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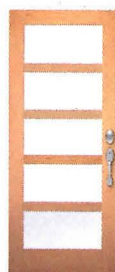
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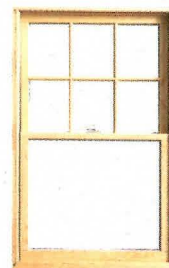
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Outlook

USABILITY-DRIVEN KITCHEN DESIGN

Mark R. Johnson, FAIA, CKD, AIBD

KitchenAid brand's extensive research of whether consumers' lifestyle needs are being met in the kitchen yielded a surprising answer: a resounding no! It seems that most new homes feature "old kitchens" to the extent that home builders are constructing kitchens based largely on the 50+ year-old principle of the kitchen work triangle.

Our research shows that there is a huge unmet need among homeowners for better kitchen design, even in brand new homes. Of those surveyed, nearly all would prefer kitchens designed to accommodate a variety of activities in multiple zones; the ultimate goal being mass customization verses a one-size-fits-all approach. KitchenAid® subsequently developed an experimental online tool for design professionals to share with their clients to explore this usability-driven design approach.

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Whirlpool Corporation is pleased to announce a new course at the AEC Daily Online Learning Center. *Built-in Kitchen Trends: The Design Landscape* provides an overview of visionary built-in kitchen concepts, while emphasizing the entire culinary landscape. There is no charge for the course, and it qualifies for one contact hour of continuing education credit. To take the course, please visit InsideAdvantage.com/designers or AECdaily.com.



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anticipating needs such as aging in place, single or multiple cooks, and children or grandchildren.

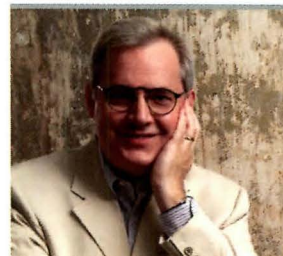
A progressive big builder now offers four distinct kitchen designs as semi-custom options for their buyers. Each potential homebuyer is invited to experience the KitchenAid® online design tool to discover their ideal kitchen preferences. The results lead the buyer to the best semi-custom design to fit their lifestyle needs. Perhaps the dream of mass-customization at an affordable price isn't so far off after all.

If you would like to experience the KitchenAid® online design tool, go to www.kitchensforcooks.ca. Let me know what you think at

mark_r_johnson@whirlpool.com.



KitchenAid's online tool for design professionals and their clients at www.kitchensforcooks.ca.



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

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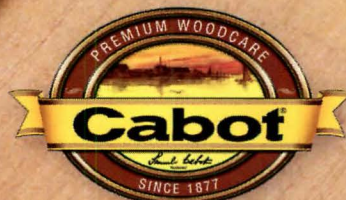


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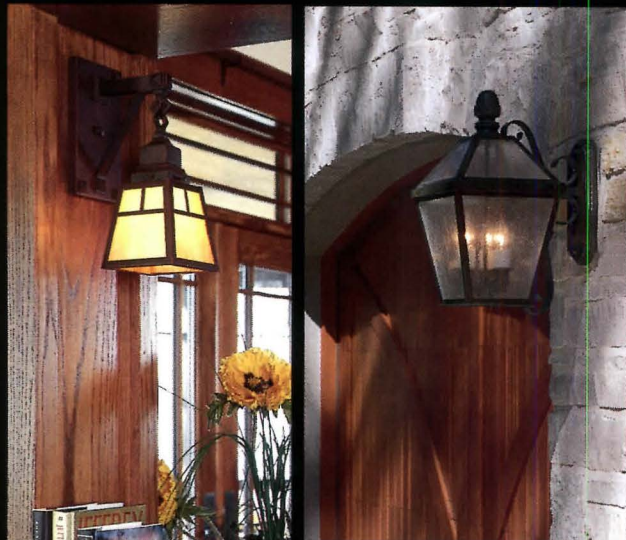
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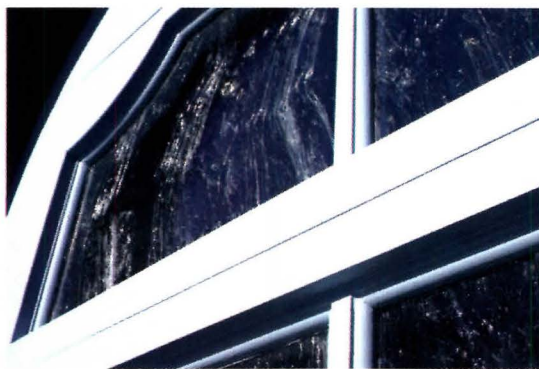
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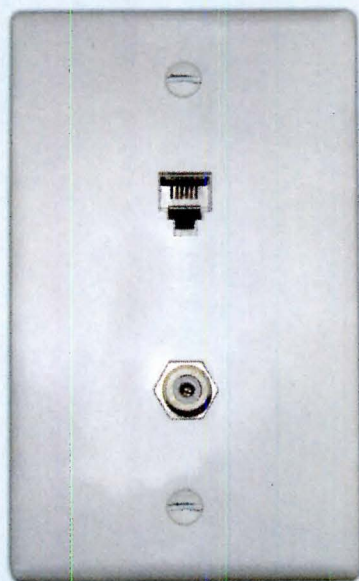


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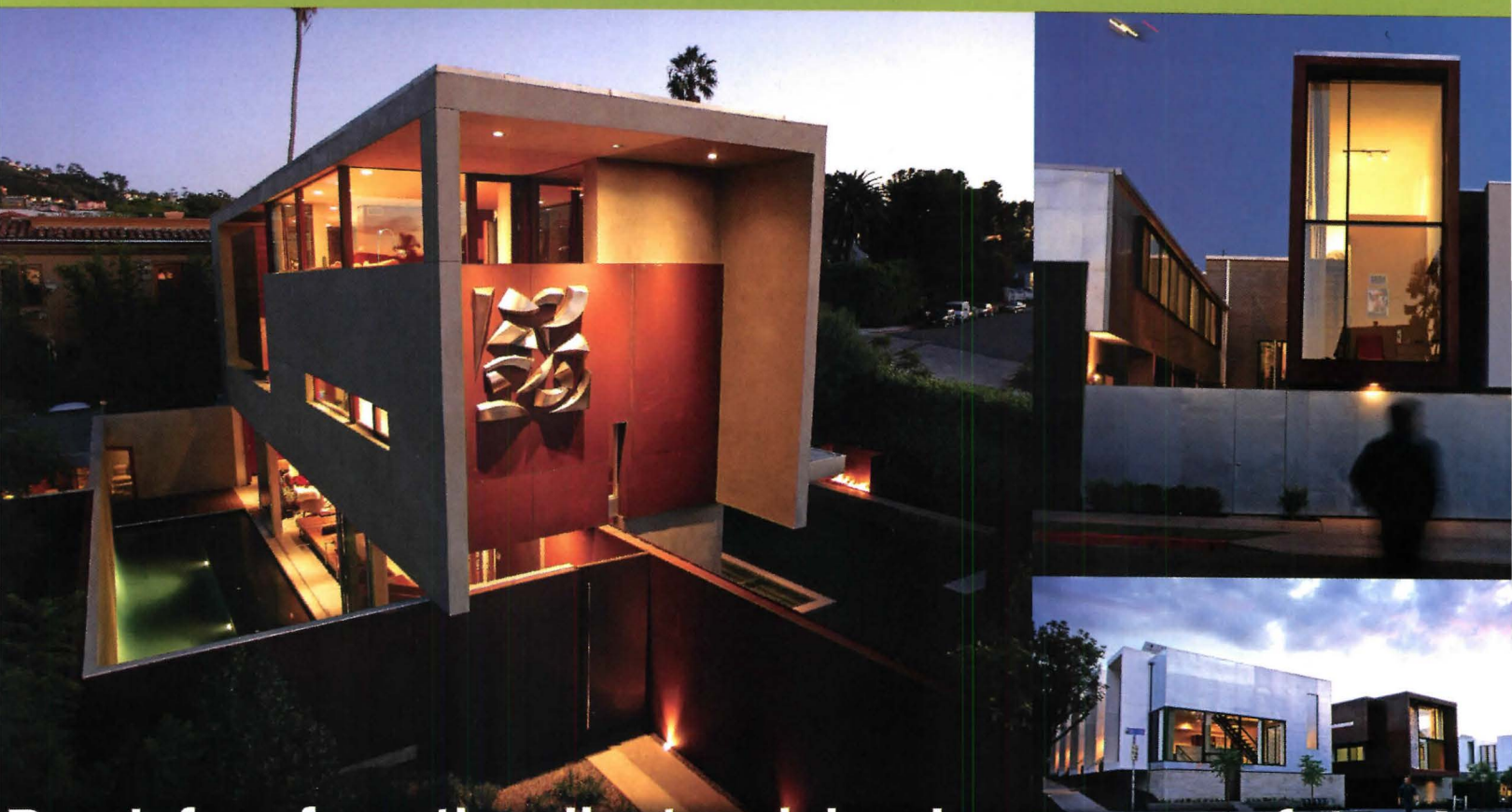


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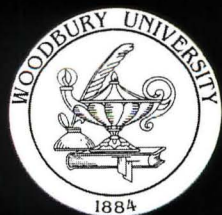
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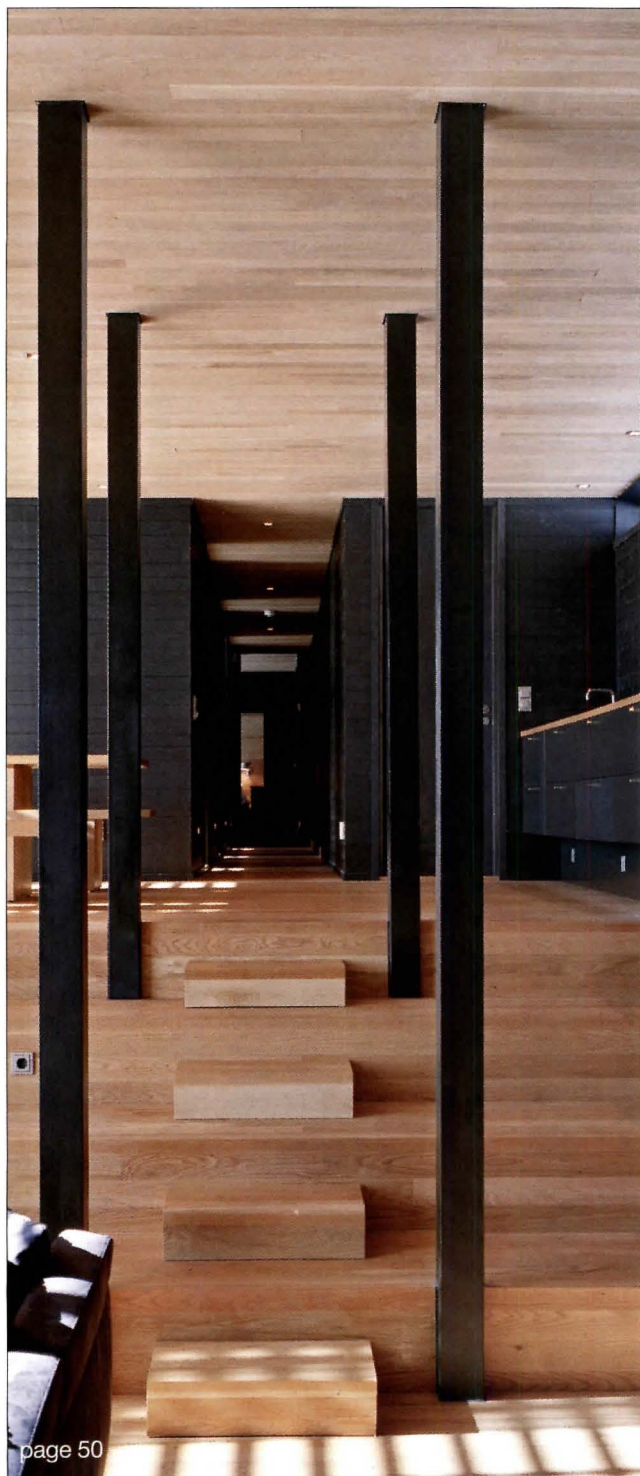


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A simple plan and a limited palette of materials bring about elemental elegance in a Norwegian ski lodge. Photo: Michael Perlmutter. Cover photo: Ryan K. Morris / WpN.

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from the editor

confessions of a production home buyer

is character something you can add over time?

by s. claire conroy

I've given up my lovely little 1928 bungalow for a production home. My colleague, the editor of *CUSTOM HOME* magazine, has threatened to out me, so I thought I'd beat her to the punch. My former house was full of character, layered on by years of doting owners—an architect who opened up the floor plan and added intricate detail work in the kitchen and baths and a finish carpenter who handcrafted built-ins for the master bedroom and loft. My family and I have traded that character for amenities and space. And new plumbing and wiring. A family room adjacent to the kitchen. Room for my dad. It may take awhile for us to fully realize what we've given up. But for now, we've solved the problem of how to accommodate under one roof a growing, multigenerational, multitasking family.

My new house is, well, *new*—built just three years ago as part of a pocket infill development. Yes, we've bought a not-so-small house, but it will amount to a third less square footage overall when my father's household

combines with ours. In a way, we are downsizing.

I know the buyers of our former house will be good stewards of the little gem. They offered to buy it the first weekend it was open; they did so because they fell in love at first sight—as we had before them—and because it suited their needs. We also snapped up our new house; we did so because nothing deeply offended us and because it suits our needs. Also, to be fair, there are many things we genuinely like about the place. Foremost are the neighborhood and the siting of the building. They go hand in hand: The house is in a historic area and the builder had to work the plans through the county review board for nearly a year.

The board required a deep setback, in keeping with the 1897 house next door. It also mandated the garage at the back of the property. Because of these requirements, and because he was also developing three other houses on the parcel with similar restrictions, the builder commissioned designs from a local architectural firm—one that understands floor plans conducive to contemporary



Mark Robert Halper

life and has a decent sense of proportion. Except for the front porch, but that's grist for another editorial.

So, I consider my new house a suburban success story. And I suspect that its best qualities have more to do with what came before it than with its creators. Its orientation mimics the adjacent historic house—morning rooms and kitchen facing east, formal rooms to the west, service areas to the north. In its day, the house next door couldn't afford to ignore passive climate control; its placement at the top of our gentle hill enabled it to capture every cooling western

breeze. My infill house benefits from this largely forgotten wisdom.

And will my new house ever have as much character as my old bungalow? Maybe, if I get busy with some upgrades and details over time. After all, that much-loved bungalow started as a generic house plan too—a blank slate with all the key elements in place. *ra*

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

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letters

exercise your right to write.

out of site, out of mind?

You have identified numerous problems with our society ("Fitting In," January/February 2007, page 15).

The primary issue seems to be the lack of design education among the public. As you indicated, even if the consumer buys an architecturally designed plan, it's often poorly executed by the builder. Society is penny-wise and dollar-foolish with respect to our purchase of our built environments.

Site-specific design is the essential key to "environmentally friendly" construction; all other green techniques and energy efficiencies develop from that primary least common denominator. With the information age upon us, you would think educating would become much easier and more efficient.

I have worked to foster the process with Riverbarn, our "interactive" model home in northern Wisconsin (www.riverbarn.com), but it just doesn't seem to be enough. How much can one person do?

Ron Ritzer
R.G. Ritzer & Associates
Wisconsin

baby steps

I appreciate *residential architect's* coverage of sustainability as it relates to dwelling size and the use of resources. The debate is just in its infancy for many and will someday reach maturity, but the discussion today needs to be much broader—and the assessments about one's efforts perhaps more comprehensive (and therefore honest)—than what was reported in "Big and Green" (March 2007, page 52).

How do we evaluate the sustainability of producing second, non-primary, or vacation homes in general? Spin as one likes, there's no way to live the kind of life alluded to by second homes or very large single-family homes and still be consistent with the idea of reducing one's environmental footprint. This doesn't mean we should give up on reducing the footprints of those kinds of homes or the effort to introduce ideas that reduce, reuse, or recycle. I fly to my vacation destinations and to visit my family, and I have friends with large homes. I just don't say these places are green or sustainable when I get there.

My dad's house (his primary and only residence) was built in a manufactured-

home factory 10 years ago and trucked to eastern Long Island, N.Y., from Pennsylvania. It probably produced less construction waste than any other project with which I've been associated, regardless of its scale. Only that company knows what was actually used in the guts of building that home, in spite of our efforts to monitor or guide the process. I tried to talk my dad into keeping the design of the home to 1,600 square feet. He lives there alone and is a retired school-teacher on a tight budget.

But his Realtors urged him to build it bigger (about 2,400 square feet) so that he could rent it out in the summer. Their suggestion—and those high rental fees—have helped him live the life he wants in retirement. His three kids, two grandchildren, and others visit him there during the non-summer months. In the summer, when he rents his home to large parties who share the four bedrooms, he moves onto his sailboat, where it would be charitable to say that he has even 200 square feet of living space. His land-based home is still not sustainable, and the most insecure part of his financial life circles around the cost of fuel bills in the winter and air conditioning in the summer.

Can he do more to help himself? You bet. Will he? Time will tell. But his home is more sustainable than most of those referenced in your article, by virtue of how it is used—by many, year-round, and without requiring air travel to get there. Still, saying that doesn't make the house green—not by any stretch.

This commentary is not meant as criticism. I'm just calling some of the spin what it is: greenwashing. Size matters, as does context.

I know future coverage will continue the discussion and put forth more suggestions on how we can all meet the collective goal of reducing our environmental footprint, minimizing global climate change, and living sensibly with our planet's resources. Here's hoping your magazine can help us get there.

Jason Kaldis, AIA
Berkeley, Calif.

redlines

Photographer Anne Gummerson's name was misspelled on page 75 of the April 2007 issue.

*Letters have been edited
for clarity and length.*



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07 ☐ management/marketing
08 ☐ construction administration
09 ☐ planner
10 ☐ drafts person
99 ☐ other (please describe) _____

4. Which one of the following ranges best describes the *average annual total revenue* of your firm?

- 1 ☐ \$10,000,000 or more
2 ☐ \$5,000,000 - \$9,999,999
3 ☐ \$3,000,000 - \$4,999,999
4 ☐ \$1,000,000 - \$2,999,999
5 ☐ \$500,000 - \$999,999
6 ☐ \$250,000 - \$499,999
7 ☐ \$100,000 - \$249,999
8 ☐ \$1 - \$99,999
9 ☐ None

5. What is the average annual number of new housing units built from architectural designs provided by your firm?

- 1 ☐ over 500
2 ☐ 251 - 500
3 ☐ 101 - 250
4 ☐ 51 - 100
5 ☐ 26 - 50
6 ☐ 11 - 25
7 ☐ 5 - 10
9 ☐ 1 - 4

6. Which of the following products, used in residential construction projects designed by your firm, do you specify, recommend or influence the purchase of? (check all that apply)

- 01 ☐ appliances
02 ☐ bathroom ventilating fans
03 ☐ cabinets
04 ☐ ceiling fans
05 ☐ central vacuums
06 ☐ computer products
07 ☐ doors
08 ☐ electrical/electronic
(switches, outlets, wiring)
09 ☐ engineered lumber
10 ☐ entertainment systems
11 ☐ faucets
12 ☐ fireplaces
13 ☐ flooring
14 ☐ garage doors
15 ☐ glass block
16 ☐ home automation
17 ☐ housewrap
18 ☐ HVAC
19 ☐ insulation
20 ☐ laminate
21 ☐ lighting
22 ☐ locksets
23 ☐ mouldings/trim
24 ☐ paints/sealants
25 ☐ plumbing fixtures
26 ☐ roofing
27 ☐ security systems
28 ☐ sheathing
29 ☐ siding
30 ☐ sinks
31 ☐ skylights
32 ☐ sunspaces
33 ☐ tiles
34 ☐ toilets
35 ☐ tubs/shower surrounds
36 ☐ universally designed
products
37 ☐ windows
38 ☐ whirlpool baths
99 ☐ none of the above

7. Are you a registered architect? 1 ☐ YES 0 ☐ NO**8. Which of the following business magazines do you personally receive? (check all that apply)**

- 1 ☐ Architectural Record
2 ☐ Architecture
3 ☐ Other _____

9. What professional organizations/associations/societies do you belong to? (check all that apply)

- 1 ☐ AIA
2 ☐ ASID
3 ☐ NAHB
4 ☐ AIBD
5 ☐ ASLA
6 ☐ NKBA
7 ☐ APA
8 ☐ ULI
9 ☐ other _____

10. Do you have Internet access? 1 ☐ YES 0 ☐ NO**11. Please give us the names of others at your firm, next to the appropriate title, to whom you would like us to send their own FREE subscription to *residential architect*.**

Manag. principal/CEO/Partner/Corp exec: 01 _____
Job captain/staff architect: 02 _____
Chief architect: 03 _____
Designer: 04 _____
Other (Please Specify): 99 _____

12. Do you plan on purchasing a truck in the next 12 months?1 ☐ YES 0 ☐ NO**NOTE:** Based on information supplied, the publisher reserves the right to reject non-qualified requests.

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or (847)291-5221 (Canada/Foreign).

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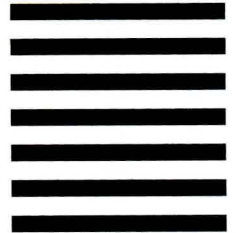
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- **Considering Context: The New House**
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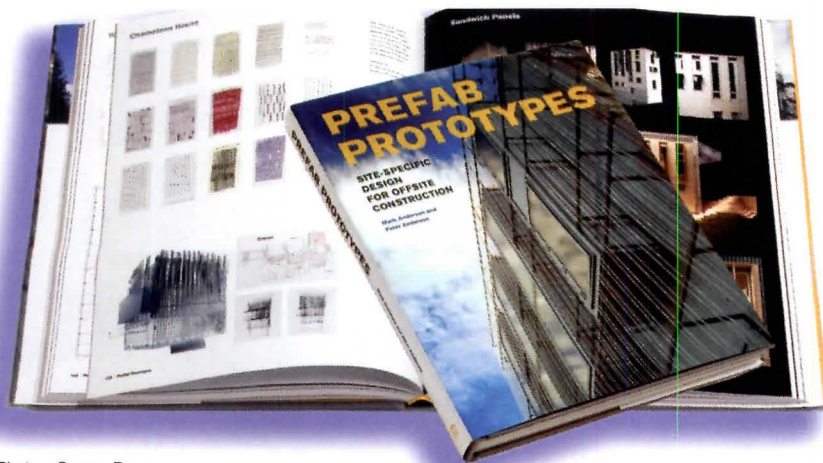
home front

news from the leading edge of residential design.

summer reads

What would summer be without a pile of books nearby for leisurely reading? For those whose pre-vacation schedules leave little time for bookstore browsing, we've shortened the task for you. Here are a few titles to keep in mind as you prepare to head for the hammock, iced coffee in hand.

Sifting through the architecture books recently off press, it's clear that green design is the topic du jour. *Prefabulous* (The Taunton Press, \$25), by Sheri Koones, is a good primer on seven common types of prefabricated construction, from modular and panelized to timber frame, concrete, and steel. With a foreword by Sarah Susanka, FAIA, it's designed to appeal to homeowners looking for a simpler, more resource-efficient way to build a custom home. The narrative case studies include large photos, floor plans, and project credits that add up to a handy source list.



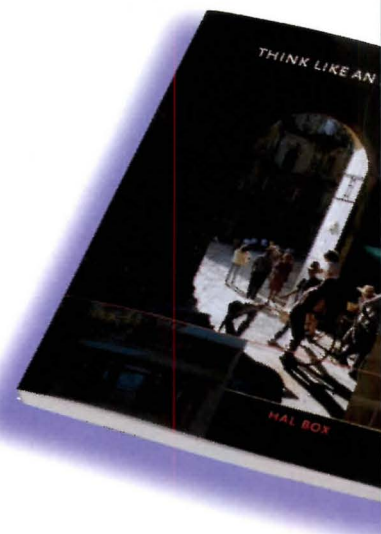
Photos: George Brown

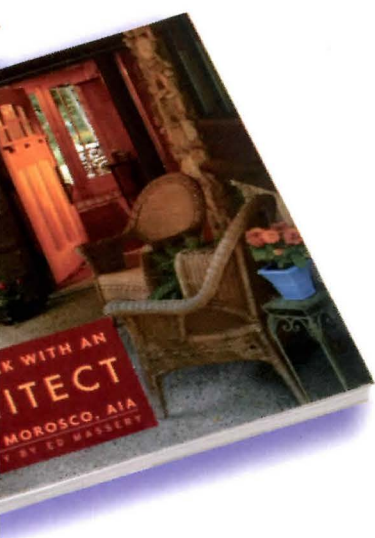
The prefab movement has certainly received its share of hype. But *Prefab*

Prototypes: Site-Specific Design for Offsite

Construction (Princeton Architectural Press, \$60), by Mark Anderson, AIA, and Peter Anderson, AIA, is a thoughtful analysis of standardized building. Written for design professionals, this handsome, oversized tome includes an 18-page introduction that delves into prefab history and theory. The subsequent chapters are devoted to six construction approaches, using design examples by Anderson Anderson Architecture, the authors' San Francisco- and Seattle-based firm. The illustrations are a standout—from full-page photos to elegant drawings, exploded perspectives, and parts lists that elucidate the buildings' components.

Is there a green gender? That's the question Kira Gould and Lance Hosey, AIA, LEED AP, explore in *Women in Green: Voices of Sustainable Design* (Ecotone Publishing, \$24.95). While some may be put off by the question, the writers wisely avoid oversimplifying the discussion. Rather, they focus on the formidable role women are playing in the green revolution and, more important, why this is so. Small, cerebral, and beautifully packaged, this book would make a fine gift for someone of either gender.





“if you want to make architecture, you have three choices: hire an architect, become an architect, or learn to think like an architect.”—hal box, faia

Summer’s respite might also be a good time to reflect on how to demystify the design process for clients.

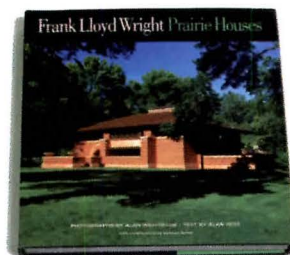
With friendly, straightforward prose,

Gerald Lee Morosco, AIA, covers the basics in *How to Work With an Architect* (Gibbs Smith, Publisher, \$24.95).

Photos and plans of homes designed by Morosco, who apprenticed at Taliesin, offer inspiration for the journey.

Hal Box, FAIA, former dean of the School of Architecture at the University of Texas at Austin, is also on a mission to make architecture accessible. “If you want to make architecture,” he writes in *Think Like an Architect* (University of Texas Press, \$45), “you have three choices: hire an architect, become an architect, or learn to think like an architect. This book is about all three.” Charmingly organized as a series of

letters to friends and students, it speaks to everyone—both in and outside the profession. With its wisdom, depth, and breadth, this book has all the marks of a classic. Its utter lack of pretension and preachiness make it a joy to read.—*cheryl weber*



Sarasota Modern
by Andrew Weaving
(Rizzoli, \$50)



Strawbale Home Plans by Wayne J. Bingham and Colleen F. Smith (Gibbs Smith, Publisher, \$24.95)

Key Houses of the Twentieth Century: Plans, Sections, and Elevations by Colin Davies (W.W. Norton & Co., \$45)

House: Black Swan Theory by Steven Holl, AIA (Princeton Architectural Press, \$40)

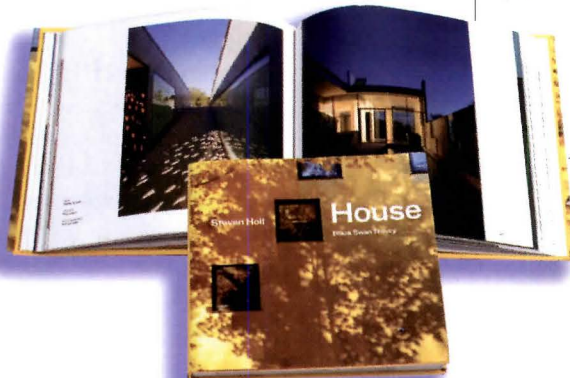
The Harvard Five in New Canaan: Mid-Century Modern Houses by Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, Eliot Noyes, and Others by William D. Earls, AIA (W.W. Norton & Co., \$34.95)



Kanner Architects: 11 Projects by Michael Webb (ORO Editions, \$30)

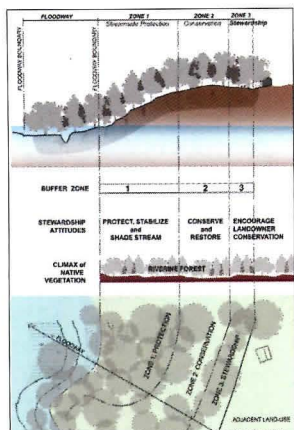
O'Donnell + Tuomey: Selected Works by Sheila O'Donnell and John Tuomey (Princeton Architectural Press, \$40)

Frank Lloyd Wright Prairie Houses by Alan Hess and photographer Alan Weintraub (Rizzoli, \$50)



home front

calendar



Courtesy BSA

bsa research grants in architecture

entry deadline: september 17

The Boston Society of Architects' research grants program accepts multidisciplinary proposals focused on practice-based and practice-oriented research. Up to \$90,000 will be awarded. Shown: an excerpt from "Patterns of Green Infrastructure," a 2006 winning proposal submitted by University of Tennessee professors. Visit www.architects.org/grants for guidelines or call 617.951.1433.

clip/stamp/fold 2: the radical architecture of little magazines 196x-197x

through september 9

canadian center for architecture, montreal

This exhibition comprises 70 architectural "little magazines" published in the 1960s and '70s, investigating how *Oppositions*, *Archigram*, and others established a global exchange of design-related ideas and influenced the development of postwar architecture. (The term "little magazines" was used to describe the avant-garde periodicals that helped architectural styles, theories, and critiques flourish at the time.) Audio interviews with editors and designers augment the show. Call 514.939.7026 for museum hours or go to www.cca.qc.ca.



Courtesy Dallas Museum of Art

from the ashes of vesuvius, in stabiano: exploring the ancient seaside villas of the roman elite

through october 7

dallas museum of art

The seaside village of Stabiae, Italy, was buried along with Pompeii in the infamous eruption of Mount Vesuvius in A.D. 79. This exhibit showcases archeological treasures, maps, and excavation photos from the luxurious villas that once housed Rome's most powerful leaders. Featured

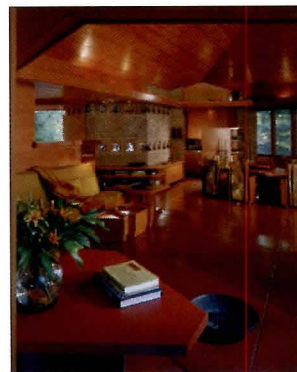
artifacts, including frescoes like the one shown here, were nearly perfectly preserved by the dry ash and pumice the volcano emitted. Call 214.922.1200 or go to www.dallasmuseumofart.org for more information.

frank lloyd wright and the house beautiful

through october 8

portland (maine) museum of art

Gathering nearly 100 original objects, this exhibition explores Wright's approach to harmonizing the architecture and interiors of a home. Drawings, furniture, textiles, and accessories illustrate his ideals through the integration of space, furnishings, and architectural elements. Shown: the living area of the William and Mary Palmer House (Ann Arbor, Mich., 1950). To learn more, call 207.775.6148 or visit www.portlandmuseum.org.



Balthazar Korah

a brass menagerie: metalwork of the aesthetic movement

through october 14

the bard graduate center for studies in the decorative arts, design, and culture, new york city

The Aesthetic movement of the late 19th century promoted art for art's sake and flourished throughout England and the United States. The decorative household products displayed in this exhibition represent well-known American manufacturers of the time—among them The Charles Parker Co. and Reed & Barton, which produced the 1880 clock shown here. A fully illustrated catalog accompanies the exhibit. For details, visit www.bgc.bard.edu or call 212.501.3000.



Courtesy Bard Graduate Center

continuing exhibits

Light + Air: Two Public Artists Work With Architects, the Elements, and Each Other, through August 24, AIA San Francisco Gallery, 415.362.7397; **Le Corbusier: The Art of Architecture**, through September 2, Netherlands Architecture Institute, www.nai.nl; **Going out of Style: 400 Years of Changing Tastes in Furniture**, through September 30, Milwaukee Art Museum, 414.224.3200.

—shelley d. hutchins

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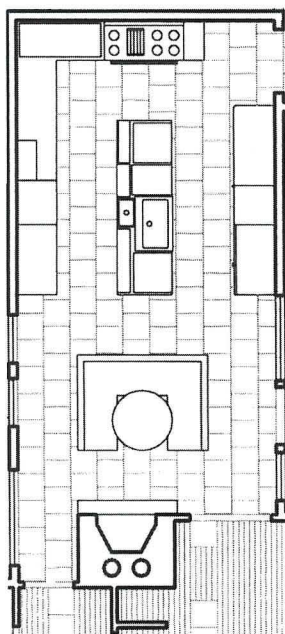
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k + b studio

kitchen: epicurean escape

*f*For homeowners who spend weekdays in New York City rushing through power lunches and business dinners, weekends on Long Island are all about cooking for themselves. In this getaway kitchen, quiet meals for two in a custom-built fireside eating nook were a top priority. But the space also had to swell with some frequency to accommodate four grown children, their friends, and other guests. The owners gave Alfredo De Vido, FAIA, specific ideas about how they would use their kitchen and how they wished it to relate to other spaces. “They are very detail-oriented clients who kept feeding me ideas,” De Vido says.



The corner kitchen opens on its narrow end to a cozy dining nook (opposite, bottom). The wider side presents a public face to the larger living spaces.

Knowing exactly what the clients wanted allowed De Vido to create a highly custom solution that addresses both functionality and ambience. A butcher block-topped island contains back-to-back sinks. One is across from the oven and fridge in an ideal spot for food prep, while the other faces dining areas for easy rinsing and placement in the adjacent dishwasher. A double-sided pot rack—designed by the architect—hangs above. Swiveling spotlights flank the unit to put direct light wherever it’s needed. The rack’s supporting wood pieces evoke a subtle Japanese aesthetic, as does trimwork linking the clere-story windows. And their dark wood contrasts handsomely with the pale maple cabinetry.

“Some cooks like to see everything,” says De Vido, referring to the pot rack and other exposed storage (the spice ledge above the counter-tops, for example). A chalkboard wall that connects the kitchen to the mudroom is another casual efficiency. The chalkboard blends nicely with honed granite counters and slate floor tiles.

If the pace in the kitchen gets too hectic, sight lines flow directly out to extensive, peaceful gardens. De Vido’s material choices help link the indoors and outdoors. “Bluestone tiles in the kitchen and eating areas reappear in the entry as stepping stones and continue outside as terraces,” he explains.

continued on page 24





A high-capacity custom pot rack hangs at the same level as the light soffit that rings the kitchen and adjacent nook. De Vido used the lowered scale—both hover 7 feet above the floor—to give the more personal spaces some intimacy.

Photos: Paul Warchol Photography (above and right); courtesy De Vido Architects (below)



architect: De Vido Architects

general contractor: Tom Dell'Acqua, Tedell Construction, Center Moriches, N.Y.

cabinet maker: Craig Travis, All Island Furniture and Finishing, Bluepoint, N.Y.

custom furniture maker: Michael Hastalis, East Hampton, N.Y.

resources: bath fixtures and fittings: Duravit USA and Hansgrohe (Axor); dishwasher and wall oven: Miele; hardware: Häfele America Co.; oven hood: Gaggenau USA/Canada; refrigerator: Sub-Zero; stovetop and convection oven: Viking Range Corp.; wooden tub: Oregon Hinoki Products



k + b studio

bath: asian appeal

De Vido and his clients discovered a shared affinity for Japanese design and the elemental lifestyle it encourages. Their common passion informed many details throughout the house and landscape but the sensibility is most evident in the master bath, where a traditional soaking tub—made in Japan—becomes the focal point for a compact, serene bathing chamber.

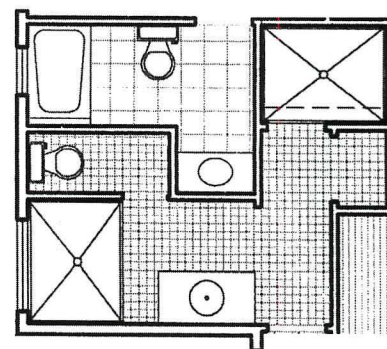
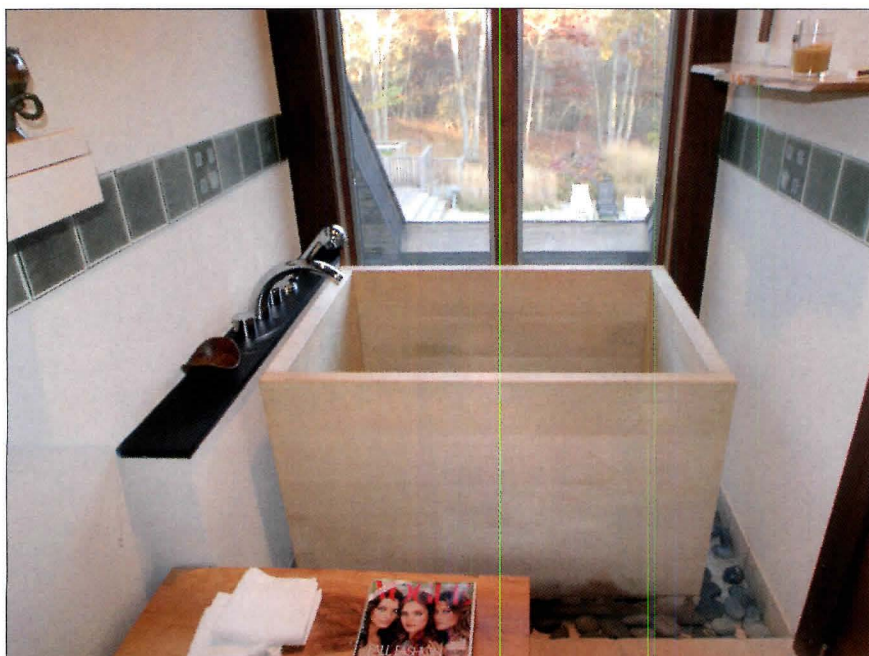
Not many people would be open to a wooden bathtub, but these owners took on the challenge. The wooden vessel must be filled with six inches of water at all times to prevent splitting and cracking. The tub sits within and drains through a waterproof shower pan lined with stones for overflow prevention. A large shower is only steps away—another nod to Asian practices. “The Japanese tradition is that you get clean before you go in the tub,” De Vido explains.

The room’s cozy proportions and strong outdoor ties also originate in the Far East. Floor-to-ceiling glass adjacent to the soaking tub brings nature in while visually expanding the space. Natural materials and forms inside the room strengthen an indoor-outdoor relationship. De Vido purchased a 14-foot section from a locally felled tree to make custom furniture for the house, and several of those pieces are in the bathroom; the planks became a vanity, storage bench, and wall shelf. Irregular edges were left intact, but fine sanding and a high polish give the pieces a finished look.—*shelley d. hutchins*



Photos: Courtesy De Vido Architects

Rhythmic millwork ties together a band of clerestory windows that run throughout the house. The windows bring in natural light from every direction and share that light with the home’s interior rooms.



A line of green glass tiles, positioned at head height for bathers, creates an appealing visual break in the tall white walls and helps bounce light around the tight space.



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a cautionary tale

the perils of building a foothold in paradise.

by susan maxman, faia

While on a family vacation several years ago, my husband and I did the most frivolous and impulsive thing imaginable. We bought a piece of land on a Bahamian barrier island called Elbow Cay. My oldest son came back from a fateful jog and told us with great enthusiasm about a wonderful piece of land he had discovered in a pristine cove at the very north end of the island. We immediately went out to see it, contacted a real estate agent, and began the convoluted process of purchasing the property.

This took many months. During that period not one, but two hurricanes visited the island. They succeeded in denuding all of the buttonwoods on the lot, but other than that all else remained of the pristine beach and property. This convinced us that we were fated to own this little piece of nirvana. So began our long, drawn-out quest for a beach house in the Bahamas.

Many people warned us of the obstacles in building on a barrier island in the Bahamas. We were told Bahamian contractors would be difficult to find and unused to working with architects.

Costs would be prohibitive since everything would have to be imported from the United States. This would involve shipping items from Florida to Marsh Harbour and then barging them over to Elbow Cay. On top of shipping charges, duties would be placed on all imported items, even though no building materials are available on the islands. It would be genuinely impossible to get a fixed price for construction. None of these warnings dampened our enthusiasm for the project, however. We were convinced we could overcome all challenges. After all, we had an architect (me) and a landscape architect (my husband) on our side. Were we ever wrong!

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local conditions

We began the process by selecting a contractor who had come highly recommended. This choice was mistake No. 1, as we soon discovered that several other people on the island had had very dubious experiences with him. We then decided that the prudent thing to do

was to get a bid from the only other recommended and available Bahamian contractor (unless we wanted to wait two years to build our project). He, in turn, presented us with a bid that was much more reasonable, so we decided to go with him. Little did we know that the alternative bid didn't include nearly half of the required work! So much for my being a smug architect who could control costs. At this point, we had absolutely no leverage to do anything about it, as he was the only game in town. And so began the bottomless-pit building project that was to have been completed in nine

months. Seventeen months later, the house is finally complete, though it cost twice the amount we had intended to spend on it. And to think that I have been a practicing architect for more than 20 years!

Building on a barrier island is indeed no easy feat. There's no local supplier to go to when one is short on materials. There's no heavy equipment, such as pile drivers, bulldozers, and concrete mixers. There's only a sand path to our lot, so access is very challenging too. All materials are barged in to the north-end dock and then unceremoniously

continued on page 28



Courtesy Susan Maxman

Maxman and her husband chose this site for their property because of its picture-perfect ocean views. Little did they know their construction experience would be more like the perfect storm.

dropped onto an open truck and delivered to the house site. Electric power is notoriously interrupted every time the wind blows significantly. Because our site contains no bedrock, the contractor had to dig down eight feet, mostly by hand, to find sand firm enough to hold the piers that would support the house. It took more than three months just to get out of the ground. All

rebars and reinforcements have had to be coated steel, as everything corrodes on this beachfront property. Every nail, screw, and fastener is stainless steel.

compromising position

Upon one lovely inspection visit to the island in March, the contractor announced



“should i repeat this experience, i would be present throughout the process.”

to us that the project was literally making him sick, because the structural drawings were so very confusing and overdesigned. I had a very competent structural engineer from Philadelphia design the structural aspects of the project, so this revelation was surprising.

What we hadn't realized was that Bahamian contractors, for the most part, are not used to such detailed structural drawings; because of their years of experience building on hurricane-prone islands, they tend to build intuitively. Thus a battle began between the two and I was caught in the middle. In order to keep the project moving, we somehow managed to do a bit of what the contractor wanted and a bit of what the structural engineer wanted. I have no clue if the house will survive 150-mile-per-hour winds, but of course that is why we have hideously expensive hurricane insurance.

We had initially designed a masonry fireplace, only to discover that the sole mason on the islands who knew how to build one was tied up for a year and a half. As the fireplace was an integral part of the project, we had to abandon that idea and opt for a prefab version (even though the concrete foundation for the masonry one was already in place).

So on and on goes the saga of “missed opportunities.”

Lessons learned: Should I ever decide to repeat this experience, I would certainly be present throughout the entire construction process (rather than just visit once a month). I would also work with a general contractor from the very beginning, while establishing the design and details of the house, and I would use a local engineer. I would advise other architects working in an unfamiliar part of the world to make sure they have architectural representation on site at all times and to educate themselves fully in the capabilities and common practices of local builders.

Though our simple beach house became a complex nightmare for the builder and owner, in the end all will be forgotten due to its position on such a marvelous site. Even with the doors in the wrong places, sections of buildings that are too high, and details that have been done differently than intended, this house will serve as a wonderful vacation spot for our seven children, their various spouses, and our 14 grandchildren. **ra**

Susan Maxman, FAIA, is the design principal of SMP Architects in Philadelphia.



Photos: Courtesy Susan Maxman (above and below); Deborah Boardman (top)

Now that Maxman's Bahamian retreat is finally finished, its white interiors and concrete floors provide a cool respite from the sunny beach.





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you can't win them all

how architects cope with rejection.

by cheryl weber

Edward Hodges, AIA, a principal at DiMella Shaffer in Boston, recalls his firm's recent unsuccessful bid for work on a college residence hall. During the interview the architects had made a joke about something, and whether or not it tipped the scale, they later heard that the selection committee didn't think the architects knew them well enough to joke around. "I'm a pretty relaxed guy and always thought humor was good," Hodges says. "If that didn't seem right to them, then maybe we weren't a good fit."

Equally confounding was New York City architect Frances Halsband's experience interviewing for a dormitory project years ago at an Ivy League university. She got the job and later became friends with a member of the review panel. When she asked why her firm was chosen, he replied, only half-jokingly, that he didn't know anything about architecture; he just picked the guy with the nicest tie. "Talk about not taking it personally," says Halsband, FAIA, a partner in R.M. Kliment & Frances Hals-



Michelle Thompson/agoodson.com

band Architects. "We've got a partner with a really nice tie, we've got an asset."

Rejection—whether personal or professional—is painful, and for architects it's par for the course. In the human drama that accompanies the interview process, everything is up for grabs, from political savvy and presentation skills to the

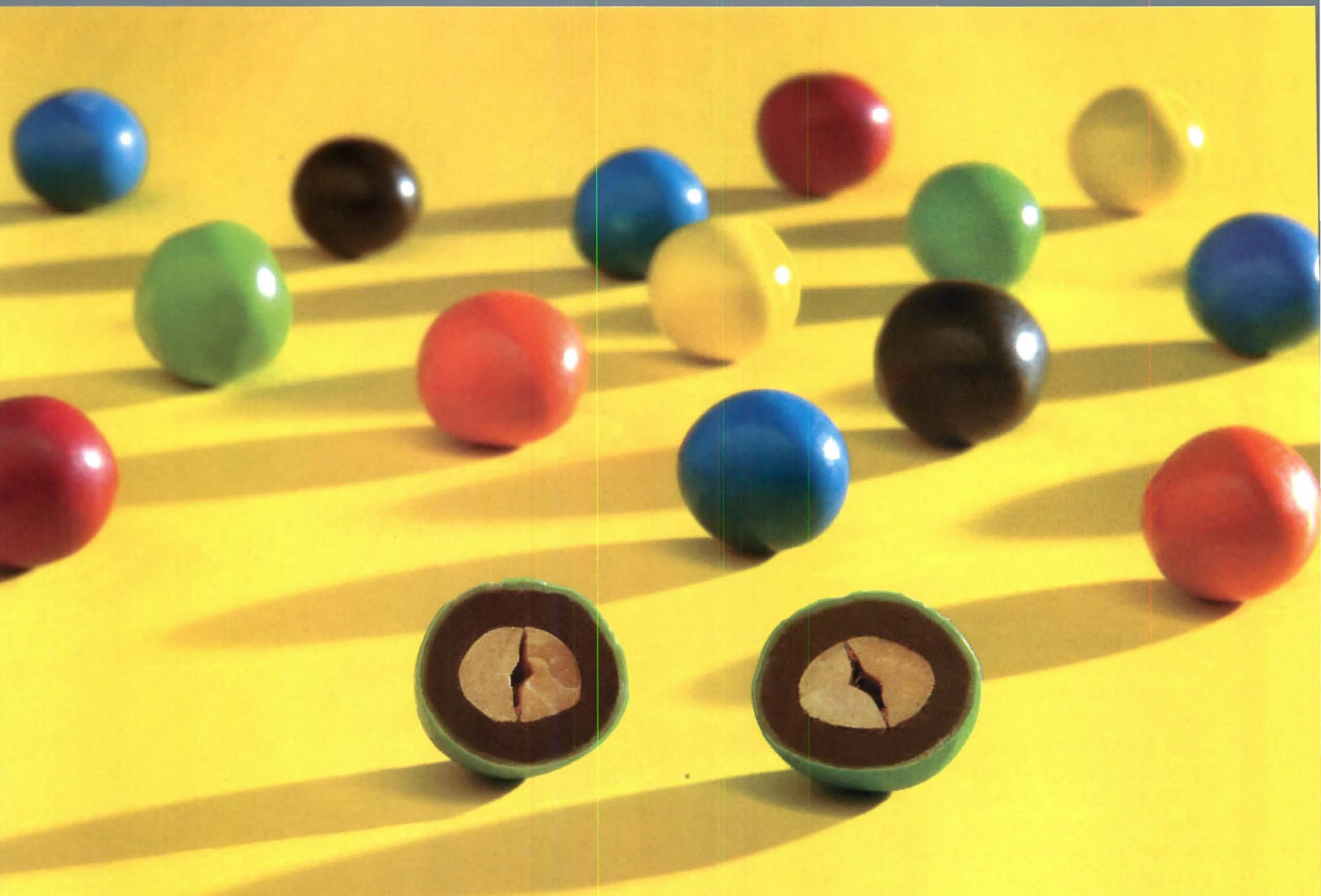
cut of a suit. When you're competing against like-minded peers, the underlying reason for the turndown may be elusive or, like the tie incident, totally subjective. Or it may be crystal clear: Your firm isn't big enough, it lacks experience in a given project type, or there's a mismatch of ideas or personalities. While

young architects feel the pain the most, those who've lived through a spate of rejections have learned to move on with grace, good humor, and often, relief.

talk therapy

"I think as your practice matures and both you and your audience understand

continued on page 33



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better what it is that you have to offer, the idea of rejection becomes less emotional," says Jennifer Luce, AIA, Luce et Studio, San Diego. "It's a very important place to get to." Recently, a client came to her 17-year-old firm looking to make changes to a modernist historic house, and a lively conversation ensued. But after thinking about it for several days, they both came to the same conclusion: The relationship wasn't a good fit because Luce envisioned a different scope of work. "When we met to speak again, it was very pleasant," she says. "Over the years you [come to] understand the specifics of your process and who will react best. With a couple of questions we can tell whether the potential client will embrace the process or not be

very interested in the way we do things." Luce views her in-depth investigative process as critical to match-making success. "Because we are so communicative up front and all the information goes on the table, I don't even see it as rejection anymore," she says.

That's the ideal scenario. Inevitably, though, there are times when the stars seem to be aligned and you still lose out. What's worse is when, nine months later, you see the results of the other guy's work and feel bad for the client. Allan Farkas, AIA, a principal of Eggleston Farkas Architects, Seattle, recalls two projects lost in the last couple of years. He thought one architect subsequently did a stellar job, but the other one missed the point. "In retrospect, you think,

"This one turned out great for the owner," he says, "but on the other project, you realize you could have done a better job."

Farkas, who often competes with the same group of firms, views a rebuff as a chance to learn how his firm is perceived and what went wrong. "It took us awhile to start asking why we weren't chosen and whom we're competing against," he says. "We're very polite out here; people don't ask those questions." Now, however, he asks promising clients for the courtesy of a phone call when they're close to a final decision. It gives him one more opportunity to hear their concerns and clear up any misperceptions. Sometimes, he says, the second conversation helps him understand that his firm isn't

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splitting hairs

If architects get 25 percent of the work they go after, that's a good percentage, but that also means that for 75 percent of the work, someone is calling to say they didn't get it," says David Hollenberg, AIA. Since June 2006, when he became university architect at the University of Pennsylvania in Philadelphia, that job has fallen to him. Articulating why someone lost out is tough, he says, since these are often nuanced decisions. There are complementary and competing factors—and many intangibles. "It's like marrying after a first date if there are people we've never worked with or there's a team that's not worked together before," he says.

At Penn, each school or administrative unit initiates its own projects, which

are then filtered through Hollenberg. Depending on the personality of each school, the selection committee may be as big as 17 or as small as one or two. And specific criteria determine how the invitation list is established: Is the project engineering-driven, interior design-driven, or primarily about enhancing research equipment? In the case of a residence hall rehab, an architect's project-management skills must equal his or her design strengths, since the work must be cranked out over a summer.

For new construction, the stakes get higher and competing priorities start to emerge. Hollenberg says Penn is increasingly pressured to look to A-list architects across the country and around

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right for the job. On the other hand, clients who've selected Eggleston Farkas often provide the most honest feedback. "We've been told we don't seem particularly enthusiastic at times," Farkas says. "Now we make sure that when it's a project we really want, we say so."

Even if criticism is excruciating to hear, architects are primed for it in school, points out Todd Walker, AIA, a principal of Memphis, Tenn.-based Archimania. There's plenty of harsh feedback from professors, and students are taught to take it in stride. "We are constantly rethinking things, and that's part of the process," Walker explains. "Sometimes we reject our own designs." To illustrate the point, he tells the story of a visiting client who overheard the staff architects

in a heated design debate. Later the client called to say that it sounded like they were arguing and to ask if everyone was OK. "I said, 'I'm sorry you saw it that way; that's actually the way we communicate. We're passionate about what we do.' I think because we're wired that way, rejection by clients is easier as long as they're interviewing you for the right reasons."

Indeed, some rejections are tougher on the ego than others. In the grand scheme of things, it's better to be beaten by a first-rate design firm than by a mediocre one, and architects save time and trouble by determining whether the clients have done their homework. "You have to ask who they're talking to, because if they say they want more complex modern work with commer-

cial materials, and the other firm doesn't do those things, it tells us the homeowner isn't sure what he wants," Walker says. Other times, his firm willingly wages an uphill battle. For example, Archimania recently lost a bid to design buildings for the children's garden at the Memphis Botanic Garden. "We were one of two firms short-listed for the job," he says. "We knew our competition does good work, and they had done a children's museum and we haven't. Sometimes we try to sell the approach that, because we don't have preconceived ideas about a project type, we'll do the best research we can. But the things we want to change aren't always in our control."

As its identity has evolved, Archimania has

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the world. In a recent competition for a new building on a remote campus, the invited architects were asked not to show their past work but simply to talk about their approach to the project. After six presentations running from 8 a.m. to 7:30 p.m. one Thursday, the 15 committee members were unanimous in their choice, but Hollenberg suggested they wait until Monday to be sure. They were, and it was easy to tell the competitors that there was a clear winner.

"Here's why I think the firm resonated with the board and trustees," Hollenberg says of the experience. "Instead of talking about design, they talked about the project as a way to sharpen the goals of the institution. It was much more about organizational dynamics than about the building. They wove it really convincingly into a portrayal of how the

organization was attempting to do this significant project and the other experiences the architects had working with institutions that had done this [type of] once-in-a-generation project. They gave an inspiring and substantive presentation to a very smart selection committee."

Competition just to get on the list is tough. Of the 75 architecture and engineering firms Hollenberg has auditioned in the past year, only one firm was unqualified for some type of work with Penn. "That kind of professional urging from folks is important for me to receive, because there's a lot of good talent out there and I don't pretend to have it all at my fingertips," he says. "Our stated goal is to have the best buildings of their time rather than trying to match old buildings, so it pushes us into not doing a lot of repeat work with firms."—C.W.



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practice

tightened its target client list. The partners routinely scrutinize Request for Proposal questions and nip ill-advised ventures in the bud. Sometimes, Walker says, architects get caught up in pursuing a project and don't stop to assess whether they really want it. "It may be harder if you have to make the rejection," he says, "but by doing it, we've gained some respect from potential clients. They say, 'Oh, I now [understand] what you guys do.' It might even be a way to better sell your firm down the road."

matchmaking by committee

Public and institutional project types give architects

a chance to lose with their self-esteem intact. In a short-listed RFP process, the competition plays out among equally talented firms and the line between winner and losers is more finely drawn. But in a committee-driven scenario where politics, priorities, and personal chemistries converge, the pressure is on.

As an architectural adviser to the board of trustees at Brown University and a past adviser for Smith College, Halsband understands that when institutions send RFPs to selected participants, it means anyone on the list could do the job. "In the case of a good list, I've come to understand that it isn't so much rejection as

the final stage of a match-making process," Halsband says. Then, winning the game often comes down to a stab in the dark. Maybe the site moves you, and you're able to convey that convincingly. Or maybe the group cares most about the building's interior and you've guessed wrong.

"You can usually tell in an interview whether you're talking about something that no one else gets—on both sides of the table," Halsband explains. "We do a lot of college and university buildings and are very interested in history and culture and what people are trying to communicate. We'll have done a huge amount of research on

history, and when we walk in and start talking about it, there might be a donor there who's only interested in making sure this building reflects the grandness of his generosity. You can tell the minute you walk in whether the audience is with you."

And there are times when name, pedigree, or stylistic preferences trump even the savviest design ideas. "Sometimes this whole thing is done on paper," Halsband says. "People look at pictures of your work, and they like it or don't. The world is a big place. Some people want Frank Gehry, some Robert Stern. There's nothing you can do to transform yourself

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practice

into one or the other of those people."

Given the unpredictability of the group mind-meld, many architects also ask why they got the job. And the answers often surprise them. After winning the commission for a university residence hall, DiMella Shaffer's Hodges learned that a singular statement flipped the interview in his firm's favor. The university needed 1,000 beds long-term but in the first phase was only planning for 400. "We made them realize they needed to do some master planning for 1,000 beds and decide which 400 to build," Hodges says. "They realized they were going off in the wrong direction."

Genell Anderson, AIA, principal of The AMAR Group, Washington, D.C., regularly solicits feedback. In addition to revealing the firm's strengths and weaknesses, she says the habit "puts the agencies on notice" that she's tracking the patterns. After a U.S. Department of Transportation debriefing, she learned that she hadn't played up her team's engineering skills. And ever since losing a 15-unit tenant conversion that seemed a sure thing, she always brings her team to presentations. "I went by myself, and being a woman, they thought, 'Can she really do this?'" Anderson says. "The other person came with 10 people, including

"it took us awhile to start asking why we weren't chosen and whom we're competing against. people don't ask those questions."

—allan farkas, aia

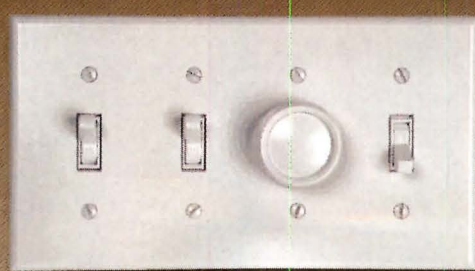
consultants, and they looked really big."

In business 12 years, Sebastopol, Calif., architect Katherine Austin, AIA, says her solid relationships with local planning officials have given her an edge in the mixed-use, affordable, and production housing projects that are her bread and butter. Because she's a former mayor of Sebastopol, she knows

city hall inside and out. "I can push the envelope, but I really know there *is* an envelope," says Austin, who also chairs the AIA Housing and Custom Residential Advisory Group. Still, she admits she was "grumpy" about a self-help-build multifamily competition she lost years ago. "My schematic site plan took all the civil engineering

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practice

and public works issues into consideration, and I drew it as I knew it would be eventually approved," she says. "The firm who got the job had designed a romantic, rosy picture, but they ended up with something almost identical to what I had done. I have a sardonic sense of humor, and in my mind I said to the client, 'I told you so.' But I just take it all in stride. I have plenty of work."

Like two people on a comfortable first date, sometimes a client-architect connection just clicks. "Sometimes the ease they feel with you is more powerful than just ideas," says Dallas architect Ron Wommack, FAIA. "Ultimately they want to

know you kind of like them, you listen to them and care about their project, and you have the same values." He recalls recent clients who selected him after conducting three interviews with five architects. He figured the job was a long shot because the couple were friends with some of the other candidates. But the clients simply enjoyed the discussion and wanted to continue the conversation.

Even so, when a former client with whom he'd gotten along well bought a building to renovate as a house and gallery, Wommack didn't get the repeat business. The reason? The owner wanted to try someone different. "We

"in the case of a good list, i've come to understand that it isn't so much rejection as the final stage of a match-making process."—frances halsband, faia

said, well, darn. Sometimes you think you're working to create relationships but they just want different kinds of experiences."

What architects come to realize over time is that rejection occurs on different levels—many of them outside their control. Yet all is not lost, Wommack points out, because once a design idea is born, it continues to exist whether

the client chooses it or not.

"When you're younger and someone rejects your idea, you think, 'You can't appreciate my great thinking here, so I don't want to work with you,'" he says. "Now we understand that the idea is still there for our use somewhere else, and the perfect project for it comes along. The idea was a little before its time—a precursor to something else." ra

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sarasota serene

building on the legacy of paul rudolph and ralph twitchell, guy peterson refreshes florida's mid-century modernism with a calm, cool touch.

by cheryl weber

t

The Tamiami Trail rolls south from Tampa, Fla., passing through downtown Sarasota's thriving theater and arts district before continuing along the Gulf of Mexico and cutting east to Miami. Guy Peterson's office sits in the middle of Sarasota's creative hub—just blocks from Sarasota Bay, with its string of resplendent keys. His one-story white stucco building has a shot of chartreuse marking the entryway, and inside, a conference room's white walls, terrazzo floor, and translucent glass doors are a striking backdrop for Peterson's work. A "drumroll wall" slides from its slot, bearing a collage of elevations from the Houses of Indian Beach, a coastal infill community that will contain 23 Peterson-designed homes. On another wall are mounted two huge color renderings on yellow trace—presentation drawings for a current project—and opposite that, a grid of four John Pawson staircase sketches—a gift from his wife, Cynthia. Scattered about are models of lithe houses with geometric cutaways, serene courtyards, and glass curtain walls. Peterson's office suits his practice, which exudes a minimalist aesthetic softened with a subtropical vernacular.

Born in Cheyenne, Wyo., Peterson, FAIA, was an infant in 1954 when his parents moved to Sarasota, where a group of architects had famously come together to debate the tenets of the International Style. The regional modernist movement known as the Sarasota School of Architecture was in full bloom, led by the legendary Paul Rudolph. (Rudolph's 1953 Umbrella House still stands—sans umbrella—on nearby Lido Shores.)

If anyone comes to modern architecture honestly, it's Peterson, for his earliest memories are rooted in the area's landmark modernist buildings. He attended Alta Vista Elementary School, which has an addition designed by Sarasota School architect Victor Lundy, FAIA; Brookside Junior High, which was designed by Ralph and William Zimmerman; and Riverview High School, Rudolph's second public building. Peterson's father, a physician, practiced in a Zimmerman office building. His family joined The Field Club—a yachting club with building additions designed by Edward J. "Tim" Seibert, FAIA—and his parents were friends with Seibert and Jack West, AIA. "I wasn't part of the Sarasota School of Architecture," Peterson explains, "but it was part of me growing up."

Sarasota's balmy breezes and sparkling beaches have long attracted wealthy homeowners, and newcomers continue to flock to the Gulf Coast—almost 1,000 a month to Sarasota County alone, according to the latest University of Florida figures. When it comes to new custom homes, exorbitant land prices have made the modest scale of those mid-20th-century gems obsolete. Today's dwellings are exponentially larger to justify the cost of the property they sit on. Weather patterns over the last 50 years have also tweaked the modernist landscape. The classic vocabulary of concrete and steel construction, floating overhangs that provide passive heating and cooling, and direct indoor-outdoor relationships still suits this near-tropical climate. But the hurricanes that regularly pummel the coast are shifting the building codes as swiftly as the shoreline.

"Every time there's a big hurricane, the codes change," Peterson says, noting that Katrina's



Ryan K. Morris / WpN

Guy Peterson relaxes in front of a privacy wall that takes its color cue from the ceiling of Twitchell/Rudolph's Revere Quality House, which he restored (opposite, top and bottom left).





With the addition of a pool and monolithic seating platform, the 1948 Twitchell/Rudolph creation became a pool house for the new perpendicular home. FEMA codes required the new house to float about 8 feet above grade, but stucco and ipe walls block direct views of the original home's roof. The light, open kitchen spills out to a terrace.

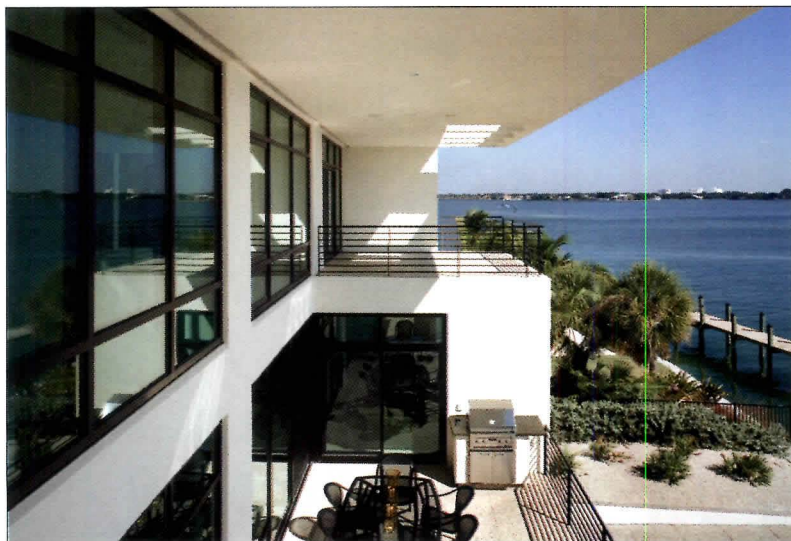
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“guy has built on paul rudolph’s work in its simplicity and almost mondrian-esque geometry.”—lewis nix, faia

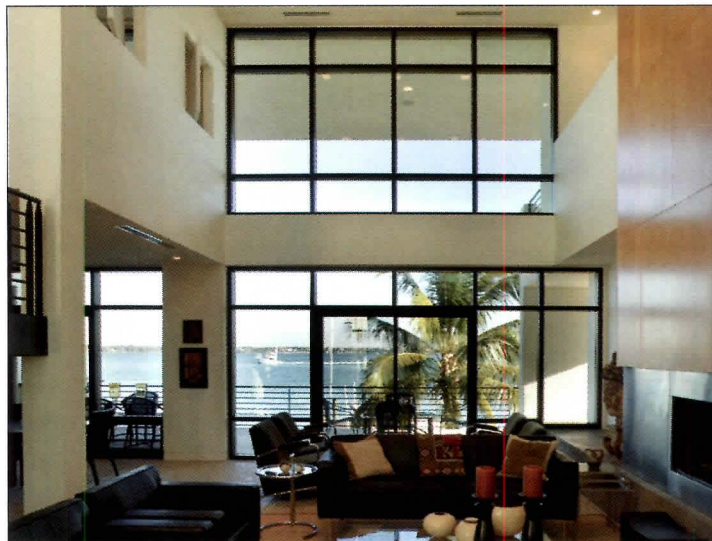


Photos: Steven Brooke Studios



The Bird Key house has a strong horizontal layout, enabling sweeping views of the mainland and the Gulf of Mexico. Hurricane-resistant translucent glass affords some privacy, eliminating the need for window treatments. Each level—public areas and master suite on the main floor, guest rooms and study above—extends out to covered plazas.

fallout is still to come. “It’s challenging to get the transparency you want—to afford impact-resistant glass, because it’s so expensive, but also because hurricane codes limit glass sizes. If you look at the influences of Le Corbusier and Mies van der Rohe, Mies’ work is more transparent with structure and glass; Le Corbusier’s work is more about integrating mass and structure. Our work is more in the Le Corbusier vein and not as transparent, exploring how to express both skin and structure at the same time.” Building on barrier islands or seaward of Florida’s Coastal Construction Control Line adds another layer of design constraints. For example, homes must be built above the wave crest of a



100-year storm, which can be 19 feet above sea level in some zones, and must limit light emissions and glare to protect nesting sea turtles.

Peterson has never been interested in copying these icons; he’d rather build on them—sometimes literally. Site and zoning constraints and a prime waterfront location presented some puzzling scale issues on his recent addition to the 1,000-square-foot Revere Quality House, a Ralph Twitchell-Paul Rudolph creation on Siesta Key, for example. FEMA codes required the new structure’s lowest floor to be 8 feet above grade, which put it awkwardly on level with the Revere House’s roof. Peterson’s solution—meant to preserve its low profile, yet

support the cost of the lot—was to create a two-building compound. He faithfully restored the Revere House, now reconceived as a pool cabana or guest quarters, and added a pool on axis with its covered patio. Meanwhile, setback lines forced the new 4,700-square-foot structure onto a rear sliver of the lot, resulting in a long linear house that sits perpendicularly to the old one. Peterson rotated it slightly off axis to engage the Revere House across a courtyard and added a planted patio underneath to preserve the Revere House's sight lines. Sections of the wall directly adjacent to the dainty lower house are opaque, so the occupants don't look down on its roof.

In contrast to the neutral colors of the new stucco, ipe, and glass structure, Peterson pulled the Revere House's saturated colors into the landscape with peacock blue and rust red walls and with a lemon yellow pool perch. "Guy has built on Paul Rudolph's work in its simplicity and almost Mondrianesque geometry," says retired Atlanta architect Lewis Nix, FAIA, who joint-ventured with Peterson on the Sarasota Memorial Hospital Critical Care Center. "He's been able to translate a lot of Rudolph's theory into much larger structures. He's also extremely easy to work with. He sticks to his guns but wins people over with his talent and calm, reassuring attitude."

native son

Peterson credits Harry Merritt, his master's thesis chairman at the University of Florida in Gainesville, for helping him develop a modernist attitude. "He taught me about the space outside the house and between elements of architecture," Peterson says, "and that the sequence of moving through space is a process—an event you set up from beginning to end. I've carried that with me and still look at it like music. There's something lyrical about architecture if you approach it that way."

Peterson has lived virtually his entire life in Florida, but it took him 20 years to return to Sarasota full time. After finishing graduate school in 1978, he went to work for Barrett Daffin & Carlin, a large architecture and engineering firm in Tallahassee. There he met Ivan Johnson, AIA, who headed up the architecture division, and in 1980 the two formed Johnson Peterson Architects. "He was 10 years older and had good contacts," Peterson says of the union. Working from their Tallahassee office, the partners garnered a statewide reputation and numerous design awards for project types ranging

from residential to state and government buildings. Around 1984, when Sarasota School architect Jim Holliday became terminally ill, Holliday and his son Michael asked for help running their Sarasota practice. After the elder Holliday's death, the three architects joined up as Johnson Peterson Holliday, splitting their time between Tallahassee and Sarasota. During Peterson's frequent trips to the Sarasota office, he felt the pull of his hometown, and when Michael Holliday, AIA, decamped to California in 1989, Peterson moved back to Sarasota to run the Johnson Peterson satellite. Eleven years later, he split to start his own firm, Guy Peterson/Office for Architecture. "By then our offices were operating completely independently and I was tired of public work," Peterson says. "I was emerging as a different kind of practice, and I gutted and rebuilt the office to reflect my new identity."

Around that time, two substantial commissions helped him focus his energies on houses. Both projects offered him creative license to develop his interest in light and shadow, color, and the quality of space between buildings. One was a 10,000-square-foot house overlooking Sarasota Bay near the Sarasota Bradenton International Airport. Impeccably proportioned and detailed, it features nine shades of white and a three-story structural curtain wall of blue-tinted soundproof glass. An interior vaulted gallery connects two cubes—the main house and guesthouse—that are carved away to create view corridors.

Peterson's parents were also gracious patrons, hiring him to design a new home on the Oyster Bay property where he grew up. "Mom always loved modern architecture, and Dad likes to say that Mom was the only person he ever met who could exceed an unlimited budget," Peterson laughs. That job coincided with work on the Sarasota Memorial Hospital Critical Care Center,



A vacation home on Manasota Key reflects Peterson's interest in articulating the space between buildings. Three linked pavilions organize the house's guest and private quarters.

sarasota serene

and the two ventures crystallized his priorities. "The hospital project took five years; meanwhile, I realized I could really wrap my arms around these smaller projects," he says. "Plus I had an opportunity to work with the end users, not a team of committee members."

Whether presenting to a committee or a private client, the level of rigor and invention is the same. In addition to learning as much as he can about the owner and site, Peterson asks to see examples of things they don't like. "If they just show you things they like, they expect to see that," he says. "I'm not here to draw up what they've already seen, and I don't want to be prejudiced by that." He begins his design process with loose pencil sketches—abstract perspectives and elevations, which gradually develop into elaborate color renderings on yellow trace that will be the clients' first glimpse of his ideas. "When I'm presenting to a client, in my mind I'm still presenting to a jury of faculty," he says. "They're going to chew me up and throw this back at me if I can't defend myself. I try and take it to a level where I have it well-resolved, and that's proven to be a very successful approach."

site specific

Though house commissions—about 20 at a time—keep Peterson's five-person firm busy these days, there's always at least one commercial project on the boards. Currently under way is Fruitville Forum, a retail center on the edge of downtown Sarasota, and the headquarters for Temptra Technology, a research company developing food containers that heat and cool themselves.

Other recent commercial projects have included a restaurant on St. Armand's Key and the LEED-certified council headquarters for the Girl Scouts of Gulfcoast Florida. In an effort to keep learning, Peterson's entire staff is pursuing LEED AP certification. Cynthia Peterson, who has long overseen the office finances, is currently at Boston's Simmons College studying to be a certified archivist specializing in architecture. She'll then use those skills "to catalog and preserve our work," Peterson explains. "Figuring out how to document and provide access to all the hand drawings, models, and photos is a mind-boggling assignment."

The Houses of Indian Beach—his first foray into development—is another project that's pushing

the boundaries of his practice. Peterson and three other developers purchased eight wooded acres on Sarasota Bay, near the John and Mable Ringling Museum of Art, that will hold 23 homes ranging in size from 2,300 square feet to 4,700 square feet. Various clad in materials such as concrete, stucco, black-stained cypress, marine plywood, and Cor-Ten steel, each home is a set piece designed for its particular site and the house next to it. When a lot is sold, owners can choose to build the house for that site or have Peterson custom-design an alternative. Despite Sarasota's current glut of subdivision homes, Peterson says his niche is solid. "With Sarasota's history of Modernism, a lot of people here view architecture as art and as an investment in something special. It's not safe, like the imitation Mediterranean Revival style that's driven by Realtors, but it's a strong market."

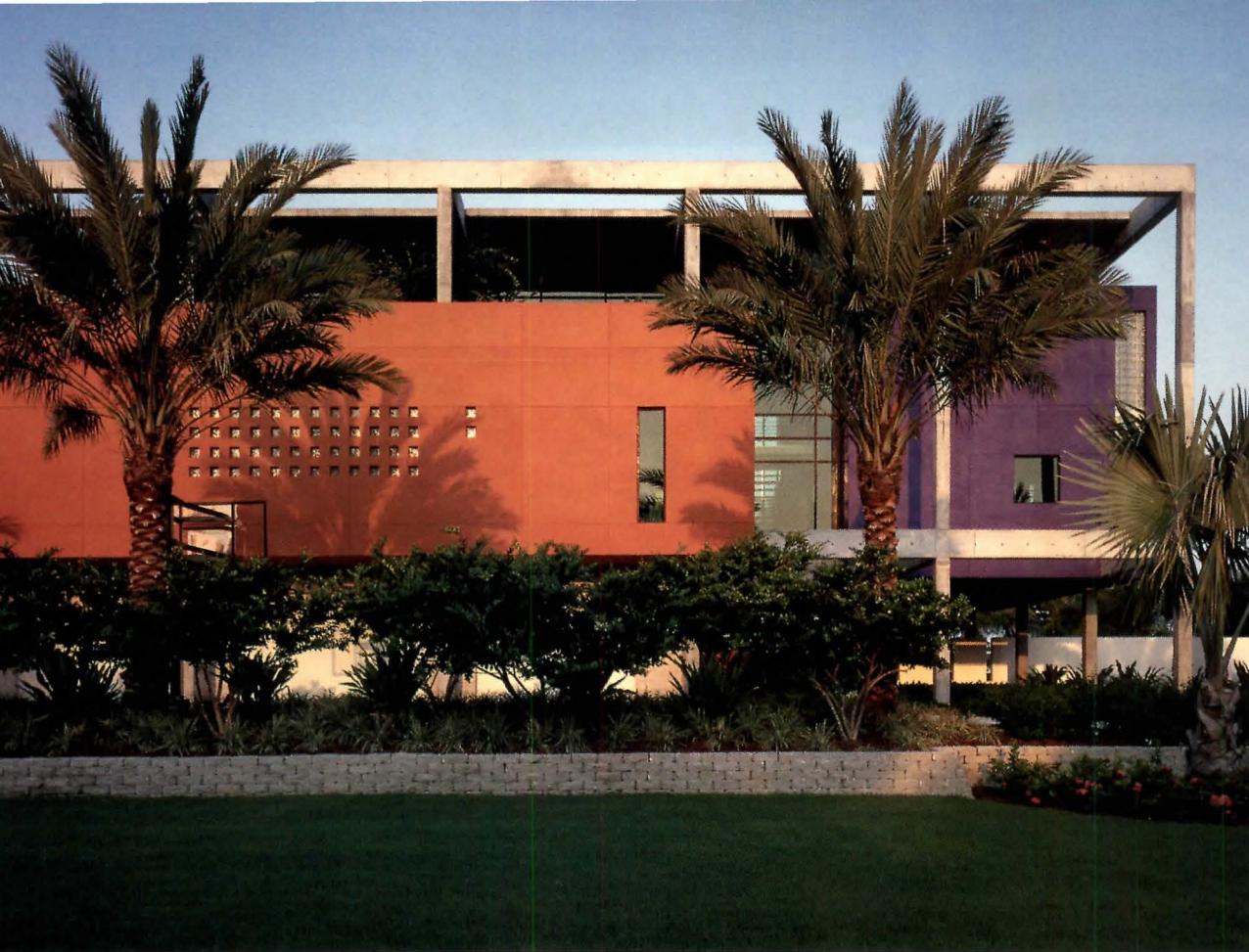
Extracurricular activities—from lectures at the University of Florida School of Architecture and membership on its advisory committee to work with the AIA Florida Foundation for Architecture and the Sarasota Architectural Foundation—leave little room for downtime. His top priority right now is to save the Rudolph-designed main building at Riverview, which is slated for demolition to make way for a new high school unless preservationists can find a compatible use for the building—and the funds to renovate it. "We've got everyone from AIA Florida to Charles Gwathmey, FAIA, and Lord Norman Foster helping us," Peterson says. The school is also featured in *Site Specific: The History of Regional Modernism*, a film that will travel around the country this fall in a lecture series by *Metropolis* editor in chief Susan Szenasy.

Meandering along the sun-drenched streets of Siesta Key, Lido Key, and Bird Key, making stops to admire the rhythm of Royal Palm trunks outside a spare courtyard or the play of light through steel staircase treads on a stucco wall, it's impossible not to adopt Peterson's enthusiasm for architecture stripped to its purest essence. "Architecture should make you think about your environment," he says. "I'd rather have someone not like my work than not notice it."

Each client, he continues, "has a new energy and creativity demand. The biggest challenge is to take all that and keep reinventing where we're going with our language. I'm trying to make things as simple as I can, using honest materials and creating space that's about light and form, and not being seduced by stylistic fashions." **ra**



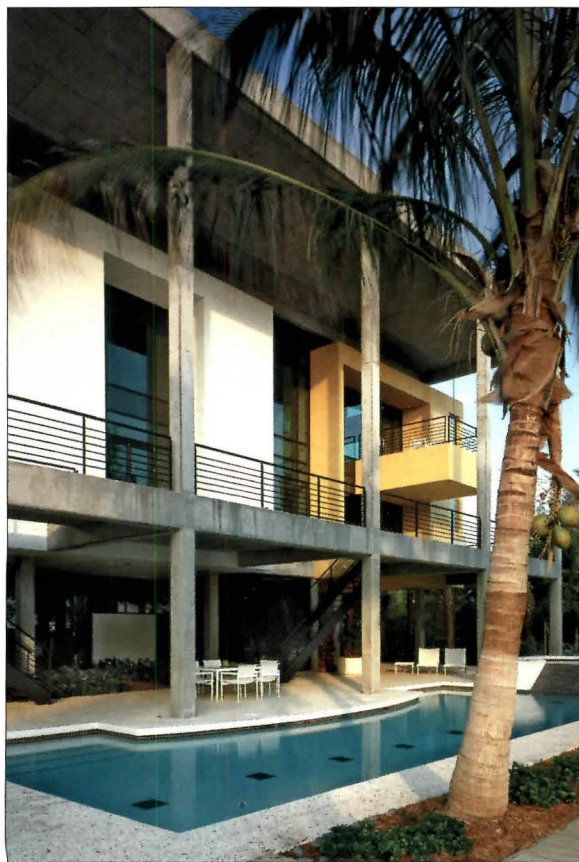
A common seashell inspired the colors of this Gulf-front house on Siesta Key (above and opposite). Each colored "cube" defines a different function—purple for entertaining, orange for the children's wing, ochre for family living, and white for shared activities such as dining and exercise.



"with sara-sota's history of modernism, a lot of people here view architecture as an art and as an investment in something special."

—guy peterson,
faia

Photos: Steven Brooke Studios



The orange cube's roof (top) holds a private garden outside the master suite and library. Peterson's simple geometric scheme unfolds within a concrete pavilion and 18-foot column spacing.

better than home

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

east coast ease

East Hampton, N.Y.—the waterside playground for celebrities and well-heeled New Yorkers—is known for its sprawling Shingle-style houses and architecturally derivative McMansions. But it also has a history of modernist architecture, says Carol DiCicco Vinci, RA, principal of New York City-based DiCicco Vinci Architects. “There are great examples of houses designed in the 1960s and ’70s by people like [Julian and Barbara] Neski and [Charles] Gwathmey,” she says. “They’re small and modern with simple geometric forms.”

But that’s not the type of house DiCicco Vinci’s client wanted when he approached her firm to design a weekend escape from the frenzy of Manhattan’s financial district. “He wanted something very traditional, but we turned him around,” she jokes.

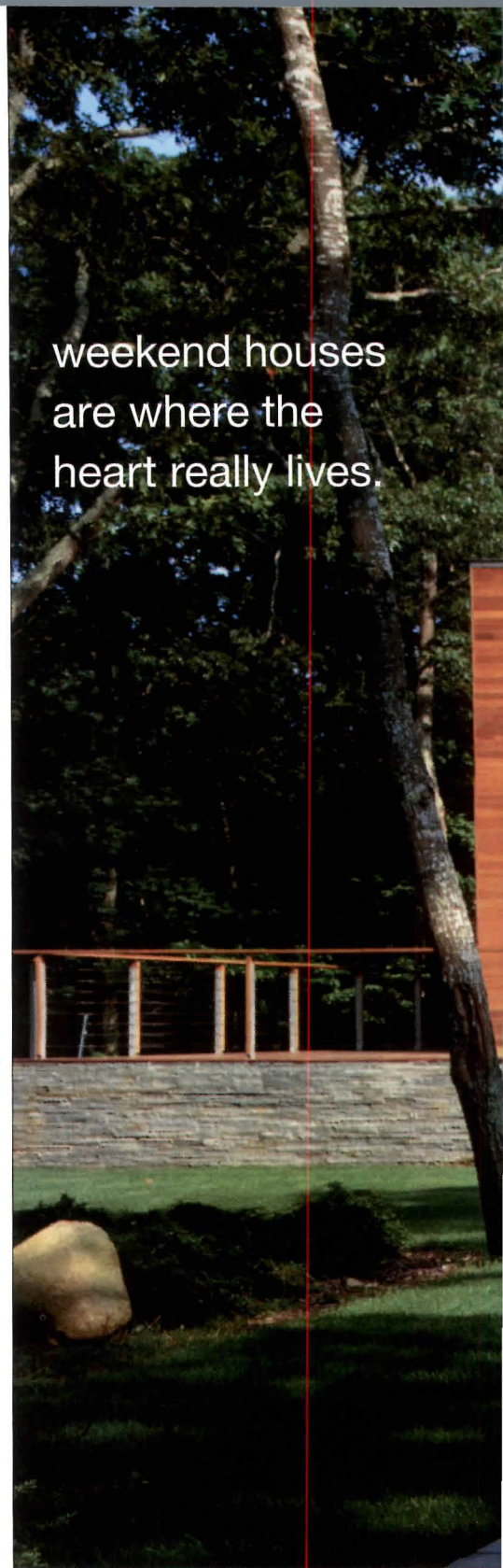
DiCicco Vinci ultimately designed the Lewing Residence in the spirit of those mid-century modern houses of the region’s history, but she wrapped the structure in horizontal cedar instead of the vertical application that was customary. The house is a relatively modest (by Hamptons standards, anyway) 3,200 square feet and replaces an out-of-code two-story ranch of similar size.

The structure is comprised of two simple volumes with a canopy-topped entry that leads to a middle hall. “The central corridor splits the building in two, with the main living spaces

weekend houses
are where the
heart really lives.



The garage, visible from the street, is made attractive with acrylic panels from CYRO Industries. “When the garage is illuminated at night, it glows nicely,” says architect Carol DiCicco Vinci.

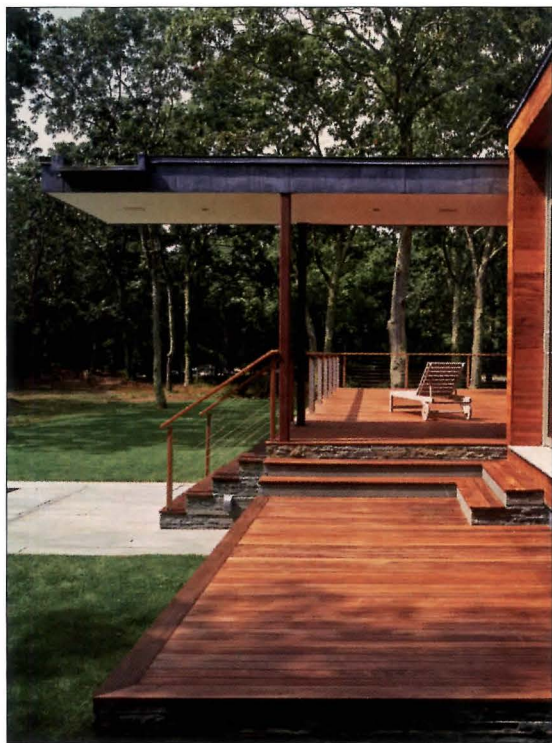




This East Hampton retreat was designed as two simple volumes with a central corridor. Aluminum storefront and Arcadia and Kawneer doors give the home a decidedly modern flair, while a bluestone base and stained tongue-and-groove cedar add timeless warmth.

better than home

to the right and the private spaces to the left," she explains. "The corridor also acts as circulation that leads directly to the lap pool and the rear deck." Despite having the garage facing the street, DiCicco Vinci located the entry to the side and used an acrylic panel to front the house's entry elevation.

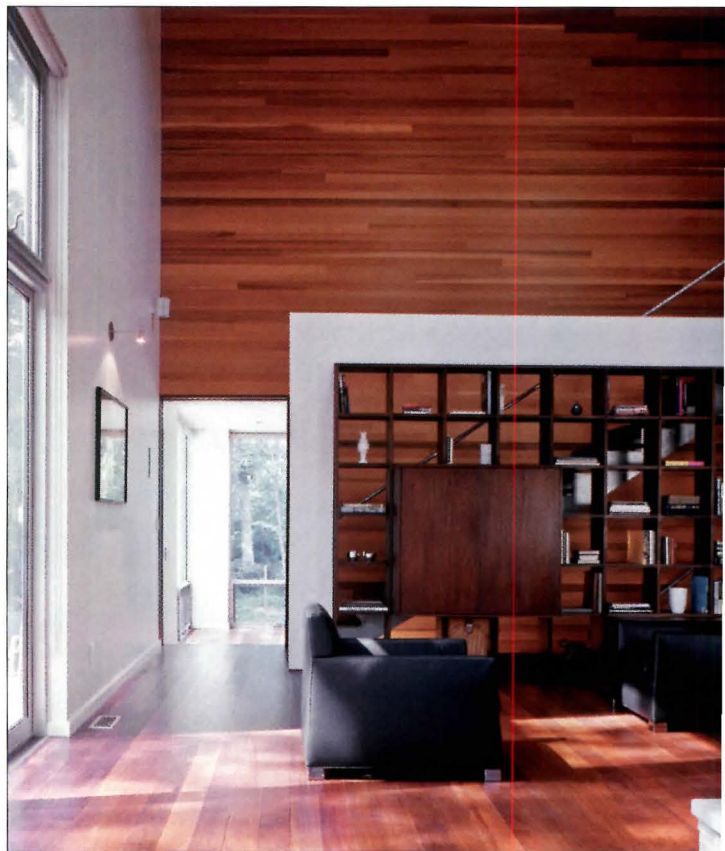


For continuity, the architect used ipe flooring throughout the home and carried it onto the exterior decks at the rear (above). Cedar siding on the interior walls gives the home an unexpected natural touch (right).

and assistants Gianluca Milesi and Ayreen Anastas. The reason: It's her first freestanding residential commission. "I spent eight years doing lofts and apartments and getting a feel for materials," she says. "Lewing was the first time I went through the experience—my first move out of the box and into three dimensions. It was one of the most exciting things for me."—*n.f.m.*

Interiors are marked by large open spaces and crisp lines softened by such materials as veneers, wood, and warm-toned stone. Light floods the space thanks to large glass openings and an elongated corner window in the master suite that offers views of the site.

The house is important to DiCicco Vinci, who credits its success to her collaboration with project architect Anne Corvi, RA,





project:

Lewing Residence, East Hampton, N.Y.

architect:

DiCicco Vinci Architects, New York City

general contractor:

Bistran Builders, Sagaponack, N.Y.

structural engineer:

Steve Maresca, Hampton Bays, N.Y.

project size:

3,200 square feet

site size:

2 acres

construction cost:

Withheld

photography:

Catherine Tighe Photography



To preserve the house's bucolic setting among mature oak, birch, and evergreen trees, DiCicco Vinci removed only two small specimens from the site (top). A diverse mix of materials add character to the interior, among them a slate-like Pietra Cardoza countertop, cherry and walnut veneers, and exposed timber rafters (left).

the long run

When architects design dwellings for their own families, client expectations are high. The modern mountain lodge that Henriette Salvesen and Christopher Adams built satisfied even the toughest critics—their three 20-something children. The “kids” praised their architect parents for making a great space that suits its singular setting. “We’re a family that’s enjoyed skiing since the kids were [toddlers],” Salvesen says, “so when sites came open in this particular resort, we decided to go for it.”

The architects and their offspring all prefer contemporary architecture, but they also craved après-ski coziness. “We wanted to create a modern way

of getting a traditional log cabin atmosphere,” Salvesen says. A spruce box stained black and wrapped in raw concrete stands up to blizzards and sub-zero temperatures while evoking an abstraction of logs and stone. Limiting the interior palette to spruce, oak, and raw concrete materials preserved the minimalist aesthetic but added that sought-after measure of

Building into the contours of the landscape and using natural materials helped the house blend into the shadows.

warmth. Radiant heat floors, a wood stove, and a fireplace take it the rest of the way to cozy.

The Hemsedal mountain range in southern Norway contains the highest peaks in the country and skiing of all types, which lured the adrenaline-seeking family to its slopes. The site’s proximity to the range’s eponymous resort village was another draw. “We like to be sociable on weekends and holidays,” Salvesen says. “That’s why we wanted to be part of a community rather than [in] a more remote location.”

Remote this site is not. The owners and their guests simply snap on their skis and swish their way down the mountain. The lot hugs the tree line, at an





All of the home's horizontal surfaces—including the floors, tables, countertops, and ceilings—are composed of rich oiled American red oak.

better than home

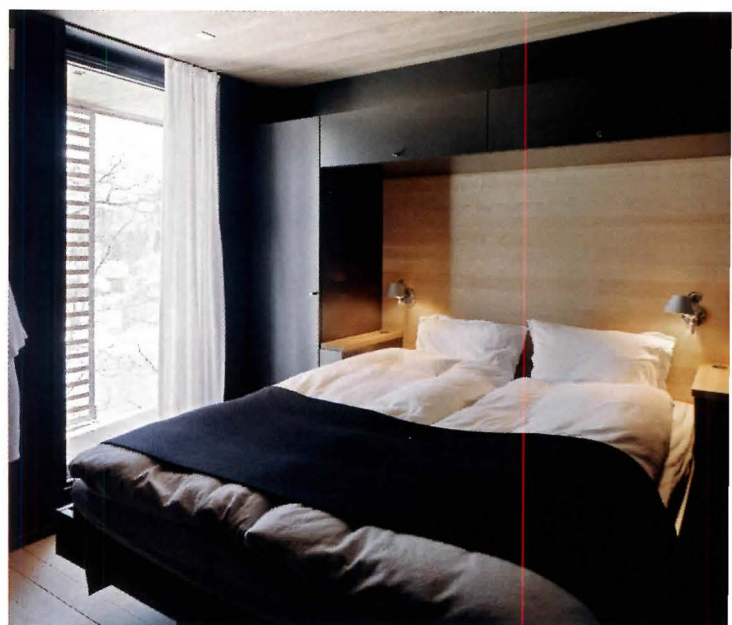
elevation of about 3,300 feet, giving it unimpeded views of a rugged landscape softened by mountain birches. Although their parcel slopes along both its length and width, Salvesen and Adams wanted to disturb the area as little as possible. A long, slender footprint aimed lengthwise down the mountain eliminated the need for blasting, and its concrete-strip foundation required minimal excavation.



The resort's planning board limits window sizes, so taking advantage of the views and sun required some special work-arounds. Slotted battens slide along full-length tracks, for example, to conceal the large expanses of glass and soften the glare from the snow.

southern exposure. Those direct rays are key for passive solar gain in this exposed northern setting.—*s.d.h.*

"A narrow building was easier to fit to the site," Salvesen explains. "And we exploited the slope along the length of the plan to create a height change in the family room." Those high ceilings make the open living/dining area and kitchen feel even more spacious, as do their adjacent terraces. In addition to their panoramic views of the slopes, the communal area and all four bedrooms have full





project:
Ski Chalet Skarsnuten, Hemsedal, Norway
architect:
div.A Architects, Oslo, Norway
general contractor:
Bøygard Bygg AS, Ål, Norway
project size:
1,464 square feet
site size:
0.25 acre
construction cost:
\$478 per square foot
photography:
Michael Perlmutter

Bedrooms in vacation homes are strictly for sleeping, so the architects created quarters that resemble a ship's berth and yet comfortably accommodate a dozen or more people (left). The oak for the bathroom floor was cut into shorter segments and mounted to a waterproof underlayer to mimic tile (above).

a zone of one's own

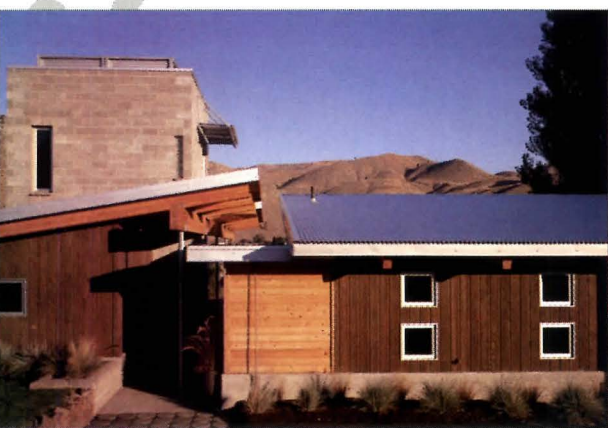
For several years, architect Kyle Gaffney made occasional visits to a friend's vacation house in Orondo, Wash. He learned all the area's secrets—the best places to water-ski, the idiosyncrasies of the local weather, and the endless variety of fruit grown in the orchards surrounding this Columbia River town. So when a small piece of property there came up for sale, it caught the eye of Gaffney and his wife, architect Shannon Rankin. They decided to buy the land and build their own weekend

home, creating a long-desired escape from their hectic schedules as principals of the Seattle firm SkB Architects.

Like most architects designing their own houses, Gaffney and Rankin faced the constraints of a relatively lean budget. They hired a trusted Seattle-based contractor, whose superinten-

A shaded passage-way between the home's two buildings holds the entries to both wings. The structures' forms and corrugated metal roofs resemble those of local fruit-storage facilities, tying them to the region's strong agricultural history.

dent lived in a nearby trailer during the building process, but they also opted to do some of the construction labor themselves. With the help of their firm's third principal, Brian Collins-Friedrichs, they designed the simplest, most easy-to-build plan they could imagine. It consists of two perpendicular bars separated by a covered breezeway. One bar, for guests as well as the couple's teenage daughter, Hannah, contains a bedroom, a bathroom, and a four-bed bunkroom. The other holds the public spaces and a second-story master suite. Though the home's total size comes to just 1,280 square feet, it comfortably sleeps as many as 10 people. Because





The concrete-block master bedroom tower rises above the rest of the house, supplying Gaffney and Rankin with choice mountain views. A landscaped, northwest-facing courtyard creates extra living space, easily reached from both buildings by oversized sliding doors.

better than home

friends and extended family often stay overnight, Rankin placed particular importance on detaching the main house from the guest wing. "If you have other people there, it really feels odd if you're [sleeping] right across the hall," she says. "It's so nice to have the separate building."

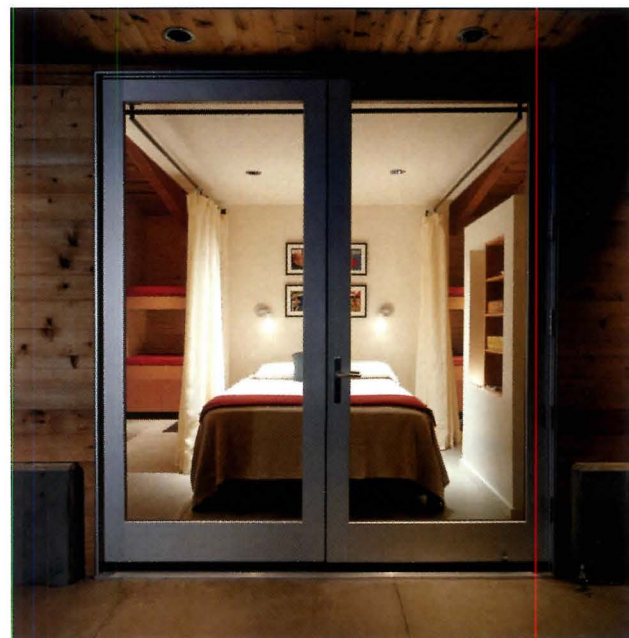
Orondo lies on the eastern side of the Cascade Mountains, a two-and-a-half hour drive from Seattle. Its climate veers between 100-degree summer days and harsh winter storms—a factor the architects took seriously. "The positioning of the house really addressed the climate," Gaffney says. Wind and sun hit the building from the south, so the long, one-windowed south façade serves as a buffer against

both. Deep roof overhangs provide additional shade to a large courtyard accessible from both wings. Operable windows occupy strategic locations to allow for optimum passive heating and cooling. And scored concrete floors stay cool even on the sultriest summer days.

Those concrete floors require little upkeep—a quality that endeared them

to Gaffney and Rankin. Most of the other materials are equally low-maintenance: stained cedar channel siding, aluminum windows, corrugated metal roofs, and concrete masonry units for the master bedroom tower. SkB landscaped the property with hardy ornamental grasses and boulders from the site. And the firm balanced the rustic interiors of white-washed spruce and exposed glulam beams with bits of luxury, such as high-end hardware and stainless steel backsplash tiles. Says Rankin: "They're the jewelry of the house."—*m.d.*

Large overhangs give the home a dramatic profile while also warding off rain, snow, and summer sun.





project:
Gaffney/Rankin residence,
Orondo, Wash.
architect:
SkB Architects, Seattle
general contractor:
Schuchart/Dow, Seattle
project size:
1,280 square feet
site size:
0.2 acre
construction cost:
\$210 per square foot
photography:
Benjamin Benschneider

Richlite kitchen counters and stairs add a low luster to the main living area. In the guesthouse (left and opposite, bottom), curtained doorways provide privacy to both the central bedroom and bunk bed area.



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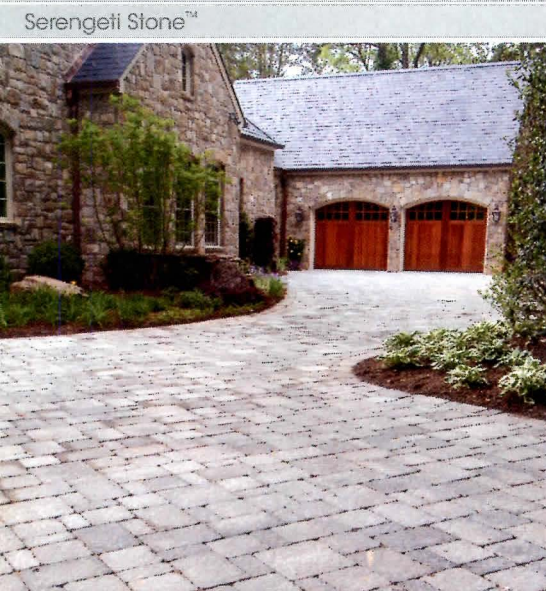
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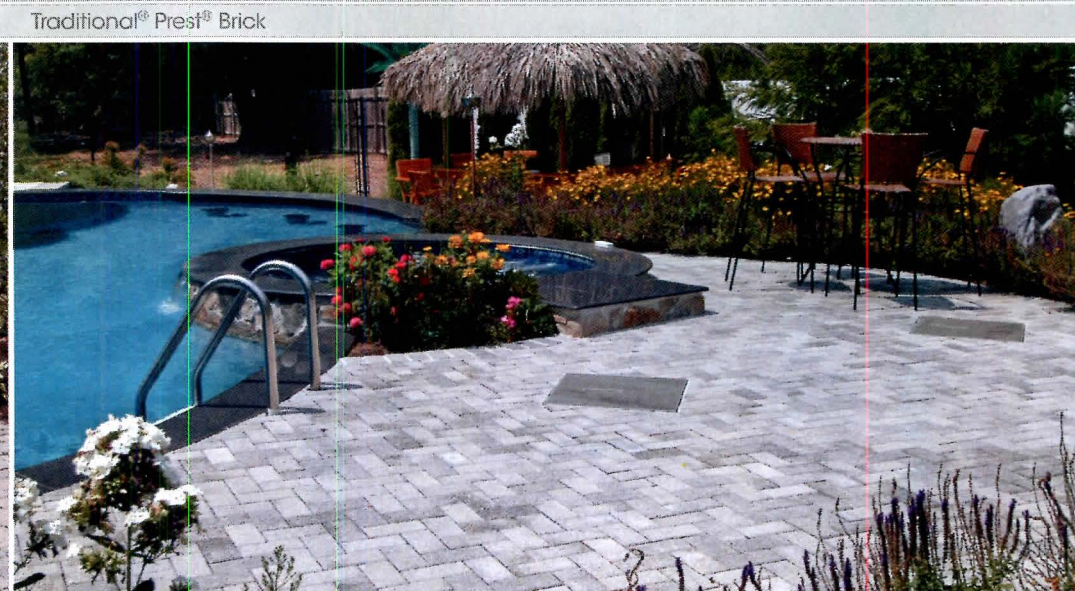
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by nigel f. maynard

With its idyllic high plains and picturesque Teton mountain ranges, Wyoming is as good a place as any for a vacation retreat. Because this bucolic region receives only about 10 inches to 12 inches of rainfall per year, on average, it may seem like an unlikely place for moisture issues. And yet, it has them.

"Moisture is a big problem here," confirms Paul E. Duncker, AIA, principal of Wilson, Wyo.-based HandsOn Design. "It's pretty dry and arid in the summer, but because of the intense sunlight and our freeze-thaw cycles, [moisture] works its way into every crevice and joint."

Truth is, moisture is a fact of life for every house, but it's generally not a problem since wood—the primary material in construction—has a natural capacity to store water. "From a performance perspective, the average home can easily accommodate 45 to 50 gallons of water via hygric redistribution," writes building scientist and consultant Joseph Lstiburek in "Moisture Control for Buildings," a February 2002 article published in the journal

of the American Society of Heating, Refrigerating, and Air-Conditioning Engineers. The larger issue involves how houses get wet, and how they dry.

water pressure

Even as building envelopes have tightened in recent years, controlling moisture intrusion into a home remains a problem. Mark Horton, AIA, of San Francisco-based Mark Horton/Architecture, thinks he knows why. "The average residential architect believes in the idea that the house is a simple structure," he says, but "it's not at all."

In fact, the average house is vulnerable to moisture intrusion in countless areas. Even wall construction can get tricky. "A technique [that's] effective at preventing moisture from entering an assembly is also likely to be effective at preventing moisture from leaving an assembly," Lstiburek writes. "Conversely, a technique [that's] effective at removing moisture also may allow moisture to enter. Balance between entry and removal is key in many assemblies."

It's that very balance that confounds many architects and structural engineers. Jessica Walitt, a project coordinator with McGinnis Chen Associates, has seen firsthand what can hap-



Benjamin Benschneider

When designing houses in moisture-prone areas—such as Washington's Cascade Mountains, where this cabin is located—architect Tom Lawrence uses rainscreens to dry walls faster.

pen when buildings aren't thoroughly waterproofed. Her firm, a consultancy with offices in San Francisco and Sacramento, Calif., helps commercial and residential architects and property owners rectify problems stemming from improperly constructed envelopes and exterior details. "A lot of our work involves windows, doors, siding, and exterior components," she explains.

For architects like Duncker, one of the best ways to avert moisture-related damage in the long term is to design strategically, eschewing certain exterior details that are prone to problems. "I make sure I design the roof geometry to shed moisture efficiently," he says, "and I minimize valleys where moisture might accumulate."

He also uses a permeable housewrap and a vapor barrier on the inside over the studs, so the house dries from the outside. "It's the old-school way," he jokes.

Seattle-based Tom Lawrence, AIA, spends a fair amount of time thinking about moisture as well. It's not the volume of rain the region gets that keeps him on his toes, but rather the sheer persistence of it. "It tends to be damp for many months" at a time, the principal of Lawrence Architecture explains, so the siding never really has a chance to dry out. His workarounds of choice: rainscreens.

Whitney Powers, RA, NCARB, has taken a similar approach. Her firm, Studio A Inc. Architecture, is

continued on page 64

located in the low country of Charleston, S.C., not far from the Atlantic Ocean. Moisture-laden sea breezes and wind-driven rain are par for the course, as are humid summer conditions and hurricane threats.

To counter the effects of weather conditions she can't control, Powers has made rainscreens an integral component of most of her recent projects. "We've been putting our siding over furring strips with [Benjamin Obdyke's] Cedar Breather underneath," she says. She's also "very aggressive" in her use of roof flashing and is extra cautious when specifying corner detailing.

Other architects are quick to acknowledge that past problems early in their careers inspired their current vigilance when it comes to weatherproofing. Horton says drainage problems on one of his first projects forced him to seek remediation. "That's why today, I use a waterproofing consultant on almost every project," he says.

proof positive

Visible moisture is one thing, but the moisture you *can't* see can be just as problematic. "The below-grade stuff is even harder to figure out," Horton says. "It comes from all directions." That's why basement waterproofing and other below-grade considerations are so important, he adds.

Luckily, a number of manufacturers have developed products to help minimize the guesswork.



Products such as (clockwise from top left) WeatherTex housewrap, Cedar Breather roofing underlayment, Delta-Dry polyethylene membrane, and plastic/rubber flashing panels make it easier for architects to keep moisture at bay. Using proper construction techniques and building for your region are still highly recommended.

Reynoldsburg, Ohio-based Tremco Barrier Solutions, for example, claims its Tuff-N-Dri waterproofing system keeps the foundation wall temperature closer to the air temperature of the basement, minimizing condensation and controlling moisture.

For the vulnerable areas under windows and doors, Wylie, Texas-based Carlisle Coatings & Waterproofing has introduced EZ-Pan, a sill pan flashing assembly comprised of a sill wedge, flashing, and pre-molded polyethylene corner pieces. The system reportedly provides a continuous water barrier and drainage plane—even in a sill's vulnerable corners.

Delta-Dry, a heavy-duty polyethylene membrane from Cosella-Dörken Products of Beamsville,

Ontario, is another option. The system's dimple-and-groove design helps drain water and acts as a capillary break. It's also said to be impermeable to both air and moisture.

Just this year, Reno, Nev.-based Fortifiber Building Systems Group introduced WeatherTex, a hybrid product that combines its Super JumboTex building paper and WeatherSmart nonwoven, nonperforated polymeric housewrap. The manufacturer says the weather-resistant barrier can be used in any climate and with any cladding.

Other new products include DuPont's Tyvek AtticWrap, a breathable membrane that helps reduce air leakage through the roof; Gorilla Wrap nonwoven, nonperforated housewrap from Denver-based Johns

Manville; and an inventive line of plastic/rubber flashing panels for plumbing, electrical, gas, and HVAC exterior protrusions from Quickflash Weatherproofing Products in Las Vegas.

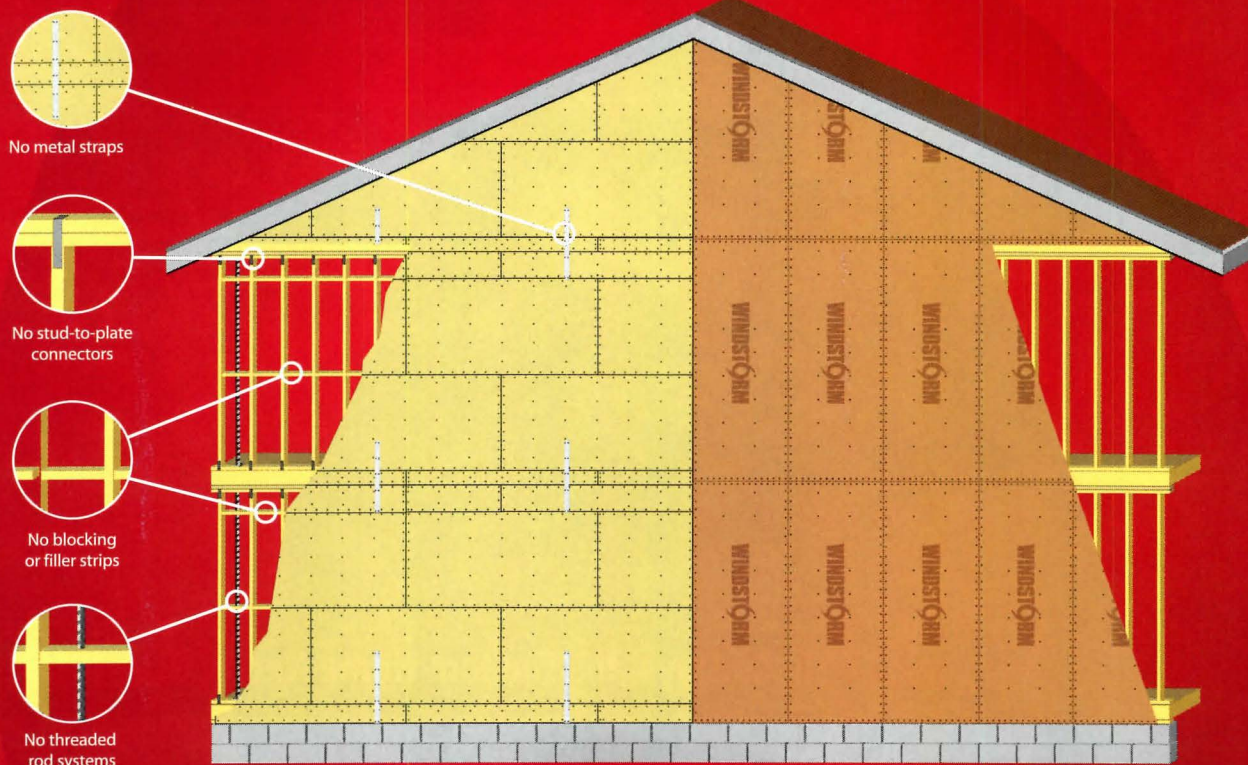
Even with all these options, there's no quick fix to be had and no substitute for sound construction practices. Wall assemblies and construction techniques should be chosen based on the climatic conditions of your area. While this may seem elementary, Lstiburek writes that it's not unusual to find "cold" climate building envelope designs used in "warm" climate regions.

"Building assemblies, in all climates, can get wet from the exterior by both liquid flow and capillary suction (rain, dew, and groundwater as moisture sources)," he explains. "Accordingly, techniques for the control of liquid flow and capillary suction are similar in all climates and are interchangeable."

However, he warns, "building assemblies get wet by air movement and vapor diffusion in different manners depending on [the] climate and time of year. Therefore, techniques for the control of air movement and vapor diffusion are different for each climate and are seldom interchangeable between different geographical locations."

Bottom line: There's nothing wrong with pushing the envelope in design, if you honor the local laws of Mother Nature. *ra*

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Eric Patterson

not too slabby

In Supplee's hands, mundane materials can become sublime. All it takes is a shot of color. Her favorite spec for "handsome, solid-surface countertops" is integral color concrete, which can be fashioned into "virtually any size and shape" without breaking the bank. Her own kitchen proves both points: The 15-foot curved and 4-foot straight counters seen here cost less than \$1,000 to produce. Portland Cement Association, 847.966.6200; www.cement.org.

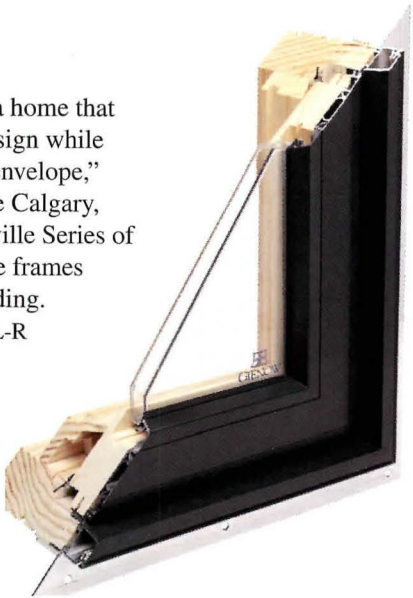
studio modera



pat supplee, aia
missoula, mont.
www.studiomodera.com

seville liberties

When tasked with "creating a home that incorporates passive solar design while maintaining a good thermal envelope," Supplee turns to Gienow. The Calgary, Alberta-based company's Seville Series of windows feature Western pine frames and extruded aluminum cladding. Supplee prefers Gienow's SOL-R glass for UV-blocking and passive solar applications, but other glazing options are available. Gienow Windows & Doors, 800.297.6102; www.gienow.com.



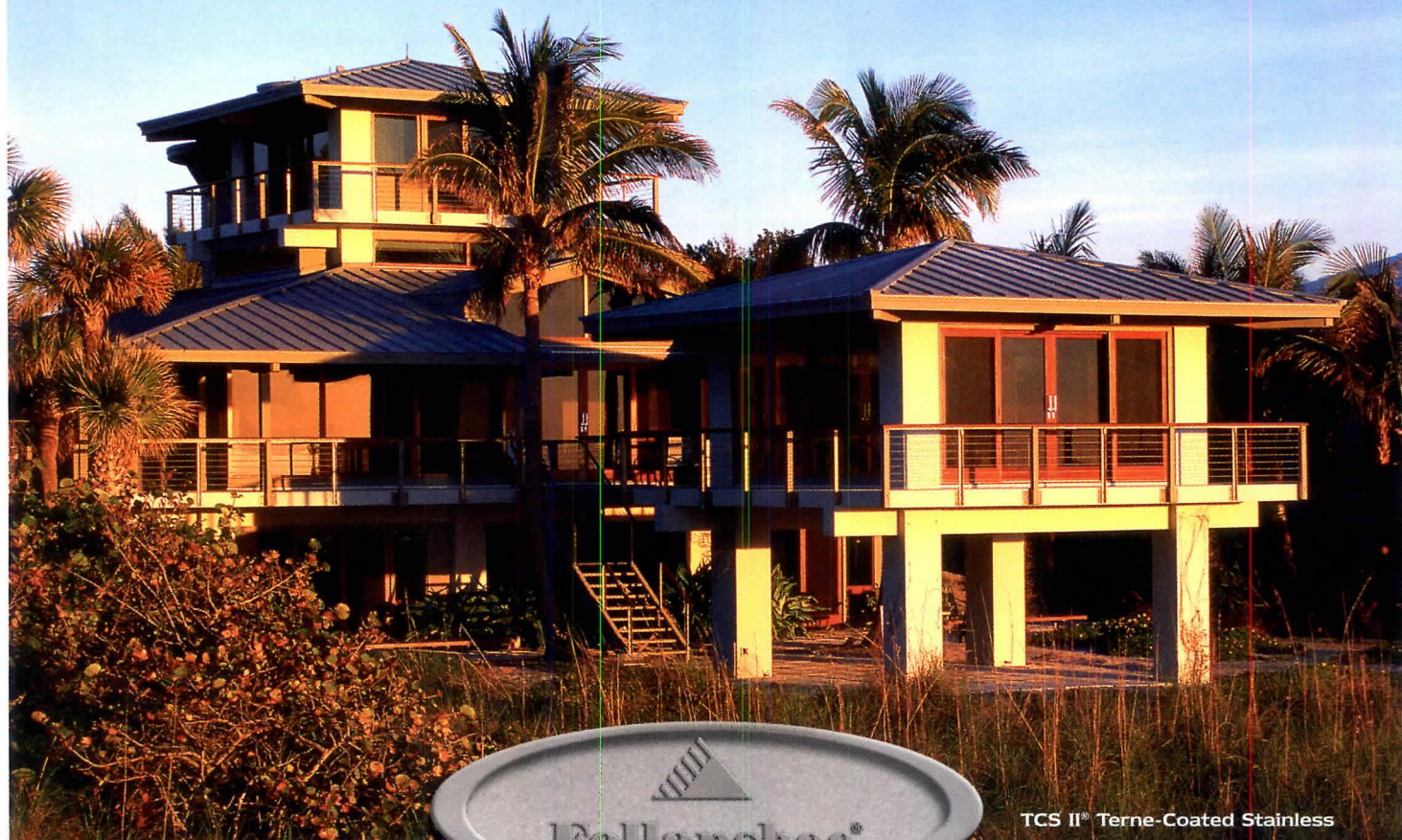
Photos (above and portrait): Courtesy Studio Modera

hardie appetite

Supplee tends to favor siding products from James Hardie because "Montana's harsh winters can [wreak] havoc" on home exteriors. The durable planks and panels are comprised of Portland cement and cellulose fibers to resist warping, rotting, twisting, and even wildfires. Supplee used the products, which can be painted or stained, as board and batten, lap siding, and board on board for this Studio Modera home. James Hardie Building Products, 888.542.7343; www.jameshardie.com.

—nigel f. maynard

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less is kenmore

Sears says its new Kenmore PRO line will bring professional-style appliances to more attainable price points. This 30-inch dual-fuel range—one of several appliances in the collection—has a 27,000 BTU bridge burner for indoor grilling, a 17,200 BTU power burner for rapid heating, and a 5,000/500 BTU flexible simmer burner, as well as porcelain-coated enamel grates and a variable-speed convection oven. It retails for \$4,000. Kenmore by Sears, Roebuck and Co., 800.349.4358; www.kenmore.com/pro.



free flow

North Olmsted, Ohio-based Moen has elevated the electronic faucet's airport aesthetic and softened its lines for the powder room. The Destiny faucet, introduced under the company's ShowHouse brand, uses an infrared sensor to activate the flow of water. The chrome-finished fixture is part of a larger collection that also includes coordinating accessories. ShowHouse by Moen, 877.663.6741; www.showhouse.moen.com.



orient expressed

Designer Lucy Price and her husband saw a need for sustainable bathroom furniture, so they created their own. One of their company's first vanities, The Chinatown, is made from Forest Stewardship Council-certified maple, formaldehyde-free MDF, and low-VOC paint. It measures 53 1/8 inches wide and 24 inches deep and can be spec'd in 11 colors, including the China red shown here. Waterfall, 888.521.3141; www.waterfallbath.com.

—nigel f. maynard



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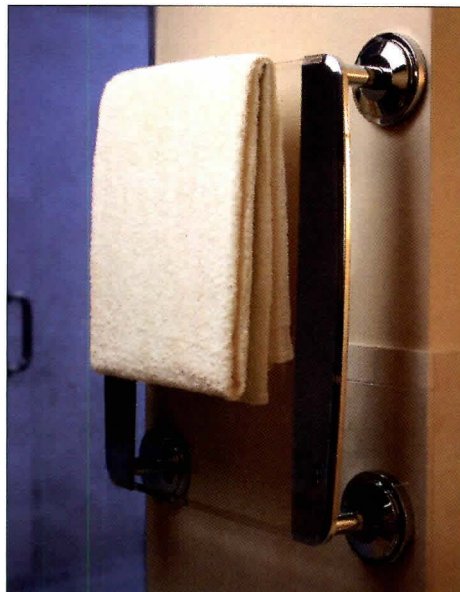
off the shelf

liquid luxury

sumptuous bath fixtures soothe the senses.

panel discussion

Thermique's glass towel warmers are a hot topic in design circles—and are likely to remain one until they ship this fall. The electrically heated, energy-efficient glass panels are suspended between two wall-mounted brackets that can be spec'd in five finishes: polished brass, polished chrome, brushed or polished nickel, or oil-rubbed bronze. What's more, the glass can be customized with monograms or other personal designs. Thermique Technologies, 312.326.9193; www.thermique.com.



turkish delight

Ross Lovegrove drew inspiration from the ancient cleansing rituals of Turkish hammans when designing the Istanbul Collection for Vitra. More than 170 coordinating pieces in four product categories bring sleek serenity to the bath. This lavish circular tub comes in four colors with four massage settings. Vitra USA, 877.658.4872; www.vitra-istanbulcollection.com.



spring showers

Conceived by Michael Sieger, Under the Tree reinvents al fresco showering with its clever features and eye-catching design. An extra-long ground spike holds the stainless steel tree in place, and a simple garden hose connection powers the refreshing downpour. Three branches angle away from the waterspout to keep towels dry, yet within reach. The stylish outdoor fixture can be disassembled quickly for easy storage. Conmoto, 49.5245.92192.0; www.conmoto.com.

continued on page 72

off the shelf



water mark

The Waterfall takes outdoor bathing to new heights.

Designed by Mark Suensilpong for Jane Hamley Wells, the teak-and-stainless steel shower column rises 7 feet above its spacious base. A long slit in the stainless steel showerhead emits a thin sheet of water that cascades over the bather. Jane Hamley Wells, 773.227.4988; www.janehamleywells.com.



a showering achievement

The graceful lines of a ship's hull inspired the slender curve and natural wood composition of the Aqvaplana shower panel from Aqvadesign. The 2-inch-thick panel—constructed of ebony, paduk, zebrawood, or other rich species—provides a discreet hiding place for the shower's aerated jets and self-cleaning technology. Highly polished chrome fittings and an optional adjustable handrail enhance the exotic design. Aqvadesign Italy, 39.0161.860254; www.aqvaplana.com.



artful ablution

Napoli's sculptural shape and artful aesthetic wraps bathers in soothing luxury. As with all Victoria & Albert tubs, the Napoli is manufactured using "Englishcast," a trademarked blend of volcanic limestone and high-performance resins. The company claims the material is stronger and better for the planet than acrylic; a 25-year warranty underlines the assertion. Victoria & Albert Bath, 800.421.7189; www.englishtubs.com.

—shelley d. hutchins



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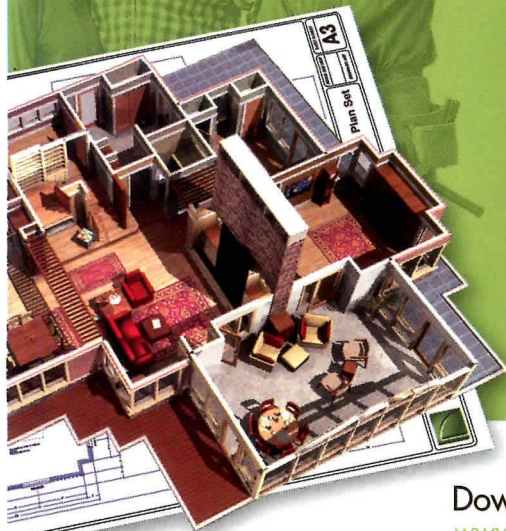
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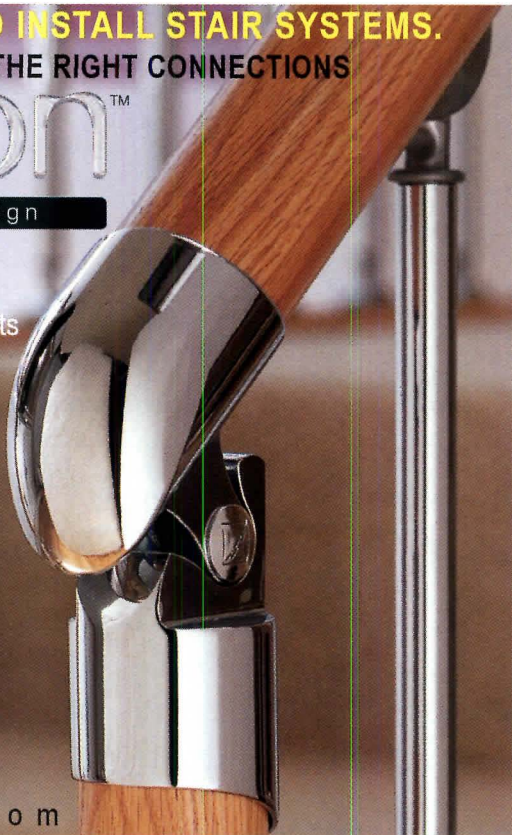
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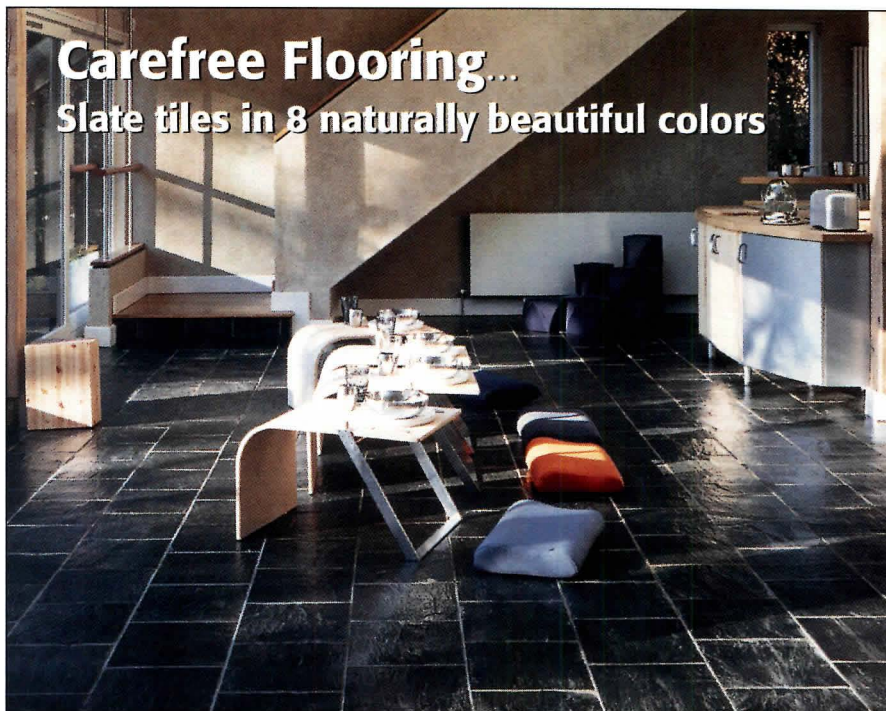
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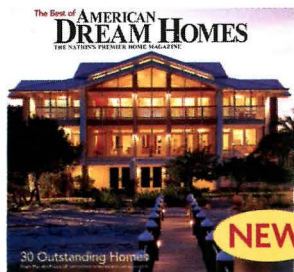
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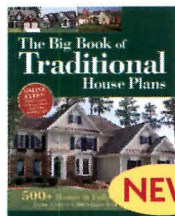
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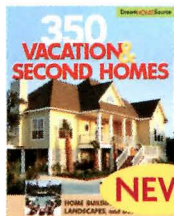


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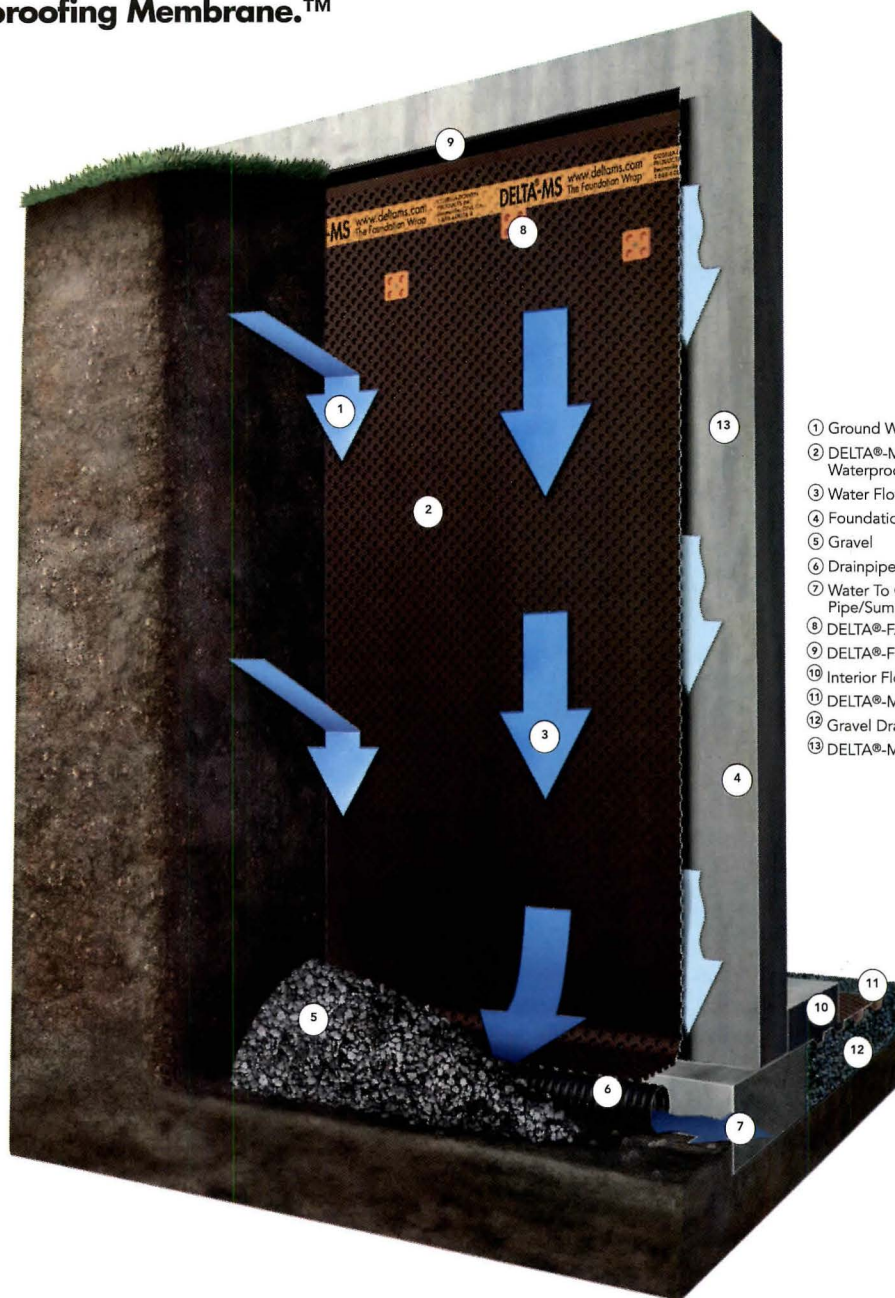
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After outgrowing its first space, Carney Architects built this 6,000-square-foot structure to house its 24 employees but also to push the possibilities of the area's Western vernacular architecture. "We felt

like we wanted to use the opportunity to showcase alternative ideas and forms in the context of Jackson Hole," Wyo., says principal Eric Logan, AIA.

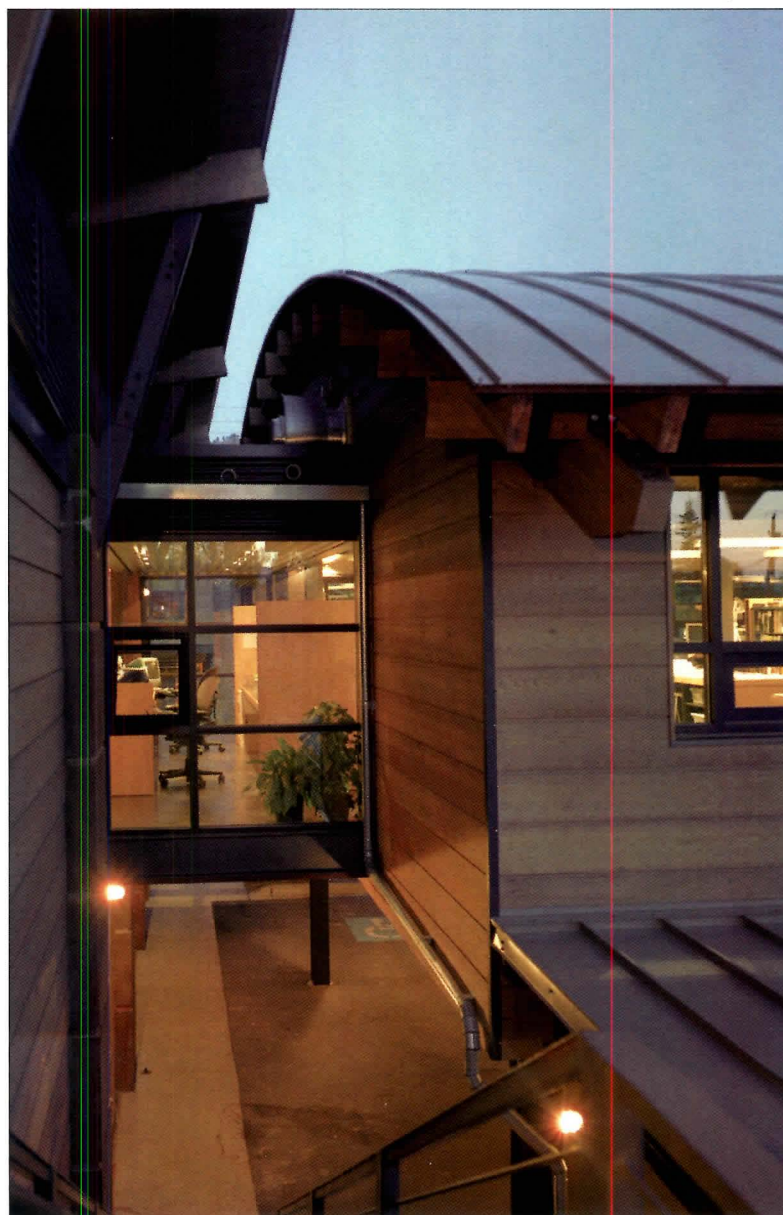
The two-volume building—connected by an enclosed

glass bridge—uses straightforward materials such as steel and exposed concrete, which required a variance for exterior application, says Logan. A volume raised on steel columns creates covered parking and allows the studio space to maximize light and views. Inside, stained and waxed concrete floors intermingle with corrugated metal and maple plywood.

Located near the town square, the building differs from its neighbors but still manages to blend in. Says Logan, "It has settled into its context nicely."—*nigel f. maynard*

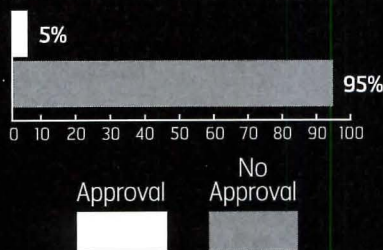


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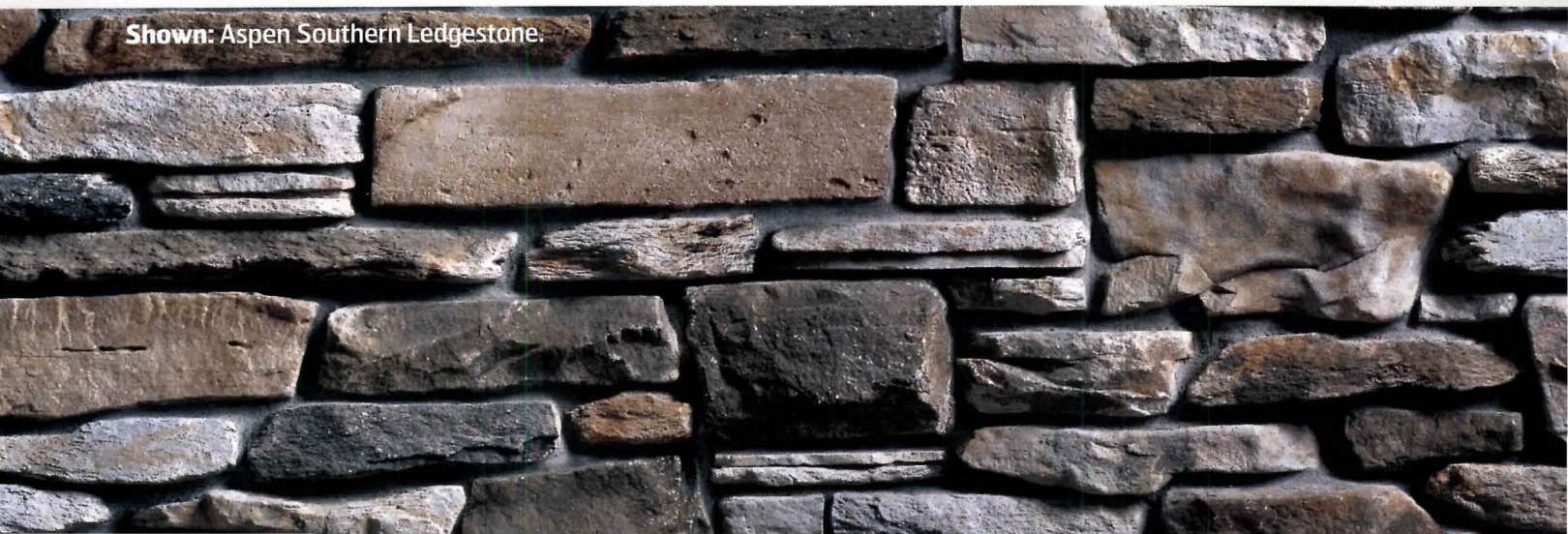
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