

residential architect

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JULY 2005

leading light

david salmela beguiles
the north country's
fleeting sun

architectural volumes / web snare /
watching the job / second sites /
coastal guards / echoes of noyes

What's the secret of today's top architects?



Successful architects capitalize on current consumer trends in the design of their homes. Today's most popular trend is self-expression. Consumers want their coffee drinks just the way they like them. And they download only their favorite songs. Architects can cash in on this demand and stand out in the marketplace by offering clients the designs and products that fulfill the need for customization, change and flexibility.

Attract clients with innovative design, convenience and safety features. Clients want choices. Pella — a leading manufacturer of innovative windows and doors since 1925 — has responded with new products that offer more design flexibility than ever before. Pella's Designer Series® windows and patio doors are now available with between-the-glass window fashions that snap in and out, so they're easy to change. Clients will be impressed by Pella's wide range of decorator blinds and fabric shades. They make a stylish statement without the need for roomside window treatments. Window fashions under glass stay protected from allergy-aggravating dust. And there are no roomside cords to harm children or pets.

A new, project-friendly design. No matter how innovative a product is, installation hassles waste time and money. The new Pella® Designer Series windows and patio doors are easy to install and finish. The snap-in between-the-glass window fashions arrive custom-fit and factory-installed. And Pella Designer Series' new all-aluminum-clad grilles don't need painting. Grilles with a wood interior are also available.

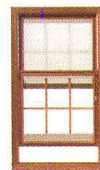


Between-the-glass options arrive custom-fit and factory-installed. Or window fashions can be easily snapped in later, delivering design flexibility for life.



New all-aluminum-clad grilles match the exterior cladding color for a uniform look.

Selection and ordering are easy — all Pella® Designer Series® products are available with snap-in between-the-glass blinds, fabric shades and removable grilles.



Some of the best-performing windows in the industry. Pella® Designer Series® windows and patio doors meet or exceed performance specifications direct from the factory — no add-ons are necessary. For advanced performance needs, up to DP70 is available on most products. And Pella's triple-pane glazing system is not only ENERGY STAR®-qualified; it can reduce outside noise — like lawnmowers and traffic — by up to 80%.*

Valuable selling points for clients. Smart architects leverage the brand name of quality products to market their homes. When architects use Pella's new Designer Series windows and patio doors, they enjoy the distinction of offering their customers the very latest feature from a premier manufacturer. Clients will also like the fact that they can enjoy Pella's beautiful windows and doors right away and roll the cost of the window fashions into their financing.

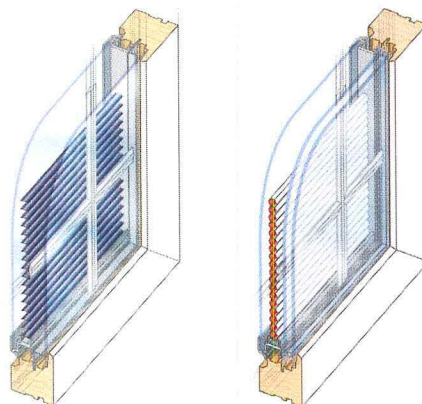
The differences that impact the project's bottom line. Architects can count on Pella's industry-leading warranty and service to build their reputations. Pella® products arrive on time, install easily and fit the specifications. They're built to perform, so there are no worries.

Circle no. 19

Stay on the forefront of home design trends while maximizing profit with a cost-efficient construction process. Pella is uniquely positioned to offer both the customizable cutting-edge products clients demand and the dedicated service and support that make an architect's job easier.

For more information about Pella products, please visit www.pella.com or call 866-829-9051.

With either double- or triple-pane glazing systems, there's room between the glass for snap-in blinds or shades plus removable grilles.



*Computer simulation average compared to single-pane wood windows. Actual savings may vary.



Outlook

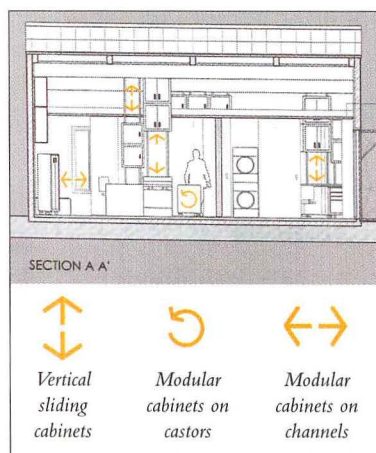
EMERGING ARCHITECTS DESIGN WITH GLADIATOR™ GARAGEWORKS

Mark R. Johnson, FAIA, AIBD

Whirlpool Corporation recently worked in tandem with the AIA National Housing Committee and EPICConnection.com to launch a design competition for emerging architectural professionals. The results were phenomenal. We received 25 entries from five countries across North America and Europe. The design program challenged entrants to design a live/work studio in less than 750 sq. ft.

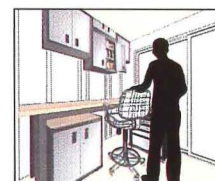
Marini Stefania and Avesani Raffaella from Verona, Italy, embraced the Gladiator™ GarageWorks design challenge to the extreme, and developed an amazingly flexible solution, defying any static expression of the modular system's use. Whirlpool Corporation and the Gladiator brand are pleased to recognize their unique design.

Marini writes, "The interiors display two fixed blocks of services and requirements and the décor follows the same style of an exhibition space. It is difficult to guess the multiplicity of scenes that it hides and



represents. An array of modular panels that glide on channels permits different space organization while the use of mobile furniture (Gladiator™ GarageWorks) interchangeable on channels and castors guarantees a perfect adaptability depending on the usage of the ambient. Furthermore, the game of the multi-directional movement of these elements supports free circulation and a better management of the space and changes."

If you have not yet designed with or specified Gladiator™ GarageWorks, we hope you'll be inspired by its sleek, rugged, refined design...and Marini and Avesani's solution. There are lots of residential and commercial applications and innumerable configurations. Start with GearTrack™ Channels and GearWall® Panels for vertical surfaces, then choose hanging Wall GearBoxes, hooks and accessories. Next, select from



Working space/studio incorporating Gladiator™ GarageWorks components.

a portfolio of portable appliances and modular storage units, all on castors for ultimate design flexibility, and place them on either Roll or Tile Floor Covering options. And don't forget to include at least one Modular Workbench with solid maple top and optional

power strip. Better yet, just go to www.GladiatorGW.com and try the Gladiator™ Blueprint Estimator Tool. It's a simple CAD program that helps you plan, estimate and design your own space using all the Gladiator components.

To request a copy of the Emerging Architects Design Competition exhibition brochure, please contact benjamin_k_wojcikiewicz@whirlpool.com

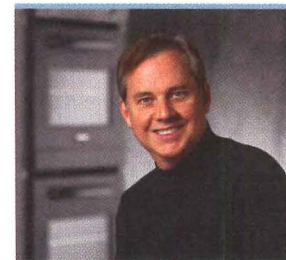
EVENTS OF INTEREST

Sunbelt Builders Show

October 12-15
DFW Metroplex
Gaylord Texan Resort & Convention Center
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Visit www.sunbeltbuildersshow.com for details

MasterWorks of Design Competition

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Remodeling Show 2005
Baltimore, Maryland
Call 1-800-366-AIBD for details



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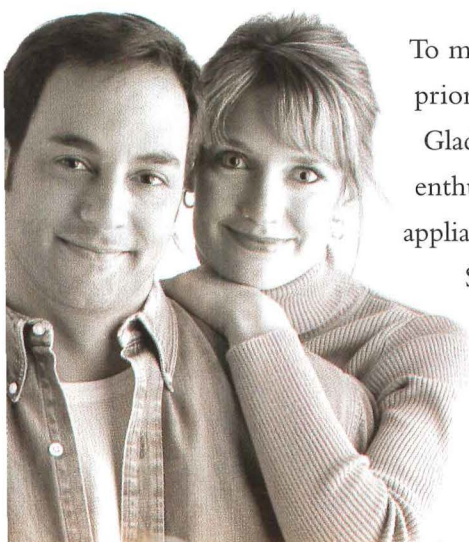
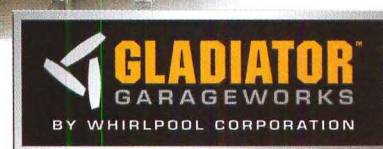
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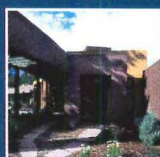
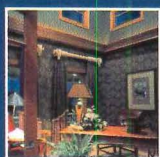


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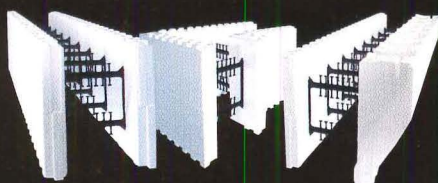
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S. Claire Conroy / Editor / 202.736.3312 / econroy@hanleywood.com

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

Stephen Sheikhi / Managing Editor / 202.736.3442 / ssheikhi@hanleywood.com

Meghan Drueding / Senior Editor / 202.736.3344 / mdrueding@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

John Butterfield / Editorial Director, emedia

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Editorial and Advertising Offices:

One Thomas Circle, N.W., Suite 600

Washington, DC 20005

Phone 202.452.0800 / Fax 202.785.1974

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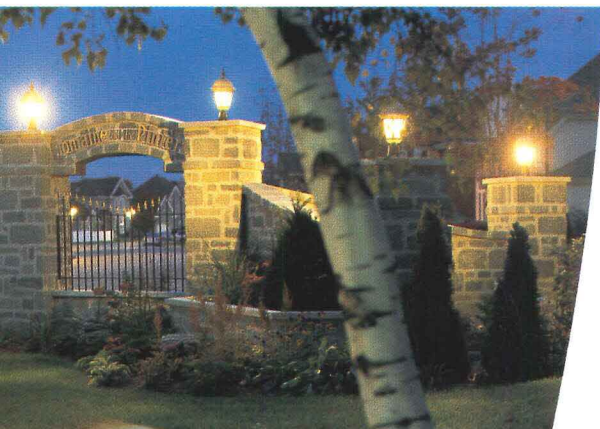
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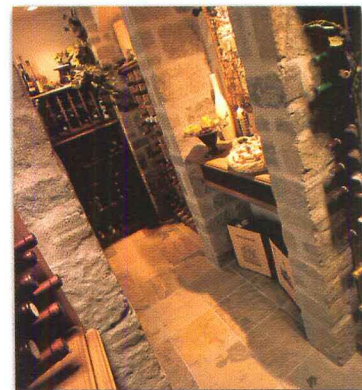
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Phone 630.705.2551 / Fax 630.705.2509

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Chicago

J. Michael Boyle / Group Publisher

Tim Ahlering / Regional Sales Manager

Jim Bagan / Regional Sales Manager

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York Media Services

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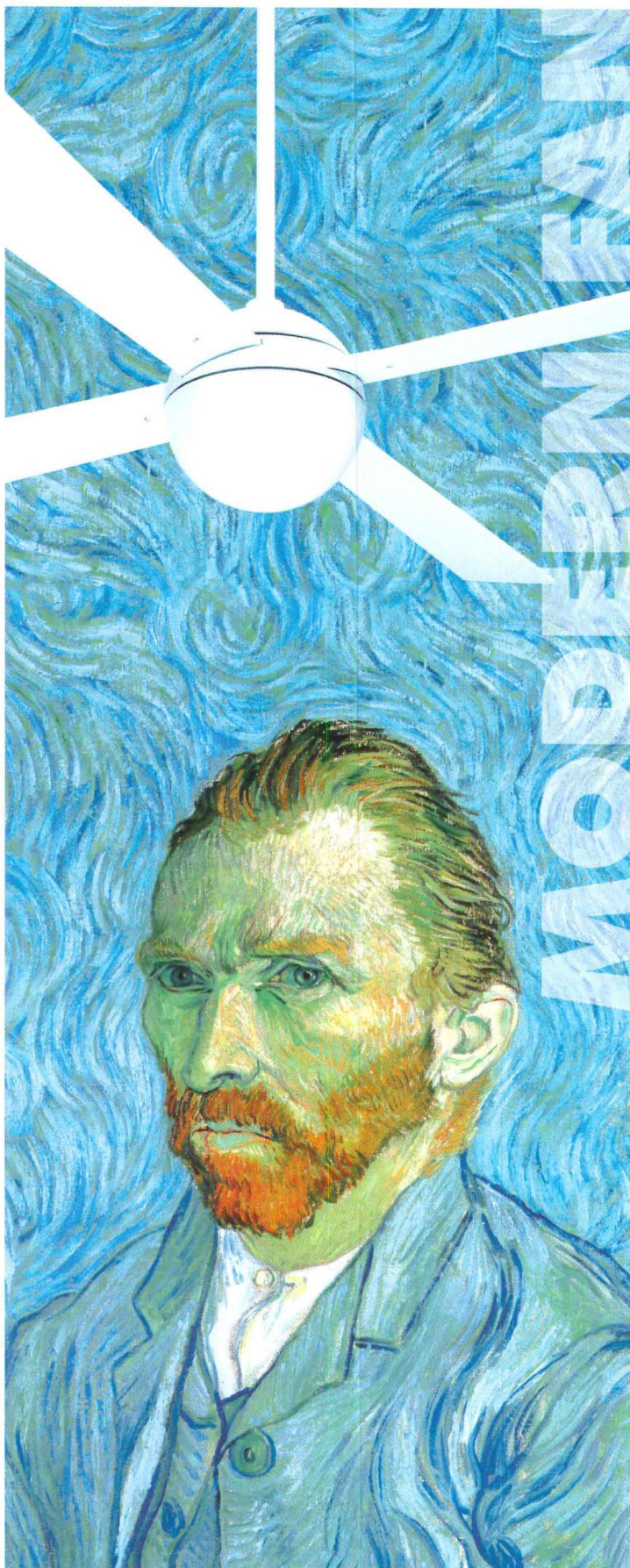
Michelle Tucker / Ad Contracts Coordinator / 202.736.3382 / mtucker@hanleywood.com

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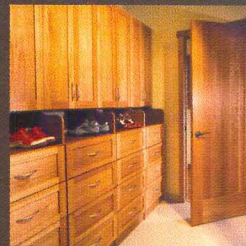
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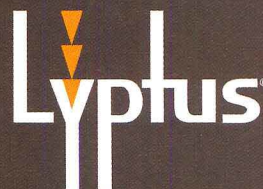
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A mahogany staircase traverses up and over this Aquinnah, Mass., vacation home by Hutker Architects, pausing for a bird's-eye view. Photo: Brian Vanden Brink. Cover photo: Danny Turner.

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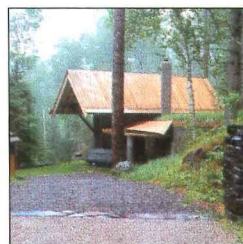
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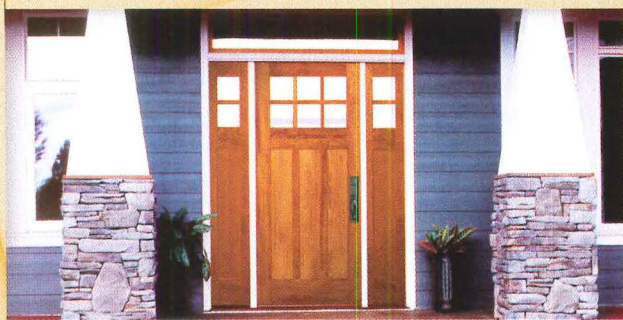
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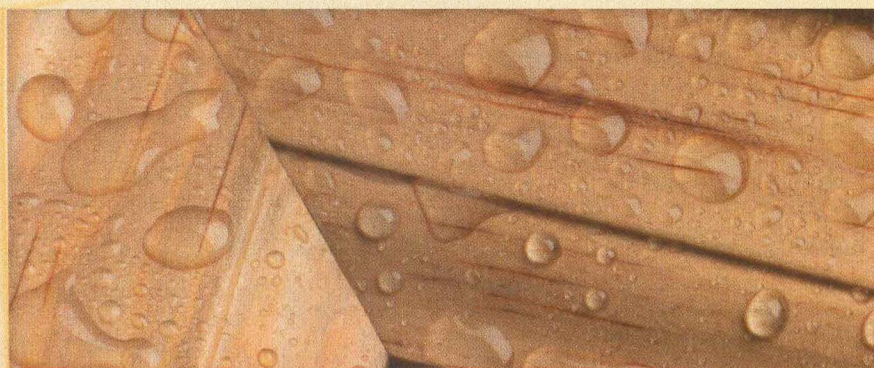
Call for entries: Enter your best
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Throw everything you know about wood



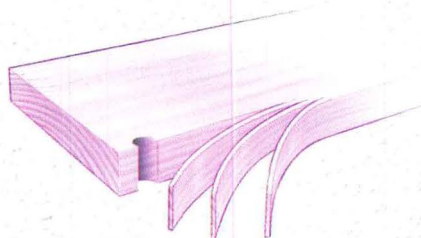
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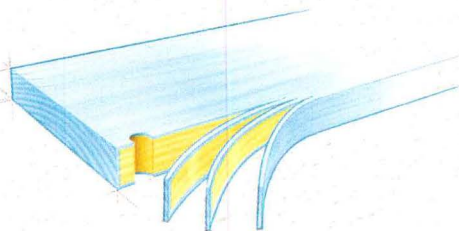


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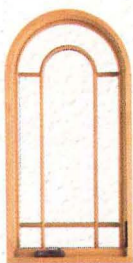
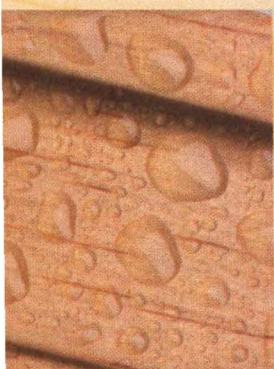
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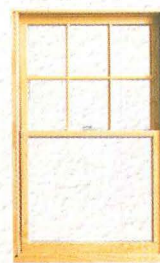
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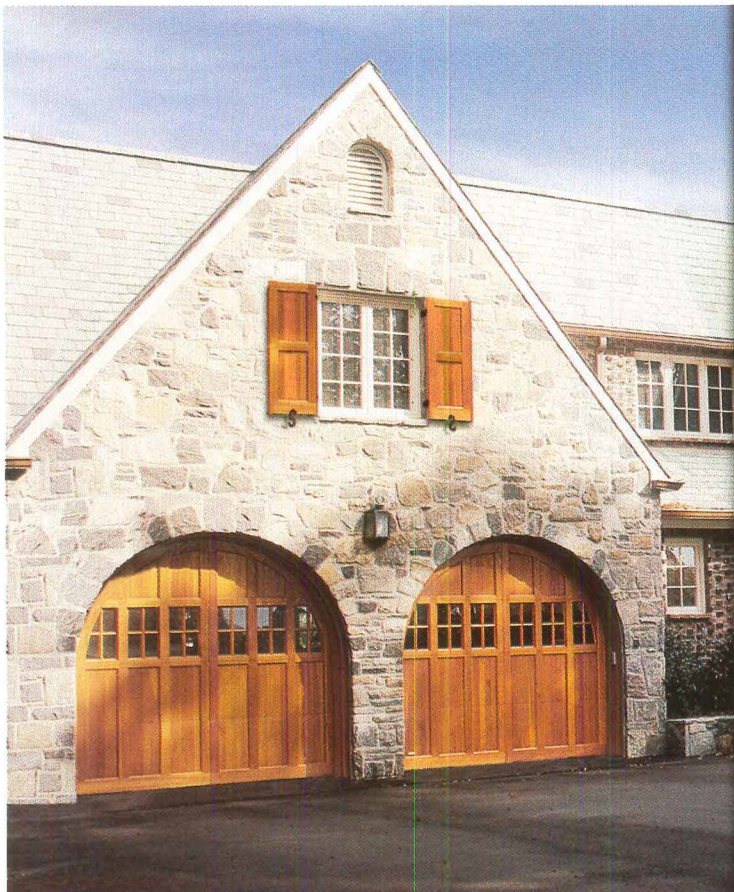
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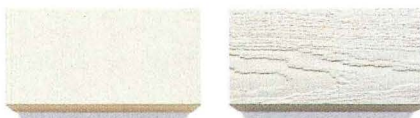
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Circle no. 288

from the editor

to have and hold

if architect-designed houses sold more often, we could measure their real value.

by s. claire conroy

I admit I am powerless over my real estate habit. Every weekend is like Christmas to me, but I do work hard for my bounty. I make myself read the whole Sunday newspaper before I turn to the classified pages for the “open house” listings. There are certain neighborhoods I scrutinize especially carefully, including my own. I’m looking for my dream house—already beautifully designed or redesigned by an architect, in tip-top condition, and affordable on a middle-class salary. Of course I will never find this Holy Grail in the red-hot economy of the Nation’s Capital, but I’m learning quite a lot about our particular real estate market. And what I see out there should flatter you: Decent design sells; better design sells faster; great design sells in the blink of an eye.

I live in an inner-ring suburb where the houses run the gamut of the cookie-cutter pattern book. Mine is a bungalow nicely updated by its architect-owner nearly 20 years ago, but we’re growing out of its small footprint. Everyone in my town is struggling to

fix the flaws of this out-of-date housing. And it’s easy to tell when the owners did it themselves or hired a contractor to implement their misguided ideas. Usually, they solved one problem and created another. We long ago ran out of any land in my neighborhood and those of similar vintage and proximity to town, so we have almost no new houses in the area—just a few on teardown lots and other motley sites. And these are frequently builder-driven speculative deals.

We’re pretty much stuck tweaking our problem houses. Or we have to resort to the whole-house remodel. This is a lucrative business for Washington’s architects. I know many of the best ones and can recognize their work even from a microscopic black-and-white photo in the classifieds. In the six years I’ve been obsessing about local real estate, I’ve noticed only two of their houses come available on the resale market. One was a tiny row house on Capitol Hill, lived in and updated years ago by Robert Gurney, FAIA. Whoever lived there surely grew out of it. The other cropped up just recently: a



Mark Robert Halper

lovely top-to-bottom remodel by Mark McInturff, FAIA. A wonderful house with a great floor plan, it’s as fresh looking today as when it was completed 10 years ago. The reason the owners put it up for sale? They bought another, larger McInturff house just up the block that, unless I missed the listing, never appeared on the open market. Priced at \$1,750,000, the house I saw was at the slow-moving, upper end of the food chain. Nonetheless, just as I was fantasizing about how I could put my hands on that amount of money while remaining out of jail—poof, it was gone. It sold in four days.

Alas, I’m back to my

classifieds, waiting for that beautiful, effortless house to appear. And I’m beginning to realize that the search is a waste of my precious time off. Yes, we have plenty of lovely architect-redesigned houses in Washington—at nearly every price point—but they just don’t churn like the lesser houses do. They are someone else’s dream house made real. Great design would sell in the blink of an eye here, if only anyone would let it go. **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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Windstorm could save you over \$1,000 per house by eliminating the hassles of blocking and extra hardware.

A revolution in hurricane-zone house construction is in the air.

Norbord's new Windstorm OSB delivers higher shear load values and hurricane-code uplift performance in a single sill-to-top plate structural panel.

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For builders, this translates into drastically reduced material costs, material waste and labor.

Windstorm can meet uplift code requirements for wind velocities up to 140 m.p.h. Its three sizes, 48" x 97 $\frac{7}{8}$ ", 109 $\frac{7}{8}$ " and 121 $\frac{1}{8}$ ", match most standard wall heights and cover from the top of the top plate to the bottom of the bottom plate – or from top plate to joists – with just one panel.

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With no blocking, stud-strap or bolt systems to buy and install, you're talking cost savings from a few hundred to over a thousand dollars per house. Multiply that by 50, 100, or 500 houses, and it's music to your bottom line.

Chris Gautreaux, Assistant Production Manager of Mitchell Homes, Mobile, Alabama, builders of over 200 homes there annually, says, "When building in high wind areas we use Windstorm panels from Norbord for structural wall sheathing."

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letters

exercise your right to write.

divided we stand
my response regarding the so-called “great divide”

(“The Enemy Within,” Nov/Dec 2004, page 11) is simple: Who cares? It is just the architect’s ego getting in the way of reality. Who cares what the general assembly thinks when the very nature of our business promotes our individuality? Individuality in the way we convey our “art” and in the way we do business.

My objective was to establish a financial base that, once accumulated, would allow me to pick and choose clients and projects. It took a long time to get here. After spending 10 years looking for the best conduit for my artistic and technical talents and a decent income, I found the residential architecture niche to be a good fit. So I applied my experiences in commercial, interior, and industrial architecture to focus my career on what I wanted to do when I went into architecture school: draw homes.

I discovered a lot of builders and homeowners who wanted quick, simple, and cost-effective architectural service and solutions. I also found that the AIA’s *Handbook of Professional Practice* didn’t really apply

in this new arena. So I adjusted my implementation of the business of architecture to “reach the people where they live.”

First, I pared down the scope of my services to fit their needs and budget. My plan sets include only information that is required to successfully acquire a permit and to show the builder what is needed to build the home that the owner and I designed. This means some details are left up to the builder and the owner. It takes me out of the middle.

I also developed a proposal/letter agreement that secured a service contract without scaring everybody away. It states clearly what I will provide in design services and working drawings and how much each will cost. I also make the limits of my liability very clear and include an indemnity agreement and a mandatory mediation clause.

As you suggest, there is a lot of nurturing along the way to enlightenment. I do my best to educate clients without diminishing their dreams. I do not force the client to submit to the beliefs of the artistic architectural community. After all, they are paying for the project. I try to give them what they want but make sure they don’t do anything

stupid along the way—and I make sure I get paid.

Finally, I had to be comfortable informing people up front what my fees are before wasting my time and giving away my ideas. If I’m going to spend three hours meeting with a client on site or in my office, the retainer must be provided first. If they don’t agree with the conditions of my contract, I direct them to seek service elsewhere. At the other end of the project, no drawings are published until full payment is received.

I put my ego aside 15 years ago. I have postponed my college-instilled urge to change the world with every project. I strive to improve each client’s world one project at a time. With each project, I maintain two objectives: Help the client attain the success that they want and ensure I get paid. It’s that simple.

The sacrifice of incremental progress has brought me to a point where I can focus primarily on projects that I enjoy and get paid well for. I like it that way. Where I can change the world a little, I will try. Where I can please clients a lot, I intend to. And where I can better express the artist in me along the way ... I am!

*Gary M. Wancour, NCARB
Rochester Hills, Mich.*

there was a time when I resented the condescension, but then I realized I was making more money than most architects who did “serious” work, was getting to do a lot more design, was having more fun, and in general, I think, had happier and more satisfied clients than the grownups.

You are doing a great job broadening the pallet of what is considered good design in the profession. Yours is the only “architecture” magazine anybody in my office actually reads—and we get all of them.

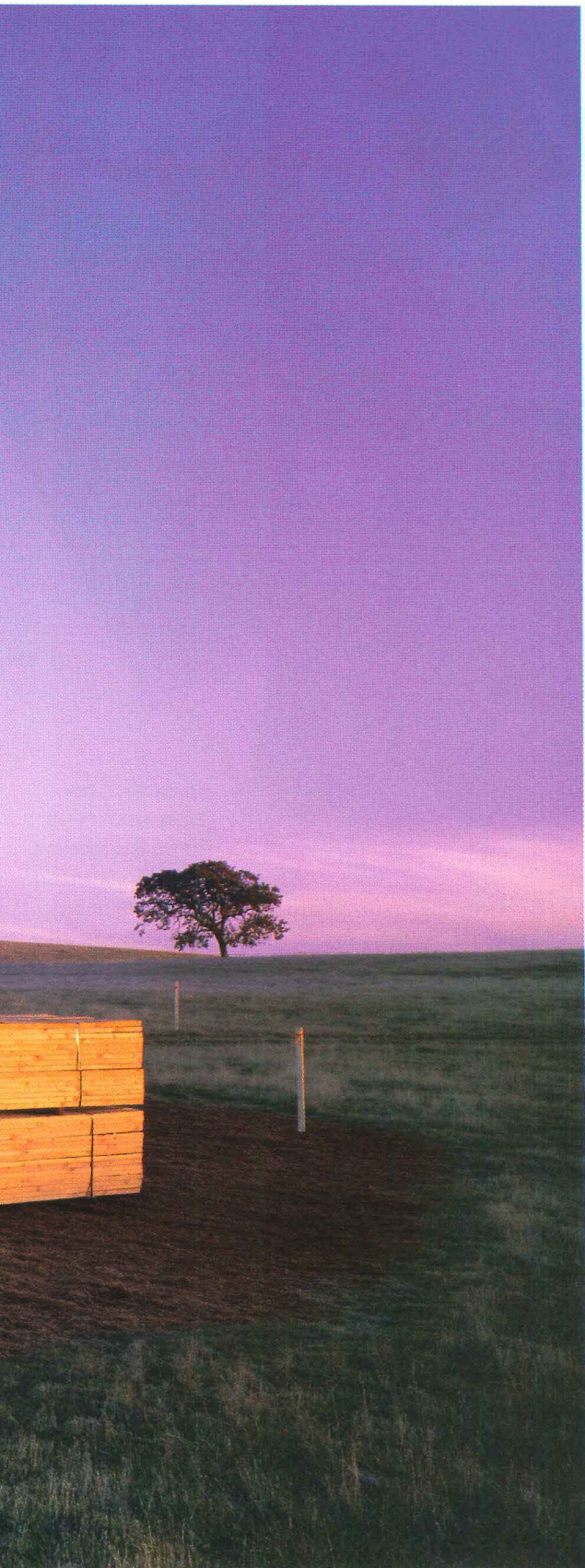
*Robert Knight, AIA
Knight Associates,
Architects
Blue Hill, Maine*

redlines

The Schindler residence, for which Serrao Design I Architecture won a RADA grand award in the On the Boards category (May, page 134), was originally designed by Francis Joseph McCarthy, not Rudolph Schindler, who was erroneously credited. The house is called the Schindler residence for its current owner, Susan Schindler, whose mandate was to preserve the original house while expanding it in a respectful and compatible manner.

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home front

news from the leading edge of residential design

summer reading

Most monographs follow a rather formulaic approach: project descriptions, photos, supporting plans, and drawings. *Plain Modern: The Architecture of Brian MacKay-Lyons* delves deeper, with a narrative by architect and historian Malcolm Quantrill, who shares conversations he had with MacKay-Lyons, his staff, and clients during a half-dozen visits to Nova Scotia. However, MacKay-Lyons himself introduces each of the eight houses and six public works presented in the book. He writes that the discipline of studying the landscape and building traditions he grew up with involves “a deliberate process of progressive abstraction, beginning with local vernacular building forms. The resulting projects illustrate some of the fruits of this journey; like a trail of bread crumbs left in the woods, they enable me to find my way home.” With a foreword by Glenn Murcutt and an essay by Kenneth Frampton on the Ghost Lab—the annual design/build party MacKay-Lyons hosts for students at his coastal farm—readers are treated to an intimate look at the man and what makes him tick.

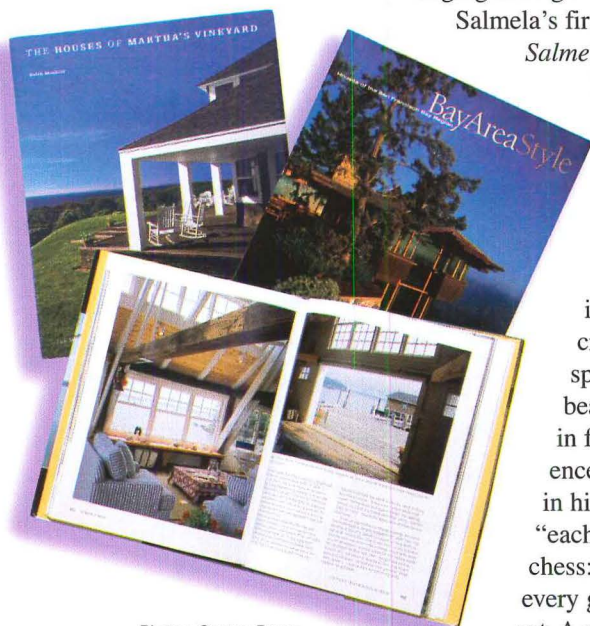
Paging through David Salmela’s first monograph, *Salmela Architect*, is

like going on a meditative retreat. Set among quiet Northern Minnesota landscapes are buildings that are calm, crisp, and cool—spiritual in their beauty, yet complex in forms and references. Salmela writes in his preface that “each project is like chess: complex, with every game being different. A project may start

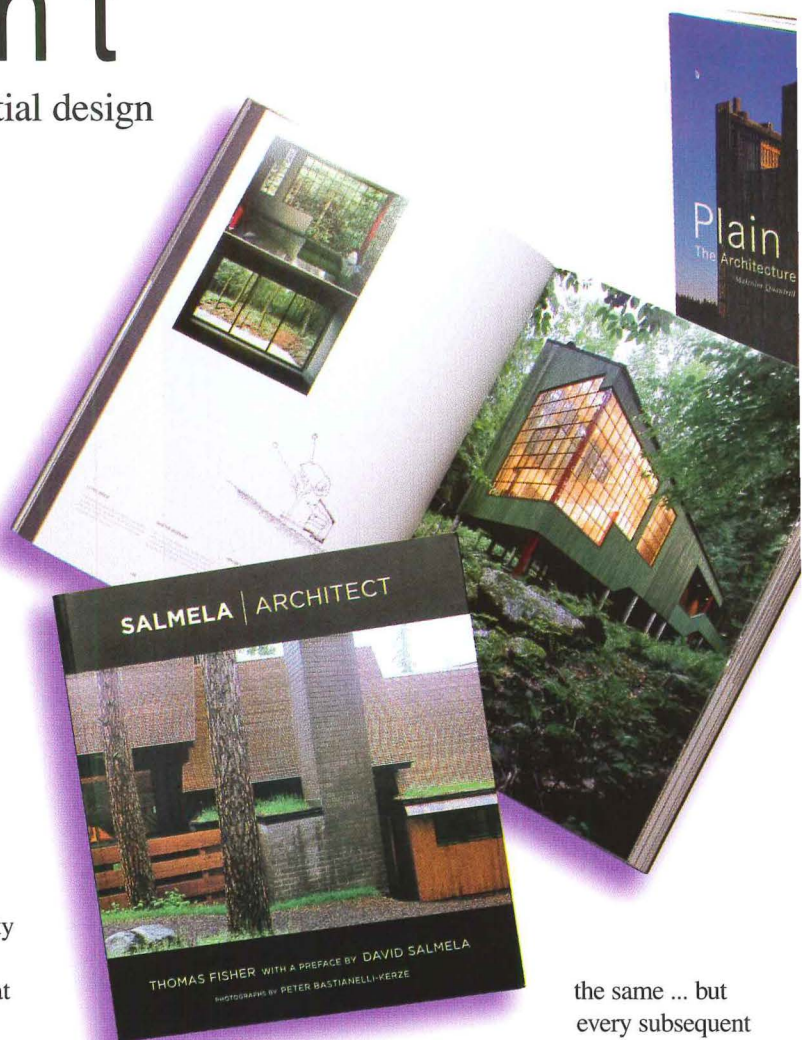
the same ... but every subsequent move is a reaction, intuitive as well as structured.”

Growing up on a farm in a Finnish community in central Minnesota, Salmela says he noticed small things—the orderly beauty of tilled fields, and how materials and colors created unique settings. Whether it’s an abstract sauna or a rare restaurant commission, his buildings are both playful and cerebral, unexpected and acutely familiar. Author Thomas Fisher observes that Salmela has mastered the art of embracing opposites, believing that “every project offers an opportunity to explore an idea, to make a larger connection.”

Arcadian Architecture, Bohlin Cywinski Jackson’s latest monograph, is a good choice for architects looking to lose themselves in a book, but it’s not one to tote to the beach or take onto a plane. This hefty tome, with its 9³/₈-inch-by-13³/₈-inch trim size, includes sumptuous double-spread photography, eight gatefolds, detailed conceptual sketches, and construction documents, plus an 18-panel foldout showing 20 additional built and unbuilt projects. A lavish 40 pages are devoted to the Bill and Melinda Gates compound, a joint venture with Cutler Anderson Architects.



Photos: George Brown



"we believe in an architecture that springs from ... the tilt and warp of the land ... its attitude, its spirit, the marks of man on a place." —peter bohlin

In his preface, Peter Bohlin writes of the firm's interest in exploring the ambiguous links between the past and the future, and in the contrast between permanence and invention. "We believe in an architecture that springs from ... the nature of its place, whether natural or man-made—the tilt and warp of the land, the sun and wind, rain and snow, its attitude, its spirit, the marks of man on a place." With its elegant graphics and alluring images, this is a book to be savored all summer long.

Using houses from the portfolio of architectural photographer Brian Vanden Brink as examples, Yale-trained architect Christopher Glass shows how Maine's best houses embody the age-old principles of careful siting, context, and proportion to their neighbors. The three sections of *At Home in Maine: Houses Designed to Fit the Land* examine renovated older houses, buildings converted to houses, and new houses.

"When is a style not a style?" asks David Weingarten in *Bay Area Style: San Francisco Bay Region Houses*. "When it is the Bay Region style."

His book of 30 houses, arranged chronologically from 1892 to 2004, records a slew of architectural styles from English Arts and Crafts to English and French Gothic, International, Japanese, High Tech, and more. Adding to these curious influences are the distinctions of climate, topography, and risk-taking clients, which lead Weingarten to coin a catch-all label for Bay Area architecture: Picturesque Modernism.

In *The Houses of Martha's Vineyard*, architect Keith Moskow, a lifelong summer resident of Martha's Vineyard, presents 24

houses built during the past two decades by such noted architects as Robert A.M. Stern, Steven Holl, Margaret McCurry, and Jeremiah Eck. Descriptive text, site and floor plans, sketches, and study models help to elucidate the design ideas.

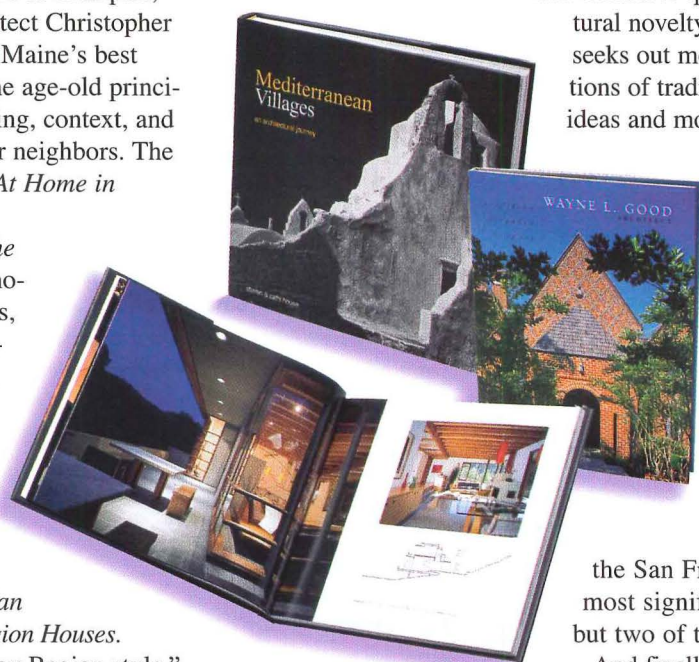
Eschewing what he calls "the bizarre, complex, highly personal, and exclusive quest for architectural novelty," Wayne Good seeks out modern interpretations of traditional architectural ideas and motifs, as portrayed

in his monograph, *Wayne L. Good, Architect*, with its tagline: Tradition, Elegance, Repose.

With a foreword by Ray Kappe, *Swatt Architects: Livable Modern*

showcases 13 of the San Francisco firm's most significant projects, all but two of them residential.

And finally, whether it's a black-and-white photo of white-washed houses stacked "like a pile of sugar cubes" or an aerial sketch capturing a town's long, horizontal layers, Steven and Cathi House's *Mediterranean Villages: An Architectural Journey* offers a unique tour of village architecture in Italy, Greece, Dalmatia, and Spain. —cheryl weber



Plain Modern: The Architecture of Brian MacKay-Lyons

Malcolm Quantrill
Princeton Architectural Press
\$40, softcover
www.papress.com

Salmela Architect

Thomas Fisher
University of Minnesota Press
\$34.95, softcover
www.upress.umn.edu

Arcadian Architecture:

Bohlin Cywinski Jackson—12 Houses

Oscar Riera Ojeda
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At Home in Maine: Houses Designed to Fit the Land

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Down East Books
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The Houses of Martha's Vineyard

Keith Moskow
Monacelli Press
\$50, hardcover
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Wayne L. Good, Architect

Images Publishing Group
\$45, hardcover
www.imagespublishinggroup.com

Swatt Architects: Livable Modern

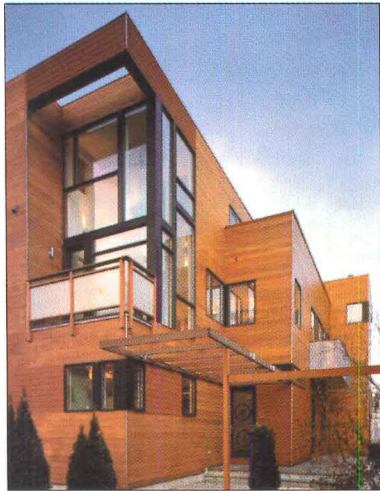
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An Architectural Journey

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calendar



Erik Gould

honor awards for design excellence

deadline: august 4
boston society of architects/aia

Projects that are located in Massachusetts or that were designed by an architect in Massachusetts and completed after Jan. 1, 1998, are eligible. Winning projects will be published and the winners honored at a celebration to be held on Nov. 17 in Boston. Shown: 2004 award-winner Valentine

Houses by Cambridge,

Mass.-based architects Single Speed Design. To enter, call 617.951.1433 or go to www.architects.org/design_awards_programs.

designed for living: the modern interior

july 1–august 27
architech gallery of architectural art, chicago

Design drawings by Modernist masters including Henry P. Glass (whose 1949 design for a children's clothes cabinet is shown), Alfonso Iannelli, and G.M. Niedecken demonstrate how the concept of streamlined interiors spanned the 20th century. These delicate renderings were used as marketing tools to generate interest in futuristic interior furnishings. Call 312.475.1290 for gallery hours, or visit www.architechgallery.com.

Henry P. Glass

dan flavin: a retrospective

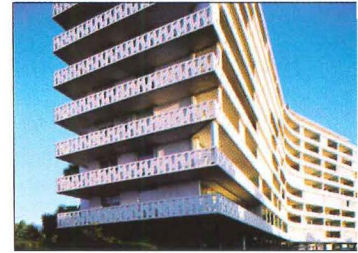
july 2–october 30
museum of contemporary art, chicago

More than 50 installations will be on display in the first comprehensive exhibition of Dan Flavin's 35-year career. The artist pursued the possibilities of off-the-shelf fluorescent light fixtures as art. His architectural installations and sculptural pieces range in scope from startlingly simple to complex experiments with light, color, and space. In addition to these works, more than 100 of Flavin's drawings, sketches, and collage-constructions will be showcased. For museum details, call 312.280.2660 or go to www.mcchicago.org.

going, going, gone? mid-century modern architecture in south florida

july 8–november 6
museum of art, fort lauderdale

During the post-World War II building boom, Miami-Dade and Broward Counties embraced mid-century Modern architecture. Today, many of these iconic buildings are earmarked for or have already undergone demolition. This tribute to those that remain hopes to spark a movement to preserve the architectural form known for innovative use of decorative concrete, glass, and aluminum. Shown: the Sea Tower apartment building by architect Igor Polevitsky. Call 954.525.5500 or visit www.moaf.org for further information.



Robin

sydney design 05

august 6–21
powerhouse museum of science + design, sydney

Hosted by the Powerhouse museum, but with events such as exhibitions, master classes, lectures, and tours all across the city, Sydney Design Festival invites everyone to engage with design—in all its forms. It also explores the impact of design on our environment and daily lives, as well as its potential for the future. Architecture and fashion, product and graphic design are just some of the disciplines represented. Visit www.sydneydesign.com.au for a complete schedule.



2005 nh&ra summer institute

august 10–14
given institute, aspen, colo.

The National Housing & Rehabilitation Association hosts its annual conference on affordable housing, with seminar topics such as managing environmental risks on affordable housing, incorporating green building concepts into multifamily housing, and building affordable housing in resort areas. A series of tax credit and finance courses will also be offered. Register by calling 202.939.1750 or go to www.housingonline.com.



National Housing & Rehabilitation Association

continuing exhibits

Architectural Visions: Utopia and Reality, through Sept. 4; Cranbrook Art Museum, Bloomfield Hills, Mich., 877.GO.CRANBROOK.—*shelley d. hutchins*

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THE **BOLD** NEW FORM OF REFRIGERATION.





Auto-Close Hinges

A Masterpiece

Born of 100% steel (and a good bit of bravado), the PRO 48 is a true masterpiece of preservation. Its sculpted metal, dual refrigeration, triple evaporation, and advanced controls marry performance and design in a bold new way for home refrigeration. So it not only keeps food magnificently fresh, it brings the whole kitchen tastefully up to date. Freestanding or built-in, the PRO 48 is just the latest, sleekest example of how Sub-Zero keeps rewriting the rules of preservation—and attraction.



Exterior Temperature Display (above); Slide-Out Bins and LED Sidewall Lights for Enhanced Visibility

The Art of Preservation

Of course, the real beauty of the PRO 48 becomes apparent not in pictures or words but in its use. Auto-close hinges help doors swing open and tap shut effortlessly. A refrigerated drawer complete with retracting crisper lid glides forward to give a bird's-eye view of produce in configurable dividers. Behind the scenes, two compressors and three evaporators keep food fresher longer and prevent odor transfer, while intelligent controls adjust intuitively to usage patterns. The list of features goes on and on. Quite like the freshness of food in a PRO 48.



Drawer With Tight-Seal Glass Crisper Lid and Configurable Dividers

For all its boldness, the new PRO 48 still conforms to rigorous Department of Energy standards for residential use—consuming less energy than a 100-watt lightbulb. Form and function. Handsomely deadlocked in the PRO 48.

FEARLESS DESIGN. FLAWLESS PERFORMANCE.

Only the Sub-Zero PRO 48 combines two compressors with three separate evaporators to keep foods fresher longer and prevent odor transfer.

Top LED lights bathe upper compartments in a soft glow; on the refrigerator side, channeled sidewall LEDs can even serve as door-area night-lights.

Up-front touch controls plus exterior temperature displays provide supreme control, accurate to within one degree of preset temperatures.

In the glass-door model, triple-pane, UV-resistant glass offers ample visibility while saving energy with insulating layers of argon gas.



An automatic ice maker, complete with water filter, fills either a stainless steel bucket or the entire drawer with crescent-shaped ice.

Cantilevered, spill-proof shelves with stainless steel trim in the refrigerator; removable, 100% stainless steel shelves in the freezer. All adjustable.

Versatile stainless steel bins hold small items, remove easily, and fit neatly under any shelf; these space savers can even be placed in the oven.

A refrigerated drawer glides forward and features a tight-seal, retracting glass crisper lid that keeps produce exceptionally humid and fresh.

Limited availability, late fall 2005.

Dimensions: H 84"(2134 mm), W 48"(1219 mm), D 24"(610 mm)* **Total storage capacity: 29.8 cubic feet**

*Overall depth from the back of the unit to the front of the handles is 30⁵/₃₂"(766 mm).



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Circle no. 216

k + b studio

kitchen: retreat reclaimed

A tranquil retreat with strong outdoor ties and opportunities to display treasured mementos was the client's mandate for her second home, overlooking the bay in Sausalito, Calif. Architect Barbara Brown's interest in sustainable architecture and clean design also appealed to the homeowner. What was once a dark bungalow with a choppy floor plan and no front door (not to mention a few spots of wood rot) is now an open, light-filled haven, thanks to Brown's resolve and the

owner's open mind. "The most important thing you can do is reuse," says Brown. "It doesn't go into a landfill, it keeps the house from getting too big, and it's more economical for the client."

Transforming the existing cramped kitchen was a priority for the owner, who often cooks for her visiting kids and grandkids. Brown enlarged the kitchen and connected it to the living and dining areas to enliven the entire level. Knocking down walls necessitated designing clever yet compact storage such as a pullout pantry that moonlights as a whatnot for antique Japanese baskets. A second oven allows for multiple cooks, while a microwave tucked beneath the stainless steel island lets kids get into the act. The long built-in bench next to the

A long island separates the kitchen from the living room, providing additional lower cabinet storage plus a great place to serve meals buffet-style.

fridge offers extra storage and an out-of-the-way spot to sip a juice box. A row of slender windows at eye level invites controlled views of the entry garden or distant bay. "Those low windows wrap around onto the countertop," adds Brown, "so you have natural light right where you need it, instead of using energy for artificial light."

A new front entry along the street elevation means the kitchen presents the first impression of the home, so materials were chosen for style as well as sustainability. Wide grain bamboo flooring and narrow grain cabinet fronts lighten the mood. Recycled glass tiles emit a nacreous sheen that changes throughout the day. Recyclable stainless steel tops the island for easy cleanup and natural marble countertops welcome pie and bread making—favorite pastimes for the happy client.

project continued on page 36



principal in charge / project architect:

Barbara Brown, AIA, Barbara Brown Associates, Sausalito, Calif.; project manager: Laura Hamlin, Barbara Brown Associates

general contractor:

Peregrine Construction, Sebastopol, Calif.

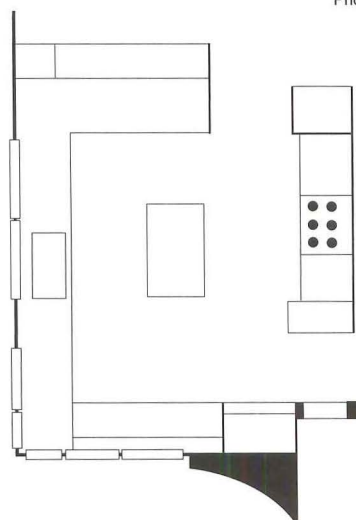
resources:

bathroom plumbing fittings: Villeroy & Boch; bathroom and kitchen plumbing fixtures: Dornbracht; kitchen plumbing fittings: Franke; dishwasher: Bosch; oven: Miele; range: Dacor; refrigerator: Sub-Zero; tile: Oceanside Glasstile



Brown speced slatted wood panels inside and out to enhance the "peaceful Japanese aesthetic" her client desired and to give the low ceilings a visual boost. "As an architectural device, it breaks up the sightline and gives the illusion that the ceiling is higher than it really is," says Brown.

Photos: Erik Tiemens



k + b studio

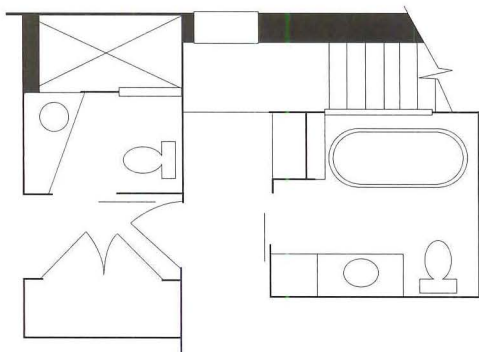
bath: double dipping

A vacation home usually promotes languorous living, and no room encourages relaxation like a soothing bath. But sometimes bathing is a practical affair and saving time the essential goal. Instead of balancing these opposing functions—waking up and winding down—in one large room, the two realms were divided in this project. Two existing bathrooms nearby each other were reconfigured and optimized for the client, but one is also allocated to share with guests. “This is really a retreat just for the client,” says Brown of the decision to design A.M. and P.M. baths, “but she also wanted it to be comfortable for visitors.”

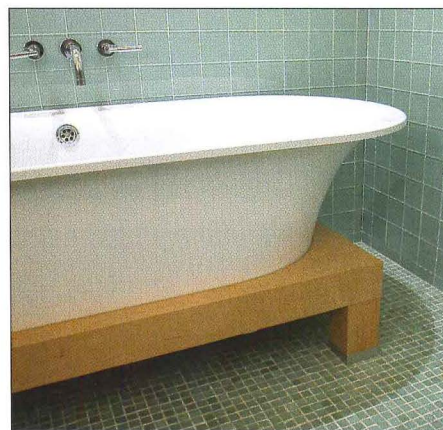
Clever design transformed the bathing room from an 8x10 space into an oasis of calm. A curvilinear tub on a maple base commands center stage. The platform’s chunky legs are imitated on matching vanity cabinets. The same recycled glass tile from the kitchen backsplash finds its way onto the bathroom floor with larger squares of glass applied to the walls. “Because it was a small room, I kept the tile low as a tub surround,” says Brown. Natural wood caps the glass and outlines the top edge of the walls to make the room seem bigger than its square footage. Rice paper sandwiched inside a rectangular fixed window transmits natural light from the sky-lit stairwell. Brown particularly likes the feature because it preserves anonymity while offering a titillating silhouette to the stairwell. —*shelley d. hutchins*



gular fixed window transmits natural light from the sky-lit stairwell. Brown particularly likes the feature because it preserves anonymity while offering a titillating silhouette to the stairwell. —*shelley d. hutchins*



Photos: Erik Tiemens



The morning bathroom is brightened by floor-to-ceiling aqua glass tile and a recycled concrete countertop (far left) embedded with a confetti of sea glass. The countertop continues into the shower as a utility ledge. A peekaboo piece of clear glass separates the sink from the full length shower letting in ambient light and generating a nifty soap niche.



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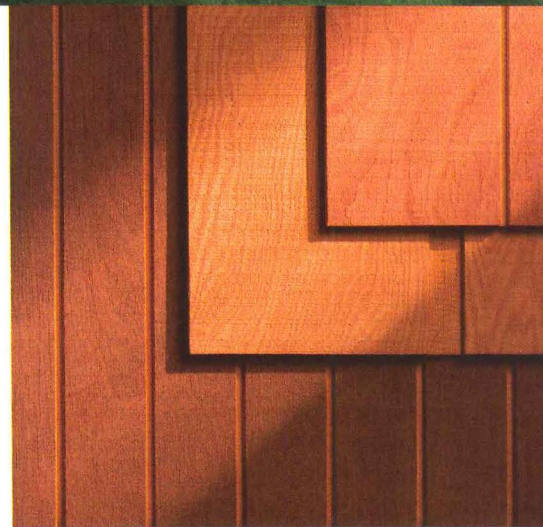
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prospecting

does a web site generate bona fide client leads?

by mark a. hutker, aia

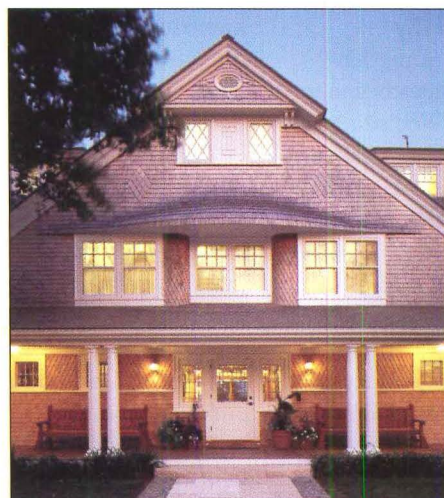
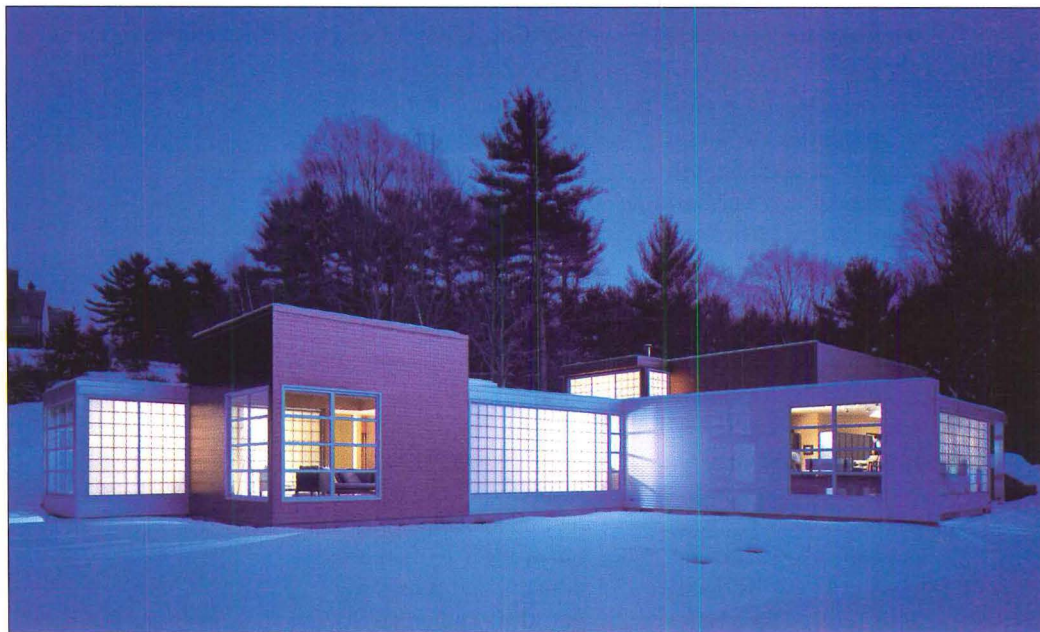
my firm, Hutker Architects, has a multifaceted marketing program. One key ingredient is our Web site. It took a good deal of capital and person-hours to create, and the site continues to require attention to remain fresh. When our leadership team considered creating it, we were motivated by the thought that this would be the end-all marketing tool to attract clients. Isn't that what all of the marketing seminar leaders are telling us? We were all fired up to get images of our work on the Internet as soon as possible so the magic could begin.

While we developed the Web site, we continued to pursue other marketing venues including mailings, seeking to be published, and advertising. More importantly, we utilized longer-term techniques such as working well with contractors, cultivating local professional relationships, and, most of all, keeping clients happy by providing exemplary design and project management.

In the middle of our Web site development, I had a social luncheon with two colleagues and shared my enthusiasm for our Hutker

Architects Web site. They said, in effect, "We will never have a Web site; we don't want to waste time culling through dead-end leads. We are going to rely on our tried and true referral network of clients and colleagues." Of course, I congratulated them on their maturity, all the while thinking: This is great; we're going to leave them in the dust.

So we continued to build the Web site based upon large-format, professionally taken color photographs of our projects. We really wanted the images to speak for our architecture and interior design and kept projects in distinct style categories. There is nothing fancy about the navigation and the site maintenance is fairly easy by design, so we can take care of updates in-house.



Photos: Top: Thomas Wedell; above: Brian Vanden Brink

The clients for a 2,300-square-foot house and studio (above) were referred to Hutker Architects by colleagues of the firm. And a local Realtor connected Hutker with the owners of a 10,500-square-foot renovation (left).

web of intrigue

Following launch, early on we would receive interesting e-mails via the Web site about spectacular projects in Hawaii or Florida or other waterfront wonderlands. This is great, we thought. But we quickly learned that we hadn't

asked for enough information from potential clients—not even phone numbers or addresses. Now if someone wants information or a phone call from us, they have to provide complete contact and basic project information and tell

continued on page 42

us how they were initially referred to Hutker Architects. Obvious, right?

Since the site was launched four years ago, we have had hundreds of inquiries. I have followed up on endless great projects, on properties each more wonderful than the last. Along the way our business manager has been keeping track of all the prospects who contacted our office. Not just inquiries from our Web site, but initial contacts of all sorts. She noted which leads resulted in a Letter of Agreement and which ones turned into an actual project. The table opposite shows how our 2004 prospect list looked at the end of the year.

new reality

The wisdom of my luncheon colleagues began to surface. Our Web site generated many inquiries but no actual jobs. We realized that our business development continues to be solidly in the camp of referrals from clients and colleagues. Professional referrals are very important, especially from the real estate lawyers and Realtors who are at the front end of the custom home "food chain."

Proportionally speaking, I now spend a good deal

more time nurturing the leads that come from the proven personal client referral network and less on those that come from our Web site. We answer each Web inquiry with a short e-mail, but for us to spend more time following the lead we rely on the prospect to respond with further information.

The site is often abused, at least in the context of our expectations. Take this winning e-mail: "My husband and I loved your site, and have copied a lot of photographs for our architect." We have learned that once we are online, our work is in the public domain, and protecting our ideas and creativity is a serious issue. Having homeowners copy our work directly to their building teams isn't the use we intended.

The most effective uses of our Web site include:

- Showing current clients examples of past projects that may relate to houses we are designing for them.
- Uploading current construction projects for client review.
- Further developing a relationship with a prospective client who has come to know us through personal and professional channels.

referral source summary, january–december 2004

source	inquiries	LOAs sent	HA hired
attorney	4	3	0
caretaker	2	1	0
client	19	26	20
colleague	17	4	3
contractor	5	4	3
drive-by/job sign	10	1	1
employee	3	2	1
landscape architect	4	2	1
magazine/newspaper	20	2	2
HA's mailing list	1	0	0
HA's reputation	14	3	2
prospect	2	1	0
Realtor	5	4	3
walk-in	2	0	0
Web site	39	3	0
Yellow Pages	4	0	0
unknown	2	0	0
total	153	56	36

- Making colleagues aware of our work.
- Recruiting.
- Review by Realtors showing buyers examples of the types of homes that may be created on a property under consideration.
- Review by editors looking for particular types of projects to fit into their magazine's editorial calendar.

We have found that nearly every potential employee who has contacted us in the last few years has walked through the site and is well versed in our firm and the type of work we create.

As a matter of fact, if a potential employee has not taken the time to check out the site, it is a step in the wrong direction for her/his interview, demonstrating a lack of initiative.

We do not yet know the long-term productivity of the Web site, in terms of our future client list. However, we do feel that it is an important tool on many levels; even if it is not now the "prospecting" tool we expected it would be. *ra*

Mark A. Hutker, AIA, is a principal and founder of Hutker Architects on Martha's Vineyard, Mass., and in Falmouth, Mass.

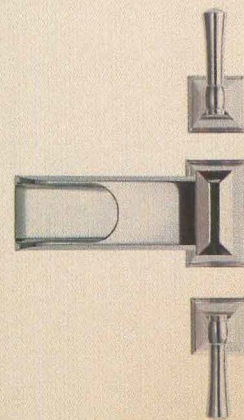
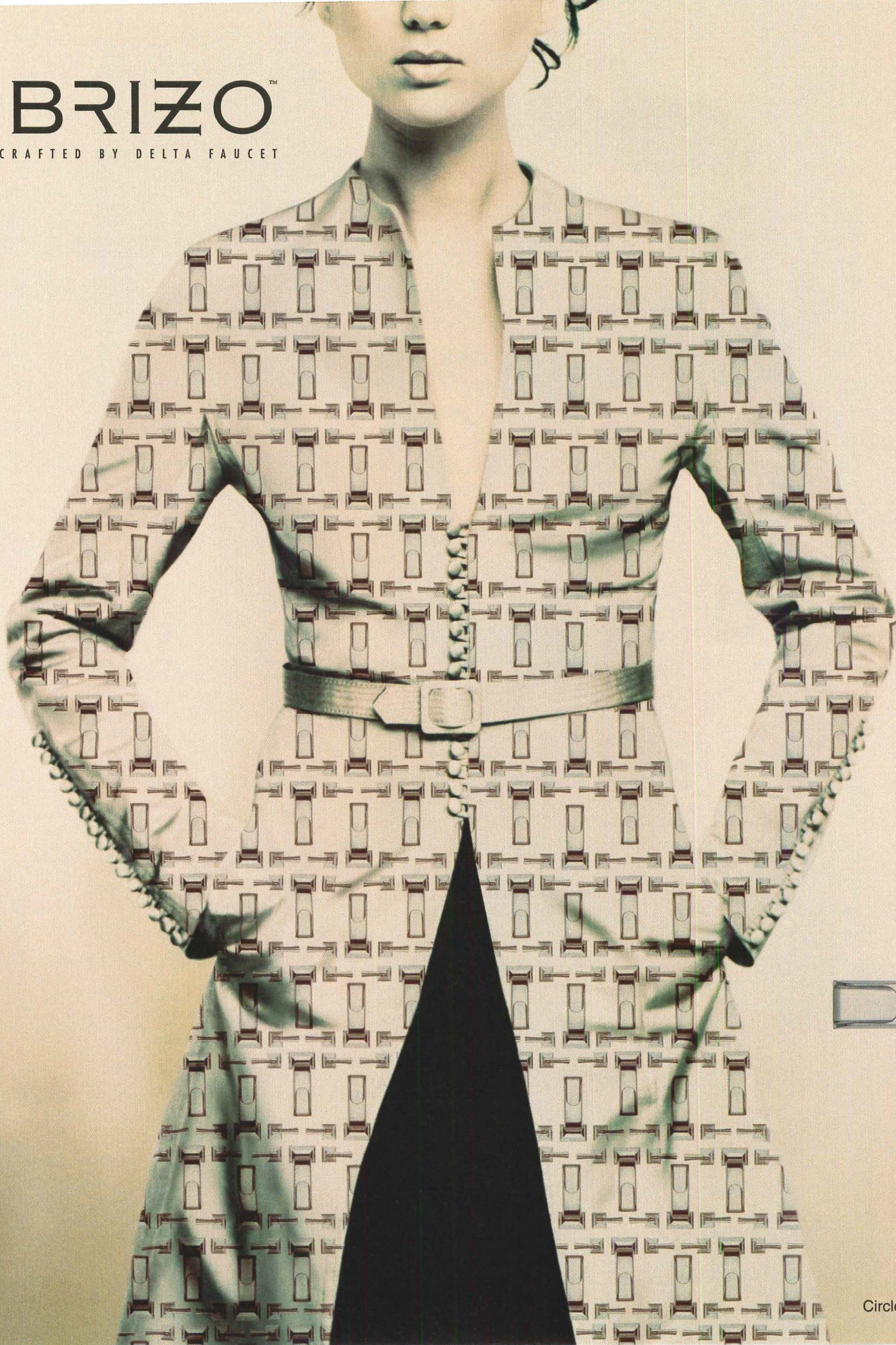
"if a potential employee has not taken the time check out the [Web] site, it is a step in the wrong direction."



Bob Gothard


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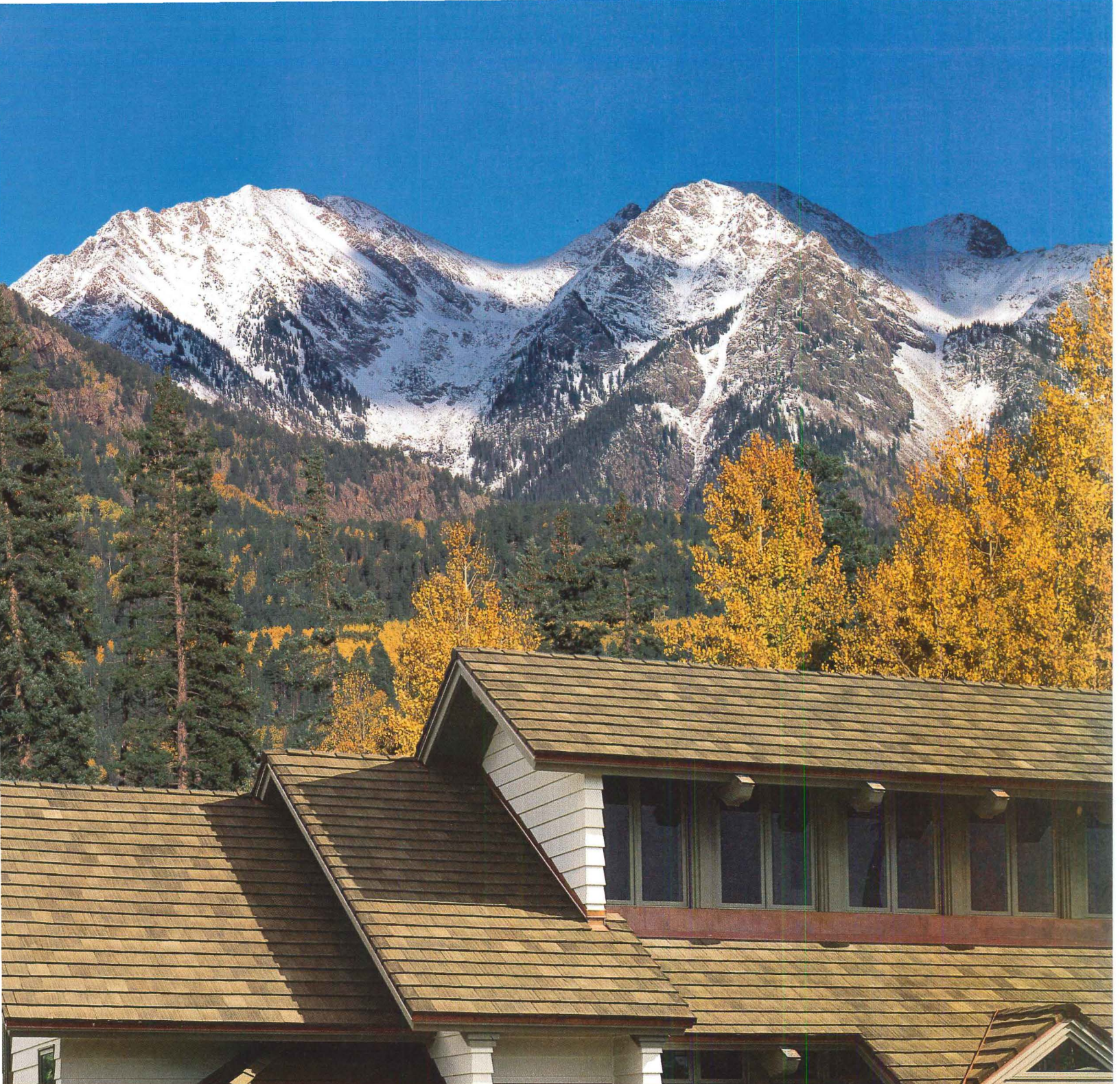
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on site and in mind

contract administration is risky business—but even riskier to pass up.

by cheryl weber

Construction observation, also known as contract administration, is a phase of architecture that's clearly spelled out in AIA contracts. And yet it's a minefield, fraught with missteps by architects, interference from contractors, and nuances clients often fail to understand. Insurance files are thick with case studies of lawsuits that declare guilt by association. Lloyd Princeton, founder of the Manhattan-based Design Management Group, recalls an interior designer who lost a million-dollar lawsuit because the whole-house lighting control system she specified was not put in properly. Her fatal mistake? Arranging for the vendor to show the electrician how to install it. To correct the problem, \$800,000 worth of Venetian plaster walls had to be ripped up.

What architects do is design, but that's not the half of it. They design in order to build, a process that demands attention for a much longer period of time—and one over which they have limited control. The extent to which architects shepherd construction has shifted over the years.



Isabelle Arsenault

Thirty years ago, it was considered standard practice to be in the field virtually full-time for projects of a reasonable size, a phase referred to back then as construction administration. Later on, economic pressures and liability concerns made architects leery of including that scope of

services. Now the pendulum has swung back again, although the semantics are more precise. By observing construction—not supervising it, but simply administering the builder/client contract on behalf of the owner—architects are realizing that things run much more

smoothly when they're around.

Insurance companies practically insist on it, too. "Usually the architect gets into trouble when he's not providing construction-phase services," says Joe Jones, head of risk management services at

continued on page 48

Chevy Chase, Md.-based Victor O. Shinnerer & Co. “Nobody understands the construction documents better than architects. When someone is trying to interpret or make changes, they don’t know the thought process of what was there to start with. That’s where an architect can be brought in later through claims. They weren’t there to inform whether the contractor made the right decisions.”

measure twice, hire once

Stephen Blatt, AIA, Stephen Blatt Architects, Portland, Maine, agrees. “Every time we’re called in as expert witnesses, it’s because of a problem generated during construction,” he says. Unless the budget is extremely tight, he sells the entire package, not only to avoid liability but also to control quality. For Blatt, a well-run job-site starts with choosing the right builder for the project, whether it’s a \$400,000 cottage, a \$2 million house, or a major institution. He helps the owners check references, looking for

workforce consistency and making sure the job has a superintendent from start to finish. He also urges residential clients not to lowball the budget by inviting competitive bids but rather to seek out a builder with common sense and a team spirit. “If a builder has an idea that a detail we’ve designed might fail or is overly complex, we really appreciate input,” Blatt says. “If you have competitive bidding, the contractor will likely say, ‘You told me to do this even though I didn’t want to do it.’”

Another wrench in the system is the builder who talks to the owner behind Blatt’s back. He says the worst situation he ever finds himself in is being required to work with a builder—say, the client’s cousin—who doesn’t feel an architect is needed and who believes that the building’s systems are over-designed. For example, builders frequently think there’s too much steel reinforcement in the foundation, that the roof rafters and the headings over French doors are too heavy, and that 20 inches on center is sufficient

“a lot of problems arise when you have procedures in place but don’t follow them. ... it’s very important that architects not try to cut corners.”

—joe jones

checks and balances

We find a lot of problems arise when you have procedures in place but don’t follow them,” says Joe Jones, an architect-turned-attorney with Victor O. Shinnerer & Co., Chevy Chase, Md. “The procedures are there based on a long history of court cases, so it’s very important that architects not try to cut corners.” Here are six problems associated with reviewing shop drawings and other submittals from the builder during the construction observation phase, as outlined in the company’s management advisory:

1. Not requiring a contractor to submit a shop drawing schedule that allows for your timely review.
2. Not strictly enforcing the submittal and review schedules.
3. Accepting shop drawings that haven’t been checked and approved by a contractor.
4. Accepting shop drawings that are not required by the contract documents. (If drawings are accepted and returned without noting objections, it’s likely the firm will be held responsible for having approved them.)
5. Delegating your review to someone in the firm who’s not familiar with the project or not qualified to perform the review.
6. Not having a system to log, track, and follow up on the submittal process.—c.w.

spacing for framing. Some builders question the latest techniques for creating building envelopes that breathe. “They often don’t understand the concept of insulation requiring the movement of air around it, and they feel their HVAC sub is perfectly capable of designing his own system,” Blatt says. “Even when you’re doing a negotiated job, you have to make the builder understand that you drew it for a reason.”

assembly required

New York City architect Jim Garrison, AIA, who teaches construction technology at Parsons School of Architecture, says clients who try to save money by limiting his scope of services have got it all wrong. Jobs get done faster and more profitably when there is proper coordination throughout construction, and the results are superior. Years ago, he recalls asking
continued on page 50

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entry form

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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. Adaptive Re-Use (end use must include residential)
9. Campus Housing
10. Architectural Interiors* (residential)
11. Outbuildings*
12. Kitchen*
13. Bath*
14. Architectural Design Detail*
15. On the Boards*

deadlines: entry form and fee: november 15, 2005
completed binders: january 5, 2006

*Not eligible for Project of the Year

a construction superintendent for the Louis Kahn-designed Yale Center for British Arts how he had achieved a certain quality of concrete. "He turned to me and said, 'You'll never do it again. This is the only job I've ever experienced where the architect, owner, contractor, and all the subs were in total agreement about what was going to be accomplished and how it was going to be done,'" Garrison says. "That level of commitment shows in the quality of the work, and if there's an ideal out there, that's it."

"nobody can stay completely away from blame. that's why it's such a litigious field. you really need to be a strong team at the outset."

—stephen kanner, faia

Coordination is particularly important at the front end of construction. In a given project, plumbing, structural, and electrical systems all have a tendency to run into each other, and within close working quarters. That slows down the project and compromises

design. Some of Garrison's contracts call for a coordinated set of trade drawings. If he can get the primary subs and the contractor at the table early on to talk about timing, he says, the job gets done faster. During the heat of construction, the firm checks the site at

least weekly and conducts organized job meetings every other week. Minutes are distributed showing action items and due dates, so construction can keep moving.

"We want contractors to be profitable so they can take the time they need to build the project," Garrison says. When mistakes do slip through the surveillance, owners tend to see only two choices: tear it out and make it perfect, or live with it. Both extremes invariably lead to trouble by compromising the

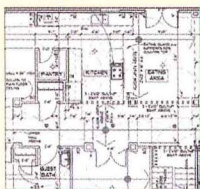
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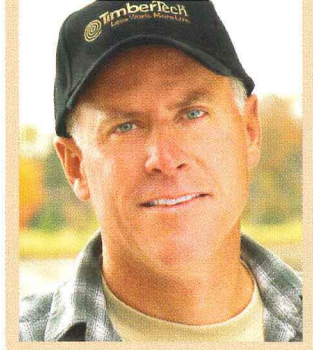
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AZEK a Designer's Dream



Designer Kim Jackson's dream finally became a reality this summer when her 8,000 sq. ft. dream home was completed in Belleville,

Ohio. "I spent 10 years researching the design and materials for this home," says Jackson, an interior designer with more than 14 years of industry experience. "This house was going to be perfect. That's why I'm so happy that I found AZEK Trimboards. It is an absolutely beautiful product that we used for everything from cornerboards, custom milled crown moulding, window boxes, garage doors, and trim for a picnic pavilion on the pond. Plus, it was so easy to use and clean. I just love the bright, white color. AZEK was the perfect complement to this long-term dream. I will never use or recommend another product again." AZEK is pleased to make a designer's dream come true!

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practice

design or adding cost and time. "There has to be an ongoing dialogue about ways to work around these issues," Garrison says. "It's very important to keep that in balance all the way through. Because at the end of a job, you're hoping the contractor has enough reserve to spend time detailing the final pieces that say so much about its character. You can tell a job that's been in trouble, because at the end it's rushed."

gentle interventions

Even the most fastidiously coordinated projects, though, require architectural intervention from time to time. Not every element, angle, and proportion can possibly be understood, no matter how well the construction documents are put together. That's why Stephen Kanner, FAIA, Kanner Architects, Los Angeles, refuses to take on a commission unless he can observe construction. He holds weekly jobsite meetings with the general contractor, owner, and select subs, more often when an item such as detailed cabinetry is going in. Over the course of the job, he inspects the framing for plumb and square and checks to see that proportions are correct. And he's very concerned about moisture-proofing—collecting water and removing it from the site, and correctly installing systems that keep

"i'm not willing to be bound into a fixed fee during construction, when i have no control over the builder's work schedule."

—donald mallow

a house dry or properly heated and cooled. "If we're putting in underground ductwork because we don't want soffits running through the house, we're making sure they put in only plastic ductwork, because galvanized would degrade over time," Kanner says. "It's making sure that subs aren't trying to pull a fast one to save costs."

Although it's the finish detailing that warrants the greatest scrutiny, every phase adds up to a quality product. Kanner says contractors sometimes cut corners on subflooring by not allowing for expansion and contraction voids, which can cause a wood floor to delaminate over time. When paint goes on the walls, he checks for thorough drywall prep and flawless brush stroking. And because exposed concrete floors can't be broken out without incurring massive costs, Kanner is on hand to make sure the joint width and trowel depth is just right. He says architects can't wait to be told what's happening when. If they aren't proactive, they'll miss key issues.

Still, in a simpatico partnership, communication runs both ways. All architects have their favorite contractors whose subs are skilled, who ask questions if they're in the dark, and who are good at anticipating what's coming up. When there's a rapport, architects can be somewhat casual about the process. By contrast, firms who do multifamily work are often cast in with unknown contractors or construction managers, and so must adopt a more rigorous protocol.

Perfido Weiskopf Architects, Pittsburgh, sometimes finds itself in a situation where, in order to secure funding for, say, an affordable housing project, the developer is required to work with a minority enterprise and thus breaks out construction observation into a different contract, limiting the firm's role. "It's clearly not our preference," says Alan Weiskopf, AIA. "Although we don't have the same reporting requirements as if we were observing construction, if there is a problem, we're the architects of record."

The firm still carries the

continued on page 54



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professional liability on the completed work, although contract language transfers the responsibility for interpreting the contract documents to the owner and requires the owner to waive any claims against the architects that arise from field conditions or modifications to the drawings. Weiskopf also gets copied on minutes, field reports, and shop drawings. "We only do it when we're working with a client with whom we've worked before and who is obligated to do this," he says. In those rare cases where the firm does not provide construction observation, it inserts contract language stating that it has recommended providing such services and the client has declined.

cost versus value

"It's a dangerous trap to allow clients to be in charge," Princeton says. "A lot of architects are afraid to speak up for fear clients won't buy as much, or the architect is waiting for a check. But it's important to push back and say, 'No, I'm the expert, and the one who needs to manage the process.'"

Indeed, if architects have to explain the value of their design fees to residential clients, the same is true, perhaps to an even greater extent, for construction-phase services. Paul Nakazawa, AIA, an architectural consultant and

educator in Boston, says that the standard AIA fee formula—15 percent for schematics, 20 percent for design development, 35 percent for working drawings, 5 percent for bid, and 25 percent for construction observation—makes it difficult for architects to argue that they should be more substantially involved at the back end, and paid for it. Clients need to be told that the fee distribution is only

architect to make the case.

"All the stakeholders need to get together to discuss what's worth doing," he continues. "Part of the dynamic of construction-phase services is whether everyone is set up to cooperate or if it's a confrontational situation where there are winners and losers, people fixated on price and trying to drive a profit to bottom line." And in a phase as messy

"part of the dynamic of construction-phase services is whether everyone is set up to cooperate or if it's a confrontational system."

—paul nakazawa, aia

for basic services. In a complex project, an architect may need to be on site full-time or half days when critical systems or finishes are being installed.

"By the time you're ready to start construction, you know more than you did in schematic design: We wound up with this contractor, this situation," Nakazawa says. "If there are systems that are important for the project, then it's essential that architects and their clients agree ahead of time about what those areas are and what the value of the additional participation is. It's incumbent on the

and unarticulated as construction, communication is the crux of success. "No matter what the legal documents say, it's hard to be precise about everything," Nakazawa says. "A lot of the insanity of this last phase is really due to poor communication—people not taking care to make sure everyone understands."

Given this nebulous process, how can architects be sure they won't lose money on other people's inefficiencies? Ever since he was caught in a contract percentage on a job that was so poorly managed by the builder that it took a

continued on page 56



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year longer than necessary, architect Donald Mallow, Leonia, N.J., has charged a per diem for site visits, and an hourly rate for related work. "I'm not willing to be bound into a fixed fee

during construction, when I have no control over the builder's work schedule," he says. He notes that in a percentage fee structure, owners often feel they shouldn't have to pay more

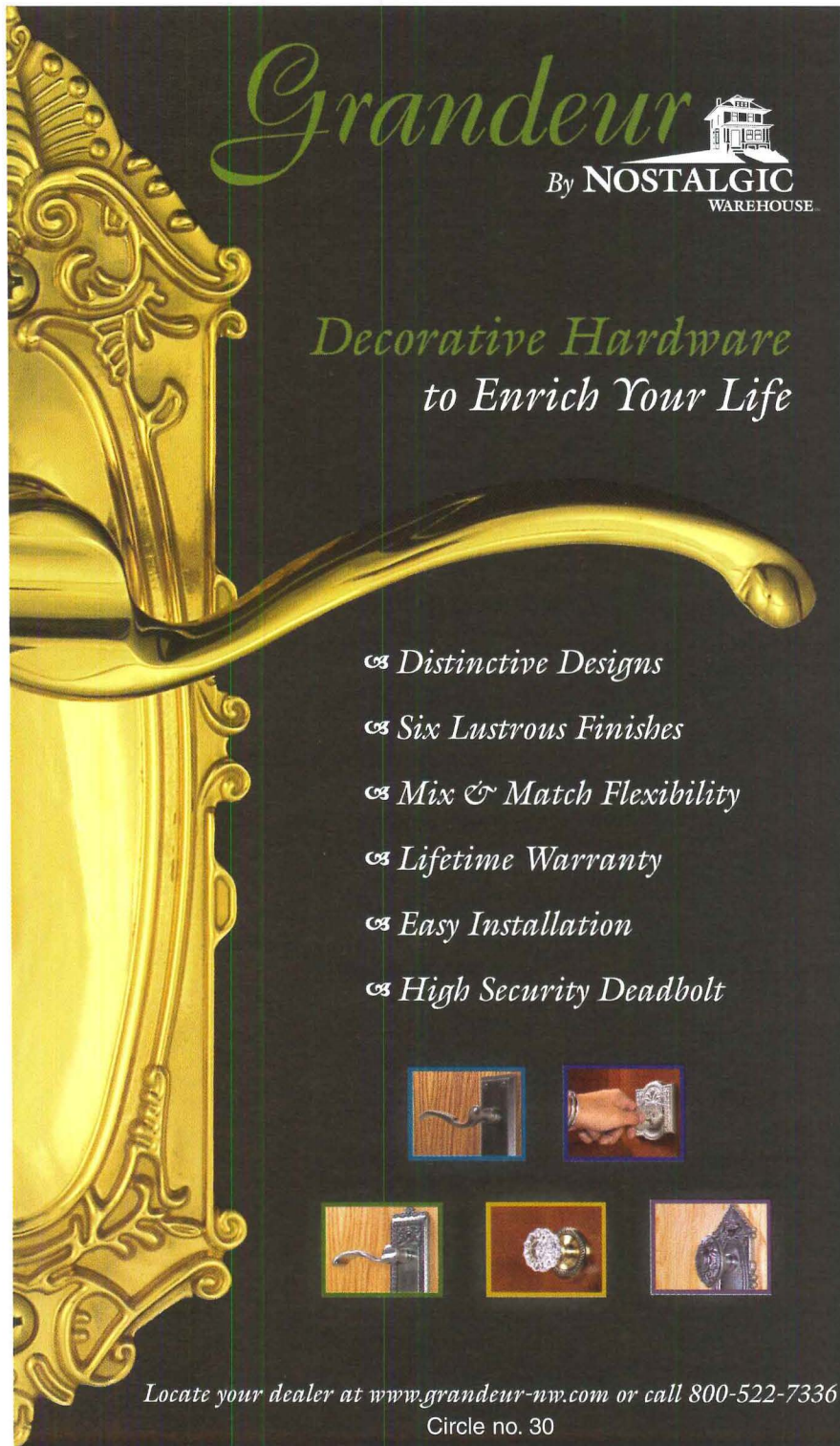
for construction observation just because they've chosen pricier materials.

However, Marcie Meditch, AIA, says that the higher the cost of the material, the more involvement

it takes from architects. Specializing in highly detailed custom commissions, Chevy Chase, Md.-based Meditch Murphy Architects spends a lot of time talking to fabricators and reviewing shop drawings. One recent project included a huge slab of onyx that covered a powder-room wall. The firm followed the stone's fabrication down to the cut of the pattern and the location of the seams. "When an expensive product is going into a high-end installation, you stay involved," Meditch says.

Kanner Architects, whose construction budgets fall in the \$250-per-square-foot range, charges 15 to 20 percent of its fee for construction observation, which pays for eight to 16 hours a week. To prepare for the inevitable, he asks clients to reserve 10 percent of the budget for construction contingencies. He simply tells them it's not a perfect business, and to be aware that neither he nor the subs will pay for unexpected costs. "Nobody can stay completely away from blame," Kanner says. "That's why it's such a litigious field. You really need to be a strong team at the outset, and have a good builder and an owner who puts all these principles in motion. Then you're going to be okay." *ra*


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



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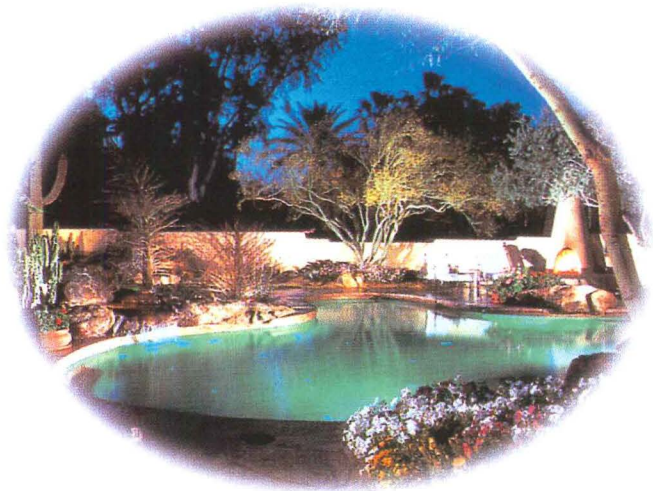
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light from both sides

*david salmela's modernism honors the past,
the human need for comfort and warmth,
and the north country's fleeting sun.*

by vernon mays

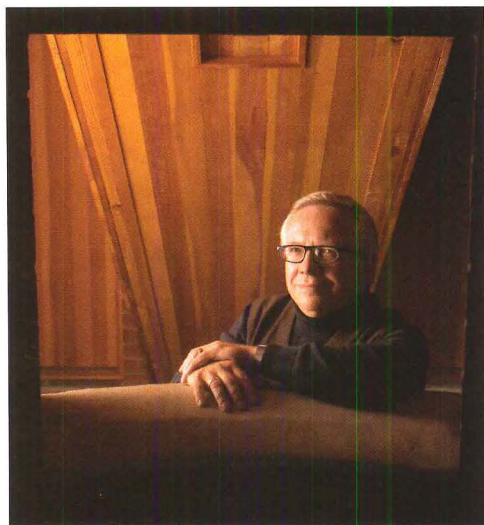
David Salmela is an architectural anomaly. Self-taught in the ways of design, practicing far from the centers of fashion on the frigid edge of Lake Superior, a diminutive man with a friendly, disarming manner, Salmela is hardly the prototypical trendsetter. But for more than a decade he has been a progressive force among Minnesota architects. And with his receipt of not one but two AIA Honor Awards at this year's

national American Institute of Architects convention and a merit award from this magazine, Salmela secured his place as a force to be reckoned with on the national scene as well. A self-described modernist who admits, with a hint of bewilderment, to being controversial, Salmela routinely creates sophisticated houses that blend his own proclivity for minimalism with a talent for concocting domestic comfort. All this for clients who, by and large, are everyday people—not corporate

executives, not art collectors, not style-conscious celebrities. The unusual trajectory of his architectural career has

placed Salmela in the rare position of having one foot outside of the architectural mainstream and one foot in, giving him a perspective on architectural practice unencumbered by academic brainwashing or old-school ties. The product of an old-fashioned Finnish upbringing, on a dairy farm in central Minnesota, Salmela displays a streak of stubbornness, tempered by ever-present optimism, that makes him an uncommon figure indeed.

At times his buildings can be coolly abstract or irrepressibly playful, but much of the attention given to his design accomplishments focuses on his uncanny ability to blend the familiar with the modern. At a minimum, Salmela's importance lies in his ability to marry characteristics that many observers presume to be in opposition, says Tom Fisher, dean of architecture at the University of Minnesota, and author of the recent monograph



Danny Turner





The springboard for Salmela's sole practice was a renovation for photographer Jim Brandenburg. High windows on the south facade fill the room with light, while low north-facing windows offer penetrating views of the wilderness.

Peter Bastianelli-Kerze

Salmela Architect (University of Minnesota Press). "He has shown how modern minimalism and traditional form-making are compatible," Fisher asserts. "In terms of his practice, he has demonstrated that architects can do important work with the smallest of budgets and in the most out-of-the-way places. After David, architects have no excuses for not doing terrific work."

As he tells it, Salmela started his career as a forward-thinking modernist, but after a few years he started to question why the public failed to embrace the

"the most common device i use is to make the house as narrow as possible, so that the house is one room wide. if you glaze it, then you have light coming from two opposite sides."
—david salmela

light from both sides



modern agenda. He took a harder look at the old buildings of his region and studied the architectural traditions of Scandinavia. Architects such as Charles Moore and Robert Venturi were challenging the limitations of modern doctrine at the same time. Now, Salmela says, even the purists are becoming more sensitive to the feelings of their clients. "And basically that is what I am trying to do."

finnish start

Born in 1945, Salmela grew up near the hamlet of Sedeka, Minnesota. He fondly recalls the carefully tended fields and meticulously maintained flower beds on the family farm—where Salmela learned to value tidiness over messiness. As a youth, he was awed by the buildings of Frank Lloyd Wright. Soon Wright was displaced by Le Corbusier, whose coverage in a magazine convinced Salmela his fate was to pursue architecture. But by the time he was ready for college, Salmela suffered under the impression that good marks in math and science were the only ticket to success as an architect. At age 18, he was so intimidated that he lowered his sights—enlisting in the National Guard and enrolling half-heartedly at the University of Minnesota.

Soon he quit school altogether. To bide his time, he took a drafting course and looked for a job in an architecture office. Nobody would hire him, but he had better luck with engineering firms, where he learned how to get things built. "So it wasn't time wasted," Salmela says. "But as far as getting a prestigious degree and getting architectural credentials—I have none."

Salmela made the transition to architecture by working at firms located in the state's rugged Iron Range. After a year at a small office in Hibbing, Minn., he took a job at another firm, where the pace was so hectic that he was given free rein to design. "We did a lot of buildings, and we did a lot of gutsy things," Salmela says.

For 23 years, he made his home in this obscure corner of the state, and over time developed skill as a designer in the office of Damberg, Scott, Peck & Booker in Virginia, Minn. Between 1985 and 1990, three of his residences won statewide accolades



for the firm. By the time the third award was announced, he already had packed up his wife and five children and moved to Duluth to open an office for Minneapolis-based Mulfinger and Susanka. That office closed a year later, so he launched a practice with his colleague, Cheryl Fosdick. Their partnership lasted three years, ending abruptly in 1994.

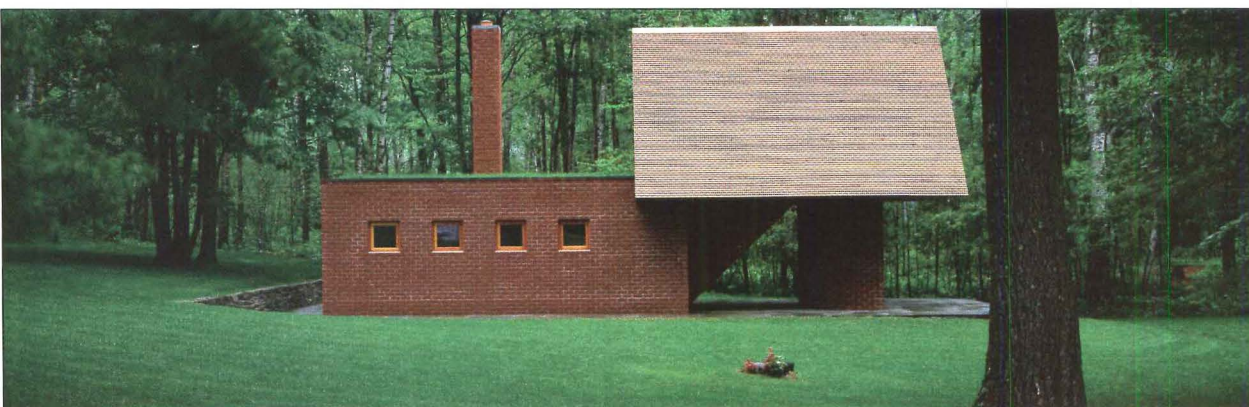
So, at 49, Salmela found himself thrust out on his own, without ever having wished for the independence that would liberate him artistically. It was a turning point. By then, he already had begun to look to his Finnish roots for inspiration. More importantly, he had work. In fact, he had already started designing a house for clients Jim and Judy Brandenburg.

Jim Brandenburg, a celebrated nature photographer, owned a large parcel of land far in the north woods of Minnesota near the 3-million-acre Boundary Waters Canoe Area Wilderness. On it, next to a waterfall that churns with the spring thaw, sat a simple log cabin. To hear Brandenburg tell it today, he approached Salmela for help with a simple lean-to addition.

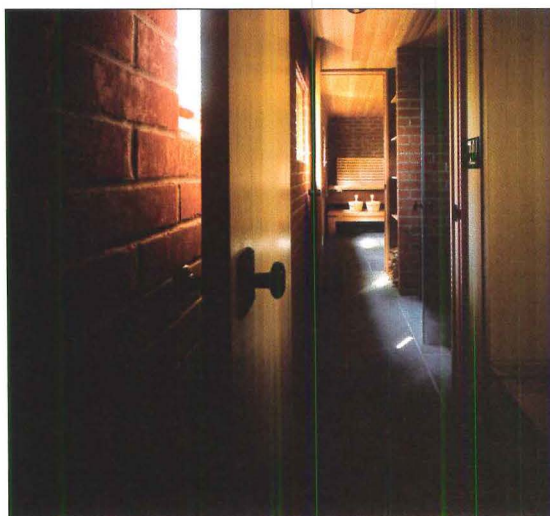
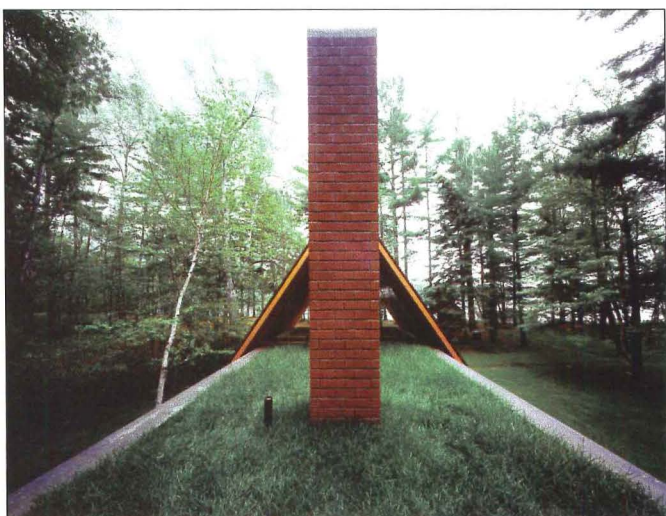
The approach to Ravenwood studio cuts through a wall of dry-laid taconite and continues into the heart of the complex, which is clustered like a tiny Scandinavian village (top). A pair of twin beds in the guest room (above) frames a delicate wooden stair leading to a loft.



Salmela's scheme for Peter and Cindy Emerson's home blended traditional imagery with a modern sensibility and a deft manipulation of scale (top). The architect returned nearly a decade later to design a sauna (left), located just yards away from the house. Its simple geometry is complemented by an unassuming sod roof and cabinet-like interior woodwork.



"you find in this profession that we have things pounded in our heads that you can't do this and you can't do that. it isn't always so."
—david salmela

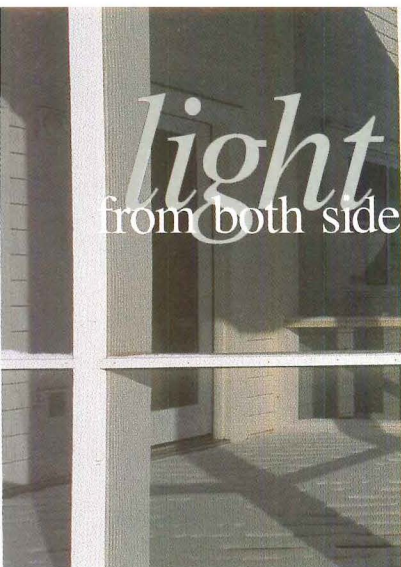


Photos: Peter Bastianelli-Kerze

Salmela had other ideas. He preserved the log cabin but used it as a departure point for a series of additions, each with a discrete roof form, texture, and material. The resulting compound, a house and studio known as Ravenwood, straddles the gravel drive like a tiny wilderness village.

Salmela choreographed the approach to the house to create a sense of anticipation. Visitors are guided past the studio addition, onto a wooden porch, and around the log cabin,

where the waterfall comes into view. Along the path, there's much to catch the eye: a dry-laid taconite wall, board-and-batten siding painted in deep hues, a shingle roof with the delicate texture of tweed, a stark chimney made of dark gray concrete blocks, a cedar-clad box with ribbon windows and a thin cedar eyebrow, and a wide blue bench where one can contemplate a 300-pound stone that sways on a thin steel cable like a prehistoric metronome.

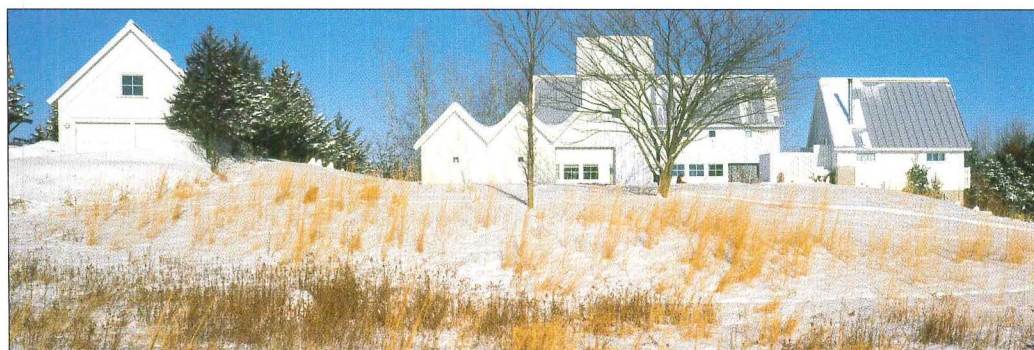


The rustic qualities of the exterior disappear inside the house. Flush tongue-and-groove cedar paneling turns the corners with taught precision; trim, gray-slate floors lend a minimalist air. But the combination of natural materials imparts warmth to the space, which is comfortably scaled. From there, the visitor steps into the studio, which extends into the woods like a large tent. Brandenburg's library and workspace occupy the ground floor, with an additional office loft overhead.

"I visited that house and loved it at first sight," says Mark Simon, FAIA, of Centerbrook Architects and Planners. Simon, who served on the jury that recognized the house with an AIA Honor Award in 1998, praises Salmela's configuration of the house as a complex that allows occupants to feel at once protected, but close to nature. "David focused views on the surrounding landscape in a variety of ways—tall windows frame a few trees while long low windows frame the whole forest going up a hill or down into a valley. Each makes you look more carefully. The house instructs and pleases at the same time."

essays in abstraction

This year, Salmela racked up two more AIA Honor Awards for a very small-scale project—a sauna—and a far more expansive one, the 145-acre Jackson Meadow development that, when completed, will consist of 64 Salmela-designed houses. The sauna, built in 2002 for Peter and Cindy Emerson, is in many



ways the counterpoint of the multifaceted house designed for Jim Brandenburg. An essay in abstraction, the sauna has a powerful triangular gable end that balances delicately above a semicircular wall of brick. Those elements, and the simple brick box that contains the actual sauna, are arranged neatly in the woods on a shallow stone plinth.

Entering the structure is akin to stepping inside a well-made cabinet—wood ceilings and partitions wrap the visitor in a protective envelope. Narrow stairs rise to the cooling porch, a tree-house-like room furnished with slatted benches and simple wooden chairs. Salmela notes that the sauna often was the first

Jackson Meadow has proved to be an architect's dream—the chance to design all the houses in a new community developed on virgin land. Repetitive forms and a limited palette of materials keep the houses affordable, although each has a unique profile and layout.



Photos: Peter Bastianelli-Kerze

Sited on a bluff overlooking the Mississippi River, the Albrecht residence is a clever act of prestidigitation: a cubist modern building wedged between two bookends with steeply pitched roofs (top). The compound frames a courtyard ringed with a stone wall and trellis (above). The riverfront facade (left) yields a much different image.

"the critics might say i'm out of tune, but it doesn't make a big difference to me, i have to satisfy the needs of my client and also satisfy my own intuition about what architecture is."

—david salmela

building erected on the pioneer farmsteads of Finnish immigrants. It provided shelter for the family while the larger home-
stead was being built. Used not only for bathing but also for
social gatherings, the sauna often was the place for childbirth
and burial preparation. Salmela's father was born in one.

The contrast between the highly-articulated Ravenwood
studio and the minimalist Emerson sauna begins to illustrate
the boundaries of Salmela's architectural field of play. Over
the past 10 years, his portfolio includes residences that, on

the outside, range from the overtly traditional to the starkly
contemporary. Somewhere in between are his rural cabins,
whose anthropomorphic shapes can make them look like ani-
mals hunkered in the woods. But, no matter the outward image,
Salmela consistently handles color, materials, and massing with
a modernist's eye. And his interiors reflect a keen interest in
light, freedom of movement, and scale-making.

"If there is a common thread in the houses I do, it's about
bringing light in," he says. "The most common device I use

light from both sides



Occupants of the lakefront Matthew cabin are rewarded with views afforded by a second-floor screened porch. Salmela linked the three buildings in a layered composition of walls and trellises that claim outside space as part of the house.

is to make the house as narrow as possible, so that the house is one room wide. If you glaze it, then you have light coming from two opposite sides.”

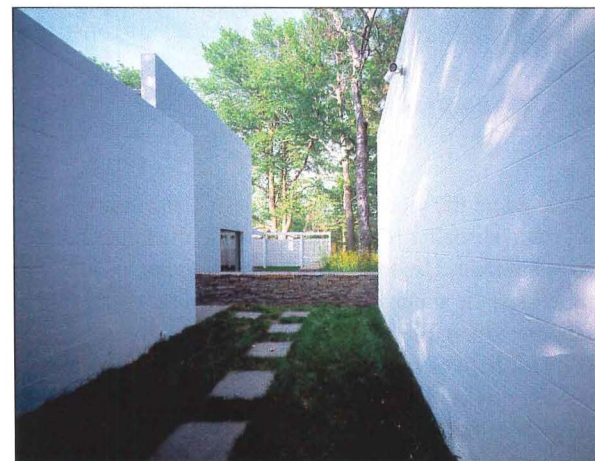
inspired work

Although his inspirations are many, Salmela is quick to acknowledge his creative debt to Alvar Aalto. There is a kind of kinship between the two—“Aalto was a Finn and I’m an American Finn”—and a similarity in culture and environment shared by Minnesota and Finland. But what resonates most with Salmela is the way Aalto’s mature work exhibited a regional response, a humanizing of hard-edged modernism with a craftsmanlike use of materials.

“He’s an influence, but the things I do are influenced by other architects, too, whether it’s Charlie Moore or Venturi or Mies van der Rohe,” Salmela says. “Those architects would never do what I do. But the whole idea of advancing architecture is to discover a means of solving the problem. And if we can’t use what they learned, what good are they?”

Salmela’s ability to produce variations on a theme is most evident at Jackson Meadow, a new residential development near the pioneer settlement of Marine on St. Croix. Nestled beside 191 acres of permanently protected open land, the new community both preserves the site’s rural character while reinterpreting the vernacular forms, materials, and detailing of the historic town.

Working with landscape architects Shane Coen and Jon Stumpf, Salmela served as co-planner for the site and handled the design of each residence. In selecting the project for an AIA Honor Award for Regional and Urban Design, the jury complimented the design team’s sensitive and respectful approach.



Photos: Peter Bastianelli-Kerze



Although each house at Jackson Meadow is one of a kind, the developer's requirements for profitability mandated a certain level of standardization too. One of the rules Salmela established for himself: No home can be wider than 24 feet. That accomplishes two things. First, it fills the houses with natural light, a Salmela trademark. Second, it controls the scale of the houses, which all have a $1\frac{1}{2}$ roof pitch that recalls the historic houses nearby. Were he to make the houses anywhere from 32 to 36 feet wide, Salmela says, their roofs would make them wildly out of scale. "That's the problem with suburban houses," he fires.

Salmela also criticizes the way many suburban houses have garages jammed up against them. "The builders realize there's a scale problem, so they make bay windows and projected entries. They're trying to correct the scale in a superficial way." At Jackson Meadow, he separates the houses from the outbuildings, which creates spaces between them and lets light bounce off the outbuildings onto the north side of the houses. "These ideas are so elementary that nobody talks about them," he says. "But it is so important."

While Salmela continues at Jackson Meadow to invent new iterations of early Minnesota house types, this year he also completed an all-modern house for contractor Kevin Streeter. At first glance, Streeter's house appears to be a black, concrete-block wall supporting two large metallic boxes on top. A closer look reveals that the wall encloses a garage, which abuts a glassy pavilion containing living and dining areas, a kitchen, and a small office. Inside, the polished concrete floor is a foil to wood window frames and beams overhead. The symmetry of the interior layout demanded two stairs flanked by screen walls made of narrow slats and ascending in opposite directions to reach the two boxes, each of which contains a bedroom and bath.

At the Streeter Residence, the references to Scandinavian tradition are subtle, save for the ubiquitous sauna. Instead, this house celebrates spatial organization, materiality, and light—particularly the light that filters through the slatted screens covering each end of the bedroom boxes.

After visiting a half-dozen of these houses, eventually one wonders what gives David Salmela the freedom to range so far in so many directions? Does it have anything to do with his upbringing in the profession—a benefit, perhaps, of his lack of indoctrination at a school of architecture? "That's probably very true," he allows. "I don't have any allegiance to anybody. And I kind of get a kick out of it, because I'm critical of the critics. I guess the critics might say I'm out of tune, but it doesn't make a big difference to me. I have to satisfy the needs of my client and also satisfy my own intuition about what architecture is."

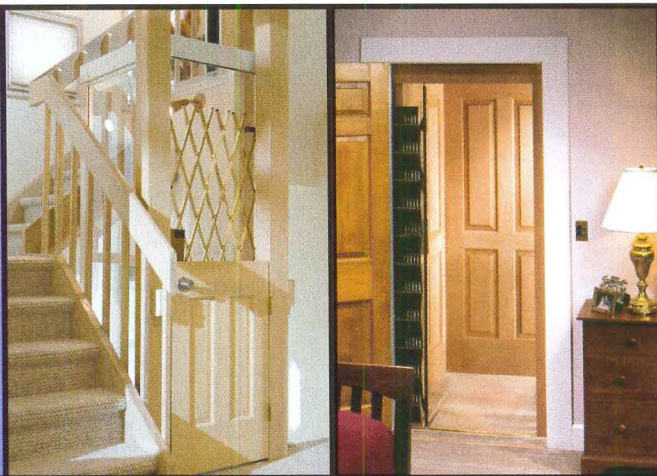
No question, David Salmela is his own man. His is not a black-and-white world, but one that's enriched with infinite shades of gray. And while he acknowledges that buildings of great cultural importance might demand a strong, unrelenting architectural statement, he also insists that if he has a client with a little piece of land hidden in the woods, it isn't a violation of the Constitution to give them what they want.

"You find in this profession that we have things pounded in our heads that you can't do this and you can't do that," Salmela pronounces. "It isn't always so." **ra**

Vernon Mays is the editor of Inform magazine and Curator of Architecture + Design at the Virginia Center for Architecture in Richmond.

The stark rectangular side walls of Bruce Golob and Jean Freeman's Wisconsin cabin conceal the low-sloped roofs of the residence and its companion guest house. Salmela manipulated the scale of the building site with a towering outdoor fireplace.

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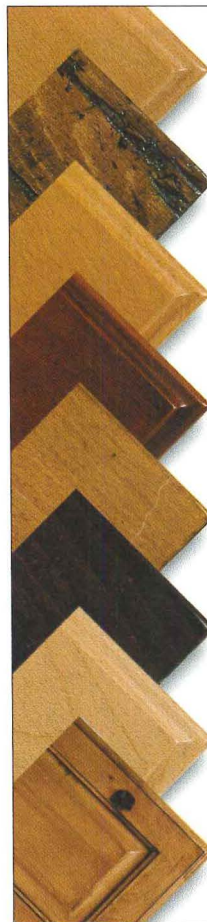
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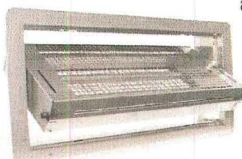


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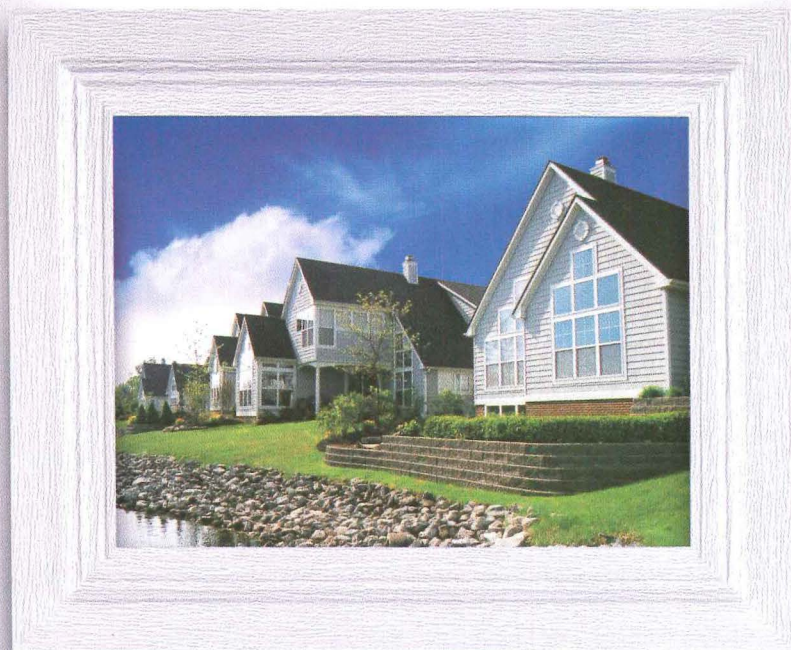
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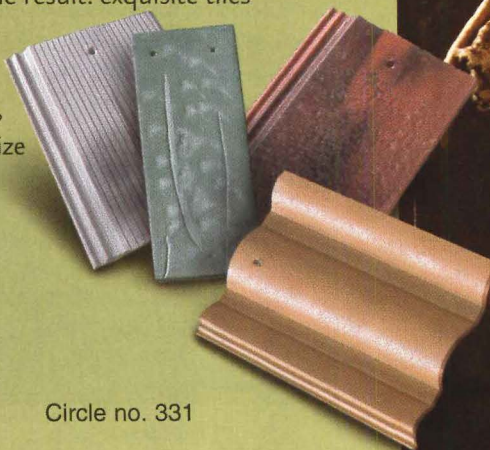
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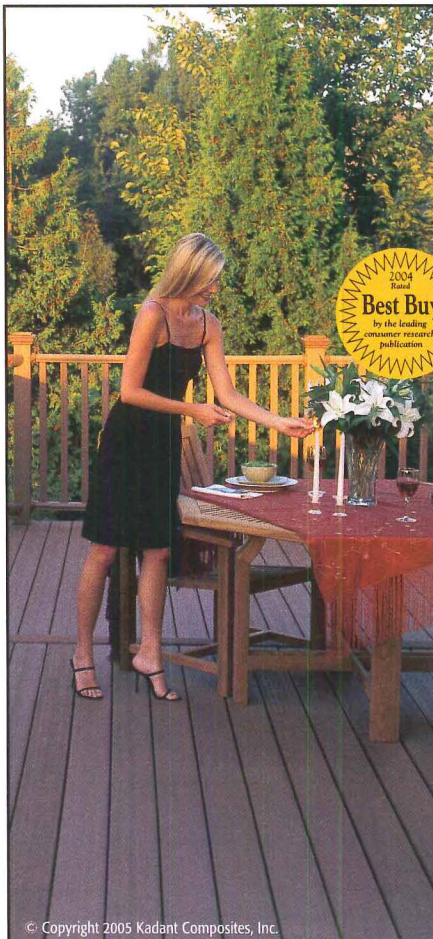
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Architect Tim Carlander tucked this Washington state home into its sloping site to maximize the views. The house sits atop a Pennsylvania stone base.



second sites

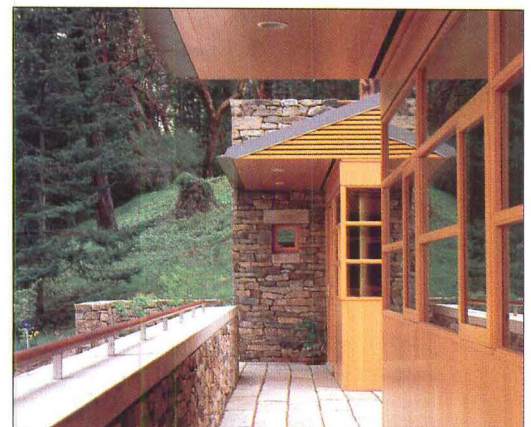
three vacation homes explore place, space, and leisure time.

by nigel f. maynard, megan drueding, and shelley d. hutchins

escape from bellevue

Vacation homes appeal to us on an almost primal level because they hold a promise of freedom—from formality, self-consciousness, fussy posturing. It's no accident this full-time home also sheds those shackles. It was originally conceived as a second home—until the owners decided they couldn't put the chains back on come Monday.

It all began when the retired couple bought a small cabin along Sequim Bay in Washington State and tapped Seattle-based Vandeventer + Carlander Architects to execute a modest renovation and addition. "Their [primary] house was more formal, and the rooms were more compartmentalized," principal Tim Carlander explains. "They wanted an open plan." After he proposed numerous remodeling schemes, the clients opted to abandon the original plan in favor of an entirely new structure, and then decided midstream they would give up their Bellevue, Wash., home to live full-time in Sequim.



The west-facing elevation frames the best views, but Carlander used large overhangs to shade the harsh light.

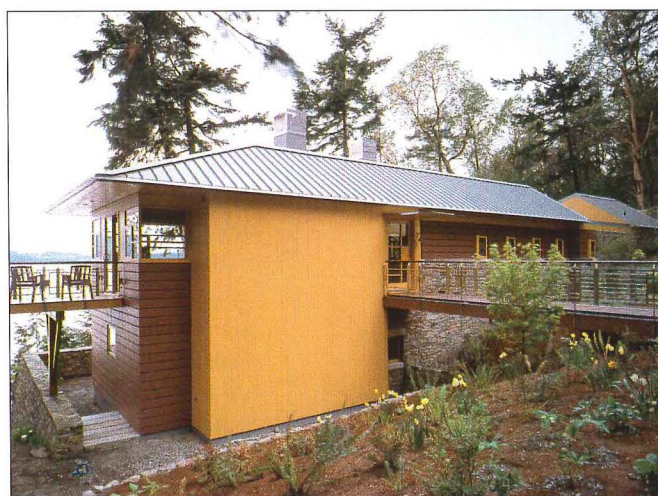
second sites

The clients' wish list was simple: a compact home with built-in flexibility to accommodate guests. Once that was established, Carlander let the site—an almost 2-acre sloping parcel—dictate the design. He nestled the house among the mature fir trees and oriented it along a north-south axis to maximize the water views. The plan permits cross-ventilation and takes advantage of the light, Carlander says. Large overhangs mitigate the intense late-afternoon sun.

"Because of the site and to keep the footprint small, I proposed a two-level plan," he says. He also tucked the structure into the hill and limited its width to one room so all rooms open to a landscaped terrace and capture views. The original vacation-home program called for main living areas on the upper level and the master suite downstairs, but Carlander inverted the arrangement to facilitate one-level living for his clients. The master is now upstairs and guest quarters are below.

The primary-home program also brought freedom to pursue a richer palette of materials. So the architect and clients rejected the masonry block base in favor of Pennsylvania stone. Alaskan yellow cedar siding and windows and a metal roof provide a hardy exterior, while cherry and cedar upgrade the quality of the interior. Despite the seemingly delicate materials, the house is designed to weather gracefully inside and out. And an outdoor shower evokes a summer idyll.

The entire project took two years, but Carlander says the results were well worth the time and effort—a credit to the contractor, Formost Construction. The clients now have a modest-sized house that makes retirement feel like the best vacation ever.—*n.f.m.*



project:

Sequim Bay Cabin, Sequim, Wash.

architect:

Vandevanter + Carlander Architects, Seattle

general contractor:

Formost Construction, Sequim

project size:

2,500 square feet

site size:

1.75 acres

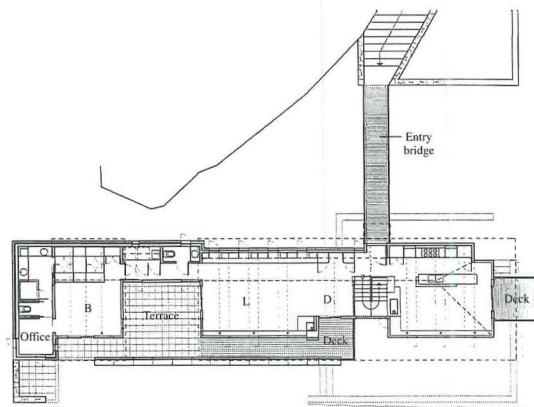
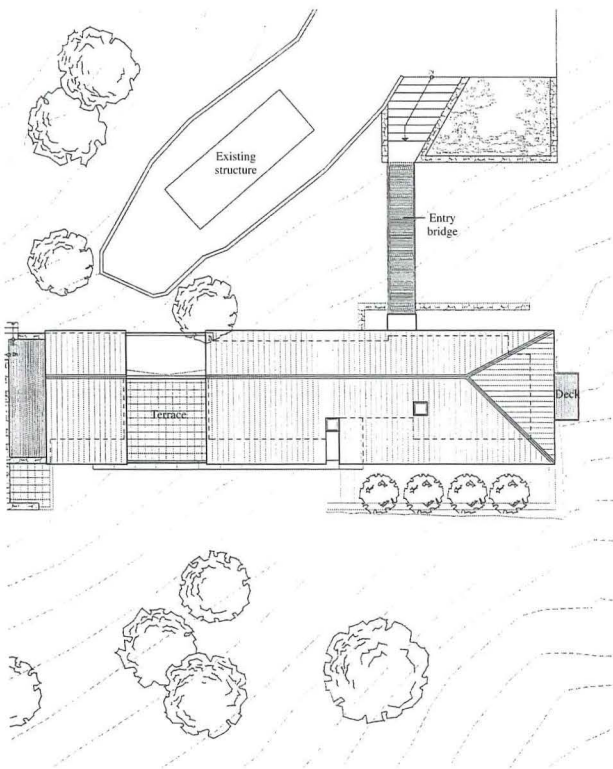
construction cost:

Withheld

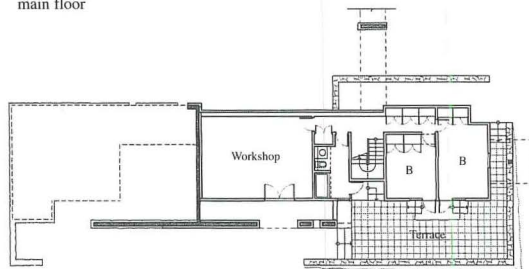
photography:

Steve Keating

A sturdy shell of Alaskan yellow cedar and standing seam metal bolsters the structure against the harsh effects of its waterside location.



main floor



lower floor

An abundance of windows opens up to views of the water, fir trees, and inviting outdoor terraces. The finely detailed kitchen (above left) is flexible enough to accommodate visiting family and friends.

second sites

divide and conquer

The owners of this summer house in East Hampton, N.Y., weren't looking to impress their neighbors. "They didn't want a typical East Hampton mega mansion," says architect Bill Grover, FAIA, of Centerbrook Architects and Planners. "They were looking for a property where the house wouldn't be visible from the street." Once they found it, an idyllic, forested site dotted with wetlands, Grover and project manager Ed Keagle, AIA, set to work designing the outdoors-oriented getaway the clients requested.

Breaking larger buildings up into smaller pieces has become something of a Centerbrook signature, and this strategy suited the clients' taste and program. Not only did they like the imagery of old barns, which often coexist with other agricultural buildings, but they also wanted to give the master suite and guest room privacy from the main living areas and kids' rooms. The divide-and-conquer concept suited Grover, too. "I like the idea of villages, where the spaces in between the buildings are as important as the buildings are," he says. "Also, my predilection is toward gable-roofed houses. They're relatively narrow, so you can get light through them more easily than a big deep box."

So he and Keagle topped the master suite with guest quarters, pulled that structure away from the main house, and connected the two buildings with a one-story, roofed hallway. They did the same for the garage, which contains a game room upstairs. The architects then grouped the three gabled structures around a 2,230-square-foot deck with a swimming pool, spa, and grill. Generous, wisteria-covered trellises provide the



"i like the idea of villages, where the spaces in between



the buildings are as important as the buildings are."

—bill grover, faia

Exposed rafter tails, copper jelly-jar light fixtures, barn doors on the garage, and board-and-batten siding all recall the area's agricultural past.

The home's green exterior hue blends into its lush site. Doubled-up battens add texture and create visual interest.



deck with shaded spaces, especially in the warmer months, when the vines blossom.

Natural heating and cooling methods apply indoors, too. Most of the house's glass is located on its south side to bring in warmth and light during the day. Substantive stone pillars absorb that heat, radiating it out throughout the night. "The stone walls give the house a feeling of solidity and permanence," says Grover. And the subterranean wine cellar buried several steps down from the basement requires no mechanical temperature regulation. Built as a simple concrete box, the cellar relies on the earth's natural temperature to maintain the air inside it at a steady 55 degrees. The water-permeable concrete allows in just enough humidity to keep the wine at its best.

The 7,240-square-foot house offers just as many places to retreat as to socialize. Ladder-access lofts above the children's rooms provide extra storage and sleeping areas, as well as cozy play spaces. An additional second-floor play area overlooks the dining room. For adult quiet time, the guest room above the master suite backs up to a library with a fireplace and views of the surrounding woods. The home's tranquil atmosphere takes its dwellers light years away from the bustle of everyday life—just like a vacation home should. —*m.d.*

project:

House in East Hampton,
East Hampton, N.Y.

architect:

Centerbrook Architects and Planners,
Centerbrook, Conn.

general contractor:

Ionian Development Corp.,
Westcott, N.Y.

structural engineer:

Gibble Norden Champion Brown
Consulting Engineers, Old Saybrook,
Conn.

mechanical / electrical engineers:

Consulting Engineering Services,
Middletown, Conn.

project size:

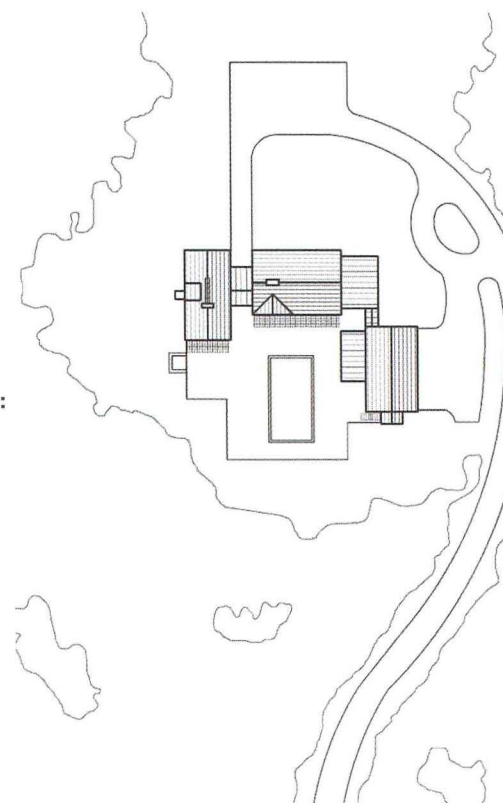
7,240 square feet

construction cost:

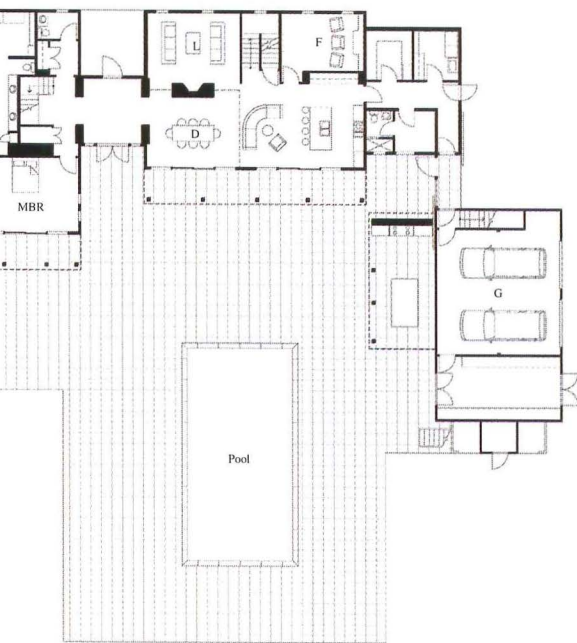
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photographer:

Jeff Goldberg/Esto



second sites



first floor



second floor

Inside, the house mixes large rooms for entertaining and family gatherings with smaller getaway spaces, such as a second-floor loft play area.

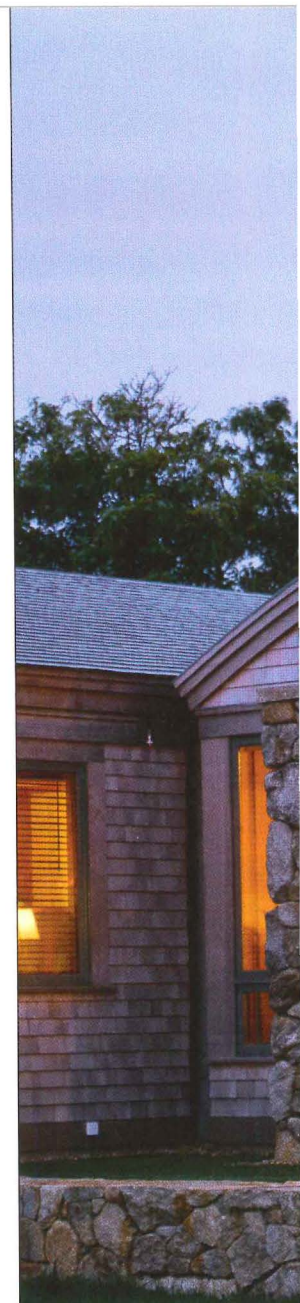
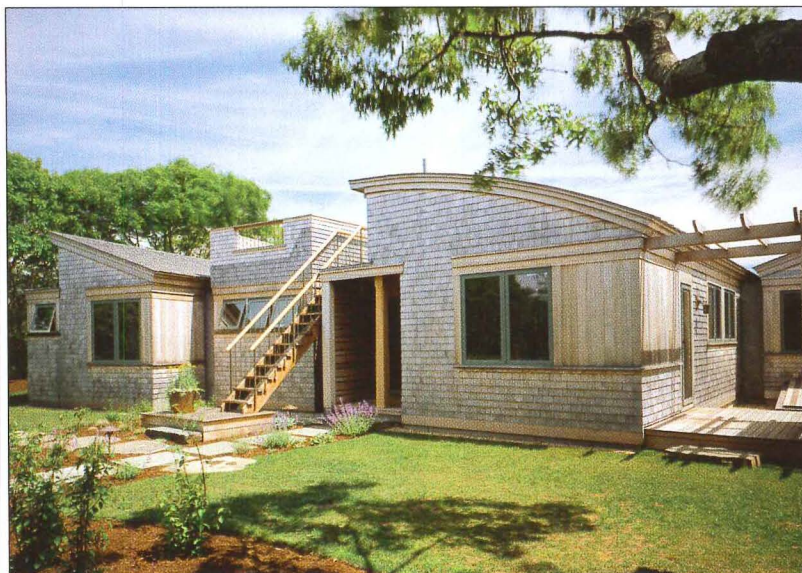
second sites

water rise

Some architects loathe review boards and the maze of requirements they impose. But Phil Regan, a partner at Hutker Architects, thrives on creativity within the lines—of review boards and of architectural context. Regan, who grew up on Martha's Vineyard, turned the town of Aquinnah's regulations into inspiration for this family vacation home. He was so successful in walking those fine lines that the review board now shows off the house as "a model of interesting and fun architecture presented modestly."

In addition to an 18-foot height cap set by the district, there were natural limitations to this project. The site's buildable envelope was a tight, pie-shaped wedge flanked by large, precious oak trees. And view orientations were at cross-purposes, with the water in one direction and the iconic Aquinnah Lighthouse on the exact opposite side. Regan's solution thrilled the owners and bureaucrats alike—the ultimate acclaim and justification for an architect's services.

He started by segmenting the mass of the building into more flexible parts. "You can't put almost 3,000 square feet under one roof and expect it to stay under 16 feet," he says, "so we broke those spaces down." A compact entry sequence fans out into four rectilinear wings spreading toward the water. Like many vacation homes, spaces needed to be comfortable for one couple or multiple families. The compartmentalized plan facilitates that agenda, with central public spaces and two sets of bedroom suites pushed



The district requires a reserved street facade, but Regan added subtle touches to enliven the quiet entry elevation. Vertical V-groove cedar planks link the windows in "a united statement rather than individual punctuations." And the change of material layers the exterior with shadow lines.



A mahogany staircase traverses up and over the center of the house, pausing on top for a small roof deck and a panoramic view of the water.

"it's tricky to make a house that feels good for two people as well as 16 people."

—phil regan

second sites

to outer edges. "Two families can be staying here and have private areas away from activity or come together for group interaction," Regan says.

"It's tricky to make a house that feels good for two people as well as 16 people," he adds. "It has a lot to do with scale of the spaces and textures." A half-barrel vault ceiling spans an open kitchen, dining, and great room, offering both intimacy and drama in its climb. The vault's zenith terminates in a window wall. The expanse of glass is a fresh, cool counterpoint to the warm timber-frame interior and tightly connects indoors and outdoors. "It's like we forgot to fully enclose the house," Regan jokes.

The challenge of dueling views was reconciled with dual entry options. Visitors can enter directly through the front door, which opens to a circulation spine and tantalizing sightlines of the water, or they can scramble up onto the roof and take in both ocean and lighthouse vistas at once. An exterior mahogany staircase leads to the roof deck, which exits to the courtyard at the back of the house. Regan says one of the firm's longstanding goals is to design elements that "fascinate children, so they'll remember for 50 years how cool it is." This home's alternate entry is a keepsake for the memory book, and his 3-year-old daughter confirms it. She's crazy about being able to "walk right over the top of this house," he says.—*s.d.h.*

project:

Lighthouse Lookout, Aquinnah, Mass.

architect:

Hutker Architects, Vineyard Haven, Mass.

general contractor:

Cranston Timber Frame, Vineyard Haven

landscape architect:

Horiuchi-Solien Landscape Architects, Falmouth, Mass.

size:

2,800 square feet

construction cost:

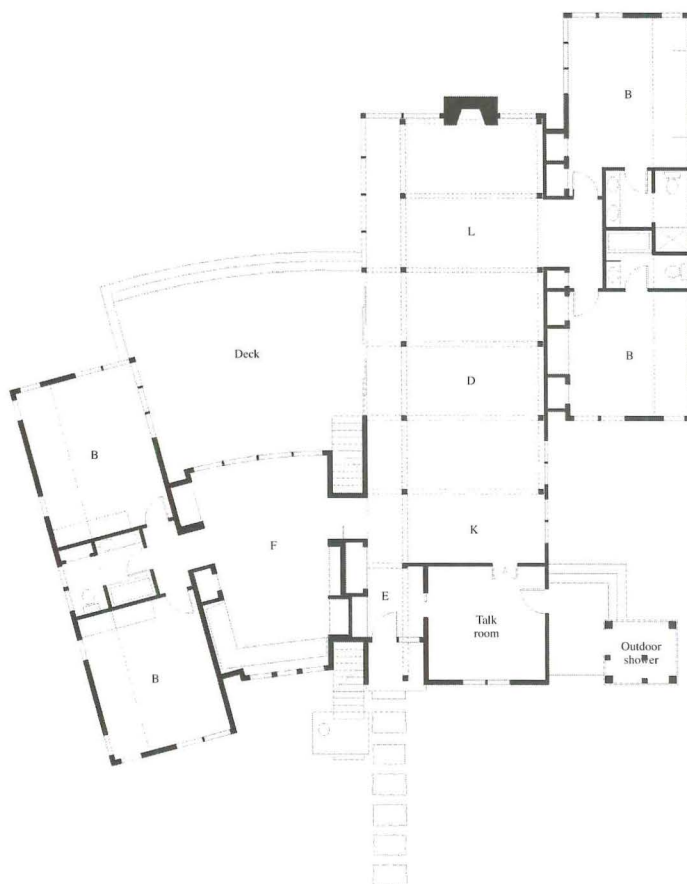
\$400 per square foot

site size:

2 acres

photography:

Brian Vanden Brink





Outdoor showers are common features in vacation houses, but Hutker Architects celebrates the experience rather than tucking it discreetly away. Regan introduced an element of thrill by placing the shower in plain view of the main entry.

Interior framing was done in vertical grain fir, which will darken and redden over time, according to Regan. The architect chose lighter cypress and ash for the floor and ceiling as contrast to the darker fir beams.

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• Design Charrette

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Schedule of Events

Monday, December 5

House Tour

A visit to Aqua Island

Reinvention 2005

Welcome Reception

Tuesday, December 6

Morning Sessions

Keynote Address

Resting Lightly on Land

Panel Discussion

Regionalism as Green Design

Panel Discussion

Paradigms of Place

Awards Luncheon

Presenting the winners of the 2005
residential architect Leadership Awards

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Van Der Ryn Architects
- Firm of the Year – Frank Harmon, AIA
Frank Harmon Architect
- Rising Star – David J. Hacin
Hacin + Associates, Inc.

Afternoon Sessions

Roundtable Discussions

- 1) Greening the New House
- 2) Greening the Community
- 3) Greening the Existing House

Panel Discussion

Future Shades of Green

Reception and Exhibition

Wednesday, December 7

Breakfast Panel Discussion

Sustainable Materials and Methods

Design Charrette

Greening the American House

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closing ranks

keep your coastal houses intact
with sturdy windows and doors.

by nigel f. maynard

building a house on a sweet spot near the coast is a commission most architects covet. But when Hurricane Andrew slammed into South Florida, on Aug. 24, 1992, it made some reconsider the opportunity. "The biggest part of the problem [during Andrew] was the openings in the building envelope," says Brian G. Warkentin, product development manager for Loewen in Steinbach, Canada. "Flying debris broke windows and wind rushed in and ripped off the roofs."

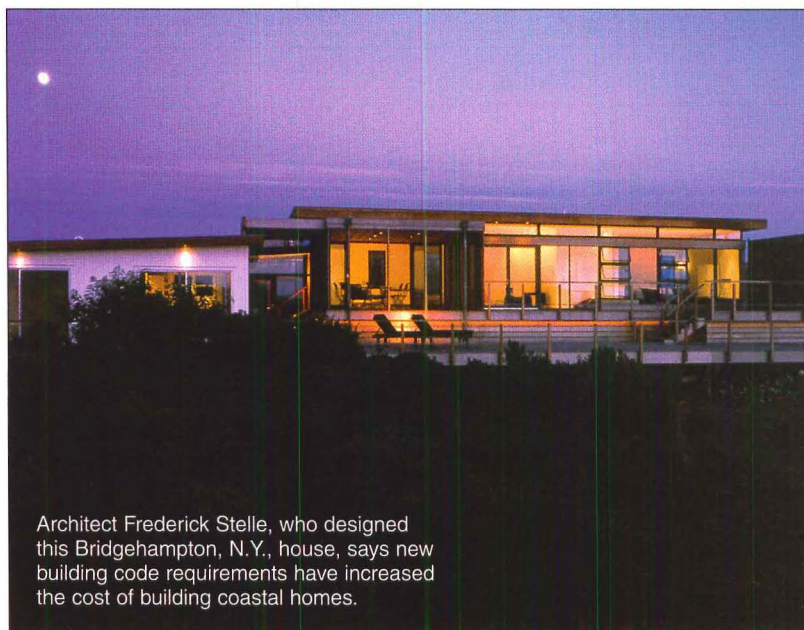
The most destructive United States hurricane on record, Andrew caused some \$26 billion worth of damage and exposed serious flaws in Florida's building standards. As a result, South Florida

developed what are perhaps the nation's most stringent building codes: This High-Velocity Hurricane Zone stipulates that exterior openings must withstand 140-mph-plus winds, so houses must either be protected with shutters or windows and doors with impact-resistant glass. Subsequently, windows and doors sold here must be large missile- or small missile-certified.

code solvers

Other jurisdictions have followed South Florida's lead. Over on Florida's west coast, construction codes also have changed—most noticeably for window requirements. "It's the biggest change we have experienced," architect Donald Cooper, principal of Cooper Johnson Smith, says.

Along the North and South Carolina coast—where architects must design with 130- to 140-mph wind speeds in mind—the same trends are gaining ground. "I feel like we have been designing houses the way we always have, but the window openings have been getting smaller and smaller," says Tyler Smyth, an architect with Christopher Rose Architects in Johns Island, S.C.



Architect Frederick Stelle, who designed this Bridgehampton, N.Y., house, says new building code requirements have increased the cost of building coastal homes.

Jeff Heatley

Christopher Rose Architects prefers to use impact-resistant glass, but if the budget is tight, the codes allow regular glass if the home is equipped with enough plywood to cover each window. That provision will soon disappear, however, leaving architects with two options: impact glass or shutters.

Code changes have reached as far as eastern Long Island, where the wind zone is a more lenient 120 miles per hour. Like other jurisdictions, the codes allow architects to build a house as "fully enclosed" or "partially enclosed," says Frederick Stelle, principal of Stelle Architects in Bridgehampton, N.Y. "With a partially enclosed house, an architect must design so that if the windows blow out, the house will stay intact," he says. An enclosed building must be designed to resist a breach of the envelope, which includes using impact-resistant glass or shutters.

New Jersey recently adopted the International Code Council's strict stan-

dards for wind resistance, structural loads, and windows and doors. "There are now some limits on us," says Michael Ryan, principal of Loveladies, N.J.-based Michael Ryan Architects. "We design based on the availability of products and what the systems allow." Ryan, who prefers Andersen for its breadth of products, says the codes discourage custom doors. "It is difficult to do now because code officials are looking for products that already have been certified." Every custom product, on the other hand, would require time-consuming testing.

Most architects agree that code changes have altered the way they design their houses. Cooper says it used to be difficult to find certain windows and doors that met requirements. "We could not get double-hung windows, so we had to switch to casements," he says. Smyth says his firm still can't always find the right products.

Fortunately, impact-
continued on page 88

Marvin's Storm-Plus integrates Low E II glazing with a combination of hardware enhancements and laminated glass to combat intense hurricane winds and rain.



Courtesy Marvin

resistant windows and doors are easier to locate these days and are available in greater variety. Most manufacturers have lines designed for high-wind areas. Loewen's StormForce comes in three levels of protection from simple missile-impact to products with Dade County approval. St. Paul, Minn.-based Marvin says its StormPlus is certified for high pressure, impact resistance, and energy efficiency.

LifeGuard is a specially engineered upgrade line in Medford, Wis.-based Weather Shield's Legacy Series. Available in casement, tilt double-hung, and direct set windows and French doors, LifeGuard products pass the coastal codes in Florida and other Southeast states.

You can still have large glass openings along the coast. Mill Valley, Calif.-based NanaWalls says its popular folding framed system now comes in a version that is Dade County-approved. "The SL72 meets air, water, forced entry, structural, impact, and pressure cycle requirements," says president Ebrahim Nana. "An architect can have glass openings up to 36 feet."

Bayport, Minn.-based Andersen Windows says its Stormwatch products allow architects to ditch the shutters and plywood sheets. "People want protection year-round," says Mark Mikkelsen, manager of code, regulatory and technical marketing. "You don't have to put up shutters."



Jeff Heatley

Stormwatch products have frame, sash, and panel reinforcements, upgraded hinges, and structural silicone glazing. About 75 percent of Andersen's standard line is available with Stormwatch.

strong thinking

Designing a house in a high-wind zone isn't solely about specing impact-resistant windows, however. "There are a lot of things to think about," says Timothy J. McNamara, town architect at the vacation home community of Rosemary Beach, Fla. "Some things are code-driven, some are dollar-driven, and others are about peace of mind."

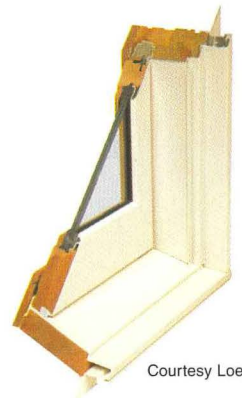
Architects must consider design pressure criteria, water penetration, and the ramifications of a partially enclosed versus a fully enclosed structure. A partially enclosed structure requires exhaustive and costly construction, McNamara says. An enclosed structure, however, requires impact-resistant windows and doors, which can cost three times more than standard products.



Andersen Windows

"It is getting tougher for architects to design in these areas," says Loewen's Brian G. Warkentin. "There is so much more that they have to know. Some architects over-design when they don't need it, and the customer ends up buying a lot more window than is necessary."

To help architects determine the minimum code requirements for their jurisdiction, Andersen launched the Design Pressure Estimator and Coastal Products finder. The Web-based tool allows architects to enter certain site information such as wind speed, exposure, building category, and mean roof height, and the estimator generates the overall design pressure requirements. The product



Courtesy Loewen

For this house on Shelter Island, N.Y., Frederick Stelle spec'd systems made from extruded aluminum or tropical hardwoods. Above: A Loewen window cut-away shows the heavy-duty laminated glass. Left: Andersen's Stormwatch sliding door eliminates the need for shutters.

finder can also recommend Andersen products that meet the design needs. "The Estimator is fairly accurate, but the data should still

be verified by a code body," Mikkelsen says.

No matter which state, building in a vulnerable area is a pricey proposition. Codes now require architects to use cross bracings and tie-downs to make houses more hurricane resistant. In South Carolina, which also has a seismic requirement, codes force architects to drive concrete piles 50 and 60 feet down, adding significantly to foundation cost, Smyth says. But Cooper says this is a good thing, and it pays off in the end. Code changes did not affect his firm significantly, he says. "We believed they were good construction practices, so we had been doing them already." *ra*



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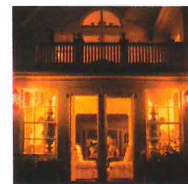
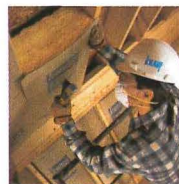
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the skinny on flat-screen tvs

navigating the tough edges of a flat world

by rebecca day

lawmakers and television-industry leaders are still squabbling over the turn-off date for analog TV that will officially usher in the high-definition age, but most custom electronics installation specialists are designing A/V systems as if the HDTV transition were yesterday's news.

As recently as March, at the annual HDTV Summit in Washington, D.C., members of Congress proposed turning off the switch on analog TV at the end of this year, ahead of even the late-2006 timeframe originally proposed in the Balanced Budget Act of 1997, which would allow the FCC to auction off the analog TV spectrum and stuff the proceeds into government coffers.

But with household penetration of digital TV at just 16 percent, and the cable, broadcast, and consumer electronics industries at odds over transition procedures and regulations, it could still be several years before TV broadcasts are exclusively digital.

A major hurdle involves how many local broadcast channels cable providers will have to deliver to subscribers. In the analog world, cable providers must offer local broadcast channels in



Brantley Photography

Along with pristine pictures and high-quality sound, flat-screen televisions offer design flexibility and a stylish modern look, opening up placement opportunities that didn't exist before.

their basic TV package. In the digital world, four or five digital channels can fit in the space required by one high-definition channel, and broadcasters expect to use those multiple streams for commercial gain during non-prime-time programming. Cable companies argue they shouldn't have to carry multiple streams of broadcasters' channels at the expense of their own premium channels.

But while those issues continue to be hashed over, digital TV—led by the superior HDTV format—continues to plow forward. Most network broadcasters now simulcast analog and digital TV and the majority of prime-time programming is available in high-definition. Cable networks, including

HBO, Showtime, Cinemax, Discovery, Starz, ESPN, and others, have dedicated high-definition channels that run HD programming throughout the day.

screen savers

Retail pricing is more attractive than it has ever been. Consumers can snag a 52-inch rear-projection HDTV monitor for \$1,300; 60-inch plasma TVs have dropped to \$6,000 or less. Consumers looking today for a big-screen TV would be hard-pressed to find an analog model. For the first time, in 2005, the number of home theater-grade digital TVs sold at retail is expected to exceed sales of analog TVs. In short, the cutoff date for analog TV

may not be set in stone, but consumers are transitioning on their own terms. And luxury-home owners are leading the way.

"I can't think of the last TV over 30 inches that we've sold that wasn't high-definition," says Robert Ruderman, president and owner of the installation firm Harmony Home Systems, Ft. Lauderdale, Fla. His upscale clients do whatever's required to pull in the pristine signals. That includes locating spots for satellite receivers and cable boxes and making space for unsightly '50s-era antennas to catch over-the-air broadcasts.

But it's not just the push for better pictures and sound that's driving sales of HDTV

continued on page 92

digital home

displays, Ruderman says. Homeowners are drawn to the stylish look, the flexibility, and the status statement that a flat TV provides. In fact, the lust for flat TVs, which are primarily digital, accounts for as much, or more, of the interest in digital TV as the pristine pictures and enveloping sound coming through them.

TVs measuring 3 or 4 inches thick are opening up placement opportunities hitherto unknown, including above fireplaces and in kitchens and game rooms. That means builders and installers must anticipate homeowners' needs early on to get the required wiring installed before walls go up.

"A lot of builders in our area are making sure wiring is in place," Ruderman says, "but we always tell them to make sure there's enough. The cost of running additional cable in the building stage is so negligible that it doesn't make sense not to do a lot of it," he says.

That can include half a dozen runs of RG6 coaxial cable to multiple satellite dish locations (determined by line of sight to satellites) and then to all the locations that will have primary TVs. He prescribes three or four more coax runs for the distribution hub so they can feed satellite TV, TiVo-like recorders, and cable sources to the TVs throughout the house.

wall-to-wall coverage

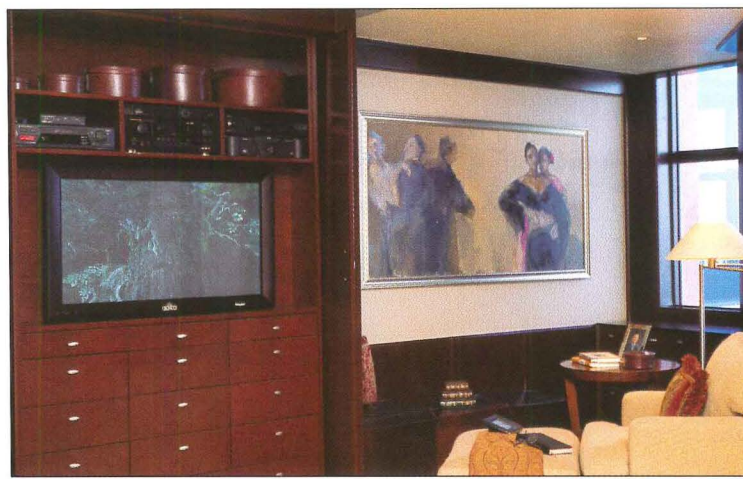
The desire to have flat panel TVs in locations where TV hasn't gone before is present-

ing installation challenges to electronics firms. Because of the placement opportunities in narrow spaces, Ruderman now finds himself installing plasma TVs in the ceilings of master bedrooms, using specialized lifts to motor the TV from a supine position above the ceiling down to a perpendicular angle for viewing. That location requires not only power and cable runs to the ceiling but additional support as well. "We work with the builder to be sure there's enough framing with plywood attached to trusses," he says.

Scott Jordan, system consultant for Electronic Design Group in Piscataway, N.J., says his firm takes framing support to the max for flat-panel TVs. "We sandwich wood pieces between two studs and bolt them in to support the weight of the plasma," he says. His company's rule of thumb is that the frame for a TV that hangs on the wall should be able to support five times the weight of the TV.

At several inches deep, plasma and LCD monitors are ideal for positioning over a fireplace, eliminating two quandaries designers have wrestled with for years: how to hide a massive big-screen TV when it wasn't being viewed, and how to position both the TV and fireplace in the line of sight from the living room sofa.

But when the TV mounts above the fireplace, it changes how electronics installers have to wire the systems. "It's not like in the



old days, when we'd hide a tube TV and equipment in the armoire," says Jordan. Today's installers have to find remote locations for satellite receivers, DVD players, and sometimes the TV circuitry, too. Often the flat-panel screen is just a monitor with the tuner, decoder, and connectors located in a separate component.

"If we're doing a plasma over the fireplace," Jordan says, "most of the equipment isn't local. We have to distribute the signal from the head-end in the basement or wherever the equipment is located, which could be 15 or 25 feet away." The good news for installers is a plasma monitor is easier to wire than a full-blown TV but the long wire runs for the outboard parts make for a more expensive installation.

Jordan, too, reinforces the need for multiple cable runs to all locations that could house a TV. That includes the attic, where an off-air antenna



Photos: Brantley Photography

Clients' growing appetite for flat panel TVs in multiple locations presents numerous challenges to installation. Remote locations are often needed for satellite receivers, DVD players, and the TV circuitry.

might be located for local HD broadcast signals. He suggests power to the attic as well, in case a rotor is required to turn the antenna to find different stations.

"The advent of flat-panel TV has been an interior designer's dream because it's made electronics more attractive," Jordan says. "But we're left with the job of finding a home for the other gear." **ra**

Rebecca Day specializes in writing about home electronics. She can be reached at customhomerd@aol.com. A version of this article originally appeared in residential architect's sister publication CUSTOM HOME.



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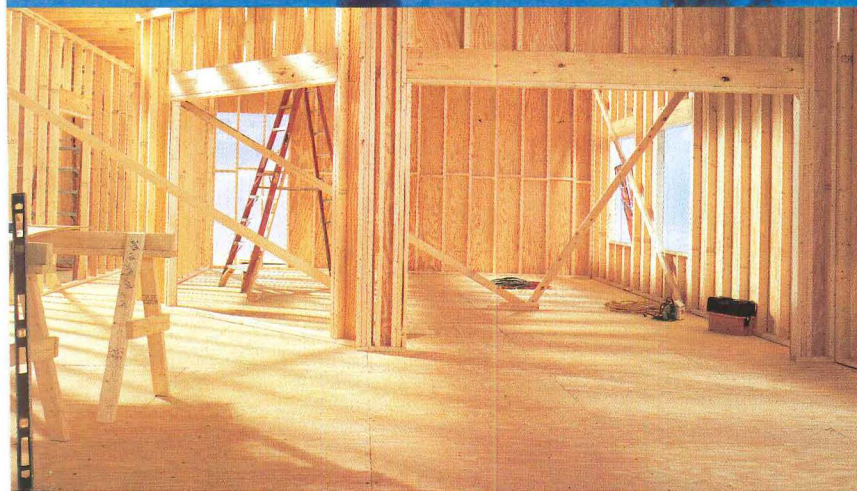


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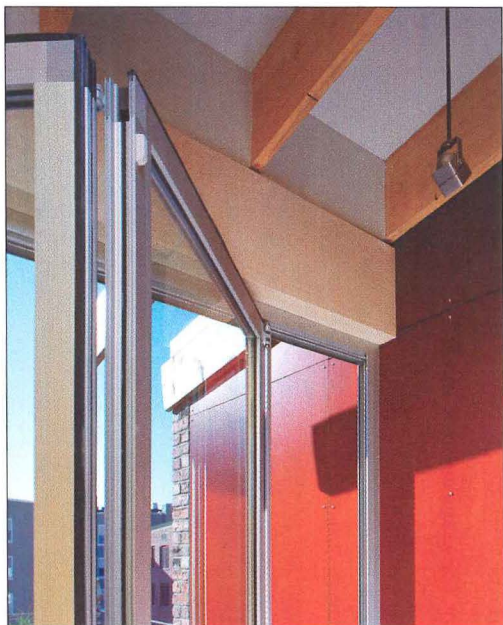


Georgia-Pacific

Circle no. 233

architects' choice

product picks from the pros



resin d'etre

Architects pick Parklex for its durability and versatility; Bloomberg is no exception. "We were able to run it directly from inside to outside, creating the effect of a continuous, seamless plane," she says, referring to the firm project shown. "It's not affected by UV rays, as wood is, and its rich, dense color won't fade over time." Made from high-density Kraft paper impregnated with resin, Parklex's surface is always 100 percent natural wood. It comes in standard 4-by-8-foot sheets. Finland Color Plywood Corp., 310.396.9991; www.fincolorply.com.

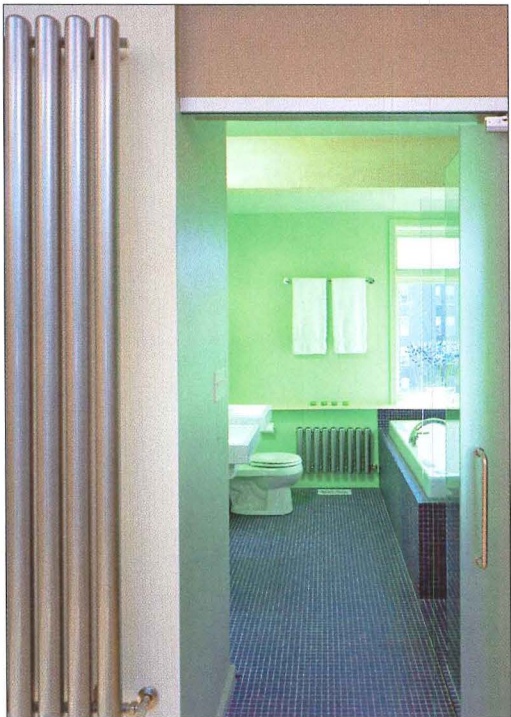


Photos: Alan Karchmer

kube



janet bloomberg
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radiant touch

Bisque radiators "appear like sculptures on the wall," says Bloomberg, who specced one for this bathroom. "The clean, industrial design operates successfully within a modern environment, unlike traditional radiators, which look dated." Imported from England, the all-steel units have an enamel finish and come in classic and contemporary designs. 3-D Laboratory, 212.791.7070; www.3-dlaboratory.com.

see through

Bloomberg often uses LUMAsite translucent plastic panels as a substitute for glass. They create "the same effect as frosted glass," she says, and "can be cut on site, fastened easily, and are lightweight and therefore easy to support." LUMAsite is cast from 100 percent acrylic or modified polyester resins to create tough shatterproof sheets, the manufacturer says. Some panels have fibers that are intentionally visible for a cobweb effect. American Acrylic Corp., 800.627.9025; www.americanacrylic.com.

—nigel f. maynard

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45-degree corner caps were used to connect Hy-Lite panels to form this neo-angle shower. Flat caps were used to finish off the top and sides of the doorway, while a flat cap and mounting channel were used to attach the panels to the curb and wall.



90-degree corner caps were used to connect four acrylic block panels together to form decorative, lit towers. The panels were mounted to the base and top piece with flat caps.

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Round caps finished off the ends of this radius wall. Aluminum mullins were used to connect the three radius walls together, while a flat cap mounted the units to the top of the curved wall.



Aluminum mullins were used to connect these flat panels and radius walls together. A flat cap and mounting channel were used to mount the units to the base and the walls. Flat caps were also used to connect the desktop to the top of the partition.

new material

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simple shades

David 10, the latest addition to the David Collection, is designed with the absolute minimum of complexity, the company says. The simple drum-shaped shade is made from Knoll Textiles' Imago panels, which combine resin and fabric. Choose from six colors and numerous styles, including pendant, ceiling, and wall-mount. Resolute, 206.343.9323; www.resoluteonline.com.



spacious sub

With the PRO 48, Madison, Wis.-based Sub-Zero combines performance and design to offer a commercial-grade appliance for the home. The all-stainless steel product boasts 18.4 cubic feet of refrigerator space and 11.4 of freezer storage. Features include a dual refrigeration system, a Sabbath mode for religious observances, and an alarm that sounds when a door or drawer is left open. Stainless doors come standard; a glass door on the refrigerator side is optional. Sub-Zero, 800.222.7820; www.subzero.com.



home coming

Benton Harbor, Mich.-based KitchenAid has brought the commercial washer and dryer home. The washer has 3.8 cubic feet of capacity, 11 cycles, 1,200 rpm spin speed, and a 1,000-watt water heater; the dryer offers 7.5 cubic feet of gross space. A dual motor, nine automatic and manual cycles, and six temperature settings come standard. The all-stainless steel units have glass-sealed touch sensor controls, a sound insulation system, and blue LED display; they are not Energy Star rated. KitchenAid, 800.422.1230; www.kitchenaid.com.

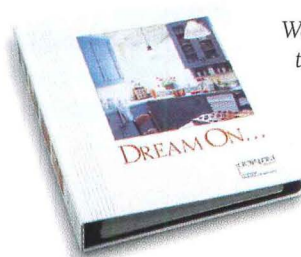
—nigel f. maynard



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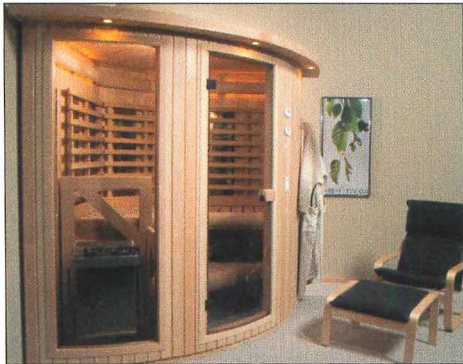
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off the shelf

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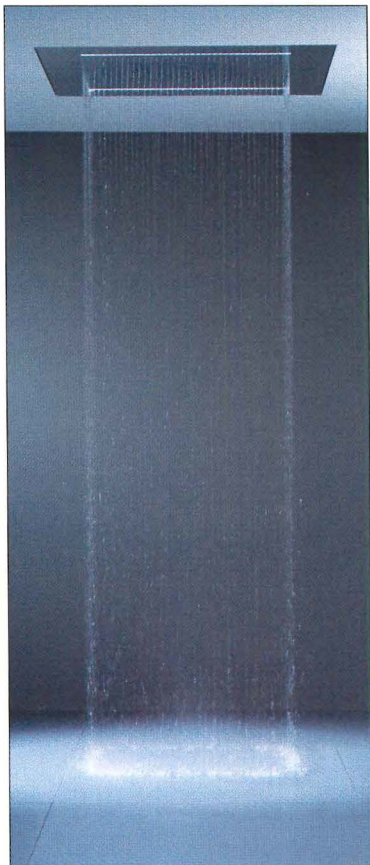
Choose between a traditional Finnish sauna heater or nine infrared wall panel heaters in the Synergy combo sauna. Infrared panels warm up quickly and aim heat directly at the bather—good for warming up specific muscles to prevent or heal injuries. The sauna heater fills the room in heat and humidity for a longer relaxation session. Both systems operate separately via digital control panels near the curved glass door. Western red cedar or European alder interiors are designed for sumptuous basking. Helo Saunas/Saunatec, 800.882.4352; www.helosaunas.com.

expected showers

No umbrella is required for the RainSkyM shower panel. Bathers select “invigorating downpour” to wake up or “tranquil mist” for winding down. Three spray options operate individually or in combination, and temperature calibrates to the exact degree. Integrated into the ceiling, stainless steel panels measure 40¼ by 31½ inches and come in brushed or polished finishes.

Dornbracht, 800.774.1181;

www.dornbracht.com.

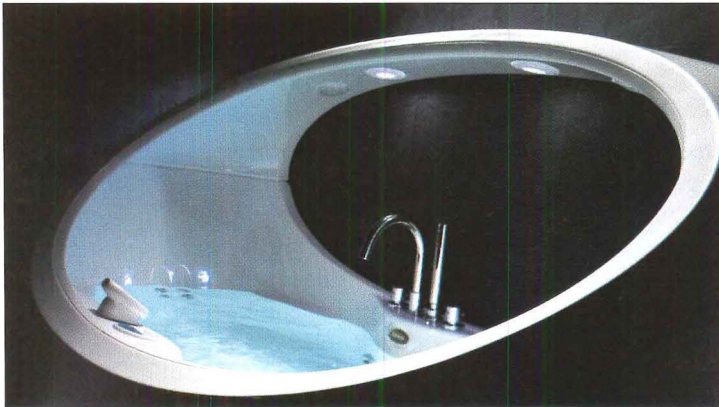


tranquility for two

The Consonance whirlpool comprises two distinct soaking areas and dual controls for a shared experience tailored to individual preferences. A raised bench along one side lets bathers cool off while still partially submerged. The tub reaches 70 inches square with a bathing depth of up to 19½ inches of water. Drop-in deck mounting or undermount installations can be set in a corner or freestanding island. Kohler, 800.4.KOHLER; www.kohler.com.

continued on page 100

off the shelf

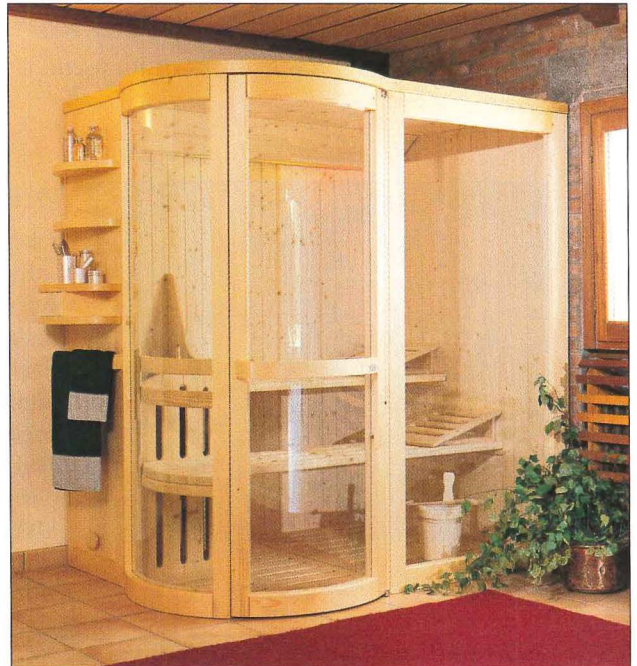


light lift

Morphosis I Alpha wraps comfortably around bathers, encircling them in mood-enhancing Illumatherapy. Contoured back and armrests offer lavish lounging under six chromotherapy lights, and eight massage jets and four adjustable jets wash away daily aches. The contemporary design conceptualizes a seashell or billowing sail. Digital controls add to the space-age feel while the patented Silent Air Induction system ensures a quiet retreat. Jacuzzi, 866.440.1931; www.jacuzzi.com.

serenity now

With its gentle slopes at both ends, the Cerine tub invites repose. Heavy-gauge stainless steel in a satin finish retains the water's warmth, prolonging a sumptuous soak. The tub can be configured with a massage jet system that maintains water temperature. Solid wood exterior panels come standard in bamboo; cherry and mahogany are also offered. Custom sizes are available. Neo-Metro, 800.591.9050; www.neo-metro.com



hot seat

Allegro modular saunas blend contemporary styling with Old World luxury. Glass walls allow light to penetrate, while high-grade woods lend a classic sauna feel. Wet or dry heat fills the 72-inch-wide-by-82-inch-tall space that is available in several depths. Ergonomic seating with an adjustable upper bench and sloped backrest enables two people to fully recline. Sussman Lifestyle Group, 800.76.STEAM; www.mrsauna.com.



—shelley d. hutchins

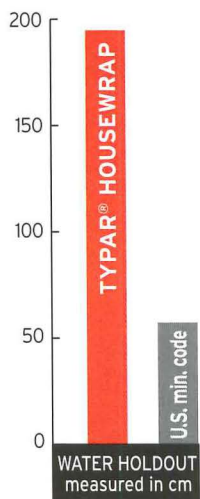


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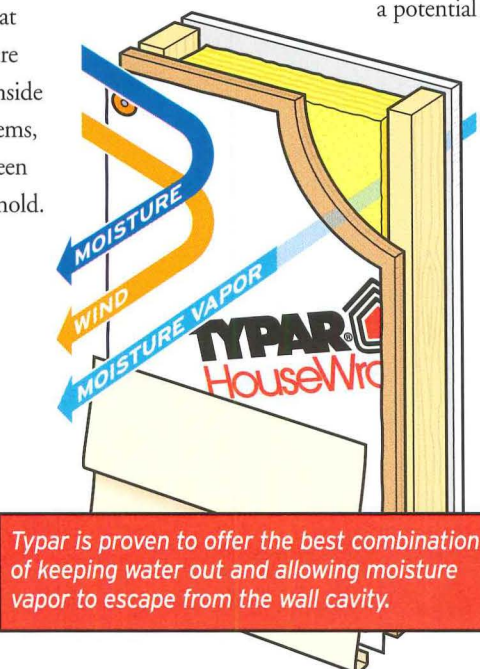
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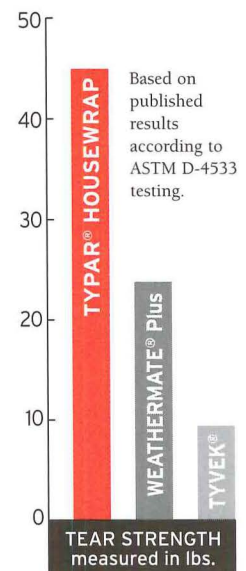
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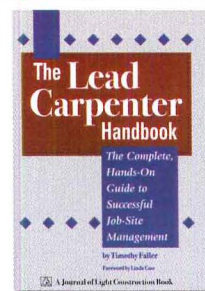
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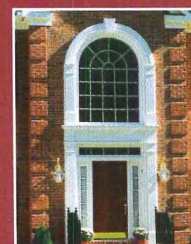
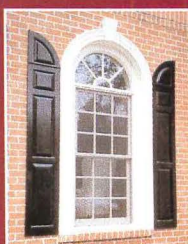
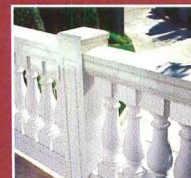
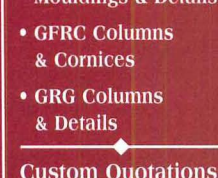
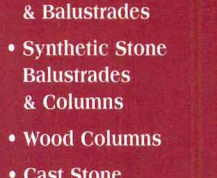
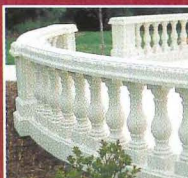
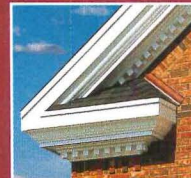
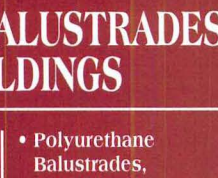
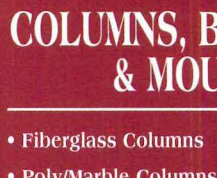
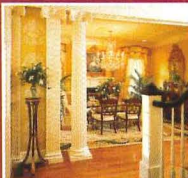
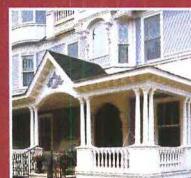
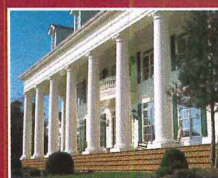
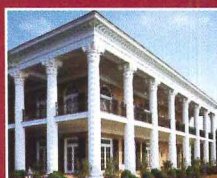
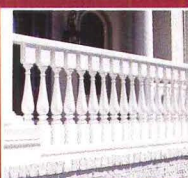
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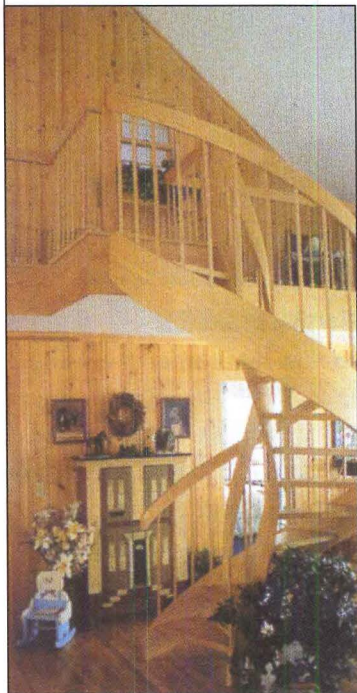
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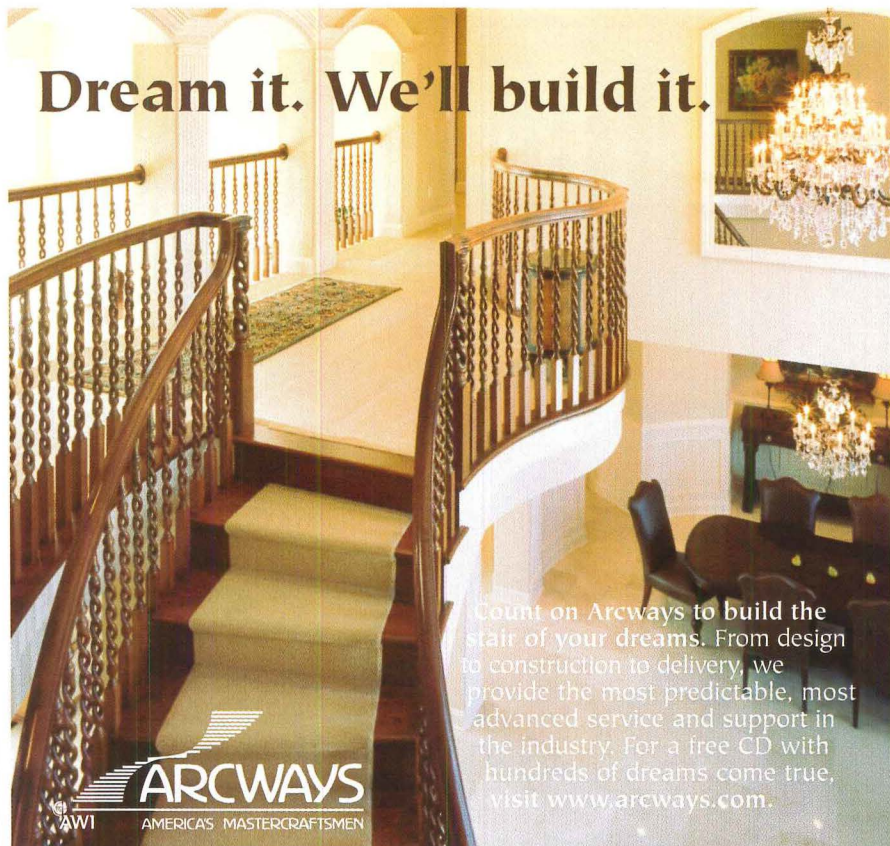
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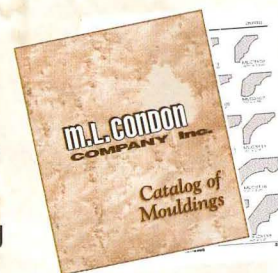
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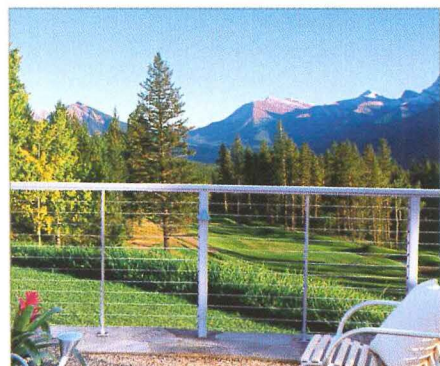
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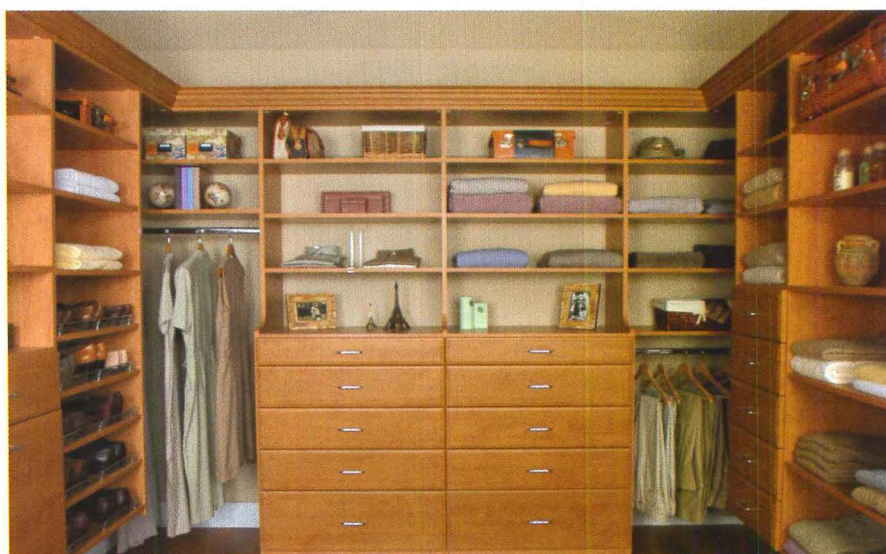
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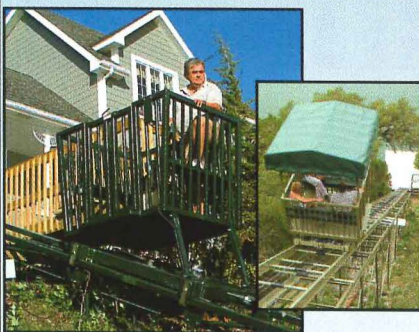
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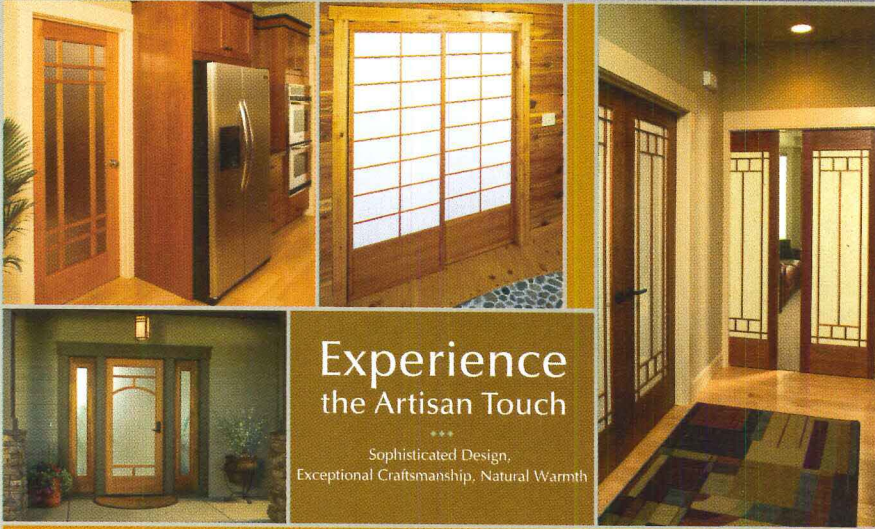
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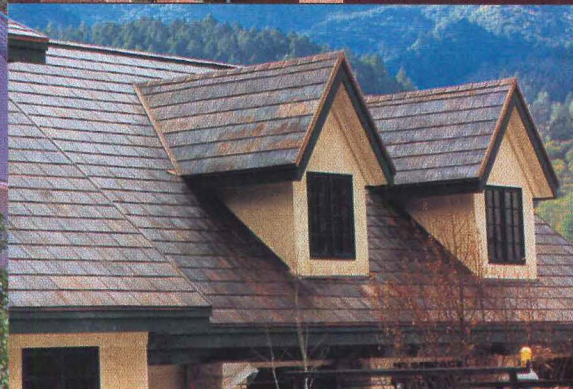
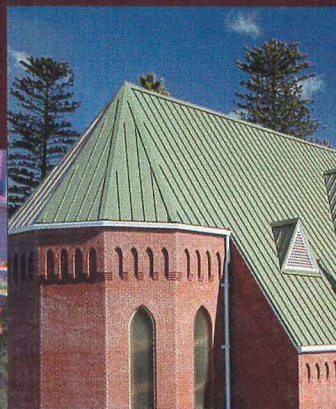
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the big idea

house in central vermont, 1961

eliot noyes, faia

“details alone ... cannot make architecture. such details must play their part in relation to the overall concept and character of the building, and are the means by which the architect may underline his main idea, reinforce it, echo it, intensify or dramatize it.”

—eliot noyes, faia

When the Modernist architect and industrial designer Eliot Noyes designed a house, he fixed its central concept in his mind and let the details flow from there. At the year-round Vermont vacation home he designed for his family, the general theme is one of sheer simplicity. “It’s one big room, with the bedrooms stacked on the back side,” says Boston architect Frederick Noyes, FAIA, Eliot’s son. “You can see every joint—it’s completely open.”

The elder Noyes refined the main room’s fireplace down to its essence, as he did the home’s plan and construction as well. Like the walls, the oversized fireplace consists of local stone initially assembled with concrete forms rather than traditional masonry techniques. “You put the stone into the form and pack in the concrete, then add another stone,” says Frederick Noyes. “So in fact the concrete has a flat



Eliot Noyes

face, and you see more of it. It was a lot less expensive because you weren’t hiring a mason.” The house still belongs to the Noyes family, and still proves the architect’s point: Great design originates in a strong, encompassing vision.—meghan drueding

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