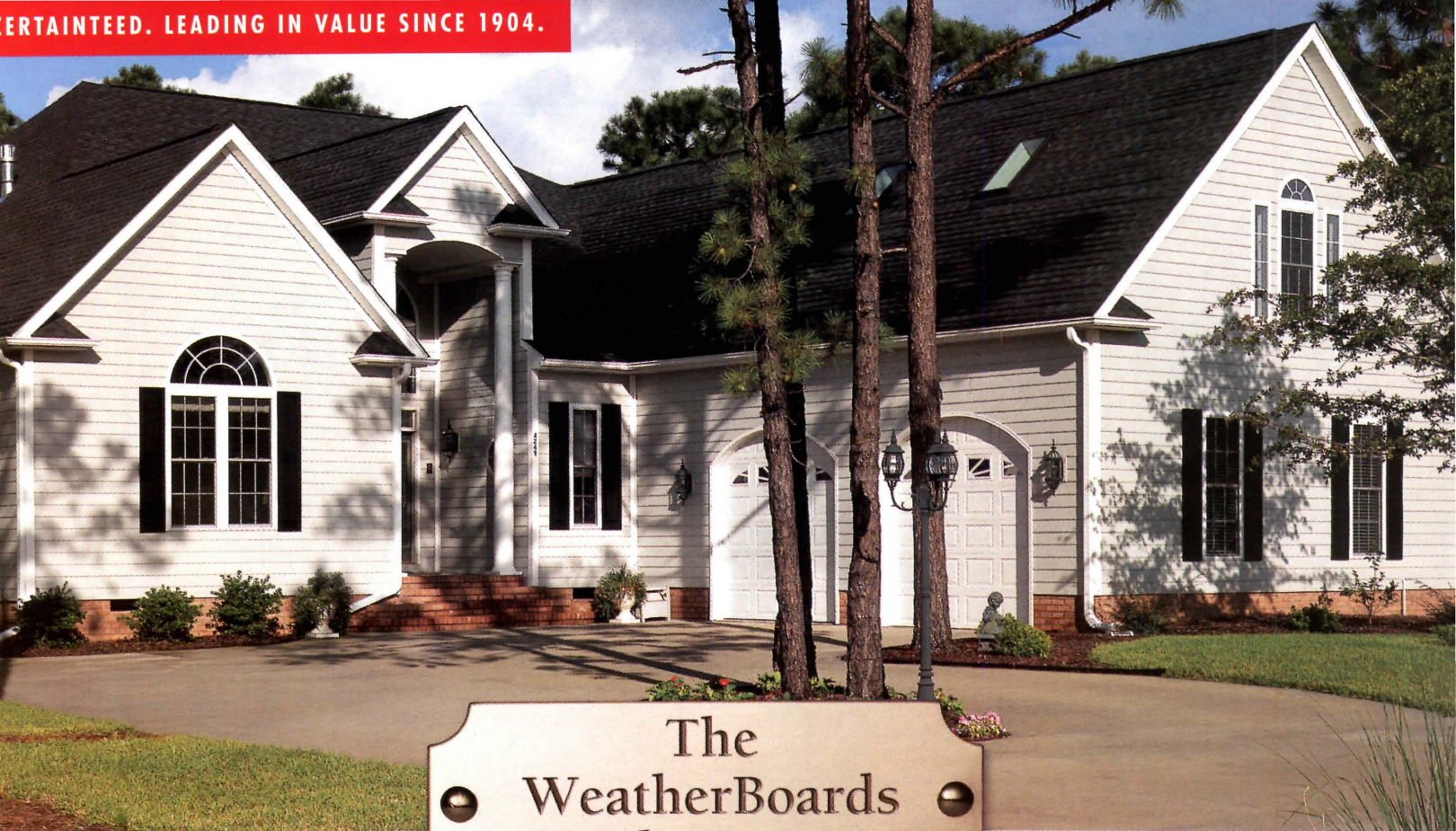
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architects' choice



*from the sublime to
the meticulous,
products architects
love to spec*

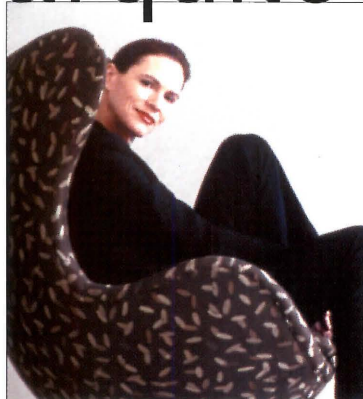
by nigel f. maynard and
shelley d. hutchins

Great design only goes so far. A successful house also depends on the sum of its parts. Indeed, you may find that your clients are more interested in the powder room faucet you spec than the artful way that rafter tail peaks out from under the roof line. They don't always appreciate design cues and nuances of floor planning, but they do understand and covet beautiful, functional, durable products. Here's a collection of tried-and-true selects from some of the country's best residential architects.

Photo: Max Hirshfeld

architects'
choice

arquitectonica



Miami

Laurinda Spear, FAIA

*"with wood floors,
we're constantly
refinishing. pergo
is used in warehouses,
so my boys can run
around on it without
anything happening."*

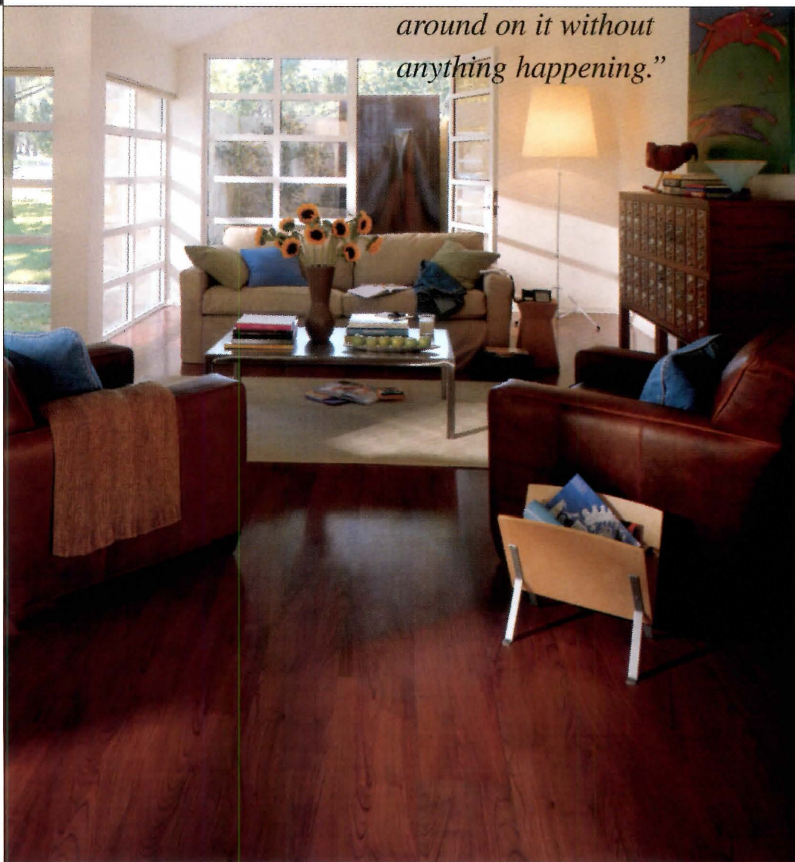
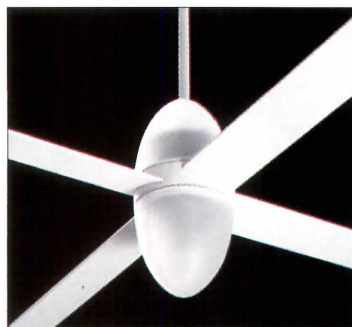


on the lam

Spear likes Pergo laminated flooring because it combines beauty and brawn. "It's impervious to abuse," she says. That's because most of the company's seven product lines feature LusterGard Plus for scratch resistance and Scotchgard protection to help the floor resist dirt, the company says. Shown is Washington black cherry from the Select line. Pergo, 800.337.3746; www.pergo.com.

starck white

Spear is a fan of Duravit plumbing fixtures and bathroom cabinets, specing them often in her work. Various styles, configurations, and sizes are available. The two ceramic, freestanding washbasins shown here are part of the latest line by designer Philippe Starck. The basins come in three styles: an 18½-inch cylindrical version, an 18½-inch model, and a 20½-inch version. Duravit, 888.DURAVIT; www.duravit.com.



modern turn

The Modern Fan Co. turned to Spear, a veteran of Florida heat and humidity, to design a functional and stylish fan. Used in addition to air conditioning, fans allow homeowners to set thermostats 5 degrees higher and still stay cool, the company says. Spear's Whirlybird features a mouth-blown-glass body that comes in a white- or clear-frosted finish to reveal a blue interior; the blades are made of plywood. The Modern Fan Co., 541.482.8545; www.modernfan.com.

Portrait: Courtesy Arquitectonica



true blue

The ultra customization and sleek styling of Snaidero's Italian kitchen cabinets make them among Spear's favorites. Relying on internationally known architects, Snaidero produces finely designed cabinets in a wide variety of colors, finishes, and materials—among them wood, acrylic, and polyester resin. Products are available in traditional and contemporary styling with myriad interior and exterior storage accessories. Shown is the Ola in lacquered blue. Snaidero USA, 954.923.9860; www.snaidero-usa.com.

michael marshall architecture

Washington, D.C.



Michael Marshall

water and vessel

For Marshall, Kohler's Vessels Conical Bell lavatory and Falling Water faucet are perfect together in a contemporary setting. The vitreous china bowl measures 16¼ inches in diameter and can accommodate a countertop faucet or a wall-mount one, such as the Falling Water unit. The solid-brass spigot has a one-piece ceramic valve, and comes in polished brass, brushed nickel, and polished nickel. "We have mounted it on a mirrored wall," says Marshall. "It has this surreal effect of a faucet that's floating in space." Kohler, 920.457.4441; www.kohler.com.



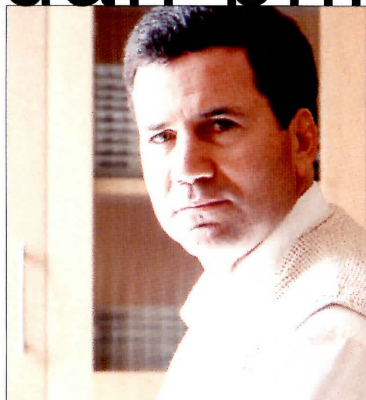
hover craft

Porcher's Kimera wall-hung toilet has a sleek, minimalist look, and the wall-hung installation facilitates cleaning. But it also solves a problem when Marshall is doing condo work. "When we can't put in a new toilet because we have to go through the floor of the apartment below, this one mounts to the wall and the pipes go out the back." It has a concealed tank and carrier system, and is available for new construction or remodeling applications. Porcher by American Standard, 732.980.3000; www.americanstandard-us.com.

Portrait: Tom Wolff

architects'
choice

dan phipps architects



San Francisco

Dan Phipps, AIA

*"these sinks have
a deeper bowl and
can be under-mounted
for easy cleanup."*

deep sinking

"All of the Franke components are mix-and-matchable," says Phipps. "Plus, the faucet can be mounted to the side." The EuroPro 18/10 chromium/nickel, 18-gauge stainless steel sinks come in many shapes and sizes. Options include colanders, cutting boards, grid drainers, drain trays, and drain baskets. Franke, 800.626.5771; www.frankeksd.com.



good pull

Valli & Valli's A230 cabinet pull comes in either a chrome or a satin-nickel finish and in three lengths: 12 $\frac{5}{8}$ inches, 8 $\frac{1}{2}$ inches, and 5 inches. Phipps likes the feel of the handle and its flexibility. "It's a very nice grip in your hand, and it's a nice element to play with, but it's also very quiet—it drops away and lets you see the materials and the room." Valli & Valli, 877.326.2565; www.vallievalli.com.



*"it's a nice cufflink
on a door to soften
the hard edges."*

clever lever

Omnia's 394 lever is a graceful addition to both traditional and contemporary designs. Phipps prefers levers over knobs because they're easier to open, especially with full hands. The lever comes in polished brass or chrome-plated, and can be special-ordered in an assortment of finishes. Omnia Industries, 973.239.7272; www.omniaindustries.com.

Photos: portrait by Robert Cardin; cabinet pulls © John Sutton Photography

susan maxman & partners



Susan A. Maxman, FAIA

Philadelphia

*"great warmth
that evokes
a hospitable,
family feel."*

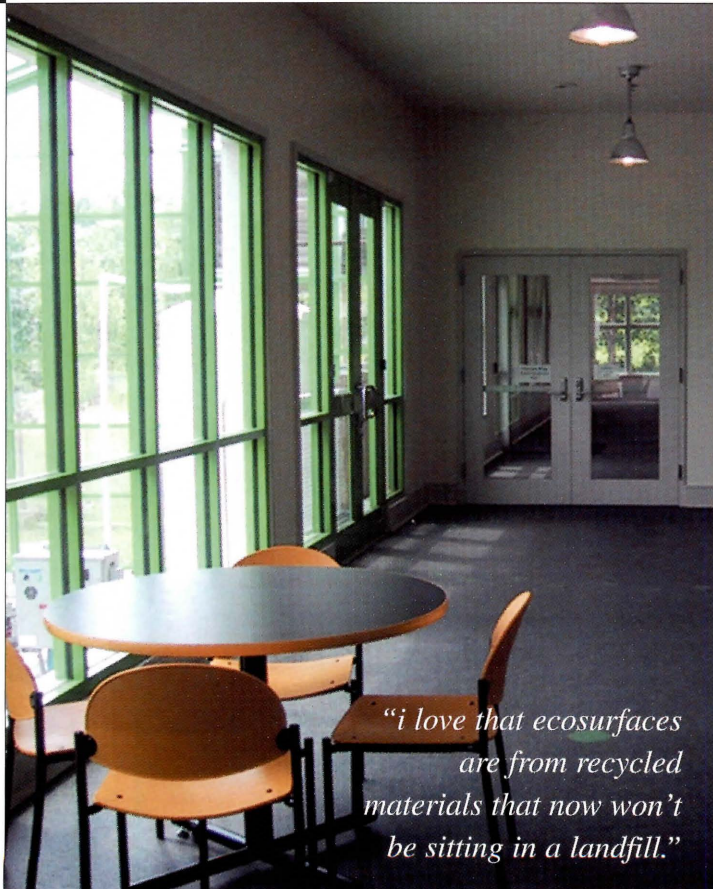


basic basin

"Waterworks makes a really big farmhouse kitchen sink that holds everything," says Maxman. The vitreous-china bowl measures 30 by 18 by 9 1/2 inches. Waterworks, 800.998.BATH; www.waterworks.com.

bouncing back

Made from recycled tires, postindustrial colored rubber, and a nontoxic binder, ECOsurfaces rubber flooring by Dodge-Regupol supplies cushioned durability, slip-resistance, and easy, low-cost installation. Maxman likes to use the company's six flooring products in playrooms and wet areas. Dodge-Regupol, 877.ECOSURF; www.regupol.com.



*"i love that ecosurfaces
are from recycled
materials that now won't
be sitting in a landfill."*

bright spot

Artemide's Mikado is a sophisticated low-voltage track system for adjustable halogen spotlighting. The die-cast aluminum bodies are covered with a light-gray lacquer and suspended by chrome extension rods and curved supporting arms. The track system has matching wall-, ceiling-, and suspension-mounted single luminaires. Artemide, 631.694.9292; www.artemide.com.



conscious cover

Pristine EcoSpec paints by Benjamin Moore contain very low volatile organic compounds and emit minimal odor, says the maker. Choose from flat, eggshell-enamel, and semigloss-enamel finishes and a primer. Maxman values the great range of colors and the friendly treatment of the environment. A rapid drying time is another mark in the plus column. Benjamin Moore, 800.344.0400; www.benjaminmoore.com.



Photos: portrait and flooring courtesy Susan Maxman & Partners

architects'
choice

dennis wedlick architect



New York City

Dennis Wedlick

high beams

"Unadilla can do any shape of beam you want in any finish, which is very helpful for unusually shaped homes," explains Wedlick. The glue-laminated beams help Wedlick create expansive spaces with long structural spans. Unadilla also offers structural glue-laminated columns, trusses, arches, purlins, and floor beams. Unadilla, 607.369.9341; www.unalam.com.

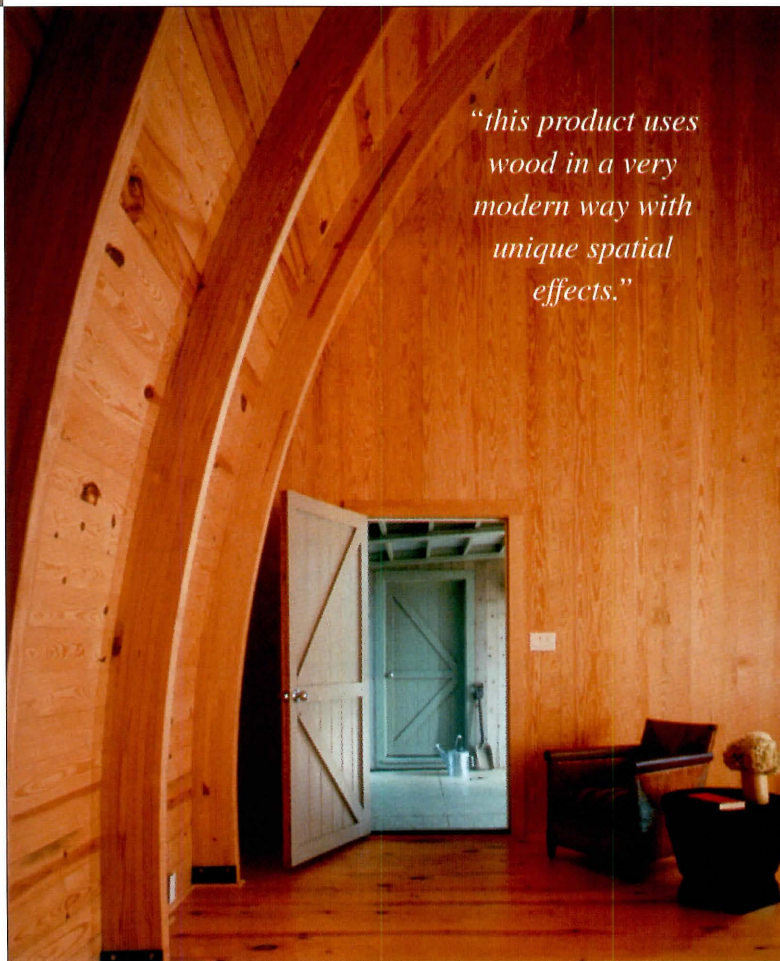
"we put them in as temporary fixtures and clients often keep them."



tough twinkle

RoughLyte vaportight fixtures by Stonco guard against moisture and debris. The indoor/outdoor lights can be ceiling-, surface-, wall-, or pendant-mounted. They use 60- to 200-watt incandescent bulbs protected by either heat- and shock-resistant glass or polycarbonate globes. Cast-aluminum cages and stainless steel hardware contribute to their hardness. "They work with any style," says Wedlick. Crescent/Stonco, 800.213.1660; www.stoncolighting.com.

"this product uses wood in a very modern way with unique spatial effects."



going global

Schlage's Orbit knob features a worldly globe shape and commercial-grade durability. Wedlick praises its practically indestructible satin-chrome finish (it also comes in brass or bright chrome) and its clean, modern look. The one-piece knob has nickel-silver parts for long-lasting operation and can be ordered as a keyed- or passage-style unit. Schlage, 800.847.1864; www.schlagelock.com.

Photos: portrait by Steven Freeman; beams © Jeff Goldberg/Esto Photographics

elliott & elliott architecture



Libby Elliott

Blue Hill, Maine

"they're well-made products that combine a wonderful blend of vernacular and playfulness."



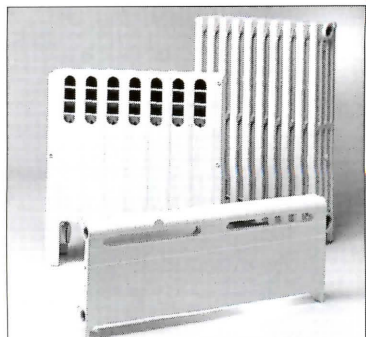
going granite

"Freshwater does beautiful work," says Elliott. The custom-stone masonry company uses the celebrated coastal quarries of Maine for its designs. Elliott values the strong link between house and site she achieves with the local stone. Freshwater Stone, 207.469.6331; www.freshwaterstone.com.



color craze

Forty colors can be specced on Maine Cottage Furniture's pieces—although not all at once. Idiosyncratically indigent hues include jazzberry, low tide, swamp, lupine, and calypso. The clean, crisp designs are executed in maple, maple veneer, and composite panels for sustainability and endurance. Elliott describes the style as "interpretive cottage" that can be used in either modern or traditional architecture. Maine Cottage Furniture, 207.846.1430; www.maine-cottage.com.



skinny heat

Burnham's Slenderized Radiator offers cast-iron warmth in a thin, sleek body. The unit is 19 or 25 inches tall and 5 or 7 inches wide. "It's a great, even, nondrying heat, and they make an architectural statement," Elliott says. Burnham Corp., 717.397.4701; www.burnham.com.

solid grip

Handcrafted, hand-finished, solid-bronze hardware from Sun Valley is made to order. Crafted from either silicon or white bronze, the pieces feature rubbed finishes in various patinas ranging from polished silver to rustic black. Sun Valley Bronze, 208.788.3631; www.svbronze.com.



Photos: portrait by Danny Turner; stonework © Brian Vanden Brink

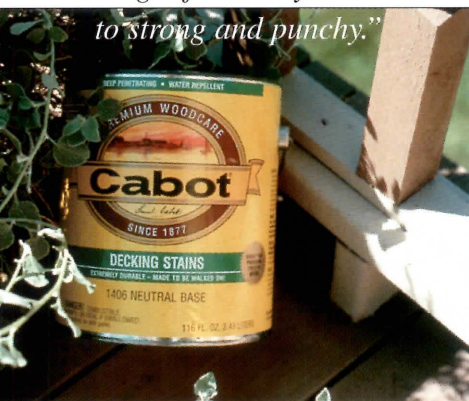
architects'
choice

mcinturff architects



Bethesda, Md.

"stain seems like a more natural finish than paint, and I like that Cabot ranges from very subtle to strong and punchy."



pretty pigment

Cabot's five different opacities, as well as its hundreds of bold colors, are what appeal to McInturff. The stains come in clear, translucent, semitransparent, semisolid, and solid opacities. Cabot, 800.US.STAIN; www.cabotstain.com.

Mark McInturff, FAIA

german engineering

"SieMatic is a very versatile European line that is well-distributed and -serviced in this country," explains McInturff. The company offers more than 80 cabinet-door styles and 90 standard finishes to accommodate projects of diverse styles and budgets. SieMatic, 215.244.6800; www.siematic.com.



"they've led the way in considering garage doors as something to be thoughtfully designed."

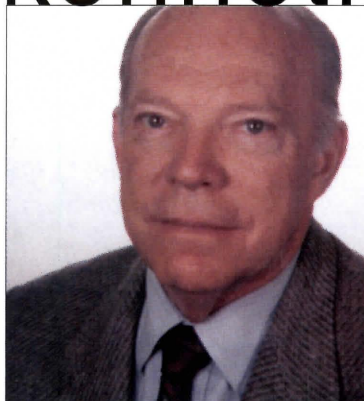


garage grace

Designer Doors custom-crafts wood garage doors to complement a home's architecture. The company offers custom products and limited-edition stock styles. Professional-grade rollers, tracks, and hinge accessories promise dependable performance; matching walk-through doors unify the look. "Garage doors are inevitable, and anything that big needs to look good," says McInturff. Designer Doors, 800.241.0525; www.designerdoorm.com.

Photos: portrait by Tom Wolff; steel windows and kitchen cabinets by Julia Heine

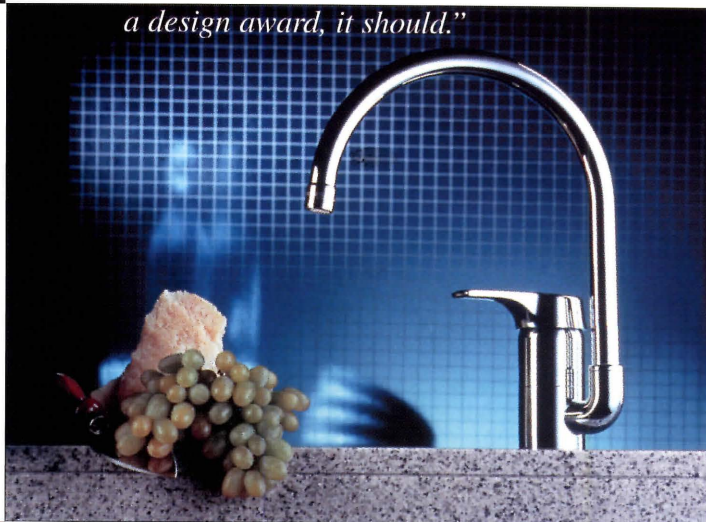
kenneth miller architects



Kenneth Miller, AIA

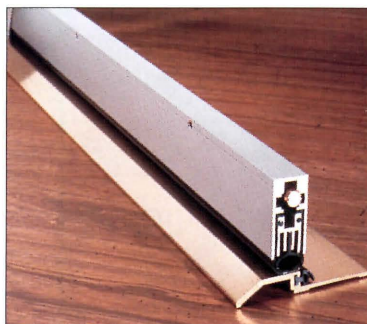
Jupiter, Fla.

"the euroeco faucet is a favorite of mine. if it hasn't won a design award, it should."



lovely neck

The Grohe Euroeco is a single-lever faucet with a 9½-inch high-reach spout. The faucet uses a ceramic-disc cartridge and has an optional temperature accessory for scald protection and energy savings. The single-mount product comes in chrome. Grohe, 630.582.7711; www.groheamerica.com.



bottoms up

Zero's automatic door bottom seals against air, smoke, sound, and light. It also eliminates the visual interruption of thresholds, says Miller. A pin activates when the door is closed, sealing the nasty gap. The product comes in stock sizes of 24, 30, 36, 42, 48, 54, and 60 inches. It can also be fabricated in special sizes and various finishes. Zero International, 800.635.5335; www.zerointernational.com.

round about

Seiho's round register is made from aluminum and has individually adjustable louvers that allow users to condition multiple areas simultaneously. Available in sizes to fit 6-, 8-, 10-, 12-, 14-, 16-, 20-, and 24-inch ducts, the register comes in white or custom colors. Seiho International, 626.395.7299; www.seiho.com.



"there are times when a rectangular grille or linear diffuser just doesn't look right in an air-conditioning application. a round diffuser always looks good."

Portrait: Courtesy Kenneth Miller Architects

certified mixologists

McInturff is impressed by Duratherm's breadth of interior trims, including ash and Spanish cedar. But it was the exterior construction in teak or mahogany that sold him. The maker can mix or match any of its interior and exterior trims, and will make any-size or -shape window. Duratherm, 207.872.5558; www.durathermwindow.com.

steel resolve

Stalwart steel windows by Hope's offer insulating glass, various muntin configurations, solid-bronze hardware, and steel-frame insect screens. "Steel's strength allows me to create a thinner profile," says McInturff. Hope's Windows, 716.665.5124; www.hopeswindows.com.



architects'
choice

design harmony



Wake Forest, N.C.

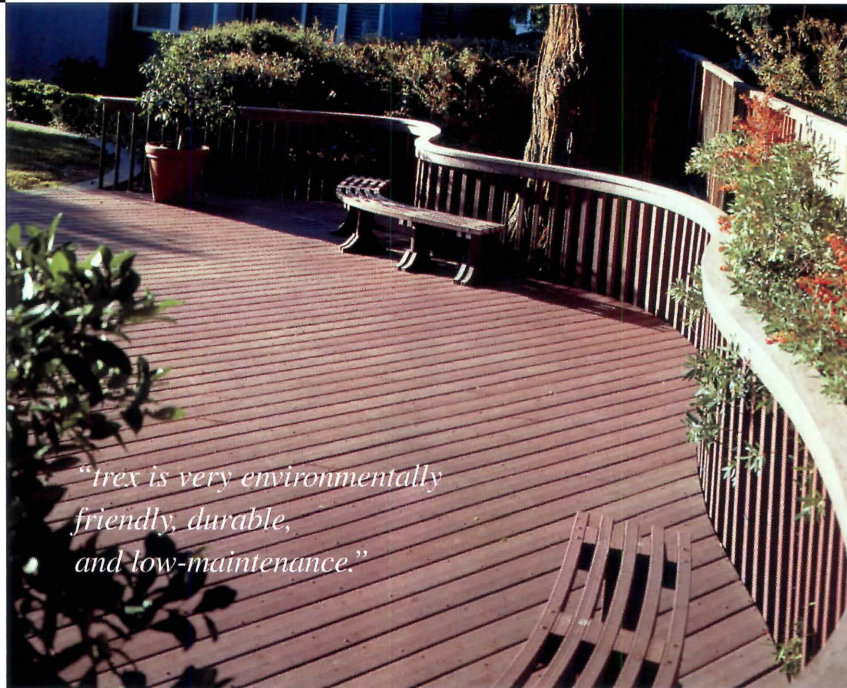
"asko appliances are extremely energy- and water-efficient; in addition, they're made of stainless steel for durability."



Gail Lindsey, FAIA

upper deck

Trex decking is made from recycled plastic grocery bags, reclaimed pallet wrap, and waste wood, so it's kind to the environment. The company says its product stands up to harsh conditions, and will not rot or crack when exposed to sunlight or moisture. "Unlike treated-wood decking, this material can be installed and left as is for its lifetime, reducing costs associated with waterproofing and sealing over time," says Lindsey. Trex, 800.BUY.TREX; www.trex.com.



"trex is very environmentally friendly, durable, and low-maintenance."

quiet clean

ASKO says its dishwashers use less energy and water and are quieter than other models on the market. All units have stainless steel tanks, spray arms, and filtration systems, and turbo fan drying. Showing the top-of-the-line, fully integrated model with stainless steel door and matching handle. It has five wash programs, four wash and three rinse temperatures, and an interior light. ASKO USA, 972.725.1772; www.askousa.com.

safe solution

Because Safecoat paints contain no masking agents or fragrances, they produce almost no odor during application and are odor-free once cured, says their maker. The paints also contain no formaldehyde, ethylene glycol, ammonia, acetone, and other hazardous materials. Lindsey says the color choices are limited, but that "the quality is good." AFM, 619.239.0321; www.afm-safecoat.com.

pine time

Goodwin Heart Pine offers river-recovered heart pine and salvaged heart pine and Southern wild cherry. Lindsey favors the river-recovered wood for flooring. "This is superb, tightly grained wood with an aesthetically pleasing appearance," she says. Planks range from 2¼ inches to 9 inches wide; custom sizes are available. Goodwin Heart Pine Co., 352.466.3306; www.heartpine.com.



Portrait: Courtesy Design Harmony

olson sundberg kundig allen architects



Tom Kundig, AIA

Seattle



higher arc

Kundig is a fan of Chicago Faucets' plumbing fixtures for reasons Louis Sullivan would approve of. "The fixtures are pragmatically functional, and the beautiful aesthetics come naturally from that function," he says. The company offers an extensive line, including this 8-inch-high arc spout with wrist-blade handles. Solid-brass bodies and ceramic-disc valves are standard features. Chicago Faucets, 847.803.5000; www.chicagofaucets.com.

window ware

Quantum manufactures custom all-wood doors and windows, among them the product in this project by Olson Sundberg Kundig Allen. Kundig says the company's offerings feature superior craftsmanship at a fair price. Some of the many species available include koa, bubinga, and mahogany. The company makes its own dual-sealed insulating glass. Quantum Windows & Doors, 800.287.6650; www.quantumwindows.com.



top dog

Dogpaw Design studio specializes in a wide range of highly custom precast-concrete products, such as this countertop with integral sink and drain area, shown in an Olson Sundberg Kundig Allen project. Bronze inlays in the floor allow the cast doors to open easily, and the metal table can be tucked away under the countertop. Kundig considers Dogpaw a "passionate and talented group of craftspeople." Dogpaw Design, 206.706.0099; www.dogpaw.com.



"dogpaw knows the limits and inherent beauty of the concrete material they are working with. we share aesthetic values."

Photos: portrait by Brian Sprout; countertop © Michael Jensen; windows courtesy olson sundberg kundig allen architects

natalye appel + associates architects



Houston

Natalye Appel, FAIA

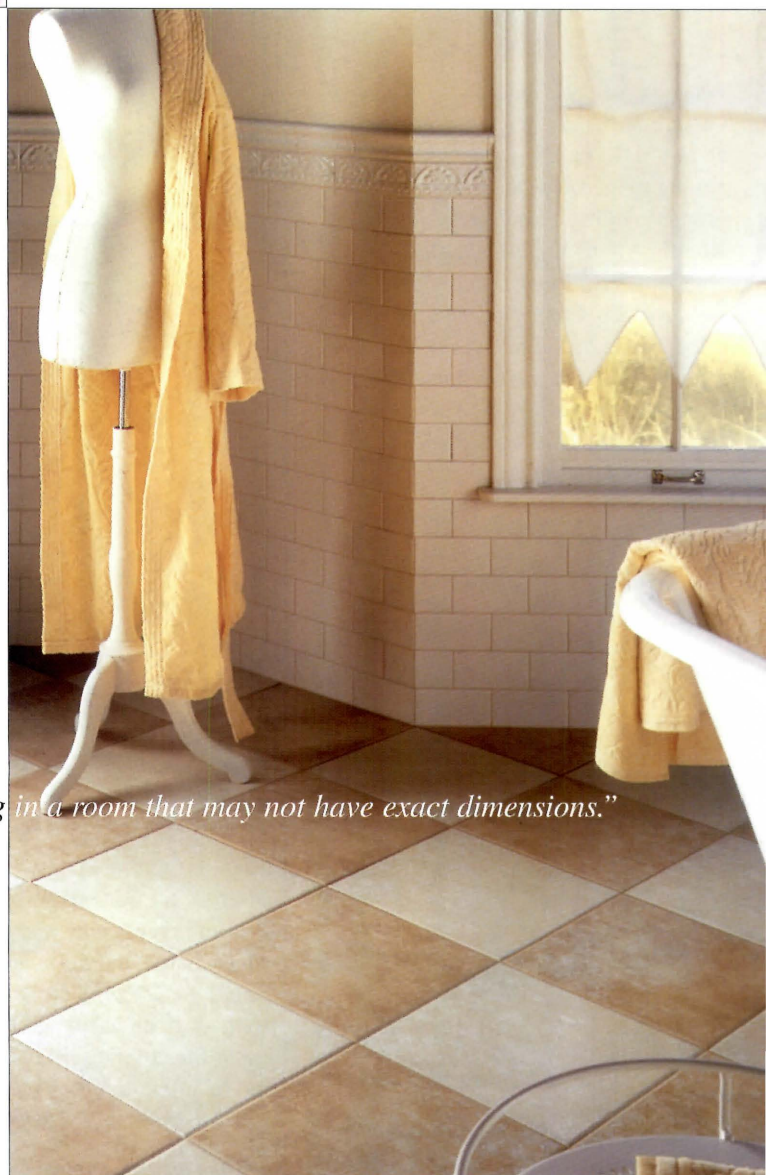


steel here

Bethlehem Steel developed Galvalume in the mid-'60s by hot-dipping a substrate of steel into an aluminum-zinc coating. The material, commonly specced for commercial roofing and siding applications, is resistant to corrosion and virtually maintenance-free. Appel uses it in both urban and rural settings. Bethlehem Steel, 610.694.2424; www.bethsteel.com.

rectangles rule

Daltile's Rittenhouse Square 3-by-6-inch wall tiles come in matte or semigloss finishes. Appel likes the shape because "you can align them or lay them in a running bond pattern like brick." Colors include arctic white, almond, ice gray, navy, grape, and vermilion. Available matching trim and mosaic tiles offer myriad options to create most any look. Daltile, 214.398.1411; www.daltile.com.



"it's much more forgiving in a room that may not have exact dimensions."

Photos: portrait by Compoa; steel © Paul Hester; cabinets © Natalye Appel; island © Richard Payne



sea of ease

The Thalassa series of bathtubs by Ultra has a versatile range of thermal massaging jets. Designed to fit small or unusual spaces, the acrylic tubs have heated back- and headrests, three heat levels, molded armrests, and a multifeature electronic control with digital readout. Ultra, 800.463.2187; www.ultrabaths.com.

good tempered

Ikea's Avsikt tempered-glass doors with brushed-aluminum frames match a variety of cabinet materials, including beech, birch, and white wood. Recessed steel hinges with six separate adjustment options mitigate uneven floors and open wide for pull-out baskets and shelves. Ikea, www.ikea.com.



"these doors look great, are durable, and allow us to mix materials effectively."

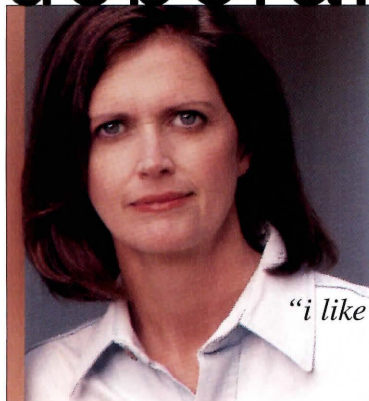


metal mania

"Our work often involves trying to do creative things with basic products, and it's such a joy to have one or two special moments like this kitchen island created by George Sacaris," explains Appel. Both a furniture designer and an architect, Sacaris has been creating custom metal furniture, lighting fixtures, fireplace mantels, railings, gates, and much more for 13 years. George Sacaris, 713.864.6306.

architects'
choice

deborah berke architect



New York City

"i like things simple, with clean lines and no design attitudes."

Deborah Berke

space saver

The wall-mount Graphique semi-encastre sink by Porcher is made for small spaces. Its smooth lines are echoed within the entire suite of Graphique bath products. The white porcelain sink accommodates center or 8-inch wide-spread faucets. American Standard, 800.223.0068; www.americanstandard-us.com.



pure paint

Schreuder's Obolux interior paint is a low-volatile-organic-compound acrylic coating with no fillers or extenders. According to the company, an application will require less paint and last two or three times longer than most wall paints, plus it's easily maintained. Fine Paints of Europe, 800.332.1556; www.finepaints.com.



spouting orders

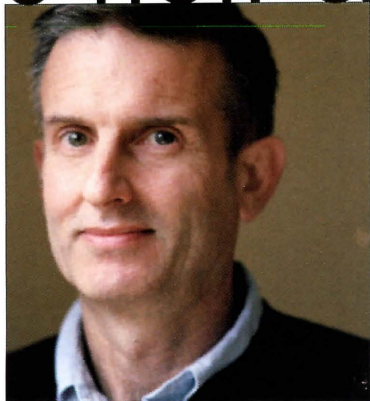
Wide-spread, low-spout Commander lavatory faucets "cannot be improved upon," says Berke. The polished or satin chrome-plated brass fittings come with an Autoflo water-conserving device, several handle selections, and pop-up or strainer drains. They can be adjusted to fit 6-inch through 12-inch spreads. Speakman, 800.537.2107; www.speakmancompany.com.

holding up

"Basic," "generic," and "perfect" are the words Berke uses to describe this keyless porcelain lamp holder by Leviton. The fixture has a 660-watt rating and measures 4½ inches in diameter. Leviton, 718.229.4040; www.leviton.com.



o'neil & manion architects



William C. Manion, AIA

Bethesda, Md.

"wood-mode cabinets are well-built. they're not going to cost you an arm and a leg, but are an exceptionally nice value."



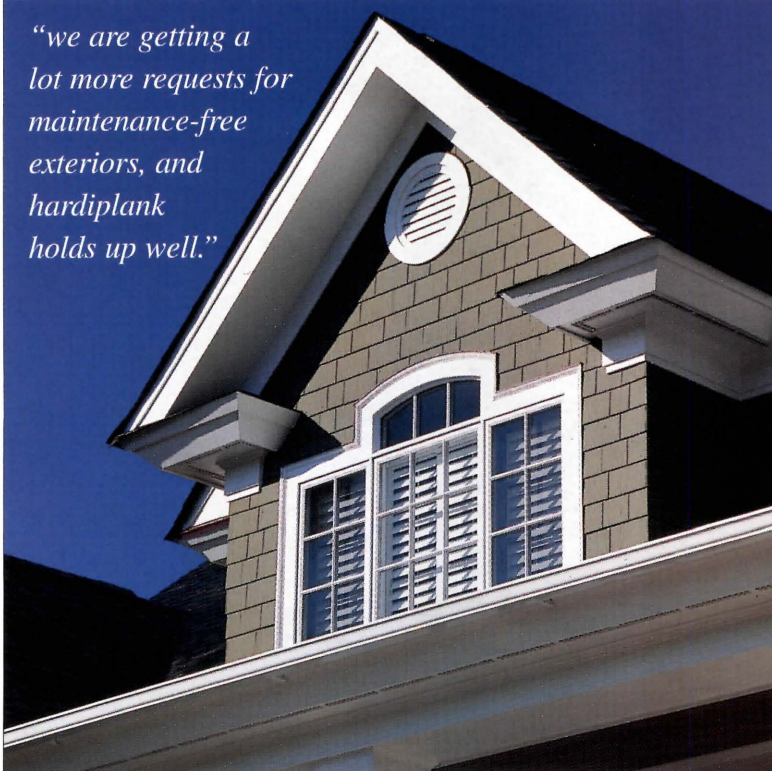
cabinet appointment

Wood-Mode cabinets feature an array of styles, options, and finishing touches. Choose from traditional framed or frameless styles, solid-maple drawers with dovetail joints, and European-style drawers. Species include cherry, maple, oak, and pine. Some products are lined with white laminate, vinyl, or maple veneer for stain resistance and easy cleaning. Wood-Mode, 570.374.2711; www.wood-mode.com.

wood beater

James Hardie's Hardiplank fiber-cement siding has the look and warmth of wood but offers maintenance advantages wood can't. The company says its product resists damage from snow, moisture, rain, humidity, salt air, and termites. James Hardie, 888.542.7343; www.jameshardie.com.

"we are getting a lot more requests for maintenance-free exteriors, and hardiplank holds up well."



light source

Flos Fucsia light fixtures provide good diffused and direct light, so Manion uses them often with countertops and dining tables. "It's a simple, beautiful fixture." The units have a conical blown-glass diffuser with a 1.5-inch sandblasted edge and a translucent silicone ring. Each measures 13.6 inches high and 6.3 inches in diameter. Flos USA, 800.939.3567.



fixed up

Pella's fixed windows feature interlocking joints and hardware built into the sash and frame. "They're very-well-constructed," says Manion, whose firm used the windows on this project. The units have wood interiors, aluminum exteriors, and double-pane glazing. They come up to 48 square feet. Pella, 888.84.PELLA; www.pella.com.



Photos: portrait courtesy O'Neil & Manion Architects; windows by James Oesch

architects'
choice

john senhauser architects

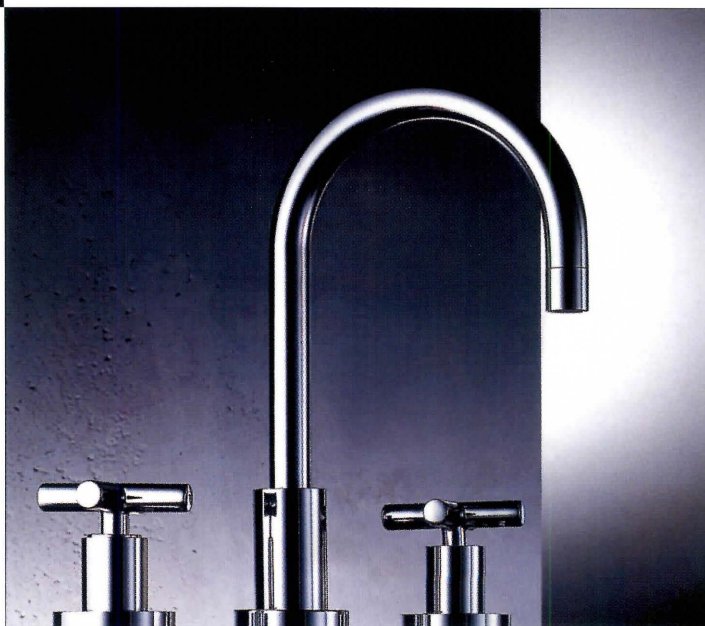


Cincinnati

John Senhauser, FAIA

cross bars

Dornbracht's Tara line of faucets is a classic, says Senhauser. He admires the entire collection, which comprises bath, shower, and kitchen products. Shown is a chrome wide-spread basin mixer with cross handles; the faucet has a 10½-inch goose-neck spout with a 5½-inch projection. It is also available in platinum, matte platinum, and brass. Dornbracht, 800.774.1181; www.dornbracht.com.



range rover

Senhauser says he was using Wolf ranges when they were only for restaurants—"before they were made for the house." And he is still a devotee. They now come in many residential specs, including this 60-inch model with double convection ovens. The cooktop can be customized with four, six, or eight burners; an infrared grid-iron and an infrared charbroiler also are available. Wolf, 608.271.2233; www.wolf-appliance.com.



*"i like the
rugged durability
of a wolf range."*

big chill

The Sub-Zero 600 Series refrigerator is available in various configurations, including the model shown in this project by Senhauser. A micro-processor runs the controls on the unit, and the freezer and the refrigerator have separate cooling systems. The cantilevered glass shelves are drip-proof; the shelves and door are adjustable. Available framed or with an overlay. Sub-Zero, 608.271.2233; www.subzero.com.



case closed

When it comes to windows, Senhauser is a fan of Marvin's aluminum-clad casements. "I like the flexibility and the quality," he says. The windows have wood interiors, insulating glass, and bronze crank handles with multipoint locks. They are available in almost any size and glazing option, and in standard or custom exterior colors. Marvin, 800.328.0268; www.marvin.com.

Portrait: Courtesy John Senhauser Architects

centerbrook architects and planners



Mark Simon, FAIA

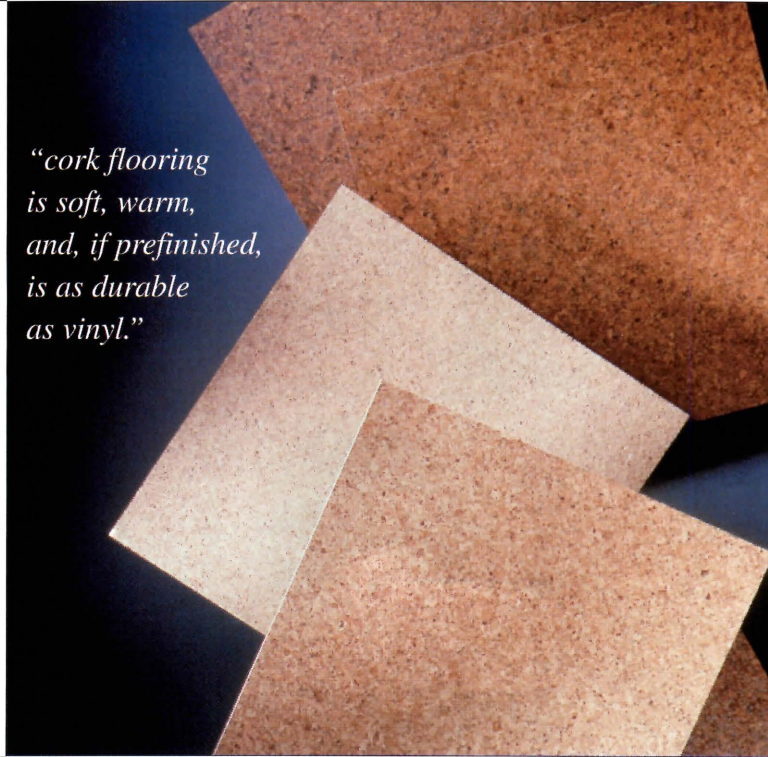
Centerbrook, Conn.



cork stopper

Dodge-Regupol cork flooring is durable and resilient, perfect for high-traffic areas such as kitchens, family rooms, and bathrooms. The company also claims the product provides shock absorption, spring-back, and acoustic insulation. Made from homogeneous, single-ply cork with no wear layer, the floor tiles are designed to be easy to install and refinish. The 12-inch-by-12-inch tiles are available unfinished, waxed, or with a satin- or gloss-finish polyurethane sealer. Dodge-Regupol, 717.295.3400; www.regupol.com.

*"cork flooring
is soft, warm,
and, if prefinished,
is as durable
as vinyl."*



cold fusion

Interstyle's Glasstyle is a clear-glass wall tile suitable for indoor or outdoor applications. Simon likes it on backsplashes, as shown in this Centerbrook project. The manufacturer makes the tile by fusing glass to colored glazes at temperatures above 900 degrees. Resistant to fading and discoloration, the product is simple to install and easy to clean, says its maker. It's available in various sizes and 60 colors. Interstyle Ceramic & Glass, 604.421.7229; www.interstyle.bc.ca.



stone face

Johnson & Rhodes Bluestone Co. offers various types of bluestone, including products with a honed finish, a flame finish, and natural clefts. Simon likes the honed $\frac{3}{4}$ -inch version for fireplace facings, as in this surround by Centerbrook Architects. The manufacturer cuts the stone to order. Johnson & Rhodes Bluestone Co., 607.363.7595.

architects'
choice

stuart silk architects



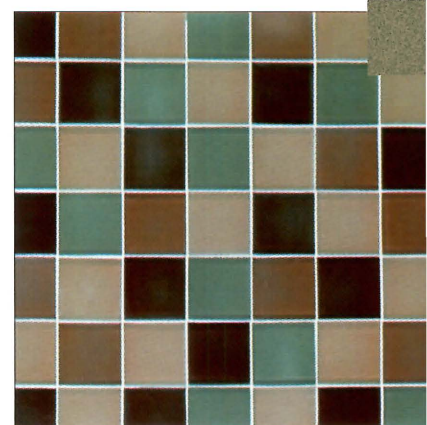
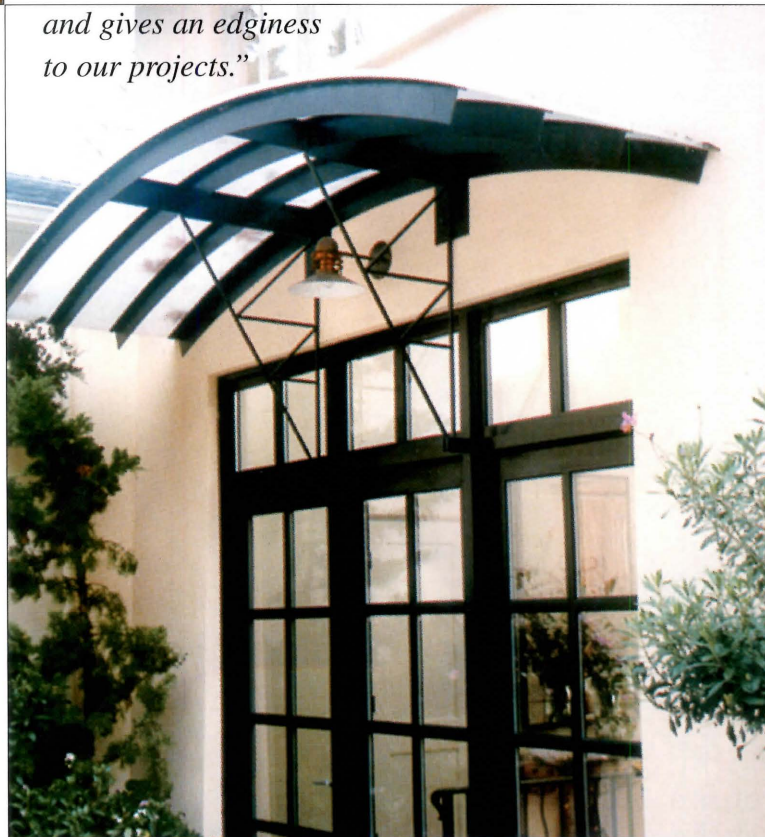
Seattle

Stuart Silk, AIA

"structural steel offers a surprise when it's exposed in a house. it's unexpected and gives an edginess to our projects."

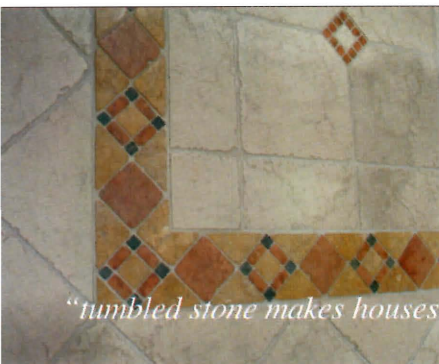
metal works

Klindtworth Fabrication specializes in all-custom interior and exterior metal fabrication for anything from fireplace screens to stair railings. The fabricator works in stainless steel, aluminum, and basic steel, and all products are available in a variety of finishes. Silk used the fabricator for this hand-burned steel-and-corrugated-Plexiglas awning. Klindtworth Fabrication, 360.653.6960.



vetro veritas

Silk uses Ann Sacks glass tiles to help introduce light into interiors. "Glass gives off a watery effect," he says. "We like to use it in the bathroom." The manufacturer makes glass in many forms, colors, and configurations—including 2-inch deco, 8-foot-by-12-foot mosaic "rugs," and recycled-glass field tiles. Shown are 4-inch-by-4-inch Pila Vetro tiles. Ann Sacks Tile & Stone, 503.281.7751; www.annsacks.com.



sweet imperfection

Norberry Tile carries various lines of tumbled-stone tiles that evoke antique charm. The tiles are rolled and battered in the tumbling process, so the edges are rounded and imperfect and the surfaces are aged and textured. Suitable for floors, fireplaces, backsplashes, and entryways, the tiles are available in up to 16-inch squares. Norberry Tile, 206.343.9916; www.norberrytile.com.

"tumbled stone makes houses feel like they've been there a long time. it gives a real old-world feel."

Portrait and metalwork: Courtesy Stuart Silk Architects

mahoney architects



Tiburon, Calif.

Colleen Mahoney, AIA

think knot

"Her fixtures are elegant, unique, and timeless," says Mahoney of Exciting Lighting designer Pam Morris. Shown is the Knot Sconce, featuring cast-metal knots that lace through and support a subtly textured glass wrap. It comes in assorted metal designs and custom lengths. Exciting Lighting, 415.925.0840; www.pam-morris-designs.com.

*"bosch dishwashers
work beautifully,
and are so very quiet."*



serene clean

"The Bosch dishwasher is it," states Mahoney. The Integra Limited model has been improved, says its maker, with such changes as the OptiMISER conservation cycle; the Rack-Matic adjustable upper rack; a newly designed handle; and wash, dry, and clean indicator lights. Bosch, 800.866.2022; www.boschappliances.com.

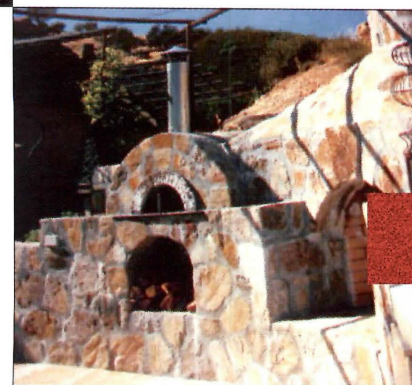
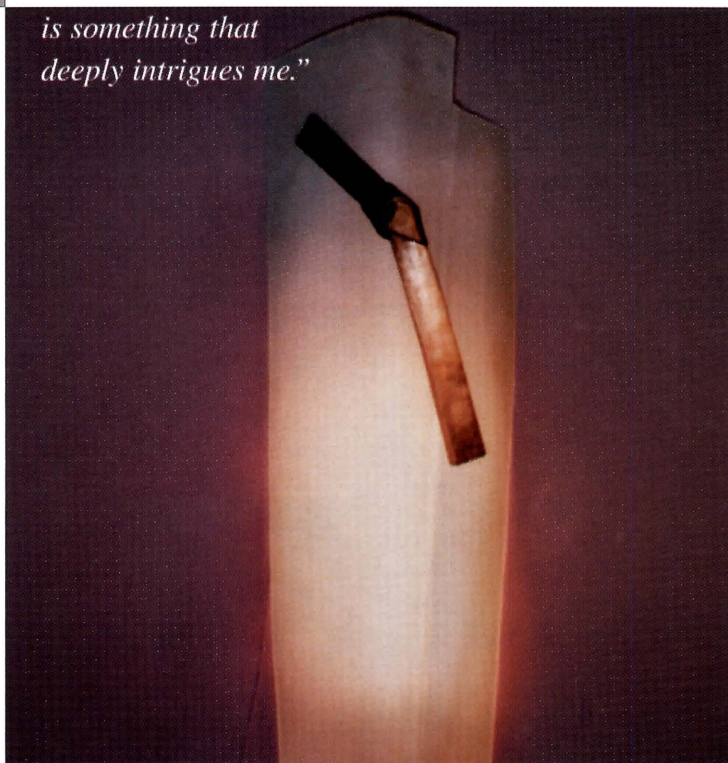
new age old

Renato incorporates new-world technology and old-world tradition. These wood-burning ovens are updated with such amenities as gas or infrared fuel boosters, dual digital temperature controls, solid-steel frames and sub-floors, internal ash-drop containers, and duct- or hood-exhaust systems. Renato Specialty Products, 800.876.9731; www.renatos.com.



rack 'em up

California-redwood racks from WineCellarPro are fabricated by local wood shops in any configuration—among them, waterfalls, corner round units, decanting tables, and wine-glass holders. Sapwood-grain redwood offers a less expensive but high-quality alternative to conventional redwood. Cooling systems, custom racking, and kits are also available. WineCellarPro, 800.660.5758; www.winecellarpro.com.



architects'
choice

robert m. gurney, aia, architect



Alexandria, Va.

"in addition to being aesthetically appealing, vitraform's sink is quite efficient in terms of space."

Robert M. Gurney, AIA

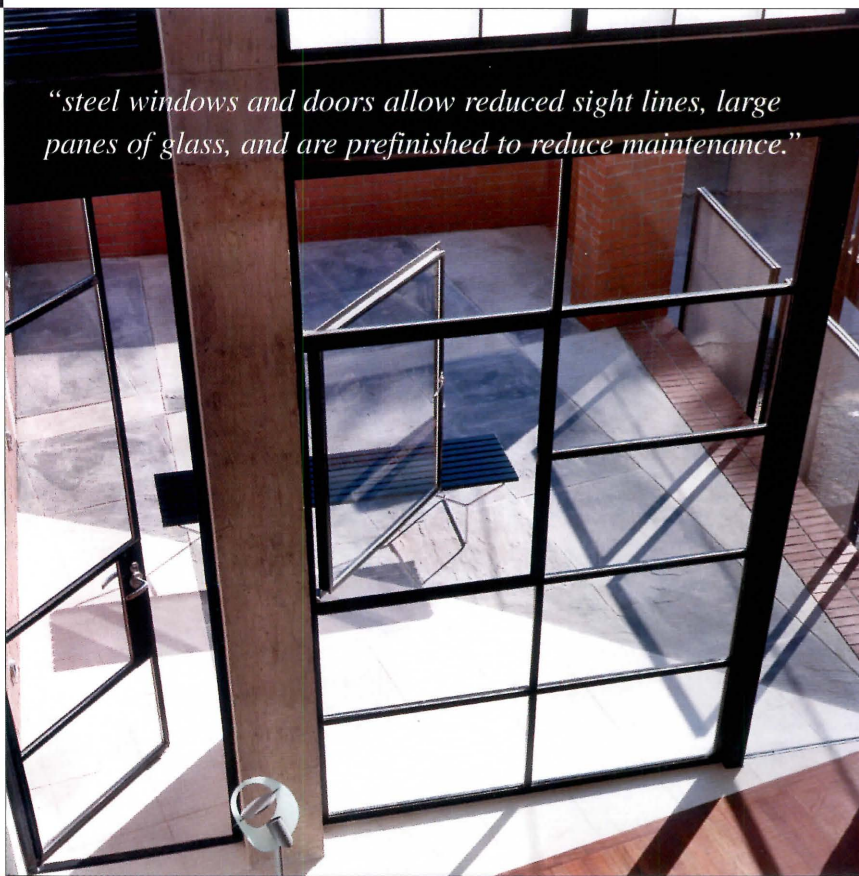
steel appeal

A&S Window makes custom steel windows and doors that are sturdy and durable. Gurney favors them because they fit perfectly with the clean lines and simple details of modern architecture, including this townhouse he updated. The windows and doors are made from hot-rolled steel, with welded corners and a factory-applied gray primer for rust protection. A&S Window Associates, 718.275.7900; www.aswindowassociates.com.

testing metal

Una-Clad corrugated metal is designed for roofing applications. But in the hands of an experienced architect, the product takes on a new role. Gurney, for instance, used it as a decorative accent indoors in this house. The sheets are 10 feet long and 45 inches wide and can be fabricated in various metals, including copper and galvanized stainless steel. Stock and custom colors are available. Una-Clad, 800.426.7737; www.unaclad.com.

"steel windows and doors allow reduced sight lines, large panes of glass, and are prefinished to reduce maintenance."



fire starter

Heat-N-Glo's extensive line of wood-burning fireplaces includes single-sided and multisided units in various sizes. And there are many ways to surround them. Gurney clad this one in aluminum. Heat-N-Glo, 888.743.2887; www.heatnglo.com.

panel member

Gurney uses Kalwall's translucent wall panels extensively. They have a fiberglass-reinforced face bonded to a grid of extruded structural aluminum or composite I-beams. In various options and sizes. Kalwall, 800.258.9777; www.kalwall.com

Photos: portrait by Tom Wolff; fireplace and metal sheets © Hoachlander Davis Photography;



crystal clear

Constructed of two layers of laminated glass, Vitraform's freestanding bowl is strong and safe. It looks good and solves a problem for Gurney. "Since it's located above the counter, it allows you to lower the height of the countertop, reducing and simplifying cabinetry around the sink," he says. The bowl is 14 3/4 inches in diameter and 5 1/2 inches deep, and comes in 12 colors. Vitraform, 303.295.1010; www.vitraform.com.

mark hutker



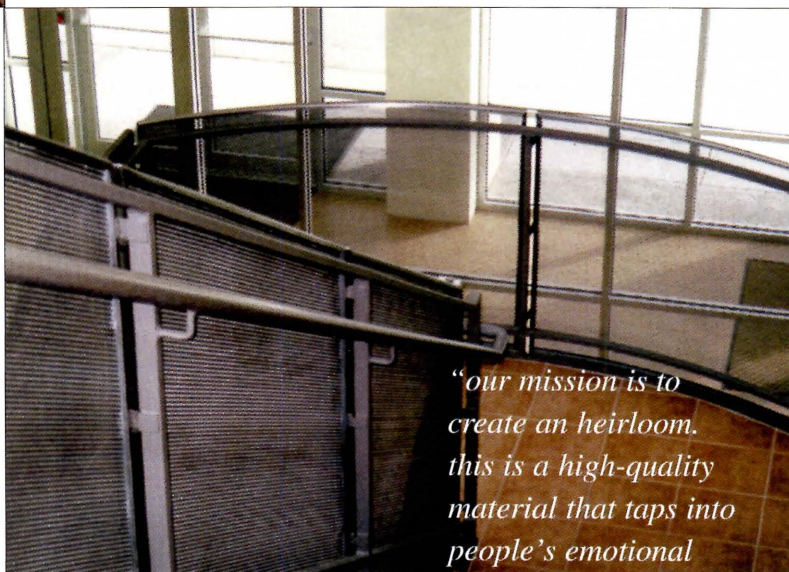
Mark Hutker, AIA

& associates architects

Martha's Vineyard, Mass.

pace of holes

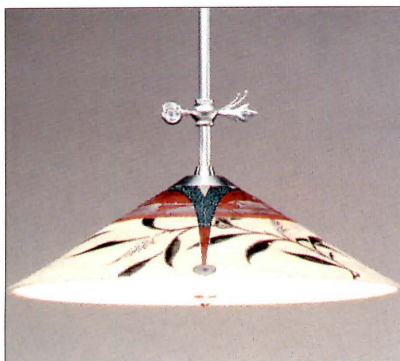
Perforated metal products by McNichols come in several materials in numerous gauges and shapes and with various hole sizes. The lightweight, economical metal can be used for both decorative and practical applications, such as screening, ventilation, and cabinetry. "It's attractive both tactilely and visually," says Hutker. McNichols, 800.237.3820; www.mcnichols.com.



"our mission is to create an heirloom. this is a high-quality material that taps into people's emotional side. it harkens back to our past."

ugone not forgotten

Ugone light fixtures combine finely crafted and detailed metalwork with hand-painted parchment and ceramic shades. Bases are cut from fine Italian marble and New England slate. Hutker relies on the company's ability to create custom color schemes and patterns. Janna Ugone Associates, 413.527.5530.



bulkhead strong

"Urban Archaeology's Bulkhead lanterns are unbelievable," says Hutker. The solid-brass components stand up to salty air and age gracefully. Finishes include polished brass, green or brown patina, and antique brass or bronze. The jelly-jar shade comes in clear or frosted glass. Urban Archaeology, 212.431.4646; www.urbanarchaeology.com.



Kalwall and steel windows by Paul Warchol

Portrait: Bob Gothard

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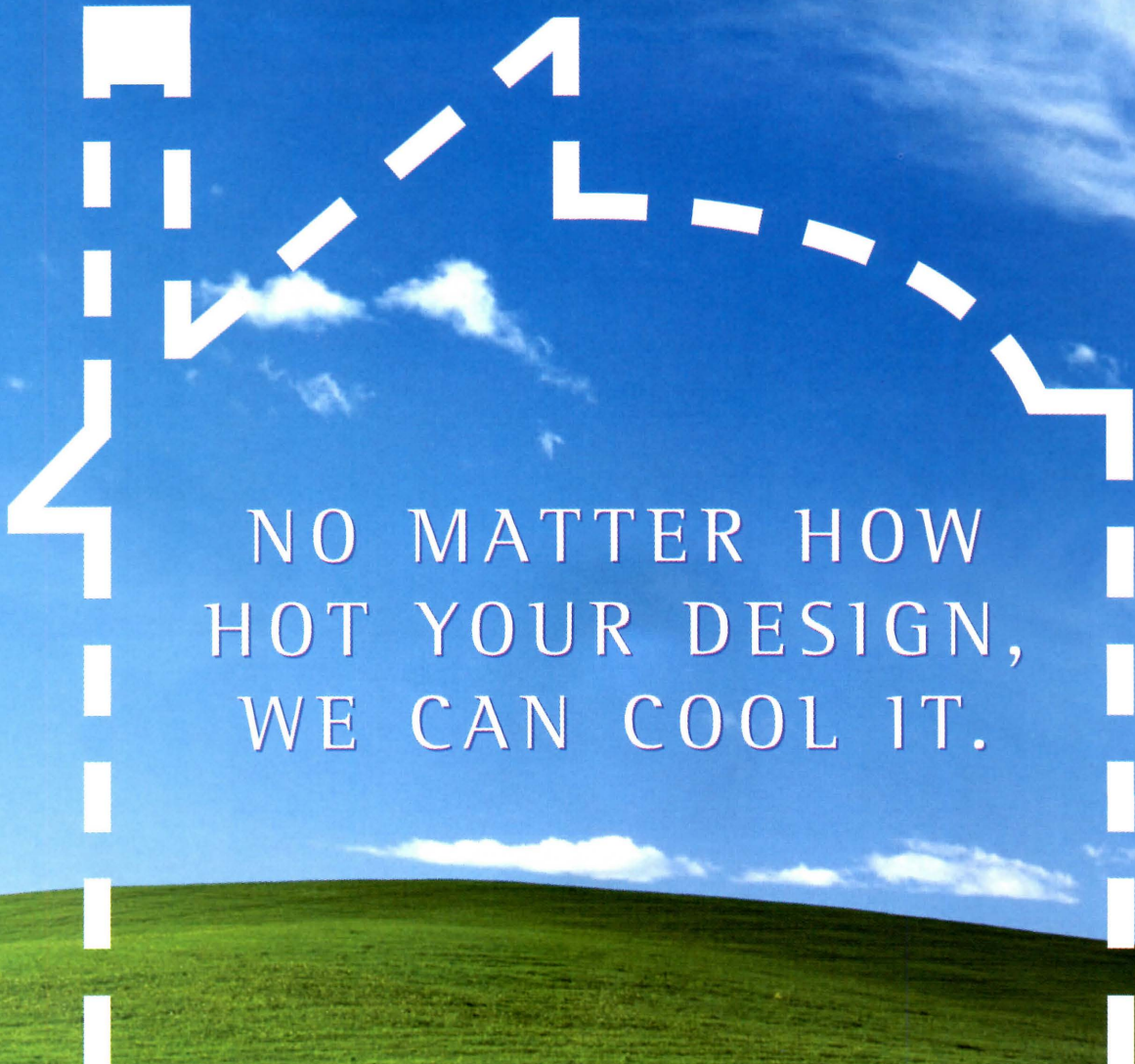
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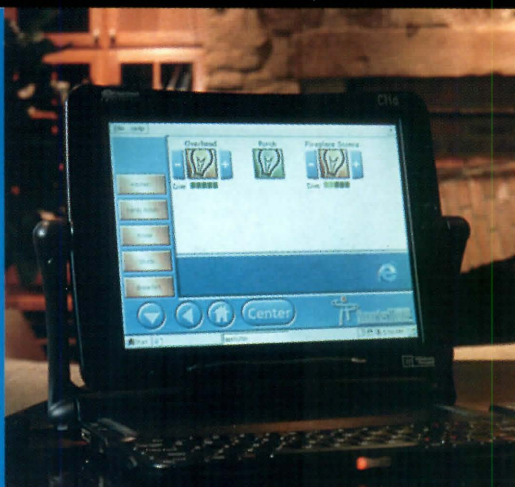
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CONFERENCE AGENDA

DAY ONE

Tuesday, June 11th

Opening Session

The Internet Toolbox

Panel: Creating a Technology Plan

How to Integrate the Web with Your Sales Effort

Managing the Customer Online

Future-Proof Your Homes

Tomorrow's Home Technology: Separating Fact From Fantasy

DAY TWO

Wednesday, June 12

Security: Are You a Target for Hackers?

Web-Enabling Your Back Office

How to Be a Virtual Project Manager

Devising Your Action Plan

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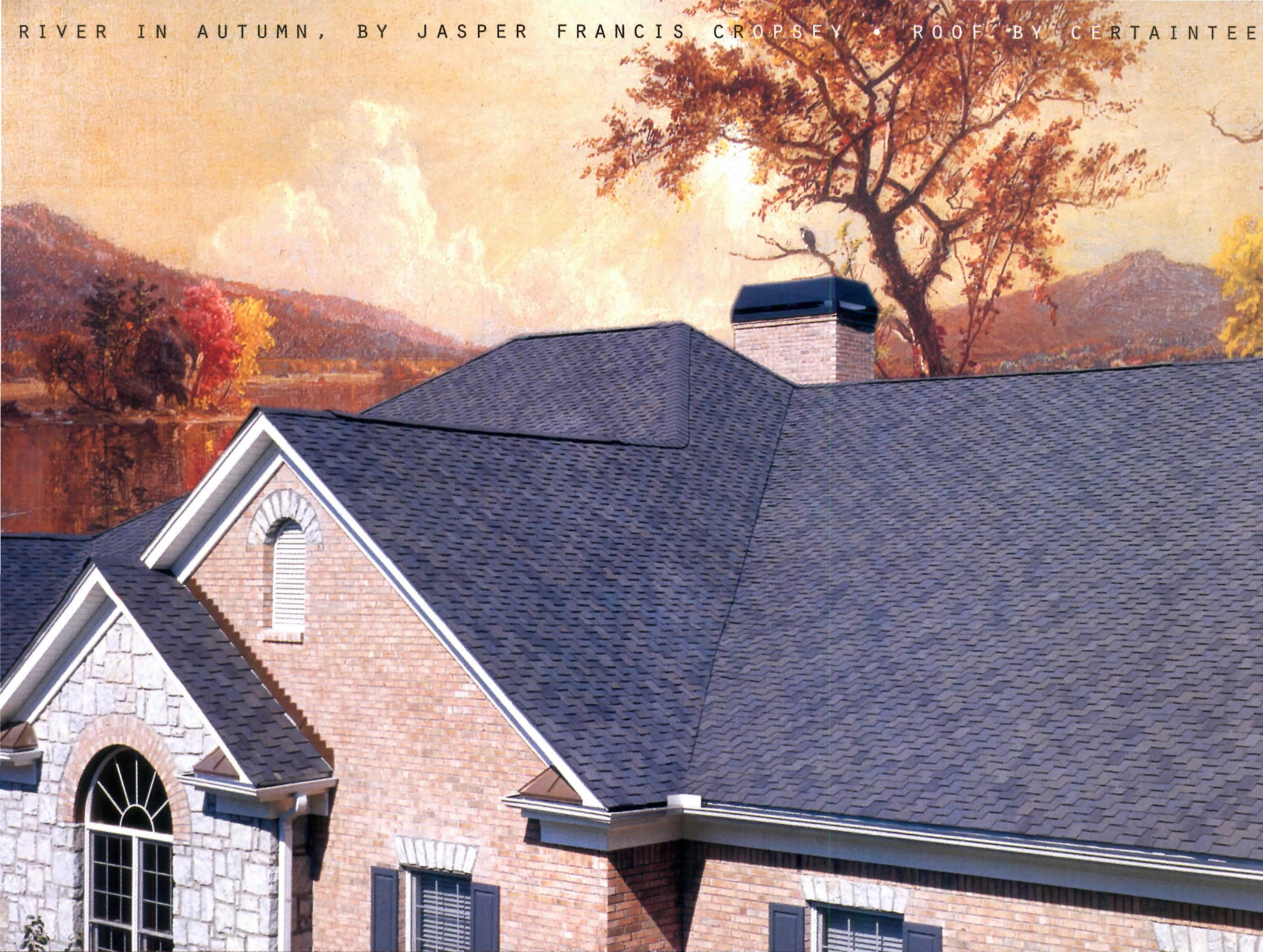
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open door

architect Jim Nagle's vacation cottage in Door County, Wis., appears picturesque enough. The Modern, 1,500-square-foot home is made mostly of wood, stone, and glass, and sits lightly on its tree-covered site overlooking Lake Michigan. But behind its tranquil facade lies a rigorously planned and constructed piece of architecture, designed to withstand tough weather conditions and year-round visits. "I decided if I were going to do this for myself, I might as well get it right," says Nagle, FAIA and principal at Nagle

Nagle's cottage is a four-season house. Cedar cladding and mahogany door and window frames hold up equally well during winter storms and summer humidity.

Photo: Hedrich-Blessing

Hartray Danker Kagan McKay Architects
Planners in Chicago.

Door County's winters are long, cold, and wet, and its summers can be humid. Protecting the cedar-clad structure from mold and rot took top priority. The house's slightly pitched roof tilts rainwater and melted snow down into a series of scuppers, which in turn direct the water down slim, stainless steel rods that run vertically from roof to ground. An oil-based wood stain, furring strips behind the siding, and bitumen flashing around the windows and wall joints also work to keep moisture at bay. The home's window frames and sliding-door frame are made of durable—and beautiful—African mahogany. “Last summer, we had a lot of hot weather, which encouraged some mold growth on the exterior,” Nagle says. “We just washed the house down, and it looked like new.”

Harnessing the breezes that blow in from the lake during the summer posed another climatic challenge. Nagle met it by aligning every door in the house with another door or window directly across from it, so that fresh air constantly flows into each room. Clerestory windows and an open, one-story floor plan encourage this cross-ventilation. Rather than solid walls, he used partial room dividers to delineate different spaces.

Nagle and his wife, Ann, selected mid-20th-century Modern furniture to reinforce the home's casual atmosphere. White plaster walls allow the carefully chosen pieces to take center stage, along with the lake views afforded by large panes of glass. The house eloquently demonstrates the versatility of Modern design. “Our house in Chicago has terrazzo floors and chrome furniture; it's very urban,” says Nagle. “This one is a lot looser. It's more inspired by Finnish architec-

ture.” To that end, he specified several kinds of wood for the interiors—cedar floors and ceilings, birch doors, and maple cabinetry.

The Nagles' love of Modernism doesn't mean they've completely discounted the past. They sought out local fieldstone for the massive chimney that separates the living room from the master bedroom, with the idea of referencing the original cottage that still stands on the three-acre property. They've turned the old house over to their grown children now, and are currently constructing an addition to it. But they'll take their little glass-and-wood box anytime. “We just feel good living in Modern architecture,” says Nagle. “We like the big sheets of glass and the openness.”



Nagle and his wife love the openness of Modern design. A double-sided stone fireplace partially screens the master bedroom from the living room.

modern architecture.”



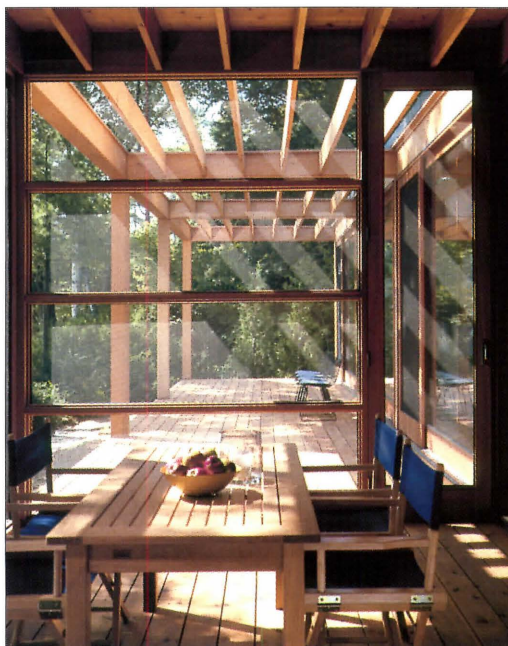
Photos: Hedrich-Blessing

project: Nagle residence, Door County, Wis.
architect: James Nagle, FAIA, Nagle Hartray Danker
 Kagan McKay Architects Planners, Chicago
builder: Leist Construction, Sturgeon Bay, Wis.
project size: 1,500 square feet
construction cost: withheld



first floor

residential architect / april 2002



To create the sunshades on the home's south side, Nagle took the framing and extended it. "They worked out just right because of the southeast sun," he says. "You get these nice streams of light coming into the house."

righting history

Old warehouse buildings are hard to find in the Washington, D.C., area; the nation's capital has never been a manufacturing center like New York or Chicago. So when local architect Joanne Goldfarb, AIA, saw the chance to purchase a 200-year-old former tobacco storehouse in Alexandria, Va., she took it. The building, just a few miles from downtown Washington, had been used as a residence since the 1960s, and a series of renovations had stripped it of its industrial roots. Employing her considerable experience with adaptive reuse, Goldfarb restored much of its original character while transforming the structure into a home for herself and her husband, Ron.

Her strategy was straightforward: Reveal the building's structure while reorganizing the floor plan to function more efficiently. She removed moldings and baseboards that had been added over the years, and uncovered existing, hand-hewn oak beams and joists.

New elements she was stuck with—like the steel beams that replaced some of the old timbers—she enveloped in drywall. “The idea was, if it really was a part of the original building, I would try to show it,” she says. “Encasing the new stuff in drywall was a way of blanking it out.”

Not much of the previous floor plan was worth saving. Rooms were scattered haphazardly throughout the 5,000-square-foot home. The kitchen, for example, was located on the third floor and the dining room on the first. “As big as the footprint was, it didn't make for a very livable plan,” says Goldfarb. She opted to add a ground-floor gazebo containing a kitchen and breakfast room. The addition sits on a brick platform, making it clear the gazebo isn't part of the original house. “It's sympathetic, but it doesn't look ‘stuck on,’” she says. “I want people to know as soon as they see the house what is old and what is new.”



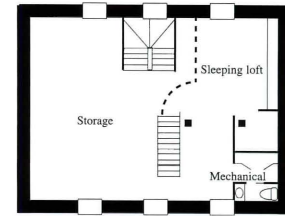
Goldfarb's mission was to uncover her former tobacco warehouse's industrial roots. She exposed the home's sturdy, wooden ceiling beams, many of which are original to the two-century-old building.



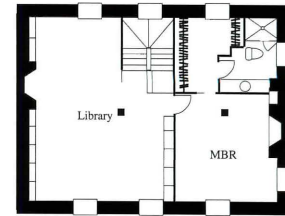
original building, i would try to show it.”



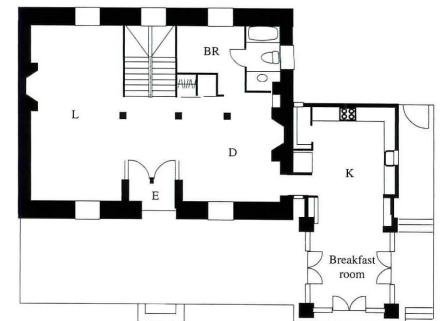
Rather than attempt a seamless addition, Goldfarb designed a distinct gazebo (above) to hold a new kitchen and breakfast room. And she banished most of the interior trim left from previous renovations in favor of clean, simple lines (right).



third floor



second floor



first floor



Photos: feschmidt@earthlink.net

project: Goldfarb residence, Alexandria, Va.
architect: Joanne Goldfarb, AIA, Alexandria
builder: Robert Fina, Alexandria
project size: 5,000 square feet
construction cost: withheld

exploring the box

dale Farr, AIA, is no stranger to the design-your-own-house school of architects. Portland, Ore.-based Farr, a principal at Fletcher Farr Ayotte, currently lives in the third new home he's done for himself and his wife, Linda. He's also remodeled several others, most recently an old Victorian house and a Spanish bungalow. “You know architects,” he says, “we're always wanting to try new things.”

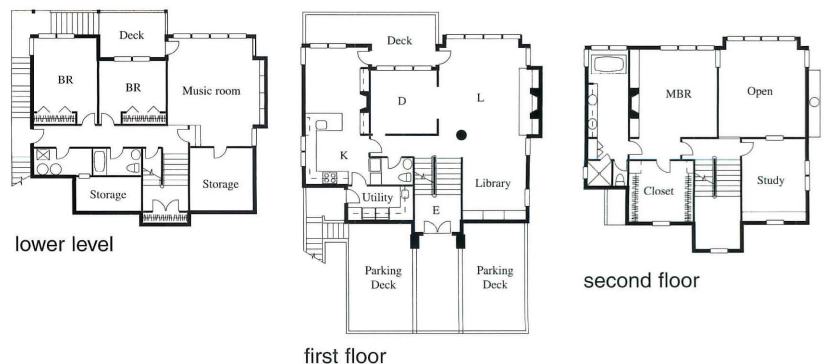
The impetus for the latest Farr residence came when the couple spotted an infill lot for sale in Portland's Council Crest neighborhood. They bought it that day, and spent the next four years figuring out a floor plan that would suit both their limited budget and their irregularly shaped, sloped site.

Their answer? A three-story, white cube bisected by a yellow stair tower. The Farris enter their house on the middle level, which contains most of the main living spaces. Upstairs is a master bedroom and study, and downstairs contains two guest bedrooms that look out onto the rear terrace. The 3,200-square-foot plan's simplicity made it cost-effective to construct. And the project's budget also benefited from Farr's creative use of stock materials. “I like to make things look more expensive than they are,” he says. Vinyl siding clads the two white volumes, while synthetic stucco covers the stair tower. The square windows punched into each side of the home are also vinyl. Inside, all the walls are drywall. Farr did splurge on a few costlier items, such as the custom-made maple and marble fireplace surround and hardwood floors. They provide just enough luxury to keep the minimalist residence from feeling too Spartan.

Farr's design reveals a considered approach to the damp climate of the Pacific Northwest. He borrowed the cheerful exterior color scheme from farmhouses he'd seen in Sweden, thinking it would help counteract the often overcast skies of Portland. And he included lots of operable clerestory windows for extra natural light and cross-ventilation. “Every house I've done for myself has been a learning experience,” he says. “It's a great way for an architect to see what works and what doesn't.”



Farr keeps cloudy weather at bay with a series of second-story clerestory windows that bring in extra light and fresh air. Floor-to-ceiling bookshelves enliven the house's main level.



project: Farr residence, Portland, Ore.

architect: Dale Farr, AIA, Fletcher Farr Ayotte, Portland

builder: Bob Samuels Construction, Portland

project size: 3,200 square feet

construction cost: withheld

expensive than they are.”



Photos: Sally Painter



The home presents a private front elevation (above) to the street. Its other three sides contain plenty of glass (left), taking advantage of views of the Willamette Valley.

walk on the wild side

architects are turning over the floor to unusual materials.

by nigel f. maynard

■ If you have 10 residential commissions this year, nine of those clients will likely want wood floors. They're an integral component of the American Dream. And it's no surprise. Wood is durable, warm, and handsome. It's the navy-blue suit of the residential flooring world—welcome everywhere, but a little bit, well, tame. For clients who want something off the beaten path, however, several interesting avenues are open to explore.

One flooring material generating a buzz is bamboo. The grassy panda snack is an environmentally friendly product, and it's harder than oak and more dimensionally stable than maple, says Angus Stocks, vice president of Smith & Fong, a San Francisco-based flooring manufacturer. His company makes a finished and unfinished bamboo flooring called Plyboo.

Plyboo comes in 3-inch-by-72-inch planks and costs about \$4 to \$5 per square foot, comparable to the roughly \$3.50 to \$6 for oak. Another company, Timbergrass, Bainbridge Island, Wash., offers finished and unfinished tongue-and-groove bamboo flooring in 36-, 48-, and 74-inch

lengths for \$6 to \$8 a square foot.

The buzz hasn't translated into a clamor yet, but architects have begun to talk up the product with their clients. Architect Jeff Krolicki, Dick Clark Architecture, Austin, Texas, wanted to spec bamboo as soon as he learned about it, but he decided to take a cautious approach. Before recommending it to clients, he put the material to the test. "I think it's a great product," he concludes. "I used it throughout my house in lieu of hardwood, and I am very happy with it."

Architect Mark Demsky would love to do a bamboo floor, and his firm has already pitched it a few times to clients. But customers are still a bit leery, says the principal of Mark Demsky Architects in Chicago. "It's a little too new. They sort of like it, until you get to the point where the knuckles of the bamboo are evident," says Demsky. "It's a fantastic material. I wish someone would actually go for it one of these times."

One product Demsky's clients have no hesitation accepting is Marmoleum, a modern-day twist on an old staple—linoleum. "I like Marmoleum because it comes in rolls and it doesn't



Bamboo flooring, like this product from Timbergrass, is durable, renewable, and a good alternative to wood. It costs \$6 to \$8 a square foot.

have the same shiny appearance that vinyl does," he explains. "It comes in great colors and you can do different things with it. It's also inexpensive."

Piera Marotto, residential marketing manager for the product's maker, Forbo Linoleum in Hazleton, Pa., says technological advances mean that Marmoleum is a big improvement over its

more primitive cousin. "It has the same sound-deadening qualities as linoleum, but it is extremely durable and does not fade." Marmoleum is available in more than 200 colors, comes in either rolls or 13-inch squares, and costs \$5.50 to \$8.50 per square foot installed, depending on the intricacy of the application.

continued on page 96

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sacred cows

Another material coming out of the closet is leather. Although certainly an unusual spec for flooring, it's powerful when done right, says Sophie Prevost, a principal of Coleprevost in Washington, D.C. Coleprevost designs mostly modern and experimental work, and offbeat flooring is one of its trade tricks.

New York City-based Artistic Tile makes leather flooring. Its Casa Domani line is resilient and versatile enough for use in the bedroom, library, or media room. The product is available in square tiles or in an offset bricklike pattern. The firm's four stock colors are priced from \$42 to \$48 a square foot, but special-order custom colors are costlier. Portland, Ore.-based Ann Sacks Tile & Stone also makes leather tiles, in sizes ranging from 4 inches to 16 inches, at \$43 to \$80 a square foot.

Although a lot of bang for a lot of bucks, leather flooring does have some drawbacks besides price.

The tiles are quite thick but vulnerable to damage and noticeable scuffing, says Demsky. "I think it looks better with that wear; it becomes more interesting," he says. But a client who wants a perfect-looking floor may be unhappy. That's why Prevost limits leather flooring to bedrooms and other areas where people are likely to walk barefoot.

nature walk

Other natural flooring options include cork, rubber, and coconut palm. Cork, which can be installed almost anywhere in the house, is durable, resilient, and remarkably comfortable to stand on, providing good recovery ("bounce-back") and shock absorption. Dodge-Regupol, Lancaster, Pa., says its single-ply product is easy to install, maintain, and re-finish. It's available in 12-inch tiles sealed with wax and polyurethane finishes.

Natural Cork, Augusta, Ga., offers cork parquet tiles but also makes an extra-durable, comfortable, combination linoleum-and-cork floating-floor system. The product features a linoleum wear layer, a high-density fiber core, and a cork bottom layer. Available in 12-inch-by-36-inch planks, it costs \$6 to \$8 per square foot.

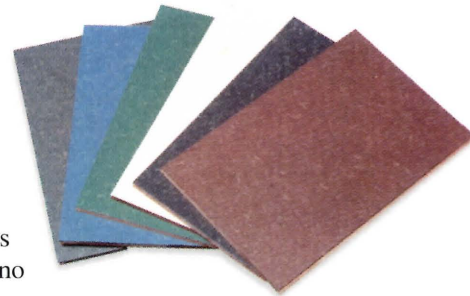


available in six colors and costs \$7 to \$8 per square foot.

Chilewich Design Studio in New York City makes a product it calls Plynyl, a new material made from woven vinyl fabric bonded to a urethane backing. The company says the product is flexible, durable, and low-maintenance. Plynyl costs \$6.50 per square foot for 17-inch tiles and \$4.75 per square foot

Rubber is another extremely comfortable material to walk and stand on. Dodge-Regupol sells ECO-surfaces rubber flooring in 38 colors and various sizes. The products are made from a combination of recycled tire rubber and postindustrial colored rubber.

If even bamboo flooring is too mainstream for you, Smith & Fong just began marketing coconut palm flooring it calls Dura-Palm. "Palm is wonderfully environmental," says Stocks. "Palm wood has no VOCs and is 100 percent recycled palm." Harder than rock maple, DuraPalm is also stable, he says. It comes finished or unfinished in 3-inch-by-72-inch tongue-and-groove planks and costs \$8.50 to \$8.75 a square foot.



layer it on

Laminate is the fastest growing flooring segment in the United States because the product is attractively priced, hardwearing, and low-maintenance. Abet Laminati, an Italian company whose American affiliate is based in Englewood, N.J., has introduced a laminate flooring with a new twist—it has a textured surface made from recycled coffee-bean bags. Parqcolor comes in tongue-and-groove planks measuring 47.2 inches by 7.5 inches. It is

for wall-to-wall applications.

Specing an offbeat flooring material is an easy and sometimes even cost-effective shortcut to a more lively residential project. It's a great trick to have up your sleeve. But any trick that draws too much attention to itself can spoil the magic. A good rule of thumb for most projects: The wilder the material, the smaller the area you should confine it to. Maybe use it as an accent or in secondary spaces such as home offices, laundry rooms, children's rooms, and so forth.

Of course, your clients are the ultimate arbiters of what they'll walk on. Still, it's up to you to present them with all the appropriate options, including a few just slightly on the wild side. **ra**



Unusual flooring comes in many forms: exotic coconut palm from Smith & Fong (above), sensuous leather from Ann Sacks (top), and textured laminate from Abet Laminati (far right).

{ "What is the victory of a cat on a hot
on it, I guess, as long as she can..." }



tin roof? I wish I knew. Just staying
– Margaret, Cat on a Hot Tin Roof }

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{ Tennessee Williams' home ~ Columbus, Mississippi }



porch hadn't been built of the same stuff as his characters. Restorers looked into possible materials. Most would require aggressive maintenance, something the Columbus Chamber of Commerce really wanted to avoid. Enter Tendura®.

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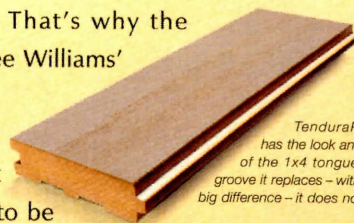


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creature features

Green River Stone, Logan, Utah, produces custom products with, it claims, 50-million-year-old fossil stone from a Wyoming lake bed. The company carefully collects and prepares fossils for countertops, tiles in various sizes, murals up to 4 feet by 8 feet, tabletops, and other products. Fossils found in the quarry include those of fish, a 52-inch trionyx turtle, and a crocodile. Green River Stone Co., 763.551.0001; www.greenriverstone.com.

double duty

Well, it was bound to happen at some point. Welcome the new Polara, a combination electric convection oven and refrigerator. According to Benton Harbor, Mich.-based Whirlpool, the range's electronic brain enables homeowners to program four steps of meal preparation over a 24-hour period: initial cooling, baking, warming for an hour, and another cooling period. The standard-size range will be available this July in black, white, stainless steel, and biscuit. Whirlpool, 800.253.1301; www.whirlpool.com.

—nigel f. maynard

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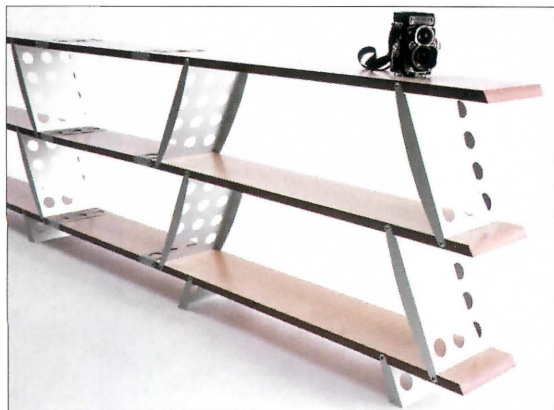
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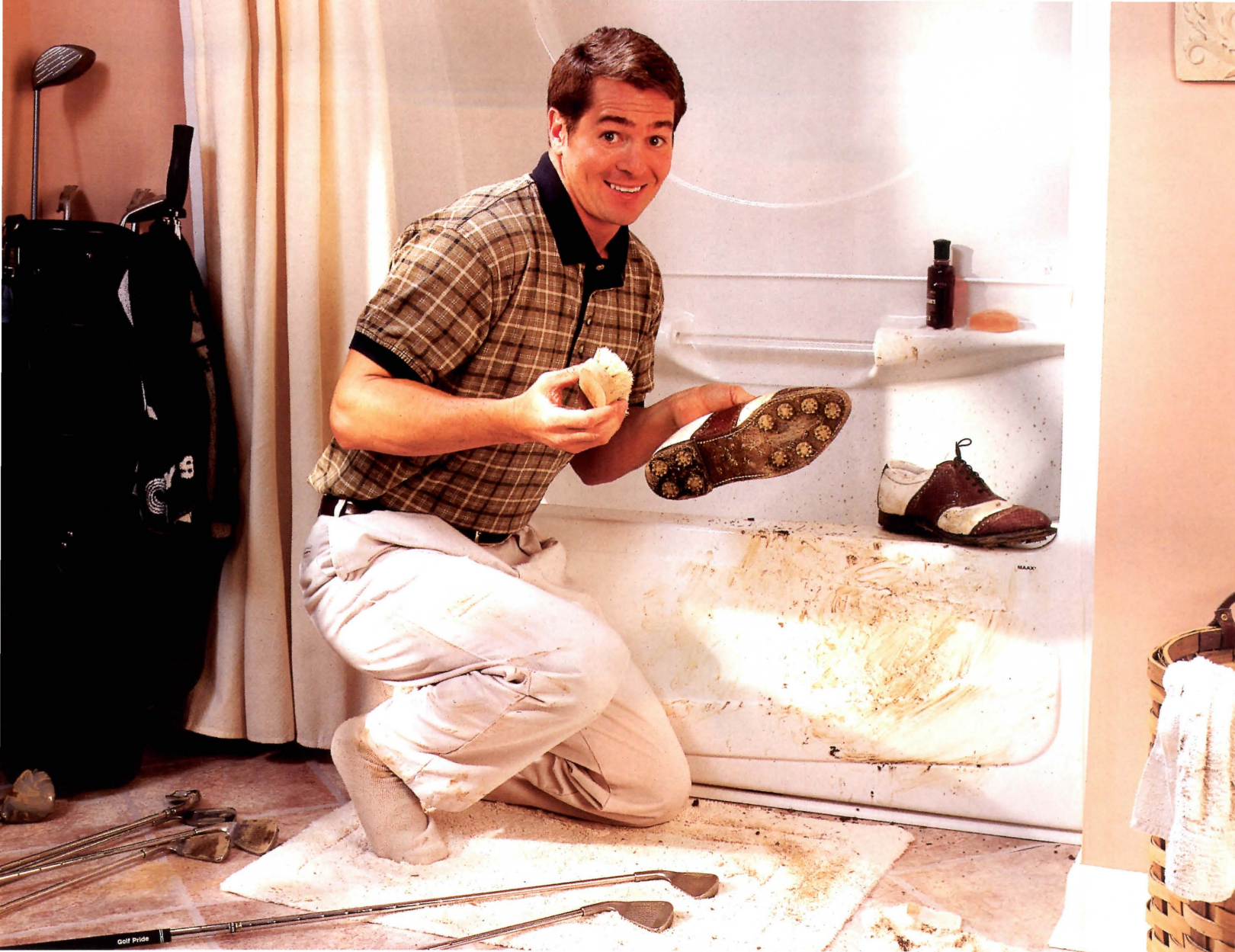
Italian architects Roberto Lucci and Paolo Orlandini align a cooktop alongside a sink in the sleek curves of the Sistema ES kitchen cabinetry. The series of freestanding modular units combines functional versatility with style. Conveniences such as a spice drawer, lid rack, pull-out pantry, and swing-out corner racks come finished in laminates, wood veneers, or vibrant lacquers. Snaidero USA, 954.923.9860; www.snaidero-usa.com.



soak city

Two cupped hands scooping fresh water served as Lord Norman Foster's template for this suite of bath fixtures. The spacious interior of the sleek oval tub can be equipped with whirlpool jets. Made from high-quality acrylic, the tub comes as a freestanding or wall-mounted model. The taper of the sides eases entry and provides a comfortable reclining angle. The quietly urbane bath suite also contains a washbasin, toilet, bidet, cabinets, shower, and steam bath. Duravit USA, 888.DURAVIT; www.duravit.com.

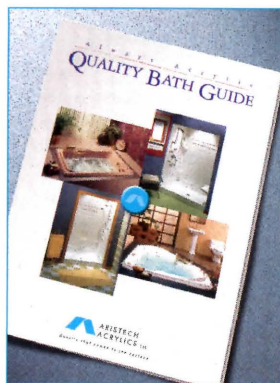
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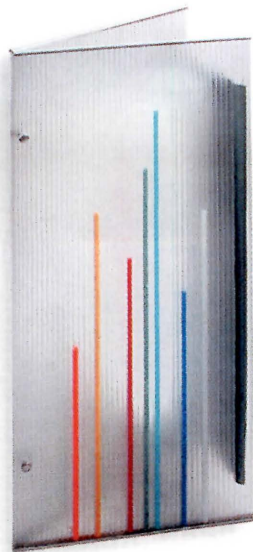
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—*shelley d. hutchins*



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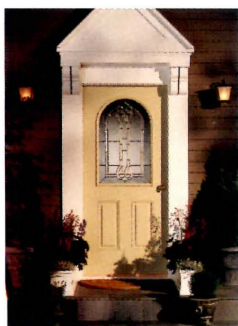
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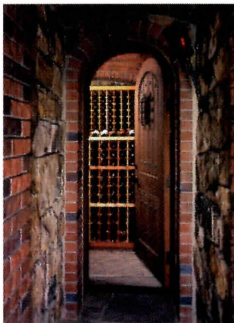
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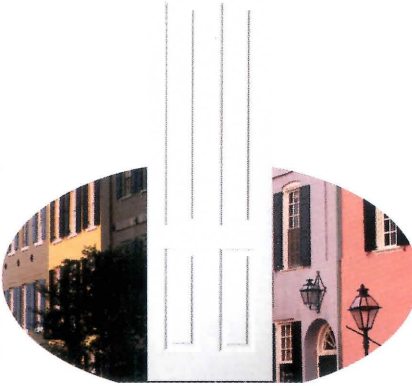
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