

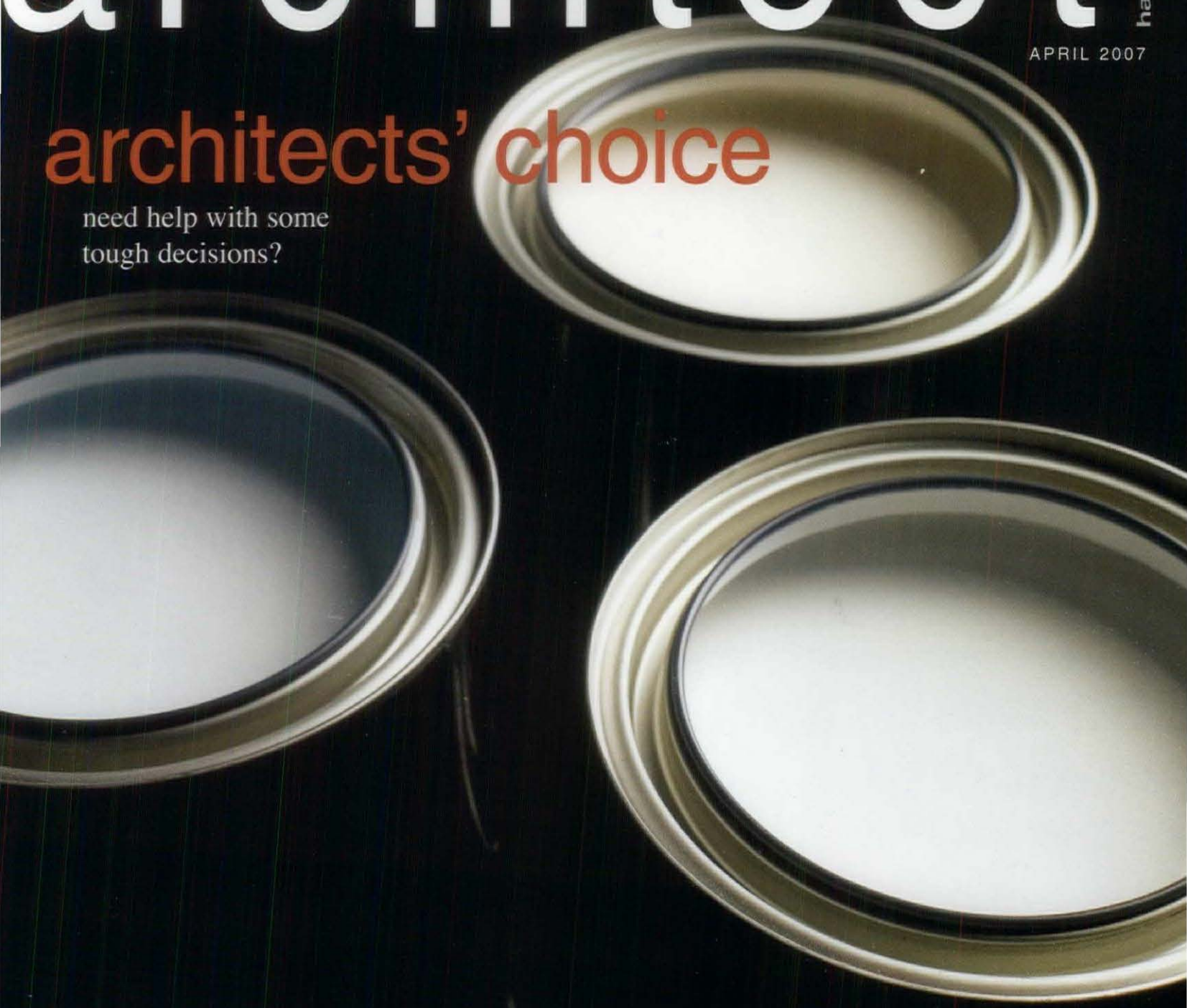
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Outlook

WHIRLPOOL CORPORATION RAISES THE BAR ON SUSTAINABILITY.

Mark R. Johnson, FAIA, CKD, AIBD

It's always a welcome opportunity to share great news and insights with the architecture and design community. But this is especially true when the subject is so timely. Whirlpool Corporation has received the ENERGY STAR® Award



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for Sustained Excellence for the second year in a row, making it our eighth year with an ENERGY STAR® Award win.

Granted, green isn't a new topic in the headlines you read. However, formerly loose notions of sustainability are very rapidly focusing into compelling facts average consumers understand and embrace. For instance, if every household in the United States used a Duet® washer, we would save around 1.4 trillion

gallons of water per year.* As Whirlpool Corporation expects growing numbers of your clients to demand energy-wise designs, expect us to keep you apprised on our endeavors.

The ENERGY STAR® Award for Sustained Excellence in particular demonstrates that our commitment to the environment is both ongoing and notable. Criteria for winning included exemplary achievement year after year, as well as a lineup of 590 ENERGY STAR® qualified appliances. Also cited were our efforts in the training and education of our employees, coupled with meaningfully messaged community outreach events.

As we strengthen this partnership with ENERGY STAR®, expect Whirlpool Corporation thought leadership to show up in many other places. For example, we're pleased to be part of the first Optimum Performance Home,™ a zero-energy consuming home being built in Sea Ranch, California. Plans include a full range of products from KitchenAid and Whirlpool brands. The home can be seen at www.ultimatehomedesign.com.

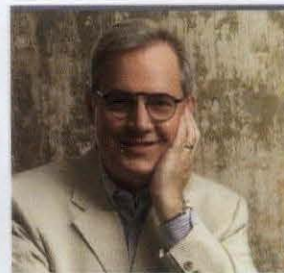
We're also eager to team up again with conservation-minded university students in the 2007 Solar Decathlon. This biennial U.S. Department of Energy



Some of Whirlpool Corporation's most efficient appliances are specified for the Optimum Performance Home.

event challenges our next generation of architects to design and build the most attractive and energy-efficient solar-powered house. In 2005, we sponsored six teams—including the winner of the Appliance Competition, Cal Poly of San Luis Obispo, California.

For one last example of how we're putting our knowledge to work in the real world, here's a personal invitation: The course listed to the left will give you a great feel for specifying appliances while keeping sustainable design and overall lifecycle costs in mind.



Mark R. Johnson, FAIA, CKD, AIBD
Senior Manager, Architecture and Design Marketing

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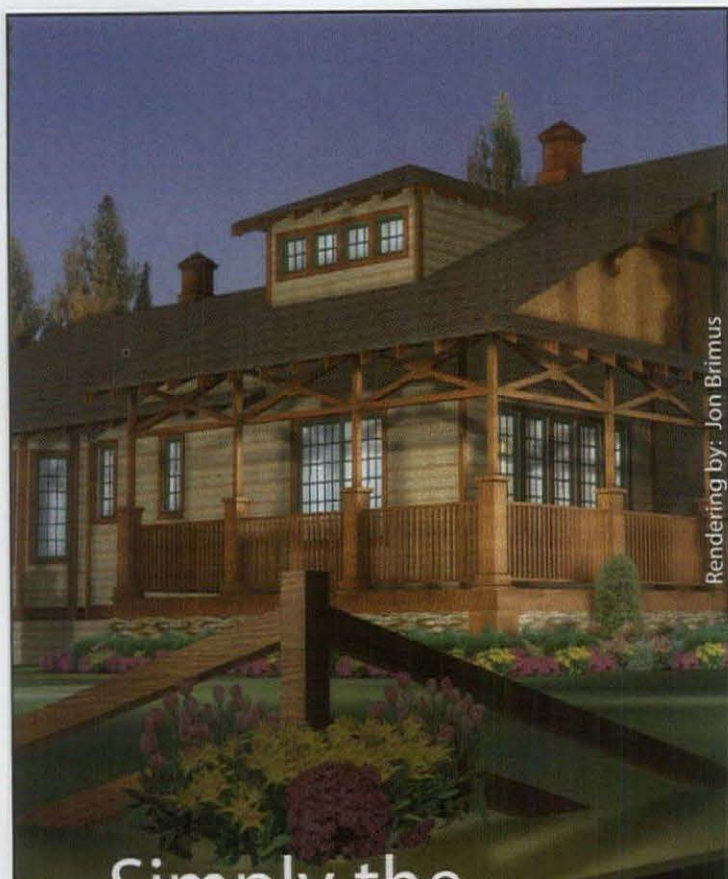
Whirlpool Corporation is pleased to sponsor this course at no cost at www.aecdaily.com:

The Greening of "White Goods": Environmental Considerations When Specifying Appliances

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* Population based on U.S. Census 2002 estimated household data. Water savings of 12,584 gal./yr. compared to an average conventional washer, 10 loads of laundry per week.
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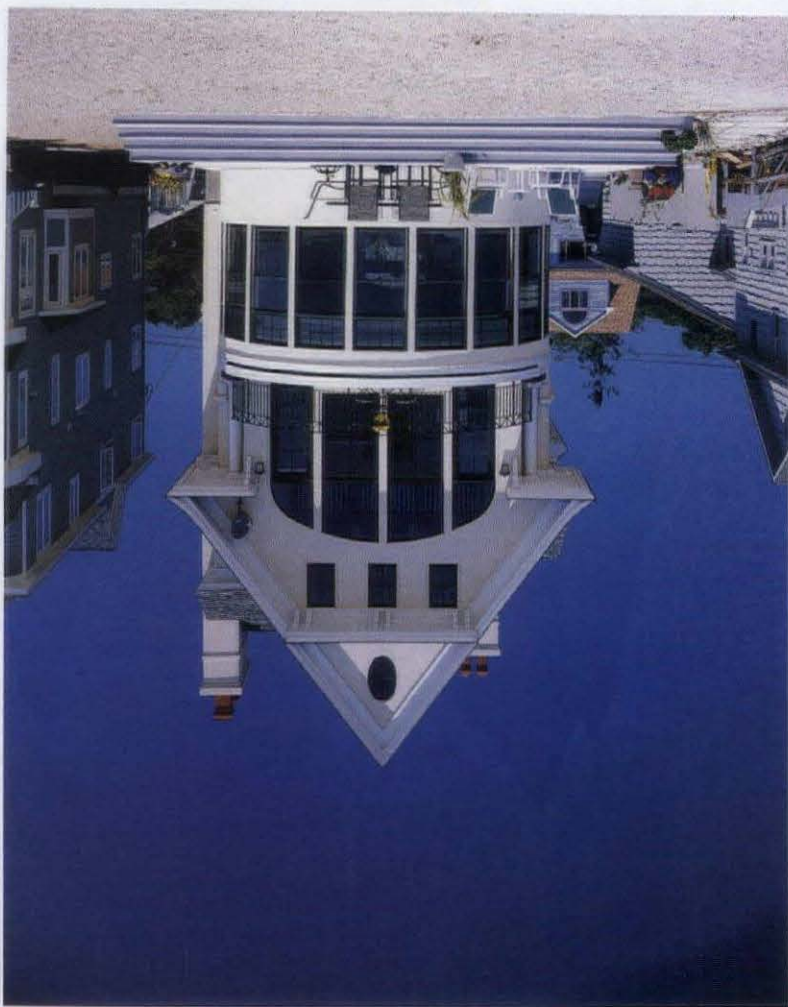
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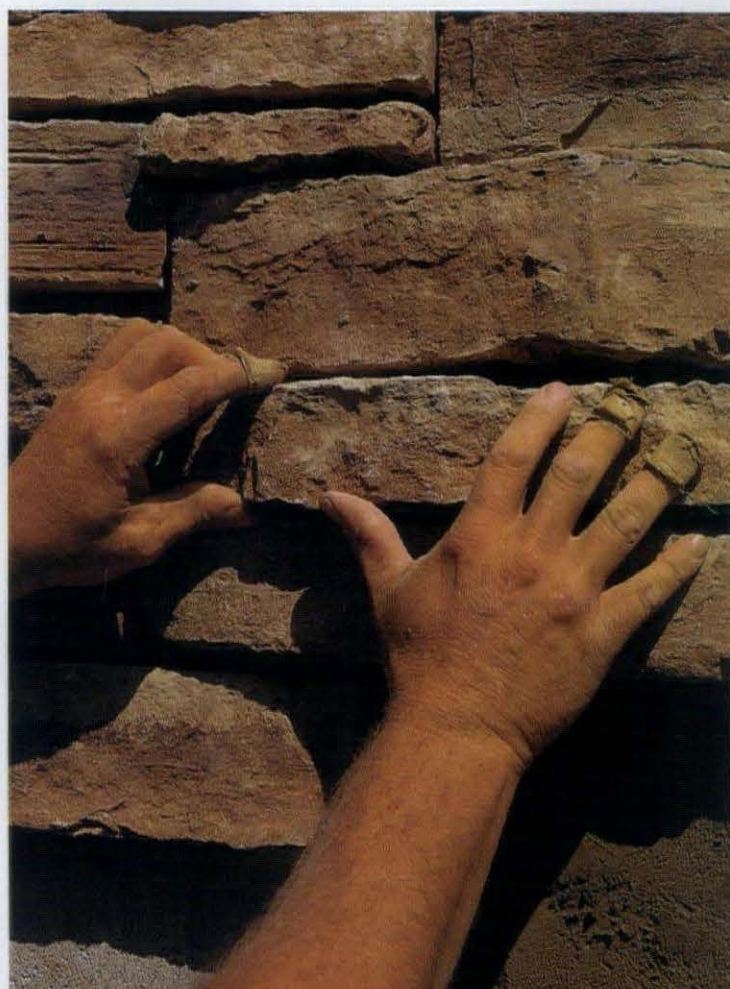
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A coup de Gracia Studio: Jorge Gracia's own house is a testing ground for product experimentations. Photo: Eduardo de Regules. Cover photo: DavidSharpe.com.

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from the editor

what custom really means

don't let the marketing world commandeer your livelihood.

by s. claire conroy

americans love choice. We can't resist having everything our way, from burgers to BMWs. Click on a few options, and voilà, we've "custom-designed" our new Trek bike—in "starry-night black" with a lovely contrasting logo in silver. Click on too many upgrades, though, and our new bicycle can cost as much as a Harley-Davidson. But hey, it's custom.

Well, not really. That bike is still a mass-produced item, assembled from an inventory of stock parts. Computers have radically changed the way almost everyone does business. And what they've changed most is our ability to make changes to almost anything, quickly and at far less cost than ever before. This has revolutionized the manufacturing industry, and it's severely—perhaps critically—conflated the concept of choice with the idea of custom. The two are not synonymous, and their confusion in the minds of the purchasing public is harming architects. Why? Because now any builder with a keyboard and a CAD program can "customize" a kit of parts for a home buyer and call the result a "custom home."

What truly qualifies as a custom home? Houses that are designed from scratch for a particular site and a specific client's program. A real human being's program—not a hypothetical demographic profile, even if it's very narrowly defined. What doesn't qualify? An existing house plan that's been altered according to the client's wishes, a production home that's had upgrades installed, or a speculative home designed for a target buyer—no matter how "upscale." Choice does not equal custom, but thanks to the marketing efforts of savvy builders, few home buyers understand the distinction anymore—if they ever did in the first place.

Given complete freedom, most custom residential architects would abandon all preconceived notions of what a house should look like each time a new commission came along. And you would never open a single specification guide for any of your projects. Instead, you'd reinvent every element yourselves, down to the hinges on a cabinet or the levers on a door. Alas, drilling the design down to the smallest detail is a privilege only a handful of the top architects have. And it's a wondrous



Mark Robert Halper

thing to behold. Those houses are the very definition of custom.

Most of us must live in the off-the-rack world. We can't afford to have a taste-maker evaluate, guide, or even create every design we bring into our lives. But we do have the wherewithal to make choices, to personalize and particularize what we buy and where we live. We can choose to avail ourselves of the considerable economies and value production builders have brought to residential construction. But we shouldn't kid ourselves, if we make that choice, that we've nabbed ourselves a custom home at a great price. Even if we've had a little tailoring done to suit.

So how do architects fight the incursions of customizers into your rightful territory? I think, ironically, you do so by becoming experts in choice. Most of you won't have the opportunity to reinvent every component in your houses, but you can wield a catalog of options so vast, so discerning, and so imaginative that no builder of multiples could ever compete. No menu of good, better, and best for your clients. Only the best of everything, by design. *ra*

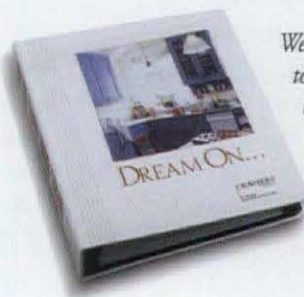
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letters

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It's not hard to fathom why this country's creativity is stifled if you've had to run the gauntlet of design review committees, zoning boards of appeal, and irate, self-aggrandizing neighbors with more property rights than the property owners ("Home of the Brave?" September/October 2006, page 17). By the time we get through all the BS, the only architecture left is tucked away in a safe corner in the back of our minds that we journey to in the wee hours of the night.

Dennis Parsons, AIA
Hinsdale, Ill.

Spanish "imposition." You got that right. Why are we afraid of our futures?

Joseph M. Pahl, AIA,
NCARB, LEED AP
Pahl Architecture
Denver

I emphatically agree with your editorial on the appalling lack of diversity in housing styles and offerings in merchant-built homes in the United States. I maintained a predominantly residential practice in California for 28 years and became painfully

aware of the Spanish "imposition" to which you refer—and its close cousin, Tuscan Revival. The sad truth is that, at least in California, most people have been convinced that their home is, first and foremost, an investment rather than a shelter. When one's driving concern is what it will take to sell the house he or she is buying, people deprive themselves of things that actually suit individual lifestyles in favor of what they have been told will appeal to the largest number of potential buyers at some undetermined date in the distant future.

This represents a change in thought from the first half of the 20th century, when home was the place where people raised families and lived in what was, to them—at a time of newly won security—a refuge from what had been a difficult world. Lenders and the real estate industry have certainly fueled this change of attitude. Spec-building a cookie-cutter version of a house, even of the sometimes-Brobdingnagian proportions that you no doubt saw on your tour of Orange County, is something that lenders are more than willing to finance. Doing an innovative contemporary design on spec almost requires the developer to pay cash to take



what the banks see as a massive risk.

Exacerbating this problem is the vast majority of real estate agents who will tell you that the only thing that will sell is what they sold yesterday. For the longest time, that was a four-bedroom house with a large family room, an utterly wasted living room, and a three-car garage whose gaping maw was often the only thing one could see from the street. Only recently has the development industry recognized that there is a large portion of the market for whom a great room will work better and that home offices and media rooms are becoming more and more of a necessity. Sadly, at least in suburban areas, they are still usually wrapped in unoriginal, crypto-traditional styles that make each house barely distinguishable from its neighbor.

In the end, it is the responsibility of architects who are retained by spec builders to push their clients away from the endless

repetition of these painfully bland houses and to suggest new programs and styles that will excite the buying public. I learned a long time ago, designing houses for individual clients, that the biggest disservice I could perform was to underestimate their taste, intelligence, or willingness to try something new. It's a lot better to provide every client with the absolute best design you can give them and get it rejected as too wild once in a while than to buy into these same stale ideas of what is safe in residential architecture that lenders, real estate professionals, and developers have propagated since the 1970s.

Almost without exception, when I have attempted to educate my clients about what they can have, they have risen to the occasion and stretched their minds—and their wallets—to build significant homes. Given the chance, I believe the American public wants a better house; we are the ones who have to initiate the process of their getting just that.

Steven Goldstein
Asheville, N.C.

Letters may be edited for clarity and length.

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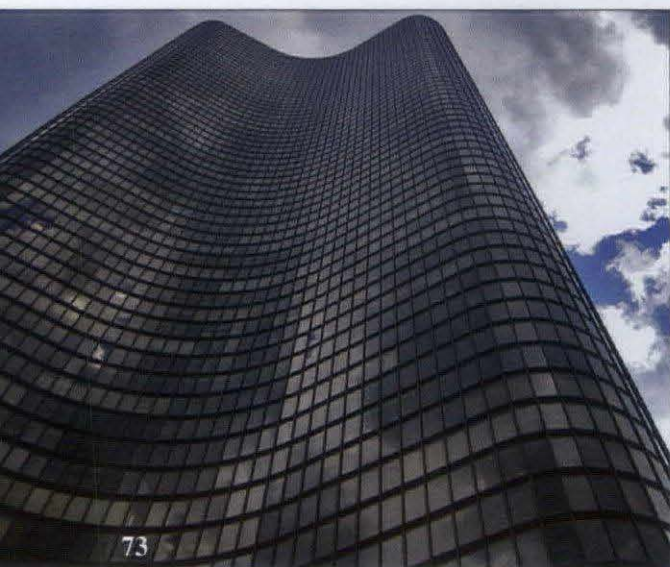
Marvin Windows and Doors received the highest numerical score in the proprietary J.D. Power and Associates/McGraw-Hill Construction 2006 Residential Window and Patio Door Architect Satisfaction study (SM). Study based on responses from 712 architects measuring 6 manufacturers and measuring opinions of

home front

news from the leading edge of residential design.

america's favorite dwellings

Just 17 residential buildings earned slots in The American Institute of Architects' top 150 buildings survey, but they're keepers. In honor of its 150th anniversary, the institute commissioned a Harris Interactive poll of more than 1,800 members of the American public, asking them to rank their favorite examples of American architecture. They chose from a larger list of 248 buildings suggested by a random sample of more than 2,400 AIA members. What didn't make the cut? Philip Johnson's Glass House, the Charles and Ray Eames house, and Mies van der Rohe's Farnsworth House, among others. Here are the winners, in order of their rank in the larger survey. For full survey results and an opportunity to set the rankings straight, according to your opinions, visit www.residentialarchitect.com. But who doesn't like Frank?—*s. claire conroy*



Caren Crystal Bagan



2 The White House, Washington, D.C. — *James Hoban*

8 Biltmore Estate (Vanderbilt Residence), Asheville, N.C. — *Richard Morris Hunt, FAIA*

27 Monticello, Charlottesville, Va. — *Thomas Jefferson*

29 Kaufmann Residence (Fallingwater), Bear Run, Pa. — *Frank Lloyd Wright*

30 Taliesin, Spring Green, Wis. — *Frank Lloyd Wright*

41 Hearst Residence (Hearst Castle), San Simeon, Calif. — *Julia Morgan*

66 Gamble House, Pasadena, Calif. — *Greene and Greene*

73 Lake Point Tower, Chicago — *Schipporeit-Heinrich Associates; Graham, Anderson, Probst & White*

83 Glessner House, Chicago — *Henry Hobson Richardson, FAIA*

87 The Dakota, New York City — *Henry Janeway Hardenbergh, FAIA*

105 Time Warner Center, New York City — *David Childs, Skidmore, Owings & Merrill*

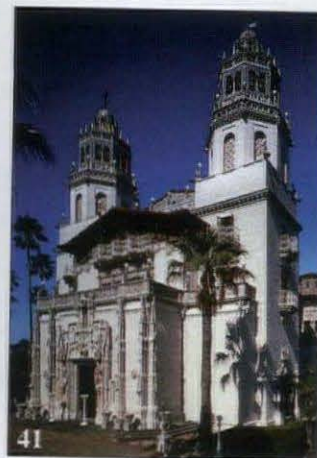
114 Dana-Thomas House, Springfield, Ill. — *Frank Lloyd Wright*







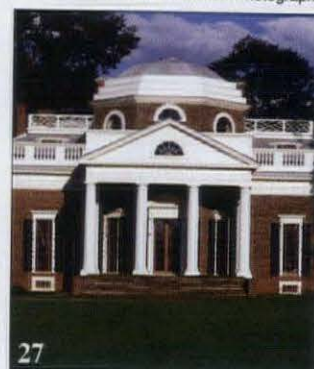
Courtesy Western Pennsylvania Conservancy



Courtesy Hearst Castle/
California State Parks



Alexander Vertikoff Photography



123 Taliesin West, Scottsdale, Ariz. –
Frank Lloyd Wright

130 Douglas House, Harbor Springs, Mich. –
Richard Meier, FAIA

131 Hollyhock House, Los Angeles –
Frank Lloyd Wright

138 Robie House, Chicago – *Frank Lloyd Wright*

140 Stahl House (Case Study House No. 22),
Los Angeles – *Pierre Koenig*



Photos (2, 8, and 27): Carol Highsmith

on the boards / green in accra



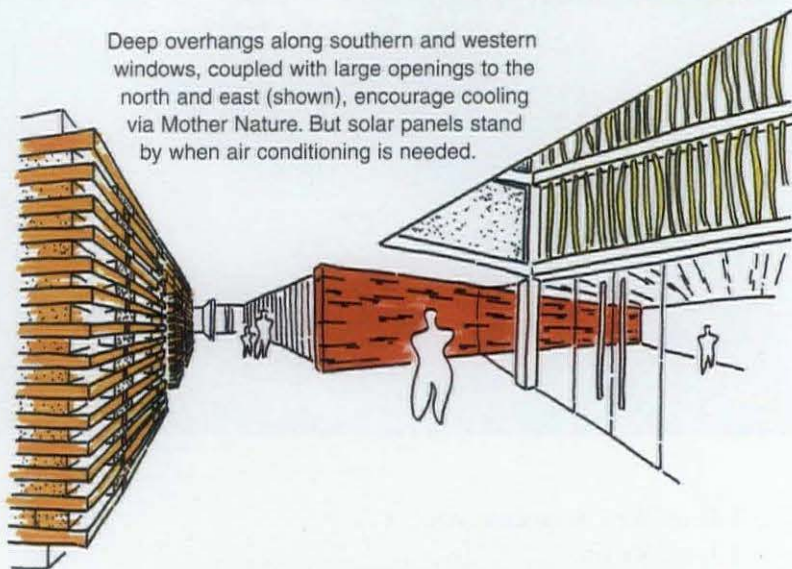
Renderings: Courtesy Kanner Architects

California-based Stephen H. Kanner, FAIA, has expanded his practice to another West coast—the one in Africa. Accra, the capital of Ghana, has captured both his attention and his creative passion. “Ghana is on the coast and faces the same direction—southwest—as Los Angeles,” he says, so its conditions are not entirely alien to him. But Kanner’s chief lure was best friend and longtime collaborator Joe Addo, who moved back to his birthplace four years ago.

On his first visit there, Kanner was so impressed by Addo’s efforts to revitalize his hometown, he offered the full support of his firm and his own financial investment. “Joe is really involved in political issues that will better the quality of life through roads, water systems, and schools,” Kanner explains. Together they’ve formed a development group called Concept Ghana, with a focus on improving low-income housing, aiding in neighborhood and city planning, and designing upscale housing to help lure wealthy Ghanaians back home.

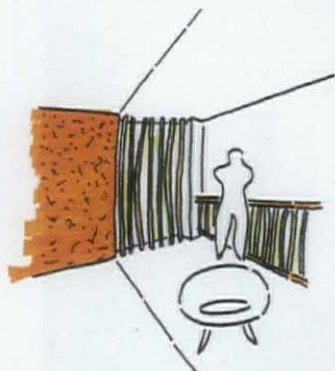
The Augustino Neto Condominiums, slated for completion in 2008, are among the for-profit projects. The 1,500-square-foot units will sell for about U.S. \$300,000. All 25 condos have two bedrooms, two-and-a-half baths, and two balconies opposite each other for unimpeded cross-ventilation. The $\frac{3}{4}$ -acre site is on the airport road, which also houses the city’s embassy row. “The town grew around

Deep overhangs along southern and western windows, coupled with large openings to the north and east (shown), encourage cooling via Mother Nature. But solar panels stand by when air conditioning is needed.



the airport, and the wealthiest district happens to be right below the flight path,” Kanner says. But the building’s debut of Concept Ghana’s soon-to-be-patented material, PozzoGhana, will help insulate against jet-engine noise. The green building product, which combines local sedimentous soils, waste palm kernels, and Portland cement, will form the exposed structure of the condo building.

The condos will showcase other sustainable materials easy to come by in Ghana: bamboo for the poolside cabana and balcony railing; adobe plasters for the walls; and recycled oil drums as large-format shingle siding. Responsibly harvested native woods in wide planks will lend clean, contemporary lines to wall panels. “The building’s frame is our concrete product,” Kanner says, “then we mixed in ancient local building materials in a modern way.”—*shelley d. hutchins*



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Bill Timmerman

2007 ncma design awards of excellence

entry deadline: june 15

The National Concrete Masonry Association's annual design awards of excellence showcase innovations by architects using concrete masonry for residential, commercial, and landscape applications. Honorees receive a

monetary prize and will be honored during a ceremony and gallery display at the 2008 NCMA annual convention in Denver, February 22–24, 2008. Shown: The Downing Residence, Tucson, Ariz., by Ibarra Rosano Design Architects, a 2006 award winner. Register online at www.ncma.org or call 703.713.1900.

african cities, a photographic survey by david adjaye

through may 23

gund hall gallery, harvard university graduate school of design, cambridge, mass.



David Adjaye

London-based architect David Adjaye, a native of Dar es Salaam, Tanzania, returned to Africa to record the architecture of more than 50 capital cities. On display in this exhibit are hundreds of photographs that capture the architectural aesthetics of cities as diverse as Accra, Ghana; Addis Ababa, Ethiopia; Cairo, Egypt; Kigali, Rwanda; and Nairobi, Kenya. Adjaye hopes to use

his research to study new patterns of urbanism and city dwelling. Visit www.gsd.harvard.edu for more information.

enlightened development

through may 31

a+d architecture and design museum, los angeles

The drawings, photos, and models that comprise this exhibit cover a broad spectrum of commercial and residential projects. "Enlightened" developers were selected because they embody sustainable practices, use emerging architects, demonstrate resourceful design, or employ combinations of all three tenets. Participants include Habitat Group, Livable Places, and Urban Partners. For further details, call 323.932.9393 or go to www.aplud.org.

modernism: designing a new world 1914–1939

through july 29

corcoran gallery of art, washington, d.c.



Artists Rights Society (ARS), New York / Beeldrecht, Amsterdam

The Corcoran is the only U.S. venue for a touring exhibition celebrating design, art, and architecture of the early 20th century. Nearly 400 objects—including architectural models, film clips, paintings, posters, and chairs by the likes of Alvar Aalto, Marcel Breuer, and Mies van der Rohe—explore how modernist philosophy strove to improve the world through simple forms and bold colors. Shown: A model of the Schröder House (Utrecht, the Netherlands, 1924) by Gerrit Rietveld. Call 202.639.1700 or visit www.corcoran.org for museum hours.

design for the other 90%

may 4–september 23

cooper-hewitt, national design museum, new york city

This exhibit explores how designers are focusing on affordable and socially responsible products for the billions of people who lack the means to afford their services. Artifacts are grouped into categories that include shelter, health and sanitation, education, food, water, energy, and transportation. They include solutions created to serve populations living in poverty or recovering from disaster, such as the corrugated-cardboard Global Village Shelter (by Ferrara Design and Architecture for Humanity) seen here. Call 212.849.8400 for more information, or go to www.cooperhewitt.org.



Architecture for Humanity and Grenada Relief, Recovery, and Reconstruction

bklyn designs

may 11–13

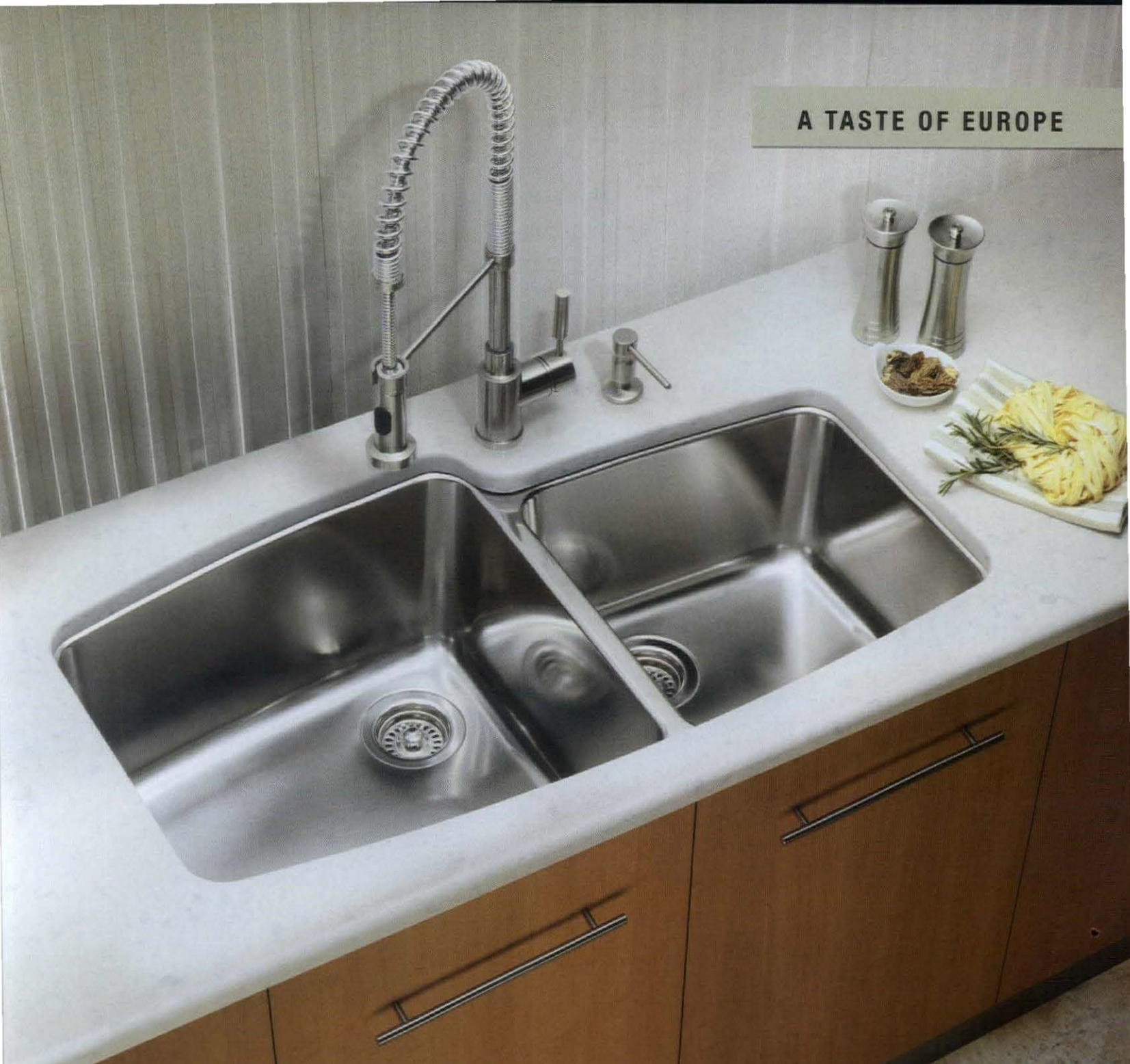
various venues, brooklyn, n.y.

The 5th anniversary celebration of this event kicks off New York City's Design Week. Multiple venues in Brooklyn's hip DUMBO ("Down Under the Manhattan Bridge Overpass") district will host selected artists displaying their never-before-seen designs. Attendees can view and even purchase exhibiting creations—among them the Virus Cabinet by Elucidesign seen here. For schedules, locations, and ticket information, visit www.bklyndesigns.com.



Courtesy Elucidesign

—shelley d. hutchins



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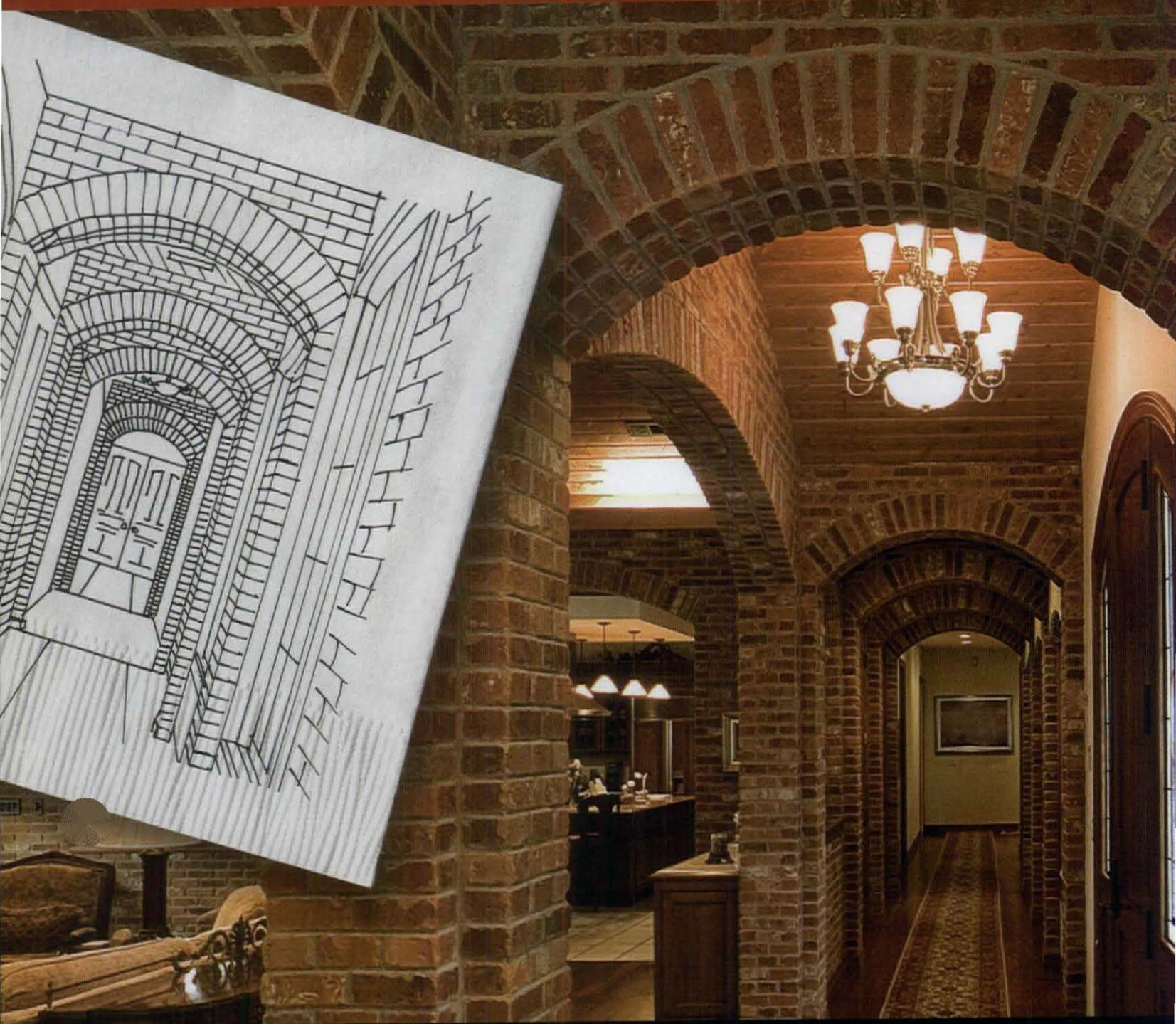
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Shown: PERFORMA 1-3/4 Bowl Sink with MERIDIAN faucet

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k + b studio

kitchen: sincerely austere

1

How does one insert ultramodern living spaces into a former industrial military building? Acanthus Ferguson Mann Architects of Bristol, England, accomplished it with a kitchen and bath retrofit that's bold enough to hold its own inside the heavyweight building, yet is also sleek and translucent.

The Brewhouse, which dates to around 1825, is one of seven buildings at the Royal William Yard in Plymouth, Devon, that supplied victuals to navy ships of that era and was originally designed for brewing the beer that sailors drank on board. Defunct for quite some time, the entire complex is now being adapted as an upscale mixed-use development that includes 130 apartments, an art gallery, and restaurants. "Plymouth traditionally relied heavily on the navy supporting it, and certain areas have become a bit run-down," says project architect Hugh Clegg, who is now at Devon, England-based Fuse Architecture. "This conversion has helped to kick-start the area."

As warehouses go, the build-

ings are unusually ornate, with thick limestone walls, timber floors, and fluted cast iron columns. Responding to their heft, the architects kept the palette of materials to a minimum, choosing just a few robust, reflective materials that complement the building's colors and textures. In a nod to the modern-day penchant for socializing around the cooktop, the kitchen directly faces the living room, though fixed-glass screens partially separate the two rooms, admitting light while editing views. Defined also by a level change and a clear limestone floor, the kitchen runs along just one wall and is completely devoid of distracting details. The work surface and integrated sink are made of stainless steel that's been shot-blasted for a slightly matte finish. Electrical sockets are hidden from view under the front edge of the cupboards, which are constructed of MDF spray-

To create some separation between the kitchen and adjoining living room, the architects raised the floor a few inches and covered it in limestone. A sparkling enameled-glass backsplash is paired with a matte-finish stainless steel countertop.



The kitchen's minimal, hard-edged palette was a response to the robust simplicity of the old building, which features heavy timber floors and cast iron columns.

painted to a hard finish. The light-reflecting backsplash provides another antidote to the heaviness of the building. It's made of glass that has been spray-painted on the back with white enamel.

This model show flat was designed to attract fast-paced professionals, many of whom eat out or order in much of the time. Ample cabinets keep everyday essentials within reach, while down the hall, "a utility area doubles as a pantry for all their other bits," Clegg says. The components add up to a workspace that's stylishly austere, and yet fully functional.

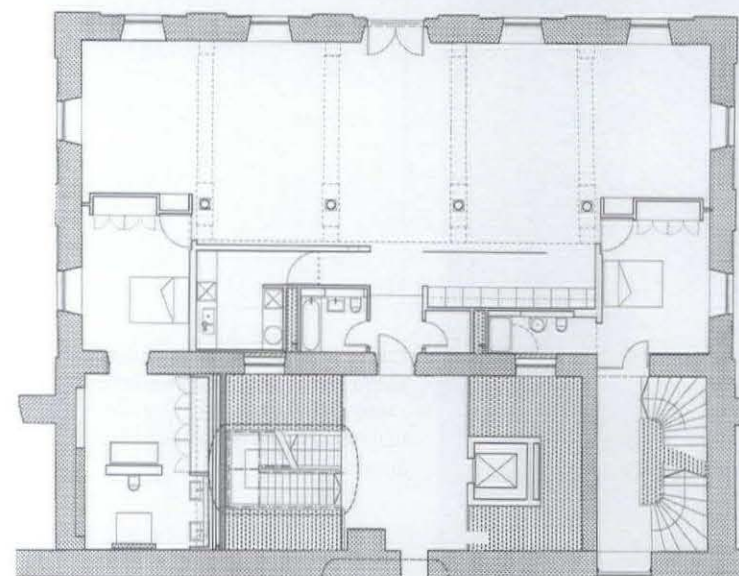
project continued on page 32



Fixed translucent-glass panels define the kitchen's edges while allowing light to filter through.



Photos: Nicholas Kane/arcaid.co.uk



architect: Acanthus Ferguson Mann Architects,
Bristol, England

general contractor: Midas Group, Devon,
England

developer: Urban Splash, Manchester, England

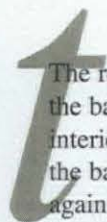
structural engineer: Alan Baxter & Associates,
London

kitchen fabricator: Ergonom, London

resources: bathtub and shower: William Garvey
Ltd.; cabinets: Ergonom; dishwasher and refrigerator:
AB Electrolux; glass backsplash: Pilkington Group;
oven: Baumatic; washbasins and toilet: Duravit

k + b studio

bath: pointed counterpoint



The rejuvenated Brewhouse's hard-edged aesthetic is echoed in the bath, where polished surfaces stand in contrast to the chunky interior stone walls. Like the kitchen/living room relationship, the bath is largely open to the adjoining master bedroom. And, again, seamlessness is the operative idea. "The scale of things is large, so we didn't want a lot of fine detail," Clegg explains.

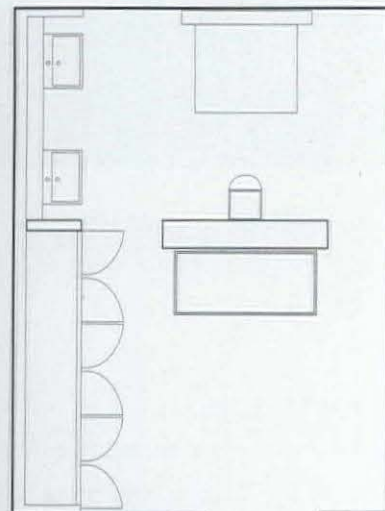
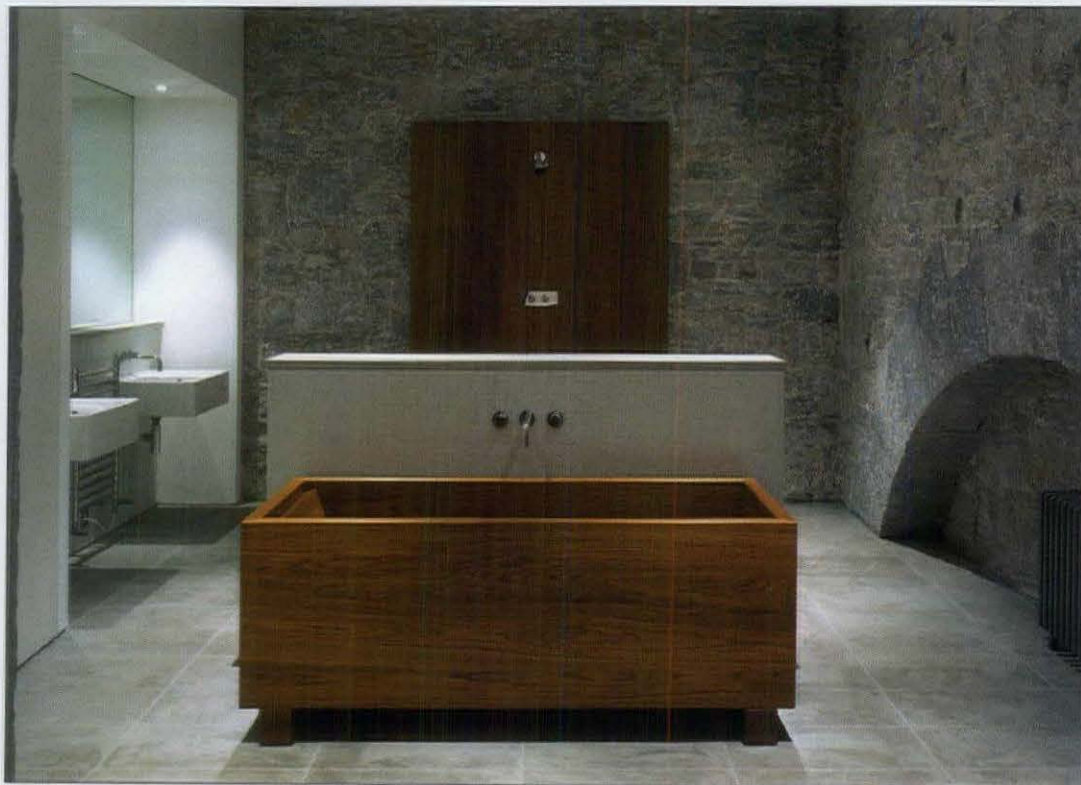
Everything—from the wall-mounted toilet to the recessed mirror and lighting—was chosen for its clean design ethos. Limestone on the floor folds upward behind the toilet and reappears above the washbasin backsplash, which is covered in clear mosaic glass tiles. "We picked stuff that was quite angular rather than curved," Clegg says. "Everything is very rectilinear, which has to do with the planes in the space."

An exception is the original stone archway—added as a decorative feature to break up the wall a bit, Clegg guesses—under which the architects installed a radiator. The stone walls were simply cleaned up and repointed. Like the kitchen, the bath also evokes luxury with its white sinks and gleaming surfaces. The crowning touch is the handmade teak bathtub and shower back panel, which were made to order by a local company. Completed in 2006, the Brewhouse's 80 apartments range in size from 1,000 square feet to 1,700 square feet.

To hear Clegg tell it, the Royal William Yard redevelopment is helping the city shed its industrial past, while reinvigorating a piece of its history. "Plymouth is being seen as a desirable place to live," he says. —*cheryl weber*



Photos: Nicholas Kane/arcaid.co.uk



Clean, rectilinear forms complement the bath's stone walls. The limestone floor, sleek washbasins, and handmade teak bathtub and shower panel lend a crisp, luxurious look.



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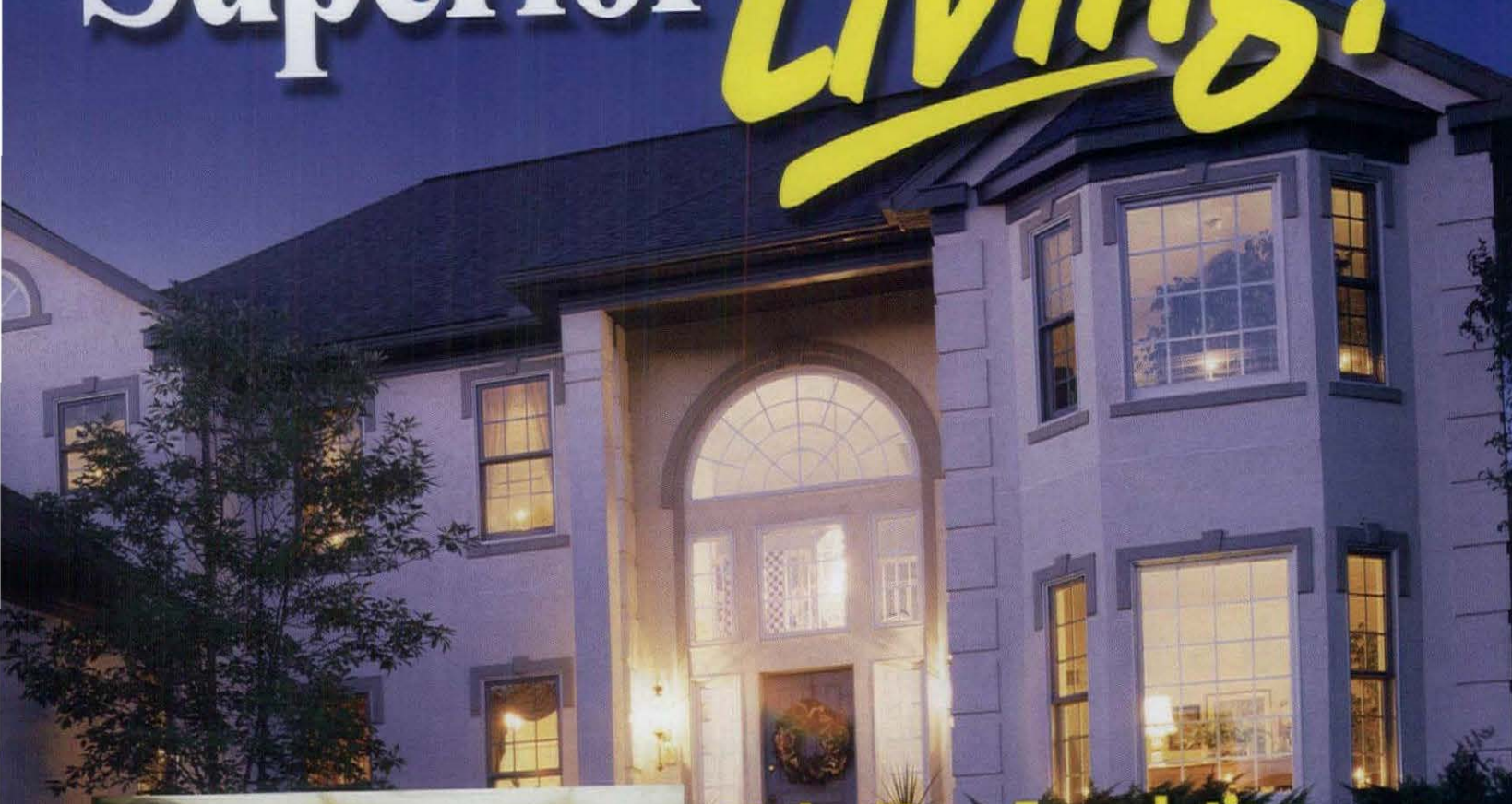
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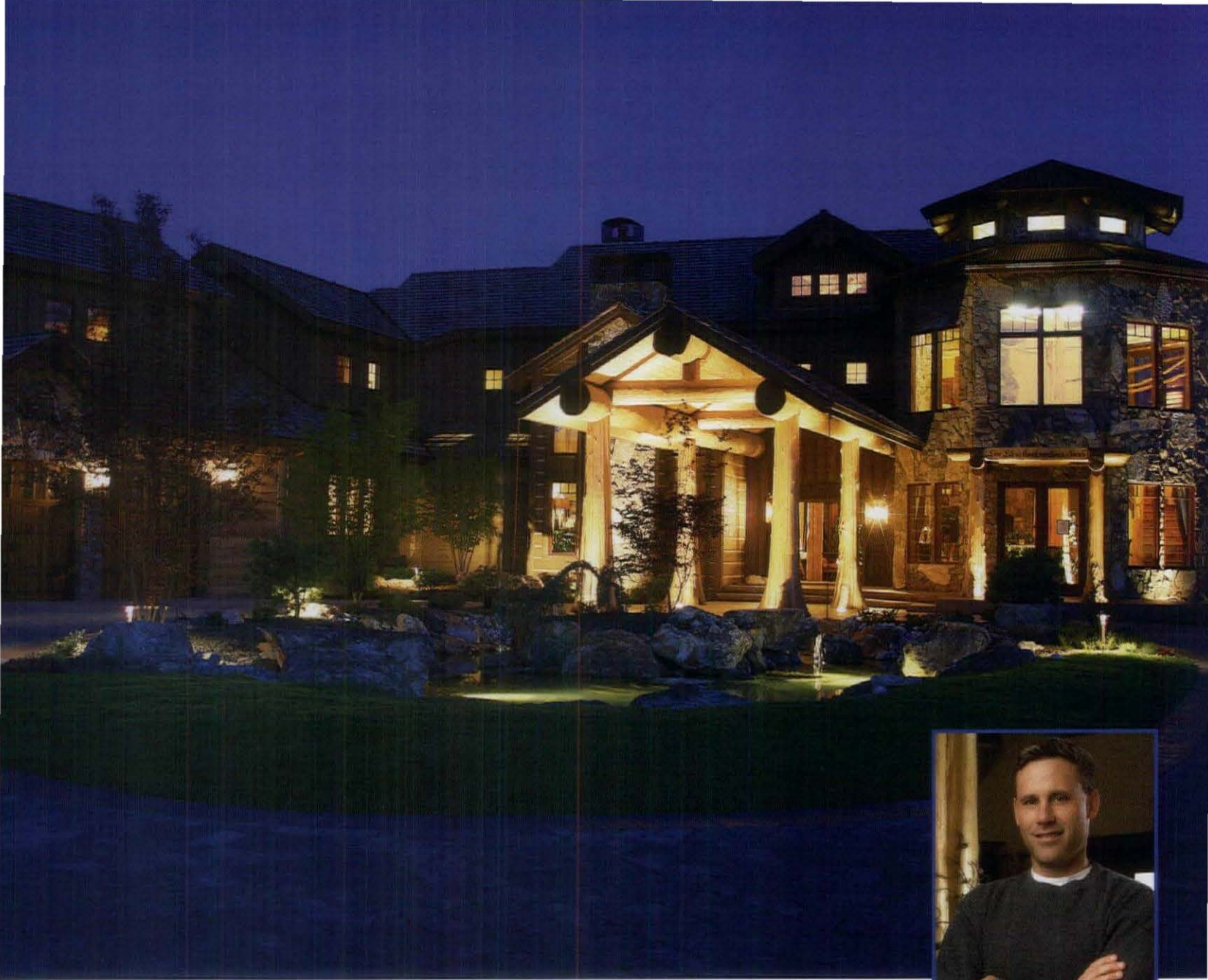
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theory vs. practice

mining the tension between the
conceptual and the built.

by zoë prillinger and
luke ogrydziak, aia

Our studio relationship began at Princeton University, which we attended as both undergraduate and graduate students. There we established a way of thinking about architecture that we have tried to maintain as we have progressed from an academic environment into a working practice. We quickly realized that while the perfect isolation of a studio at school encouraged clarity and criticality in design, those qualities often suffer when a project is exposed to the complexity of external constraints one finds in a practice.

Even without the demands imposed by clients, budgets, planning agencies, and building codes, it's hard enough to create the mental space to focus on and define the basic questions that structure a given project. And yet this initial definition of terms—the demarcation of a playing field within all the possible worlds of design—is perhaps the principal intellectual and creative duty of the architect. Once established, a project's initially coherent idea is vulnerable to all the potential depredations of a project's

development, whether theoretical or real, and must adapt and mutate to retain relevance and legibility. Accordingly, one of the primary challenges of architecture lies not only in the creation but also the protection of a project's internal consistency as it clears the hurdles of conceptual and physical enactment.

Theoretical and built projects both offer avenues for investigating architectural questions. Each process presents distinct challenges as well as different modes of seeing and testing an architectural idea. For us, architecture resides in many forms, in many media, no one more privileged than another. It makes appearances in diagrams, drawings, models, and buildings, each a mode of representation that renders certain aspects visible while hiding

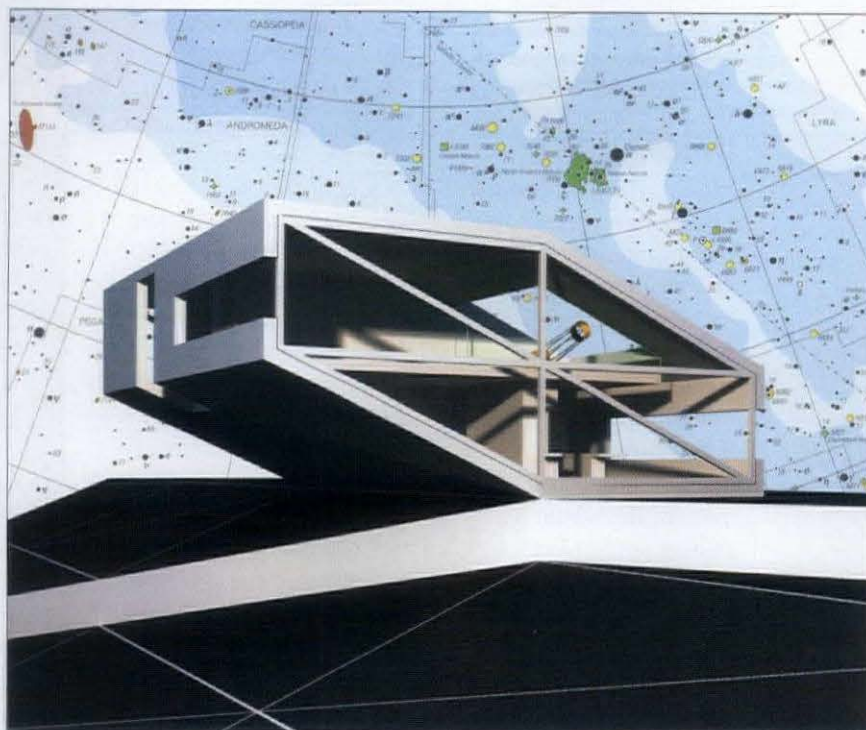
others. We want to operate simultaneously within theoretical and built worlds of design because we think both are valid forms of inquiry that bring different issues to the surface. Practically speaking, in our office we try to sustain a 1:3 ratio of research projects to built work.

space exploration

We use our research projects to ask ourselves what we might be taking for granted. For the past year or so, our theoretical work has raised the deceptively simple

question: What is space? It seems elementary, but it can be difficult to articulate the specific qualities of the kind of space organized by architecture, especially since every vision of space carries with it a world view. Space is both a concept and something physical. The duality between ideal and real space creates a difficulty in thinking or speaking clearly about it. Operating as an architect, one tends to have a highly developed (if unconscious) model of space already in place. This model serves as a kind of

continued on page 38



Courtesy Ogrydziak/Prillinger Architects

The authors intentionally make room in their thriving practice for conceptual projects, such as the 20 Degree Isometric House (above), which won a 2005 Honor Award in Unbuilt Design from AIA San Francisco.

medium within which the design process occurs. In our recent research, we have attempted to embed several quite different spatial models at the core of the design process. Each of these conceptual projects strives to formally manifest these core models—the systems that structure the design process itself. Attempting to articulate these typically mute assumptions serves as a form of discipline and self-critique: How can we manifest these spatial frameworks within an architectural object?

The resulting projects tend to be quite abstract and are already beginning to inform the way we approach aspects of current built work. For instance, the 20 Degree Isometric House analyzes the infinite space implicit within the isometric, axonometric, and orthogonal systems of projective geometry. The form of this project emerges from a recursive isometric projection process

performed on a simple rectangle. Another project, the Conway House, develops from a single three-dimensional tile and the chain of relationships its specific geometry prescribes. This tile is a generic biprism—a polyhedron that can be apprehended as a discrete unit but when multiplied implies a vast tessellated array that fills the universe without gaps or overlaps. Finally, our recent Vector House extends this logic of a “thick space” already latent with possibility even when apparently empty. In opposition to the modernist paradigm of the extensible Cartesian grid, space in this project is always already full and is simply awaiting a trigger to manifest its embedded rules.

virtual reality

Just as all design work, whether theoretical or built, begins with an idea, all projects begin their lives as virtual projects. All architects spend an inordinate



Photos: Tim Griffith (above and top); courtesy Ogrydziak/Prillinger Architects (below left)

Ogrydziak/Prillinger's research projects help energize their built work, including the Kayak House (above) in Lotus, Calif.—a collaboration with Ogrydziak Architects—and the T House in San Francisco (left).

amount of time in the virtual realm and oscillate between different modes of representation to control the architectural product. Ideally, we ourselves would love all of our projects (conceptual and built) to undergo multiple stages of enactment (virtual and real), including construction. We think of building a project as another “test” of the success or failure of the ideas. For, despite the proliferation of the virtual, we (happily) still can be surprised on jobsites.

Our hope is to invigorate our built work through our theoretical explorations and to inform our conceptual reach with the challenges we confront in the built environment. For young practicing architects, relying exclusively on built work to create opportunities for radical design places an

unrealistic expectation on clients' interests and budgets. The obvious alternative is an academic career spent influencing the general architectural discourse through the publication of theoretical projects and lectures.

Both options seem limited, but in different ways. On the one hand, pure building without space or time for reflection can result in the use of borrowed idioms or stylistic repetition. On the other hand, strong conceptual work petitions to be applied to another level of development. It seems obvious to us that both practices should coexist. **ra**

Zoë Prillinger and Luke Ogrydziak, AIA, are the principals of Ogrydziak/Prillinger Architects in San Francisco.



“relying exclusively on built work to create opportunities for radical design places an unrealistic expectation on clients' interests and budgets.”

shop talk

savvy architects are investing long-term by owning their buildings.

by cheryl weber

The last decade's blistering real estate performance has rather painfully separated the owners from the renters—the clear winners being those who staked out a property or two on the proverbial boardwalk. As the tide turns, real estate prices are no longer “guaranteed” to go up, and no one knows precisely what lies ahead. But for successful architects with growing practices, owning the space in which they work is almost always a smart business move. It's a way to escape the whims of the rental market while reaping substantial tax benefits. It's a formula for controlling your destiny: Purchase more square footage than you need, lease the surplus, and grow into the extra space as tenant contracts expire. A building that exemplifies your design talent is also great PR—and a sound retirement strategy. Architects often make more money on the sale of their office building than on the sale of their business when they stop working, says Jacklyn Jordan, president and CEO of Capital Access Group, San Francisco.

Coming up with a down payment on commercial headquarters can be tough,

however—especially for architects with small- to medium-size practices. Owners of startups struggle to take home a decent salary, and mid-career architects are folding the profits back into their business. The costs may be out of reach for those who work in exclusive vacation enclaves too. Just ask Mark Hutker, AIA, who

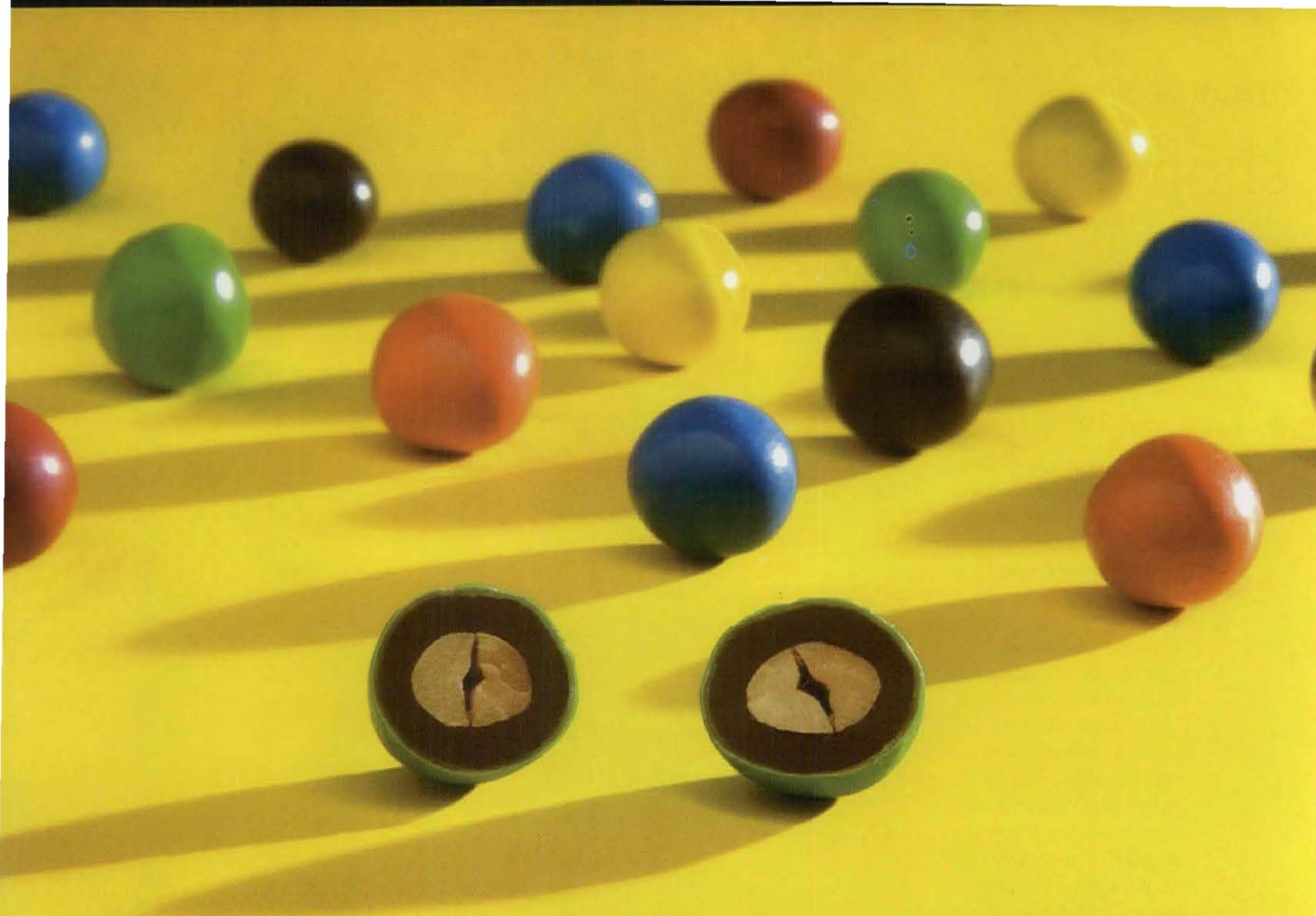
has two offices. One is on Martha's Vineyard, where he owns a spacious suite in a 20,000-square-foot mixed-use waterfront building. The other is in Falmouth, Mass., where he rents prime space in a former restaurant—also on the water—that his firm recently adapted as offices for a local client. “At least three of our clients

have come to design meetings in their Hinckley picnic boats,” Hutker explains. “We lease the Falmouth office because there's a lot of cachet we wouldn't otherwise be able to afford. The cost to own would be prohibitive.”

Like the first commission, the first employee, the first *continued on page 43*



Martin O'Neill



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experience," he says. "We would have moved in in a minute. Because we had to borrow money, part of our business plan was that we would sell our house and move in if we had to."

Rippeteau was fairly sure of the commercial component. But with the city's recent condo explosion, he was less certain he could fill the apartments. He tried to capture the discriminating renter by making them theatrical and arty, appealing to people who've made their major investment elsewhere but want to have a foot in D.C. "We've leased to people who are happy to have a stylish, urbane place with their car parked out back," Rippeteau says.

If there's one bit of advice to offer, he says, it's this: be certain about your leasing—as certain as you can be. "When I bought this property initially, I knew that, as a tenant, I could make the rent and pay down the loan. And I knew that when I redeveloped it, the strength of my business would carry this deal," he explains. "I just needed to design something that would attract one or two other tenants. But as an investment strategy, knowing that I was going to build something my architecture firm would pay rent to is a powerful part of why it works for me."

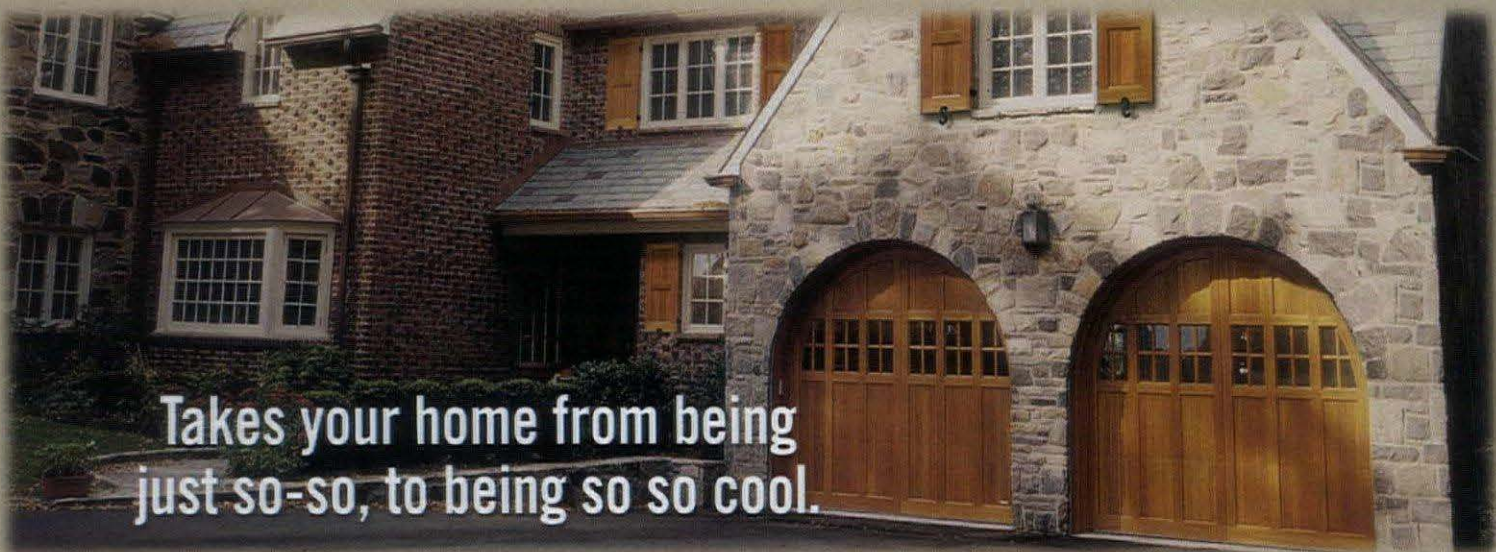
Indeed, as business owners and design-and-

construction experts, architects are uniquely positioned to leverage their real estate assets long-term. Through creative financing and some sweat equity, Geoffrey T. Prentiss, AIA, found a spot for his staff of seven in a pricey Seattle neighborhood [see our coverage on page 70 of the January/February 2007 issue]. Prentiss was working out of his home for 12 years and bursting at the seams when he began renting space a few blocks away, in a building owned by a friend. After the owner abandoned plans to redevelop the property in 2003, Prentiss bought it for \$485,000. He put \$100,000 down, financing the rest with a five-year balloon

loan from the owner. The monthly mortgage worked out to be just slightly more than he'd been paying in rent.

But Prentiss didn't stop there. Over the next 18 months, he completed a renovation and 3,000-square-foot addition that comprises, in total, two commercial first-floor units and two apartments above. "It was a good hands-on experience," Prentiss says of the project. "I made sure everyone in the office took responsibility for a section and made it their job to deal with the subcontractors." One commercial unit houses his studio; the other is occupied by an

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partner, buying office space is one of the big milestones. Whether ownership status is the result of serendipitous events or research and calculated risk, it is born out of need, desire, and creativity as architects' fortunes, along with their neighborhoods, begin to change. For Hutker, ownership of the Vineyard office was originally a case of being in the right place at the right time. In 1984, just as the building was being completed, he was invited to form a partnership with the developer, who worked out of one of the condo units. When Hutker spun off the architecture wing of the business a few years later, he purchased that unit, expanding to three adjoining condos over the next 20 years as his bank accounts allowed.

long-term leverage

As they look to the future, many savvy architects go the landlord route, choosing a location that will attract good tenants who deliver a steady stream of rental income. When Darrel Rippeteau, AIA, set up his practice in Washington, D.C., in 1978, "if I did have a long-term vision, it was to own real estate," he says. In 1986 he and his wife, Judy, borrowed money to purchase a "crummy little building," a remnant one-story warehouse used to store hot dog-vendor carts at night. After doing basic repairs,

Rippeteau Architects moved in, paying rent to the Rippeteaus, who also leased part of the parking lot to a neighbor. It was a gritty block back then. But Rippeteau couldn't help noticing, as he rollerskated to work, that the neighborhood's dangers were "vastly overstated and over-reported." Sure enough, by 2002, real estate values were on the rise and, with the loan paid off, he considered cashing in. But when Whole Foods and other upscale businesses began investing nearby, he decided to use the equity to

design a mixed-use building on par with the emerging neighborhood.

In the new iteration, street-level retail space is occupied by gallery plan b, an art gallery for established and emerging local talent. Rippeteau Architects is on the second floor, and a third floor houses two 900-square-foot rental apartments with double-height living spaces and outdoor terraces. "My wife and I got an inflatable mattress and stayed overnight in each one just to get the

continued on page 44

purchasing power

When Taylor Lombardo Architects was scrambling to purchase an office building in San Francisco, it found affordable financing through the U.S. Small Business Administration's CDC/504 loan program. Aimed at healthy, growing companies that are unable to pay cash, the loan allows borrowers to put 10 percent down (compared to the 20 percent or 30 percent required by banks) and charges a flat interest rate—currently about 6.2 percent. The SBA lends up to 40 percent of the project cost and arranges conventional financing for the remaining 50 percent.

"If the purchase is a big stretch because a firm is hoping to grow into a building much bigger than it needs at the moment, we'll stretch out the amortization to 40 years instead of 20," says Jacklyn Jordan, president and CEO of San Francisco-based Capital Access Group, the SBA lender with whom Taylor Lombardo worked. In qualifying businesses, "We look at the personal financial statement," she continues. "Maybe there's nothing left on the bottom line, but maybe the owner is making more than he or she actually needs to live on and can add it back to cash flow." What's more, she adds, the loan "is assumable if someone else acquires the property, and that's a nice thing to be able to advertise if you need to sell."—c.w.



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organic coffeehouse on a 10-year lease.

To pay for the \$600,000 project, Prentiss refinanced his house, getting an interest rate two points lower than he would have paid on a commercial loan. As planned, his income from the building covers the \$10,000 monthly mortgage. "The first year was a little bit of gritting the teeth," he admits. "You still have this big thing leaning against you, and you have to gamble that things are going to stay relatively steady. But this is where architects will get ahead, using the wisdom we've gained in contracting to do something ourselves."

One architect who has done this twice advises

architects to plan for more room than they think they'll need. In 1995, John Carney, AIA, principal of Carney Architects in Jackson, Wyo., built a two-story commercial structure with room for a first-floor tenant. But within a few years, his business had grown beyond the dozen or so staff he had anticipated. Carney sold the building and designed another one downtown, on property he bought from a client. His current digs include 4,500 square feet of workspace, plus 1,500 square feet of tenant space. Now that the staff roster has doubled, he plans to take over a 500-square-foot tenant lease that's set to expire shortly. To execute

the project, "We created an ownership entity outside the firm, and my kids own a piece of it," he says. "Eventually I'm hoping my partners will too. I think owning a building is about ensuring the ongoing nature of the firm and having this great building that people become vested in."

footing the bill

When you analyze the potential payoff, buying might seem like a no-brainer. But until the dust settles, financing that first building can be frightening. For some, like Maurice Lombardo, AIA, a principal of Taylor Lombardo Architects, getting a foot in the door takes creativity and a high thresh-

old for risk. Lombardo had all but given up on San Francisco's outrageous real estate prices when a broker friend told him about an 11,000-square-foot building on the market for \$3.2 million. Its location near the Transamerica Pyramid was perfect, and a restaurant was renting the ground floor. But the three stories above it needed work, and Lombardo couldn't swing the remodel. So instead, the broker suggested a lease-to-own option.

After negotiating a price of \$2.775 million, "we put an offer together to lease with an option to purchase in 18 months, using Small Business Administration

continued on page 48

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loans," Lombardo says. That arrangement locked in the purchase price but would have allowed the firm to sell it for a higher (or lower) price when the lease was up, had they failed

to qualify for the loan. Meanwhile, he and partner Tom Taylor, AIA, refinanced their homes to pay for a \$500,000 remodel of the top two floors—money that counted as a down payment.

"It was extremely risky to remodel without owning it, but it was the only way we could do it," Lombardo says. "We moved in on the third floor and had debris falling in our coffee mugs,

but we couldn't afford to pay two rents." In November 2004, with the remodel completed, the firm applied for and received an SBA loan (see sidebar). The loan required that it put 10 percent down and occupy 50 percent of the building.

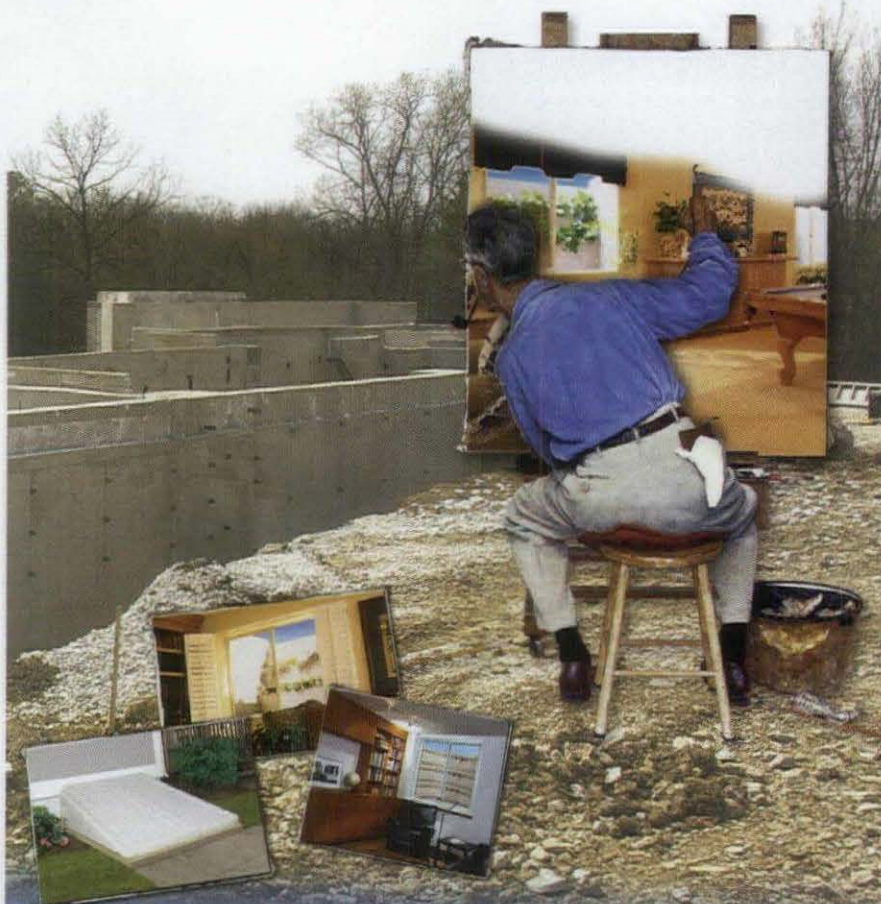
Lombardo says the building's tenant income, including the \$10,000 per month his firm pays for use of the third and fourth floors, covers the building's costs. "The rent is about the same as we paid before, but it comes out to be a lot less once you put it all together," Lombardo explains. "It's a nice way for architects to create a forced savings plan, and it's much better than a 401(k), because you get to use it."

When it comes to financing, other architects swear by the good will they've garnered with local banks. "We've been giving a local bank here in Omaha, Neb., all of our business—private, commercial, and residential accounts—and that was a really wise move," says Randy Brown, FAIA, principal of Randy Brown Architects, who also owns Quantum Quality Real Estate, a development firm. "We could sometimes get better rates, and the bank will sometimes finance things before we are 50 percent pre-leased." In 1999 the development company—Brown plus two partners—went to work on a 10,000-square-foot office building to house the two entities, borrowing 90 percent of its

continued on page 50

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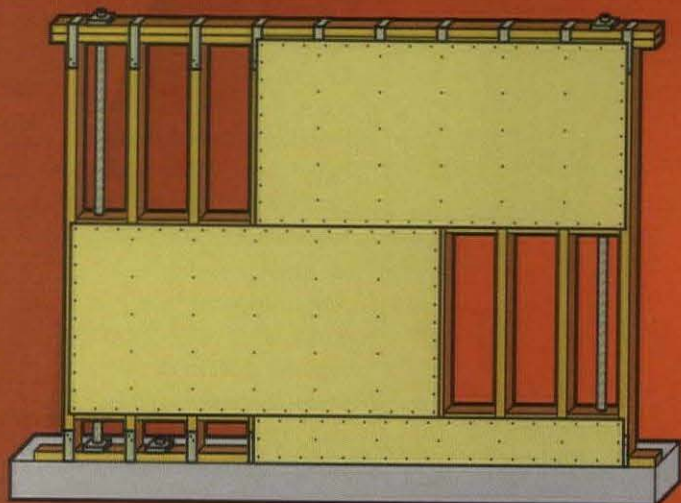


Window Wells



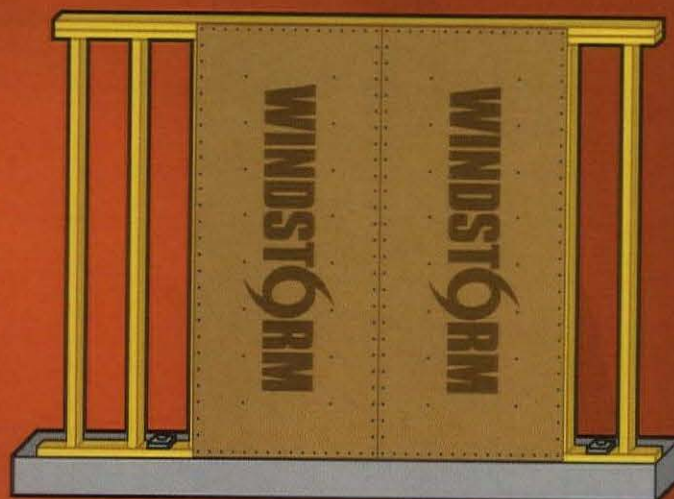
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estimated value. "It was a million-dollar investment, plus the cost of the land," says Brown, who has 14 employees. "We brought the building in at \$100 a square foot."

A \$1.2 million retail phase followed in 2002. Brown says the 8,000-square-foot addition was 50 percent pre-leased and 100 percent bank-financed. Four years later, the building achieves

a positive cash flow, including the roughly \$50,000 a year his architecture firm puts into the pot. It's another example of architects using their design/build expertise to add value as property

owners. "I don't see a lot of risk because, at the end of the day, you've built something that can be sold," he says. "For me, that was the fallback."

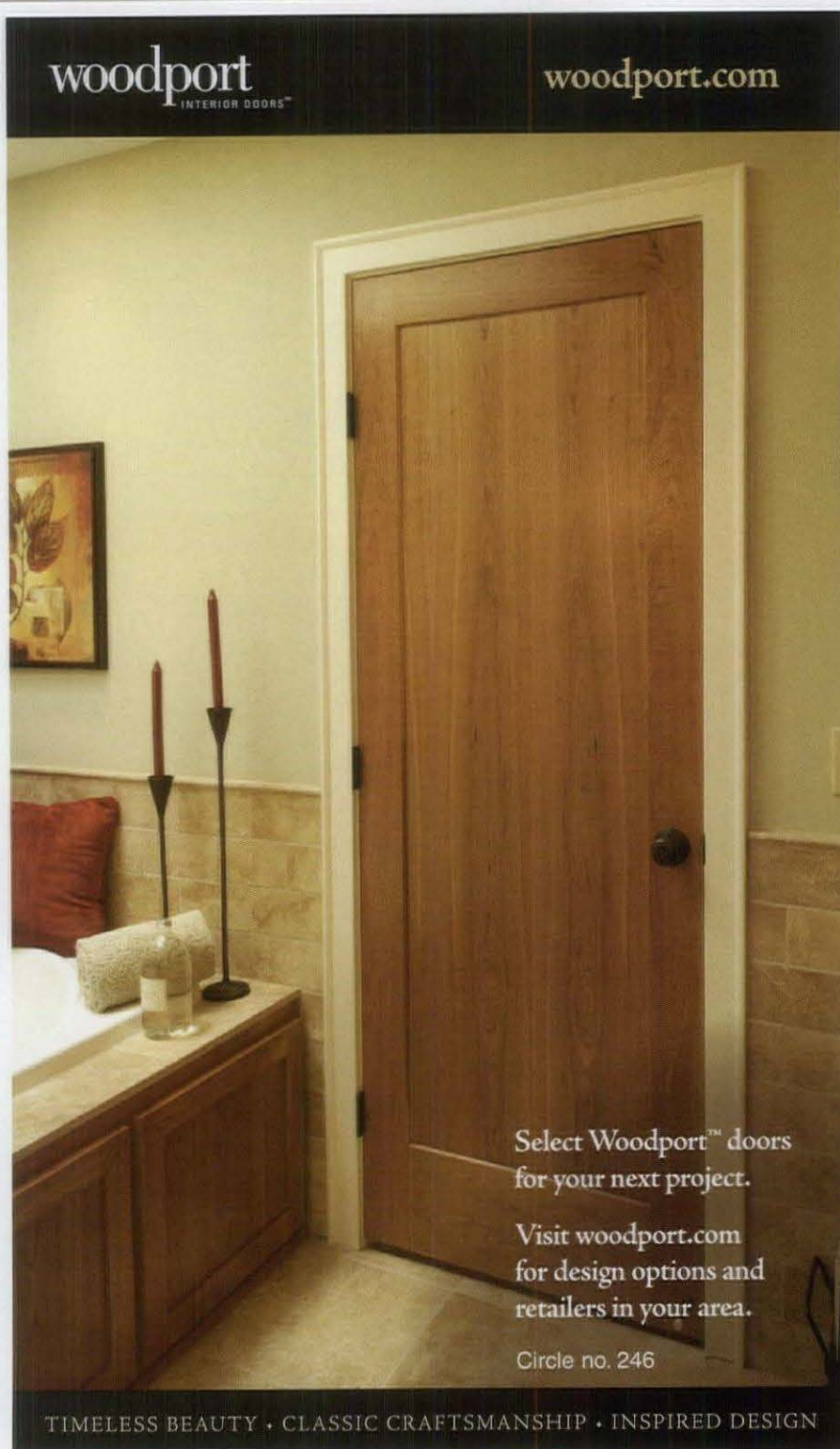
Another cost-efficient option is to buy or build in a redevelopment zone. Vetter Denk Architects is receiving tax credits and low-interest loans to design a commanding commercial building that will house the practice in an up-and-coming part of downtown Milwaukee. After winning an RFP competition, John Vetter, AIA, and partner, Kelly Denk, AIA, created a separate development entity to purchase the \$145,000 lot and hired their architecture firm to design a four-story building, valued at \$4.5 million. "The city's interest is in creating business opportunities and a tax base, so they're not out to get top dollar," Vetter says.

Still, the partners spent a year trying to make the project work financially. Originally, they'd hoped to include residential lofts but abandoned those plans in order to qualify for two loan programs geared toward retail commercial. When the building is finished this year, it will include a street-level retail space and three floors of offices, plus a built-out basement and a common-use rooftop pavilion.

portfolio power

The flexibility of small firms makes space options even more interesting. In a

continued on page 52



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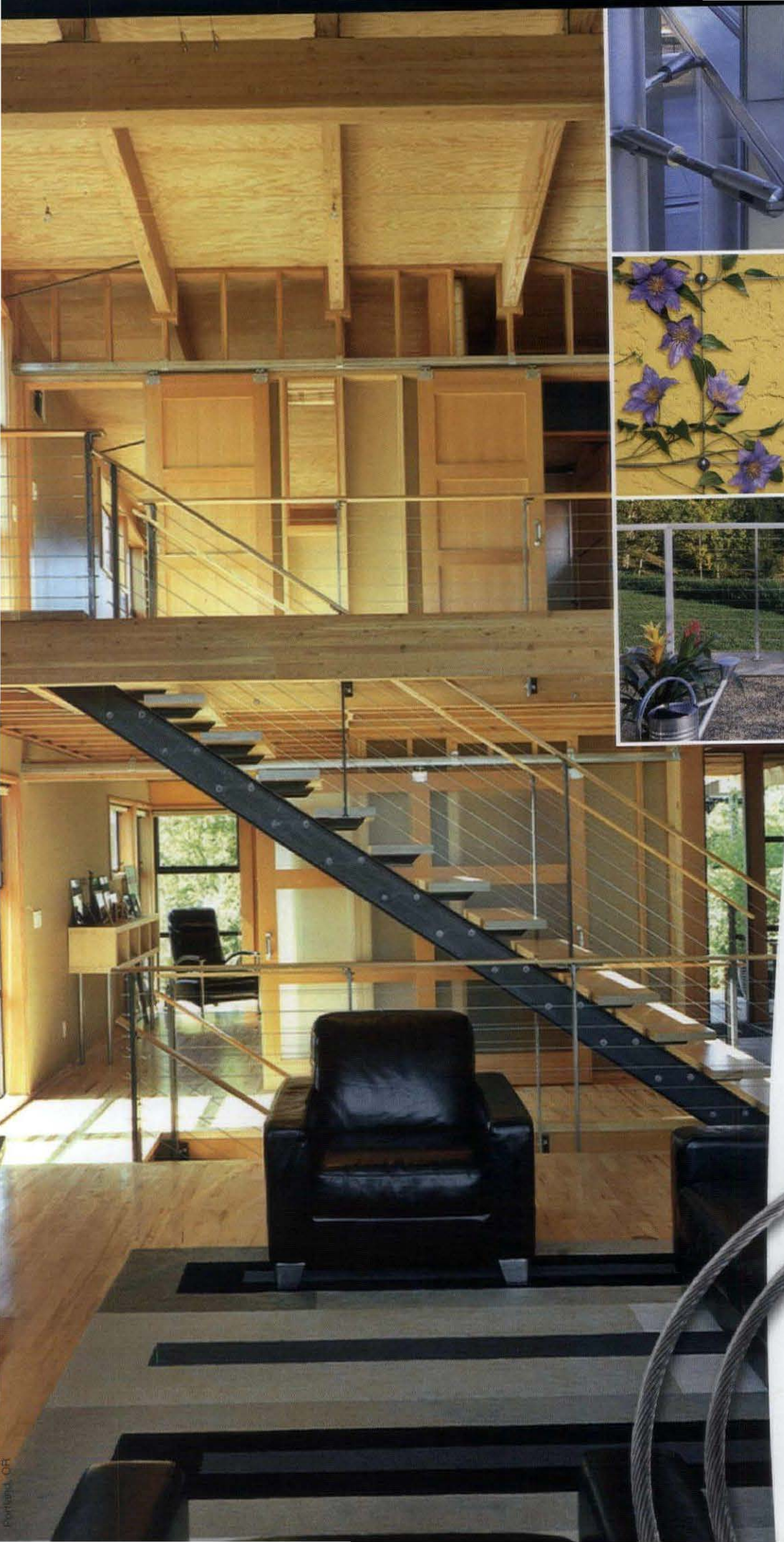
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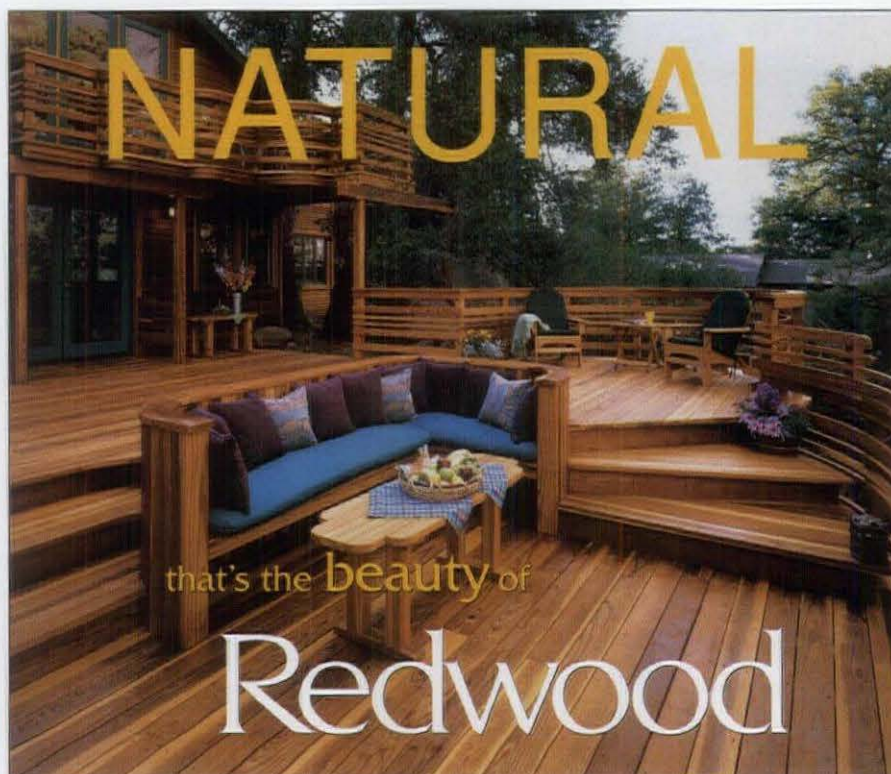
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practice

modern riff on the classic cottage industry, some architects have designed snazzy studios where they live. Christopher Hays, AIA, and Allison Ewing, AIA, LEED AP, the principals of Hays + Ewing Design Studio, Charlottesville, Va., work in a detached studio with their master bedroom above, which connects to the house via a second-story bridge. "We imagined that it would be strategic to have a space we could rent out as a separate unit" or devote to an aging parent, Ewing says. "We usually show people our house as a portfolio project, so the studio has been a good thing. The space shows a quality of life that pictures don't convey."

In Berkeley, Calif., Sheahan + Quandt Architects principals Patrick Sheahan and Cathleen Quandt teamed with two other professionals to develop a rare sliver of land that's zoned as residential/commercial. They paid cash for the land, and each used a third of the equity to create live/work spaces for themselves [see our coverage on page 104 of the January/February 2007 issue]. The couple can write off depreciation on the 40 percent of the building they use for business, and lowering their personal taxes frees up money to pay down the loan. "When it's an investment in both your business and your personal life, there's a different financial dynamic," Sheahan says. "Everything is at stake, but you have everything to gain." **ra**



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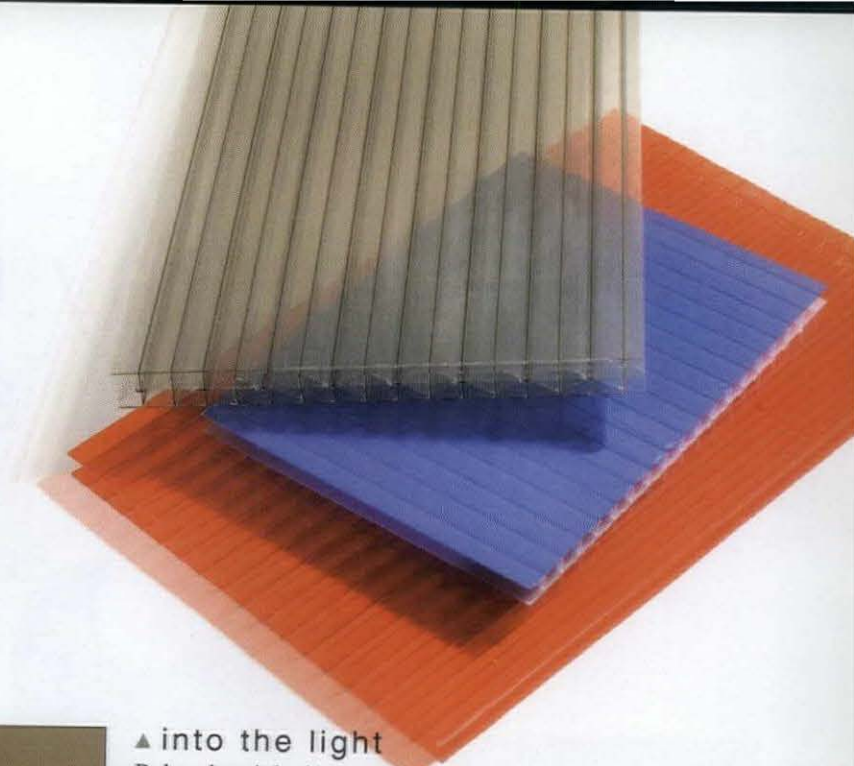
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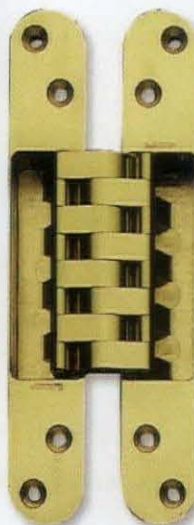


▲ into the light

Polygal weighs $\frac{1}{3}$ as much as glass and has 200 times the impact strength. Both of these factors, plus the material's versatility, make Bohlin a fan. "The product maintains a light, modern feeling," he says, "and at night, it takes on a special, magical quality when light filters through it." Polygal structured sheets have a ribbed configuration that provides thermal insulation and can be speced in various gauges, colors, and thicknesses. Polygal, 800.537.0095; www.polygal.com.

◀ brass brand

Sugatsune's concealed hinges are great for projects where Bohlin wants the hardware to maintain a low profile. Even so, he's quick to point out that each hinge is "beautifully machined in its own right." When a door is open, he says, "the hinge helps maintain the elegance of the design." Each solid-brass piece is finished in polished brass or satin chrome and measures 8 inches long. Three hinges can support a door weight of 110 pounds. Sugatsune America, 800.562.5267; www.sugatsune.com.



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► gray matter

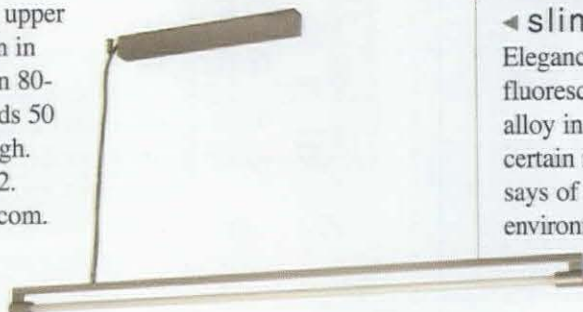
Concrete is known as a utilitarian material, but in the right hands it can also be a thing of beauty. "You can create large continuous surfaces with the addition of any texture you want," Matlock says. Low-maintenance and strong, concrete is also incredibly adaptable (it can be stamped, polished, or acid-etched). A polished installation is shown in this Matlock project. Portland Cement Association, 847.966.6200; www.cement.org.

"concrete, when burnished to a fine polished finish, is one of my favorite flooring materials. we usually add a slight tint to warm it up."



▲ roll on

Cotterman's single-mounted rolling ladder provides easy access to hard-to-reach items, such as these files in Matlock's office. She calls its "straightforward" design "beautifully minimal and functional." Crafted of welded steel with up to 11 5-inch-by-14-inch steps, the ladder has a rolling upper track and wheels. When in use, it's positioned at an 80-degree angle and extends 50 inches to 110 inches high. Cotterman Co., 800.552.3337; www.cotterman.com.



◀ slim pick

Elegance and versatility are the reasons Matlock is drawn to the T5 fluorescent light. The linear fixture is made from a cast zinc-aluminum alloy in 2-foot, 3-foot, and 4-foot lengths. Dimming is possible on certain models. "We have mounted it vertically and horizontally," she says of the light, which she often specs in bathrooms and working environments. Delray Lighting, 818.767.3793; www.delraylighting.com.



Photos: Portrait by Walter Smith; ladder courtesy Audrey Matlock Architect; interior by Peter Aaron/Esto

max strang architecture



miami

max strang, aia
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► foiling aluminum

Who says metal is only for roofs? Not Strang, who used it on this house. "It coordinates well and brings added variation to the walls," he explains. His preferred spec is 26-gauge corrugated Galvalume aluminum zinc-coated sheets, which he says are lightweight and strong. Panels feature two coats of baked-on paint finish. BIEC International, 360.750.5791; www.galvalume.com.



▲ metal magic

With Modern Masters' Metal Effects decorative painting system, Strand can create patinaed and oxidized metal finishes for his projects' architectural elements. "Although [the look] isn't for everyone, it can really warm up a space," he says. The water-based paints are sold in 6-ounce and 16-ounce bottles in seven colors. Modern Masters, 800.942.3166; www.modernmastersinc.com.



◀ going global

"Architects don't typically specify wallpaper, but there was one time I couldn't resist," Strang says. "By strategically slicing up this popular World Map product, I was able to get a dramatic effect and full coverage." The mural is printed on 80-pound paper and ships as eight panels, which can be applied like regular wallpaper. Environmental Graphics, 800.328.3869; www.environmentalgraphics.com.

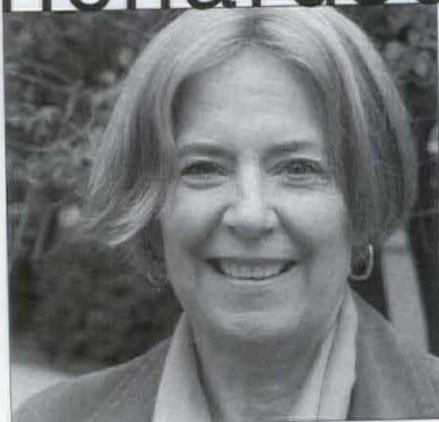


▲ storm chaser

Because architects in hurricane-prone Miami can't afford to be cavalier about windows, Strang specs WinGuard products from PGT. The vinyl windows have impact-resistant laminated glass and multichambered frames; the aluminum windows are made with a clear polyvinylbutyral interlayer between sheets of glass. Windows can be spec'd in operable or fixed styles. PGT Industries, 800.282.6019; www.pgtindustries.com.

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► moon glow

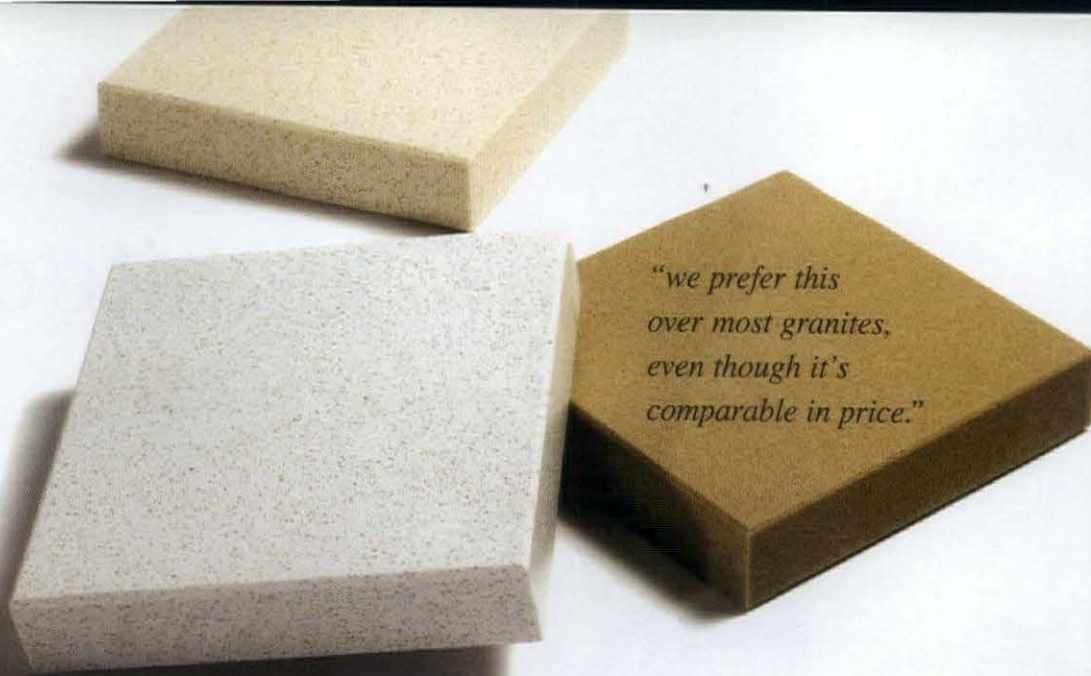
Conceived by the prolific Philippe Starck, the Flos Romeo Moon S1 pendant strikes a bold chord in this Richardson-designed kitchen. The fixture is 8½ inches tall and has an acid-etched pressed borosilicate glass internal diffuser, a pressed-glass shade, and an injection-molded transparent polycarbonate diffuser support. It hangs from a steel suspension cable. Flos, 631.549.2745; www.flos.com.



Photos: Interior by Matthew Millman; Zodiac and Tydix by George Brown

► crystal persuasion

DuPont's Zodiac surfacing is made from 93 percent quartz crystal, giving it a depth and radiance and making it strong, durable, and heat- and scratch-resistant. According to the manufacturer, the product is also easy to maintain and highly resistant to staining. It comes in 39 colors, but Richardson prefers the lighter shades. DuPont, 800.906.7765; www.zodiacq.com.



"we prefer this over most granites, even though it's comparable in price."

► over the edge

Richardson says she uses low-profile Tydix edge pulls when she doesn't want hardware to be "a decorative element." The pulls are made from solid brass or solid bronze with ¼-inch, ⅝-inch, ⅜-inch, and ½-inch diameters. Finishes include polished and satin nickel, polished and satin chrome, and oil-rubbed bronze. Tydix Products, 805.788.0588; www.tydix.com.



"simple and modern."



◀ tanks again

In lieu of traditional hot water tanks, Richardson uses on-demand tankless heaters, which save money and space. Unlike standard water heaters, tankless systems heat water on-demand and deliver a continuous supply of hot water for as long as you need it. Rinnai manufactures a full line of systems with outputs ranging from 15,000 BTU to 237,000 BTU. Rinnai America Corp., 678.829.1700; www.foreverhotwater.com.

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► fixed slate

Moskow says unfading green slate tiles are “perfect for interior and exterior use,” which is why he specs them for floors, chimney cladding, and walls (as seen here in this Moskow project). His preferred pick from Camara Slate Products is available in square and rectangular sizes, such as 6 inches by 18 inches and 9 inches by 24 inches, and in six natural colors. Camara Slate Products, 802.265.3200; www.camaraslate.com.

▲ sound cork

Anyone can install cork on the floor, but Moskow says the all-natural material makes a fine wall covering too. “It deadens sound and allows for easy pin-ups,” he explains. His cork of choice is Wicanders. The collection’s manufacturer says cork’s air-cell structure functions as a miniature sound and thermal insulator. Amorim Flooring North America, 410.553.6062; www.wicanders.com.



◀ cable provider

CableRail by Feeney Architectural Products is one of the easiest ways to create a railing that preserves sight lines. Ideal for exterior or interior use, it includes a standard cable-assembly infill system, custom cable assemblies, and fittings. The standard assemblies are made from stainless steel cable with 1/8-inch, 3/16-inch, and 1/4-inch diameters and come in 5-foot increments spanning up to 70 feet. Feeney Architectural Products, 800.888.2418; www.feeneygateway.com.

“rais woodburning stoves are efficient, beautifully designed heating elements.”



▲ slow burn

Moskow specs RAIS Komba wood-burning stoves for their form as well as their function. The Scandinavian-designed units’ fire-boxes are tightly sealed to burn efficiently and are powerful enough to heat up to 1,292 square feet of space. “The stoves can be adjusted so that a few logs will burn and heat all night long,” Moskow says. The 24 3/4-inch-by-22-inch-by-43 3/4-inch stoves come with soapstone or steel panels and a soapstone baking liner and top plate. RAIS, 888.724.7789; www.rais.com.

cole prévost



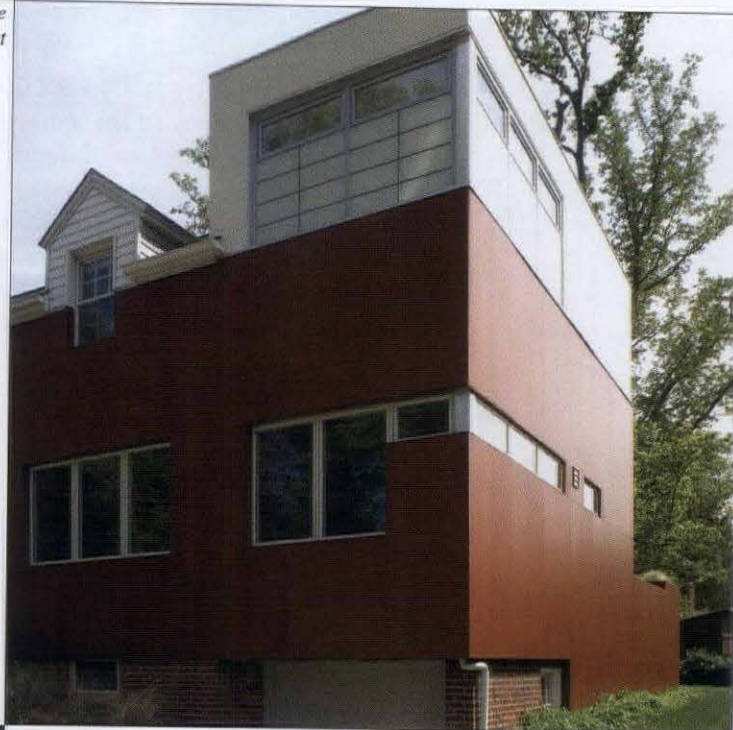
washington, d.c.

"parklex is stable, water-resistant, and easy to work with."

sophie prévost and robert cole
www.coleprevost.net

► weather foe

Cole says Parklex 1000 is a versatile wood-resin composite panel that can be used for cabinetry or as a rainscreen (seen here on a Cole Prévost house). Made by Spain-based Composites Gurea and distributed by Finland Color Plywood Corp., Parklex has a natural wood surface that resists rain, extreme sunlight, wind, and snow. Finland Color Plywood Corp., 310.396.9991; www.fincolorply.com.



▲ gropius grip

When specifying details people will touch, Cole Prévost seeks the highest-quality products. Its principals therefore turn to Walter Gropius' 1923 Bauhaus lever. Manufactured by TECNOLINE, the handle comes in two lengths (4 1/4 inches and 4 3/4 inches) and four finishes (satin or polished nickel, polished chrome, and polished brass). Two designs are available: square rose with visible screws or round rose with concealed screws. TECNOLINE, 49.421.437350; www.tecnoline.de.

"we love dornbracht fixtures because they are innately well-constructed and easy to maintain. and they perform exceedingly well."



◀ room for squares

A new addition to Dornbracht's famed faucet lines, Maro exemplifies what the company calls the trend toward more angular, expressive shapes. Finished in polished chrome or matte platinum, the faucet projects 9 1/2 inches and rises 13 1/2 inches high. It's made from cast brass and uses ceramic disc cartridges. Dornbracht Americas, 800.774.1181; www.dornbracht.com.

architects'
choice

michelle kaufmann designs



Oakland, Calif.

michelle kaufmann, aia
www.mkd-arc.com

► fresh breeze

To open up her homes to the great outdoors, Kaufmann uses folding patio doors from NanaWall. "One can moderate the temperature in the space by how much [you] open the doors, using the breezes for natural cooling," she says of the product, seen here on her Sunset Breezeshouse. Available in custom sizes with multipoint hardware, the systems can be fabricated in such species as sapeli mahogany and speced with aluminum cladding. NanaWall Systems, 800.873.5673; www.nanawall.com.



▲ above it all

GratedeX from deXstone is Kaufmann's choice for achieving a stone deck above grade. The system—comprised of a fiber-glass underlayment that's installed over traditional wood framing—uses stainless steel fasteners and adhesive to accept natural stone or tile. Its 16-inch stones are installed with an $\frac{1}{8}$ -inch joint spacing to promote water drainage. deXstone, 503.439.8872; www.dexstone.com.

"these nanawall folding glass doors allow us to open up entire walls, blurring the boundary between the interior and exterior."

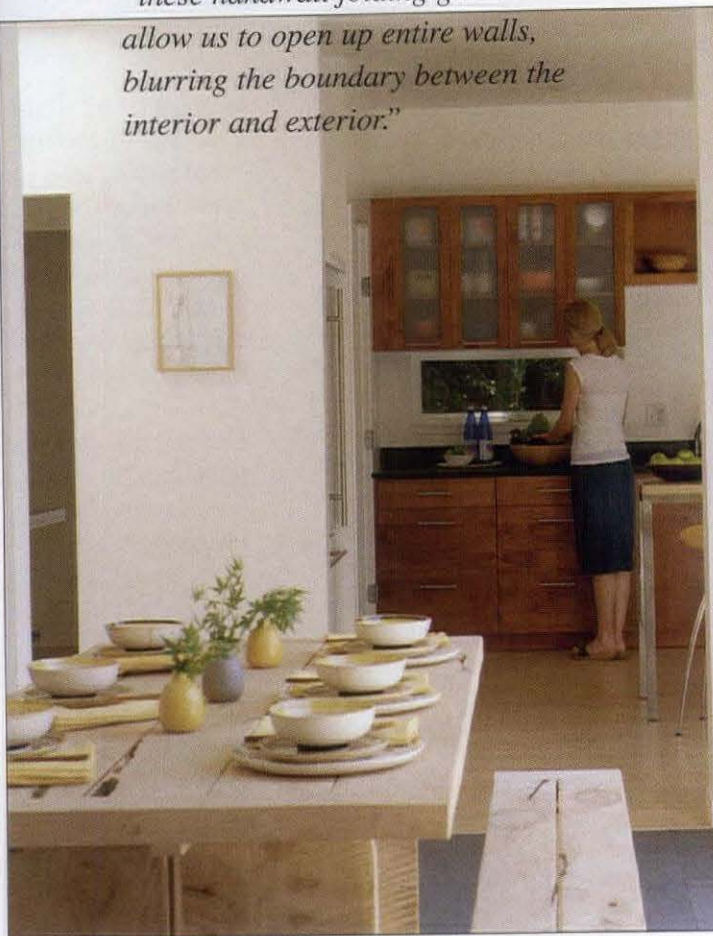


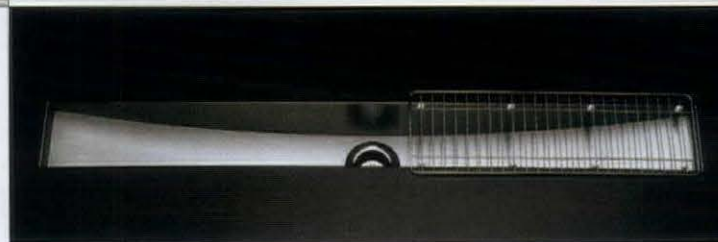
Photo: Interior by Tom Story

"i have always loved the tiles from heath ceramics. their mixture of handcrafted feel with clean lines is so lovely."



▲ greater good

Heath Ceramics is known for its glazed, handcrafted tiles, but Kaufmann, who is designing a line of recycled tiles for Heath, also appreciates its environmental conscience. Made from high-fire stoneware, Heath tiles can be used for floors, walls, pools, or fountains. Their 2-inch, 3-inch, 4-inch, 6-inch, and 12-inch configurations are available in more than 80 crackle, matte, and glossy glazes. Heath Ceramics, 415.332.3732; www.heathceramics.com.



▲ trough love

Kaufmann appreciates the versatility of Kohler's stainless steel trough sink. "We have this in our Glidehouse and have served sushi over ice in it," she says. The undercounter design is 33 inches long with a basin depth of nearly 6 inches; a wire rack and wire storage basket are included accessories. Sound-absorbing pads minimize noise and vibration. Kohler, 800.456.4537; www.kohler.com.

"this long, linear sink is functional and aesthetically clean. you can fill it with ice and serve white wine or sodas."



► hot spot

Kaufmann eschews traditional water heaters in favor of tankless versions that conserve energy and save money. "Another advantage to this technology is that you can never run out of hot water," she says. Her favorite brand, Takagi, manufactures models with a variety of capacities. Takagi Industrial Co. USA, 888.882.5244; www.takagi.com.



"tankless hot water heaters are another excellent way to conserve energy."

architects'
choice

donald powers architects

*"this line of hvac
diffusers adds
interest and great
design to a too-
often-overlooked
interior element."*



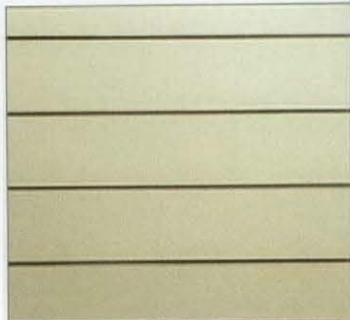
▲ **run, spot, run**
Seiho says its Aluminum SpotDiffuser is ideal for moving conditioned air from an inaccessible place to a work environment such as a kitchen. Function aside, Powers is drawn to its "contemporary, almost aeronautical style" and its "soft lines, [which] harmonize well with more traditional interiors too." The unit is crafted from heavy-gauge anodized aluminum in sizes ranging from 3 inches to 20 inches. Seiho International, 800.248.0030; www.seiho.com.



donald powers, aia
www.donaldpowersarchitects.com

► real appeal

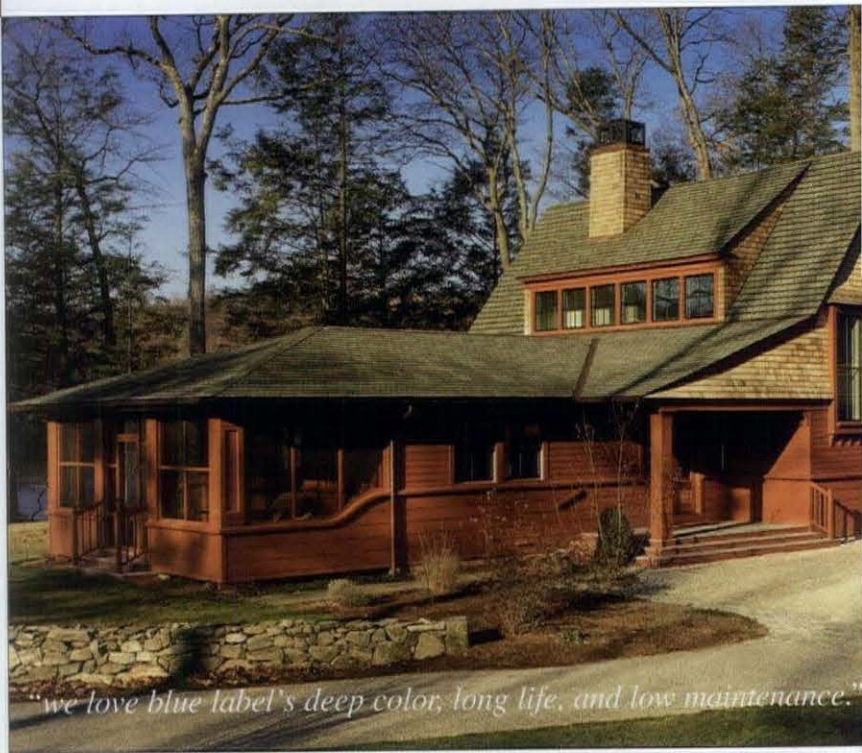
No. 1 Grade Blue Label shingles, seen here on a Powers-designed house, are a premium-grade product for roofs and sidewalls. Powers especially likes the way they can be steamed for curved applications. Comprised of 100 percent defect-free heartwood with a 100 percent edge grain, the shingles are manufactured in 16-inch, 18-inch, and 24-inch lengths with a number of thicknesses. Cedar Shake & Shingle Bureau, 604.820.7700; www.cedarbureau.org.



providence, r.i.

► petal push

"There's not a better-looking \$25 light fixture anywhere," Powers says of Ikea's Knappa pendant lamp. Made from white polypropylene, the fixture measures 18 inches wide and 14¼ inches tall. Ikea, 800.434.4532; www.ikea.com.



"we love blue label's deep color, long life, and low maintenance."

◀ hardi boy

For durable exteriors that look like wood, Powers turns to Hardiplank from James Hardie. "It does a far better job of simulating true clapboards than other products in its class," he says. The fiber-cement siding resists rotting, cracking, and moisture. Each 12-foot plank is primed and sealed. Prefinished planks are also available. James Hardie Building Products, 800.348.1811; www.jameshardie.com.

► light bridge

Powers turns to Brass Light Gallery for lighting fixtures that bridge the gaps among architectural styles. "The basic designs are mainly traditional, but the range of options for shades and glass types make them adaptable to more contemporary interiors," he says. Products come in a variety of sizes and finishes. Brass Light Gallery, 800.243.9595; www.brasslight.com.

Photo: Exterior by Jeff Herbert

coop 15



seattle

jill lewis, aia
www.coop15.com

► wild tile

Royal Mosa's Romain series of unglazed floor tiles lends a decidedly European flair to this COOP 15 bath. Special manufacturing techniques make each tile unique, while conventional and unconventional sizes make them versatile. "The proportion of these tiles is very different from typical square options," says Lewis, who favors the 4-inch-by-24-inch absolute black tile shown here. Royal Mosa, 31.43.368.9444; www.royalmosa.com.



► the anti-log

Moderustic glass rocks function as a decorative alternative to conventional gas fireplace designs. "Rather than a fake log set, flames simply emerge from the glass rocks," Lewis explains. The company says the glass is processed to burn clean with no cinders, embers, or smells. More than 350 products are available in a range of colors and sizes. Moderustic, 909.989.6129; www.moderustic.com.



"cembonit cladding sheets are stable and durable, requiring no paint or sealer. our clients love the low maintenance."

▲ high and dry

Lewis says Cembonit cement-based cladding sheets hold up to the rigors of her climate. "Installed as part of a rain-screen system, these panels handle the wet Northwest weather well," she says. Crafted from cement, cellulose fibers, and fillers, the product is lightweight and low-maintenance, says its maker. Sheets come in thicknesses of 1/4 inch and 3/8 inch and measure up to 4 feet by 10 feet. Cement Board Fabricators, 800.366.5378; www.cbf11.com.

architects'
choice

van dam architecture and design

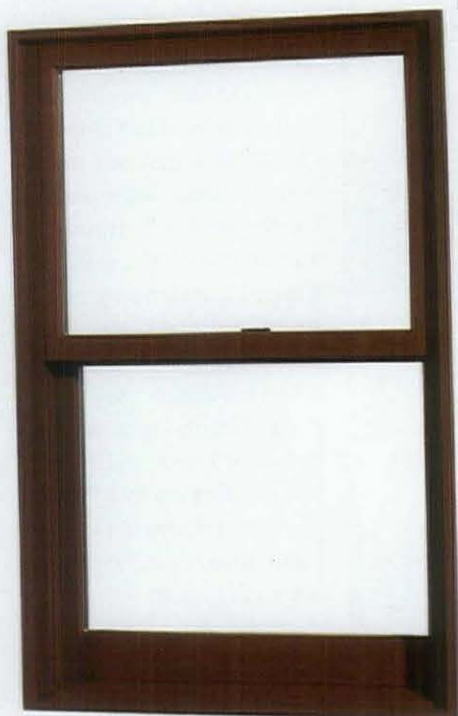


portland, maine

samuel w. van dam, aia
www.vandamdesign.com

► warm steel

Van Dam appreciates Ideal Roofing because the company offers “great profiles and accessories” at a “competitive cost.” Its oven-baked, pre-painted, corrugated steel roofs can be custom-cut to lengths of up to 40 feet in 30 colors. Sheets are available in four profiles and in thicknesses ranging from 0.015 inches to 0.026 inches. Van Dam used the material as siding and roofing on this house. Ideal Roofing Co., 800.267.0860; www.idealroofing.com.



▲ original species

Van Dam says he's a fan of all-wood windows from Kolbe & Kolbe because “the wood is a good low-maintenance alternative to aluminum.” Available in casement, awning, double-hung, and slider styles, the windows' exterior components are immersed in a life-prolonging preservative treatment before assembly. Kolbe & Kolbe Millwork Co., 800.955.8177; www.kolbe-kolbe.com.



Photos: Portrait by Ethan S. MacDougall; exterior by Samuel W. Van Dam, AIA



"the simple shapes and compact size make the 6230 varial useful for a wide range of interior design directions. they are very well-made and relatively inexpensive."

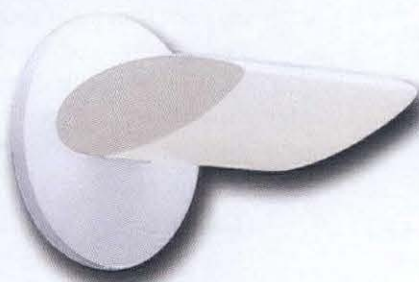


▲ cool design

Architects are attracted to Sub-Zero refrigerators for a number of reasons; for Van Dam, it's the aesthetics. The "minimally detailed clean surfaces pick up light and reflect it into a room, dissolving the bulkiness of kitchens," he explains. The handbuilt refrigerator/freezers are designed with dual cooling systems, electronic controls, and an alarm to alert homeowners when the door is ajar. Sub-Zero Freezer Co., 800.222.7820; www.subzero.com.

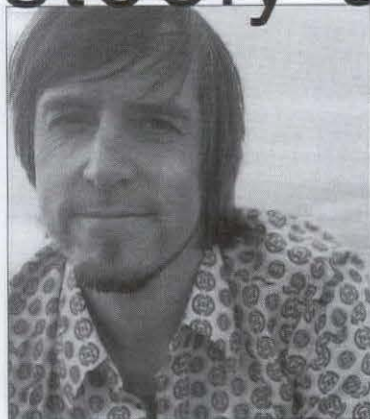
▼ right light

The 6230 Varial sconce from Belfer is one of Van Dam's favorite light fixtures. Made from cast aluminum, the Varial has a clear tempered-Pyrex diffuser and an adjustable housing that pivots 34 degrees to light vaulted ceilings. It operates on a 100-watt or 150-watt halogen bulb and can be specced in powder-coat black or white or in copper, raw aluminum, or custom finishes. Belfer, 800.726.5759; www.belfergroup.com.



architects'
choice

steely architecture



san francisco

craig steely
www.craigsteely.com

► rules of refraction

Like many architects, Steely is a fan of glass tiles; his favorite is the Cobbletones series from Interstyle, seen here in one of his bath projects. Impervious to liquids and resistant to fading, staining, and discoloration, the 1-inch-by-1-inch mosaics are mesh-mounted on 12-inch-square sheets. They can be spec'd in 12 color groupings, including berry and peacock. Interstyle Ceramic & Glass, 604.421.7229; www.interstyle.ca.



◀ shipshape

In Steely's hands, this 17-inch-tall oil-fueled ship's lamp is no mere bauble; it becomes an architectural element. The sleek stainless steel design "is sexier than an electric light or even candles," he says. Steely suggests hanging it above a dining table so you can "make a big deal out of taking it down, lighting it, and hanging it up again." Stelton, 45.39.62.30.55; www.stelton.com.

► directors' cut

Valli&Valli's vcr line of hardware is designed by renowned architects, so it's easy to see why other architects favor it. Constructed of solid brass or zinc with chrome, satin chrome, and stainless steel finishes, vcr handles, pulls, and knobs "feel good in your hand," Steely says. He also likes that they're "reasonably priced." Valli&Valli (U.S.A.), 877.326.2565; www.vallievalli.com.

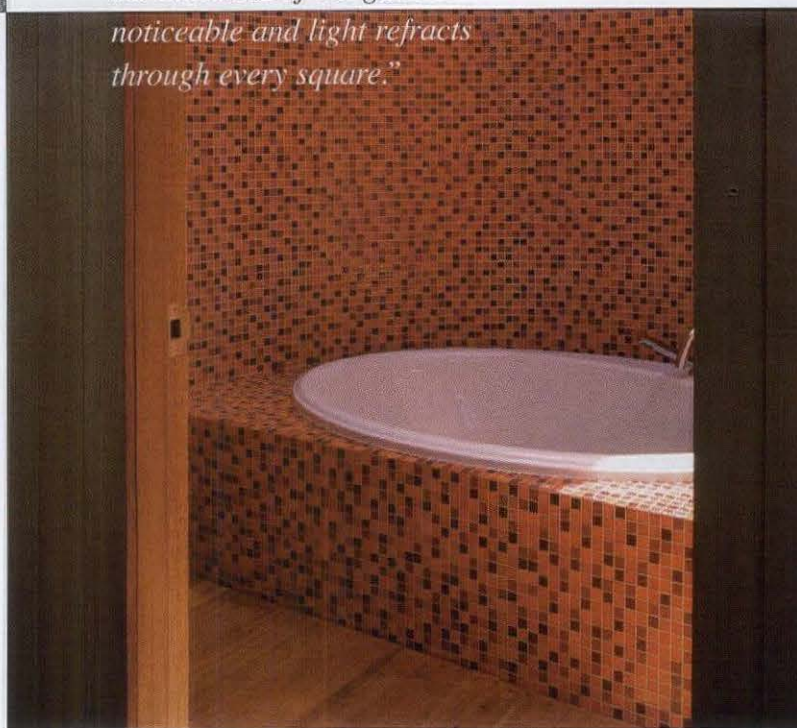


"balance a great exterior view with this in the interior. all oscar niemeyer curves. very beautiful."



▲ fire in the sky

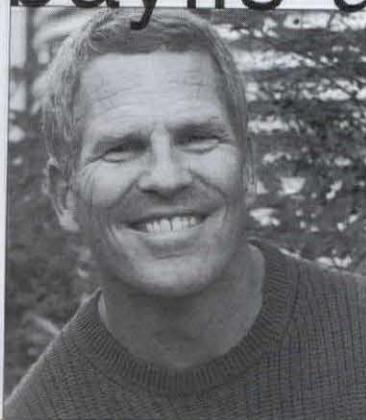
Why spec an earthbound fireplace when you can opt for this high-flying number suspended from the ceiling? Designed by Doug Garofalo, AIA, the spun-steel Fireorb has an overall width of 40 inches and a fire window that's 13 inches high by 24 inches wide. The 8.375-inch-wide flue can be produced in virtually any length. Fireorb, 847.454.9198; www.fireorb.net.



"strike the grout low, and when light hits the surface from above, the thickness of the glass is noticeable and light refracts through every square."

Photo: Interior by J.D. Peterson

baylis architects



bellevue, wash.

brian brand, aia
www.baylisarchitects.com

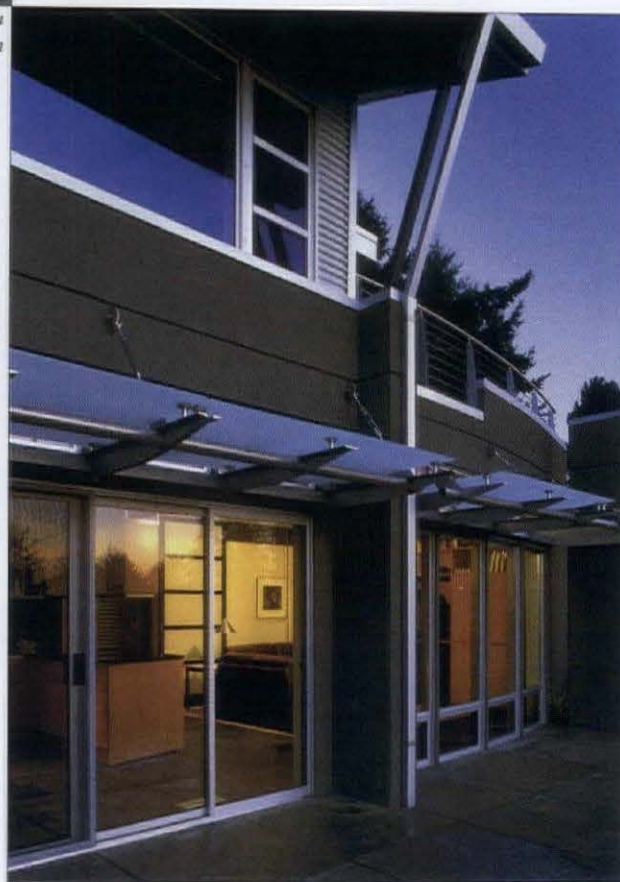
► easy does it

Brand favors products that enhance the modernist look and spirit of his work. He says Easy Lock standing-seam metal roofing from Taylor Metal Products delivers the aesthetic he's seeking, with "clean lines, longevity, and beauty," among other traits. Easy Lock's 16-gauge and 24-gauge steel has no visible fasteners and a zero-siphoning lock system that stands up to wind gusts of up to 140 miles per hour. The system is shown here on one of the firm's houses. Taylor Metal Products, 800.574.1388; www.taylormetal.com.



▲ red state

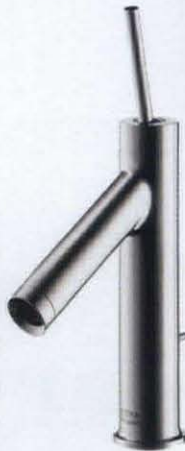
Even a modernist like Brand can appreciate the "timeless beauty and color" of clear western red cedar siding. Locally grown in the Pacific Northwest, cedar contains natural preservatives that resist moisture, decay, and insect damage. It's also dimensionally stable and lightweight. Western Red Cedar Lumber Association, 866.778.9096; www.wrcla.org.



◀ axor answer

Hansgrohe's Axor plumbing line is Brand's choice for faucets. Available in a wide range of styles for the kitchen and bath, the faucets feature solid cast-brass housing and M2 ceramic disc cartridges, giving the faucets a slimmer profile. Axor can be spec'd in chrome, brushed nickel, and satinox, as well as with PVD finishes. Hansgrohe, 800.334.0455; www.hansgrohe-usa.com.

*"these fixtures,
designed by
philippe starck,
are modern
but also have a
timeless feel."*



architects'
choice

val glitsch, faia, architect



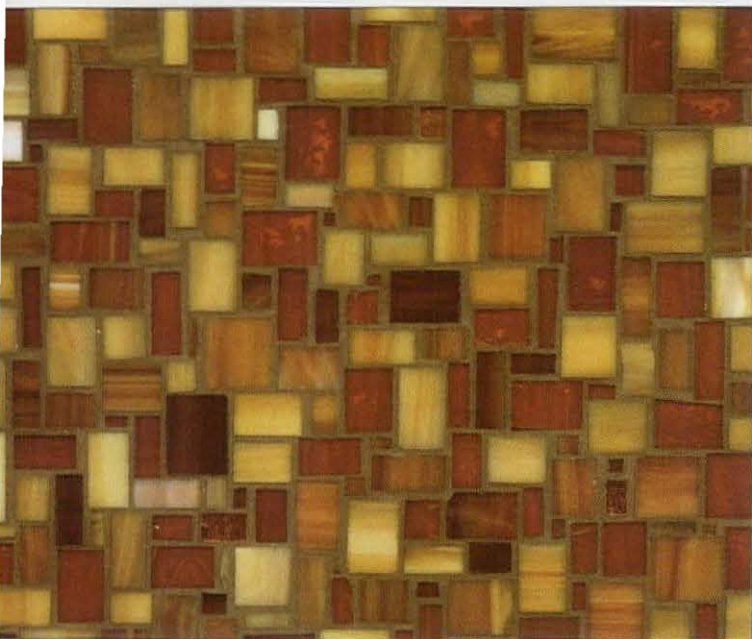
houston

"not glittery, like other, cheaper wannabes."

val glitsch, faia
www.valglitsch.com

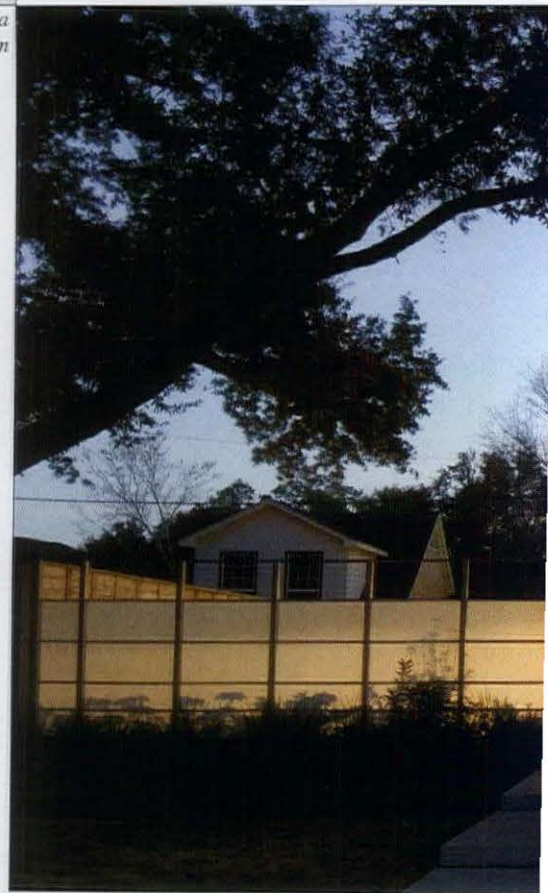
► frosty views

LUMAsite translucent panels from American Acrylic are a lightweight alternative to frosted glass. The shatter-proof sheets are cast from 100 percent acrylic or modified polyester resins and reinforced with fiberglass. In design applications, such as the fence on this house by Glitsch, the fibers are often left visible to create a "silken cobweb" effect. Panels are available in a variety of sizes. American Acrylic Corp., 800.627.9025; www.americanacrylic.com.



▲ glass menagerie

When Glitsch wants glass tile, she turns to Ann Sacks. The line includes Clover mini mosaics in a soft and light color palette, Constellation glass in iridescent colors, and Beaulieu custom color blends. Tiles are mesh-mounted on sheets measuring 12 inches or 13 inches square. Ann Sacks Tile & Stone, 800.278.8453; www.annsacks.com.



◀ tough choice

Glitsch describes IceStone surfacing as pretty but rugged. Combining 100 percent recycled glass and cement yields a heat- and scratch-resistant terrazzolike material that's said to be free of volatile organic compounds. IceStone slabs measure 52½ inches wide, 96 inches long, and 1¼ inches thick and come in standard or custom colors. IceStone, 718.624.4900; www.icestone.biz.



▲ raw hide

Silestone Leather quartz-based surfacing suggests a texture more animal than mineral. It has “flecks in it, so it’s not monotonous” and has a “satin sheen so it doesn’t look like fake granite,” Glitsch says. Made from 93 percent quartz and 7 percent resins and color, its maker says the material is nonporous and scratch- and stain-resistant. Microban anti-microbial protection is built-in. Cosentino USA, 800.291.1311; www.silestoneusa.com.



► germane german

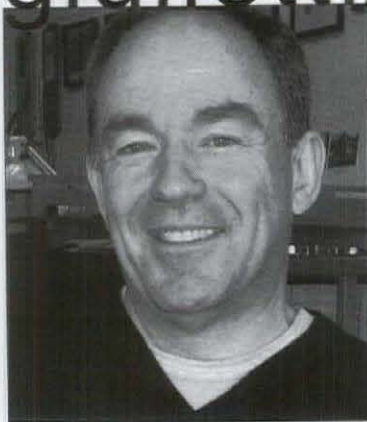
If the budget permits, Glitsch chooses high-end cabinets from Bulthaup for their “minimalist design and maximalist tolerances.” The company’s system 20 line offers design freedom with freestanding or mobile elements, while system b3 allows wall-hung base cabinets to float off the floor. Design elements can be speced in veneers, stainless steel, and aluminum. Bulthaup Corp., 800.808.2923; www.bulthaup.com.

“very machined and german.”



architects'
choice

giulietti/schouten, aia architects



david giulietti, aia
www.giuliettiassoc.com

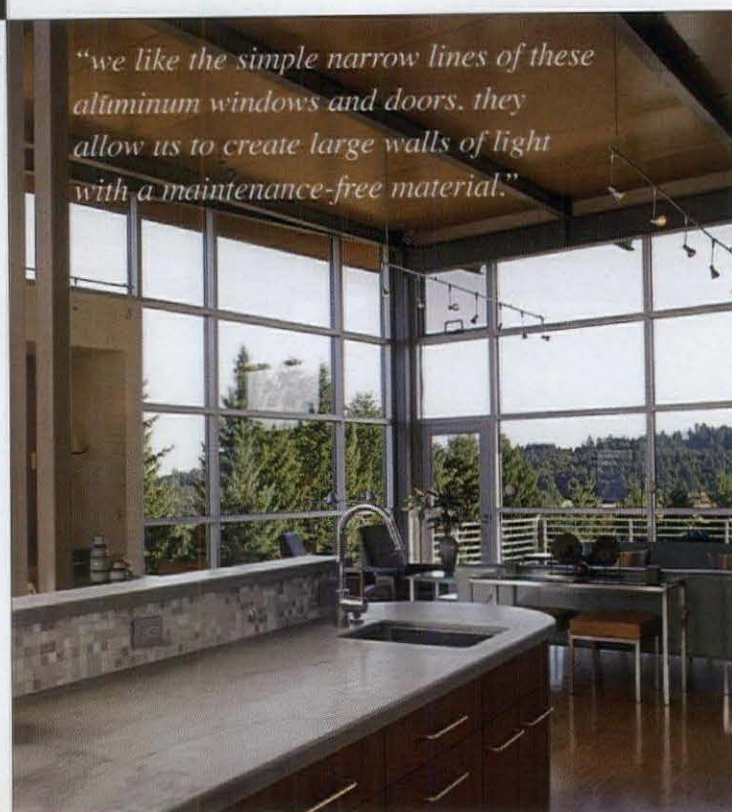
portland, ore.

"these are fun, resin-based panels we like to use in the interior for special sliding panels or for screen walls or furniture."



► minding the store

Giulietti/Schouten believes storefront windows are as much at home on a house as they are on a store. That's why it used products from Arcadia for this residence. The company's line of custom products includes thermally and nonthermally broken storefronts and doors; casement, hopper, and ventilating windows are available as well. Arcadia, 800.423.6565; www.arcadiaproducts.com.



"we like the simple narrow lines of these aluminum windows and doors. they allow us to create large walls of light with a maintenance-free material."

▲ a touch of grass

"They provide privacy while being translucent and can be fabricated with grasses or other natural elements embedded in them," Giulietti says of 3form's environmentally friendly resin-based panels with decorative interlayers. The line includes a family of panels made of 100 percent recycled materials. Sheets measure 48 inches wide by 96 inches or 120 inches long. 3form, 800.726.0126; www.3-form.com.



◀ a shoe-in

Leather is ideal for personal goods, but its sound insulation properties and comfort underfoot make it suitable for architectural applications too. "Leather tiles provide a certain warm touch; subtle aroma; and clean, refined lines," Giulietti says, "and they just look great." Blackstock Leather's tiles are made in standard and custom sizes and colors from the same material used for shoe soles. Blackstock Leather, 800.663.6657; www.blackstockleather.com.

Photos: Interior by David Papazian Photography; leather tiles by George Brown

merle thorpe architects



washington, d.c.

merle thorpe, ncarb
www.merlethorpearchitects.com

► greenhouse glass

When Thorpe wants to combine building materials as diverse as steel and glass, he turns to Harmon. The custom fabricator specializes in structural steel and glazing assemblies, including curtain walls and glass exteriors, for small- and large-scale new-construction and renovation projects. Thorpe and Harmon teamed on this pyramid-shaped conservatory/greenhouse addition. Harmon, 952.944.5700; www.harmoninc.com.



◀ sound off

When outside noise is a concern, Thorpe specs push-out casement windows from Loewen. When combined with RC-1 resilient furring products from USG, Loewen casements "reduce sound-wave transmission into bedrooms and studies," he says. Product features include Douglas fir interiors, low-E glass, and extruded-aluminum cladding in 36 colors. Stock casements come with a standard sound-transmission coefficient of 33 but may be built to even higher specifications. Loewen, 800.563.9367; www.loewen.com. USG Corp., 800.874.4968; www.usg.com.

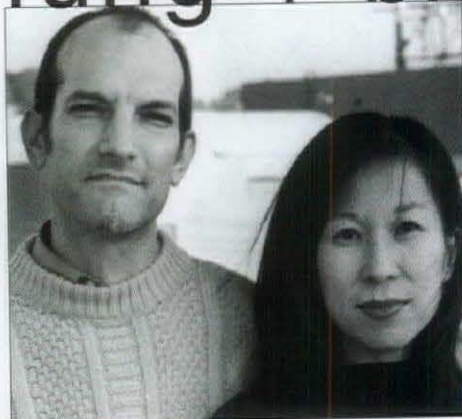


▲ crossed star

Thorpe says he appreciates the proportions, finishes, and technical excellence of Jado's Colonial 850 cross-handle faucet. Made from cast brass, the faucet uses ceramic disc valves and has three handle options. Finishes include antique nickel, old bronze, and polished chrome. Jado Corp., 800.227.2734; www.jadousa.com.

architects'
choice

fung + blatt architects



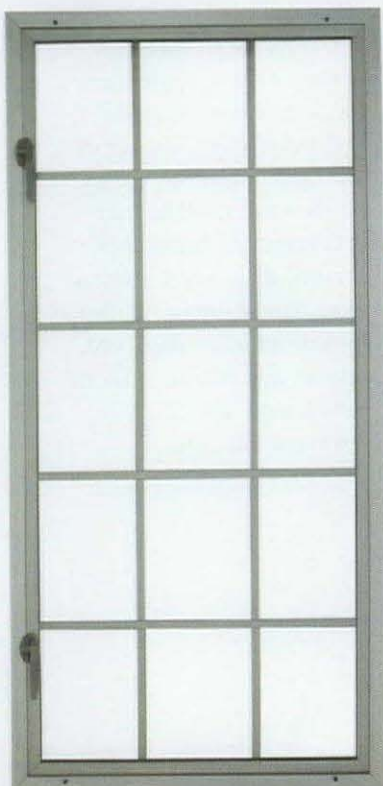
los angeles

michael rosner blatt and alice fung
www.fungandblatt.com

► plastic makes perfect

Everyone loves frosted glass, but if the budget doesn't permit it, Fung + Blatt opts for inexpensive Lexan Thermo-clear cellular polycarbonate from GE Plastics. The stiff, yet lightweight, material transmits light while maintaining privacy and offering flame and UV resistance. It's also virtually unbreakable and comes in a wide range of colors. The material filters light and controls privacy on the husband-and-wife team's home, seen here. GE Plastics, 413.448.7110; www.geplastics.com.

"lexan thermoclear is a light, inexpensive alternative for large expanses of obscured glass."



▲ open casement

Fung + Blatt touts the "utilitarian, low-profile" design of Milgard's aluminum casement windows. The windows have clean, narrow sight lines; special hinges that allow them to completely open outward; and mechanically joined corners. They can be specced in white, tan, clear anodized, and bronze anodized finishes with a variety of glass options. Milgard, 800.645.4273; www.milgard.com.



Photo: Interior by Deborah Bird



▲ rohl with it

The Shaws Original handmade farmhouse kitchen sink from ROHL is made from acid- and alkali-resistant fireclay, so it can be cleaned with abrasive pads and powders. Fung says her firm appreciates the product's "clean lines and deep basin." Sinks come in a variety of sizes and in single- and double-bowl configurations. ROHL, 800.777.9762; www.rohlhome.com.

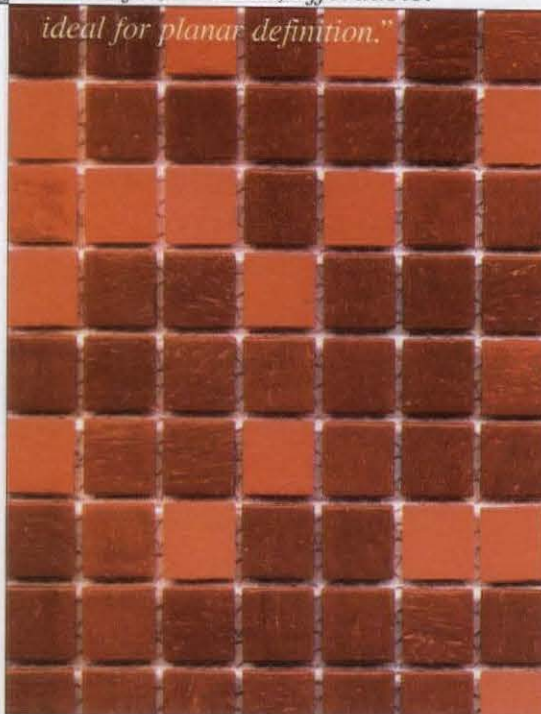
▼ industrial evolution

The Chicago Faucet Co. manufactures hardworking faucets that are mainstays in commercial and industrial applications, but Fung + Blatt specifies the products in residential work for their "classic good design," Fung says. The faucets are made with cast brass and ceramic disc valves. The Chicago Faucet Co., 847.803.5000; www.chicagofaucets.com.



"colorful, timeless, affordable.

ideal for planar definition."



◀ classic dimension

Fung + Blatt is a fan of Hakatai Enterprises' Cartglass mosaic tiles, the company's top-selling line. Durable and low-maintenance, the Classic series of 3/4-inch-thick tiles are mounted on 13-inch-square sheets in 43 colors, 23 blends, and five standard gradients. Hakatai Enterprises, 888.667.2429; www.hakatai.com.

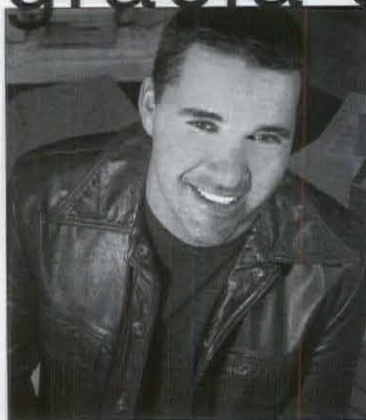
► giving tanks

Unlike typical hot water boilers, an on-demand tankless gas heater from Noritz America takes up little space. But Fung + Blatt also likes the unit's efficiency. Traditional boilers heat water constantly; tankless systems heat water only when it's needed, which may reduce monthly water-heating bills by up to 50 percent. Noritz America Corp., 866.766.7489; www.noritz.com.



architects'
choice

gracia studio



tijuana, mexico

jorge gracia
www.graciastudio.com

► wood times

For siding, Gracia likes to go natural. His preference is California redwood, which he calls "one of nature's most maintenance-free building materials." According to the California Redwood Association, the species accepts finishes well because of its open-celled structure and naturally resists shrinking, warping, and checking. It's also resistant to decay and insects. Dark-stained redwood is shown here on the architect's own home in Mexico. California Redwood Association, 888.225.7339; www.calredwood.org.

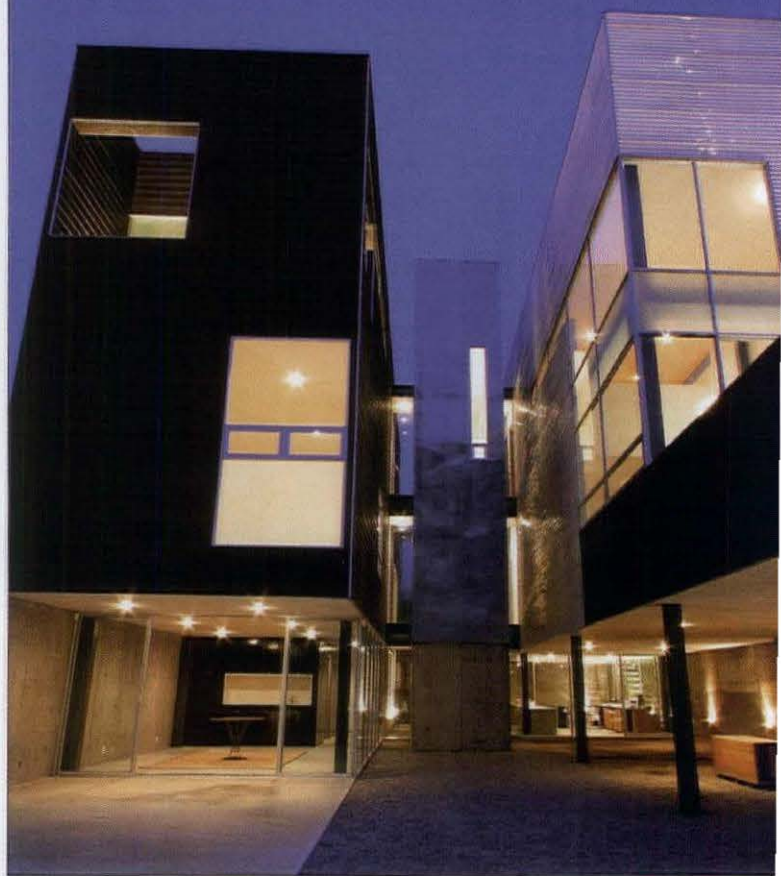
▲ all bark, no bite

Gracia turns to supplier Lumber Liquidators for most of his flooring needs. Lisbon Cork tiles are among his favorites because the insulating material is both warm and resilient. It's also harvested without harming the tree, making it environmentally sustainable. Lumber Liquidators' prefinished cork comes in four colors and as glue-down 6-inch tiles or 12-inch-by-24-inch floating floor planks. Lumber Liquidators, 800.366.4204; www.lumberliquidators.com.

"cork flooring is another material i like to use because it's soft and warm."



"redwood's natural stability means it shrinks, warps, and splits less than most other woods."



◀ stain alive

When Gracia uses wood siding, he stains it with Cabot products, which he says penetrate deep into the material. Available in 74 colors, Cabot water- and oil-based semi-solid stains are guaranteed not to crack, peel, or blister, even under harsh weather conditions. Cabot, 800.877.8246; www.cabotstain.com.

Photos: Exterior by Eduardo de Regules; cork tiles by George Brown

residential architect / april 2007

dixon weinstein architects



chapel hill, n.c.

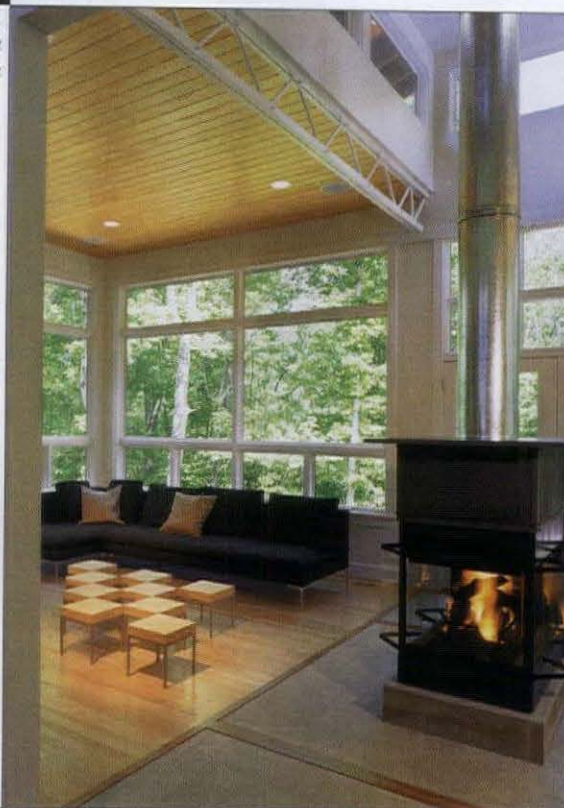
ellen weinstein, aia, dail dixon, faia,
and ken friedlein, aia
www.dixonweinstein.com

▲ wall with a view

Commonly used for greenhouses, Suntuf polycarbonate panels from Palram take on an architectural character in Gracia's hands. "We used it as siding for a house in Tijuana, Mexico, because it's translucent," he says. The choice, he adds, "gave us an opportunity [to allow] light in between the corrugated shapes." Stronger than fiberglass, Suntuf comes in a variety of colors and sizes the maker says are fade- and chip-resistant. Palram Americas, 800.999.9459; www.suntuf.com.

► blaze of glory

Dixon Weinstein uses the multisided fireplace from Majestic's Designer Series Regal Group to separate spaces and preserve views. The gas-powered unit, shown here on a Dixon Weinstein project, comes with a standing pilot or electronic ignition with manual adjustable controls and is approved as a vented gas fireplace heater. CFM Corp., 800.668.5323; www.majesticproducts.com.

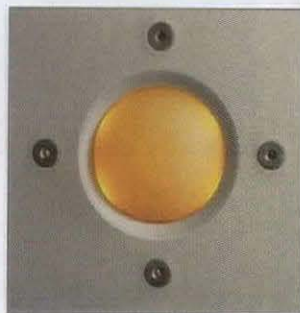


"the plano light is a nicely detailed pendant light with a modest cost."



▲ plain good

The Plano pendant from LBL Lighting is a natural complement to Dixon Weinstein's spare, yet comfortable, architecture. Measuring 22 inches wide and 7¼ inches high, the pendant has an Italian glass shade with nickel metal accents. The telescopic stem measures 42½ inches long and is available in black or white. LBL Lighting, 708.755.2100; www.lblighting.com.



◀ bella bell

Dixon Weinstein is a fan of spOre's illuminated doorbell buttons because of the drama they create. They "elevate the sense of arrival," Dixon says, "adding a touch of ceremony to a visitor's entrance." The buttons are light-emitting diodes that consume less than a watt of power and are manufactured with a satin-aluminum finish in amber, blue, green, red, and white. spOre, 206.624.9573; www.sporeinc.com.

Photo: Interior by JWestProductions.com

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► forma and function

Italian kitchen and bath systems provider Boffi represents the height of Euromodernism, but Ferris insists its products are highly functional as well. From Case System 5.0 to Factory 00, Boffi designs are manufactured in a diverse mix of materials—stainless steel, anodized aluminum, and wood veneers among them. Base and upper units can be spec'd in a variety of sizes. Boffi USA, 212.431.8282; www.boffi-usa.com.



▲ warm by design

In Ferris' view, the form of the Spoon bathtub by Italy-based Agape "perfectly complements the bathroom interior." The white, egg-shaped vessel, shown here in a Roger Ferris + Partners-designed loft, is crafted from a resin/quartz powder composite that reportedly allows the tub to retain heat. It measures 71½ inches by 38¾ inches by 17¾ inches. Agape, 39.0376.250311; www.agapedesign.it.



◀ mixed media

Duratherm Window Corp. is known for producing custom wood windows and doors with two species on the same frame. Popular solid woods include African mahogany, cypress, Douglas fir, and teak. Products have frame depths of up to 10 inches, continuous extruded-silicone weather stripping, and removable interior glass stops, among other advantages. Duratherm Window Corp., 800.996.5558; www.durathermwindow.com.



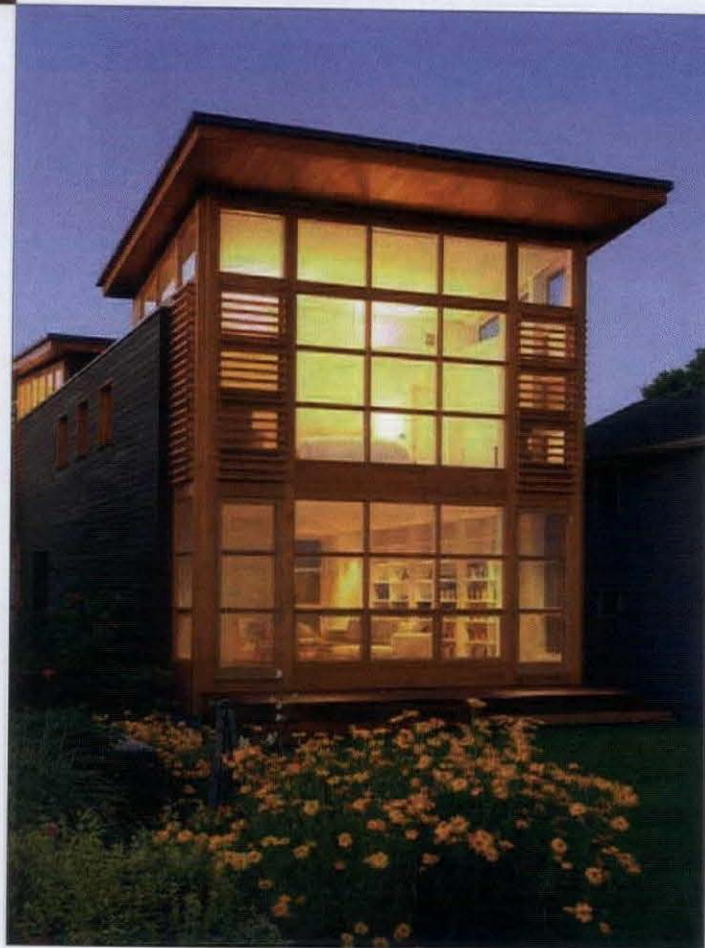
◀ hide and sleek

Edelman Leather claims its unusual products are just the thing for architectural applications in residential work. Ferris agrees, saying they “offer a unique look” not found in other flooring materials. Floor and wall tiles are cut from the thickest parts of the hide and come in a range of sizes, including 2 inches by 8 inches, 4 inches by 8 inches, and 18 inches square. Various colors, shapes, and patterns are available. Edelman Leather, 800.886.8339; www.edelmanleather.com.



▶ good trade

This project by the firm uses a wood curtain wall system with a light-gauge steel frame for maximum wall transparency—a testament, Ferris says, to the versatility of Tradewood Windows and Doors. Tradewood products come with stainless steel or brass fasteners; dadoed, sealed, and screwed joints; and optional steel reinforcing. Tradewood Windows and Doors, 800.410.0268; www.tradewoodindustries.com.



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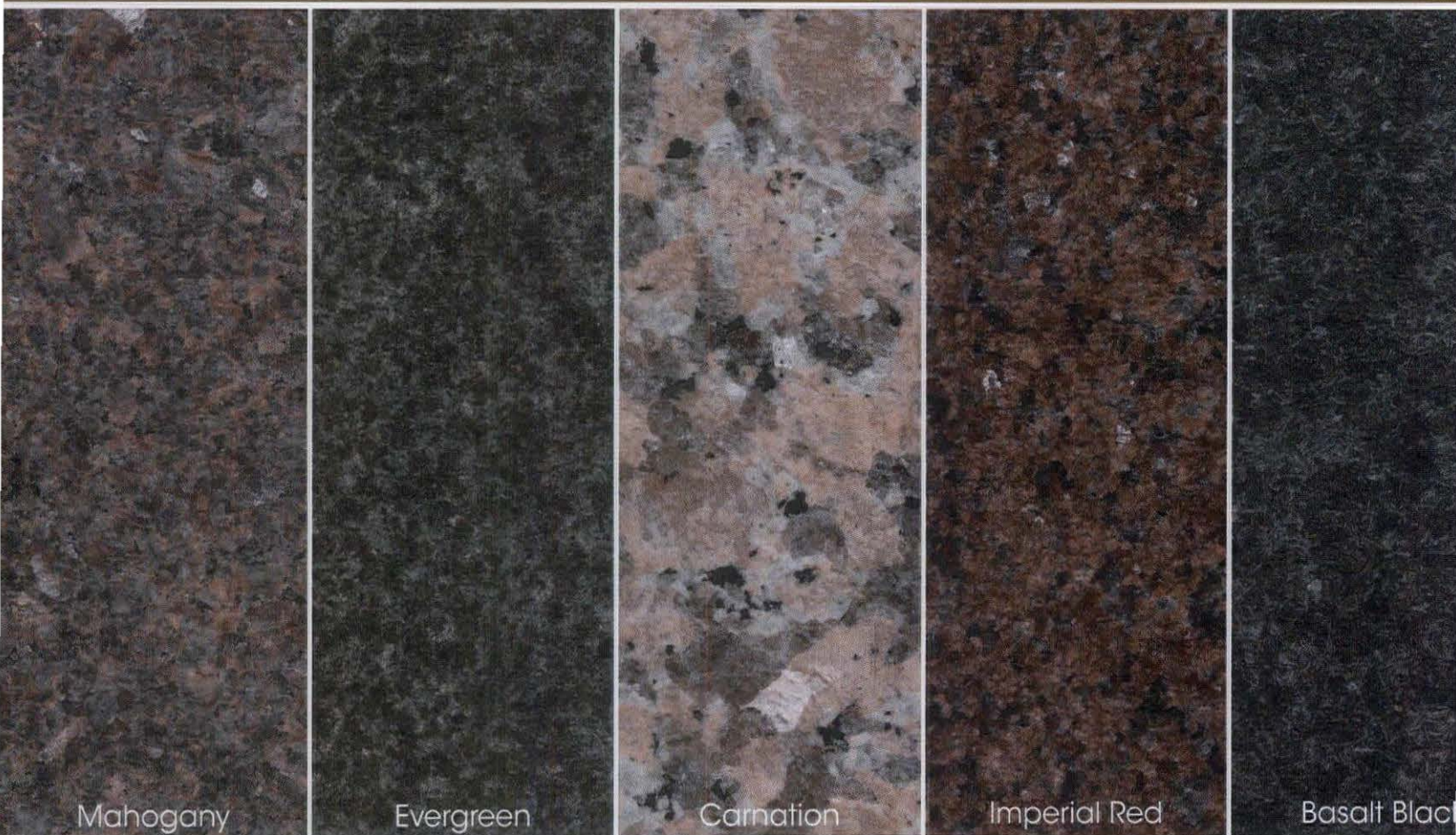
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surface appeal

exploring the new depths of unconventional cladding.

by nigel f. maynard

It's not easy to design a handsome building, no matter what its type. You have to get so many elements just right if you want it to rise above the mediocre or mundane. You have to nail the usual to-do list of massing, scale, proportion, and detail. But great buildings usually have another thing going for them too: a great skin. The best ones are clad in an attractive material, with details resolved in a skillful, nuanced way. Says Sebastian Schmaling, AIA, principal of Milwaukee-based Johnsen Schmaling Architects, "It's the dress of the building—the thing people see first; the thing they want to touch."

A few years ago, this magazine examined intriguing new cladding specs gaining traction—Cor-Ten steel and Parklex among them—and some evergreens (copper and zinc, for example) making a comeback. Today, new options are emerging faster than it takes the ink to dry on your construction drawings. Figuring out which options will endure takes diligence, patience, and ingenuity.

clad tidings

For firms like Johnsen Schmaling, cladding provides an opportunity to explore



Wanting a lightweight material for this San Diego home, Sebastian Mariscal chose 24-inch-by-12-inch engineered stone tiles. He then custom-designed a clip system that allows the tiles to sit inches away from the building's walls.

Roberto Zeballos

the possibilities of what structure can be. "We sometimes work backwards," Schmaling admits. "We have an image of the building in mind and then find something to match. We have some of the craziest ideas of what we want to put on the building, but then we get a reality check."

Reality check notwithstanding, Johnsen Schmaling will often consider unusual or unlikely materials, such as CYRO Industries' Acrylite translucent acrylic sheets. "We wanted to use it as cladding on a small house" and backlight it "to create a glowing cube," Schmaling explains. "But the product moves a lot, so it's hard to control the joints" when

it's used as siding. One material the firm has had luck with is Baq+—a high-density resin panel faced with natural wood. According to Prodema, its Spanish manufacturer, Baq+ is coated with an acrylic finish to stand up to harsh environments. Each panel measures 96 inches by 48 inches and comes in five colors.

Architect Sebastian Mariscal, principal of an eponymous studio in San Diego, also spends a fair amount of time researching materials for his buildings, and he's particular in what he expects from them. "For me," he says, "the skin has to be light. I don't believe in heavy or wet skin, like

stucco. It should be thin, lightweight, and dry."

Mariscal's search has led him to such modern classics as wood, stainless steel, and Cor-Ten, but his new favorite comes from GranitiFiandre, an Italian manufacturer with a U.S. office in Itasca, Ill. Produced as part of the company's Geologica series, NewStone engineered stone is thin, lightweight, and strong, says Mariscal. The tiles come in sizes measuring 12 inches by 24 inches and 12 inches and 24 inches square.

Other architects opt for more familiar materials but put a new spin on them to update their looks. Jill Bouratoglou, RA, and her husband, John, wanted

continued on page 88

fiber-cement siding on their Brooklyn, N.Y., home, so they clad it with 4-foot-by-8-foot Cembonit panels.

"We wanted some masonry to fit the neighborhood," Jill explains, "but we're modernists, so we opted for the [large] cement boards. They're lightweight and durable and allowed us to layer the building with traditional brick." Louisville, Ky.-based Cement Board Fabricators manufactures Cembonit in eight prefinished colors (including granite, jade, and pearl) in sheets as large as 4 feet by 10 feet.

A recent entry in the exterior cladding market is PaperStone XP rainscreen cladding from Hoquiam, Wash.-based KlipTech Bio Composites, which manufactures paper-based countertop surfacing of the same name. According to company founder and vice president Joel Klippert, the FSC-certified cladding is made from up to 100 percent postconsumer recycled paper, contains an aluminum oxide for durability, and has a UV inhibitor to prevent fading. It can be machined and installed like wood in 4-foot and 5-foot widths; 8-foot, 10-foot, and 12-foot lengths; and thicknesses of $\frac{3}{8}$ inch or $\frac{1}{2}$ inch. Thirteen colors, including denim and slate black, are available.

One product on the rise here in the United States actually originated in the Netherlands. Trespa International's Miteon is a decorative exterior cladding made from thermosetting resins reinforced with wood

fiber and laminated under high pressure and heat. The moisture- and UV-resistant panels are particularly well-suited for rainscreen applications, the company says. Panels can be spec'd in three standard sizes (60 inches by 120 inches, 73 inches by 100 inches, and 73 inches by 143 inches) and thicknesses of up to $\frac{1}{2}$ inch. Color options are extensive, because the material can be manufactured in dark and light neutrals, midtones, wood décors, and even metallics.

Indianapolis-based Citadel Architectural Products also manufactures a metallic cladding suitable for exterior applications. Panel 15 is a prefinished composite panel comprised of a textured aluminum skin laminated to Douglas fir exterior-grade plywood. A fiberglass-reinforced kraft/foil scrim backer steadies the panel and acts as a moisture barrier. Panel 15 comes in a variety of texture finishes and sizes of up to 5 feet by 10 feet.

Yet another option is true stainless steel from Millennium Tiles in Elkhorn, Wis. The company's 15-inch-by-9 $\frac{1}{2}$ -inch corrosion-resistant tiles are constructed from 75 percent recycled materials and are protected by a 50-year warranty. They can be produced in their natural color state or subjected to a special process that creates permanently chip-, fade-, and peel-resistant finishes, including amber bronze, slate, and custom colors.



Courtesy Millennium Tiles

Made largely from recycled materials, these lightweight steel panels from Millennium have a self-aligning tab and a $\frac{3}{8}$ -inch edge (above). KlipTech's paper-based surfacing (right) reportedly holds its own in most weather conditions.



Courtesy KlipTech Bio Composites

In some cases, exciting new options are right in plain sight. When Steven Ehrlich, FAIA, was designing his house in the Los Angeles area, he wanted to clad it in something unique. "One of the hopes I had was that the materials would not need maintenance, coatings, or paint and would not need to be resurfaced," the Culver City, Calif.-based architect says. His search led him to Cor-Ten steel and an unlikely option: Trex composite decking from Winchester, Va.-based Trex Co. "It's made from recycled plastic and wood, so it's sustainable," Ehrlich says. "It won't need paint or oil, and there are no splinters." He also appreciates the fact that the material will fade slightly over time. "I like products where I can see the process of weathering," he says.

thorns in your siding

Having an opportunity to use alternative materials is exciting, but such explora-

tions and experimentations come with caveats. "Cost is often the big driver," says Terry A. Willis, AIA, a senior associate at Denver-based 4240 Architecture. "But context is huge too. We [prefer] to design buildings that fit the area, so we often can't use the materials we'd like."

Although his firm investigates all the hip materials, Willis says it's important for architects to consider how a material will hold up in a project's regional climate before spec'ing something unconventional. "With our harsh sun and high freeze-thaw cycles, materials undergo a lot of stress," he warns.

Of course, it's also important to ensure that the sheathing underneath is just as sturdy as the cladding that conceals it. After all, when it comes to great design, beauty isn't merely skin deep. *ra*

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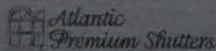
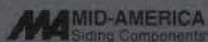
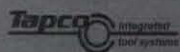
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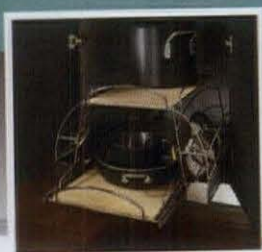


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new perspective

vista widens the world of home automation.

by rebecca day

Microsoft has been dabbling in home entertainment for a decade now, acquiring WebTV in 1997 and introducing the original Media Center PC in 2002. The first, a set-top box and service for the TV that the company later rebranded as MSN TV, flunked the consumer-satisfaction test; the second faltered out of the gate, as consumers have been slow to embrace the marriage of the TV and PC.

But the convergence we've been hearing about for so long is coming, and maybe the third time—with a nudge from Microsoft's new Vista operating system—will be the charm. Released in late January, the consumer version of Vista is entertainment-driven, promising to enhance the capabilities of the latest version of the Media Center PC, which stores digital photos, music, and both standard and high-definition television programming.

Windows Vista and Media Center PCs are just the beginning: Microsoft, in fact, envisions a plug-and-play world in which all types of consumer gadgets communicate with each other over the Web Services for Devices cross-platform standard. WSD is a commonly

accepted language that compatible products use to communicate on a network, eliminating the need for error-prone programming and drivers. Microsoft hopes to extend WSD compatibility to printers, digital cameras, routers, and even cell phones.

homecoming parade

WSD is coming home, too—in a big way. In 2006, Westerville, Ohio-based Exceptional Innovation (EI) launched Lifelware, a WSD-based software package designed to extend the Media Center platform to home control. Lifelware adds control of lighting, security systems, and climate to the same interface homeowners use to manage their TV shows, music, and digital pictures. One remote allows users to control functions as varied as selecting music and setting a lighting scheme, for example.

Home control through a simplified interface isn't new to the custom electronics market. AMX and Crestron Electronics have been integrating the control of subsystems into no-brainer touchpanel interfaces for years. But building a database of proprietary



Lifelware controls a home's lighting, security, climate, and digital entertainment options through a simplified user interface.

control codes and having installers write lengthy programs is expensive. EI believes Lifelware offers a less time-consuming and more scalable solution to accomplish the same kind of digital home management. According to Mike Seamons, EI's vice president of marketing, traditional control systems can't be installed cost-effectively for a 3,000-square-foot home. Lifelware, on the other hand, "can create a package that's customized to the economics of any size of home," he says.

EI describes Lifelware as "software bridges" between compatible partner products, enabling rapid, reliable, and robust two-way communications between devices. Such communications could power several subsystems to act as part of a macro command. In Leave mode, for instance, the security system arms,

lights go off, thermostats set to a predetermined level, and music shuts off. Through WSD, Lifelware is compatible with products from lighting companies CentraLite Systems, Leviton Manufacturing Co., Smarthome, and Vantage Controls; audio companies Nuvo Technologies and Russound; and media center manufacturers Ace Computers/Ace Digital Home, Hewlett-Packard, Inteset, and Niveus Media.

User interfaces include remote controls and homeowners' TVs, which are connected to the network via Media Center PCs, Media Center Extenders, or Xbox game players. Additionally, Lifelware touchscreen controllers are available for areas where TV control isn't practical, such as a foyer. In the future, PDAs and Web tablets will double as

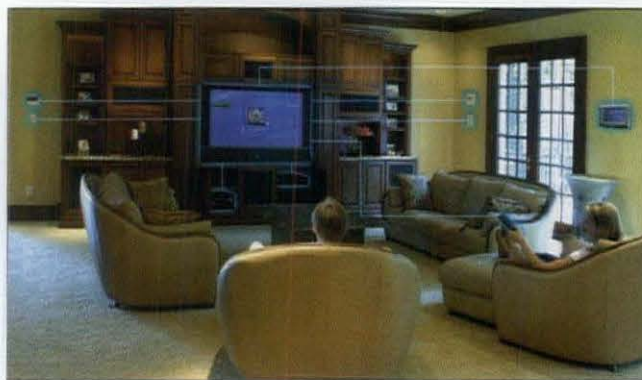
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Lifelware remote controls—using the same intuitive interface to manage music, videos, pictures, and home-control functions—from inside or outside the home.

life preserver?

As WSD capability is built into more subsystems—a crucial part of the equation—the benefits to homeowners and installers will increase, since the network automatically discovers each new device or system. The simplified configuration and programming toolset built into Lifelware should cut down on the time installers have to spend in the field and reduce errors. Because the system is Internet-based, installers can upload configurations to the client's network, which could save an expensive truck roll.

And because an Internet-based control world appears to be the way of the future, EI encourages dealers to add its Lifelcontroller to the mix. Seamons describes the product as “an appliance that runs Windows XP Embedded,” noting that “its job, 100 percent, is to manage the house.” One selling point is that the Lifelcontroller is not exposed to virus threats or hackers through Internet browsing and e-mail, as a standard PC would be. For backup, EI recommends support products such as the Lifelstorage server, a heavy-duty hard drive that provides redundant storage for music files, digital images, recorded TV shows, and videos. To enhance the entertainment experience, EI also offers



Lifelware makes all electronic media in the house instantly accessible. Files may be stored on a central server or spread across the network on a variety of Media Centers.

Lifelvision, a digital TV server that streams four video programs simultaneously, allowing family members to view different programs at the same time.

Seamons sees Lifelware as an extension of a structured wiring package. “It’s difficult for consumers to emotionally connect with copper wire in the wall,” he reasons. “Adding things that connect to copper wire, such as a Media Center entertainment package in the living room, becomes an emotionally connected sale for the customer. They’re not looking at wire anymore. They’re looking at a whole new way to use the TV in the living room.”

To broaden the system’s appeal, EI is working with builders to offer a good/better/best approach for new-home packages. With a Category-5 cable network as the lifeline, a starter system might include a Media Center PC, a 42-inch plasma TV, a networked camera at the front door, a single-zone music system, a smart thermostat, and six light switches. A higher-end package might include a Media Center PC, a 50-inch TV, an Xbox 360, 28 light switches, two ther-

mostats, three security cameras, and four music zones.

The company also encourages builders to use Lifelware in model homes as a sales tool for technology packages, as well as for the builders themselves. “The entertainment aspect of it is key,” Seamons says. “It’s most effective when builders have customers sit down, pick up a remote control, and experience it themselves.” He also encourages builders to use the Media Center PCs and TVs to run videos about their companies.

cost of living

Pricing for a Lifelware system typically runs \$1 per square foot for a basic system to \$2 per square foot for a complete installation. EI also offers homeowners three tiers of support packages, beginning with automatic software updates, which run homeowners 9 percent of the cost of Lifelware software per year. (Lifelware software is priced according to the number of devices and clients on the network.)

Control support accounts for an additional 12 percent of the software cost. If the light switch doesn’t come on when it’s supposed to,

customers can call the support center for remote diagnostics. If it can’t be fixed remotely, the support center calls the dealer to arrange for a house call.

Media support covers PC or DVD player issues and other entertainment-related problems. Such support runs an additional 9 percent of the software cost, bringing a complete support package to 30 percent of the cost of the software per year.

Seamons sees consumer awareness and manufacturer support as key challenges to Lifelware’s success. “Manufacturers need to embrace WSD and put it on thermostats and on lighting-control systems,” he says. “You can imagine the initial reaction from companies that are making proprietary products,” he notes. “They say, ‘If I subscribe to this common language, my competitors will be just as good as me.’”

EI hopes the “rising tide lifts all boats” aphorism will take hold—a tough sell in an industry defined by proprietary, custom solutions. “When we create a platform where everyone can play, the consumer gets more opportunities and buys more, so everyone sells more,” Seamons says. “As an industry, we grow.”

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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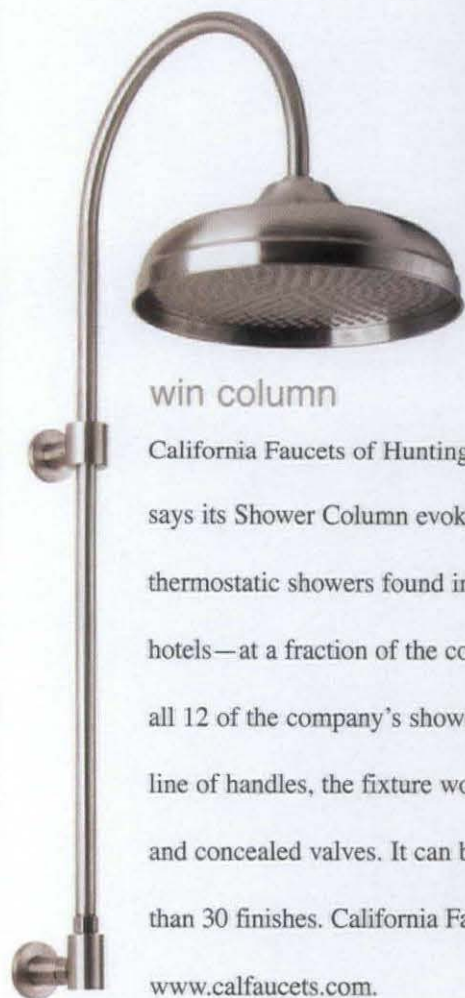
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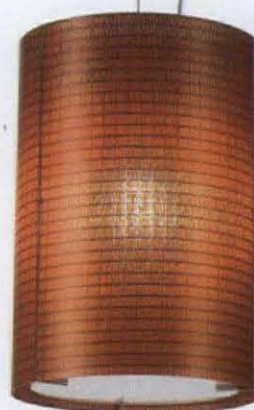
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doctored imago

Manufactured using Imago, a material from KnollTextiles that heat-encapsulates fine fabrics between sheets of resin, the David 23 pendant from Resolute glows vibrantly. Its $\frac{1}{16}$ -inch-thick shade is 10 inches wide by 23 inches long and suspends 8 feet on a stainless steel aircraft cable. Six stock shade materials are available, though architects can customize using other Imago patterns. Resolute, 206.343.9323; www.resoluteonline.com. KnollTextiles, 877.615.6655; www.knoll.com.



building blox

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—nigel f. maynard



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Ceramic Tiles of Italy

Circle no. 314

products
off the shelf

super bowls

the best seats in the house.



toto environment

The embedded microcomputer in TOTO's Washlet S400 toilet automatically opens the lid when a user approaches, flushes three seconds after he or she walks away, and closes the lid six seconds thereafter. A wireless remote operates a warm water personal-cleansing system, which self-cleans before retracting into the seat. User-controlled preferences include water pressure and temperature, seat position, front or back water-spray, and air dryer temperature. Available in colonial or cotton white or Sedona beige. TOTO USA, 800.350.8686; www.totousa.com.



trident and true

The dual-flush system that comes standard on Neptune's one-piece Parma toilet reportedly saves 0.8 gallons per flush when the low-volume button is depressed. The unit's specially engineered antiblockage trap, "whisper-quiet" flushing, and bacteria-resistant double-glazed porcelain enhance its otherworldly allure. Neptune, 450.773.7058; www.neptuneb.com.

whistle clean

The patented EverClean antimicrobial glaze used on the Cadet 3 toilet will keep it sparkling like new even after years of use. Or so says manufacturer American Standard, which promises dirt-, mold-, mildew-, and bacteria-resistant toilet surfaces for the lifetime of the toilet. Another company innovation, the "Flush Right Flushing System," uses an oversized flapper and 3-inch valve to ensure reliable and smooth flushing. Choose from black, bone, linen, silver, or white. American Standard, 800.442.1902; www.americanstandard-us.com.



continued on page 98



all swashed up

A contoured, heated, and germ-resistant seat is the first of many luxuries provided by Brondell's Swash line of high-tech toilet seats. Personalized settings programmed into a wireless remote adjust water and seat

temperature, water pressure, and air dryer temperature. The easy-close seat includes a quick-release function for seamless transfer to the many toilet brands and styles with which the Swash is compatible. Choose an elongated or round shape in white or biscuit. Brondell, 888.542.3355; www.brondell.com.



fresh take

Odor-sensitive pressure sensors make Villeroy & Boch's Sunberry PurAir the sweetest-smelling seat in the house. Activated by the user's body weight, the system draws air from the bowl into

a ceramic duct, where a carbon filter attracts and absorbs odor molecules and recirculates fresh air. The toilet is powered using regular batteries, a plug-in-module, or an in-wall transformer.

Villeroy & Boch, 877.505.5350; www.villeroy-boch.com.



dry state

Duravit says its Dry urinal can save a family of four up to 35,000 gallons of water annually because the device doesn't have to be connected to a water source. Instead, Dry runs on a specially developed plant-based fluid, dubbed Dry Blue, that's heavier than liquid waste and powerful enough to force waste directly into the sewage system. The recommended amount reportedly lasts for around 5,000 uses before a refill becomes necessary. The urinal, meanwhile, has a pore-free surface that resists dirt and bacteria. Duravit USA, 888.387.2848; www.duravit.us.

—shelley d. hutchins

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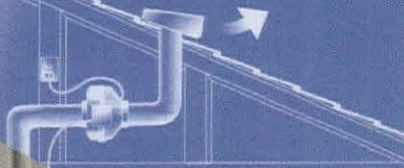
Circle no. 375

The product colors you see are as accurate as current photography and printing techniques allow. We suggest you look at product samples before you select colors. Printed in U.S.A. April 2007.
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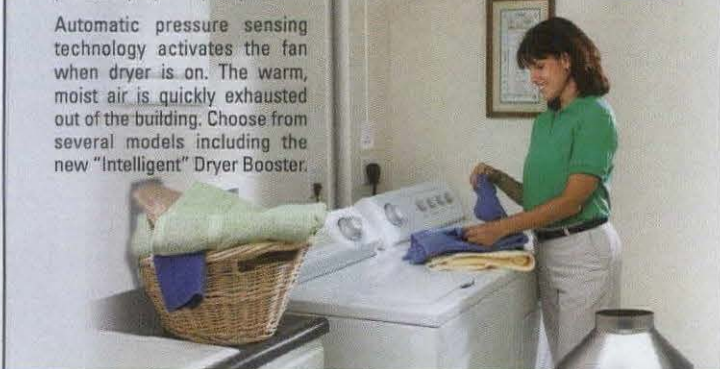
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KITCHEN + BATH

product spotlight

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Product Listings Make Your Project Better!

The next few pages showcase a variety of kitchen & bath building materials from some of the leading manufacturers in the industry. This special section is a great way to compare and contrast the options available for both new construction and renovation projects. Take a moment to scan these listings and learn more about the wide array of products on the market and what differentiates each from the next. Be sure to contact the manufacturer directly or use the reader service card inside this magazine to get more information on each item listed.

Blanco Sinks

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premium quality features include 18 gauge, 304 series stainless steel in an elegant satin polished finish. Made in Germany by Blanco, a family owned company founded in 1925.

www.blancoamerica.com

Feeney Architectural Products

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www.cablerail.com. 1-800-888-2418.



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hauwyl & wood

KITCHEN + BATH

product spotlight

The National Kitchen & Bath Association (NKBA)

The Benefits Of Membership

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www.nkba.org. 1-800-THE-NKBA.

Circle no. 266

Tile Of Spain

Solid Inspirations From Tile Of Spain Branded Manufacturers

Inspired by the natural beauty of wood, steel and stone, Tile of Spain branded manufacturers have developed the most sophisticated technology to capture the visual essence of these materials. From oxidized steel to natural wood, these tiles project the beauty of their natural elements while providing the benefits of tile. The outstanding technical features of these tiles make them multifunctional surface coverings, suitable for walls and floors, both indoors and outdoors while avoiding the limitations of traditional stone, wood and steel.

www.spaintiles.info. 305-446-4387.



Circle no. 2

Eldorado Stone



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www.eldoradostone.com.
1-800-925-1491.

Circle no. 105

Moen®

With a sleek, high-arc silhouette and soft modern styling, Moen® Incorporated's new Medora™ kitchen faucet offers the perfect blend of form and function.

Medora blends beautifully into granite and other solid-surface countertops for an upscale, clean look. The single-lever handle offers easy-to-use temperature and flow control, while the ergonomically-designed pullout wand makes performing everyday tasks in and around the sink easy. Users can switch between several water flow patterns, including stream, rinse and veggie spray. Homeowners can also choose Moen's patented pause feature, which instantly stops and starts the flow of water.

www.moen.com. 1-800-BUY-MOEN.



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KITCHEN + BATH
*product spotlight***Crown Point Cabinetry**

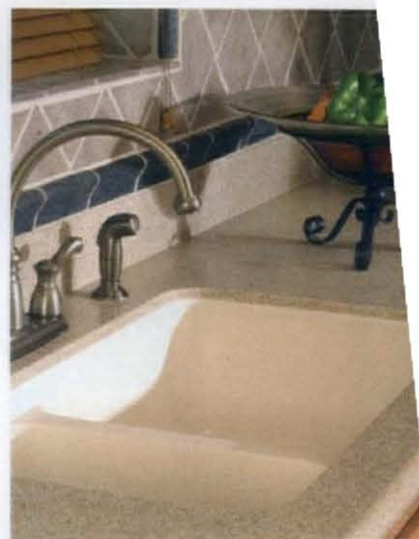
Crown Point Cabinetry, a family owned and operated custom cabinetmaker, handcrafts the finest quality cabinetry for kitchens, baths, and other rooms. Using all-wood construction, they craft period styles in Shaker, Arts & Crafts, Early American, and Victorian. Beautiful hardwoods include quartersawn white oak, cherry, sapele mahogany, and maple. Custom finishes, including Old Fashioned Milk Paint, rich glazes over stain, or their Classical paint are also available.

www.crownpointcabinetry.com. 1-800-999-4994.

Circle no. 104

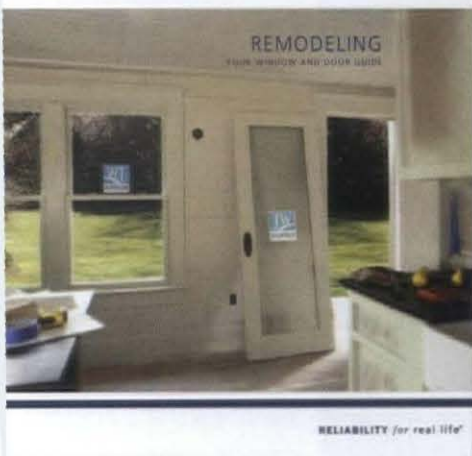
LG Solid Source

LG Solid Source, a leading manufacturer of solid acrylic and engineered stone countertops, offers a wide variety of products to suit each project's unique needs. LG's acrylic solid surfacing options include the innovative LG HI-MACS and LG Volcanics lines, which provide lasting beauty and durability in unique and luxurious colors. For those who love the look of stone, LG presents LG Viatera, a stunning engineered quartz surfacing.



www.secretsinthesurface.com. 866-LGHI-MACS.

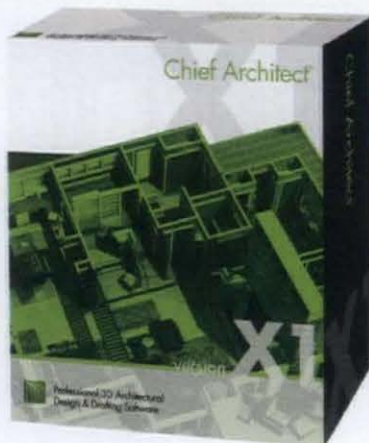
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www.JELD-WEN.com. 1-800-877-9482, x-P1037.

Circle no. 109

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www.chiefarchitect.com. 1-800-482-4433.

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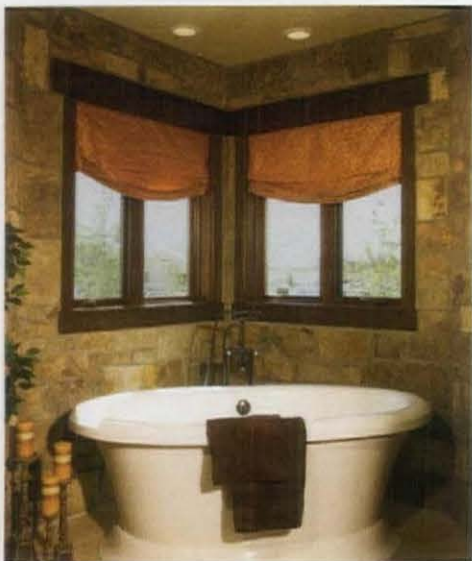
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KITCHEN + BATH

product spotlight

Robinson Brick Company



Robinson Brick Company, headquartered in Denver, Colorado, has been in business since 1880. Their flagship product, Robinson Brick, is widely recognized as the highest quality brick available. In addition to full-size brick, Robinson Brick carries two thin-veneer products, Robinson Rock and Old Brick Originals. Robinson Rock is a thin cut natural stone veneer that comes in flat and corner pieces.

Old Brick Originals is kiln-fired brick that is cut thin for lightweight interior or exterior application.

www.robinsonbrick.com

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www.enkeboll.com. 1-800-745-5507.

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www.nanawall.com. 1-800-873 5673.

Circle no. 265

Ceramic Tiles Of Italy



The Line House, located in Springfield, Missouri, features Italian tile from Casalgrande Padana.

Ceramic Tiles of Italy are found in the finest US residential projects. From handmade textural wall tiles to innovative porcelains that replicate anything from natural stone to sisal carpeting, there is an Italian tile for everyone.

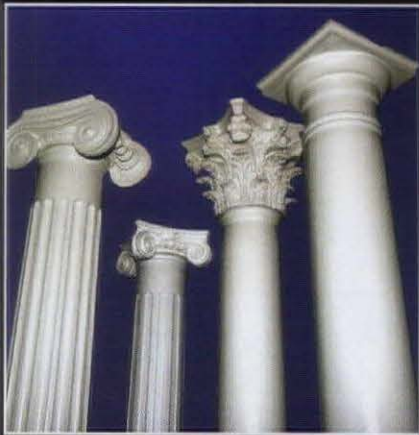
According to architect Matthew Hufft, principal of Hufft Projects LLC, "I specify Italian tile for many of my residential projects. In terms of tile design and pattern, the Italians set the trends for the industry."

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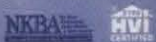
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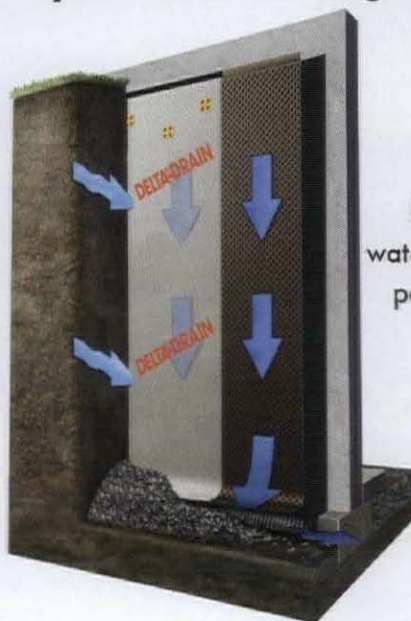
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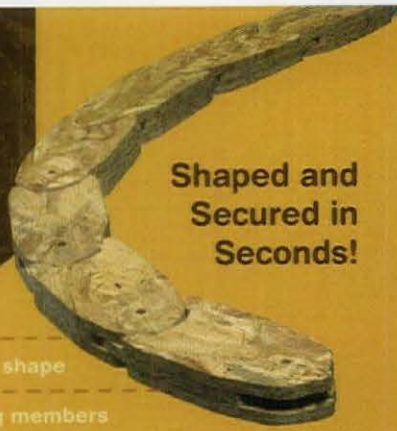
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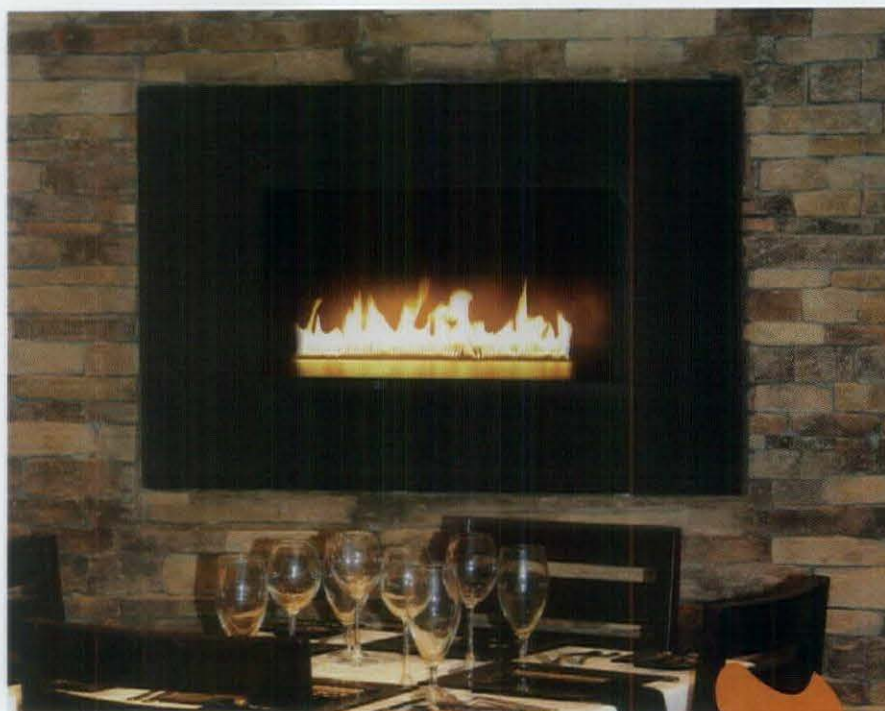


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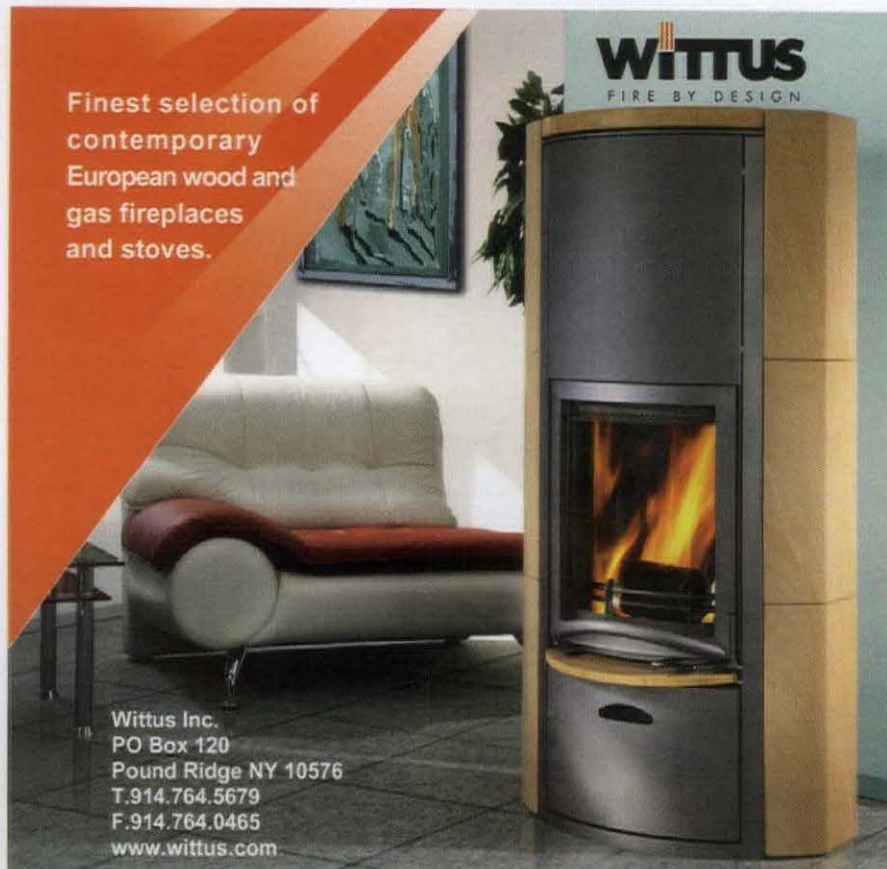


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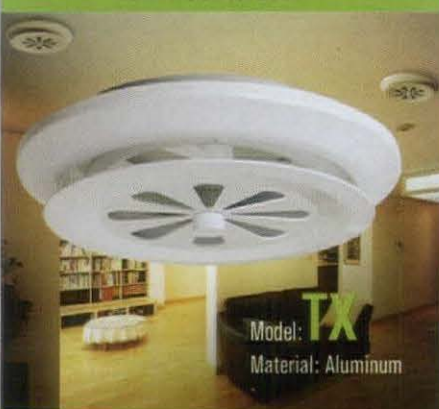
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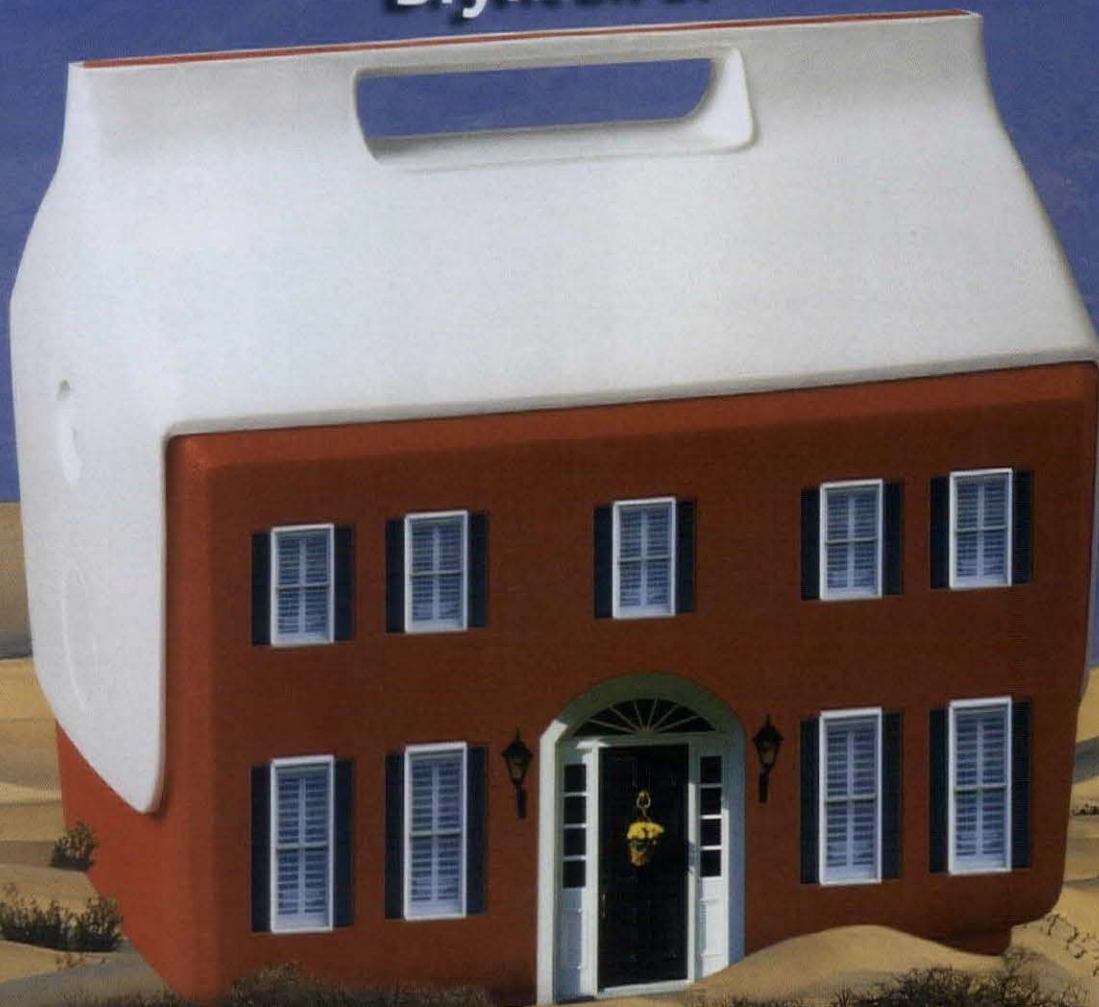
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When Todd Walker, AIA, founded Archimania with Jeff Blackledge, AIA, in 1995, they were strapped for cash. So their build-out in an industrial building in downtown Memphis, Tenn., tapped into their still-successful formula of doing much more with considerably less. “We demoed the walls and ceilings ourselves, and we also did the plastering and painting,” Walker says.

The studio—one of six 22-foot-by-88-foot office bays in the building—has an open plan that incorporates workstations set on casters, exposed ductwork, salvaged heart pine flooring, and lighting made from conduit and

off-the-shelf pieces. “We designed our furniture out of plywood and

borrowed equipment from a millwork shop to do the fabrication,” Walker says. The work came in at an unbelievable \$7 per square foot.

The firm—with Walker’s new partner, Barry Yoakum, AIA—has since grown from two to 16 and has taken over two more bays, but the space still works. “Clients see our office and get an idea of what we can do,” Walker says. —*nigel f. maynard*



Photos: Jeffrey Jacobs Photography