

A photograph of four men standing in a modern interior space with large columns and warm lighting. The men are dressed in casual business attire. The man on the far left has his arms crossed and is wearing a dark shirt and light-colored trousers. The man next to him is wearing a dark button-down shirt and dark trousers. The man on the far right is wearing a light blue button-down shirt and dark trousers. The man next to him is wearing a dark button-down shirt and dark trousers. The background features large, light-colored columns and a warm, golden light source creating a dramatic effect.

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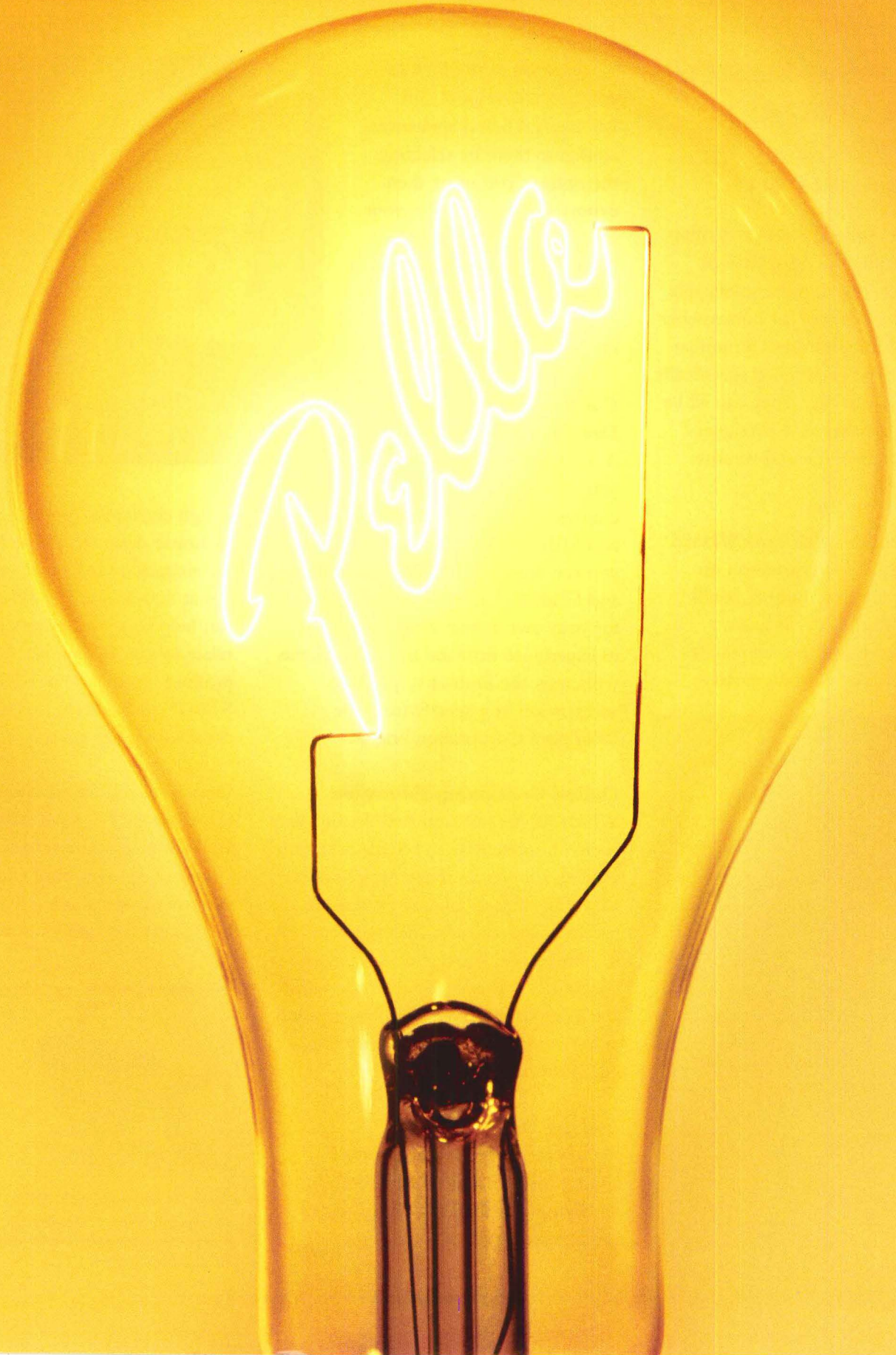


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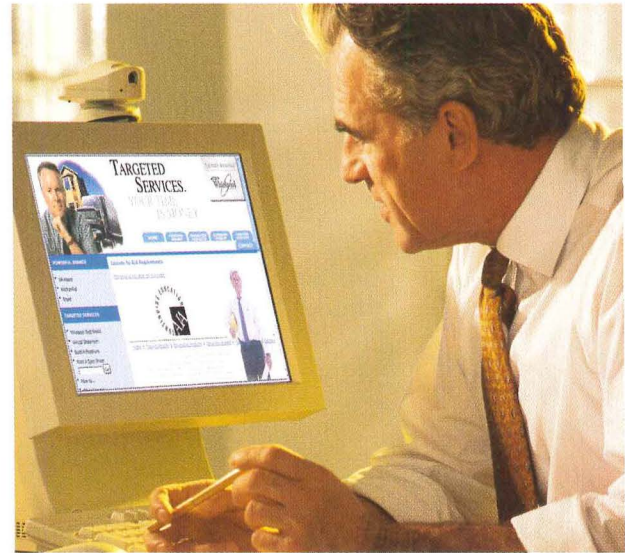
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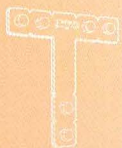


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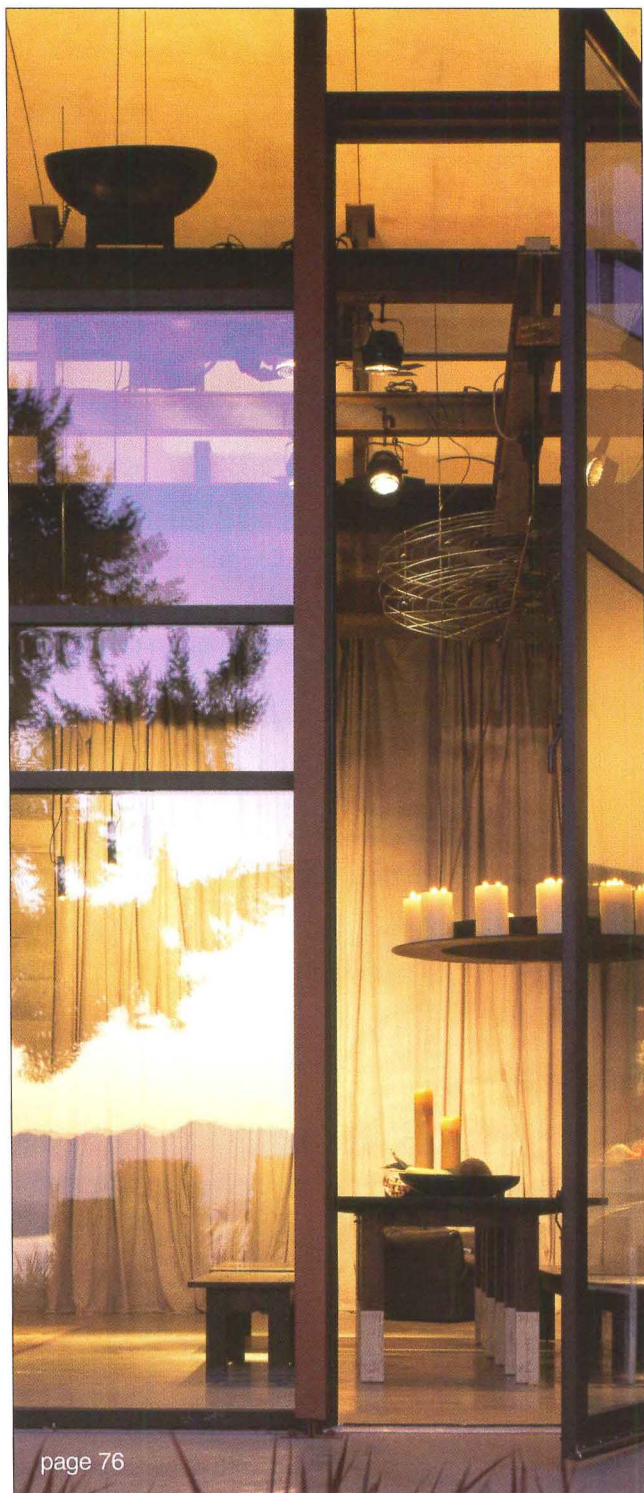
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A 14-foot-high pivoting door opens to the illuminating "big room" of a Puget Sound residence by Olson Sundberg Kundig Allen Architects. Above photo: Paul Warchol. On the cover (left to right): Scott Allen, Tom Kundig, Jim Olson, Rick Sundberg. Cover photo: Danny Turner.

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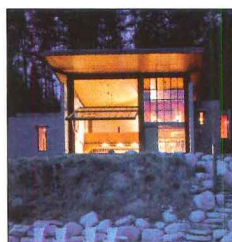
Stelle Architects conquers barriers and borders to brighten this lakefront house in Zurich, Switzerland.

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The past has passed; embrace the future, says Michael McDonough.

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A job abroad raises many issues, only one of which is the spoken language. Some architecture firms, however, thrive on long-distance deals.

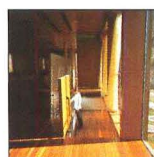


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northern lights

Olson Sundberg Kundig Allen Architects has harnessed the inspiring elements of the climatically challenged Pacific Northwest to build a firm awash in bold ideas.

by Cheryl Weber



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Three living spaces in faraway places present subtle and substantial differences from their American cousins.

by Meghan Drueding and Nigel Maynard

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No more pricey, energy-hogging panes: The future has come to glass.

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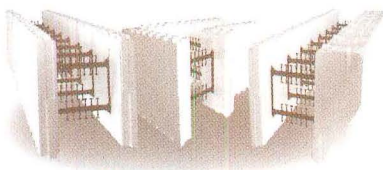
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S. Claire Conroy / Editor / 202.736.3312 / cconroy@hanleywood.com

Judy H. Neighbor / Art Director / 202.736.3331 / jneighbo@hanleywood.com

Stephen Sheikhl / Managing Editor / 202.736.3442 / ssheikhli@hanleywood.com

Meghan Drueding / Senior Editor / 202.736.3344 / mduedin@hanleywood.com

Nigel F. Maynard / Senior Editor / 202.736.3438 / nmaynard@hanleywood.com

Shelley D. Hutchins / Associate Editor / 202.736.3407 / shutchins@hanleywood.com

Cheryl Weber / Contributing Editor

Kay Engman / Assistant Art Director

Maria Bishirjian / Senior Graphic Designer

Ina B. Herrera / Graphic Designer

Catherine Underwood / Production Director

Johanna Daproza / Production Manager

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Editorial and Advertising Offices:

One Thomas Circle, N.W., Suite 600

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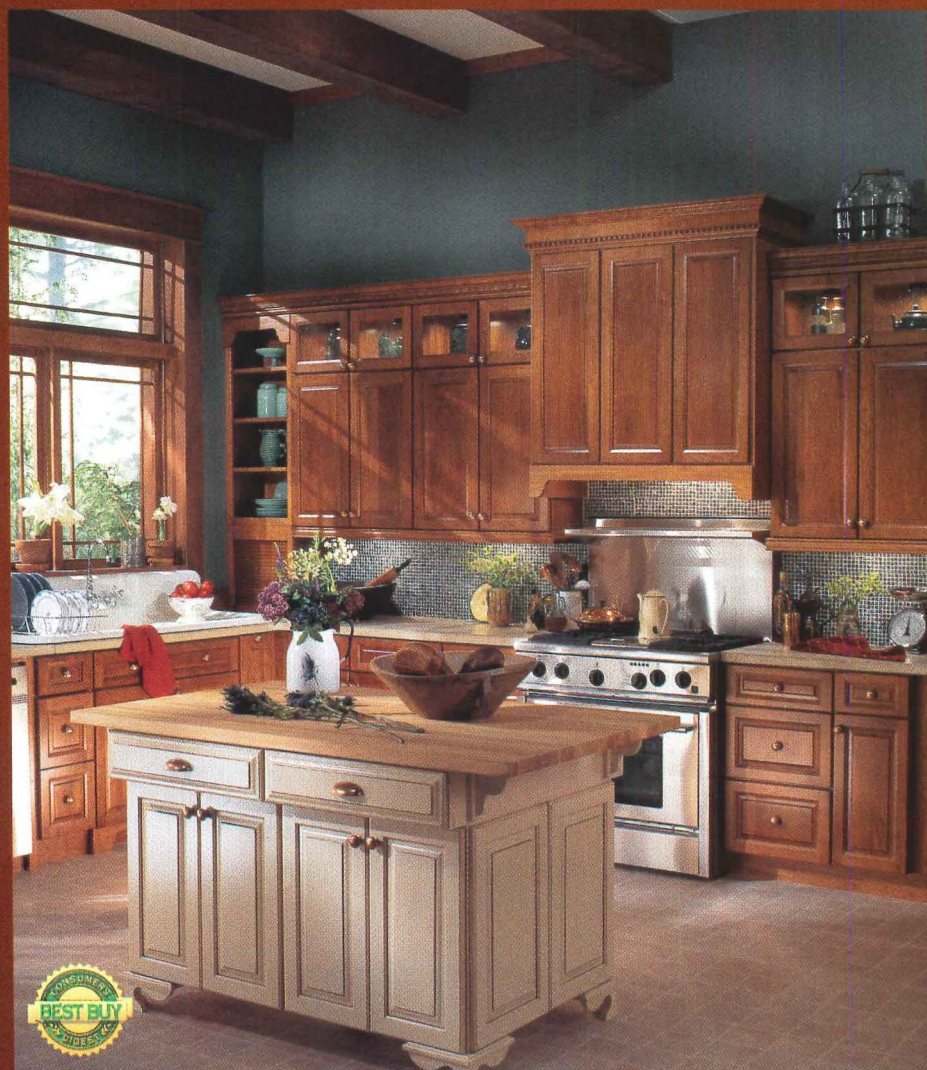
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from the editor

a question of value

you know your houses are worth more. maybe it's time to prove it.

by s. claire conroy

Washington, D.C., despite much debate, is still not a state. But if it were, it would share Maine's state flower: the mosquito. This is why I've just returned from my second foray to find Citronella fuel for the tacky tikki torches I have in my backyard. Yesterday, I bought a gallon of the stuff from my neighborhood hardware store for \$10. I was in a hurry, so while it did strike me as pretty expensive I just paid the freight and kept going. Today, I was at Target and noticed the same product on closeout special for \$3. I bought two bottles, feeling smug about getting a deal and bitter for having spent more in the first place.

In almost every realm of our economy, we've trained consumers to look for deals, to play the angles, to push for discounts. Frequent flyer miles from airlines, "reward points" from credit card companies, manufacturer rebates and dealer "incentives" from car makers. Wal-Mart didn't invent rock-bottom bargaining; companies have competed on price for years. That competition is even fiercer these days because the Internet has given consumers the

means to comparison shop like never before. And they now can buy outside of their market with the click of a mouse. They are armed and dangerous. No wonder "do more with less" is the business slogan of the day.

I've gathered from our scads of e-mails about architectural fees that this downward pressure on prices is happening to residential architects, too. With so many sources for house design, consumers are understandably driven to find the "value equation" in this extremely expensive purchase. Many architects wrote in to tell me that the profession must abandon the quibble over fees and stress the "value" architects provide to the client. Indeed, the Congress of Residential Architects, which is convening immediately following our Reinvention conference in December, has chosen the topic of value as the organizing theme of its meeting.

This may well prove the way to go. But I think residential architects may have to take the argument all the way. All the way back to price. After making the case that the house will live better, look better, and go easier on the environment, ultimately you'll need



Mark Robert Halper

to establish that this greater worth translates into a higher sales price down the road. And if no one else does this work for you, you'll have to do the research to quantify that premium yourselves.

I suggest you keep track of the houses you've done: what they cost to design and build, how much they sell for when they turn over—every statistic you can discern. When they sell, check the so-called "comparables" in the area and note the difference. Cultivate relationships with Realtors who work where you build. Teach them about your practice so when it's time to list a house you designed, they'll tout you in their marketing materials. After all, they're looking

for a reason to charge more for that house too.

An increasing number of home buyers understand the qualitative difference between a cookie-cutter house and a well-designed one. Architects are already making a good argument for their professional value; the next step is to prove that value quantitatively. That will move architects out of the realm of luxury and into the smart buy category. Why not make the case for choosing you airtight? **ra**

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



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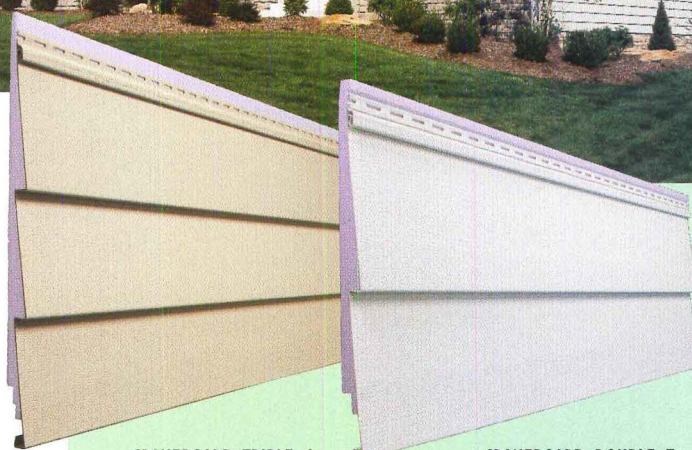
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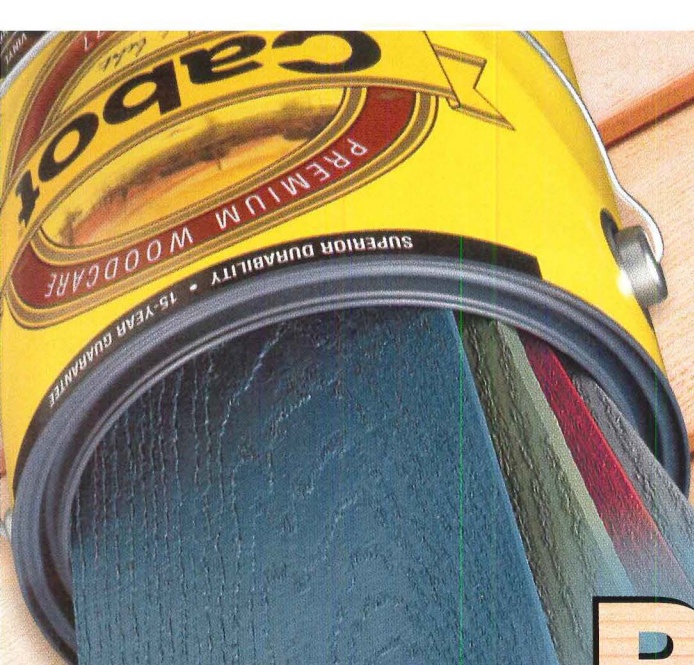
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letters

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architectural value—the debate continues

Your editorial (“Where’s the Architect?” April, page 13) exposed some of the problems that we as architects face in Ruidoso, N.M., and in the surrounding area. Builders and contractors are telling clients that they do not need an architect.

Why spend that money when the contractor does not charge for plans?

The mountain terrain here does require retaining wall and pier & beam footings sanctioned by an engineer, and in most cases here, the engineer will convince the client that he can design the house as well.

So, between the engineer and the builders, they have eliminated the architect except where our seal is mandatory.

Several times I have visited with prospects and worked with them to formulate a rough sketch design. When the fee is mentioned, they say they didn’t expect to pay for time spent.

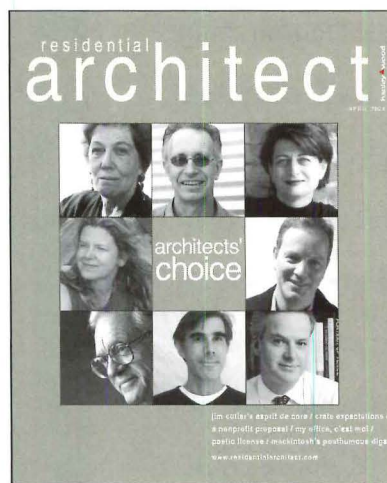
It seems an architect’s time is not worth anything; we just draw plans, and anyone can do that.

*Dale H. Schenck, AIA
Ruidoso, N.M.*

While I naturally believe wholeheartedly in your premise that a good architect will apply a combination of design skill and technical expertise to a residential project (and, consequently, value far beyond whatever the design fee was), I was surprised at the fee analysis you gave. In our region of California, you would be laughed right out of any room in which you suggested a \$60,000 fee for a 2,200-square-foot home. Our firm is considered “expensive” by local standards, and we routinely design 2,200-square-foot houses for fees between \$10,000 and \$20,000. We compete with designers who “design” “complete” blueprints for \$3,000 to \$4,000 for the “same” service. It’s irritating. It’s frustrating. It’s reality.

I love the idea of designing only four small houses per year while making about \$200,000, but that, unfortunately, is not a likely scenario. Keep promoting and justifying fees in the 10 to 15 percent range, though. You’re our hero.

Maybe you could write a piece titled “The Differences Between an Architect and a Drafting Service” because most people who interview



us for their residential project have absolutely no idea what the differences are. They think we’re just expensive drafters!

*Les Melburg, senior partner
Nichols, Melburg &
Rossetto Architects
Redding, Calif.*

Legislation and/or tax credits could give architects the voice they need.

Why do we go through all the trouble of having licensed design professionals (architects) and yet allow for a vast majority of the built environment (home construction) to be done by others? Architects have to be required! Pass a law that an architect must be acquired by the owner to, at the very least, review and critique plans ... this gives the architect a voice, and it allows the owner a way out, and could quite possibly open the eyes of the ignorant to the value of

good design.

Another option: tax credits. What if we gave people credit for using licensed design professionals? Again, consider this an incentive to at least get people to talk to architects ... give the architect a voice!

Architects must speak directly to the people who need them.

*Richard Gribble,
Associate AIA
Harrisburg, Pa.*

There are many parts to a needed solution. I would offer that design/build is one useful approach.

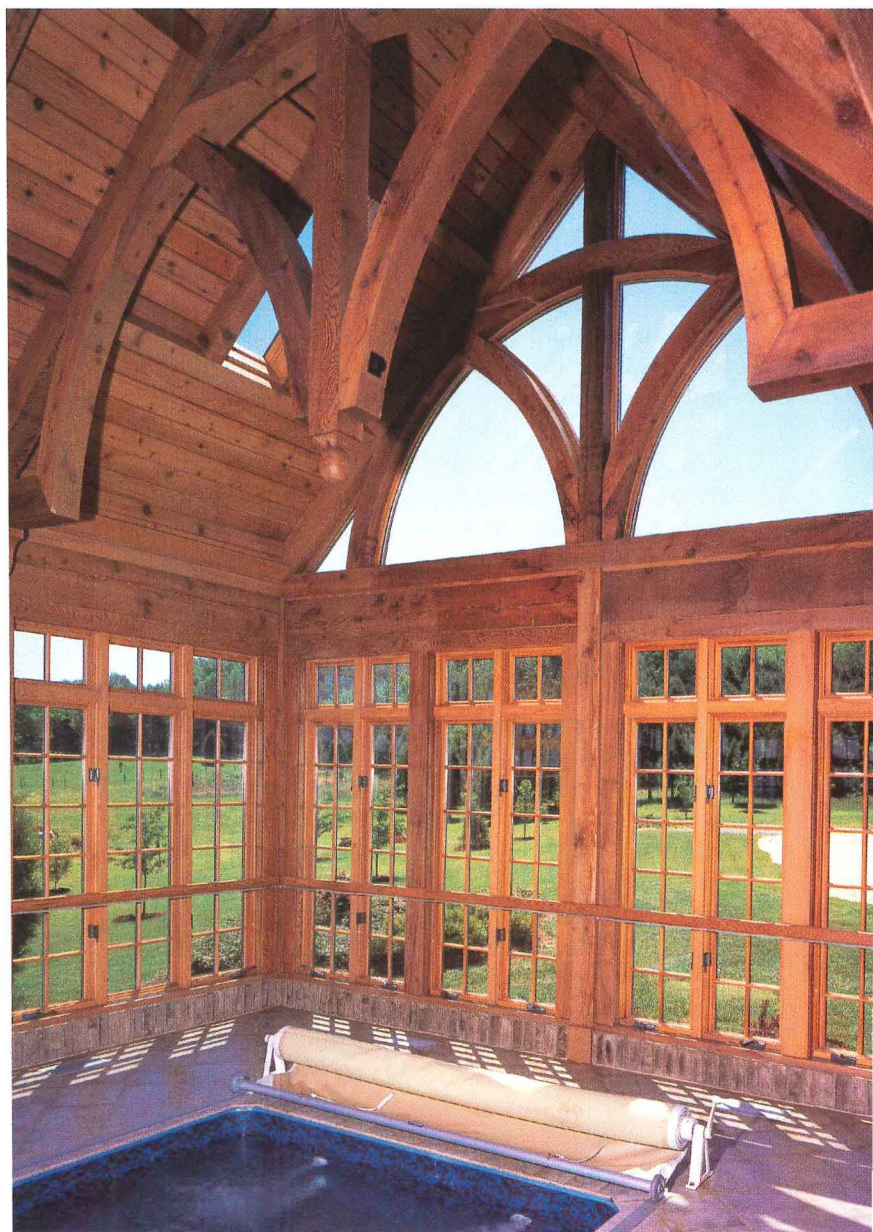
An original piece of work as complex as a home is a whole thing that splits apart poorly into the “traditional” builder and architect distinctions. My efforts as an architect+builder for these past 20 years have yielded reasonable results.

I get, basically, “two jobs for the price of one,” so the marketing effort, overhead, et cetera, is reduced. Inherent efficiencies naturally accrue. The project architect in our office morphs into the role of construction manager without a loss of information or design intention. This is a very

continued on page 18

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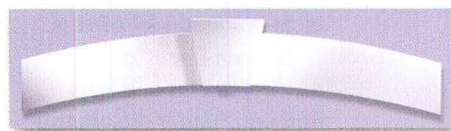
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short chain of command. Changes and problems are facilitated quickly, which saves all kinds of time and money. It also allows for the occasional design enhancement without a lot of fuss.

Bottom line: Combining the design and building functions under the control of the architect, we provide our clients with good value and good design. It remains a fact, though, that if a unique building and a site is to reach its potential, it will require an original design effort that is pretty much available only if someone is willing to pay for the time it takes to create.

*Bill Taylor
Bill Taylor Associates
Tucson, Ariz.*

■ have a fairly new firm (just under two years), and in this short period I have learned it is very hard to convince residential clients to use an architect. They see it as money wasted that could be put into materials of the house. What I try to do is educate them as best as possible. I explain everything we are trained to do, from design to dealing with the contractor. Some understand the advantage in what we do;



others are only worried about the bottom line. Developers fuel this problem by telling clients they can get a drafting company to “draw up” the plans for \$2 per square foot or that it is “free” if the contractor provides the drawings.

Recently a potential client asked me for a fee proposal on a new 6,000-square-foot house with a budget of \$850,000. When I gave him the fee, he was quite surprised. I explained I was not a “draftsperson” and not a firm that changes plans. I told him I had hoped that they would hire me because of what I could bring to the table and that they were hiring an architect, which was very different from hiring a “house designer.” I also explained the reasons for using an architect and, needless to say, I got a signed contract with that client two weeks ago! I’ve never been so bold about this subject before, but I decided this house was an opportunity that I could not miss, and I was not about to just sit back and be taken advantage of.

*Dee Blackburn, AIA
Studio 1 Architects
Charlotte, N.C.*

as you point out, this isn’t a new dilemma facing our profession, but one that I’d hoped we’d be over by now. As pessimistic

as I am about the current lack of design in residential work, I am seeing some promising developments.

I’m meeting more and more people who have read *The Not So Big House* and are eager to discuss residential design. Sarah Susanka should be made an FAIA based on the good information and promotion of design she provides with her books. The idea of building small, well-designed, high-quality houses is a new idea to most people.

Another promising trend is sustainability. Although most of what I’m seeing billed as green architecture isn’t residential, programs such as HUD’s Energy Star are very promising. While I’m old enough to remember the solar revolution of the

consider green materials and other sustainable building issues as part of your home design? Do you want to build a quality home? Do you expect a builder to do this for you? If these things are important to you, then carefully select an architect and consider the value of their services over your lifetime. An architect’s fee is small when considered over 30 or 40 years.

The pessimist in me sees how “successful” builders and Realtors have been in marketing our current housing stock. This is what the design profession is competing against. The builder/developer team is only concerned about initial cost and how much profit can be made on each house. As architects, we must take the high road and differentiate

“it is very hard to convince residential clients to use an architect. they see it as money wasted that could be put into the materials of the house.”

—dee blackburn, aia

1970s—and green building has a similar feeling—I’m hopeful that this will be another way to connect architects with design-conscious clients.

I’m trying to approach clients and base design fees by asking them the following questions: Do you want a well-designed house that fits your lifestyle today and years down the road? Do you care about the environment and want to

ourselves from the builder/developer by leveraging our design talents to promote quality and the consideration of issues larger than “first cost.”

I have real doubts that the majority of people will consider an architect the next time they build or add on to their home. I do strongly believe we must make the effort to communicate the importance of

continued on page 20

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quality design whenever the opportunity presents itself. Who knows, maybe we'll get to do a cool home somewhere in the Midwest!

*Dennis McNeal, AIA
Concord, N.H.*

much of what you expressed reflects the concerns we have as a custom design/build company in the Midwest.

There are too many "people" out there, regardless of title, designing homes that are, as you put it, "less handsome, less livable, less valuable as a resale property."

Our company president and chief designer is 56 years old and has been designing and building homes since he was 19. With just the credentials of an associate's degree in drafting, he is quite proficient in AutoCad and produces all of our designs in that manner.

The issue we find is that other designers and builders do not spend enough time in the details of their concepts. Whether this is a condition of residential construction not allowing the markup required to satisfy the needs of architectural fees or whether there is just a lack of training for architects in the construction techniques and products of the residential industry, nothing worries us as much as a client who comes to us with the plans from an architect. We typically build

in the \$350K to \$1 million range, and what we find is that plans from architects are most often very poor in design and detail. Furthermore, product efficiency and effectiveness are ignored, and specifications seem to be copied from a book or another project, rather than produced for a specific design.

As a company that can take plans and start construction immediately, we would love to receive buildable plans, but we never get them. We even had a client buy plans and videotapes for construction from a nationally known TV program. The foundation plan did not fit under the house; the product selections were not appropriate for the area; and reference and cross-reference numbering to detail cross-sections did not work. After pointing these things out, the customer was extremely disappointed. This was an \$800,000 home. We were able to redesign appropriately, and the client was very happy.

I personally have hired and worked closely with architects in the commercial arena. My last project was a \$12 million church building. The architectural firm was a downtown firm that put three designers and a project manager on the job. Most frustrating was their lack of knowledge about product costs and their inability to estimate correctly the differences between product options. This is the same problem we face with

residential architects in this area. We have clients who have asked an architect to design a home for them and the architects never asked, "What's the budget?"

This letter could soon become a book. The items misunderstood by most designers produce a long list. It isn't just architects. It's most designers who think they can throw up a few walls that include four bedrooms and two and a half baths and let the builder worry about whether the headers are in the floor system or take up the entire family room ceiling.

Success for us is in the details. Truly understanding why building a unique home is different from building an office, school, or factory is essential. Whether an architect or an old draftsman, knowledge and wisdom about what you are doing are what matters.

*Timothy Roach, CFO
Integrity Homes, Inc.
Brownsburg, Ind.*

Surely design/build companies have an architect on staff or on call. If not, then how do they get building permits for their commercial projects?

If they are not offering their architect's services, maybe they believe that this client should not be taken seriously. Perhaps they are right: Wouldn't a serious owner have hired an architect for this atypical project?



Sixty thousand dollars to design a 2,200-square-foot house? Perhaps there, in the big city, but here in Fort Stinkin' Desert, people are stunned to hear that a custom design costs more than stock plans. Maybe the would-be Modern house owner can get a lower price if he shops for hungry architects in smaller towns, though even a low-ball fee won't be in the same order of magnitude as the price of stock plans.

What can architects and other professional designers do about it in this particular case? How about hoping the client does not hire an architect and that the project becomes an object lesson for others who would avoid design fees?

*Walt Bedinger, architect
By e-mail*

redlines

The developer mentioned on page 60 of the August 2004 story "Walking the Walk" was wrongly identified as Charities Housing Corp. The name of the company is Citizens Housing Corp.

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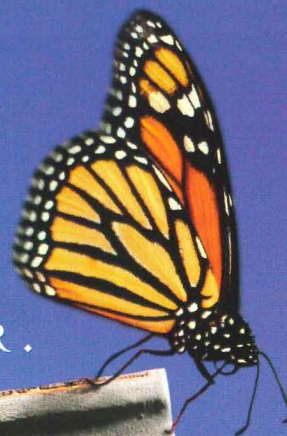
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home front

tips and trends from the world of residential design

swede revenge

In an unusual turn of events, it's people who are replacing computers at Klara Zenit, a massive building in the center of Stockholm. The 65,000-square-foot structure was a relic of the 1970s, designed to house the post office's old computer system. "It was a big black box without light in the middle," says Yves Chanterreau, an architect at Equator Stockholm, which gutted the building and carved out sunlit offices, retail shops, and rental apartments.

Downtown Stockholm is the epicenter of trendy restaurants, boutiques, and major department stores—prime real estate for retailers and condo development. But it lacked apartments for rent. To reduce the deficit, the

city council asked Klara Zenit's developer to mix 100 modestly sized units with the new commercial spaces. Chanterreau says the firm faced three big challenges: where to put the housing so as not to sacrifice lucrative retail space, how to break up the

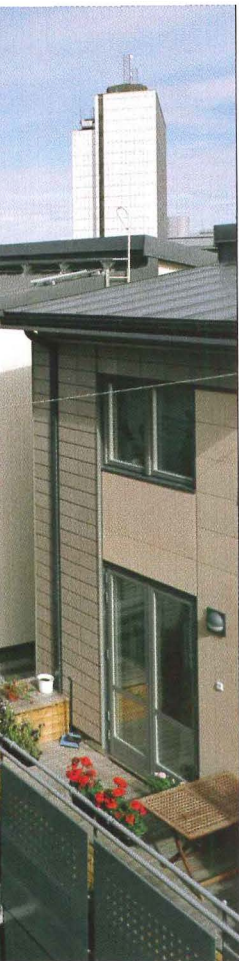
building's scale, and how to get light into the middle of the shoebox.

The architects produced a modern facade with brick tile and steel-and-glass, repeating and varying those materials to create different expressions. "We wanted people to read big scale so they would understand it's all the same building, but also be able to see small scale," Chanterreau says. Fifty apartments face interior light wells and a quiet street on the rear of the building; the



Photos: Max Plunger





The architects used steel, glass, and brick tiles to articulate Klara Zenit's massive facade in downtown Stockholm. Fifty apartments stacked on top of the building face interior light wells.

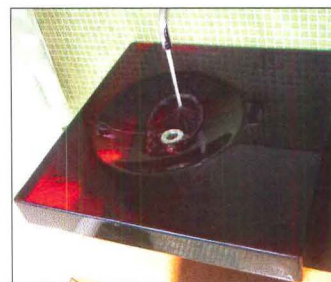
other 50 are stacked on the roof and recessed, like a small village. The apartments are pitched not to an elite clientele but to singles and couples with modest budgets. With high-quality design ubiquitous in Sweden, the architects placed less emphasis on glamorous materials than on location. "We didn't put so much money into interior design," Chantereau says. "What is exclusive is that you're in the middle of the city, like being on an island or in a penthouse." No longer a cave for computers, the building now houses tech and media companies, including Sweden's largest daily newspaper, while increasing the opportunities for lively urban living.—*cheryl weber*

lavocation

When I was designing my house, I was loathe to use anything off the shelf," says Whitney Sander, AIA. "There's something satisfying about designing fixtures and fittings—you can get the exact size and quality of light or mood you like." Apparently others were also captivated by the translucent resin sinks he designed for his Venice, Calif., home and thus a fledgling business was born.

Of course there were bumps along the way. His biggest hurdle was losing his resin fabricator midstream. It took just the right combination of artist and alchemist to "get the color and specific density of light transmission correct, while also making a proper mixture that wouldn't explode or crack," Sander explains. The diaphanous sinks are just the beginning of Sander's product line. He's having so much fun that several of his light fixtures and even his dining room table are now available.

For information call 310.822.0300, or visit www.sander-products.com. To see other offerings, go to www.sander-architects.com and click on products.—*shelley d. hutchins*



Courtesy Whitney Sander

For the ideal sink shape, Sander recalled Plato's fondness for an absolute square with a circle in it. The circle is offset slightly for a contemporary twist.

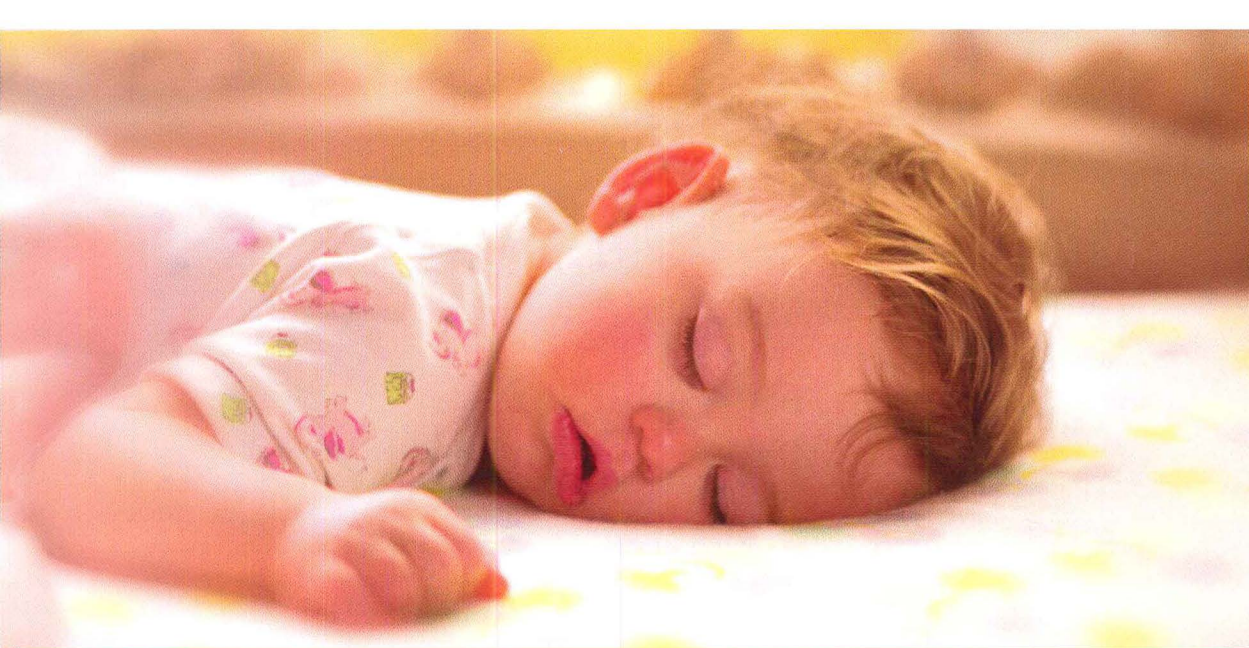
domestic bliss

Josef and Anni Albers changed residential interiors forever. When the German-born, Bauhaus-educated artists emigrated to the United States in 1933, they brought a holistic view of design incorporating bold new notions about color, material, and texture. Not content to work within the traditional boundaries of fine art, they created everyday household objects of lasting beauty and functionality.

A new exhibit at the Smithsonian's Cooper-Hewitt, National Design Museum in New York City will showcase the husband-and-wife pair's talents. "Josef and Anni Albers: Designs for Living" encompasses furniture, tabletop items, and record album covers by Josef Albers. From Anni Albers' textile-heavy oeuvre, the exhibit displays wall hangings, jewelry, upholstery, and draperies. For information on the show, which runs from Oct. 1, 2004 through Feb. 27, 2005, visit www.cooperhewitt.org.—*meghan drueding*



David Heald



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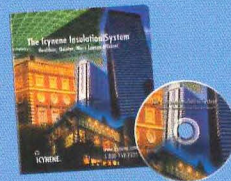


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calendar

emerging professionals design competition

registration due: october 1

submittal due: october 18

Students in their fourth year of school or later and architects licensed 10 years or less are asked to convert a two-car garage into a guest house/studio space. Cash awards will be given, as well as recognition through national AIA programs and exhibitions. To learn more, call 202.626.7325 or visit www.epiconnection.com.



M. Thomas Architectural Photography

2005 residential architect design awards: call for entries

entry form and fee due: november 15

completed binders due: january 5

Our annual *residential architect* Design Awards program honors outstanding architecture in 14 categories including custom, renovation, multifamily, production, and on the boards. Winning projects will be published in the May 2005 issue of *residential architect* and honored at an event during the 2005 AIA National Convention in Las Vegas. Shown: Renovation merit winner, Waverly House, Waverly, Pa., by Bohlin Cywinski Jackson, Wilkes-Barre, Pa. For an entry form, call 202.736.3407, visit www.residentialarchitect.com, or go to page 33 in this magazine.

great american home awards

deadline: november 15

The National Trust for Historic Preservation and *Old-House Journal* sponsor this program honoring restorations, additions, or renovations to single-family homes more than 50 years old. For more information, call 202.339.0744 or visit www.oldhousejournal.com.

c2c home

entry deadline: december 15

The C2C Home design and construction competition gives winners the chance to see their ideas built. Entrants must design a sustainable home using standards established in *Cradle to Cradle: Remaking the Way We Make Things* by William McDonough and Michael Braungart. Professional architects, students, and university teams are invited to compete for cash awards and internships for student and university entrants. For project guidelines visit www.c2c-home.org or e-mail info@c2c-home.org.

rome and the classical legacy

september 3–november 20

architech gallery, chicago

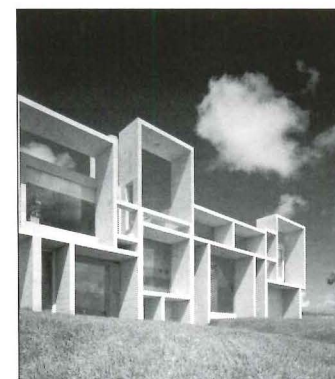


Using historical prints by Piranesi and original design drawings by San Francisco-based architect Norman Coulter, this exhibition demonstrates how classical Roman architecture has affected the world's blueprint and still does today. Shown is the Temple of Antoninus Pius and Empress Faustina, an engraving circa 1820. Call 312.475.1290 for gallery information, or visit www.architechgallery.com.

paul rudolph: the florida houses

september 10–december 30

museum of design, atlanta



Ezra Stoller/Esto

This exhibition showcases Rudolph's early residential work of modest, Modernist beach houses on Florida's west coast, such as the Milam residence in Ponte Verda, 1959–1961, shown here. Designed to harmonize with their natural surroundings, the houses were built economically. Intricately crafted models, Rudolph's own drawings, and original architectural photographs by Ezra Stoller will be presented. Call 404.688.2467 for museum hours, or go to www.atlantainternationalmuseum.org.



Andrew Garn

design ≠ art: functional objects from donald judd to rachel whiteread

september 10–february 27

cooper-hewitt, new york

Significant Minimalist artists display their little-known functional pieces—such as this stainless steel sink Donald Judd designed for his home—as part of an exhibition exploring the relationship of functional objects to works of art. The question of where design and art intersect will be addressed through artists' comments and dialogues. Learn more by calling 212.849.8400, or visiting www.cooperhewitt.org.





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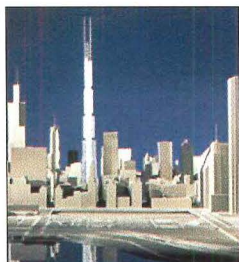
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calendar

architecture biennale of venice: metamorph

september 12–november 7
venice, italy

During this ninth Biennale, the theme of metamorphoses follows the evolution of architecture from its post-war state through to its current and future potential. Architects from around the planet will show off their talents in pavilions, palaces, and warehouses across Venice. For places and times call 011.49.7531.90730, e-mail info@artcities.de, or check out www.labiennale.org.



Courtesy Skidmore, Owings & Merrill

tall buildings: symposium

september 17-18
new school university, new york

Architects and engineers discuss three fundamental aspects of producing tall buildings: technology, urbanism, and program. The seminars are sponsored by the Museum of Modern Art in conjunction with its Tall Buildings exhibition, running through Sept. 27. Shown:

7 South Dearborn in Chicago by Adrian D. Smith, Skidmore, Owings & Merrill. Call 212.247.1339 for times, or go to www.moma.org.

plastic

september 22–february 6
design exchange, toronto



Shannon Loewen

A material integral to the modern world, plastic has changed the way people live. Three key areas where plastic has influenced design professionals—home, body, and machine—will be explored through a timeline and examples of its historical evolution. Visitors will see such creations as the 2.4 chair by Omer Arbel shown. Phone 416.363.6121 for visitor information or check out www.designexchange.com.

salute to british design

october 5-6
decoration and design building, new york

Meet seven of Britain's top new designers and experience their work during the annual Fall Market at the Decoration and Design Building. Discover products ranging from laminates to lamp shades created by such designers as Jan Milne, Chichi Cavalcanti, and Margo Selby. Also gain tips on sourcing products from the UK. Call 212.745.0451 or e-mail merrie.keller@fco.gov.uk.

glamour: fashion, industrial design, architecture

october 9–january 17
san francisco museum of modern art



Courtesy Jakob + MacFarlane

An arresting array of more than 100 objects tries to capture and codify the elusive essence of glamour. The work of architects such as Philip Johnson, Herzog & de Meuron, and Jakob + MacFarlane (whose H House Project, Corsica, France, 2002, is pictured) will mingle with fine automobiles and haute couture. Call 415.357.4000 or go to www.sfmoma.org to get this hot ticket.

reinvention 2004

december 6-8
los angeles



What's next for the single-family American house? *residential architect's* first symposium gathers industry leaders to brainstorm, develop, and plan the livable, lovable house of the future. Seminars will address issues of sustainability, notable ideas of the past, and cutting-edge ideas of the present. A design charrette will bring together the best thinking to generate The Next American House prototype. See page 69 for more details.

xxii uia world congress

july 4-8, 2005
istanbul, turkey



Join architects from around the world to review the global architecture agenda. Questions of diversity and sustainability will be addressed. The congress also aspires to create an ongoing interactive network for bringing architects together online and in person. An international student competition with an "extreme" theme is being held in conjunction with the congress. For details, visit www.uia2005istanbul.org.

continuing exhibits

Austria West: New Alpine Architecture, through Oct. 30, Austrian Cultural Forum, New York, 212.759.5165; **Santiago Calatrava: The Architect's Studio**, through Nov. 21, Henry Art Gallery, Seattle, 206.543.2280; **Lebbeus Woods: Experimental Architecture**, through Jan. 16, Carnegie Museum of Art, Pittsburgh, 412.622.3131; **Right at Home**, through Jan. 17, Smithsonian American Art Museum's Renwick Gallery, Washington, D.C., 202.357.2700.

—shelley d. hutchins

call for entries

residential architect design awards

2005

the sixth annual

residential architect Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in 14 categories, encompassing custom home design, renovation, kitchens, baths, design details, outbuilding, multifamily housing, single-family production housing, affordable housing, seniors housing, campus housing, and work on the boards. From the winners, the judges will choose a Project of the Year. Note: Entries in the outbuilding, kitchen, bath, design detail, and on the boards categories are not eligible for Best Project.

who's eligible?

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

what's eligible?

Any home or project completed after January 1, 2000.

when's the deadline?

Entry forms and fees are due no later than November 15, 2004. Completed binders are due January 5, 2005.

where will winning projects appear?

Winning projects will be published in the May 2005 issue of *residential architect* magazine.

how will projects be judged?

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

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

mail this form to Shelley Hutchins, *residential architect* Design Awards 2005, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005

fax this form to Shelley Hutchins at 202.785.1974

e-mail this form to shutchins@hanleywood.com

Name/Title _____

Firm or Company _____

Address _____

City/State/Zip _____

Telephone and Fax _____

E-mail _____

☐ Send more information.

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

☐ Payment for _____ standard entries at \$125 each and/or _____ on the boards, kitchen, bath, outbuilding, or design detail entries at \$95 each is enclosed.

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

☐ VISA ☐ MasterCard ☐ American Express

Card Number _____

Expiration Date _____

Name on Card _____

Signature _____

number of entries categories

- | | |
|-------|---|
| _____ | 1. Custom Home, 3,500 square feet or less |
| _____ | 2. Custom Home, more than 3,500 square feet |
| _____ | 3. Renovation (residential remodeling and additions) |
| _____ | 4. Multifamily Housing |
| _____ | 5. Single-Family Production Housing, detached |
| _____ | 6. Single-Family Production Housing, attached |
| _____ | 7. Affordable Housing (At least 20 percent of the units must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.) |
| _____ | 8. Seniors Housing |
| _____ | 9. Campus Housing |
| _____ | 10. Outbuilding |
| _____ | 11. Kitchen |
| _____ | 12. Bath |
| _____ | 13. Architectural Detail |
| _____ | 14. On the Boards |

deadlines entry form and fee: november 15, 2004
completed binders: january 5, 2005

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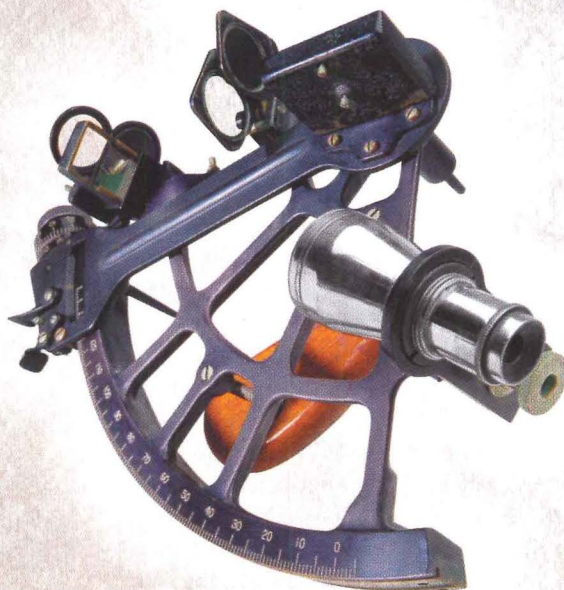


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kitchen: swiss lessons

Two language barriers confronted architect Frederick Stelle when he began renovating this lakefront house in Zurich, Switzerland. A German-speaking Swiss associate in his office solved the obvious one. But the existing visual expressions were more difficult to sort through. The 1920s house had a strong traditional vocabulary jumbled by misguided renovations. To solve the puzzle, Stelle reiterated a lesson he learned from his first project for this long-time client. "It's not so important to mimic the original house as to reinforce the integrity of the structure," he says. "So from the

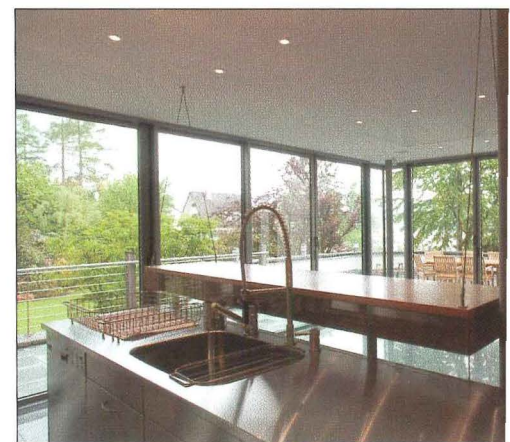
beginning it was clear that the kitchen and bath addition would stand apart."

Stelle's next clear choice was glass curtain walls to counter the region's long gray winters. He reversed the entire floor plan to move the kitchen to the southeast corner, where it benefits from morning light and an adjacent terrace overlooking the lake. In good weather, two sets of swinging doors, each measuring 3 meters tall by 1.5 meters wide (nearly 10 feet by 5 feet), open the terrace to a casual dining nook. A

steel column marking the original exterior wall is the fulcrum for the kitchen's L-shaped layout. Stelle organized the room into distinct working and socializing quadrants. The nook, terrace, and an island bar are places for bystanders to congregate, while kitchen work takes place along the two perimeter walls.

The elegant pearwood island shields the primary cooking zone (ovens, fridge, cooktop, and a dumbwaiter that descends to a basement prep kitchen). The pale wood puts a softer public face on what Stelle describes as a "bulletproof" workstation of stainless steel lower cabinets, matching backsplash, and polished granite counters. Open shelves above and full-extension drawers below virtually eliminate hunting or stooping. And a nearby butler's pantry with built-in grill, under-counter refrigerator, and microwave diminishes kitchen congestion. Says Stelle, "The idea is that two people can be cooking at once or the kids can grab drinks and snacks without interrupting meal preparations."

project continued on page 40

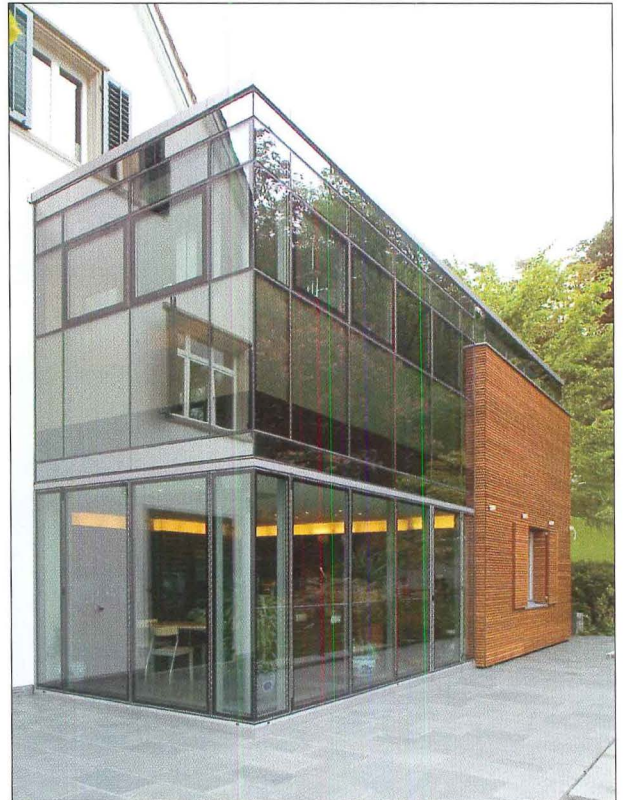


Stainless steel cabinets and granite counters mean quick cleanup, while the stunning view from the island sink makes doing the dishes a treat.

The honed granite floor changes textures around the perimeter of the room to signal the glass wall. A steel column blends into the framing while supporting the concrete floor of the second story.

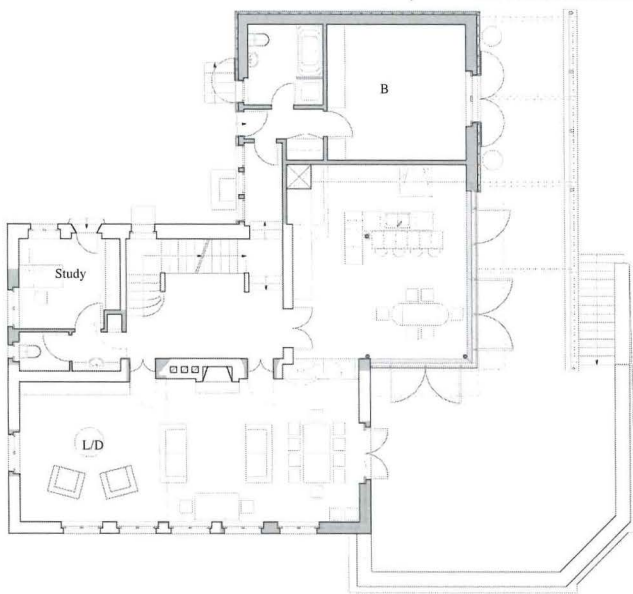


A hollow rectangle hovers motionless above the island, suspended from the ceiling by steel cables. A glass panel clamped into the wood and adhered to the stone counter prevents the box from drifting.



All photos: FBM Studio; Manica Bodmer

Slats of Western red cedar screen the more private rooms of the addition.





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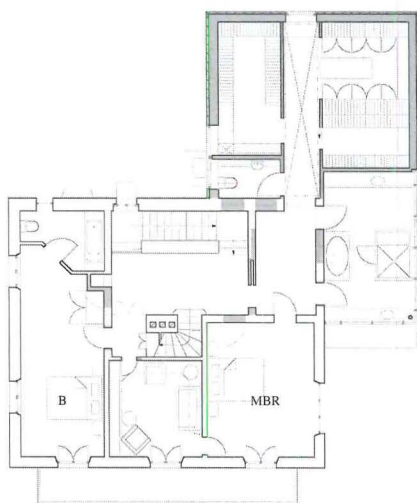
bath: openly private

Once we concluded that the entire corner of the house would be a glass curtain wall, we debated what room should go above the kitchen to take advantage of the light" says Stelle. "It ended up being the master bath because it's the one room you never want to be dark." The glass has a mild reflective coating that makes it difficult to see in during the day, and meter-high sand-blasted panels ensure privacy after dark and below the neck. Operable awning windows above the opacity line capture cool breezes, which is key for meeting strict Swiss energy regulations.

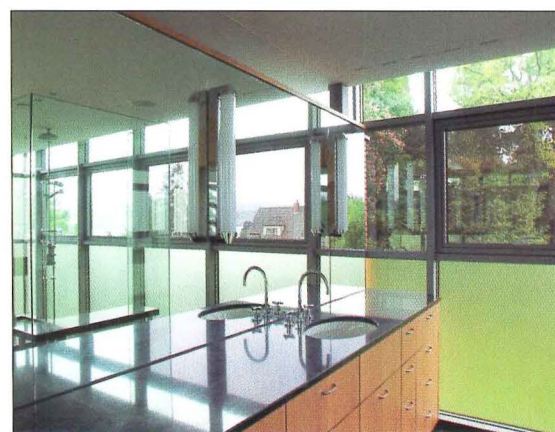
Stelle took the idea of transparency one step further by keeping the requisite amount of "stuff you need to make a bathroom work" as unobtrusive as possible. This one had to have a bathtub, so he relegated it to the innermost wall. Opposite the tub is a barely detectable but fully enclosed steam shower made from ultra-translucent, frameless glass walls. Only telltale door hardware and a granite bench reveal its location.

The husband's vanity occupies the other curtain wall because his accoutrements fit into a narrow cabinet atop a chrome tube. In the same minimalist vein, his mirror is attached to a telescoping arm and the thin steel legs of his vanity align with the glass wall's extrusions. The wife's requirements were more elaborate. "She's a professional singer, so makeup is a big deal," Stelle says. Consequently, her vanity extends to

the floor and runs the length of the second interior wall. No worries about her being in the dark, however, with a full-width mirror reflecting views and light. A clerestory above the mirror filters in additional natural light where it's needed most." — *shelley d. hutchins*



The master suite is enclosed by a sliding hall door that separates the bedroom, bathing area, powder room, and dressing rooms from the rest of the second floor.



Photos: FBM Studio: Manica/Bodmer

architect: Stelle Architects, Bridgehampton, N.Y.;
project team: Walter Enkleri, Kate Evarts, Stelle Architects; **associate architect:** Werner Fisler, Zurich, Switzerland. **builder:** Bauer & Company, Zurich; **curtain wall consultants:** Meba Tech, Zurich; **lighting:** Van Lynden Associates, Zurich.



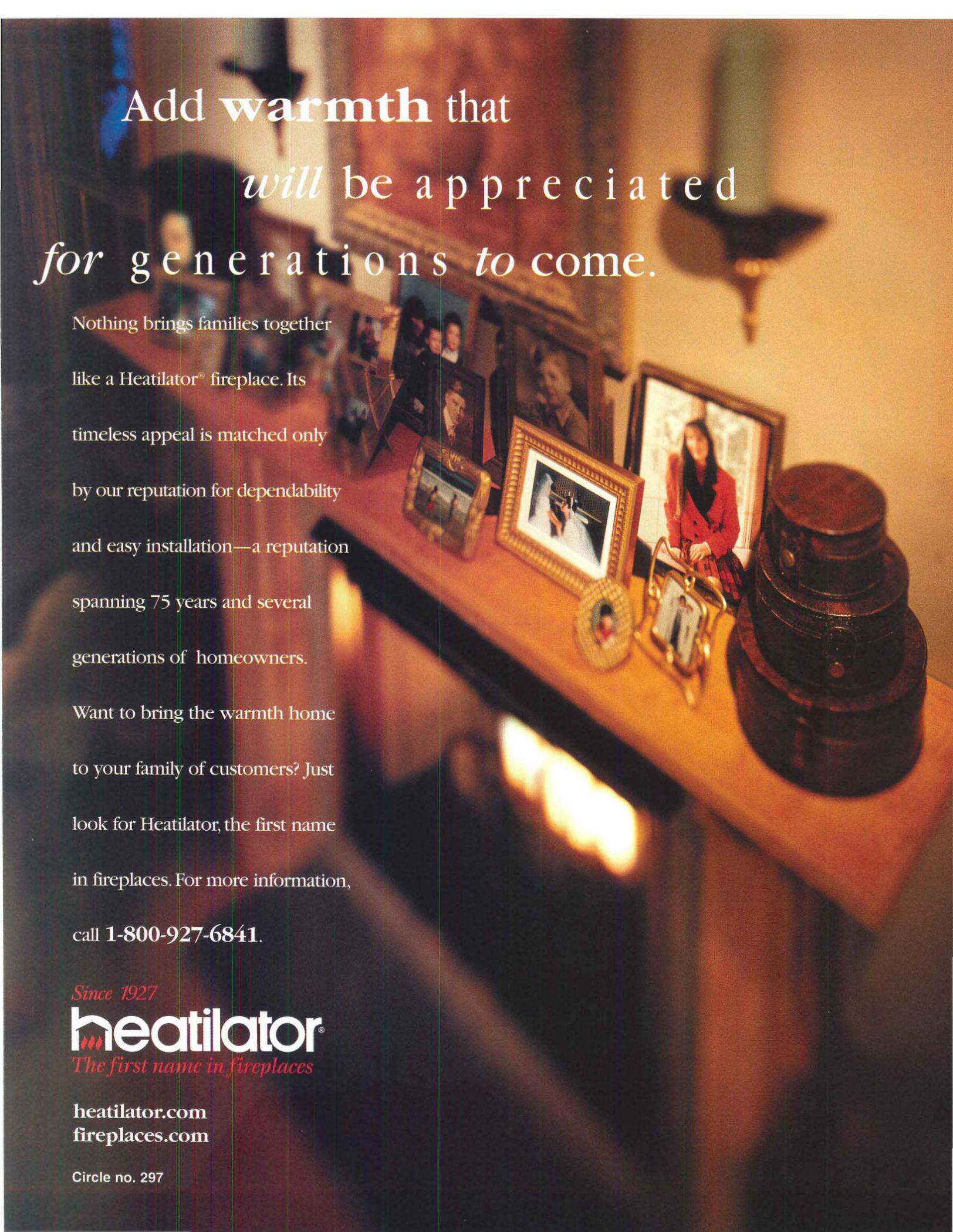
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face the future

it's time to stop looking backward for construction materials and methods.

by michael mcdonough,
aia

Nostalgia is a thing of the future," say the Irish. Nostalgia for a nonexistent golden age of building looms large among a considerable segment of the construction industry as we move into the 21st century. And it is a diverse segment, too: old-timers who wax poetical about the way things were "in the day"; youngsters starting-out-with-stars-in-their-eyes who sense something is awry; bed-and-breakfast charm consumers; cut-stone garden wall lovers—they all chime in. "Everything was better then," and "good old-fashioned this and that," and "they just don't make 'em the way they used to."

And, fair enough, in many ways they are not wrong. It needs to be noted right up front that a lot of really bad building exists out there. Hit-and-run contractors, shoddy work that falls apart beginning the moment the warranty runs out, poor labor practices, repetitive "out-of-the-drawer" designs, products that overpromise and under-deliver, building materials so bad that building codes had to be dumbed down so they could be installed, and so forth ad nauseam.

And believe me, I know. I watched my grandfather mix paint from linseed oil and pigment. I watched my father excavate, frame, plumb, wire, heat, roof, and finish houses. Heck, I started assisting the old man as a cabinetmaker when I was 12. And that was before I went to architecture school and traveled the world looking longingly at buildings that had stood the test of time for thousands of years. Ah, the masonry plinth block, the old-growth heartwood cove siding, the hand-forged hardware, the slate roofing tiles, the ink-on-linen plans ... I know, dear reader, I know.

So, in many ways, the nostalgic among us are not wrong. But they are wrong in a fundamental way that ultimately counts the most. Consider: Nostalgia, and that is what we are getting at here, is a longing for the past characterized by sentimentality, wishful thinking, and the desire for something that can never be recovered. And therein lies the rub: It isn't going to happen and wouldn't work if it did. And worse, it prevents us from tracking a course that can happen and will work. It is both a grand illusion and a time-wasting distraction because real solutions do exist.

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New technology coexists with the old in a Rumford fireplace that the author specified for a house in New York state. The wood-burning fireplace (rear view, above; front view, left) features an insulated chimney, engineered soapstone backhearth, and computer-cut tile facing.

Courtesy Michael McDonough Architect

the not-so-charming house

"Nests." That is what the old-timer-who-has-constructed-and-reconstructed-buildings-for-well-over-30-years was saying. The old Dutch Colonial farmhouses of Ulster County, N.Y., were the subject of our conversation. Beautiful things—drywall foundations; timber trusses; lower stories of wide-mortar, semi-coursed, site-sourced fieldstone; upper stories of hand-cut clapboards; and handmade windows throughout. The doors were solid plank with hardware from the blacksmith down the road. The fireplaces were stone with oak mantletrees and bluestone hearthstones. These beauties date from more than 200 years ago and are the result of homegrown inventiveness; no precedent exists for them in Europe. They are literally a product of this particular land (the stone is unique to Ulster County) and its bounty. These are

the houses on postcards, the country inns, rich men's weekend homes, and three-star restaurants. To me, they seem a wonderful legacy. But my guy, who, it must also be noted, has lived in one of the things his entire life, calls them "nests."

The subject came up when we were discussing how old houses had 10 times more air infiltration than new houses and how this was, in some ways, a real benefit. "Yeah, sure," he said. "You get in there and you have rotting beams, blown-out footings, rats, bats, squirrels, mice, ants, termites, and spiders. Spiders like to make their webs where there's moving air, and in those old places there's moving air everywhere. At least the spiders eat some of the wasps. The fireplaces were so poorly built that they filled the places with smoke, which is a carcinogen, and they created creosote that led to chimney fires, which burned the houses down.

And the fireplaces had to be big because the places had no insulation, and the windows rattled around in their frames. The wells were hand dug, rarely more than 35 feet, and so were full of runoff from the fields and forests. That's why they drank wine and beer; it didn't have bear fecal matter (he didn't actually say 'fecal matter') in it. Then there's the mold and mildew."

OK, he was a bit cranky, but I had to respect his experience. He had actually gotten in there and done the heavy lifting. In living in and rebuilding the things, he had learned where the battlelines were drawn; he had crossed them and taken fire. Mr. "Cranky-But-Correct" went on a bit longer. "Even with the 20th-century 'improvements,' the aluminum wiring was a fire hazard, the potable water supply plumbing was soldered with lead, and the waste lines were hand-tamped with oakum and lead. The paint had lead in it." (I do recall my grandfather adding lead to the oil and pigment.) "At one point, every tree in Ulster County was cut down, streams diverted, polluted, and filled with turbidity and runoff, fish killed off, animal species made extinct. You aren't seeing the whole picture."

the whole truth

His point (and my point here)? Everything has good and bad in it, and to

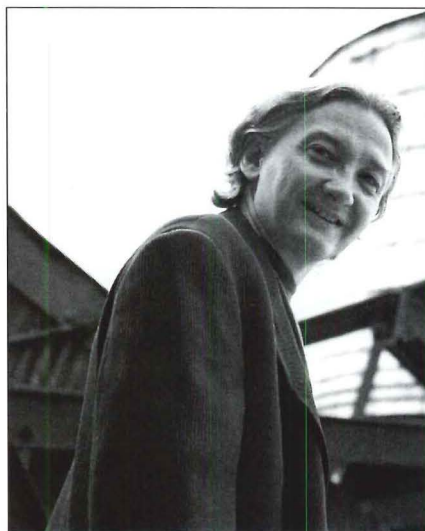
imagine that there really was a golden age of building is to look at history through rose-tinted glasses. Let us not forget that those buildings that we long for required the clear-cutting of ancient forests and blowing up of stone ridges, creating vast amounts of air, water, and ground pollution, and tolerating tremendous social and economic disparities. It is a little like the Darwinian view of nature. From far away it looks serene, but up close it can be pretty savage.

Pull the lens back and the big picture here reveals that, sure, there were wonderful things in times past: great building traditions, a level of care, a sense that things passed from one generation to another were worth preserving, extraordinary materials and techniques, structures that stood the test of time. Whatever you can say about those old farmhouses—"nest" or "best"—they are still standing. But almost everything around them was taken in their making, and a lot of what they offered raises human health and environmental issues that are still with us today.

If we tried today to frame a house the "good old-fashioned way" (one builder I know calls this, lovingly, "organic framing") we would have to build it with the fast- and forced-growth lumber that looks more like airplane propellers than 2x4s about six hours after it is

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"to imagine that there really was a golden age of building is to look at history through rose-tinted glasses."



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installed. Either that or log the few remaining acres of old-growth temperate rain-forest that are left. The square-edge diagonal board sheathing that seems so fabulous in memory is now grown so fast and harvested so young it is sapwood all the way through. Its "olde" butt joints would have no shear strength beyond the nails (they never did), so these nostalgically framed houses would torque and twist, admitting water and moisture until they racked, rotted, and collapsed. (Hence the phrase "goes to rack and ruin.")

"when we look back blindly,
we fail to see the wonder
in front of us."

Stone walls are now so expensive that they can cost about as much as an entire finished building, and to get the stone, who among us wants a noisy, dirty quarry near his fabulous new home? Quick-growth, green-timber-framed houses have to be specially engineered so the building envelope can shrink without admitting outside air, or they will soon be full of cracks and holes (and spiders). You can't get that out of a drawer, boys, so ante up some engineering fees. Handmade windows have no energy-code ratings, and lead paint causes brain damage in children.

progress report

So, are we doomed? No. Between nostalgia and junk, there is a third way: modern engineered products that start with contemporary realities and improve on them. Examples abound. Structural insulated panels—water-foamed insulation with two layers of oriented strand board (OSB)—are a terrific substitute for framed walls: stronger, more quickly erected, better insulated. They were invented right here in the USA, a home-grown technology just waiting to be utilized. And, surprisingly to many, they

work as well with traditional building styles and techniques as they do with contemporary ones—their biggest market growth sector is

old-fashioned timber-framed houses. OSB, a great plywood substitute, can be got with "perfect for efficient installation" tongue-and-groove joints and guaranteed 90-degree corners, with negligible VOCs and formaldehyde, and 50-year guarantees against spawling in the weather. If you still want to frame in a conventional way, try using engineered framing lumber (perfect corners, no twisting), an exceptionally intelligent use of quick-growth lumber engineered with glues that are functionally fireproof and have zero emissions. Laminated veneer lumber (LVL) can replace old-growth girders, approaching

the strength of steel in certain applications.

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And don't forget tweaking the good old stuff that really was good. The Rumford fireplace (invented about 200 years ago) is superior to most traditional and modern designs relative to efficiency and clean burn rate. Rumford Web sites and kits exist, making the somewhat tricky construction a snap. Frank Lloyd Wright's rubble trench foundations were perfected a hundred

years ago. They save concrete and provide perfectly stable support that is well drained and cost effective (just add landscape fabric to prevent silting).

When we look back blindly, we fail to see the wonder in front of us. The solutions are out there, but if we are not open to them we lose the opportunity to learn about them. Respect the past, of course, but treasure the future possibilities. In the U.S. building industry, especially, we often long for the past because we have not yet fully explored future possibilities. The cyclical nature of our industry, the resulting economic pressures, the lack of trained labor—yes, I know, these are all valid concerns. But that Dutch settler who got off his boat and made his way 100 miles into the primitive forests of Ulster County 300 years ago looked around at what he had in the "here and now." Forced to be progressive, he combined old knowledge and new materials, and he engineered a new building type. This is one of our most wonderful legacies as Americans: Facing the darkness, we respond with open-mindedness, optimism, and invention.

If I am nostalgic for anything, it's that. **ra**

Michael McDonough, AIA, is principal of Michael McDonough Architect in New York City, www.michaelmcdonough.com. He writes about architecture and design for various publications.



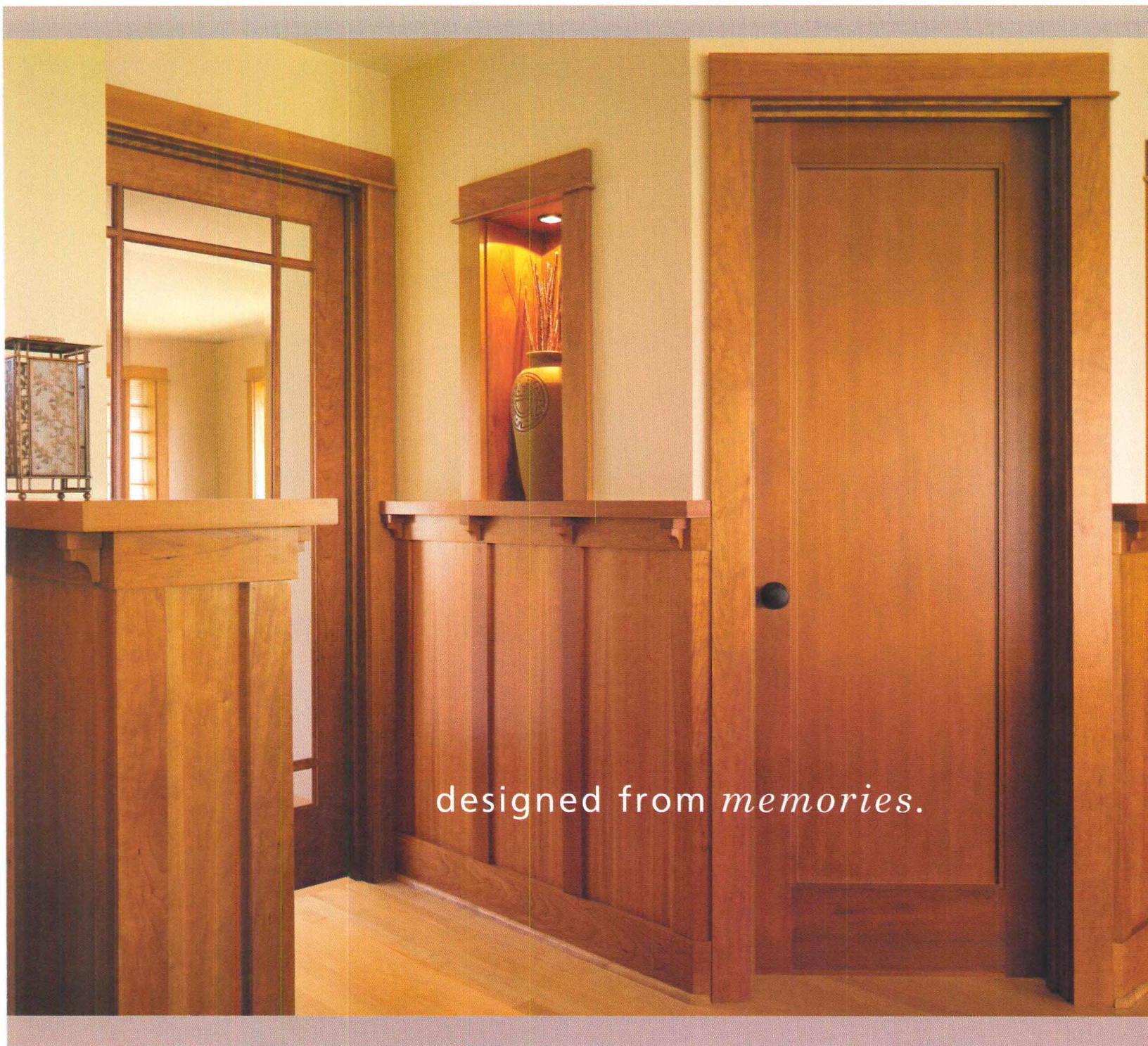
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practice

going global

architects look beyond U.S. borders for design and business challenges.

by cheryl weber

hugh Newell Jacobsen, FAIA, has designed buildings in nine countries, but the most memorable, by far, was a library in Egypt that took 11 years to finish. Its progress, and the lack of it, coincided with the political upheavals of the late 1970s and early '80s, and the assassination of Egyptian president Anwar al-Sadat. In 1979, when the building's second floor was going up, it was firebombed and burned to the ground. "We had put up a sign saying that this library was a gift to the youth of Egypt from the people of the U.S., and signed AID [U.S. Agency for International Development]," says Jacobsen, of Washington, D.C. "They read it as CIA, and we had six firebombs the next day. So we didn't put up any more signs."

By contrast, his subsequent projects have unfolded in such picturesque destinations as Greece, Italy, the Dominican Republic, and the South of France. Perhaps that's why he's so sanguine about working overseas. "It's surprisingly easy, because the language of architecture is drawing. You're talking about three things—gravity, water, and



Brad Yeo

money—and it's all totally understandable with a pencil," says Jacobsen, whose gift for abstracting architectural forms crosses over to topics of conversation.

Doing architecture abroad raises many issues, though, only one of which is the spoken language. Will the architectural terms translate? How about the building technology? Local

builders often use a completely different set of materials and construction techniques, and you don't want them learning something new on your project. For that matter, where will you find a reputable contractor? And how do you safeguard the design when you're 4,000 miles from a construction site? Most important, how will you

arrive at a fee that covers all the logistical uncertainties of working in a different culture?

Working globally is certainly easier than it used to be, and some architects are undaunted by long-distance deals. "I found working in Barbados far easier than building in Georgetown [D.C.]," Jacobsen says.

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"When you're nearby, you've laid out the building and the contractor isn't responsible. But when you're abroad, they work around problems until you get there." To find local builders he can count on, Jacobsen gets a short list from in-country colleagues and calls building suppliers to find out whether the contractors have paid their bills. "It's a marvelous international fraternity we have," he says.

local conditions

When it comes to professional contacts, popular vacation destinations may be the easiest places in which to build, because contractors come recommended by Americans who've spent time there. Architects working in the classic south-of-the-border hot spots, in particular, revel in the rich local materials and plentiful supply of gifted craftspeople. That was the case when Leddy Maytum Stacy Architects, San Francisco, was asked to design a house near the tip of the Baja Peninsula, an hour north of Cabo San Lucas. Because of the community's small size and the fair amount of construction under way in that part of Baja, connections were made by word of mouth.

The firm's portfolio includes commercial projects, so it knew how to bring out the best qualities of concrete—a construction staple in Mexico. "The builders did beautiful work on an exposed exterior

concrete stair, and on thin concrete shelves for storage on the interior," says Marsha Maytum, FAIA. "It's very difficult to find craftsmen up here in California who can do that so easily." Because material selection was limited on Baja, the design team traveled to Guadalajara for tile and stone, and commissioned custom-made tables, sofas, and chairs, abstractions of traditional Mexican furniture. San Diego was a convenient source for super-energy-efficient lighting fixtures, which were crucial since the building was off the power grid and relied on photovoltaic arrays to generate electricity.

During the nine months of construction, "just keeping track of the contractor was the hardest part, making sure he was following through," Maytum says. The design team flew down after each phase was completed. Toward the end of the project, when they ran into difficulties with the contractor, one of the clients—Maytum's good friend and former college roommate—stepped in to make sure the design intent was being followed. It helped too that one of the firm's senior associates, a native of Mexico City, could translate the language and the business culture.

Indeed, when it's time to get a project built, a country's cultural traditions are just as important to keep in mind as its construction methods.

Steven and Cathi House,

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diplomatic design

designing for 120-degree heat, calculating the costs of building in a city without electricity, and making fortresses seem friendly are all in a day's work for Sorg Associates, of Washington, D.C. There's a lot to investigate when you're designing embassy housing for the U.S. State Department, as the firm has done in Asia, Europe, and the Middle East. Planning and design typically lasts two years, one-third longer than stateside projects, because there are so many forces outside the architects' control. "Midstream there may be more of a feeling of threat, so we're asked to change the building structure for more security," says Suman Sorg, FAIA. Security issues, of course, drive the design of everyday life at embassy compounds, especially in the Middle East. Babysitters and pizza delivery vehicles must pass through major checkpoints; service access to utilities and mechanical systems must be located outside the buildings and never on the roof. In the larger scheme, Sorg says, "there's also been a shift in thinking: Is it safer to be on compound or off, scattered around or concentrated?"

Those concerns are continually being balanced with the desire to build international bridges. In Kuwait, for example, the firm chose brick because it's familiar to Americans, but used it in an arabesque pattern common in the Middle East. That choice of material involved researching the type and weight of mortar needed for the bricks, which are concrete rather than clay. And on a current embassy project in a city lacking infrastructure (which must remain unnamed), Sorg sped a local sandstone that's part of the country's gross national product. Without electricity, the stone had to be shipped elsewhere for cutting. "It's very brittle, so we had to calculate the amount of breakage that might happen in shipping it back and forth," Sorg says.

Learning the nuances of indigenous architecture widens the firm's creative reach. Shelter takes on new meaning in the 120-degree heat of Kuwait, where much of the play space retreats inside and courtyards are kept small and shaded. "Those kinds of things are very interesting and change from locality to locality," Sorg says. "It's so much fun. We get to learn the customs of how people really live." —c.w.



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Shown: IWP Aurora A1322; Inset, IWP Aurora Knotty Alder A1322.

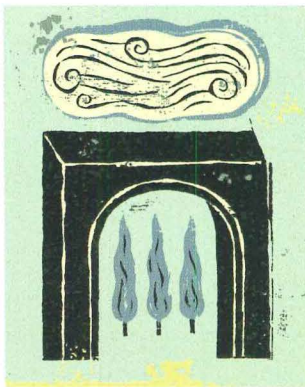
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House + House Architects, also in San Francisco, built two homes for themselves in Mexico before taking on client commissions and are now working on their sixth house there, in addition to an ongoing resort project in Honduras. With their interest in highly crafted materials, saturated colors, and bold, abstract forms, Mexico's aesthetic landscape is a natural fit. But there were other cultural hurdles to clear.

"Business dealings in the U.S. are fairly direct," explains Steven House, AIA. "If there's a problem, we'd say it wasn't built right and needs to be

corrected. But Mexicans are polite and formal. If there's a problem, you turn it back on yourself: 'There may have been something unclear in my drawings.' You never want a builder to feel he has to save face.



Confrontation is something they try to avoid at all costs. It takes some practice, and we've worked hard at it."

Before the couple began working in Mexico, they visited homes under construction and talked to local tradespeople and building inspectors to establish structural details. After years of designing projects outside the U.S., those details seem second nature now, as does using the metric system on construction specs. And by following a protocol, they've never been left in the lurch financially. "It's always very important to get a retainer up front, a

little larger than usual," House says. "We pay closer attention to being on top of invoices, because when you're dealing long-distance it's harder to recover if there's a problem." During the job, the firm insists on having a phone and fax on site, so that questions can be resolved on the spot. Since the architects can't be at the jobsite to approve payouts, they review the work via photos that the clients e-mail weekly. "Jobs take a little longer because they don't have quite the resources in Mexico that we have here," House says.

continued on page 58

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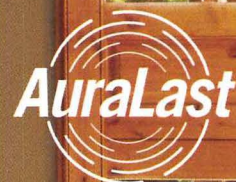
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"It's mostly post and beam construction and poured-in-place concrete or adobe. Craftsmen often don't use electricity; everything is literally done by hand."

quantum leap

Switzerland, a country run with crisp efficiency, could not be more different from most Latin cultures in its building technology and business practices. Unit masonry, concrete, stucco, and steel predominate in Switzerland. But its wood technology is far more advanced than what's typically used for U.S. residential projects, says Fred Stelle,

AIA, of Stelle Architects, Bridgehampton, N.Y. He was tapped for a project in Zurich after the American client, internationally known in performance arts circles, learned of Stelle's Watermill Center in Bridgehampton. The client asked Stelle to design Seeschau, an expressive arts therapy center with housing. "He came to me because he thought Americans were conversant in wood construction, and he wanted to build a wood building," Stelle says. That project was followed by the Guggerstrasse, a house renovation and expansion for a Swiss client with whom

Stelle had worked in the U.S.

Both commissions left him in awe of a way of building that, while costly, adheres to an impeccable standard of quality. "The Swiss are much more used to investing in their houses, and the technology they bring trickles down farther into the building trades than it does here," Stelle says. He found himself using panelized engineered-wood systems for entire floor and ceiling structures, with integrated headers and girders.

In Switzerland, three different kinds of architects are recognized: interior, technical, and design. At

Guggerstrasse, a 4,800-square-foot renovation and 900-square-foot addition to a 1920s stucco house, Stelle presented 50 pages of design drawings to a local technical architect, who then executed working documents, ordered materials, hired the builders, and oversaw the construction. (Both architects received a 10 percent fee.) One of the design triumphs was an exquisite, custom-made glass curtain wall with invisible framing and panels that open on hidden hinges.

Stelle says the fact that
continued on page 60



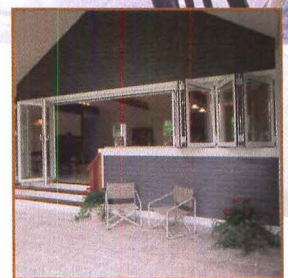
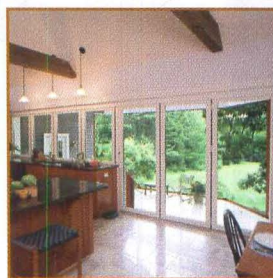
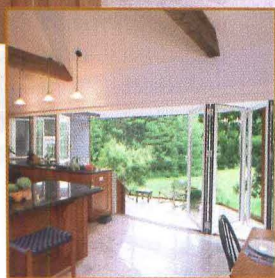

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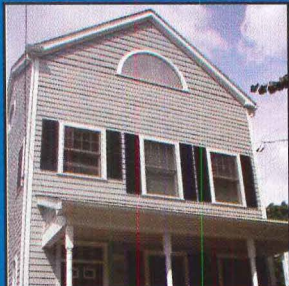
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practice

carpentry is well paid and requires a craftsman's degree contributes to successful outcomes. "In the Swiss system, they're building for the centuries and expect things to last," he says. "The level of construction, even at the lower- and middle-class level, is higher than our highest expectations. As a consequence, it's not an inexpensive place to live, but the experience is very satisfying. That's my big mission—to figure out how we can market what it is we do over there."

global expansion

For Meek + Partners, in Houston and Newport Beach, Calif., the entrée into global markets was a result of good timing and the ability to fill a professional gap. In the late 1980s, in anticipation of an economic boom sparked by the 1992 Olympics, an American developer brought the firm to Barcelona to design Olympic and resort housing. Serendipitously, the opportunity arose in the midst of an American recession, when the firm was looking for work. And its training in the market-driven aspects of resort and multifamily housing gave it a clear advantage over most Spanish firms. "European architects were still in the framework that marketing wasn't part of the program," says Don Meek, AIA. "They knew how to make the floor plan work, but not how to make the project sizzle and sell."

Meek formed alliances with Spanish firms and

opened an office in southern Spain that has since closed. But once they had established a European presence, more American clients came along, introducing them to projects in Moscow as development opportunities opened up in the new Russia. "We had gotten out of Texas and California in the '70s and '80s and did work in every state," Meek says. "But when we went overseas we saw how important it was to diversify globally. We set up our methodology to work with mostly American clients in other countries." Now with 70 employees, the firm has projects under way in Russia, Panama, India, China, and the Dominican Republic.

Working beyond one's borders can also be the fast track to exploring a new market niche. JBZ Architecture, Irvine, Calif., went to China to add mixed-use projects to its portfolio. The client had found JBZ through a Web search of Atlanta and Southern California firms that did both architecture and residential planning, and invited the firm to present a design concept for a 118-acre master-planned community and retail center. "The Chinese are more open to new ways of doing things than clients are here," says Don Jacobs, AIA. "The town center was not our area of expertise, so we would have had a hard time being retained to do the job here. But once we established credibility by

continued on page 64



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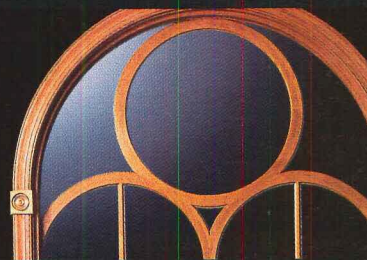
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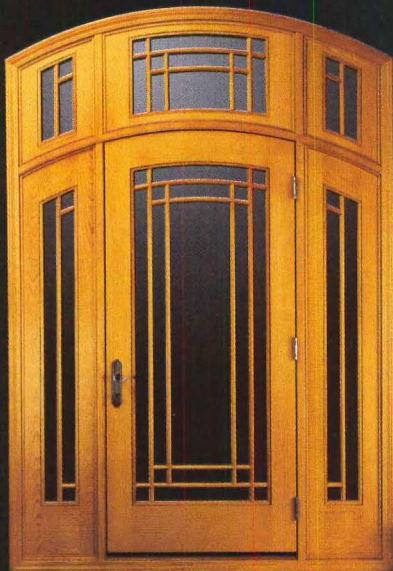
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practice

our design efforts, they didn't hesitate to give us that opportunity."

In addition to having two people from mainline China on staff, unusual circumstances created another alliance that helps JBZ connect the dots. The developer had hired a local Chinese architect to manage the project. As it happens, the architect's wife is working on a doctorate in architecture at Georgia Tech. Fluent in English, she facilitated the project and has since become part of JBZ's China office, a relationship that has led to other commissions in Asia.

intercontinental control

Such large-scale commissions open up more possibilities for management and communication errors, and a lot of money is at stake. In a dispute, architecture firms have little recourse, since they can't sue foreign clients through U.S. courts. "The only way we can be sure of getting paid is to get the money up front," Jacobs says. "Most foreign firms understand that and will pay in phases." During the job, JBZ's FTP site keeps team members on both continents in the loop. Still, countless conditions conspire to make these jobs exceed time and budget. Foreign developers typically don't understand the concept of additional services, so architects must do a thorough job of estimating and planning for contingencies. JBZ plumbs the experience of colleagues to help it determine such

issues as the number of hours needed for translation services. And Don Meek spends more time structuring contracts, ensuring, for example, that they include a provision that the developer will absorb up to a 10 percent fluctuation in currency exchange rates. "Even if a client is American, in a lot of cases they're required to set up a local office and do local banking," Meek says.

Hazard pay is a cost of working in a politically unstable environment. Several years ago, when an American was shot in a downtown Moscow hotel, Meek had a harder time convincing staff to travel there. In undesirable locations, the firm factors in more money for people to fly and stay first class, or to pay them more per diem.

Architects traveling to China for project checkups can expect to be at it 24/7, Jacobs says. His foreign business partners think nothing of scheduling an hour-and-a-half meeting for 10:30 at night, then being back at work by 8 a.m. But he savors the friendships he's formed. "They want to not only work with you, but share their culture and entertain you," Jacobs says. "We feel strongly that the best way we can exist with other cultures globally is to understand them better, and there's no better way of doing that than working with them." *ra*

cheryl weber is a contributing writer in severna park, md.



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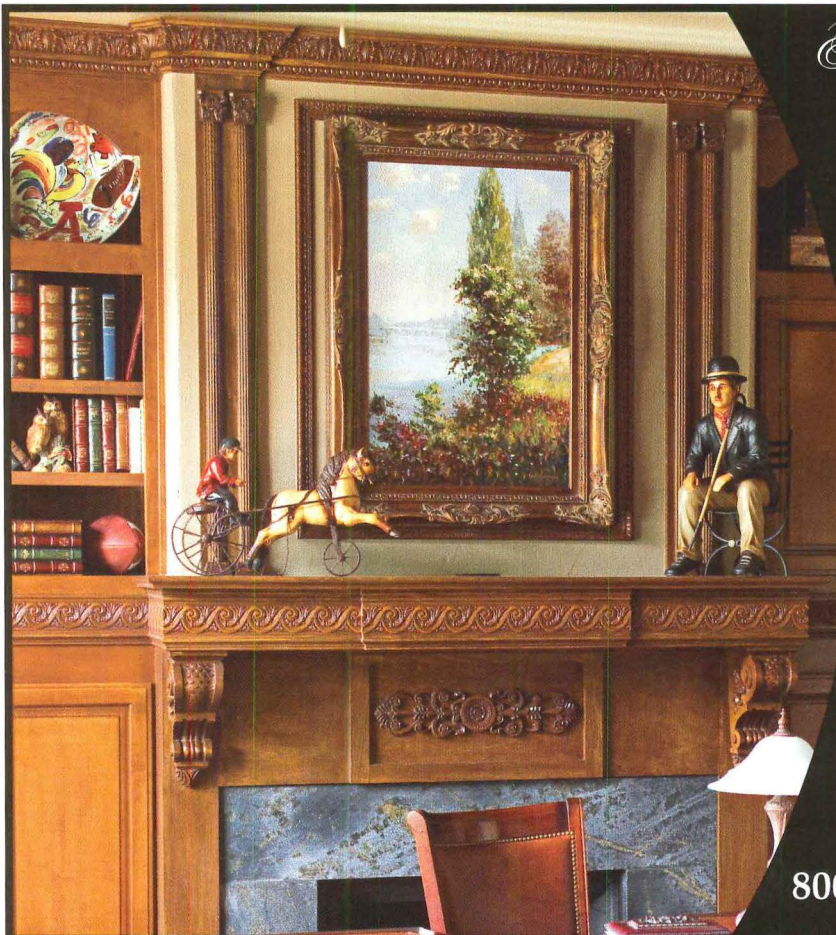
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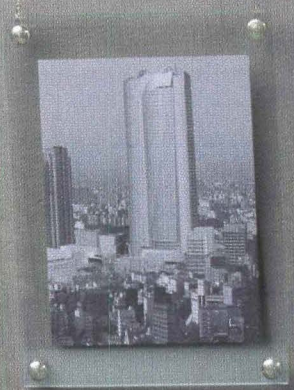
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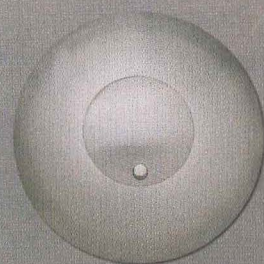
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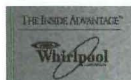
9:00 am to 4:00 pm

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Ray Kappe Residence. 1968 (right, top)

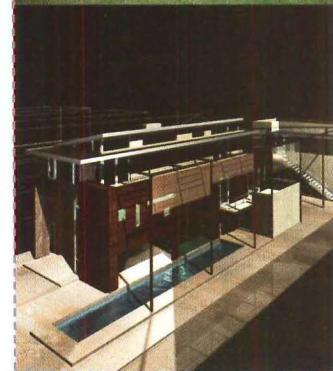
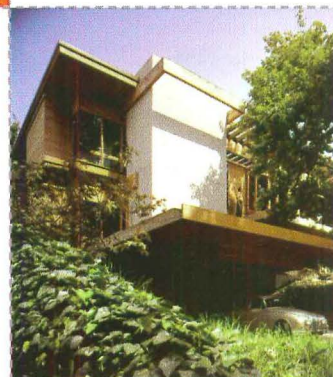
Architect Ray Kappe, FAIA, has designed some 100 houses since founding his practice in the early 1950s. His own residence, which spans its hilly Pacific Palisades site on a series of concrete towers and laminated beams, has won numerous awards. An architect and a renowned educator, Kappe is also founder of the architecture school at California Polytechnic State University (Cal Poly) and the Southern California Institute of Architecture (SCI-Arc). Kappe is winner of *residential architect* magazine's 2004 Hall of Fame Leadership Award.

The Eleventh Street Residence. 2001 (right, second from top)

Designed by Koning Eizenberg Architecture, this house in pricey Santa Monica, CA, exemplifies high design on a budget. Brought in at \$167 a square foot, it's a bargain for its neighborhood and a top-notch neighbor. It's already won a 2004 *residential architect* design award and its architects have been selected as *residential architect* magazine's 2004 Top Firm. Come see why the architects call this project their "Crate and Barrel" house.

Steven Ehrlich Residence. 2003 (right, third from top)

In addition to winning *residential architect* magazine's 2003 Top Firm, Steven Ehrlich, FAIA, has won design awards for his renovation of a 1938 beach house by Richard Neutra and his other residential projects in the Los Angeles area. His recently completed house on an infill site in Venice, CA, relies exclusively on natural ventilation.



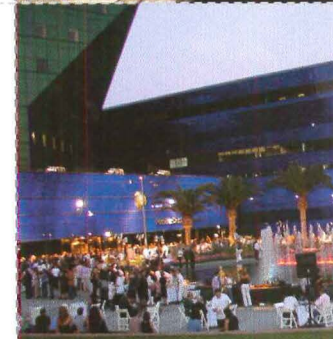
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Sarah Susanka



Tuesday, December 7

7:30 to 9:00 am

KEYNOTE BREAKFAST

The New Golden Age of Design

Presenter: Sarah Susanka, AIA Miami, FL. Susanka, an architect, a cultural visionary, and author of *The Not-So-Big House* and its sequels, is a leader in the movement redefining the American home.

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GENERAL SESSIONS

9:00 to 10:30 am

Lessons from the American House*

We can't look forward without first scrutinizing the past and present. In thinking about the next American house is it necessary to abandon everything that's gone before? What's worth preserving and what must change? Many Americans believe they prefer traditional styles, but perhaps what they seek is a house that belongs to its site, contains materials used in evocative ways, with a plan that really works for them.

Panelist/Moderator: Jeremiah Eck, FAIA, Jeremiah Eck Architects, Boston, MA. Eck is an award-winning custom architect, author of *"The Distinctive Home: A Vision of Timeless Design,"* and a landscape painter. A former lecturer in architecture at Harvard's Graduate School of Design, Eck leads a series of Professional Development Seminars on houses at Harvard.

Ray Kappe, FAIA, Kappe Architects Planners, Pacific Palisades, CA. Kappe has designed some 100 houses since founding his practice in the early 1950s. An architect and a renowned educator, Kappe is also founder of the architecture school at California Polytechnic State University (Cal Poly) and the Southern California Institute of Architecture (SCI-Arc).

Russell Versaci, AIA, Versaci Neuman & Partners, Middleburg, VA. Versaci is a principal at Versaci Neumann & Partners, Middleburg, Va. Specializing in new homes designed in traditional architectural styles, he is the author of *"Creating a New Old House."*

10:30 to 10:45 am

BREAK

10:45 am to 12:15 pm

Houses to Go*

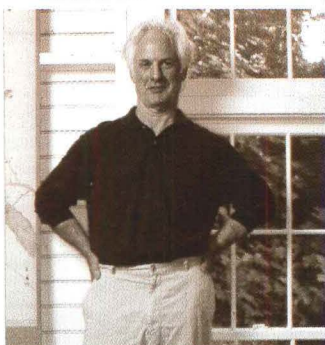
Prefab, modular, and other trends in manufactured housing are capturing the imagination of architects and the avant-garde American public. Are architect-designed, factory-built, site-assembled houses the wave of the future? How can we shed the stigma of mobile homes and bring high design and cost efficiencies to this compelling alternative to site-built construction?

Panelist/Moderator: John Vetter, AIA, Vetter Denk Architects, Milwaukee, WI. Vetter's firm is pursuing marketing versions of its award-winning custom prefab "Aperture House" to a wider audience.

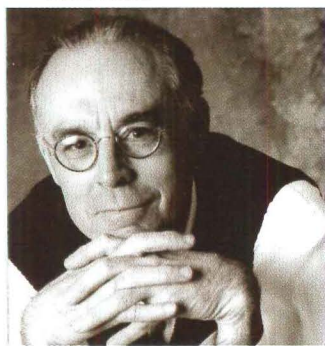
Joseph Tanney, AIA, Resolution: 4 Architecture, New York City. Tanney's firm is in the vanguard of young firms developing modular housing into a high design, cost-efficient alternative to site-built construction. He is the winner of the recent Dwell Home competition.

Jennifer Seigal, The Office of Mobile Design, Santa Monica, CA., is a former Loeb Fellow at the Harvard Graduate School of Design. Her firm develops "mobile" architecture--transportable, demountable, and relocatable structures.

Jeremiah Eck



Russell Versaci



Joseph Tanney



12:15 to 2:00 pm

AWARDS LUNCH

The 2004 *residential architect* Leadership Awards Salute California Architects

Hall of Fame: Ray Kappe, FAIA, Kappe Architects Planners, Pacific Palisades, CA, is a renowned educator and founder of the architecture school at California Polytechnic State University (Cal Poly) and the Southern California Institute of Architecture (SCI-Arc). He has also designed some 100 houses in his fifty years of practice. His own residence has won 25 Year awards from both the California Council and Los Angeles Chapter of the AIA.

Top Firm of the Year: Koning Eizenberg Architecture of Santa Monica, CA, specializes in "small buildings for everyday living." The firm has an award-winning portfolio that includes affordable housing, mixed-use buildings, and high design custom homes.

Rising Star: Jonathan Segal, FAIA, La Jolla, CA, contends that if you want to see your best work built, build it yourself. An enterprising architect, builder, developer, and interior designer, Segal has assembled not only an admirable architectural portfolio, but a valuable real estate portfolio as well.

2:00 to 3:15 pm

BREAKOUT SESSIONS

Can Good Design and Good Business Co-Exist?

Leader: Jonathan Segal, FAIA. Segal has accumulated numerous awards for his develop/design/build housing.

Partnering with Builders and Developers to Bring Innovative Houses to Market

Leader: John Vetter, AIA, Vetter Denk Architects, Milwaukee, WI. Vetter's firm is marketing versions of its modular "Aperture House."

Launching an Innovative House Plans Business

Leader: Joseph Tanney, AIA, Resolution: 4 Architecture, New York City. Tanney's firm is in the vanguard of young firms developing modular housing into a high design, cost-efficient alternative to site-built custom homes.

3:15 to 3:30 pm

BREAK

3:30 to 5:00 pm

Sustaining the Next American House*

No discussion of the next American house would be complete without addressing whether the planet can live with what we design and build. Single-family houses represent the least efficient and most resource-demanding housing we have. Future houses must rise to higher standards of energy efficiency, environmental health, resource conservation, and sensitive siting.

Panelist/Moderator: David Arkin, AIA, Arkin Tilt Architects, Berkeley, CA. Arkin is president of Architects, Designers, Planners for Social Responsibility (ADPSR). The firm's work has been published widely for its excellence in design and sustainability. Among its many awards are the Acterra Business Award for the Sustainable Built Environment and an AIA/COTE Top Ten Green Project Award.

Dennis Wedlick, AIA, Dennis Wedlick Architect, New York City. Wedlick is the designer of the 1995 *Life* Dream House and show houses for *Country Home* magazine. He's written books about site-sensitive house design, most recently "Designing the Good Home." His work in the area of sustainable design has been published in periodicals and books, including "Hot Dirt Cool Straw."

David Hertz, AIA, Syndesis Inc., Santa Monica, CA. His firm specializes in creating sustainable strategies and environmental products. An active participant in many environmental organizations, Hertz is also the inventor of Syncrete, a pre-cast lightweight concrete surfacing material made of recycled aggregates.

5:30 to 7:30 pm

RECEPTION AND EXHIBITION

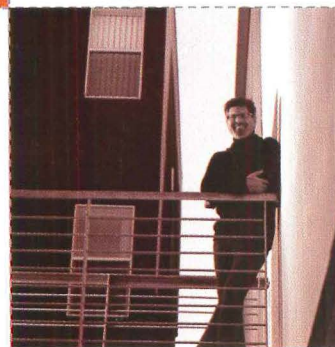
Westin Century Plaza Hotel

Join us for a reception and an exhibition of the winning entries from the AIA's 2004 "New Home on the Range" Competition and *residential architect* magazine's Next American House invitational.

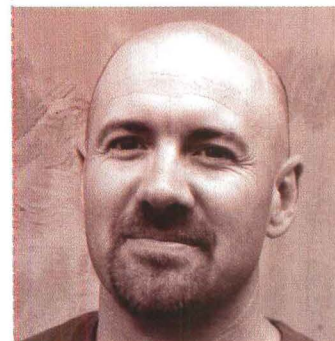
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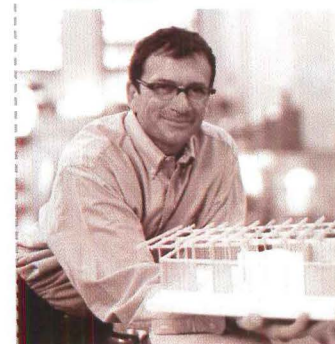
Jonathan Segal



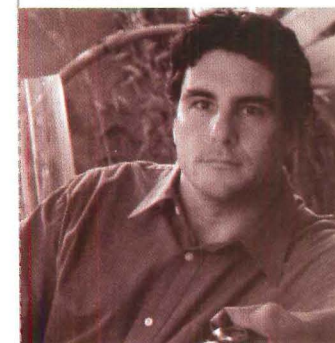
David Arkin



Dennis Wedlick



David Hertz

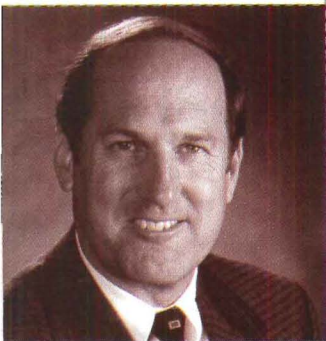


sponsored by

BRITCO
BEST IN CLASS

Wednesday, December 8

William Hezmalhalch



8:00 to 9:30 am

BREAKFAST PANEL DISCUSSION

Brainstorming the Next American House

What's standing in the way of improving the livability, sustainability, and lovability of the single-family house? What are our best options for the future? What key essentials in siting, design, floor planning, and construction must we address to move to the next level?

Panelist/Moderator: William Kreager, FAIA, Mithun Architects + Designers + Planners, Seattle, WA.

Former chairperson of the American Institute of Architects Housing Committee, Kreager's firm has also won the 2001 *residential architect* Top Firm award and Project of the Year in the 2001 *residential architect* Design Awards. Mithun is a top single-family production, affordable, and multifamily housing firm.

William Hezmalhalch, William Hezmalhalch Architects, Inc., Santa Ana, CA. Hezmalhalch leads a multiple award-winning firm specializing in single-family and multifamily production housing, urban infill design, land planning, and community design. With a staff of 160 and offices in Santa Ana and Pleasanton, CA, the 24-year-old firm has worked for many of the leading building companies in the United States.

Eric Naslund, FAIA, Studio E Architects, San Diego, CA. Naslund's firm has won numerous AIA Honor Awards and *residential architect* Design Awards. Studio E specializes in affordable housing, urban planning, urban infill design, and custom homes. Naslund is a frequent speaker on residential design and an adjunct faculty member at Woodbury University, San Diego.

Joseph Tanney, AIA, Resolution: 4 Architecture, New York City. See bio under "Houses To Go."

Duo Dickinson, AIA, Duo Dickinson Architect, Madison, CT. Dickinson is a single-family custom architect who's won numerous awards, taught at Yale University, and designed many "idea houses" for national publications. He is also a much published writer on home design subjects. Among his book credits are "The Small House," "Expressive Details," and the soon-to-be-published, "The House You Build."

9:30 to 9:45 am

BREAK

sponsored by

NuTone

9:45 am to Noon

DESIGN CHARRETTE*

Designing the Next American House

Putting our ideas where our pens are, we design the next American House prototype. Audience participation is encouraged.

Leader: William Kreager, FAIA, Mithun Architects + Designers + Planners, Seattle, WA.

Noon to 12:30 pm

CONFERENCE ADJOURNS

Presentation of the Next American house

12:30 to 4:00 pm

SPECIAL EVENT

The first gathering of the newly formed Congress of Residential Architects. An organization of specialists in single-family residential architecture launches its first forum on "Adding Value: Architects and the American House."

LUXURY KITCHEN & BATH COLLECTION

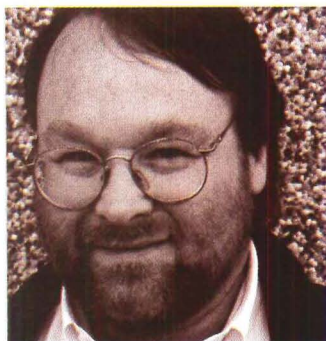
Thursday, December 9

Luxury Kitchen & Bath Collection, a high-end kitchen and bath event produced by Hanley Wood, is co-located with **Reinvention 2004**. The event opens with a reception on December 8th and continues on December 9th and 10th with educational sessions and exhibits. For information, visit www.LuxuryKBCollection.com or call 866.815.9824.

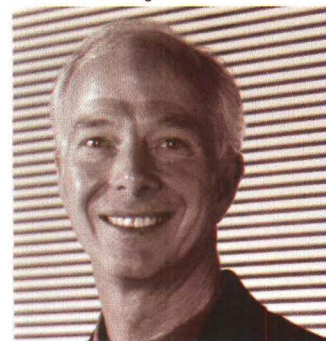
SPECIAL OFFER: Full registrants at **Reinvention 2004** may register for Luxury Kitchen and Bath Collection for an additional \$99.

FOR MORE INFORMATION & TO REGISTER

Duo Dickinson



William Kreager



Registration Form

Step 1: Registration Information

NAME _____

TITLE _____

COMPANY NAME _____

COMPANY ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____ FAX _____

EMAIL ADDRESS _____ AIA MEMBERSHIP NUMBER FOR AIA CES CREDITS _____

We will use your fax number and email address to send you occasional conference related messages. By providing this information you are giving us permission to use it. Your email address will not be sold by Hanley Wood.

May we publish your email in our Conference Workbook? ☐ yes ☐ no

Step 2: Fees

Registration: \$295 per person until 11/01/04. \$350 thereafter.

Indicate number of attendees _____ Total: \$ _____

For more than one attendee from the same company, please photocopy this form and repeat the registration process.

Fax or mail completed form with payment to:

MAIL: 1201 New Jersey Avenue, NW, Washington, DC 20001

FAX: 202.624.1766

PHONE: 888.584.5665

EMAIL: reinvention2004@hanleywood.com

WEB: www.reinvention2004.com

Step 3: Payment

- ☐ Check is enclosed, payable to Hanley Wood, LLC
- ☐ Please charge to: ☐ Visa ☐ MasterCard ☐ AMEX

CARD NUMBER & EXPIRATION DATE _____

NAME ON CARD _____

SIGNATURE (REQUIRED) _____

Accommodations:

Attendees are responsible for their own hotel reservations. Please contact The Westin Century Plaza Hotel & Spa at 310.277.2000 to reserve a room in the Reinvention 2004 room block at the conference rate of \$169 per night.

Attendance Policy: Attendance at this event is reserved exclusively for invitees only and manufacturers who have paid a fee as official sponsors of this event. Hanley Wood, LLC reserves the right to review, accept and/or reject all registrations. If you plan to bring a guest, please note that they will be charged as an additional registrant if they attend the conference or activities.

Registration Cancellation Policy: A cancellation must be made in writing and submitted to the Hanley Wood registration company via mail, fax, or email. Cancellation requests received 31 days prior to the first day of the conference will receive a full refund minus a \$75 handling fee. Cancellation requests received on or within 30-22 days of the first day of the conference will be subject to a loss of 50% of the entire registration fee. Cancellation requests received within 3 weeks of the first day of the conference will be subject to a loss of 100% of the total registration fee; attendees are also responsible for one night's lodging at the event hotel. A confirmation of your registration will be sent in writing within two weeks of registering. Name changes are permitted at any time.

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Step 4: Attendee Profile

(Required Information)

How did you hear about residential architect's Reinvention 2004 Symposium?

- ☐ Web site
- ☐ Promotional Mailing
- ☐ Advertising in a Trade Magazine
- ☐ Email
- ☐ Fax
- ☐ Other

Please indicate your company's primary business.

- ☐ Architectural, Architectural Engineering, Design
- ☐ Home Builder/General Contractor/Remodeler
- ☐ Design/Build
- ☐ Other

Please indicate what types of design services are offered by your firm.

(check all that apply)

- ☐ Single-family custom
- ☐ Single-family production
- ☐ Multifamily
- ☐ Remodeling
- ☐ Community planning
- ☐ Interior design
- ☐ Landscape architecture
- ☐ Other services

Which of the following best describes your job title at your firm?

- ☐ Managing Principal/CEO/Partner/Corporate Exec.
- ☐ Job Captain/Staff Architect
- ☐ Chief Architect
- ☐ Designer
- ☐ Specification Writer
- ☐ Interior Designer/Space Planner
- ☐ Management/Marketing
- ☐ Construction Administrator
- ☐ Planner
- ☐ Draftsperson
- ☐ Other
- ☐ I do not wish to disclose

Indicate your company's average annual total revenue.

- ☐ \$10 million or more
- ☐ \$5 million to \$9,999,999
- ☐ \$3 million to \$4,999,999
- ☐ \$1 million to \$2,999,999
- ☐ \$500,000 to \$999,999
- ☐ \$250,000 to \$499,999
- ☐ \$100,000 to \$249,999
- ☐ \$1 to \$99,999
- ☐ None
- ☐ I do not wish to disclose

Do you specify, recommend or influence the purchase of building products used in residential construction projects designed by your firm?

- ☐ yes
- ☐ no
- ☐ I do not wish to disclose

Are you a registered architect?

- ☐ yes
- ☐ no

northern lights

*olson sundberg kundig allen
architects explores
the “spirit,
nature, and art”
of building houses.*

by cheryl weber

the Pacific Northwest is known for any three things, it may well be the dramatic landscape, the translucent light, and the concentration of creative types, from entrepreneurs to highly regarded artists and craftspeople. Seattle, in particular, may be credited for offering up a critical mass of the elements that encourage original thinking: misty days spent in contemplation

indoors, a steady supply of good coffee, and an abundance of sophisticated residents who don't mind taking a bit of a risk. So it seems fitting that four native sons—Jim Olson, FAIA, Rick Sundberg, FAIA, Tom Kundig, FAIA, and Scott Allen, AIA, have melded minds to create an architectural firm that's brimming with bold ideas.

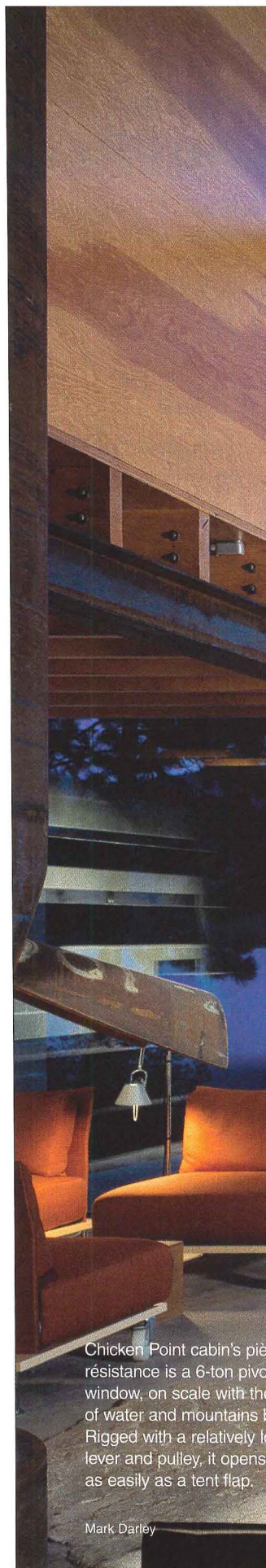
After nearly four decades of practice, Olson Sundberg Kundig Allen Architects is in the enviable, if well-deserved, position of being a star firm. The partners are at the top of their game, humming along from one plum project to the next. The firm possesses a nationally ranging portfolio of houses for people who pay a premium for its inventive, highly crafted work. In addition, a third of the architects' work is institutional, religious, and public commissions, including the University of Seattle Law School, permanent galleries for the Seattle Art Museum, and a 38,000-square-foot addition to the Pratt Fine Arts Center. Their work has garnered dozens of awards, including two AIA National Design Awards this year for the quirky Chicken Point cabin and the Brain, a private artist's studio.

Like a band of brothers, the architects share strong aesthetic sensibilities that are rooted in the region. Olson started the firm



Danny Turner

Left to right: Scott Allen, Tom Kundig, Jim Olson, and Rick Sundberg are known for Modernist dwellings that combine crisp lines with an earthy sensuality.

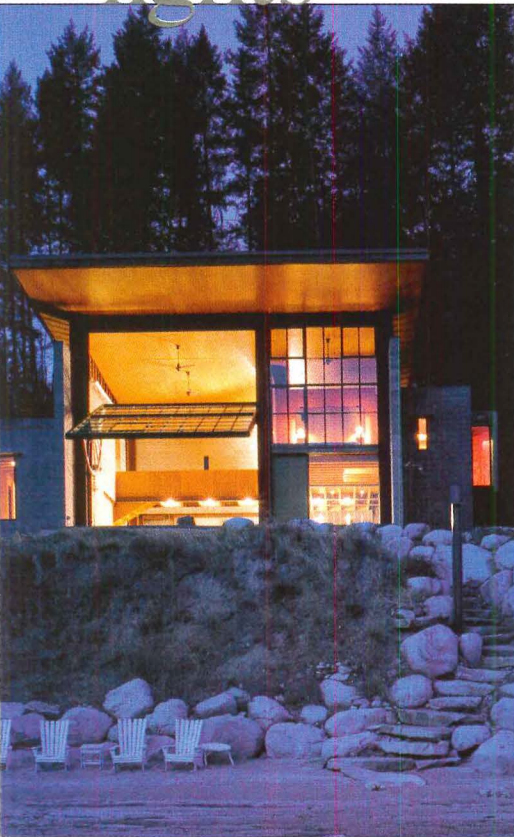


Chicken Point cabin's pièce de résistance is a 6-ton pivot window, on scale with the surrounding landscape of water and mountains. Rigged with a relatively simple lever and pulley, it opens and closes as easily as a tent flap.

Mark Darley



northern lights



Mark Darley

Chicken Point (2002) sits like a lantern on the water's edge. Its enormous window, designed by Tom Kundig, leads to a concrete terrace and built-in hot tub.

in 1966. Sundberg joined in 1974 and became a principal in 1976. Ten years later, Kundig and Allen came aboard and were made principals in 1994. They all graduated from the University of Washington (though Allen received his master's degree from the University of Pennsylvania). And all were educated in the Modernism of Carlo Scarpa and Louis Kahn, with its emphasis on making the natural landscape part of the design of the house, and on the use of both natural and high-tech materials. The scenic Northwest has a mild climate but also a rainy one, which means people spend a lot of time indoors looking out. So the firm's dwellings cradle their occupants while offering them a view. One of its signature aesthetics is the striking juxtaposition of intimate spaces and monumental gestures that evoke the primordial power of the mountains and old-growth forests. With direct sunshine at a premium, the architects also use stunningly innovative techniques to draw in light and bounce it around, what Allen calls "activating light."

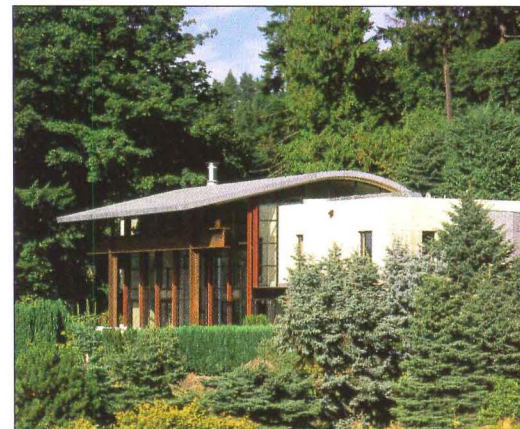
And yet their work, with its emphasis on defining what makes a place special, isn't simply about the Northwest. "Our relative geographic isolation has led us to explore the world extensively, to see what other people, other times, and other places have created," they wrote in the preface to their 2001 monograph "Architecture, Art & Craft." "From these experiences, we have tried to ascertain the essential, eternal, and universal themes of architecture—how spirit, nature, and art relate to building—and then to infuse them into our work."

art and architecture

Collectively, the firm's work seeks out all of those aspects, though each partner freely explores his own avenues of interest. It is Olson's passion for fine art that has made them the architects of choice among the Northwest's upper-crust art patrons. Growing up, Olson wanted to be either an artist or an architect. Before he was out of high school, architecture had prevailed, but he and his partners have developed the kind of buildings that present art beautifully. "I'm more inspired by the arts than I am by other architects," Jim Olson says. "I hardly ever read the architecture magazines, but I'm always reading art magazines and going to museums."

In contrast to the jewel-like, 900-square-foot condominium Olson lives in, he has led the design of a handful of gallery-cum-residences, such as the 18,500-square-foot Red House in downtown Denver. "At 5,000 to 6,000 square feet, it's still possible to do a home that has a sense of family scale; you know the perimeter of the house," says Tom Kundig. "But it gets more difficult at 10,000 square feet." At the Red House, designed to hold an extensive collection of Greek antiquities,

*"if you have a little house,
why not put in
a big window,
or give a big
room a small
window?"*



Paul Warchol

The Studio House (1998), on a bluff looking west over Puget Sound, has cast-in-place concrete walls and a curved roof covered in lead-coated copper. Oversized beams, red steel braces, and a 14-foot-high pivoting door define the "big room" (right). Inside, the curved ceiling diffuses afternoon sunlight; a steel frame beneath it holds room lighting, fans, and lights for studio photography.



Paul Warchol

northern lights



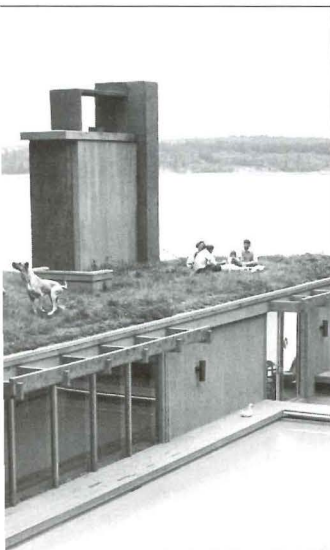
Indian sandstone and an ordered facade ties the Red House (1998) to its Lower Downtown Denver historic district. Left: Terra-cotta walls warm the foyer. The gallery occupies the first floor, with private quarters above.

Bruce van Inwegen

“we go from architecture that’s totally neutral and supports the art completely, to doing architecture that’s inside the art.”



Bruce van Inwegan



Doug Wilson

The Earth House (1968), canted toward a view of Mt. Rainier, is cut into a hillside so that the roof blends into the surrounding landscape.

pre-Columbian and Spanish Colonial works, and contemporary painting and sculpture, interior scale issues were resolved by creating a cozy family space upstairs that turns its back on the formal side. Eschewing shiny marble and chrome, the architects often use earthy materials such as natural wood and richly colored plaster walls to make the massive public spaces feel warm and hospitable.

When designing these homes, it was vital for Olson to immerse himself in the art. "The Red House client had probably the greatest private collection in the country of Spanish Colonial art," he says. "I didn't know anything about it." As if he were taking a college course, Olson read books, visited museums, and traveled to Guatemala to study the traditional architecture. "You look at the colors in the collection, the spirit of it, and you just sort of get a gut sense," Olson says. "I look for repetitive themes in the art, a color or pattern that keeps recurring."

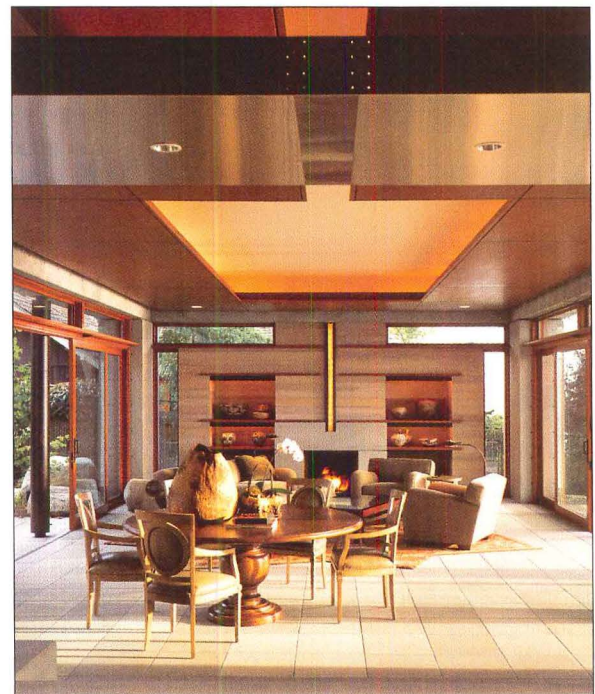
The firm integrates art in different ways. A wall can act as a mat or frame for individual works. And for people who don't have a collection of their own, the architects will commission art that gets woven into the architecture. "We go from architecture that's totally neutral and supports the art completely, to doing architecture that's inside the art, with murals on walls that wrap around," Olson says. Indeed, it's often hard to tell where the architecture ends and the art begins. In one Seattle house, walls create a canvas for glass artist Ed Carpenter's nifty refracting skylight. And at the Art House in Medina, Wash., a slot of light runs along the house's spine, emptying into a monumental installation by James Turrell. "Their pieces are all about light; the architecture is this vessel that's filled with the light that they create," Olson says. "It's really an intimate relationship with the art. That's my passion—how to present art in the best possible way."

cosmic craft

It's no coincidence that the firm surrounds itself with Seattle's most fabulous craftspeople and fabricators. Most of the partners learned how to put things together at an early age. Sundberg came from a second generation of Swedish contractors. He started working with his father at age 10 and was a journeyman by the time he finished high school. Kundig, the son of an architect, hung out with craftsmen and worked for multimedia artist Harold Balazs in the 1970s. Allen, whose mother was a fine artist and whose father



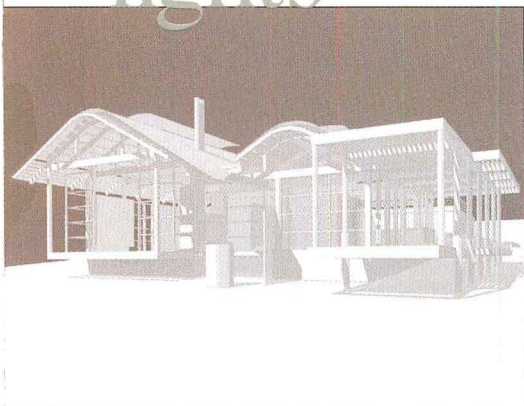
Dick Busher



Dick Busher

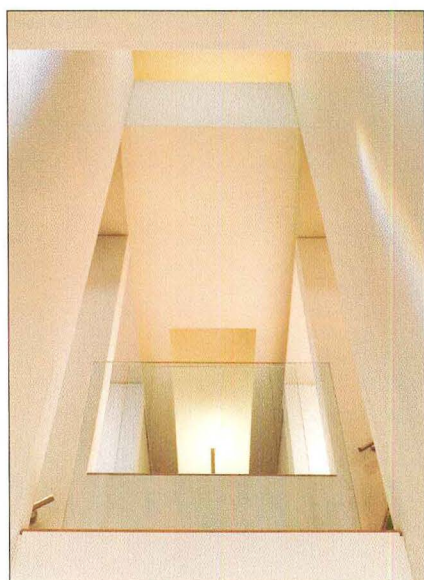
Concrete pavers flow into the living-room pavilion of Bluff House (1992), which looks out on Elliot Bay and Puget Sound. Its materials—structural concrete piers, tube steel, glass walls, stained cedar siding, and metal roofing—defer to nature. Inside, the layered ceiling seems to float above concrete beams and piers, freeing the long walls of vertical supports.

northern lights



Courtesy Olson Sundberg Kundig Allen Architects

Hale Kumau, a sprawling compound on the Big Island of Hawaii, collects energy from the wind, sun, and water. The structures, which include a main house, studios, and ranch buildings, will be ventilated naturally and built with environmentally sustainable materials.



Eduardo Calderon

Jim Olson conceived his apartment above Pioneer Square as a contemplative retreat. A 30-foot-tall light well at the core links two levels, and at the top is a prism by artist Walter White. It refracts sunlight into rainbow colors and traces the sun's path—an ethereal, shifting piece of art that serves as a “cosmic reminder.”

was a musician, grew up in “a redneck town in eastern Washington,” where the honesty and rusticity of agricultural buildings and abandoned homesteads appealed to him.

“I think a lot of my work is informed by the landscape I grew up in—basically a desert and big sky,” says Scott Allen, who also paints dream-like landscapes in oil and pastels. “There’s a real clarity between what is man-made and what isn’t. You’ll see very primordial, wide-open vistas with an old homestead or this dirt road and string of power lines running through it. They look cool because they’re so different from each other. I’m always searching for the thing you can’t describe in words, but is so powerful, elemental, and hard-wired into our psyche that it just grabs you.” His current residential projects range from a 12,000-square-foot estate in Hong Kong, a collaboration with Olson, to a 2,000-square-foot house with a grass roof that hangs off a cliff in Gig Harbor, Wash.

This merging of the elemental with the man-made is a theme that runs through the architects’ work and is experienced most profoundly in their designs for the Northwest. “The light is so bloody gray here, not silvery, as Jim calls it,” Rick Sundberg jokes. “You really need to be able to back away from it and get cozy. But when the weather is spectacular, you want this seamless interior and exterior.” That climatic quirk has led the ever-inquisitive foursome to invent new ways to manipulate light and space. Since the 1980s, Olson has been perfecting what he calls the cosmic ceiling, inspired by James Turrell’s work. A domed ceiling with hidden clerestories, it fills with light and doesn’t have visible boundaries, creating the illusion of infinite space. There’s a miniature one, 18 inches deep, in Olson’s own home eight floors above Pioneer Square, where he has put some of his ideas to the test.

The partners have developed other trademark techniques to help free architecture from its confines. There’s the so-called magic window, typically a 7-foot-by-14-foot piece of glass with an invisible frame set outside the opening, which makes the room feel like part of the outdoors. And ceilings, with knife-edged soffits and a ribbon of clerestory windows tucked behind, often appear to float. “In the Northwest we get this foggy light that you almost feel you can carve,” Olson says. “You can create little shafts of light. It’s a wonderful thing and becomes a very important discussion while we’re designing just about everything.”

challenging the commodities

By contrast, Kundig expresses the indoor-outdoor connection in an edgier, more physical way and has explored it most dramatically with his enormous doors. Chicken Point cabin, on Lake Coeur d’Alene in Idaho, has a 19-foot front door, absurdly

*“in the northwest, we get this
foggy light
you almost feel
you can carve.”*

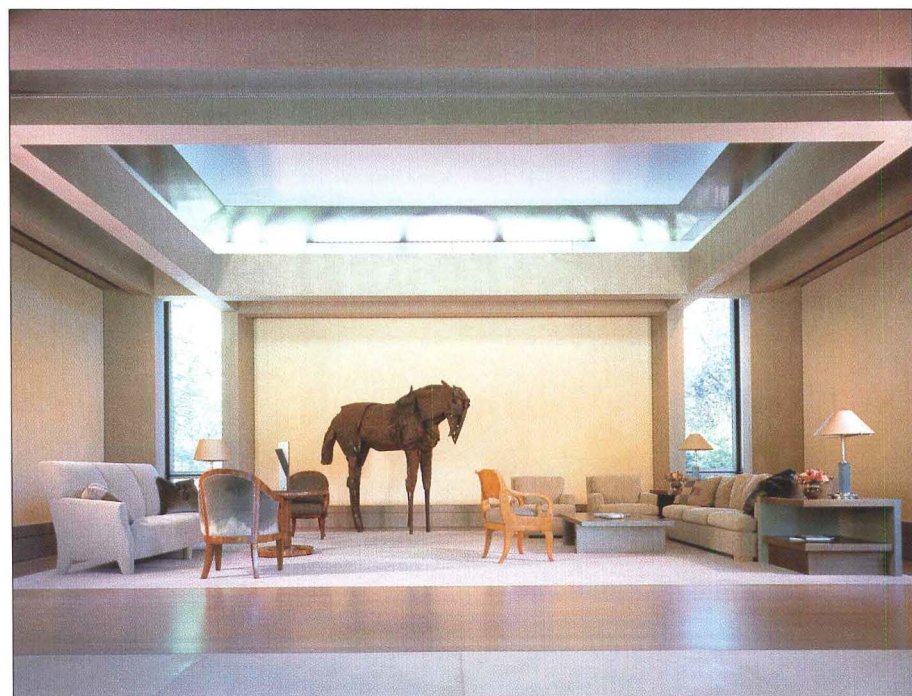


Bruce van Inwegen

At the Garden House in Atherton, Calif., an allée of columns defines an edge of the dining room and interweaves indoor and outdoor space. Slate and concrete floors continue outside.

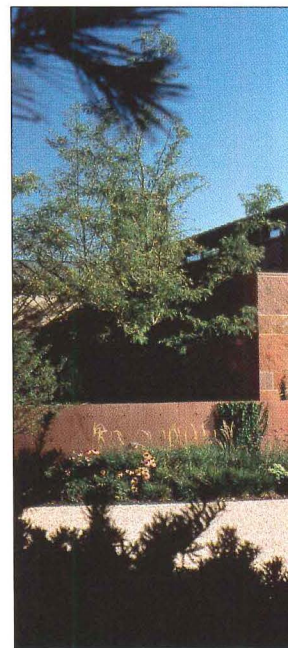
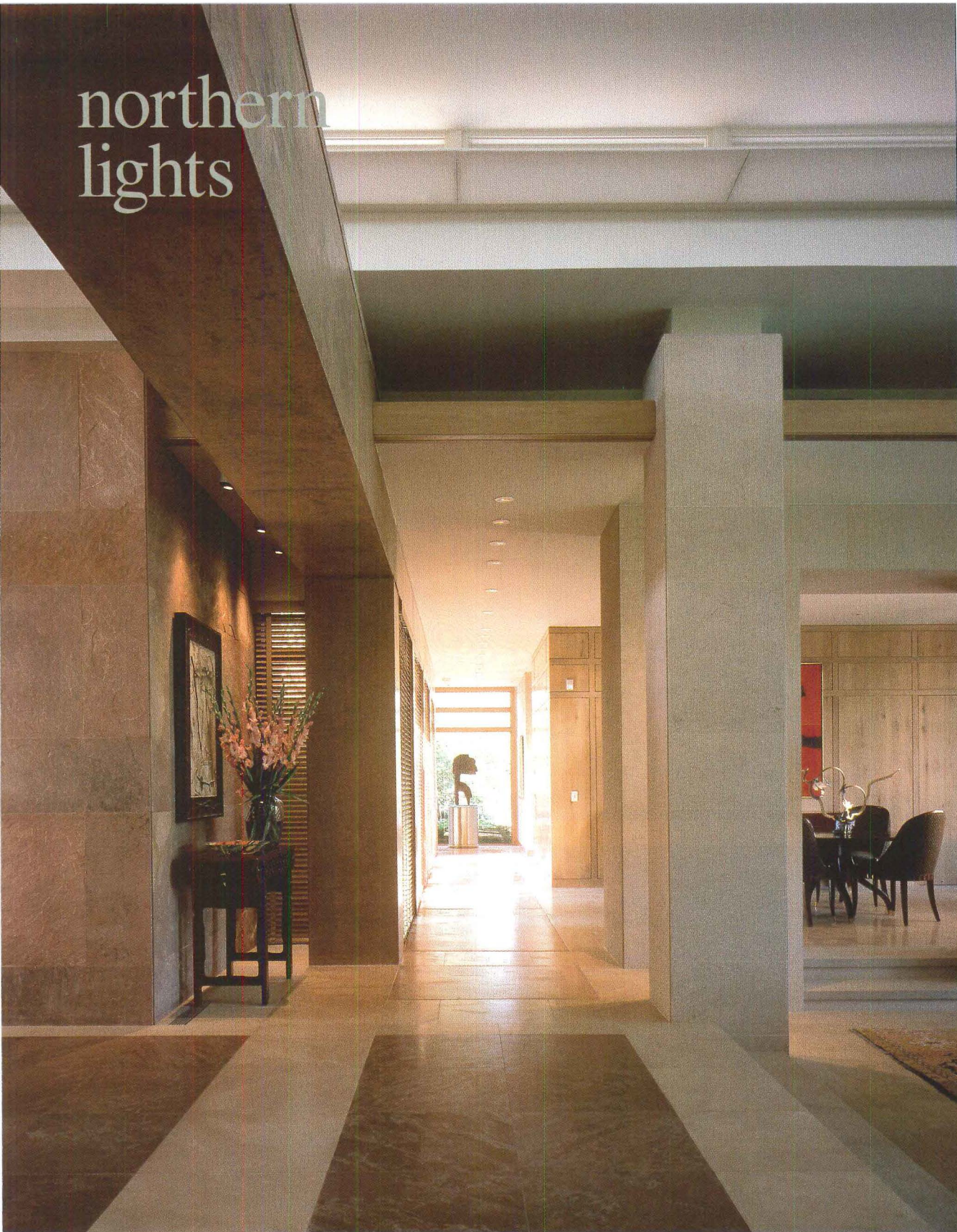


Photos: Bruce van Inwegan



The Japanese-inspired Garden House (1998) is organized around the concepts of "garden" (an indoor-outdoor gallery and dining room), "nest" (two stories holding the family room), and "temple" (a pavilion for art). Left: A giant steel horse presides over the pavilion, which features the firm's trademark infinity ceiling.

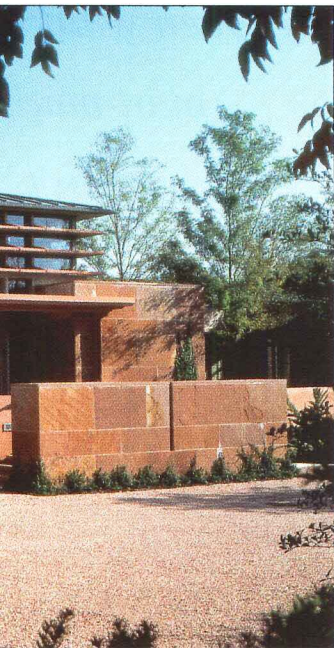
northern lights



Left: At the Prairie House (1993) in Highland Park, Ill., sandstone walls, concrete beams, and limestone columns anchor the airy ceiling. Floating, knife-edged soffits in the open living room act as light shelves that bounce light throughout the interior. The tall entry axis (above) focuses on the river and prairie beyond.

Bruce van Inwegen

"[clients] are willing to risk a lot to commission an architect. they embrace life and are optimistic and energetic."



Bruce van Inwegan

tall in proportion to the building but right on scale with the surrounding firs and ponderosa pines. "It celebrates the idea that this is an extraordinary place, something to remember," Kundig says. The steel door opens onto a narrow hallway that obscures the surprise of the soaring living room, with its 20-foot-by-30-foot pivoting window. Conceived as an overscaled tent flap, the 6-ton contraption opens to a dazzling view of water and mountains. Kundig canted it back 8 degrees for counterweight and, with Seattle fabrication artist Phil Turner, designed an old-fashioned lever and fulcrum and pulley system dubbed the Gizmo. It can be safely operated by the family's 6-year-old son, who is responsible for opening the window upon arrival.

Such architectural and mechanical extravagances indulge everyone's patience—the owners, contractors, and design team. But because invention is such an integral part of the firm's design process, its policy is to hire soup-to-nuts people who are interested in learning how things are assembled. Architects who don't have engineering and mechanical skills, Kundig says, won't know how to tweak those systems in ways appropriate to a client and site.

Kundig got permission early in his childhood to reinvent the common. "When you challenge the commodities and ask the questions, it reintroduces people to the wonderful thing they're doing, like opening a door or window," he says. "If you have a little house, why not put in a big window, or give a big room a small window? Sometimes there are things that are hard to articulate to clients, or it's too much information at the time. Two years later they'll finally get something. They'll call and say, 'I'm learning more and more about my home.' Those calls are so rewarding."

private vs. public

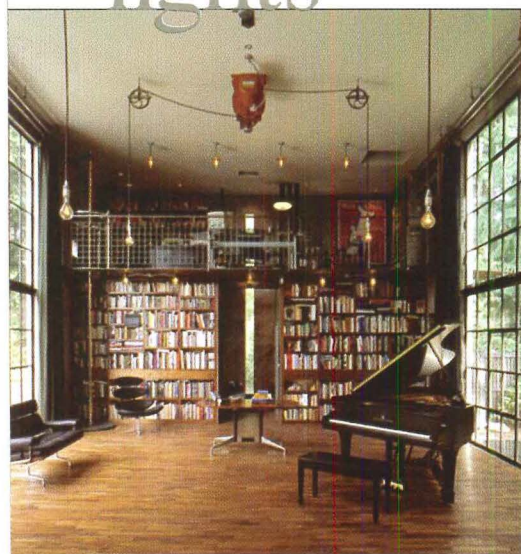
The firm's modest beginnings designing weekend cottages on Puget Sound have led to ever more ambitious commissions and clients. One of Sundberg's projects—an elegantly detailed, 6,000-square-foot house under construction on Martha's Vineyard—has been three years in the making. Clients who are spending millions of dollars need extra care, he says, whether it's checking in more frequently or customizing design presentations in a way they can visualize. "Not all clients understand drawings, and sometimes they don't like models," Sundberg says. "We have to be careful that a client understands the project." He's also designing an 11,000-square-foot ranch compound in Hawaii for a client who wanted to be able to tell the story of how the project evolved. Sundberg presented him with two books documenting the project's main phases, including the



Photos: Eduardo Calderon

Art and water inspired the design of this Seattle apartment (2002) for a collector of Northwest and Asian art. The architects used glass to give the house an organic, aqueous feeling. Curved, floor-to-ceiling cast-glass walls incorporate display space for art and, lit from within, give the space a luminous glow.

northern lights



Photos: Mark Darley

A garage—that quintessential laboratory for invention—was the model for this studio where a filmmaker can work out ideas. The cast-in-place concrete box, with its steel mezzanine on one wall, provides a neutral backdrop that can be adapted at will. Interior structures were made with sheets of hot-rolled steel.

client's first letter inviting the firm to do the job. "We created the story and literally published it," he says. "Notes about the spirituality of the house, the site, pictures of us working, and drawings out of my sketchbooks were all put into good-sized documents, because that's what the client needed."

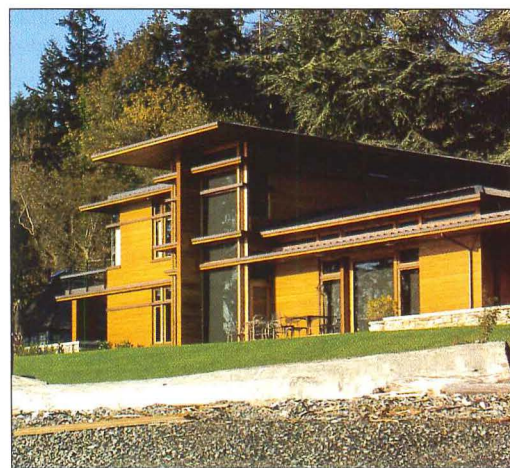
Until about five years ago, Sundberg and Allen were primarily responsible for the firm's institutional projects, while Olson and Kundig led the residential side. Olson was taught in school that you do houses until you can do real architecture, so in the late 1980s, he gravitated toward larger buildings. But when the recession hit, institutional money disappeared. "We thought to ourselves: Houses are the mainstay of our firm, we're proud to be doing houses. As opposed to feeling like, oh, if we were really good architects we'd be doing airports." Because the work keeps pouring in, the firm has returned to its first love.

Still, to support the practice and to explore its interest in urbanism, Olson Sundberg Kundig Allen is aiming for a more even split between residential and institutional jobs. It's a tricky balance to achieve, since their reputation for a high quality of detail and perfectionism doesn't lend itself to most mixed-use projects. For now, urban commissions revolve around condo build-outs and museums, and Olson is pleased with the mix. "The residential projects are so eccentric and so private that it's really interesting to suddenly be out in public where people can walk through your work every day," he says. "I think there's this urge to share what you do with other people, and the public projects allow you to do that in a different way. Churches, museums, or wineries—those things are a nice balance to residential work."

A glut of high-end commissions doesn't stop the firm from taking on the occasional modest house. Kundig is working on a mountain cabin with a \$250,000 budget, which he finds refreshing. Always questioning, always researching, Kundig has a loop of ideas constantly running through his mind that render house size irrelevant. Now at 60-plus employees, the partners aren't interested in getting bigger but in getting it right. Allen, who compares doing architecture to making origami, with its complex interlocking spaces, says the partners teach employees to hang onto their values about how to approach life and design. It's being rigorous and enlightened at the same time, he says, and not giving up. No doubt that's why clients of a certain caliber continue to find their way to the firm. "Clients as a group are fascinating," Kundig says. "They're willing to risk a lot to commission an architect to build a home. They embrace life and are optimistic and energetic." Just like their architects. **ra**

cherly weber is a contributing writer in severna park, md.

*"there's a real clarity
between what is
man-made
and what isn't."*



Tim Bies

A house on Bainbridge Island (2003) hunkers into the hillside at its entry, while the back opens to a water view. Walls extend from the house to form protected terraces (right); strong horizontal roof lines and deep overhangs are a counterpoint to surrounding trees.



Tim Bies

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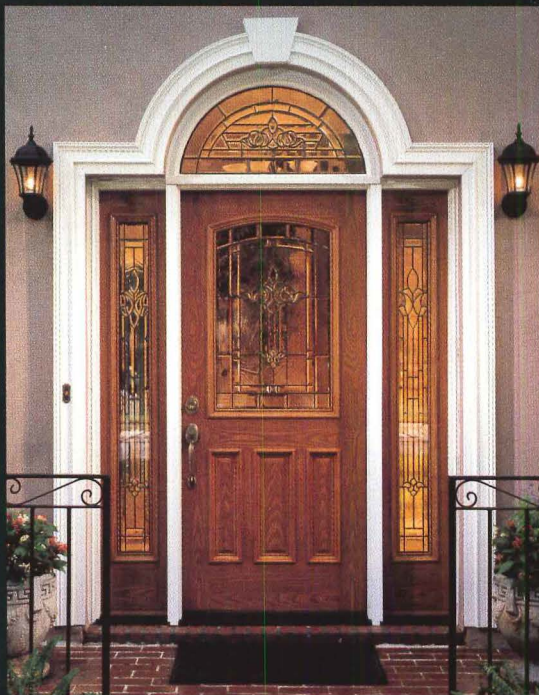
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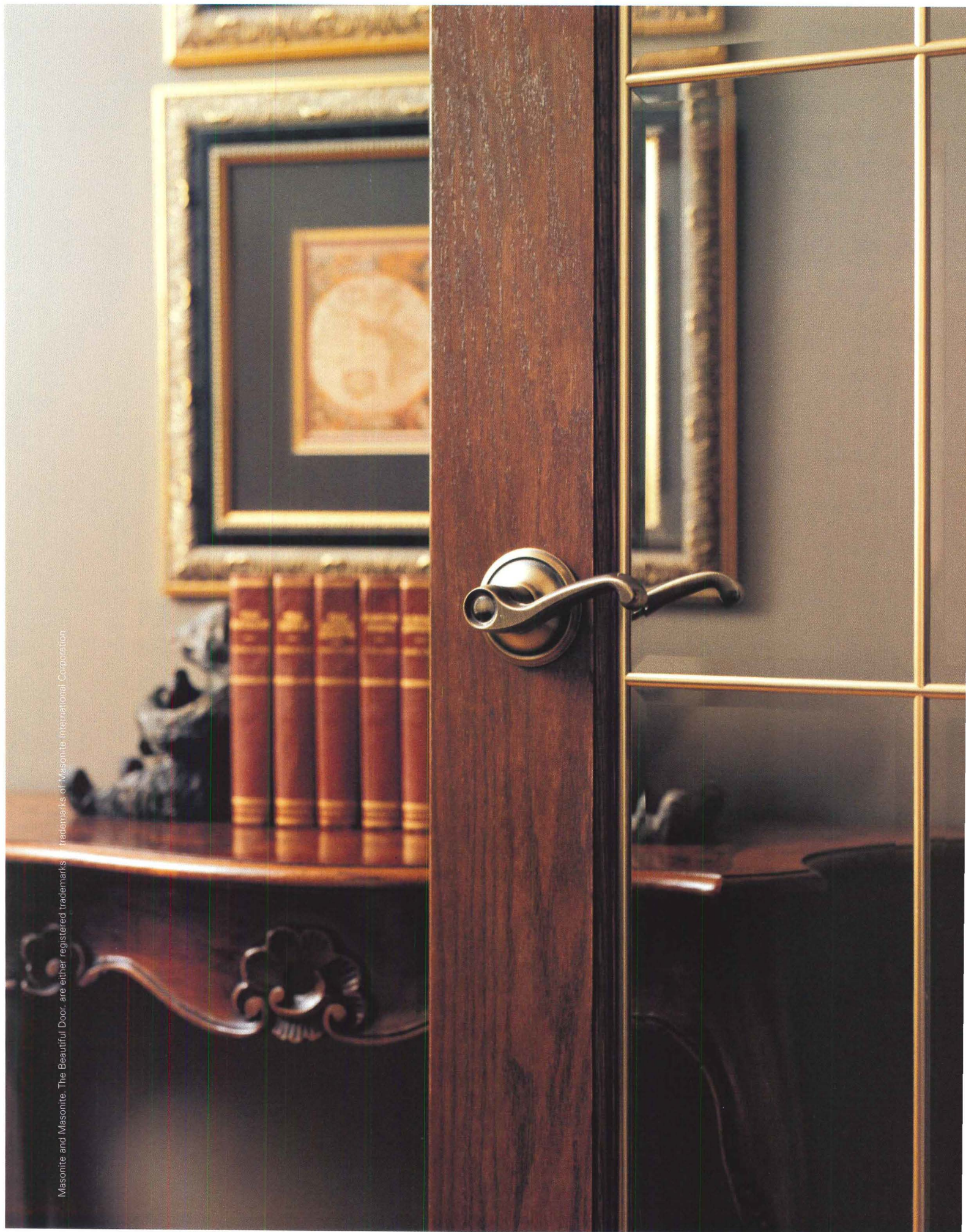
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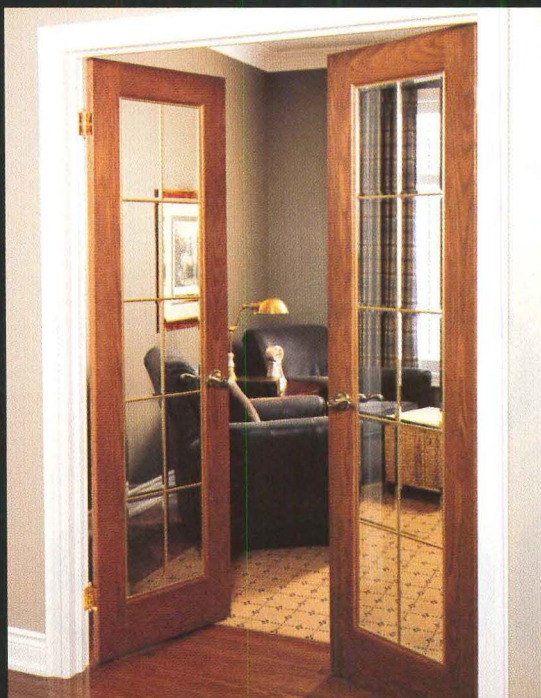
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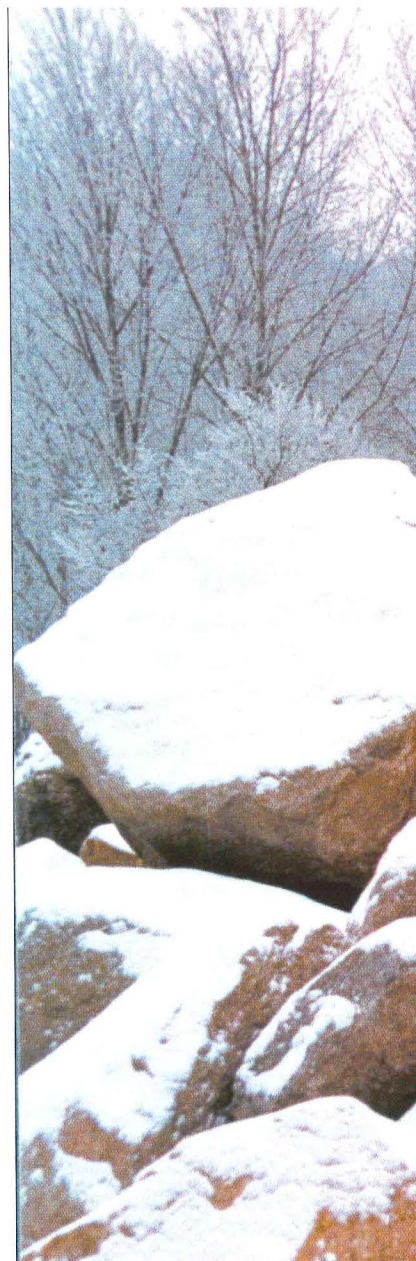
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other visions *of* home

by meghan drueding and nigel f. maynard



china

open-and-shut case study

Any architect who thinks a room with a Murphy bed represents the apex of flexibility should meet Gary Chang of EDGE Design Institute. The Hong Kong-based architect and his design team have taken the classic fold-up bed's conceit and applied it to an entire residence on the outskirts of Beijing. Known as Suitcase House, the 2,691-square-foot project features

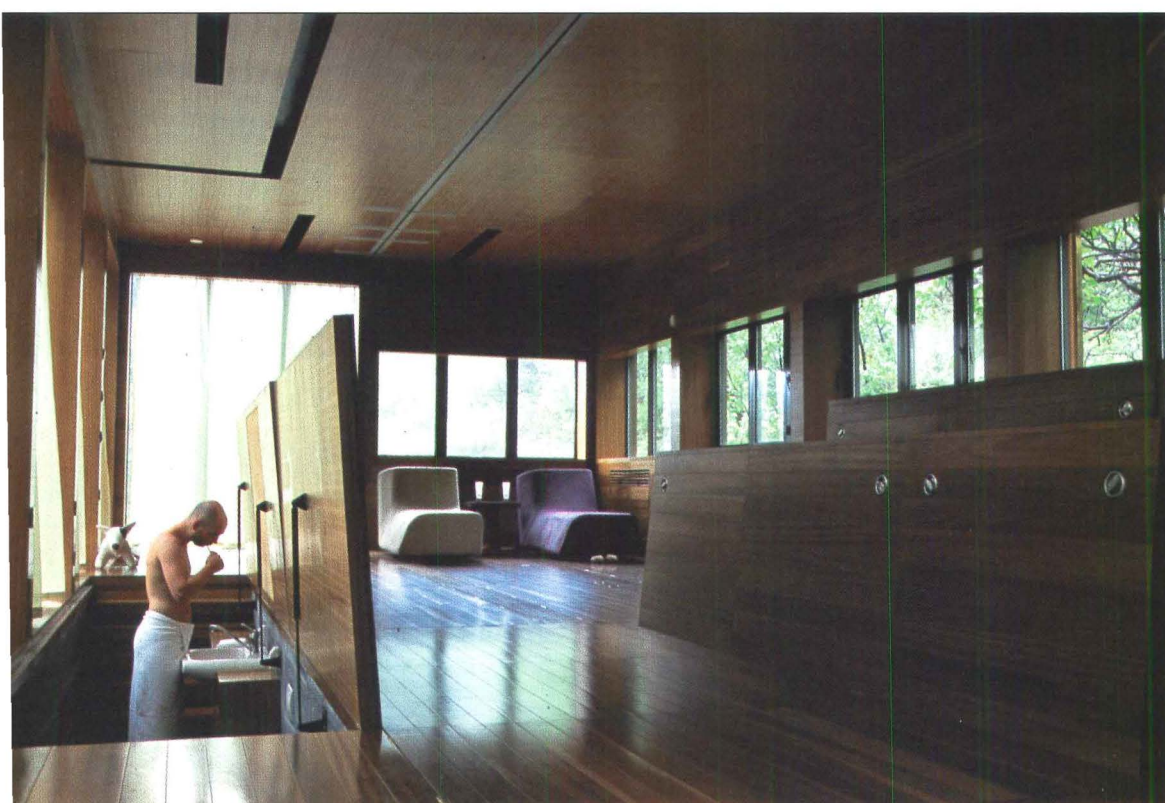
rooms that pop open or close into the floor, depending on the occupant's desires.

"There are thousands of possibilities," says Chang.

"When you need something, it appears, and when you don't it disappears."

The key to this sleight of hand: a series of pneumatically assisted, hinged panels in the floor of the main living area. When the panels are closed, the minimalist

space is one long, open running the length of the building. But each panel opens to reveal a self-contained room. The home's kitchen, bath, bedroom storage are concealed this way, as well as a media chamber, music room, library, and lounge. A down stair leads to the rooftop deck, and stairs to the basement lie beneath their own floor panels.



Suitcase House's serene facade belies its playful and endlessly mutable interior.

china other visions of home



of sliding and folding doors allow the space to be further divided into rooms of various sizes, and operable windows and blinds provide yet more control over the atmosphere.

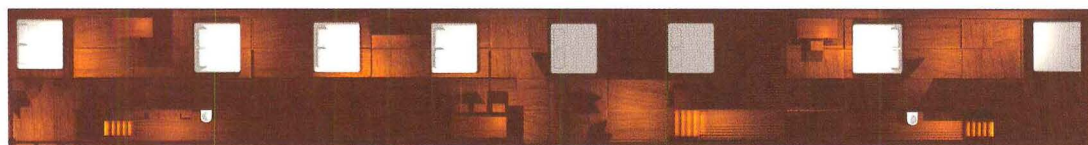
Suitcase House's adaptability reflects concepts Chang absorbed during his childhood in 1960s and '70s Hong Kong. "I was not

from a rich family," he says. "We never had our own rooms; we combined different purposes in the same room. So while the house is not typical of Chinese houses spatially, it is in its way of life, of adapting space for different uses." Also in keeping with Chinese standards is the home's steel frame on a concrete base.

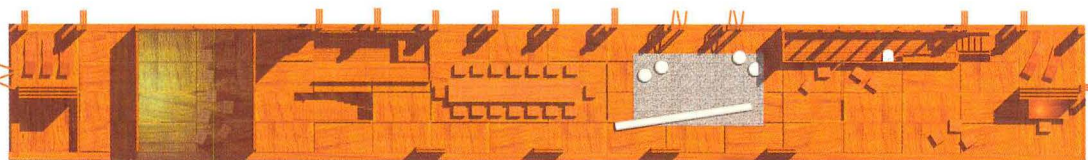
"We don't frame in wood here because of the possibility of fire and earthquakes," he adds. Wood does make an appearance, though, as both exterior cladding and interior veneer, all in the same rich teak harvested from western China. "We didn't want to differentiate between the outside and the inside of the house," says

Pneumatic floor panels open to reveal hidden staircases (above) and entire rooms, such as the kitchen (right) and bathroom (far right).

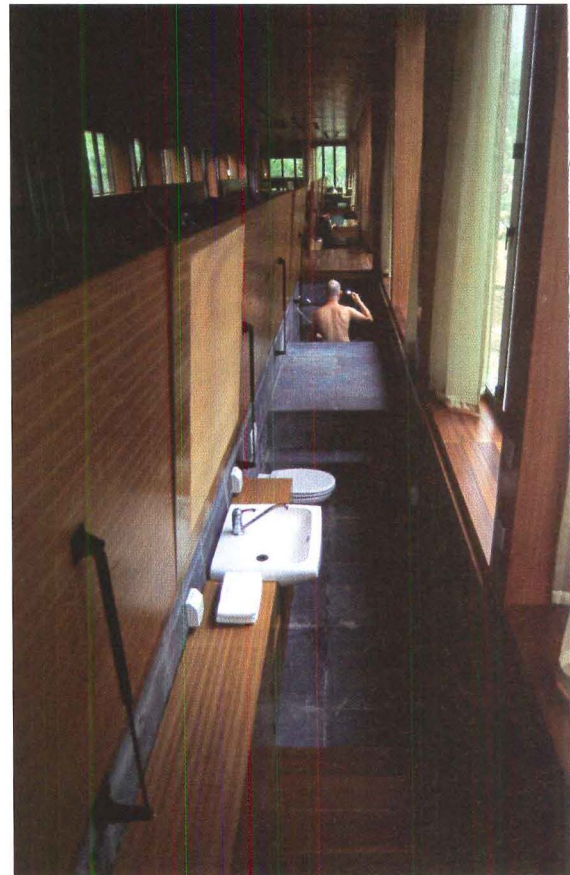
Among the many scenarios Chang and his team envision are (clockwise from near right, above): a group staying overnight; a vacationing family; a single visitor or couple; and a group during the day.



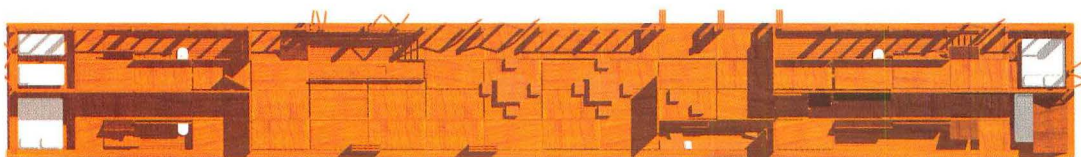
maximum nocturnal activities



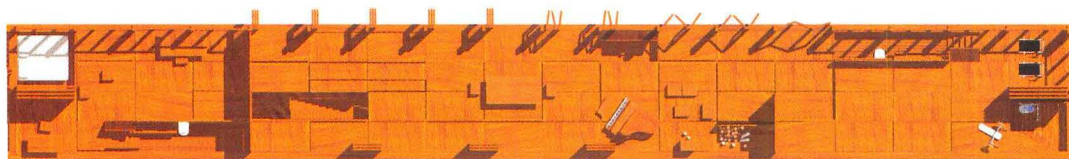
maximum diurnal activities



Though Suitcase House centers on the concept of change, one element remains consistent: The teak veneer covering most of the inside matches the teak exterior cladding.



four suites



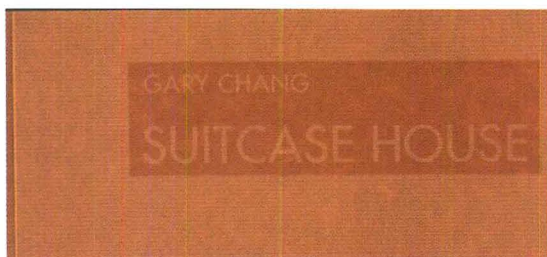
solitary retreat

other visions of home

Chang, co-author of a book on the project, *Gary Chang: Suitcase House* (MCCM Creations, 2004).

While the home's design constitutes a grand experiment, so does the exclusive enclave in which it sits, Commune by the Great Wall. Commune's developers originally intended it as a community of upscale, for-sale houses. But they decided instead to turn the property into a resort where visitors can reserve individual residences for vacations or corporate retreats. In addition to Suitcase House, Commune boasts 10 more high-concept homes by top Asian architects such as Shigeru Ban and Kengo Kuma, both of Japan. Each building nestles into a pristine wooded property within walking distance of the Great Wall of China.

Life in a setting of such spectacular natural and man-made beauty, with rooms that come and go as one pleases, seems an impossible fantasy. If Chang could, though, he'd take Suitcase House even further. He imagines remote-controllable floor panels and lightweight, mobile furniture. And he'd like to try designing a more compact version of the house, as well as a longer iteration that could accommodate an Olympic-size swimming pool. For now, he'll have to be content with the fascinated reactions his creation provokes. "When people arrive they are laughing," he says. "They are extremely curious. They want to open everything. It is not a normal house—everything you expect is not there."—*m.d.*



The book *Gary Chang: Suitcase House* comprises 168 pages of photos, drawings, essays, and e-mails between Chang's staff and the project's developer.



project:

Suitcase House, Beijing, China

architect:

EDGE Design Institute Ltd., Hong Kong

contractors:

China Construction 1st Division, 4th Co., Beijing;
The 3rd Housing Architecture Construction Co., Beijing

developer:

SOHO China Ltd., Beijing

project size:

2,691 square feet

construction cost:

Withheld

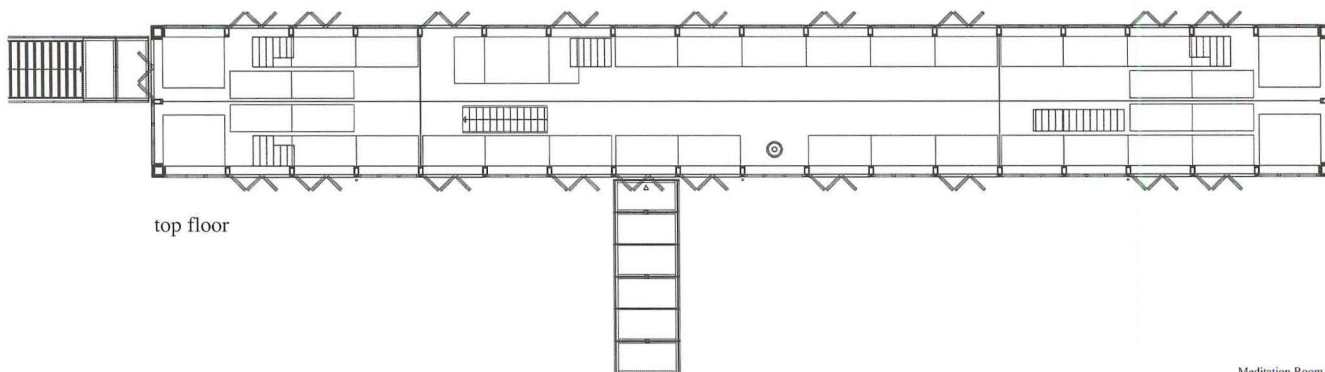
photographer:

EDGE Design Institute Ltd.

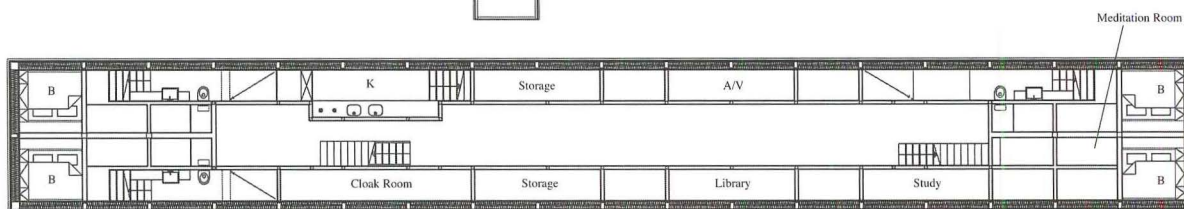
The house's charm lies in its appeal to both extroverts—its flexible plan encourages entertaining and socializing—and introverts, who can create their own private hide-away by lifting a panel.



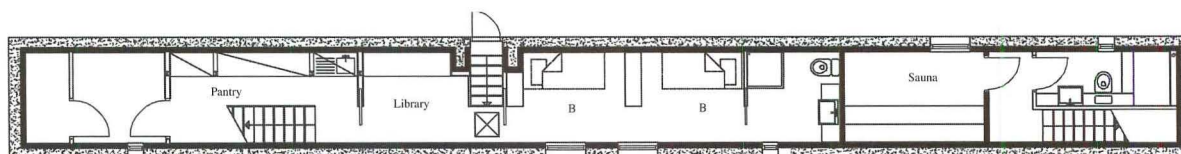
The roof deck atop the home's Modernist, boxy form allows guests to enjoy the sweeping backdrop of the Shuiguan Valley.



top floor

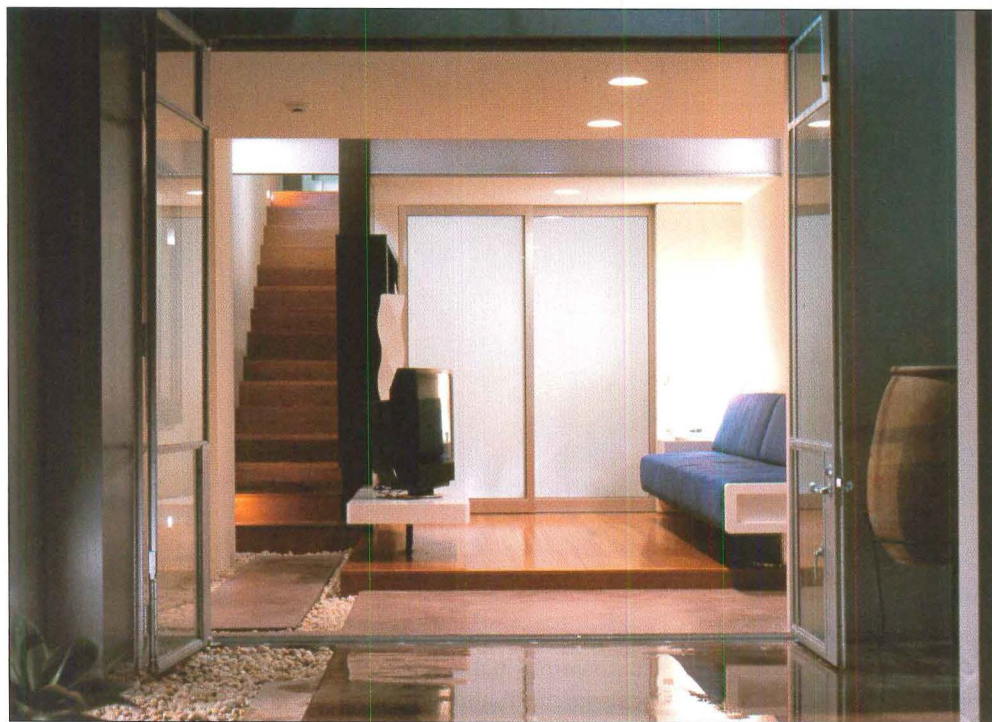


middle floor



bottom floor





court and sparkle

As it turns out, houses and neighborhoods abroad suffer from similar growing pains as those in the United States. A case in point is this row house in Surry Hills, Australia—a once rundown urban area in Sidney now in the midst of a dramatic rebirth. Despite its convenient location on the fringes of the central business district and a 25 minute walk to Circular Quay, the unit—one of three

poorly built 1980s spec houses—was carelessly maintained and in dire need of revitalization. And so the clients called on Sydney-based Stanic Harding Architecture + Interiors to infuse the tired space with new life.

The house had a long, narrow footprint that inhibited natural light from entering the interior spaces, and its oddly configured walls restricted views to outside.

But the fatal flaw was the lack of connection between the interior living areas at the rear and the adjacent courtyard. “Due to it being one of three [houses], the first problem was that we had to keep the non-distinctive front facade,” says principal Andrew Stanic. “The project, therefore, focuses its energy toward the rear, north-facing courtyard.”

The architects started their remediation by gutting

Stanic Harding Architecture used steel folding doors, a louvered full-height window, and a continuous stained concrete slab to connect this three-level townhouse to its exterior (above and opposite). Composite aluminum panels clad the rear facade and upgrade the house's insulation.

australia
other
visions
of home



all levels of the house. Then they added a more Modern rear facade with floor-to-ceiling glass openings to bring in natural light. "The rear elevation is clad in a silver composite aluminum panel system" for maximum contrast to the front facade of painted masonry, Stanic says. Applied over existing walls, the panels upgrade the insulation of the house, while a roof overhang moderates heat gain from the strong Australian sun.

The interior is trimmed in a rich palette of materials to complement the exterior selections. This list includes hardwood flooring, aluminum, translucent glass,

Corian, stainless steel, and white marble. Stanic introduced natural illumination and ventilation into the house through a series of light wells. Bridged in aluminum grating, they slice through each level and align with skylights in the roof. On the main level, a stained concrete slab projects the living area beyond the building envelope to a balcony overlooking the courtyard. Another bridge of glass and wood connects the living area to the balcony, sending light into the ground-floor television room. Open stairs and a frosted glass wall further enhance the transparency of the space.

On the ground level, concrete and pebble flooring and sliding glass walls link the television room and the courtyard, amplifying the apparent size of both spaces. A new ornamental pond provides a focal point for both the main and ground levels.

For the house, these changes add up to a radical improvement. But for these Australian architects, it was all in a day's work. Says Stanic, "It's a given that we attempt to enrich the experience of living in a house by considering spatial connections within and without, and by providing access to sky, light, and breezes."—*n.f.m.*

project:

Gibbeson House, Surry Hills, Australia

architect:

Stanic Harding Architecture + Interiors, Surry Hills, Australia

structural engineer:

Randall Jones, Glebe, Australia

contractor:

Paul King, Sydney

project size:

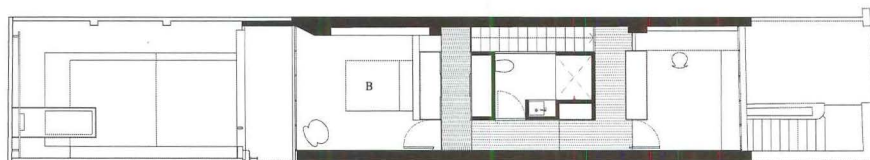
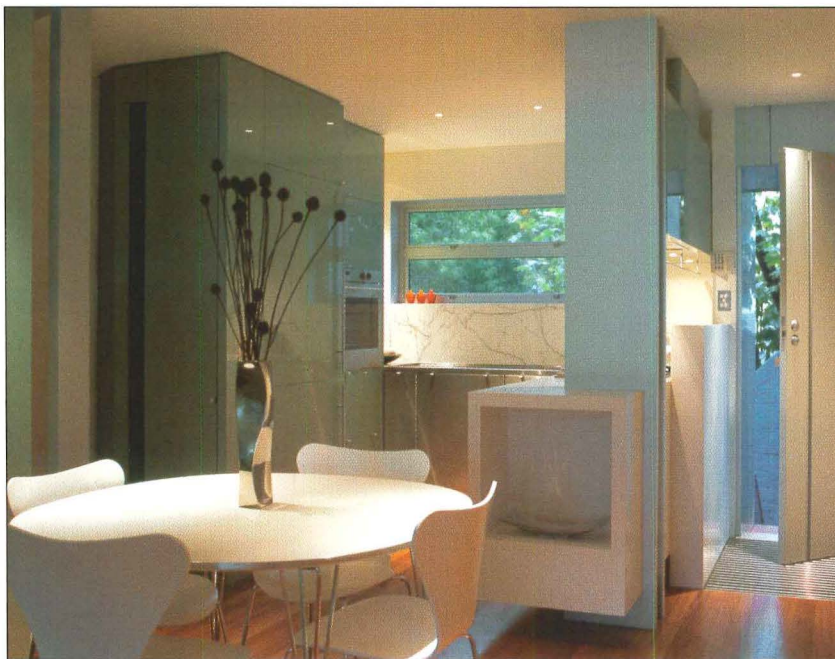
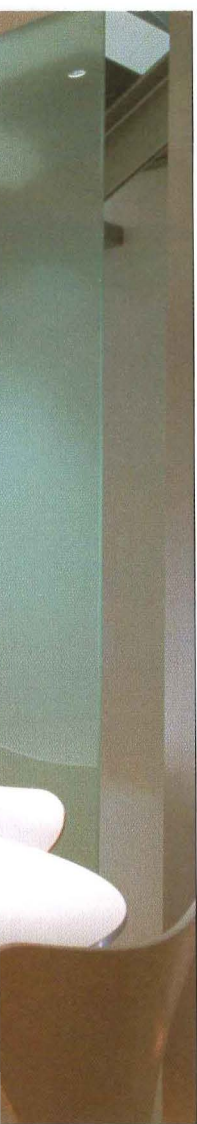
1,556 square feet

construction cost:

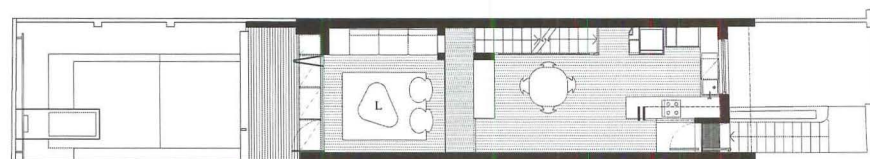
\$810 per square foot

photographer:

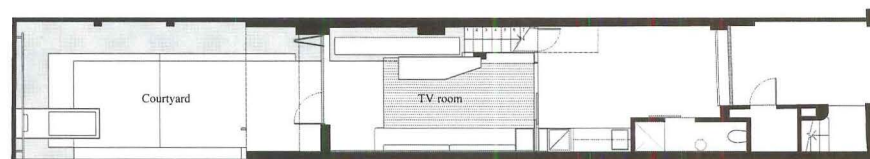
Paul Gosney



third floor



second floor

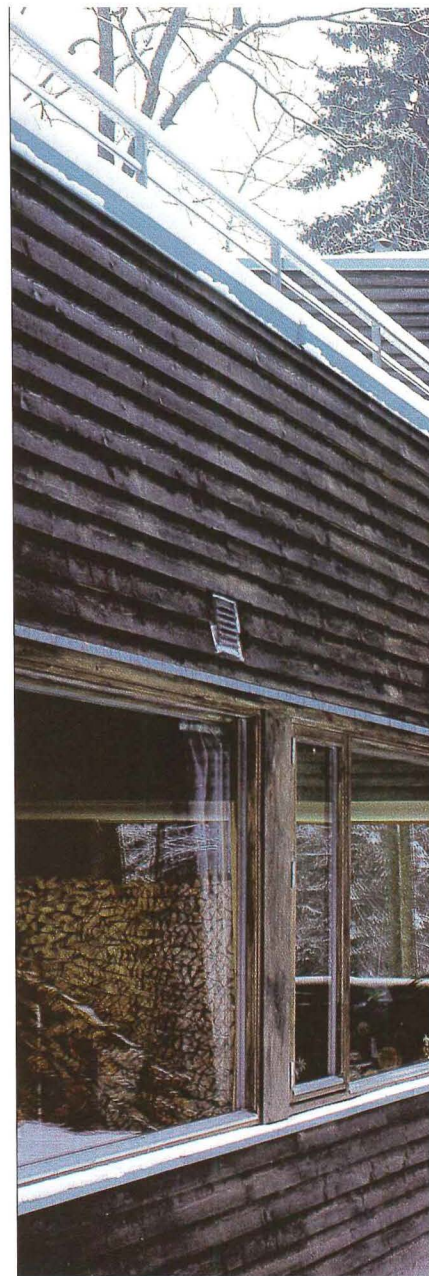


first floor

The focal point of the courtyard is an ornamental pond with a floating pebble-clad screen that houses a built-in water vane (top right). The third level of the home contains the bedroom, study, and a bathroom zone (above).

Open stairs, aluminum slatted floors, and frosted glass walls lend a light and airy quality to the interior (above), while a small efficient kitchen is tucked into the front entry (above right).

other visions of home



nordic track

The architect of this 3,000-square-foot house in southeastern Norway, Einar Dahle, isn't one for hyperbole. Dahle, of the Oslo-based firm Dahle/Dahle/Breitenstein, succinctly describes the project as "two cigar boxes stacked on top of one another." His modest metaphor belies the difficult task the house accomplishes: In the midst of a shady, heavily forested

site, it captures and channels natural light throughout its interiors.

Dahle's clients, a pair of professional engineers, first fantasized about a chalet-style residence. But after seeing their site, the architect convinced them that the last thing they wanted was to block the sun's rays with deep roof overhangs. "I told them they needed to lift themselves up to the light,"

he says. "They realized then—they just hadn't thought of it that way before." So he designed a simple, wood-framed rectangular volume to contain the main public spaces, elevating it several feet off the ground on poured concrete supports. A box of bedrooms slipped under and perpendicular to the main volume forms a central cross which serves as the



Strategic window placement along the home's two intersecting volumes creates a plan that catches precious sunlight throughout the day.

norway other visions of home



home's main entry point.

Planks of Norwegian spruce clad the exterior, softening the Modern building's severity. The contractor followed the local tradition of staining the siding several shades darker than its natural color. Generously sized windows line up along each side of both volumes, ensuring natural light's admission at every time of day. Dahle included a west-facing roof deck atop the bedroom wing for a prime view of Norway's famous late-night summer skies. "The sun sets about 10:30 p.m., and rises at 3 a.m.," he says. "The sky never gets completely dark, and in the north it turns a

beautiful blue color. From the roof you can sit and watch west and north."

The roof may be a pleasure zone during summer, but it works hard in the region's chilly winters. Reinforcing plates of corrugated steel gird it against a heavy snow burden. Inside the house, American oak floors and painted drywall continue the clean, unadorned aesthetic, highlighting a massive poured-concrete fireplace in the central living area. An exposed brick chimney retains the fire's warmth for hours, supplementing the home's central, water-based heating system. Off-the-shelf kitchen cabinets are

topped with a stainless steel counter, and Portuguese limestone tiles cover the bathroom walls. Dahle and his clients chose to leave the living space's steel cross-braces exposed, as well as the glue-laminated beams that trim some of the windows and doors. "We wanted to use them and show them but not make a decorative thing out of it," says Dahle. "They are exactly as they are, nothing more." —*m.d.*

project:

Private residence, Asker, Norway

architect:

Dahle/Dahle/Breitenstein, Oslo

contractors:

Gultvedt AS, Ås, Norway;
Rino Borgersen AS, Solbergelva, Norway (concrete);
Espen Thorvaldsen, Skui, Norway (wood);

engineer:

Dr. Techn. Kristoffer Apeland AS, Oslo

project size:

3,228 square feet

site size:

0.3 acre

construction cost:

\$111 per square foot

photographer:

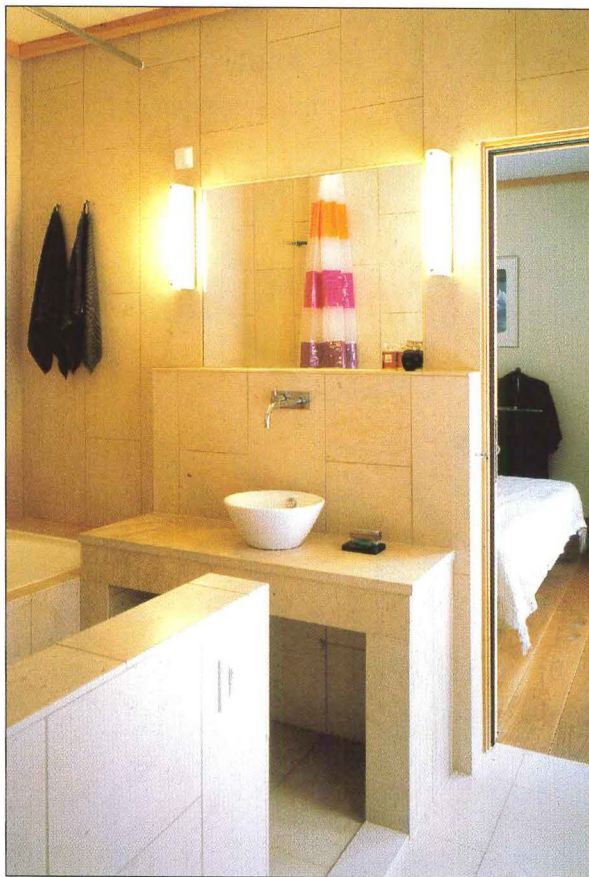
Jiri Havran



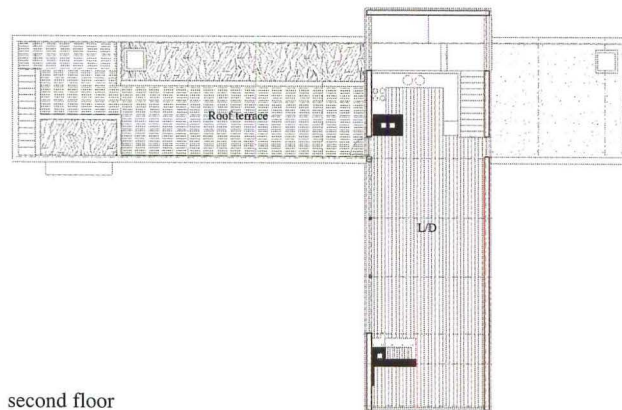
In keeping with the home's straightforward design, the architects left its steel cross-bracing and glue-laminated-beam window and door trim exposed (above).



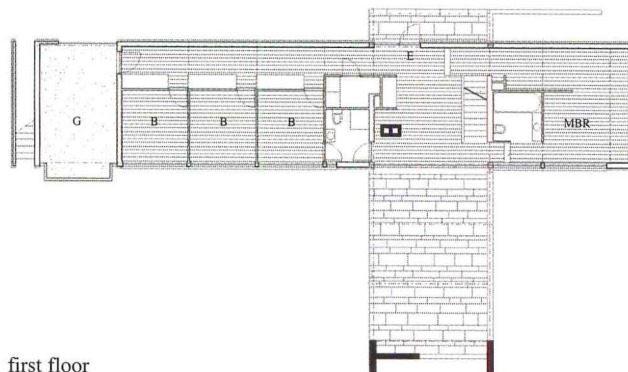
Outdoor spaces receive as much attention as the interiors do. A glass-inlaid overhang shields the front door from the elements, and an exterior stair leads to a second-floor terrace.



A palette of light-hued materials, such as creamy Portuguese limestone bath tile, provides ammunition against gloomy Norwegian winters.



second floor



first floor

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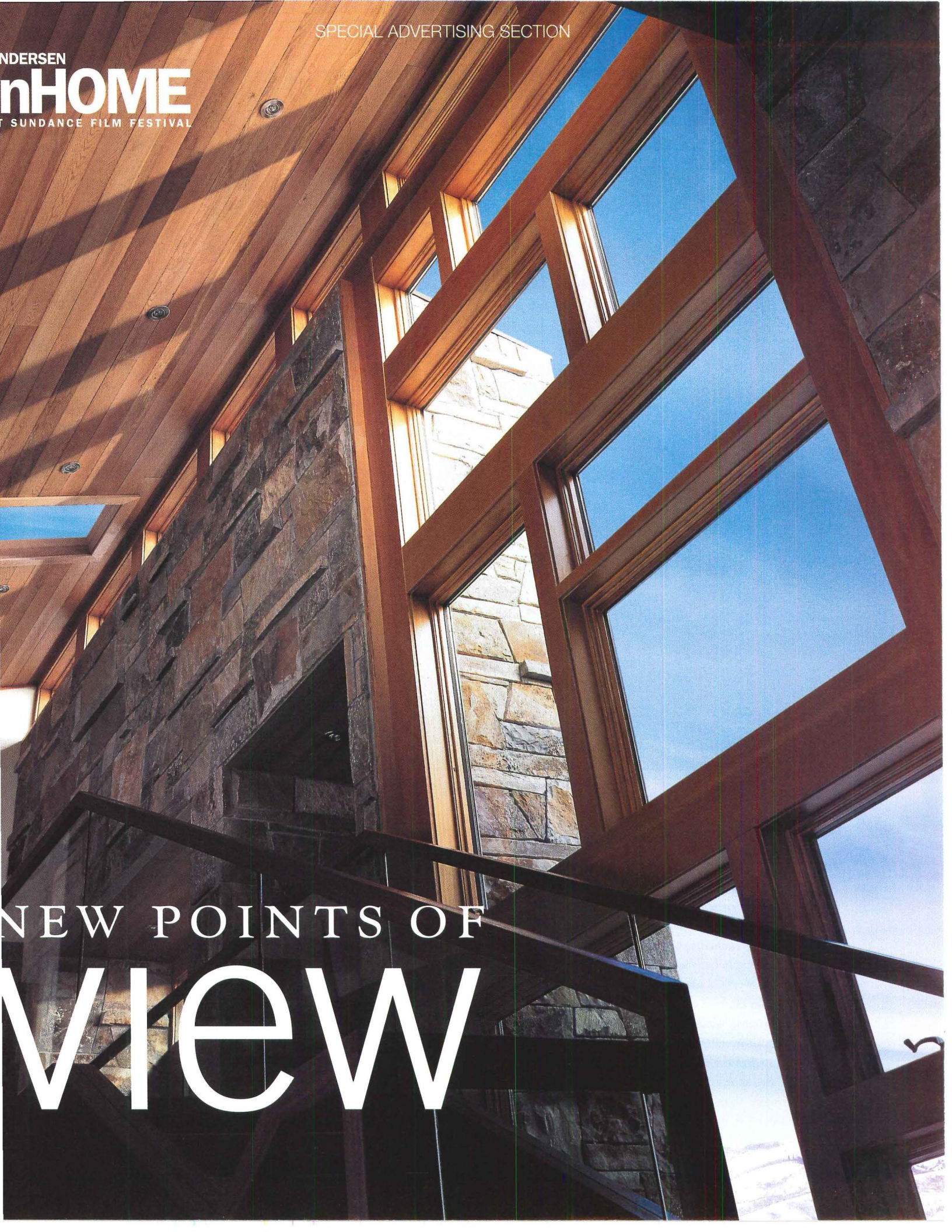
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The wood-trimmed windows that make up an entire corner of the Great Room in the Andersen

inHOME capture dramatic views of the Wasatch Mountains that overlook Park City, Utah, but they are just one of several inspiring points of view in this showcase home.

Some, like the row of clerestory windows along the front elevation, the geometric window combination next to the entry, and the light shelf over the gallery underscore the home's connection with nature, while a partition separating the dining room and kitchen shows the possibilities afforded by modern glass technology.

With more than 140 window and door openings contained in its 6,000-square-foot, four-level footprint, the Andersen inHOME at Sundance Film Festival (so named for Andersen's sponsorship of

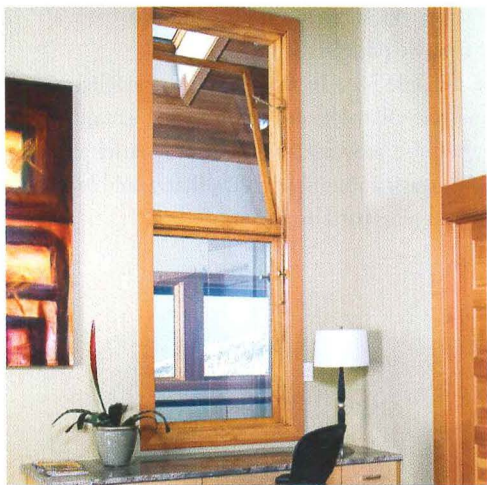
the annual event in Park City) is filled with light, views, and, most important, ideas for how design professionals and home builders can take window design applications beyond traditional expectations and customary functions to create an inspiring environment.

Above: The Great Room's corner window configuration not only captures dramatic views in any season, but also blurs the lines between the indoors and outdoors.

Next page (left): Interior windows combine to create "through-views" that span across several rooms while also sharing light and enabling cross-ventilation.

"THAT'S WHAT GOOD DESIGN IS ALL ABOUT... IT'S ABOUT INTEGRATION."

—architect MICHAEL PLAUTZ, AIA



I N T E G R A T I O N

Integration is synonymous with architecture, the practice of bringing together individual elements, materials, products, and performance values to achieve a cohesive, useful, and thoughtful whole.

To that end, windows in the Andersen inHOME at Sundance Film Festival are designed to provide much more than daylight and views; rather, their placement and functionality combine with other design elements to produce unexpected benefits.

Consider, for instance, the ability of interior windows to channel daylight into more than one room, enable views along and across the house while maintaining privacy, and foster natural and cross-ventilation that refreshes indoor air throughout the structure.

Or a row of skylights that guides visitors from the entry foyer to the patio doors and out into the backyard while also acting as a clever sundial.

Or how deep eaves not only shade the windows for a passive cooling effect, but also provide ample depth for balconies that extend useful living space to the outdoors.

Even the 140-foot stone spine of the house, designed to emulate naturally occurring rock formations of the Wasatch Range, serves as a mechanical chase and structural backbone for the home's overall design.



Above: Switchable glass combined with Andersen® art glass in the entry's sidelights and transoms eliminates the need for blinds, thus enabling the entry system to become a true design element beyond its functional purpose.

While technology and innovation have become nearly interchangeable terms in the modern world, innovative design actually uses technology as a tool to achieve convenience, performance, comfort, and beauty.

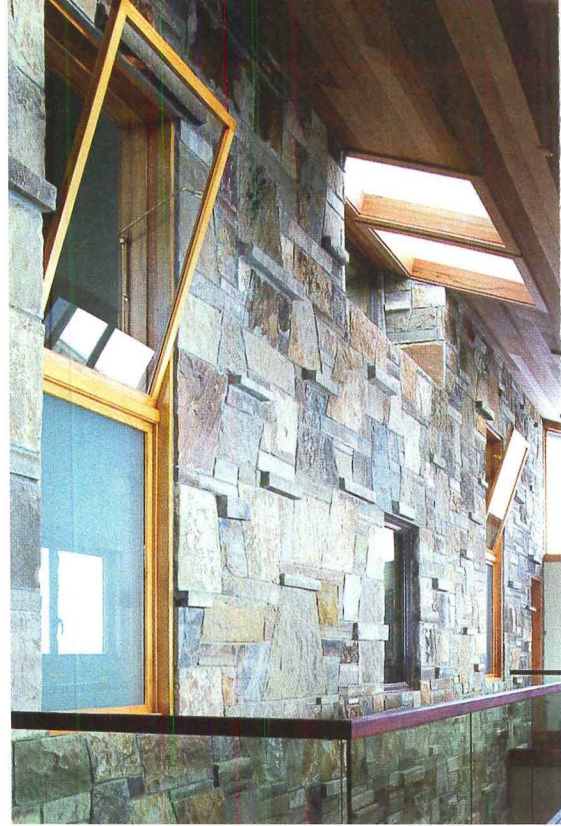
Consider, for instance, how the inHOME's interior windows, glass balustrades, and switchable partitions create both a sense of openness and the ability to zone spaces for specific uses and privacy.

The partition between the dining room and kitchen is the home's most dramatic example of this concept and of the relationship between innovation and technology. When clear, the partition creates a view between the dining room and kitchen, opening the spaces so they share light and activity; when made opaque at the flip of a wall switch, the

glass shields dinner guests from the kitchen's utility and can have a soothing image or a favorite movie projected on to it.

At the entry door, switchable glass technology in the sidelights and transoms not only frames the solid alder door with an ambient glow of light when left opaque, but also provides a measure of security and privacy without the need for heavy curtains or blinds that would hide the beauty of the Andersen® art glass pattern.





Previous page: Switchable glass in the partition between the dining room and kitchen enables through-views when “on”, but can be switched off to leave an opaque surface (inset) that not only creates a practical barrier but also can be used to show images and video.

Left: Dramatic geometric windows, formed in patterns derived from nature, frame the inHOME’s front elevation and provide a glimpse into the practical applications and innovative design ideas found throughout the house.

Above: “Hopper”-style windows help break up the mass of the stone spine, providing it with dimension and ventilation into the guest bedrooms. Skylights over a light shelf between the bedrooms bathe the gallery below with daylight.

‘[SWITCHABLE GLASS SERVES AS] THE FOUNDATION FOR
ADDITIVE TECHNOLOGIES WHICH CAN
ENHANCE THE VALUE
OF A WINDOW.’

—architect MICHAEL PLAUTZ, AIA

INSPIRATION

Architects and builders are used to thinking in terms of floor plans, but the Andersen inHOME also considers “wall plans” to inspire new visions in home design.

Windows, patio doors or skylights on at least three walls of every bedroom and major living space ensure a balance of light throughout the day, while wide expanses—best exemplified by the corner treatment in the Great Room—arouse a sense of being outside without being subjected to the elements. In addition to drawing our eyes to views on all four sides of the house, the thoughtful “wall plans” also stimulate and support our natural inclination to move toward sources of light.

Inspiration can also be found in movement. A light shelf between the two guest bedrooms along the same wall tracks the path of the sun, casting ever-changing light and shadows over the gallery below, while operable clerestory windows at the roofline bring a dynamic, wing-like element to the front elevation.

These and other examples of wall planning are destined to evolve the use of windows from practical building products to true design features that enhance overall comfort, performance, and beauty.



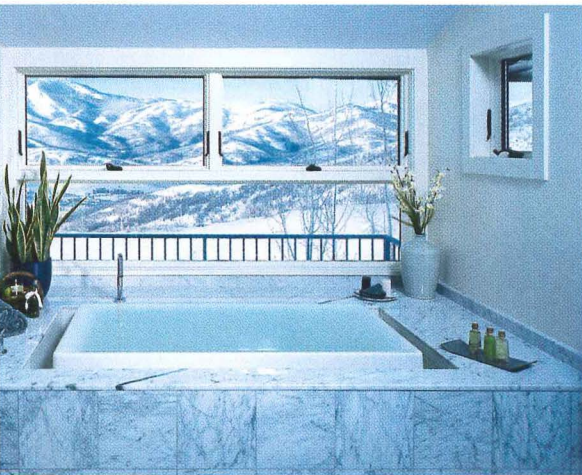
Above: Patio doors and windows along the rear elevation join a row of skylights and operable interior windows to share daylight and views, while also spotlighting elements of the home's interior.

Next page (left): A combination of ventilating and fixed windows surrounding the tub in the owner's suite delivers an inspiring scene; switchable glass in the lower units ensures privacy without sacrificing the view.

Next page (right): The pattern of windows bathing the main staircase follows a mathematical formula found in nature, inspiring an innate sense of ease and comfort; glass balustrades and open risers let the light flow into the Great Room.

“THESE IDEAS COULD EQUALLY APPLY TO
WHATEVER STYLE
YOU’RE COMFORTABLE WITH.
IT’S THE IDEAS THAT
ARE IMPORTANT.”

—architect MICHAEL PLAUTZ, AIA

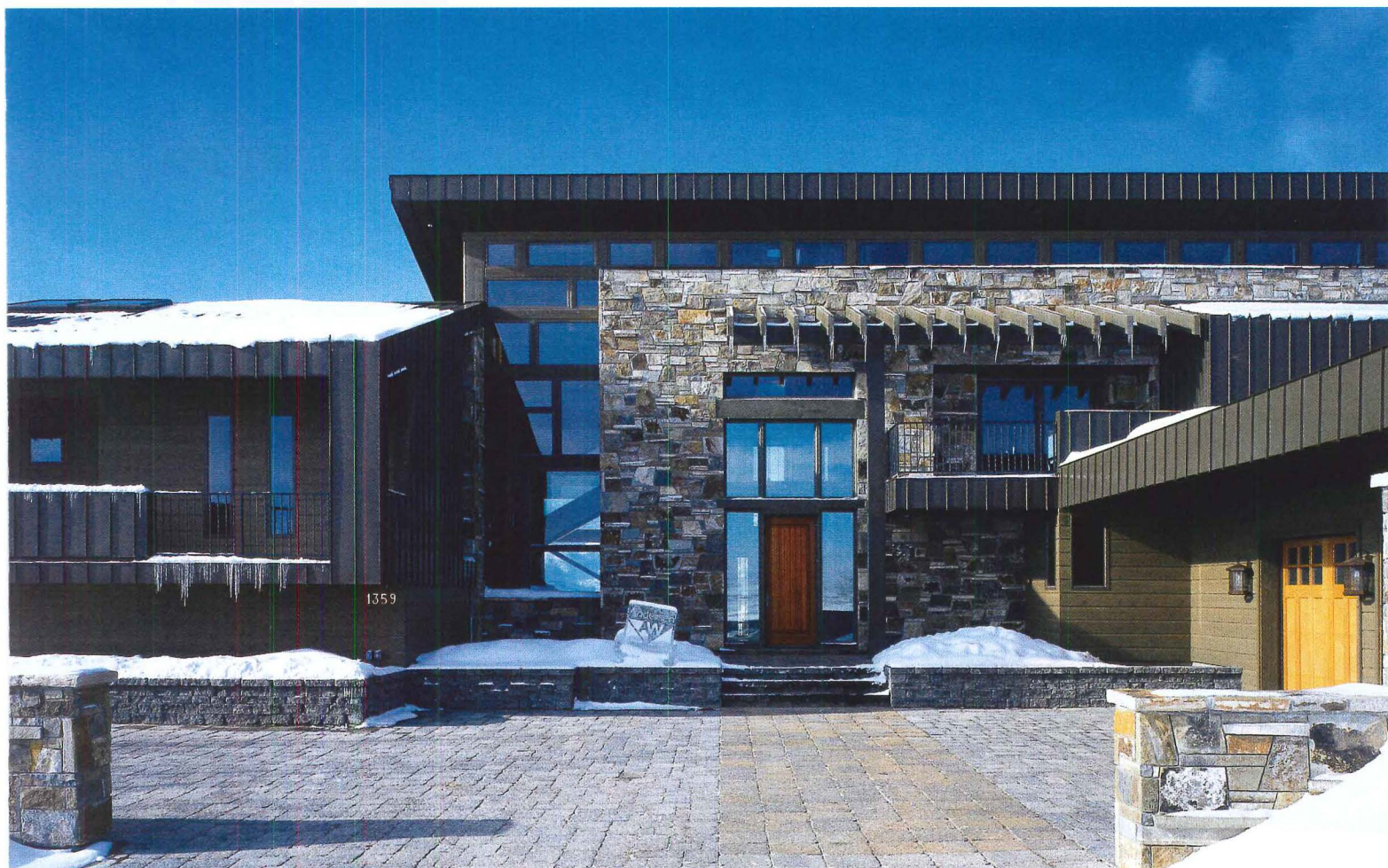


Take Home from the inHOME

Though a contemporary design, the inHOME provides architects and builders with ideas that apply to any housing style, including...

- › **Skylights and clerestory windows** for light, ventilation, and privacy
- › **Corner configurations** to expand views and make windows appear larger
- › **Interior windows that share light**, views, and ventilation among several rooms
- › **The combination of several standard-sized windows** to create rhythmic patterns, artful expression, and personal style
- › **The use of windows and patio doors** to integrate indoor and outdoor spaces
- › **Orientation and deep eaves** to provide shading and passive cooling, capture prevailing breezes and cross-ventilation, and create ample awnings for outdoor living areas





INSIDE THE inHOME

The Andersen inHOME at Sundance Film Festival is a cooperative effort among several companies.

PROJECT: Andersen inHOME at Sundance Film Festival, Park City, Utah

Square feet: 6,000

Bedrooms/bathrooms: 4/5

SPONSOR: Andersen Windows, Inc., Bayport, Minn.,

www.andersenwindows.com

DEVELOPMENT: Glenwild, Park City's Premier Golf & Spa Community, www.glenwild.com, (435) 615-9453 or (877) 924-9453

ARCHITECT: Michael Plautz, AIA, principal, RSP Architects, Ltd., Minneapolis, (612) 677-7100

BUILDER: Wilcox Construction, Kaysville, Utah, (801) 546-6566

Though not open to the public, the Andersen inHOME at Sundance Film Festival is available for online tours at www.anderseninhome.com or at AOL keyword Andersen inHOME.

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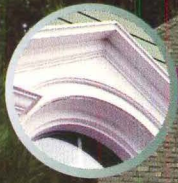


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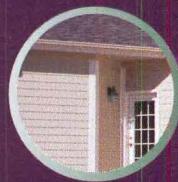
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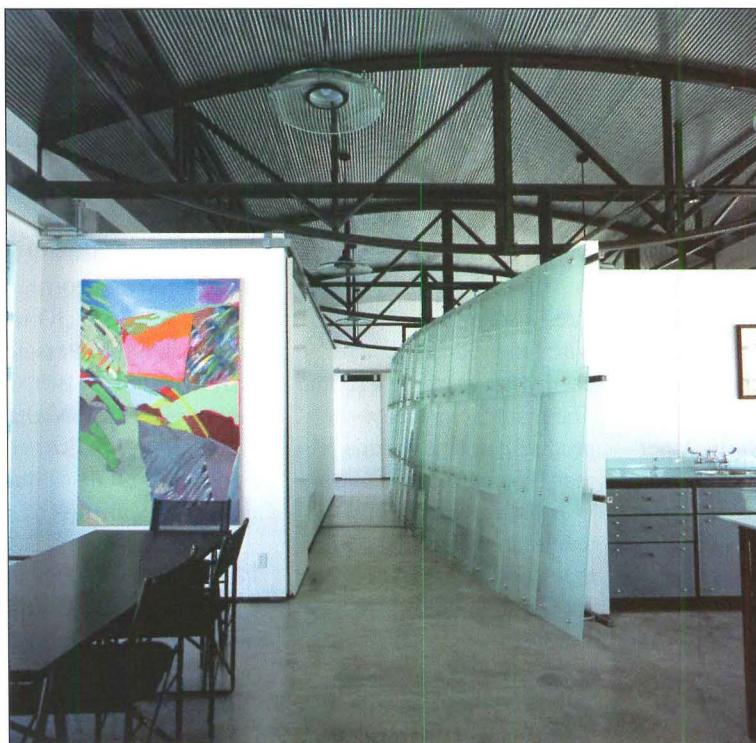
welcome to the next generation of glass.

by nigel f. maynard

Ludwig Mies van der Rohe's Farnsworth House and Philip Johnson's Glass House stand as seminal works of minimalist architecture. Few who laud the uninterrupted roofs and floor planes, however, would want either house as their home: The large expanses of glass make both houses demanding and expensive places to live.

But that was glass technology as we knew it in the 1940s. Today, glass is no longer the energy-hogging product it once was. Advances in manufacturing techniques have led to a new generation of products that conserve energy, block UV rays, minimize heat gain or radiate heat, and offer privacy with the flick of a switch.

Thanks to its transparent quality, glass has and always will play a vital role in architecture. "It's a natural human desire to be connected to the outside world," says Chip Fogg, brand communications manager for laminating solutions at Wilmington, Del.-based DuPont, a maker of the interlayer used in laminated glass. "More natural light means less energy used for artificial lighting. People prefer bright spaces, and



Dan Rockhill

Because etched or frosted glass goes beyond his budgets, thrifty architect Dan Rockhill buys regular flat glass and does his own sandblasting on site. It's pictured here in the walls and cabinet fronts.

glass makes that possible."

But as glazing has evolved, so its usage has increased, says architect Bruce Norelius. "As an architectural element it's everywhere," the principal of Elliott Elliott Norelius Architecture in Blue Hill, Maine, says. Norelius' firm has started shifting toward more architectural glazing systems as it takes on more commissions for Modern projects. "We still use our share of Marvin, but we do a lot more with [other types of glass]," he says.

New York City architect Louise Braverman is a longtime fan of the architectural possibilities of glass and specs it in her work whenever she can. "It works in a Modernist way that

allows you to do a layering of space," she says. "It can be used anywhere because it's universal."

Twelve years ago, DuPont launched the DuPont Benedictus Awards to recognize innovative architectural projects that use laminated glass. A prominent member of the glazing family, laminated glass provides impact resistance and UV- and sound-reducing benefits. That's why New York City-based James Carpenter Design used it in its Dayton House project—a DuPont Benedictus Awards honorable mention in 2001. The firm sought security, a connection between indoors and out, and something environmentally efficient. The solution: Four

extra-clear 1/4-inch sheets of glass were laminated to form one doubled-layered insulating unit.

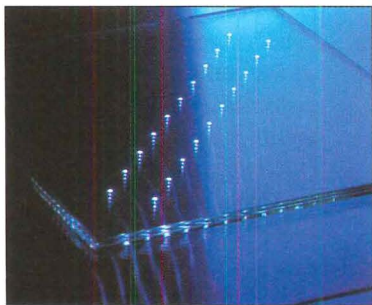
Lorcan O'Herlihy's interest in glass began while working at Steven Holl's New York City office in the 1980s, but moving out to the sunny climes of California allowed him to do more experimentation with glazing. "The nature of the place allows you more opportunity to do a transparent house," says the principal of Lorcan O'Herlihy Architects in Culver City, Calif. Today, O'Herlihy is known for homes in which the interplay of transparency and opacity is a prominent characteristic. Although he prefers regular glass used in
continued on page 120

interesting ways, one of O'Herlihy's favorite products is Profilit, a translucent linear structural glazing system made from self-supporting glass channels. Manufactured by Toledo, Ohio-based Pilkington but marketed by Westcrowns in Sunset Beach, N.C., the product lets in light but preserves privacy.

glazing inferno

Profilit is just one of the interesting new specs on the scene. German glass manufacturer Schott North America, which has an Elmsford, N.Y., office, boasts a variety of revolutionary products, including semitransparent photovoltaic glass panels that lower energy costs, provide glare protection, and supply heat insulation. The company also offers LightPoints, which incorporates light-emitting diodes into transparent glass.

Pilkington's Activ self-cleaning glass has a coating that helps the surface stay clean for longer, while its latest iteration, Pyrodur 20-200, blocks 90 percent of radiant heat during a fire. If solar control is your need,



Courtesy Schott North America

Schott's LightPoints comprises light-emitting diodes sandwiched between two layers of laminated glass.

Pittsburgh-based PPG Industries' Solarban line of solar control low-E glass reduces heating and cooling costs but still maintains transparency. PPG also offers a self-cleaning glass.

IQ Glass, a Belgian company with U.S. headquarters in Arlington, Va., manufactures a glass that is hard-wired to produce radiant energy for warming a room. The manufacturer says the product can be a room's primary source of heat.

Most architects think of using laminated glass when they need an impact resistant product, but it also has architectural possibilities, Fogg says. "An architect could order laminated glass that is etched or frosted for decorative effects," he says. But pros may also spec laminated glass with decorative film. Paragon Glass Industries, for example, makes Naturalam decorative laminated safety glass using natural wood interlayers.

Frosted or etched glass is good for privacy, but also available is glazing with suspended particle device (SPD) light-control technology by Research Frontiers in Woodbury, N.Y. A thin SPD film containing microscopic particles is laminated between standard panes of glass so that when a small voltage is applied to the film, the particles "line up" and allow light to pass through. Adjusting the voltage controls the amount of light passing through the window.



Scott Frances

The high cost of Bendheim's satin-etched glass caused New York City architect Louise Braverman to use it sparingly on her Chelsea Court affordable housing project.

Architects also are fans of textured and corrugated products from such outfits as Bendheim in Passaic, N.J., Richmond, British Columbia-based Nathan Allan Glass Studios, and Joel Berman Glass Studio in nearby Vancouver.

taking panes

This just etches the surface of new products available, but it's enough to generate excitement. However, you'll have to dig deep into your budget to spec them; many of these products cost up to five times more than regular glass. Economics often relegates them to the upper end of custom work.

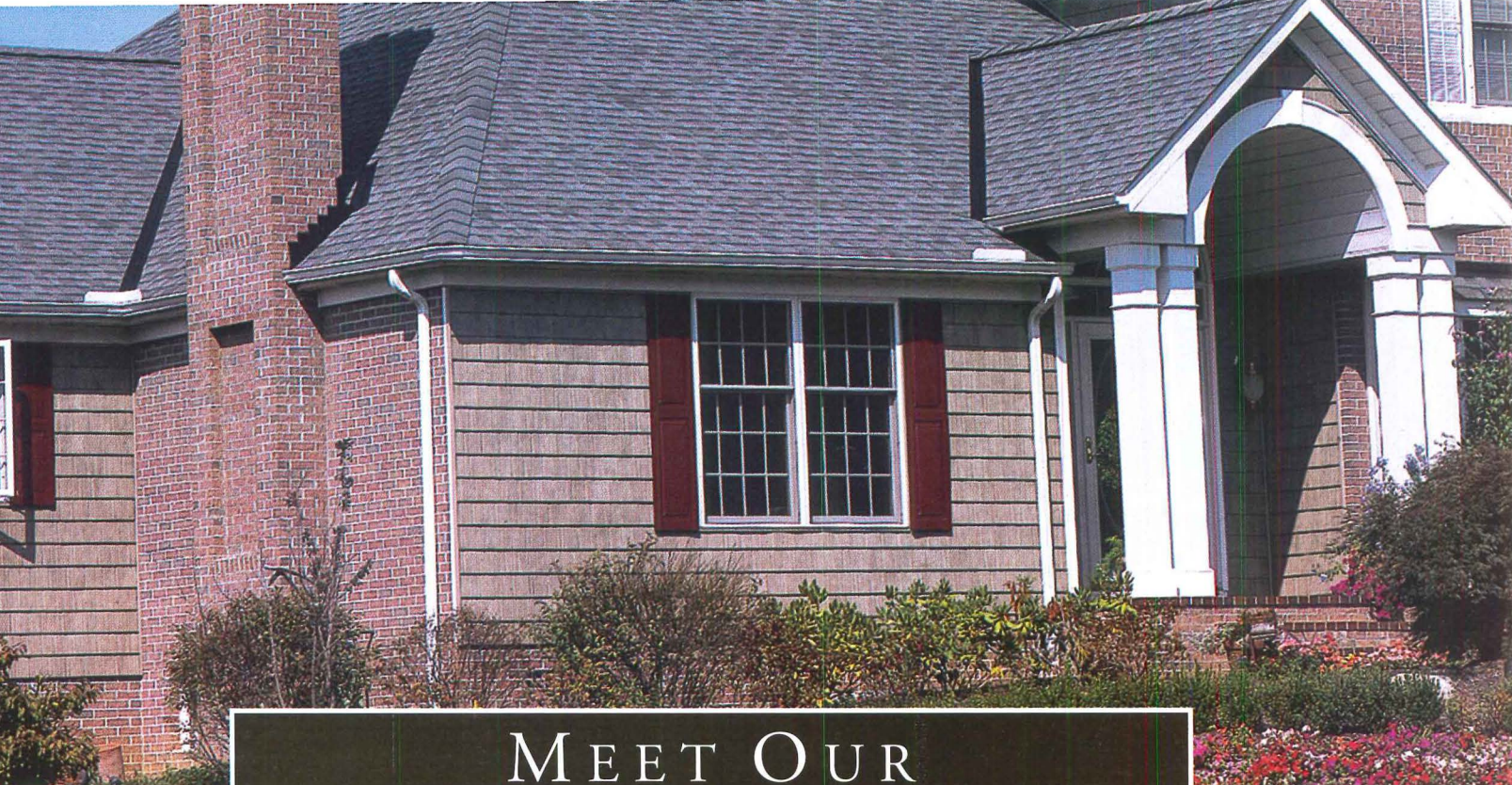
Architect Dan Rockhill knows this all too well. The principal of Rockhill and Associates in Lecompton, Kan., loves glass, but often cannot use the fancy stuff because of cost. "For our modest projects, we cannot find a way to make it inexpensive," he says. Rockhill, however, has found a way to create the look without the loot. Ordering regular glass from his supplier, he uses a machine to sandblast the glass on site for a fraction of the cost of frosted or etched glass.

Bendheim is one of Braverman's favorite glass

suppliers for colored satin-etched glass, but the high price means she uses it sparingly. "It's not something you put in every project," she says. "The budget has to sustain it." When the budget is tight, she uses a local supplier for a variation on the product.

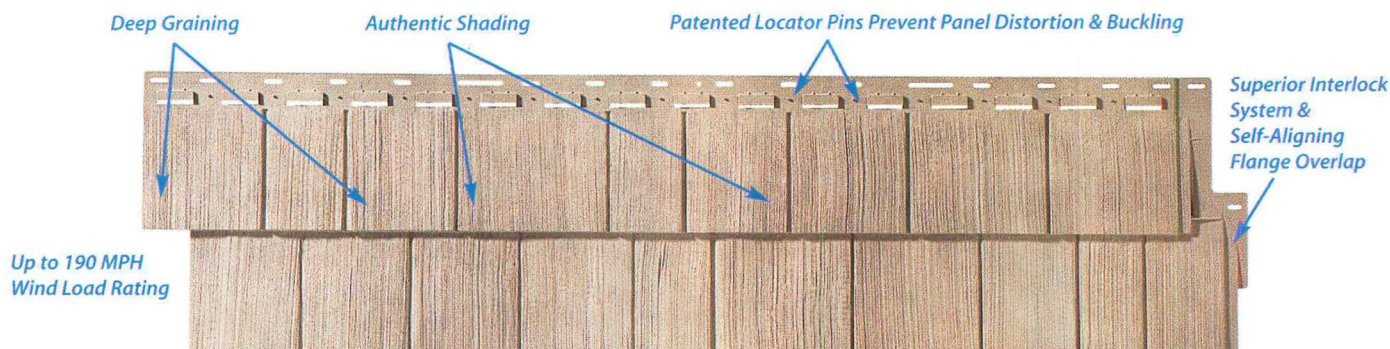
In addition to cost, architects also must weigh when to use glass. "You just can't build a glass house anywhere and in any climate," O'Herlihy says. "You need to look at issues of heat, you need to look at privacy, and you need to think about the position of the house on the site." In addition, consider how the clients live in the space and what their personal thresholds are for exposure.

The good news, Bruce Norelius says, is that there are glass options to solve almost any problem. All it takes is a little planning and a lot of research. The bad news, however, is that the truly tantalizing glass products are currently restricted to the European and Asian markets. There are still great products here, he says, "but we see stuff in European magazines, and we just can't get information on how it works and how they did it." **ra**



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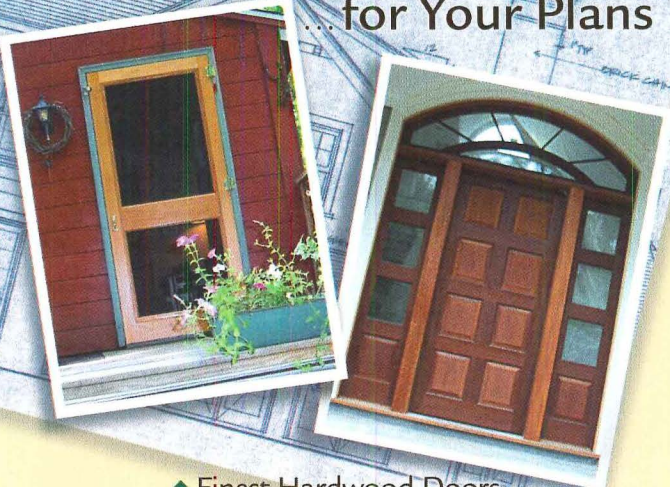
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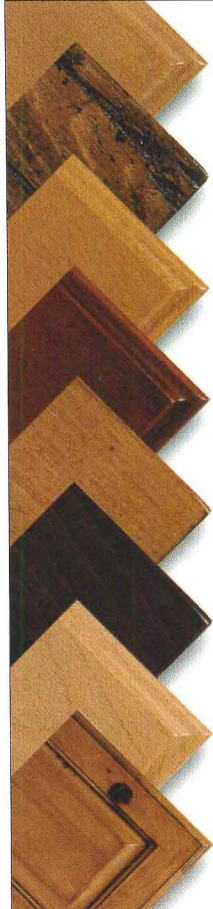

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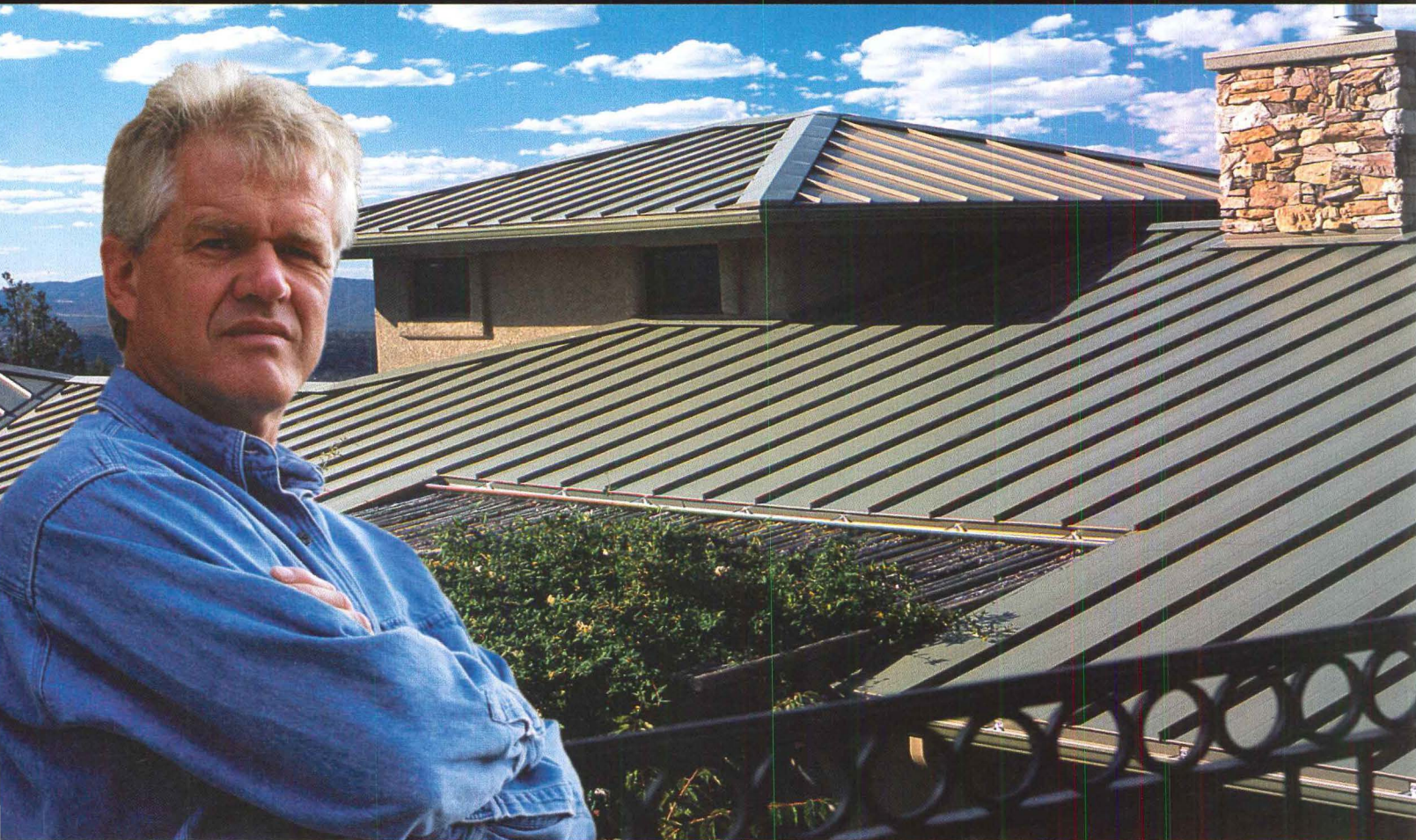


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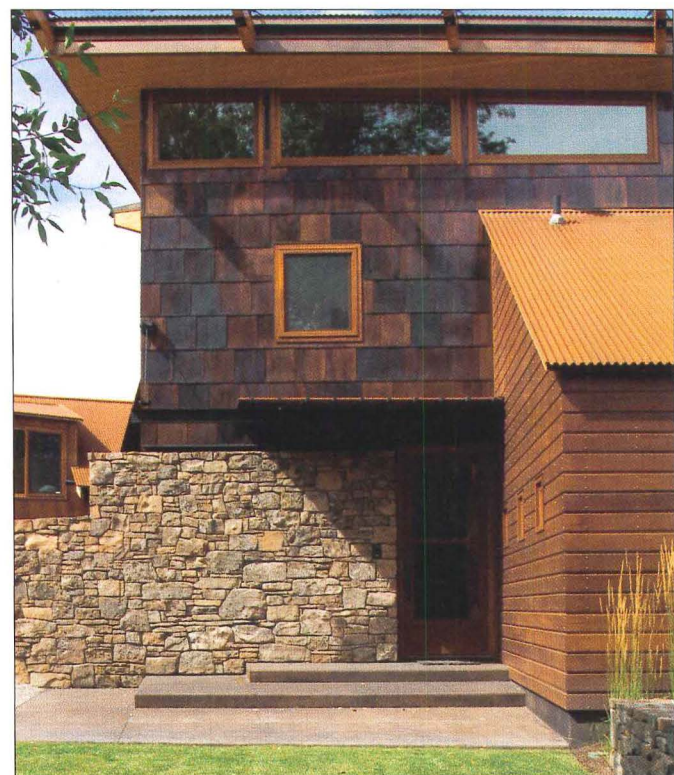
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Stephen Dynia

zeluck of the draw

When the budget allows, Dynia favors custom

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"They have a premium rolling door with a really low profile threshold and nice details," he says. Zeluck windows are made from Honduran mahogany and feature solid 2 1/4-inch sashes, mortise-and-tenon construction, true divided lights, and stainless steel screws. For a price, the company will do any door or window style an architect can dream up. Mahogany casement and awning windows are shown here in a Dynia project. Zeluck Windows, 800.233.0101; www.zeluck.com.

stephen dynia architects



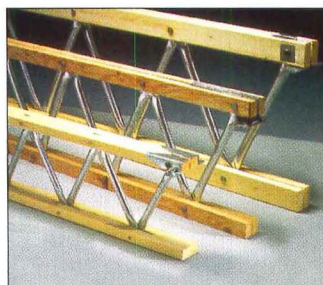
*stephen dynia, aia
jackson, wyo.
www.dynia.com*

meshing around

While many architects create sliding doors and partitions using etched glass, Dynia opts for a thriftier spec: perforated metal grating by Perforated Metals Plus. "I use it in various degrees of porosity. It softens the view of objects behind it by creating a gauzy scrim—while still allowing light to pass through," he says. The panels (shown here in Dynia's own house) come in various styles, including wire cloth, expanded metal, bar grating, and wire mesh. Sheets come in stock sizes, but they can be cut to order, fabricated, and finished. Perforated Metals Plus, 800.220.8952; www.perf-plus.com.



Mark Darley



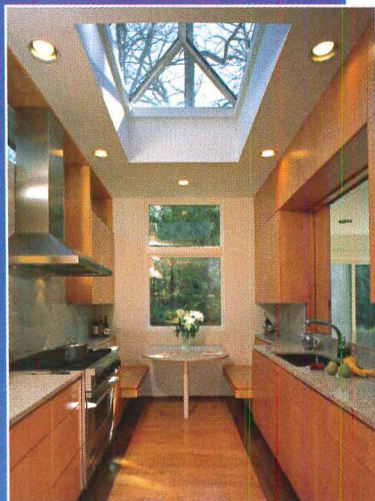
joist the thing

Dynia often designs lofty, free-flowing interiors with an abundance of industrial-looking metal. In such cases, he uses exposed galvanized metal and engineered wood trusses from Trus Joist. Originally

intended for commercial projects, the open-web truss is lightweight and exceptionally strong. The manufacturer also touts the product's stability and ease of installation. A variety of products are available for light loads, mid-range spans, or large open areas. Trus Joist, 800.338.0515; www.trusjoist.com.

—nigel f. maynard

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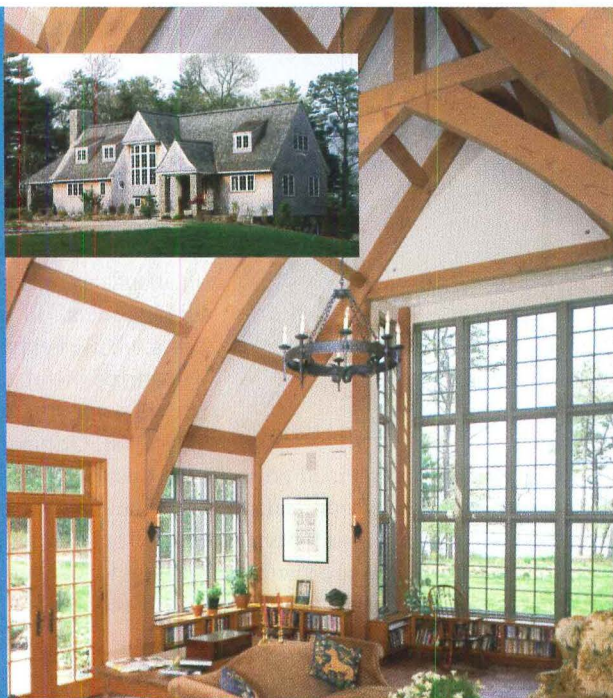


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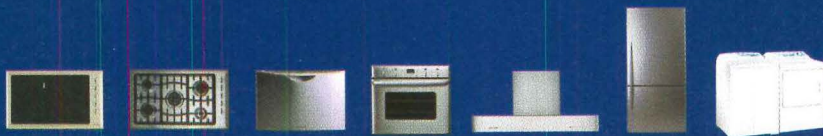


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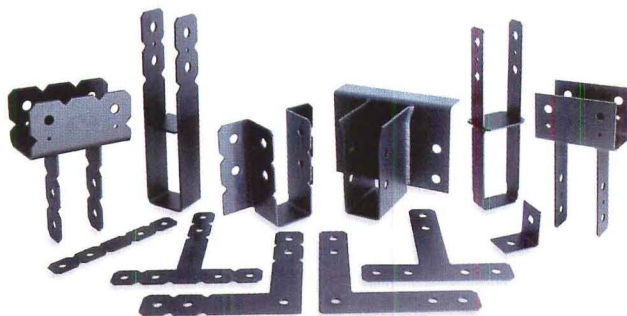
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cool shade

The form of the Shade range hood relates directly to its function. Created by designer Fu-Tung Cheng for Sacramento, Calif.-based Zephyr, the matchbook-inspired hood has a cover that automatically starts the unit when it's opened or tucks away when not in use. Homeowners also have the option to use interchangeable bamboo, copper, ribbed glass, or stainless steel panels. The shade is available in 36-, 42-, and 48-inch widths and has halogen lighting and an optional 600 CFM blower. Zephyr Ventilation, 888.880.8368; www.zephyronline.com.



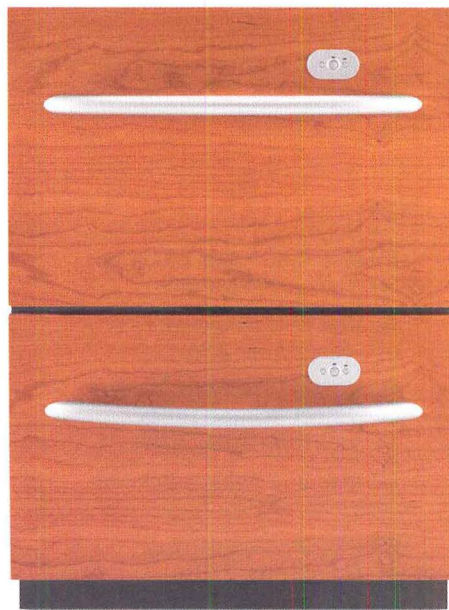
full exposure

Simpson Strong-Tie is exposing its wares—at least some of them. The Dublin, Calif.-based company, known for its behind-the-walls structural building connectors, has launched a line of prefinished connectors and joist ties for exposed wood applications. Designed by the company's Architectural Products Group, the pieces have a textured black powder-coat finish that complements exposed ceiling beams and timber-frame architecture. Simpson Strong-Tie, 800.999.5099; www.strongtie.com.

top drawers

New from Benton Harbor, Mich.-based KitchenAid are these sleek and versatile dishwasher drawers. They come together in a single unit but can wash two loads simultaneously at separate settings. The unit has five cycles, delayed start capability, an air-dry option, and a capacity of five place settings per drawer. Look for two versions later this year: the Pro Line and the Architect Series. They come in stainless steel, meteorite, white with black trim, and panel-ready.

KitchenAid, 800.422.1230; www.kitchenaid.com.



—nigel f. maynard

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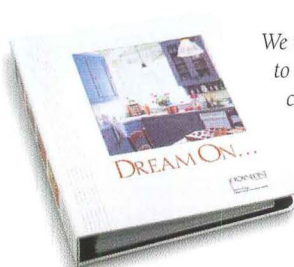
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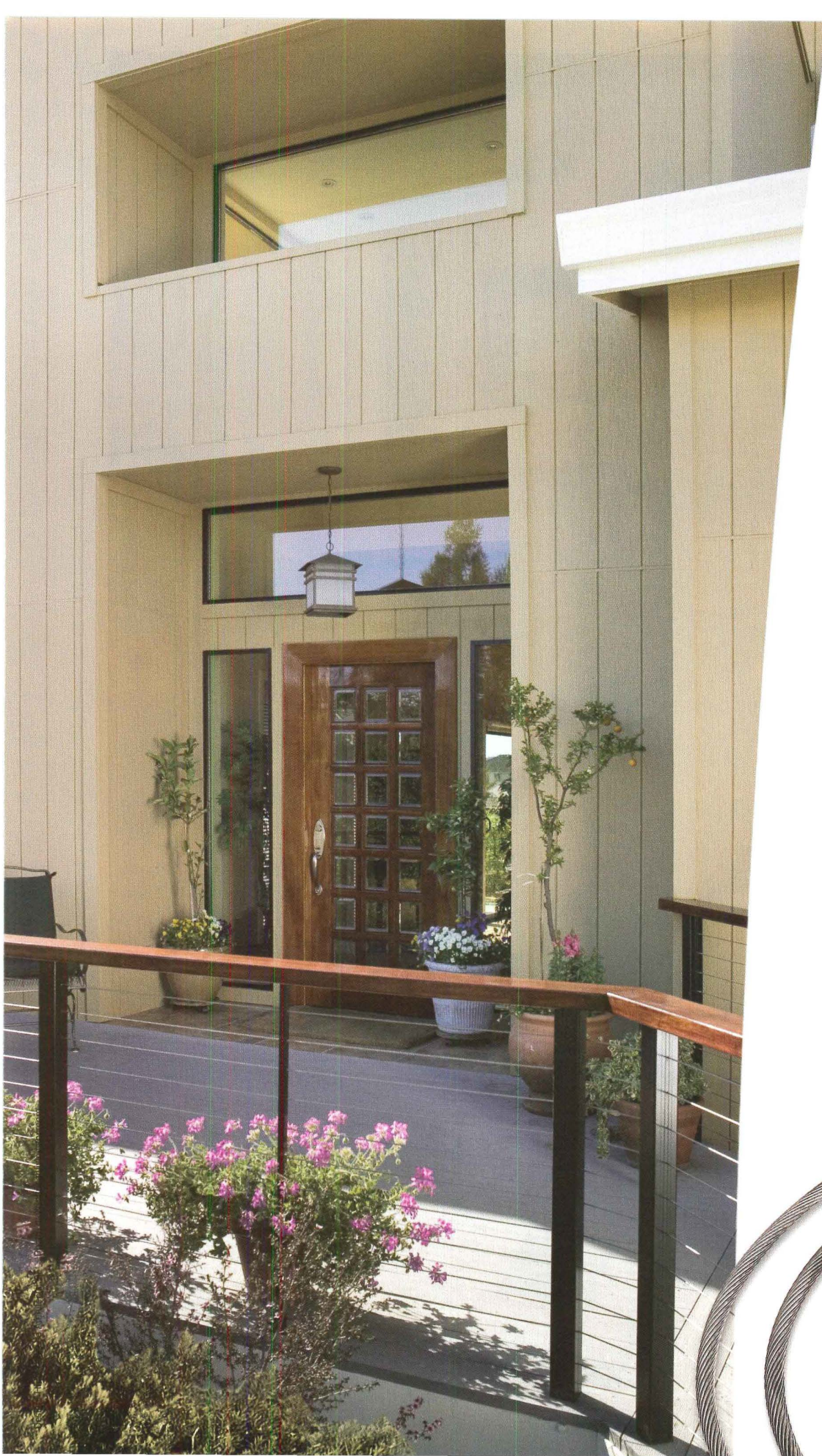
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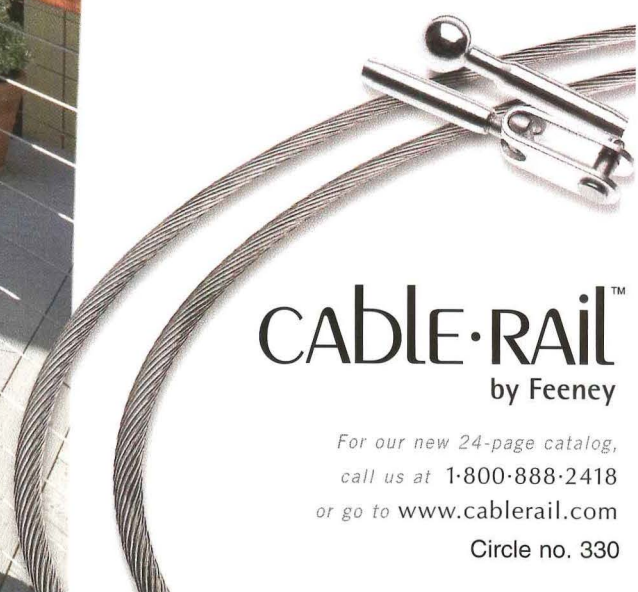
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Hand-stitched leather doorknobs from Turnstyle Designs make opening the door a tactile treat. Individually crafted in England from vegetable tanned, full-hide leather, the spheres come in black, chestnut, or chocolate. To enhance the feel of real leather, Turnstyle developed a shape that's comfortable in the hand. Hardware in dark bronze complements the collection. Turnstyle Designs, usa@turnstyledesigns.com; www.turnstyledesigns.com.



flamboyant fish

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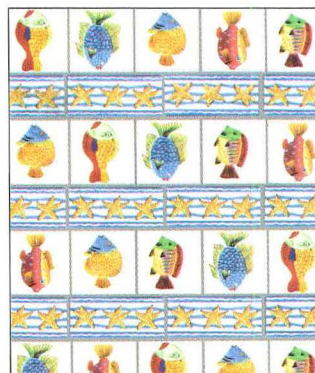
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macchiato madness

The high-design Profi-Coffee Center cooks up complex coffee-house concoctions or simply brews a cup of freshly ground java. The built-in, plumbed, stainless steel, self-cleaning, automated unit guides bean fiends through one-touch menu options or minute grind ratios and temperatures. Other features include a height-adjustable dispenser, two integrated boilers for instant hot water, and a professional grade round grinder for an ideal mixture of fine particles and coarse powder, the maker says. Küppersbusch, 800.459.0844; www.kuppersbuschusa.com.

continued on page 134

off the shelf



under cover

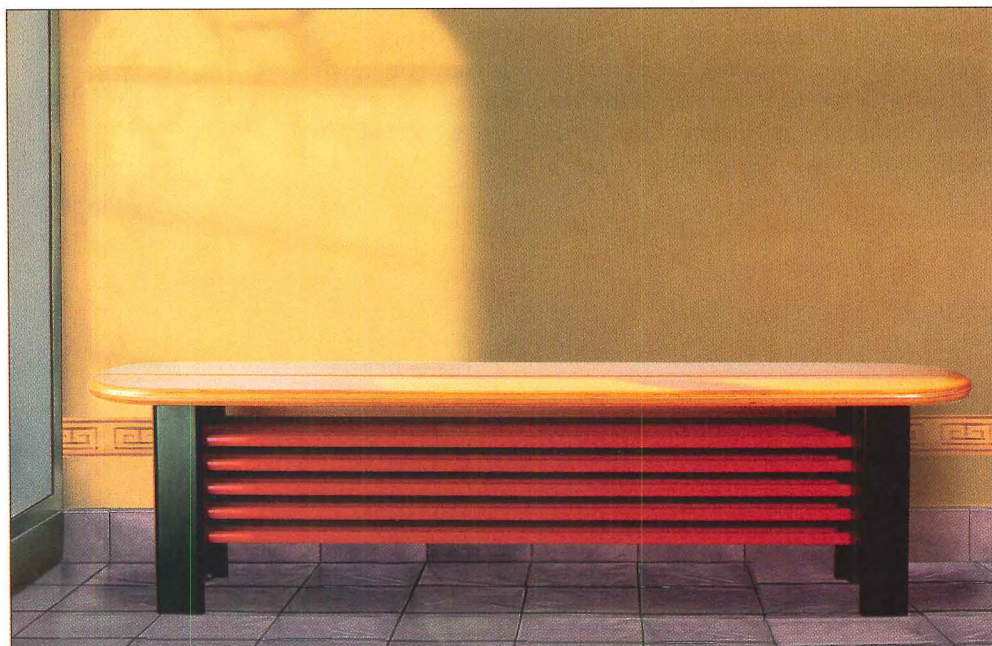
Always an environmentally friendly product, Fine Paints of Europe has lowered VOCs even further with its ECO line. ECO has a VOC of 42, about 90 percent less than conventional solvent-borne coatings, the company says. Like all of its brands, the maker adds, ECO covers thoroughly in one or two coats and easily wipes clean. The self-leveling paint comes in a broad range of colors that maintain integrity for 14 to 20 years. Fine Paints of Europe, 800.332.1556; www.finepaintsofeurope.com.



tourist trap

More attractive than the fabled falls is the Niagara bathroom set created by hip Italian designer Paolo LaCivita. Lacquered oak cabinets come in 16-inch or 60-inch drawer units and mix with matching counters of various lengths for powder rooms or master suites. Enhance the ensemble

with glass and stainless steel accessories, floating shelves, and sleek mirrors. Other finishes include ivory white, black, and black powder. Firma Bath Furniture, 905.851.5552; www.firmabathfurniture.com.



hot seat

Myson, manufacturers of European radiators, expands its U.S. offerings with steamy new designs such as this bench radiator. The artful piece of furniture incorporates a five- or six-column radiator beneath a laminated beech seat. The specially designed supports hide pipes, a thermostatic valve, and all fittings. Ranging in lengths from 53 to 93 inches, the radiator features a baked-epoxy finish that comes in a panoply of colors. Myson North America, 800.698.9690; www.mysoninc.com.

—shelley d. hutchins

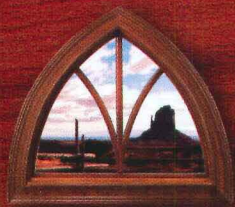


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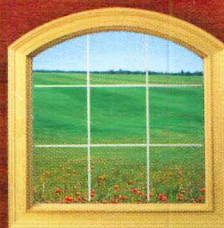
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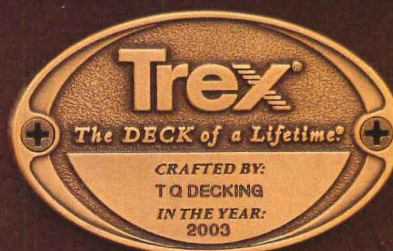
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end quote

a simple plan

smith-heberton residence, montecito, calif., 1917-18

george washington smith, aia

"...after I got my blood filled with the modern idea in painting, I began to regard all the other forms of art with the same consciousness—the consciousness of simplicity."

—george washington smith, aia

Architecture was a third career for George Washington Smith. After making money in the bond business he turned to painting, traveling around Europe for inspiration. But when he arrived back in the United States he couldn't seem to keep himself from designing buildings, especially residences. His evocative California interpretations of the rustic farmhouses he'd seen in Spain delighted clients and critics alike.

The interior of this Montecito, Calif., home, one of Smith's first commissions after returning from Europe, reveals his love for straightforward, almost minimal, forms. No baseboards, door frames, or other woodwork interrupt its plaster walls. The smooth expanses of white set off tiled floors and heavy ceiling beams, providing a backdrop for the interplay of light and shadow. The Santa



George Washington Smith Collection, Architecture & Design Collection, University Art Museum, University of California, Santa Barbara

Barbara, Calif.-based Smith never really stopped being an artist; his comfort with basic, elemental materials and resistance to visual clutter suggest the constant presence of his painter's eye. —meghan drueding

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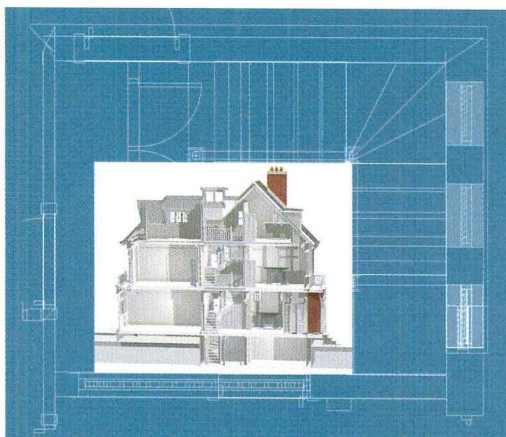
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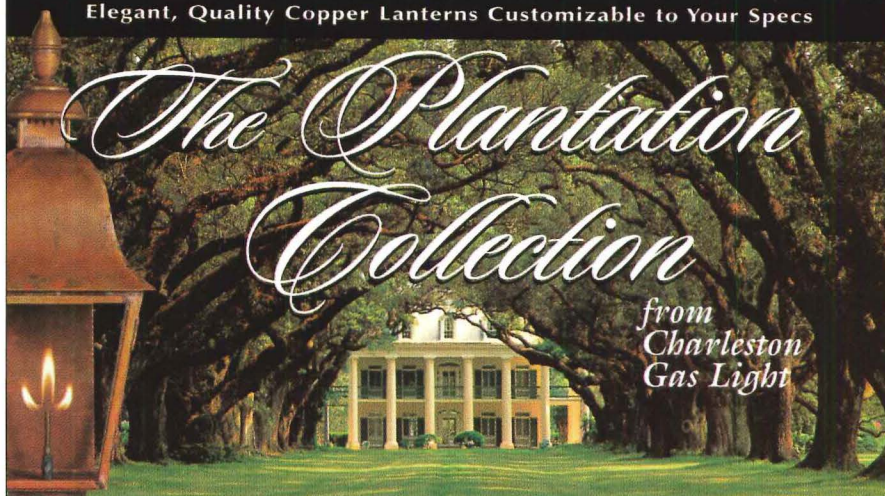
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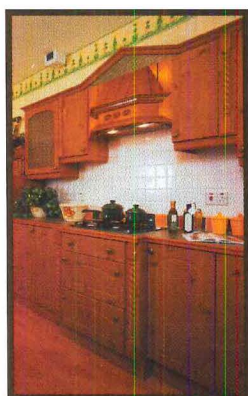
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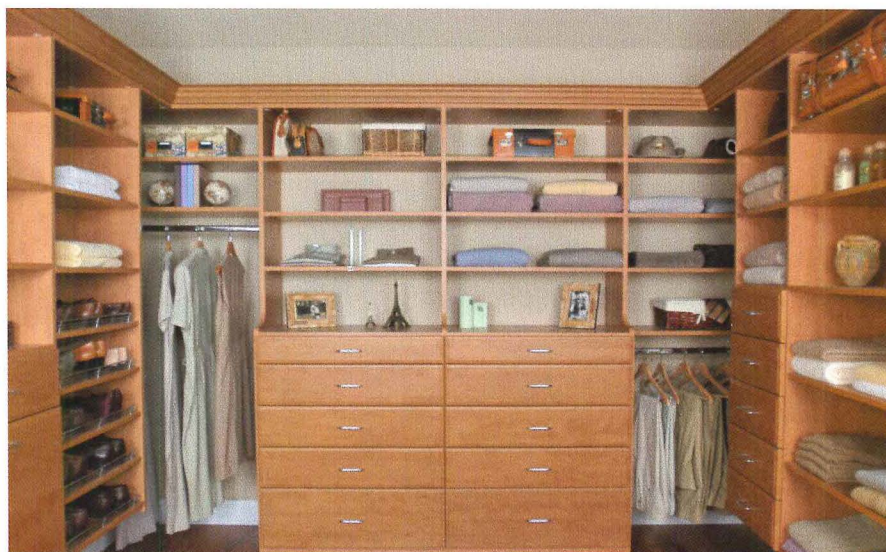
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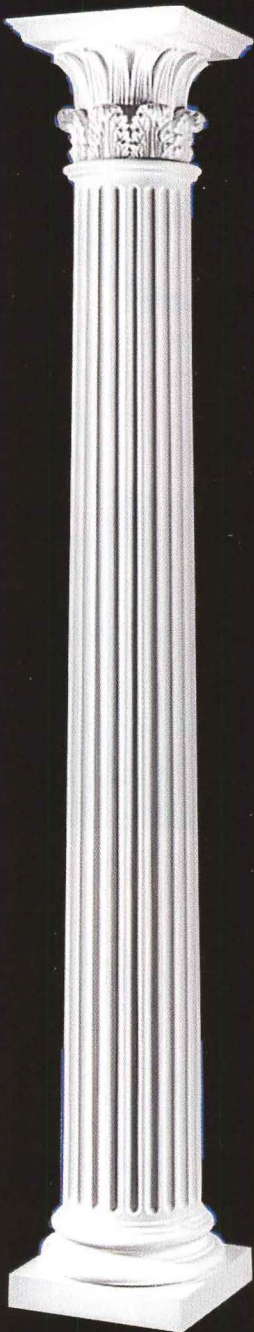
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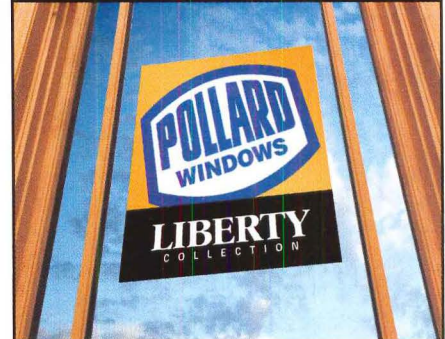
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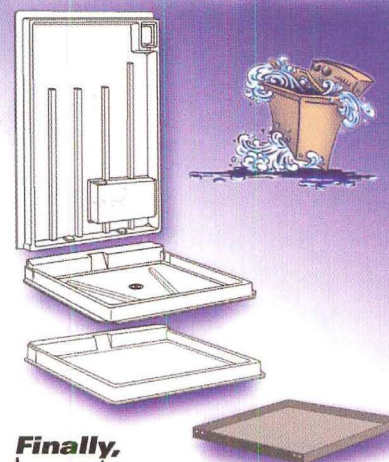
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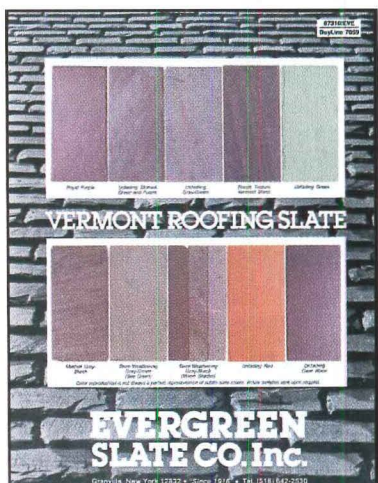


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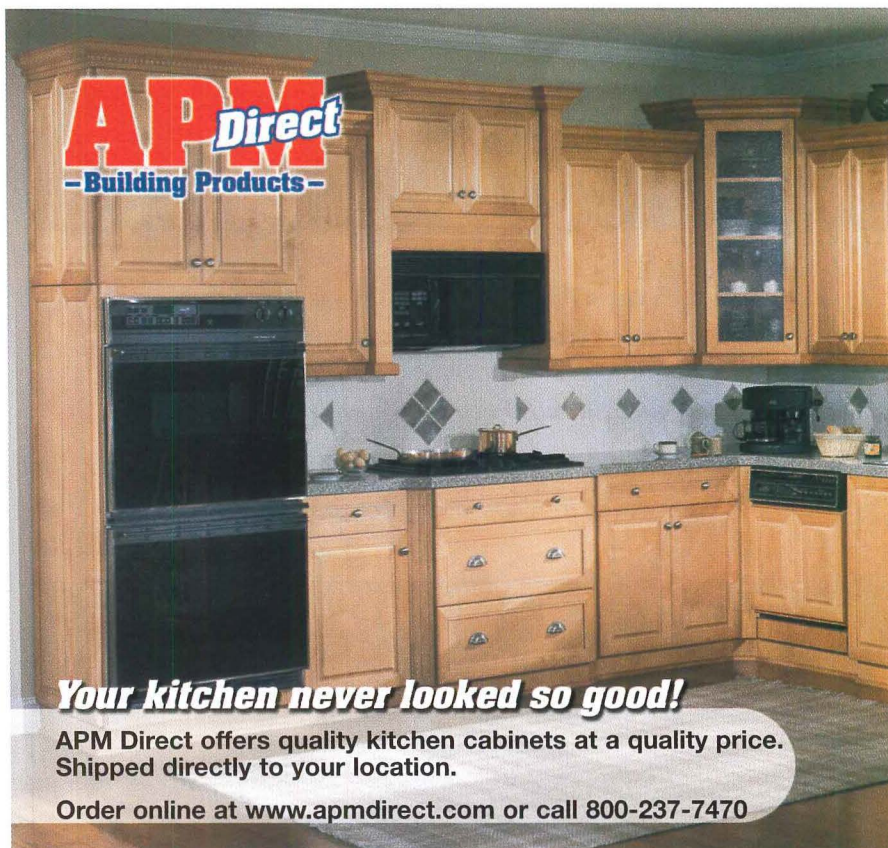
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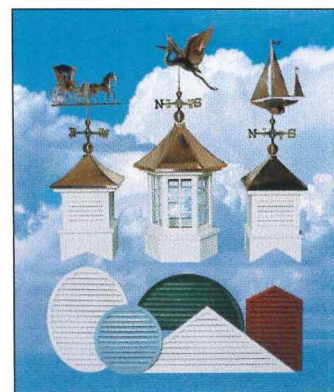
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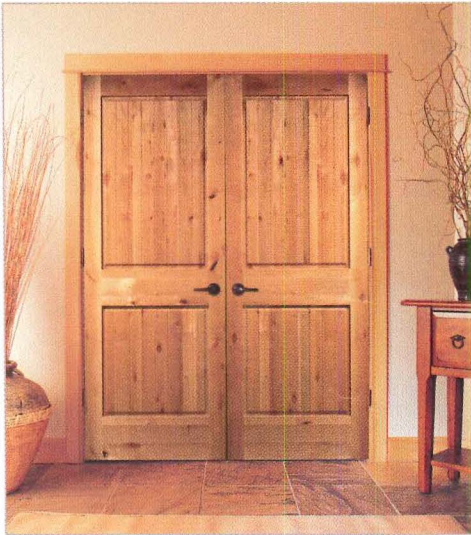
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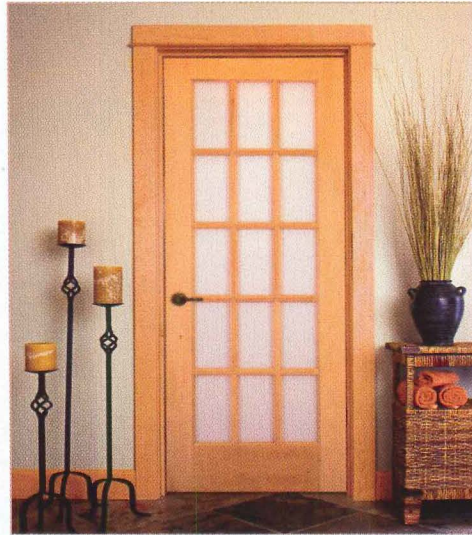
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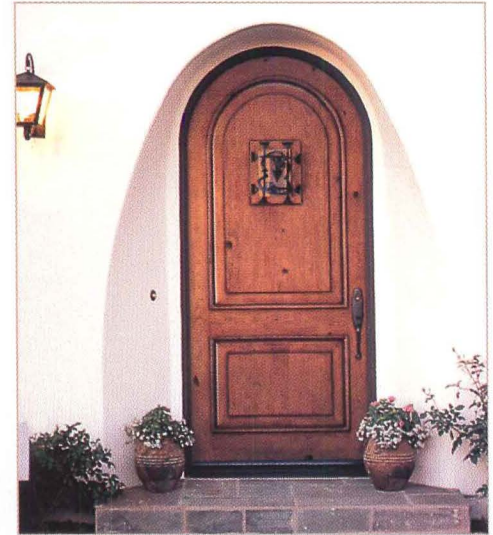
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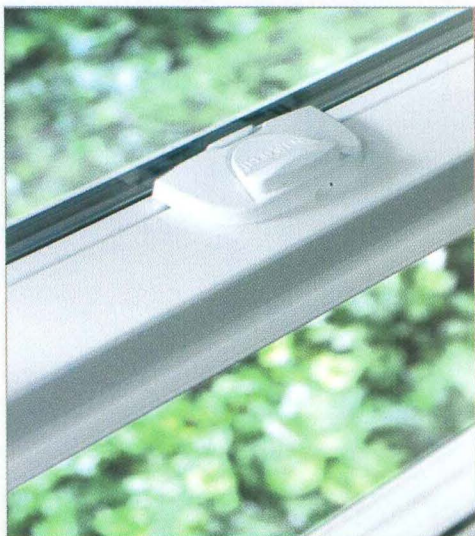
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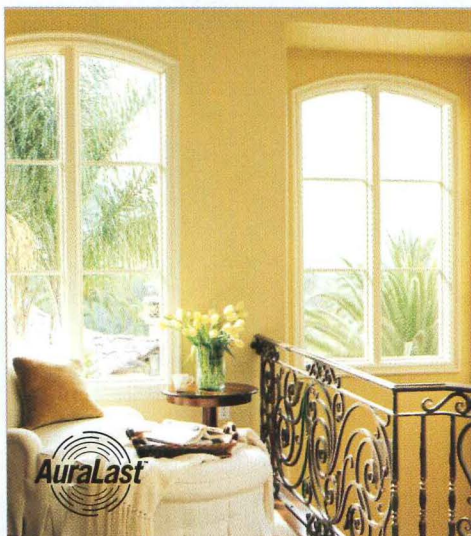
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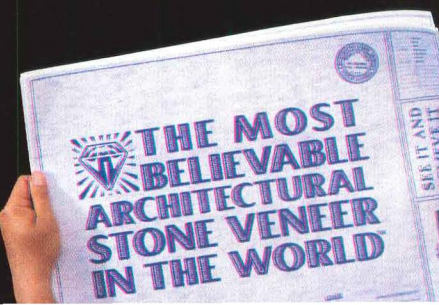


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