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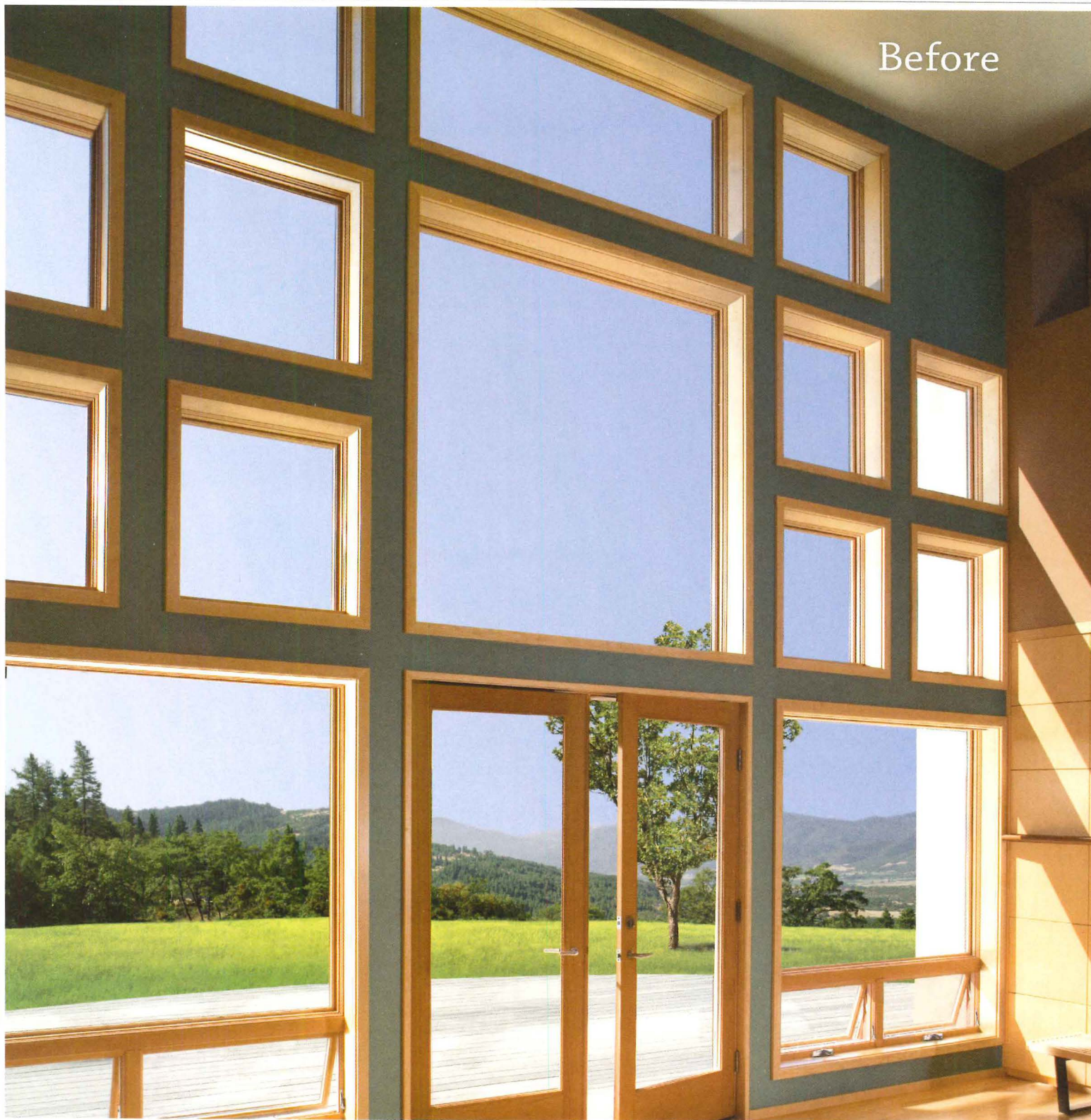
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Outlook

INDUCTION COOKING FOR SUSTAINABLE DESIGN.

Mark R. Johnson, FAIA, CKD, AIBD

Induction cooktops are now a part of the KitchenAid Architect® Series II appliance suite. Architects and designers will see this as exciting news—and from a number of perspectives. Whether your clients seek an energy-saving cooking method, incredible performance or simply what's fresh and cutting edge, induction truly offers it all.

At first glance, an induction cooktop may appear no different than a smooth-top electric model. But the two are worlds apart. An electromagnetic field generated below the induction cooktop reacts with the magnetic properties of steel or iron cookware above. The cookware's molecules get activated and get hot. The cookware,



Induction cooktops boil water more quickly than gas or electric, but also hold sauces to a delicate simmer.

then, does the cooking; the cooktop itself generates no heat.

Don't worry about explaining the physics. The everyday benefits of the technology speak for themselves—especially as it applies to greener designs. Because the heat transfer is direct (with no loss through a coil,

element or flame occurring in between), induction is not only fast, but also about 90 percent energy efficient. Gas and electric cooktops are only about 50 and 60 percent efficient, respectively.

This efficiency, in fact, got the attention of The Partnership for Advancing Technology in Housing (PATH), which put induction cooktops on its Top 10 Technologies list for 2007. But induction is also cited for its responsiveness. Cooks will prize the even heating, precise simmers and power to go from simmer to sear in an instant. The KitchenAid Architect® Series II induction cooktops

even feature a performance boost beyond the highest setting to bring liquids to a rapid boil.

Since safety and comfort are also key, bear this in mind. There are no open flames or hot heating elements to come into contact with, which is ideal for families with children. And, with no open flame, there is no excess heat introduced into the air.

With qualities like these, induction is encouraging a trend in moving appliances into other areas



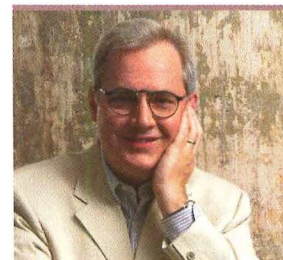
Cookware heats quickly; the cooktop itself makes no heat.

of the home to accommodate new ways of living and entertaining.

Strictly speaking, induction can't be considered brand new. Many professional chefs, culinary enthusiasts and European consumers are already acquainted with its advantages. But the sleek, user-friendly and energy-efficient cooktops from KitchenAid are a signal that induction has now arrived closer to home. See them and learn more at kitchenaid.com.

CONTINUING EDUCATION

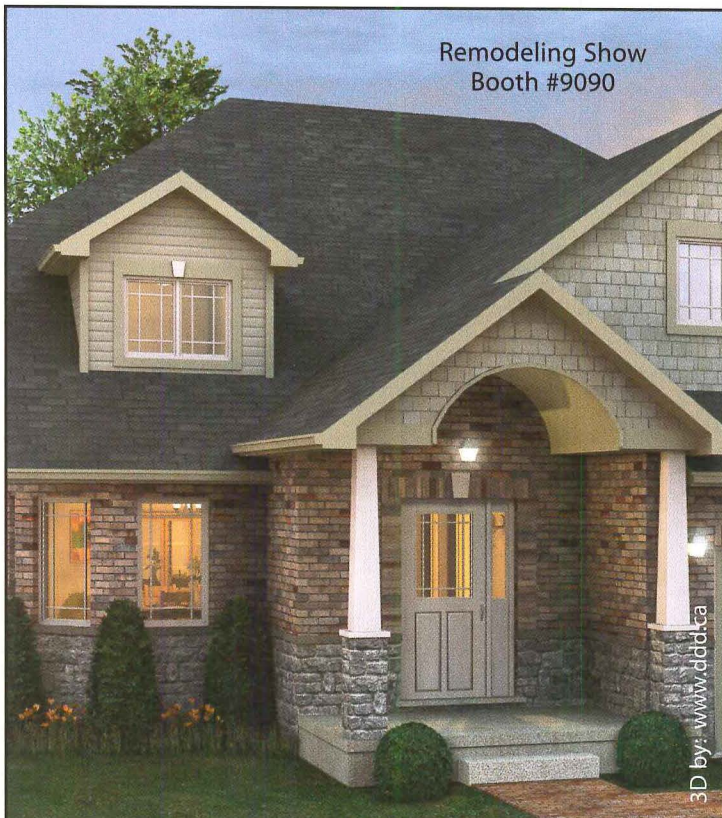
Whirlpool Corporation is pleased to announce a new course at the AEC Daily Online Learning Center. *Built-in Kitchen Trends: The Design Landscape* provides an overview of visionary built-in kitchen concepts, while emphasizing the entire culinary landscape. There is no charge for the course, and it qualifies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



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Volume 11, number 8. *residential architect* (ISSN 1093-359X; USPS 016-871) is published nine times a year (January/February, March, April, May, June, July, August, September/October, November/December) in 2007 by Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 2007 by Hanley Wood, LLC. Opinions expressed are those of the authors or persons quoted and not necessarily those of Hanley Wood. Reproductions in whole or in part prohibited without prior written authorization. *residential architect* is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., \$39.95; U.S. students, \$19.99; Canada and all other countries, U.S. \$49.95; airmail is additional. Single-copy price is \$10.00. For subscription information write to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. **Subscription inquiries and back issue orders:** 888.269.8410 / **Fax:** 847.291.4816. **Reprints:** FosteReprints / 866.879.9144. Periodicals postage paid at Washington, DC, and at additional mailing offices. Canadian Post Publications Mail Agreement #40655599 Canadian return address: 4960-2 Walker Road, Windsor, ON N9A 6J3. Postmaster: Send address changes to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. This issue is mailed in regional editions.

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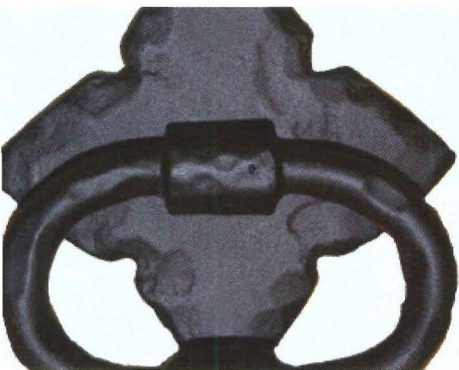
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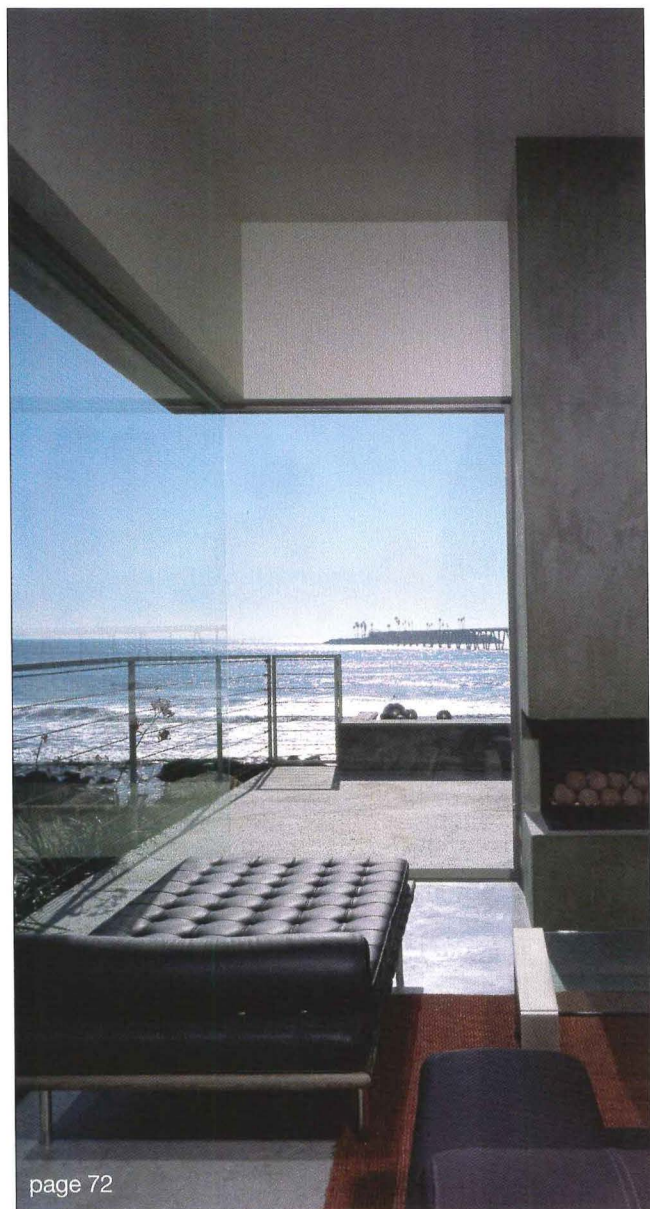
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Simple Brown's Chris Davis cooks up a showcase kitchen fit for two restaurateurs. And the baths are mighty handsome too.

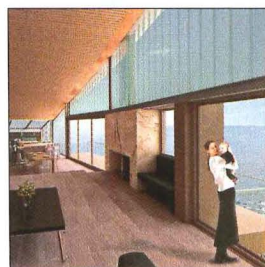
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Blaine E. Brownell thinks the world may finally be ready for the changes architects can bring about.



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For some architects, any object in the house is an opportunity for design. Thank goodness, there are craftspeople brave enough (or foolhardy enough) to take up the challenge.



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Anne Fougeron thrives on pushing the limits of what building materials can achieve. But she also works in one of the most regulated markets there is for new construction.

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Circle no. 15

from the editor

modern craft

you have another chance to create something lasting: make it count.

by s. claire conroy

I'm spending my weekends performing a task all baby boomers dread: I'm clearing out my parents' house. It's a cavernous place packed basement to attic with books, decorative objects, and furniture. During their nearly 60 years of marriage, some of it spent living overseas, my parents assembled a formidable collection. My mother, Sarah Booth Conroy, was the curator. When they lived in Vienna, Austria, in the early 1960s, she bought inexpensive Art Nouveau and Secession pieces other people were melting down for precious metals. Back in the States a decade later and working as the design editor of *The Washington Post*, she combed the classified ads for mid-century modern furniture cast off in favor of "real" antiques and their reproductions. Now, each astutely acquired item raises the same tough question: Does it stay or does it go?

What's coming to my house? The rusty-legged Eames chairs? The cracking leather Barcelona settees? The Bertoia chairs with peeling vinyl cushions? The Saarinen couch with crumbling foam padding? The Noguchi dining tables

with chipped tops? My mother bought all these items used and then used them hard herself. She interviewed and wrote about many of the designers, reintroducing them to readers who had forgotten their accomplishments. I have her thank-you letters from George Nelson (a loopy signature done in red felt-tip pen), Florence Knoll, Russel Wright, and the like. What to do with these collectibles that are in so-so condition but have sentimental provenance?

As much as I love these modern period pieces—I have collected a few of my own—lately I'm drawn more to the Art Nouveau objets. The intricate designs were intended to look beautiful, not just handsome. They were inspired by nature but guided by a human need to order and control. Every item is functional—a wine holder, a pitcher, a lamp, a writing desk, a vitrine—but the forms exalt in decoration for its own sake. Every crafted piece reaches for artistry. There's an amazing spirit embedded in these compositions, an exuberant hopefulness and a passionate exploration of the limits of design and workmanship. Interestingly, the Art Nouveau pieces, despite an additional 60 or so years of age on them, are



Mark Robert Halper

holding up better than the modern work. Both eras' designs were mass-produced, but superior materials in the older products have stood the test of time with fewer blemishes.

In this issue of the magazine, we consider what modern craft means today. Our cover architect, Anne Fougerson, AIA, whose work probes the reaches of technology and materials, ponders how the houses she designs will endure over time. It's an important question, because many of our modern achievements of the past really aren't aging well. They don't invoke an image of permanence in the minds of the general public. Instead, they're reminded of shoddily constructed split-

levels in the suburbs.

Thanks to magazines such as *Dwell* and the pendulum-like quality of our aesthetic zeitgeist, Americans are developing a taste for contemporary work again. It's gratifying to see. Still, architects must tread carefully now. You have another opportunity to make the case for modern, and the public may not tolerate another so-so performance. Design excellence is important, but materials and workmanship are what sustain it for the long haul. **ra**

Comments? 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

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■ have but one word: hallelujah! Your May 2007 editorial is right on target ("The 98 Percent Solution," May 2007, page 15). Having just completed the construction of my personal residence, I share your sentiments.

You must be able to visualize how each space will be utilized and how it connects to adjacent space(s). This is a hands-on process that doesn't lend itself to not paying attention to the details.

The most important lesson we learned during the construction process was simple: be available daily. We were blessed with a very competent and detail-oriented contractor, but that didn't isolate us from the daily onslaught of "real world" questions for every subcontractor.

So many design issues would be alleviated if our design community would take off the suits and pick up a hammer once in awhile.

*Steven W. Stafford, PE, CDT
Cornerstone Design Group
Williamsburg, Va.*

■ concur that the built environment could be a lot better than it is and that architects can and should play a more

active role in improving the architectural quality of homes. I also agree with your assertion that more than 2 percent of the homes constructed in any year likely originated from an architect-designed plan. However, blaming builders for the lack of architectural quality in finished homes and suggesting that architects need to wrestle control away from them in order to improve design integrity are two points that deserve some debate.

In our market, the majority of prospective clients select a builder only after purchasing a lot from a developer and selecting from a plan service a "mass-market" home plan that they wish to "fine-tune." The client has fixed the site and the plan and has determined what he or she will spend for the finished product. Despite an overly constrained problem, the builder is blamed for failing to deliver the client's dream within his or her "dreamed-up" budget.

The blame would more accurately be assigned to the clients themselves if they preselected a plan without knowing the construction costs and to the traditional design-bid-build process that invites such an outcome. The process encourages clients to continue shopping

for a builder until they find someone who leads them to believe he can do the impossible. Typically, this results in disappointed clients, a long list of change orders, an exasperated (if still solvent) builder, lawyers who got a little richer in the process, and some good fodder for neighborhood cocktail parties. If no builder is willing to attempt the impossible, the alternative is to "value engineer" the plan—trading off the architectural qualities of the plan or the quality of the components—in order to preserve whatever the client holds most dear (which, I'm sad to report, are usually granite counters, stainless steel appliances, and some body sprays in the shower).

All design processes attempt to achieve a desired outcome by drawing an appropriate balance between multiple constraints. With regard to residential design, I submit that the most sensible approach is for clients, architects, and builders to collaborate—not wrestle—from the outset.

The company I manage is a small-volume design/build firm that employs a registered architect on staff. Our design/build process tests the reality of a client's budget early in the design process, so the project can be scaled in a way that

allows for appropriate architectural details in the finished home. Our "open book" costing provides full visibility of all construction costs and enables our clients to make informed choices from a variety of alternative components, finishes, and systems. The end result is a home that balances the client's lifestyle needs and budget, and is one that is an enduring source of pride for our clients—and for us as designers and builders.

I have the utmost respect for residential architects. Our clients and our business both benefit from the skills and abilities our architect brings to each project. I suggest that if you and your readers are truly motivated to improve the architectural quality of the built environment, you'll need to get beyond the "us and them" mentality, stop blaming builders, and fairly consider how to best work with them to achieve that result. This reader—and the architects and builders working in other design/build companies—already have.

*Timothy P. Cleary, PE
Charles W. Ross, Builder, Inc.
Williamsburg, Va.*

Letters may be edited for clarity and length.

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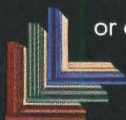
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For sophisticated, affluent homeowners, the cachet of living in a space designed by a marquee-name architect is hard to resist. But until recently, the only residential work most star firms produced was the occasional custom home. And keeping up a single-family residence takes time—the one commodity many of the world's movers and shakers can't spare.

The latest crop of urban high-rises offers a solution: luxurious condominium buildings designed by internationally known architects. Rem Koolhaas' Office for Metropolitan Architecture (OMA), for example, has on-the-boards high-rises scattered across the globe, including one in Jersey City, N.J.

Richard Meier & Partners Architects, whose 173/176 Perry Street in New

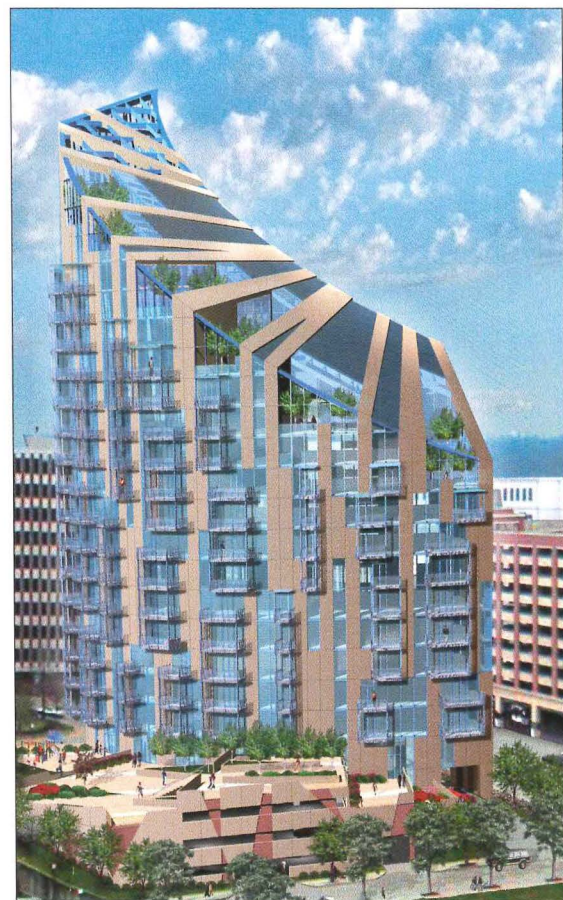
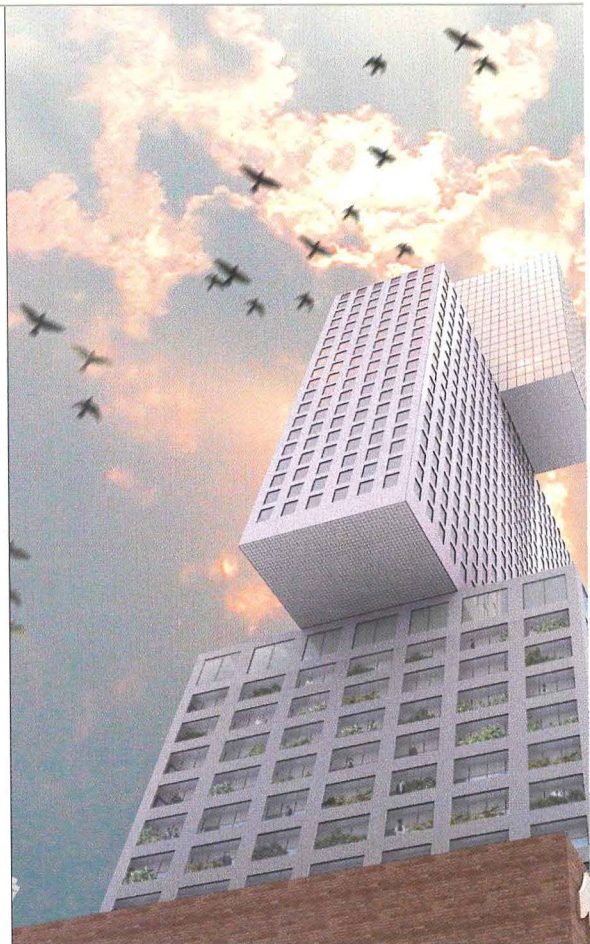


Studio Daniel Libeskind designed the units at The Ascent at Roebling's Bridge in Covington, Ky. (above and bottom right), to showcase views of the Cincinnati skyline.

York City helped kick off the high-design high-rise trend, is working on condo projects in Brooklyn, N.Y.; Philadelphia; and Beverly Hills, Calif. Among Studio Daniel Libeskind's

handful of tall residential buildings in the works is The Ascent at Roebling's Bridge in Covington, Ky., slated for completion this winter. And on the heels of its 40 Mercer condo building in New York City, Ateliers Jean Nouvel has designed 100 11th Avenue, a shimmering, 23-story tower also in the Big Apple.

Chicago's Jeanne Gang, AIA, whose firm designed



Renderings (above and left): Courtesy Corporex



*"there is a value
attached to originality,
which is the constant theme
of these buildings."*

—bernardo fort-brescia, faia

Bold designs characterize residential high-rise projects in Jersey City, N.J., by Office for Metropolitan Architecture (left); in Chicago, by Studio Gang Architects (right); in New York City, by Ateliers Jean Nouvel (far right); and in Puerto Vallarta, Mexico, by Arquitectonica and Yoo by Philippe Starck (bottom right).

Courtesy OMA

the 82-story Aqua tower under construction in the city's downtown, has a theory as to why some high-rise developers are embracing progressive architecture. "It's all about creating something people want to buy," she says. "There's a higher awareness of design among the public than there was even 10 years ago. Also, there's increased competition. Design is seen as a thing that can help them be better than the next developer."

Bernardo Fort-Brescia, FAIA, of Arquitectonica, feels this rise in risk-taking reflects changes in the greater zeitgeist. "Societal values translate to architecture. There is a value attached to originality, which is the constant theme of these buildings," he says. And it's not just an American trend. In addition to ICON Vallarta, the coastal Mexico high-rise Arquitectonica designed with Yoo by Philippe Starck, the firm has other innovative condo projects under way worldwide. Adds Fort-Brescia, "There is a world trend toward the comforts and aesthetics of modernity ... toward liberation from the rigidity of tradition."—*meghan drueding*



Courtesy Studio Gang Architects/ImageFiction



Archpartners, copyright 2007



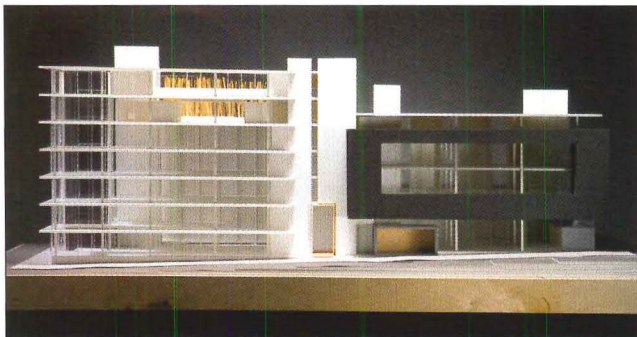
Courtesy ICON Vallarta

on the boards / above it all



With the Q, a minimalist tower draped in glass, Jonathan Segal, FAIA, is taking his ideas for energy-sipping design to a new level. Segal plans to spend \$11 million—his biggest investment so far—to construct the seven-story building in San Diego's Little Italy neighborhood. When it's finished, the two-level first floor will be leased to retail stores, the middle three stories to offices, and his own family will live in the two-story aerie on top (see www.residentialarchitect.com for a full set of floor plans).

The Q's sculptural design is meant to attract not only boutique tenants but also the sun and wind. Its roof is crammed with 600 photovoltaic panels, and the building's defining feature—the stacked concrete overhangs, or “fins,” as Segal calls them—modulate the sun's rays on



Models: Courtesy Jonathan Segal, FAIA

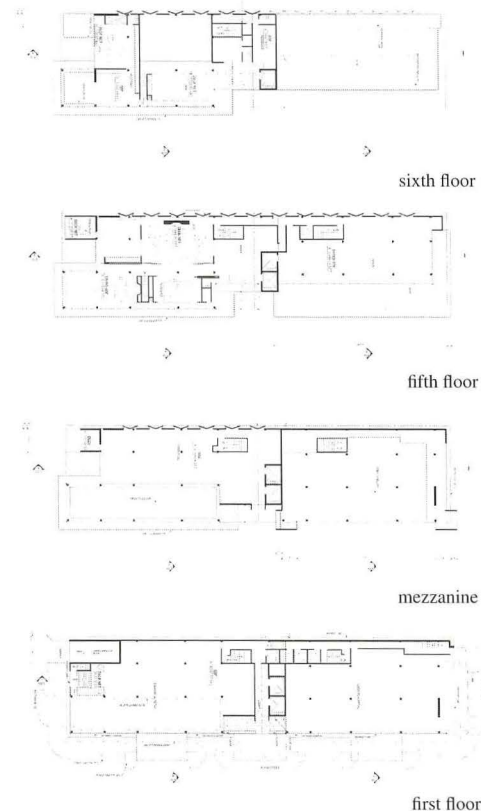
Stacked commercial spaces culminate in residential. The adjacent black commercial building steps down to Little Italy's main artery.

the south and west. Inside, cross-ventilated floor plans and corridors capture natural light and cooling San Diego Bay breezes. Given the city's even-keeled climate, Segal believes the building will be energy-neutral, or nearly so. He's aiming for a cost-efficient layout too.

The elevator and stairs run along the building's north side instead of through the middle, taking up just 9 percent of each unit's core space, compared with the typical 25 percent. That means cost savings for tenants, who pay for their share of circulation space.

The 40,000-square-foot building, which breaks ground in November, grew out of Segal's desire to move back downtown. “With the price of land so high, I knew I'd have to put the house on top of office and retail space,” he says. He purchased a 200-foot-by-50-foot parcel with views of downtown and the bay.

Why the name? “The Q [refers to] James Bond's gadget guy, who fixed up his Aston Martin and gave him the magnetic watch,” Segal explains. “Hopefully the building will be about new gadgets and about how it's almost energy-free.” Throw in its cool demeanor, and the playful analogy fits.—*cheryl weber*



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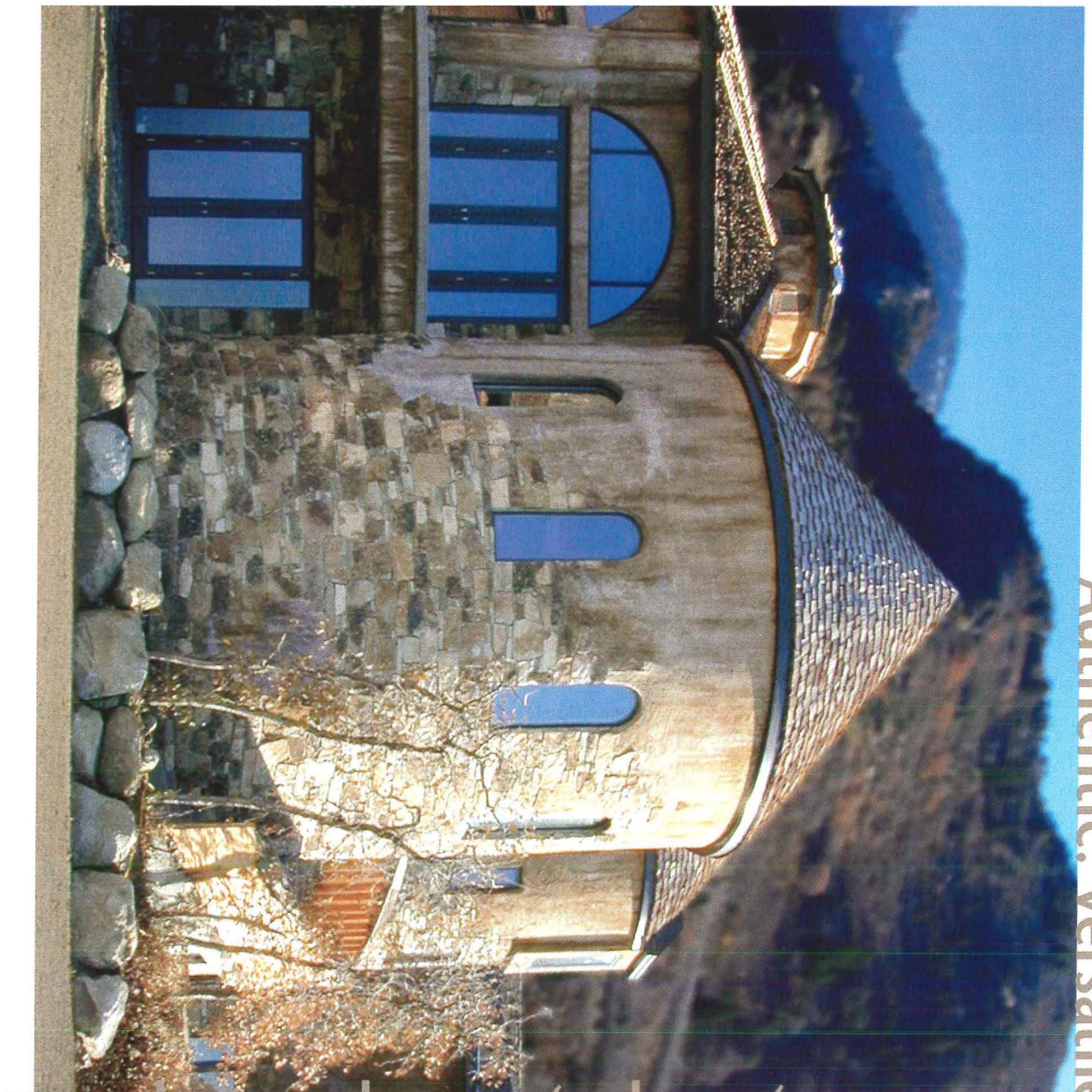
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calendar

2008 *residential architect* design awards: call for entries

entry deadline: november 9

binder deadline: january 9

Juried by an all-architect panel, *residential architect*'s annual Design Awards program honors outstanding work in 15 categories. Winning projects will be published in

residential architect's May 2008 issue and recognized at an awards dinner concurrent with the 2008 AIA National Convention in Boston. Shown: Loft23, Cambridge, Mass., by DiMella Shaffer, a 2007 winner. To register, visit www.radesignawards.com or go to page 41 in this magazine. Call 202.736.3407 with questions.



Robert Benson Photography

2008 *custom home* design awards

entry deadline: november 12

binder deadline: january 16

Houses designed for a specific client and site may be submitted by builders, architects, remodelers, designers, and other industry professionals. Winners will be featured in *CUSTOM HOME*'s May 2008 issue and honored concurrent with the 2008 AIA National Convention. Go to www.chdesignawards.com to register.

national solar tour

october 6

nationwide

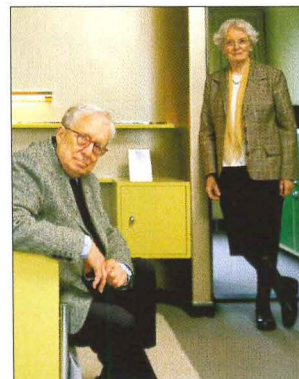
This annual event, sponsored by the American Solar Energy Society and now in its 12th year, offers free tours of homes and buildings powered by solar energy. Organizers in 46 states, the District of Columbia, and Puerto Rico are participating. Some states will offer tours on other dates in September, October, and November as well. For local details, go to www.nationalsolartour.org or call 303.443.3130.



national design week

october 14–20

cooper-hewitt, national design museum,
new york city



Frank Hanswijk

A week of events and exhibitions celebrates the design industry and its luminaries. Robert Venturi, FAIA, Int FRIBA, and Denise Scott Brown, Int FRIBA (shown), as well as Antoine Predock, FAIA, will be honored at the National Design Awards gala on Oct. 18. Visit cooperhewitt.org/nda or call 212.849.8400 for details.

women in modernism: making places in architecture

october 25

the museum of modern art, new york city

This colloquium from the Beverly Willis Architecture Foundation and The Museum of Modern Art addresses the role of women in curating exhibitions on modern architecture and their impact on the genre. Toshiko Mori, FAIA, and architectural historian/professor Gwendolyn Wright are scheduled panelists. Call 212.708.9400 or go to www.moma.org/thinkmodern for information.

architect as developer

october 28

dorothy chandler pavilion, los angeles

This all-day seminar, presented by Jonathan Segal, FAIA, covers the process of designing and developing one's own projects. Topics will include developing single- and multifamily homes, title insurance, financing, and construction contracts. Attendees will also receive a step-by-step manual for future reference. Visit www.architectasdeveloper.com to register.

reinvention 2007

december 3–5

charleston place, charleston, s.c.



At *residential architect*'s annual symposium, "Looking Back Without Anger," we'll examine what traditions continue to teach us about our hometowns, our dwellings, and ourselves. Join keynote speaker Peter Q. Bohlin, FAIA, of Bohlin Cywinski Jackson, and a host of talented, stylistically diverse architects for a no-holds-barred conversation about architectural invention. See page 107 or visit reinventionconf.com for details.

—shelley d. hutchins



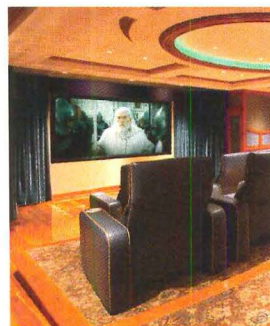
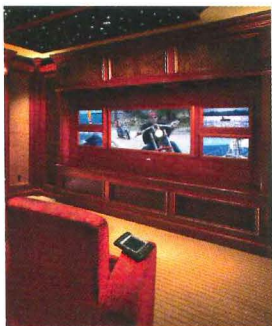
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k + b studio

kitchen: bluff calling

The restaurateurs who own this Colorado home wanted a house that could absorb entertaining on a grand scale while also serving as a quiet refuge for their family of six. A 12-acre parcel of ranchland edged by sandstone bluffs gives them the peace they seek. That left the party-house design for Chris Davis, AIA, to devise. He decided the best tactic was to place the kitchen right at the center of the nearly 8,000-square-foot house. "All rooms spin off of the kitchen," he says. "The floor plan really folds in on itself to maintain interior views and connections." The location works well for mingling with guests or hunkering down with family.

Four living spaces segue directly into the kitchen. Formal living and dining flank either end for convenient service without exposed prep areas. A den in the bedroom wing connects via a pocket door that can be kept closed when guests are present. But the key relationship is between the kitchen and a well-appointed screened porch (see photo, top right). Glass doors spanning 16

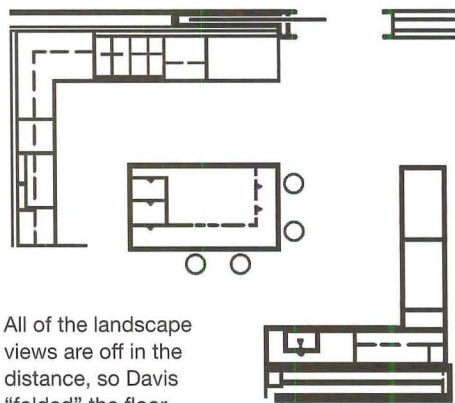
feet connect the two realms. And a bank of clerestory windows above the opening replaces light lost to the screened enclosure. "When the doors are open," says Davis, "it feels like an outdoor kitchen."

A high-traffic, showpiece cooking space requires materials that can withstand heavy use without losing luster. Polished stained-concrete floors give way to an intricate inlay of dark-stained end-cut fir that defines the kitchen's work area. It's also more comfortable for constant standing, Davis adds. Glass upper cabinets and deep-red glass backsplash tiles look sophisticated and are easy to clean.

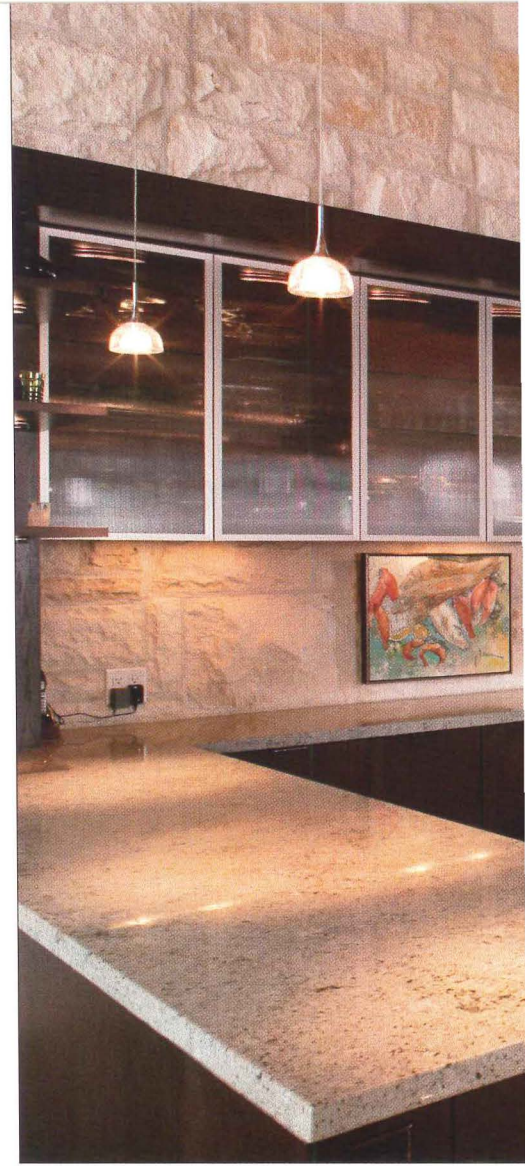
Dark-stained wood base cabinets anchor the light-filled room, while mottled blond granite countertops blend with the home's pale stone walls. Those rough-hewn walls recall the distant bluffs and add an earthy warmth to the polished architecture.

Davis also injected a little levity into the serious cooking space, designing a whimsical island that, by standing out, ties the kitchen together. Black tubular steel supports the island's thick concrete counter, and the gunmetal-gray, high-gloss finish on its base stirs up the fun without detracting from the surrounding luxury specs.

project continued on page 28



All of the landscape views are off in the distance, so Davis "folded" the floor plan in on itself to generate courtyard and interior views. "It was about directing energy inward and creating a peaceful intimacy within the site," he says.





Southward-facing clerestory windows flood the kitchen with direct natural light throughout the day without adding a lot of heat. Glossy wood decking on the ceiling intercepts and channels the softened light into the space.

architect: Semple Brown Design, Denver

general contractor: Deneuve Construction Services, Boulder, Colo.

resources: dishwasher: KitchenAid; plumbing fixtures and fittings: Agape, Dornbracht Americas, Grohe America, and Kohler Co.; range: Viking Range Corp.; refrigerator: Sub-Zero

Photos: Ron Pollard Photography



k + b studio

bath: material witness

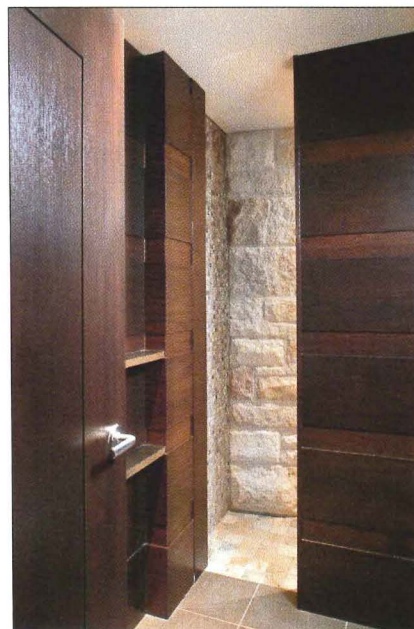
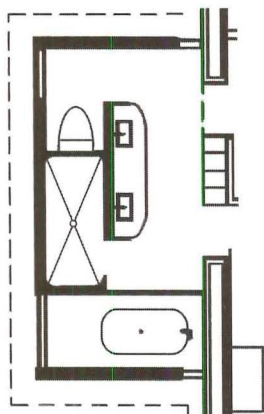
A conventionally rugged material like stone doesn't usually play a lead role in a contemporary palette. But Davis wanted the house to blend into, rather than dominate, the wide-open landscape. So concrete forms with a rough stone veneer slice through the house as both exterior and interior walls. The contrast between their jagged edges and the sheen of other materials is especially prominent in bathroom finishes.

Slick, low-maintenance specs that smoothly shed water dominate the master bath. Polished stained-concrete floors found throughout the house continue into the bathroom. Simple flat doors and drawer fronts make up the millwork pieces. Plaster walls and ceilings come together without the crutch of trim or molding. Even the stone gets reinvented as sleek,

small-scale tiles covering the wet walls behind the vanity and shower. Stone also plays off itself in the guest bath, where both rough and refined versions intersect via walls and flooring.

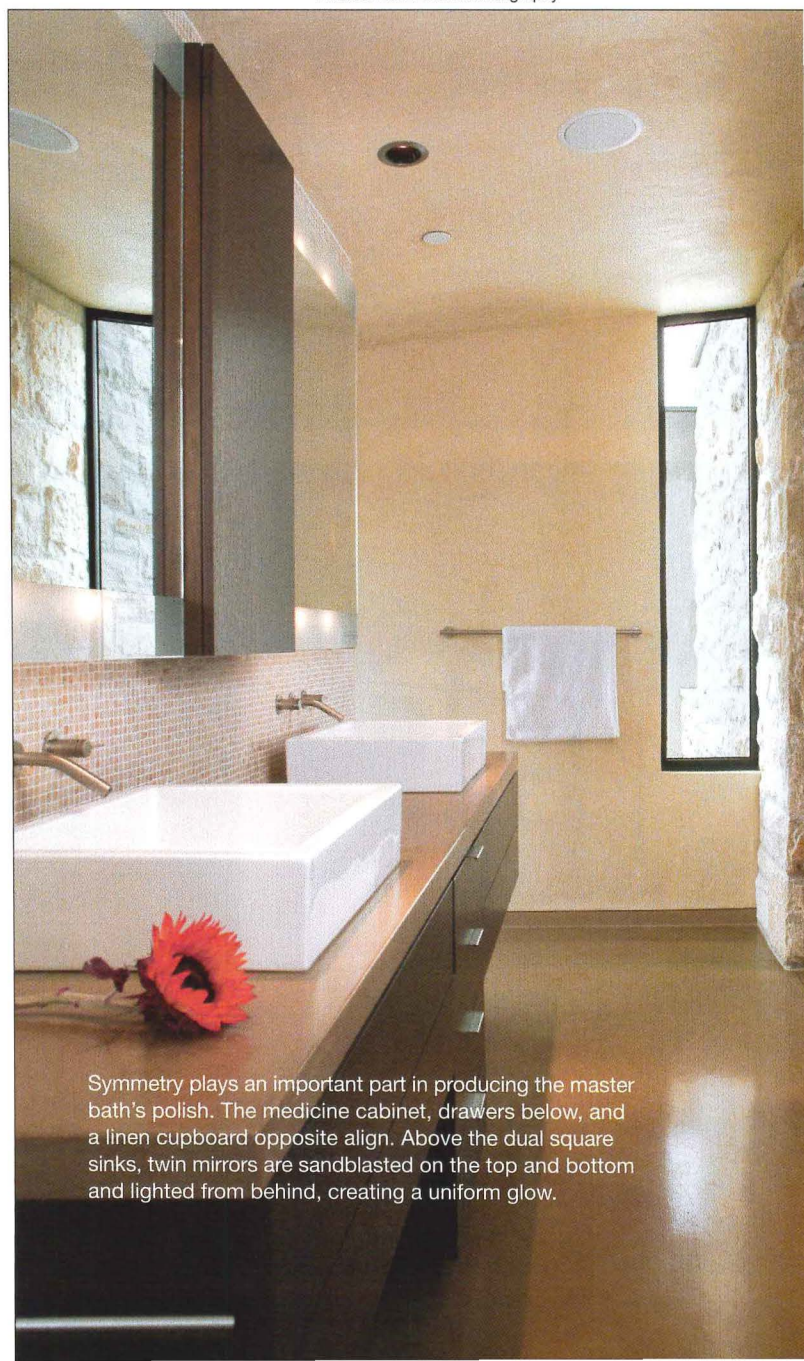
Davis says he selected the glossy finishes to emphasize the stone's texture, rather than mitigate it. "We really wanted to express the stone as both an interior and exterior material, so we tucked a window up tight against

the wall," he says of the edgy master bath fenestration. Each rock had to be handmilled to receive the window frame and create a tight seal. The tall, slender window lets in abundant natural light, while its positioning preserves bathers' decorum.—*shelley d. hutchins*



Stone clads this guest bath shower in three forms—large rough-hewn blocks segue into polished mosaics on the wall and smooth tiles on the floor. Dark cabinetry frames the pale variations in stone.

Photos: Ron Pollard Photography



Symmetry plays an important part in producing the master bath's polish. The medicine cabinet, drawers below, and a linen cupboard opposite align. Above the dual square sinks, twin mirrors are sandblasted on the top and bottom and lighted from behind, creating a uniform glow.



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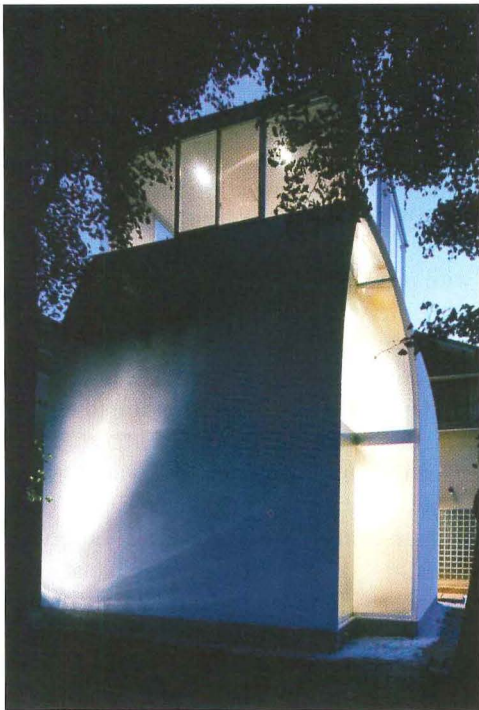
necessary good

by uniting technology and design, architects
can lead the way toward a healthier planet.

by blaine e. brownell,
aia, leed ap

a lot of change has occurred recently in the design and construction industries. It's a palpable change that manifests itself in client meetings, site visits, and the media. Headlines like "America Goes Green" and "A Sustainable Future" grace our desks. We also hear the occasional news story about pollution-eating cement, aerogel-filled skylights, optical camouflage, and other fascinating technological advances. But how will these changes affect residential design and building, particularly in America?

This question invites skepticism, because for decades promises of sweeping changes in home building were made but never happened. We were told prefabrication would transform the industry, for example, because it could dramatically increase quality and cut labor costs. Yet most houses are still built on site. We read about "smart houses" outfitted with technologies that optimize energy use and maximize comfort, yet many people still don't use their programmable thermostats. What about the Trombe walls, earth structures, and



Photos: Makoto Yoshida

Thinking more critically about the way we employ building materials could have a positive impact on the earth. Japanese dwellings, such as Penguin House by architects Yasuhiro Yamashita of Atelier Tekuto and Masahiro Ikeda, tend to use fewer material resources than their American counterparts.

bioremediation swales heralded in the OPEC embargo era? (Does anyone even remember these?)

I would argue that the reason these changes didn't occur was because they didn't have to. The American home buyer has historically valued size and appearance over construction methods, and the general public has expressed limited desire for technology-infused dwellings. Moreover, the return to cheap oil prices in the 1980s made novel environmental design practices seem unnecessary.

Today we face a different reality. I don't have to tell you

about global warming, peak oil, pervasive pollutants, or resource depletion, because you already know about these issues. We are now facing unprecedented challenges that require similarly exceptional responses if we are to avoid future hardship.

seizing the moment

When I spoke recently with Alex Steffen, co-founder of the environmental blog Worldchanging, he declared that humanity had just crossed an important threshold—the moment at which a majority of doubters in environmental

concerns was replaced by a majority of believers. He said that for years, environmentalists were screaming to be heard, but now they are being sought out for answers. Today's question is no longer, Why should we listen? but rather, What can we do? This transformation is an incredible boost for environmentally conscious architects, because we now have the opportunity to make changes out of necessity.

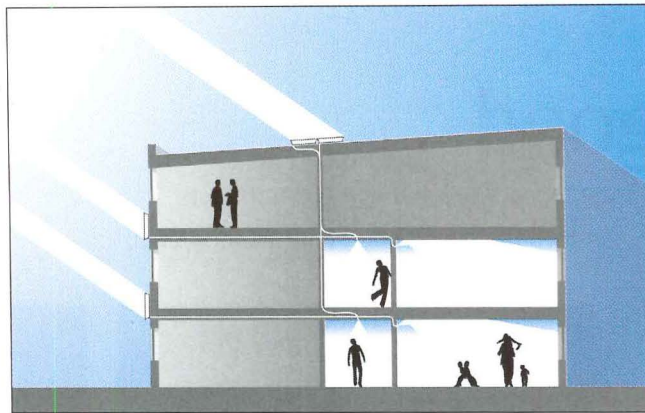
So what changes should we make? Do we begin specifying products with greater recycled content and attempt to conserve more

continued on page 32

energy? Of course, these are a couple of obvious approaches, but I invite us to think more deeply about the possibilities. For me, sustainable design is not an a la carte affair of itemized checklists and specification tailoring, but rather a fundamental recalibration of practice. I believe the secret lies in the synergy among sustainable thinking, technological innovations, and design itself. They should not be considered as separate elements, but rather as critical components that make the whole greater than the sum of the parts.

new approach

Let me give some examples. I recently asked Kazuyo Sejima of SANAA why so much contemporary Japanese architecture (including her own) is obsessed with ultralight structures and ultrathin details. She said that after World War II, resources were scarce in Japan, so architects and builders were forced to stretch materials as far as possible. In this way, a physical limitation led to engineering innovations, as well as an aesthetic disposition toward lightness. An extreme case is Penguin House by Yasuhiro Yamashita and Masahiro Ikeda. This project uses



Courtesy Parans Solar Lighting

Innovative lighting strategies reduce energy consumption and raise our quality of life. The Swedish-made Parans system, for example, delivers natural light into the heart of a building.

plate steel with insulating paint as the exterior wall. That's right: the entire exterior wall section is only 4 millimeters thick! Thinking about these houses, it seems strange that in America, we often pay less money for bulkier, material-intensive details.

Another example concerns energy generation. Clearly the house is already being addressed as a potential source of energy harnessing, as well as consumption. One has to look no further than the newly built subdivisions in California that are covered with rooftop photovoltaics to understand the extent of this transformation. However, we still typically think of energy-generating technology as a separate, tacked-on element, when this need not be the case. The Eco-Curtain, for one, employs an array of vertical-axis micro wind turbines to act as an energy-

harnessing building façade. Designed by Japan's Inaba Electric Works, the Eco-Curtain is a multicolored moving sculpture that constantly readjusts based on localized wind flows, thus communicating its operations to the casual observer. A remarkable blend of science and art, it is functional, beautiful, and educational.

A third example addresses interior lighting. Because we construct buildings largely with opaque and light-reducing materials, we require artificial illumination (even though free daylight is right outside). Artificial lighting not only consumes energy and materials, it also adds to the heating load of buildings. However, a new generation of sunlight-delivery systems offers a solution. The Parans Solar Lighting system, manufactured in Sweden, uses fiber-optic technology to deliver sunlight via rooftop magnifying units to "remote skylights" located deep within a structure. Another Japanese product, Material House Co.'s Mirror Duct system, functions similarly, reflecting UV-free light with highly efficient mirrors far

inside interior spaces. The delivery of reflected sunlight to interior bathrooms and kitchens reduces mold growth in those areas, and plants can grow there too.

These are just a few ways in which new technologies and environmental approaches are coming together to make better design. The fact that they depart aesthetically from conventional paradigms is a good thing, because they communicate their stories without the need for extra information (unlike "green" builder homes that look just like conventional ones).

I believe communication via design is a critical tool for architects to maximize the potential for change. I also believe heightened public concern for the environment has delivered a new opportunity for architects, because clients and users are ready and willing to make a difference in their buildings. I imagine a future in which architects are not only problem solvers and form makers but also leaders, innovators, and change agents, actively collaborating with clients and design teams to produce radical positive change in the physical environment. **ra**

Blaine E. Brownell, AIA, LEED AP, is an architect, materials researcher, and sustainable building adviser. He is the author of Transmaterial (Princeton Architectural Press, 2006) and the forthcoming Transmaterial 2 (Princeton Architectural Press, 2008).

"communication via design is a critical tool for architects to maximize the potential for change."

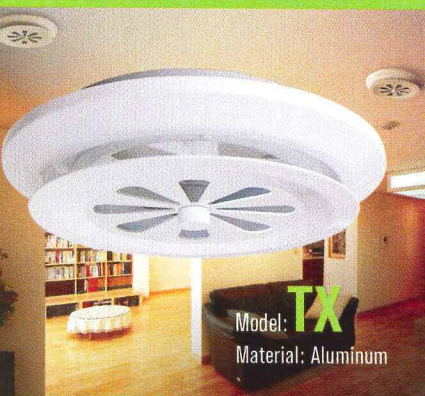


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by cheryl weber

When Raleigh, N.C., architect Frank Harmon, FAIA, was designing a low-country residence in Charleston, S.C., a few years ago, he needed metal screens that would not only shade the house but also resist 140-mile-per-hour winds. So he turned to a local metalsmith (and former student) named Christian Karkow. Working with a structural engineer, Karkow fabricated and installed 10 upward-pivoting, perforated-metal panels that span 80 feet on the west side of the house. "I knew that if I made a detailed drawing and gave it to the contractor, he would have charged \$200,000," Harmon says. "I got it done for a fraction of that." Another happy outcome: The architectural detail went on to win an award in *residential architect's* 2006 design competition [see page 133 of the May 2006 issue].

Ask a contractor to make a functional, yet distinctive object from a sketch and he most likely will tell you it's going to be impossible—or really expensive. But a skilled artisan knows otherwise. Artists are comfortable with the unfamiliar; their

work is all about trying out something new, and they know instinctively how to solve a problem. That takes some of the pressure off of architects, while leaving it up to them to make a whole out of the parts. "We talk about a concept and the artists take it from there,"

Harmon says. "I love that, because it means I don't have to work out everything myself. I can share the creative process with them. You know they'll do something straightforward that works, and that's pretty much the aesthetic behind my practice."

As someone whose work includes walls and ceilings that move, Tom Kundig, FAIA, is also enthusiastic about the symbiotic relationship between architect, artisan, and materials. Having grown up around artists, for Kundig it's simply second *continued on page 38*



Peter Bennett

practice

nature. But he's also come to realize that when architects have too much control over a project, it can become one-dimensional. Architecture, he believes, should be a "tumult of voices" working toward one end. "When I look at an old building like Chartres Cathedral, I can almost see the different personalities of the stone-workers in the parts and pieces," Kundig explains. "Someone did all the heads, someone the other work. There's the subtle but powerful undertone of the people who made it. It makes the building less of a commodity and gives it more soul."

Architectural craftsmanship has re-emerged in

recent years as an expression not only of refinement but also of the human touch—something even today's modernist-leaning architects can embrace. To them, fabrication is a form of ornament, not so much a distraction for the eye as something compelling and original. It's about manipulating basic materials in new ways and adding visual interest while revealing how things are made.

Kevin Alter, principal of Alterstudio in Austin, Texas, values a Japanese aesthetic in which abstract minimalism allows simply crafted natural materials to take center stage. "One of the problems with modernism

"when i look at an old building like chartres cathedral, i can almost see the different personalities of the stone-workers in the parts and pieces."

—ron kundig, iaia

—and I consider myself a modern architect—is that the baby was thrown out with the bath water," says Alter, who is associate dean for graduate programs at the University of Texas at Austin School of Architecture. "That baby was craft, in the sense that you might make things really well or be interested in how they're

made. It's not part of the way modernism was taught, and none of the great architects talked about it." That thinking is due for a change, not only among modernist firms but as architecture evolves as an interdisciplinary endeavor alongside new tools, materials, and craft.

continued on page 40

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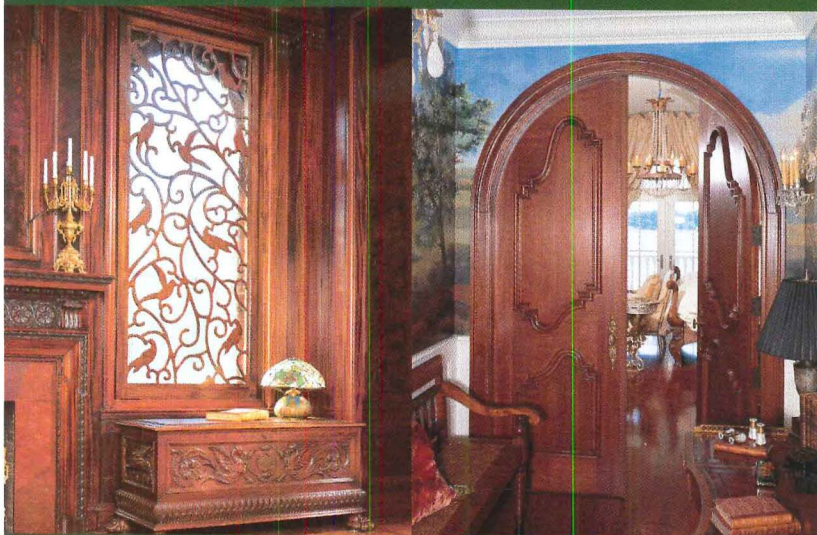
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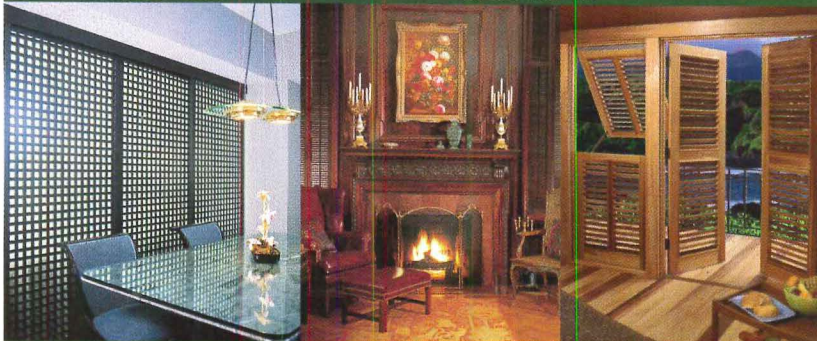
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Kundig's choir metaphor is apt, but he admits that it's a little too conceptually perfect. In reality, conducting all the voices can be hit or miss. Collaboration can happen at all stages of a project, and timing is everything: Bring the artisans in too early, and it's confusing to everyone (including the clients). Too late, and the idea might not develop to its full potential. "It goes back to the old adage that architecture is an older person's game," Kundig says. "You begin to understand when the appropriate time is to bring in the craftspeople, depending on the type of craft and personality, and have them flower on the project."

continued on page 43

manual labor

It's a fine thing to be surrounded by award-winning artisans who live in fashionable urban areas, but what if you practice in Lawrence, Kan.? If you're Dan Rockhill, you do the work yourself. His firm, Rockhill and Associates, has its own welding shop, where Rockhill and six employees use a forklift to empty the semi trucks that arrive loaded with steel. He says he can't find a metalworker who can do the work as elegantly and inexpensively as he can. Right now he's working on a \$200,000 house with a wood screen around it, supported by 50 galvanized-steel frames bolted to the house. On a previous project, steel louvers shaded every room of the residence.

"Because we know what's involved in fabrication, we can keep our costs to a minimum," says Rockhill, who learned metalworking from books and online. "But we are very careful. In my mind, what separates those who can from those who can't is the ability to navigate your way through a very complex set of details and not just get sucked into an incredible expense that you could live to regret."

Rockhill's work habits result not so much from a sense of pride as a dearth of local fabricators interested in the work he does. "You'd be surprised how much tradition has influenced the building process," he says. "I suspect that a lot of the older fabricators in our region would want to teach us a lesson rather than get the work done. They're thinking they'll give us a price that's out of this world—and then you'll be sorry."

Luckily, Rockhill recently found someone in Kansas City, Mo., whom he plans to work with on an upcoming project: a Frenchman who, he says, "speaks our language."—C.W.



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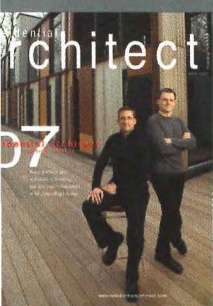
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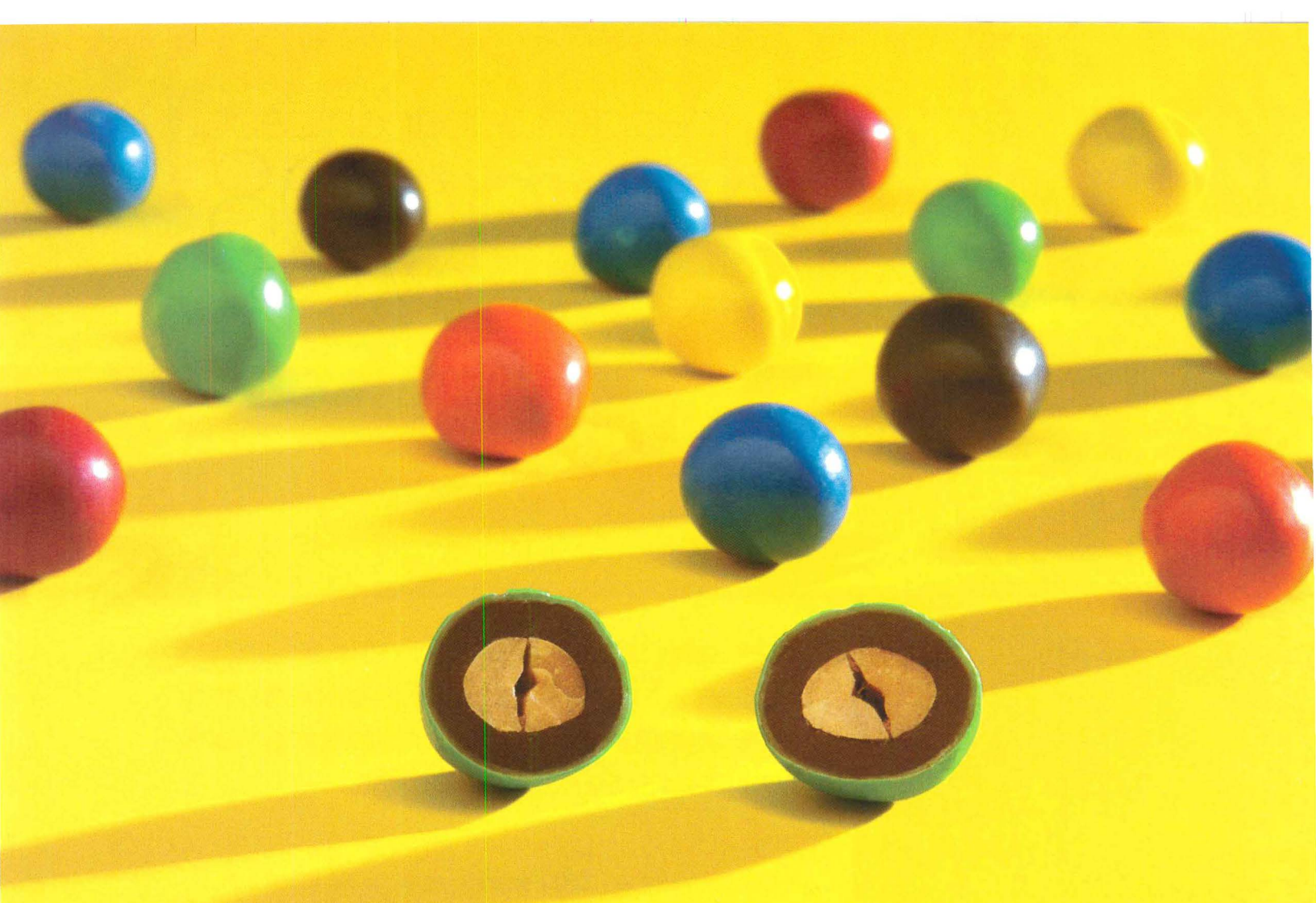
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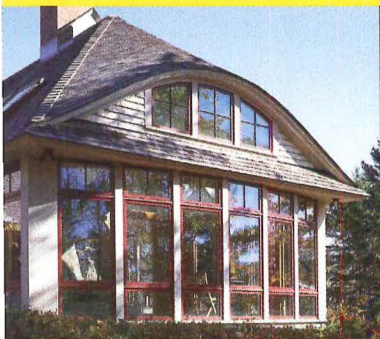
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In the design jujitsu that occurs around an idea, an architect's hands-on experience comes in handy too—knowing when to insist on building a certain way and when to defer to the expert. An example is the 26-foot-long table on steamroller wheels Kundig designed for an artist's studio [see page 104 of the May 2007 issue]. He'd built the design in his head, having mulled it over for possible use in his own home. So when the time came to build it for the client, he turned his sketch into a very simple construction document and handed it to a fabricator. "He didn't think the table would be heavy enough to track in the bearings," Kundig recalls. "He wanted to have clips and washers and a bunch of things that would have made it much fussier and expected. I wanted to push the fact that no physical attachment was needed, that the weight of the table would keep it on a round shape. And ultimately, it did work."

Custom fabrication does raise safety and practical issues, however—especially when massive moving parts are involved. "You want to make darn sure this stuff works," Kundig adds. "Imagine how horrible it would have been if that 500-pound table didn't move, when it looks like it's supposed to move. That would have gone over well." At his award-winning Chicken Point Cabin, where a flywheel raises six tons of glass with the ease of a crank-out casement window,

it was the fabricator who devised the safety features, though Kundig cleaned up his design [see page 44 of the May 2005 issue].

Harmon, who often sub out work to artists at the Penland School of Crafts in Penland, N.C., is also comfortable with these give-and-take relationships. "You don't design it *for* them: then they become the worker," he says. "You make a sketch and enroll them in a concept. They take it from there and usually make it better."

Communication is the sticking point in getting

frequent trips to the shop to make adjustments and being able to draw on a piece of plywood or metal.

For jobs in outlying areas, especially those without a budget for shipping in materials and labor, Shipley thinks locally, tailoring custom design elements to the capabilities of nearby craftsmen. "We might be doing masonry work, and the masons have an idea for how I'd like to do the stone. But when they get out there and you see that they have their own way of doing things, you have to make adjustments to achieve a

"working with our woodworker is like attending a wine tasting, and it gets us into trying new things above and beyond the typical spec."

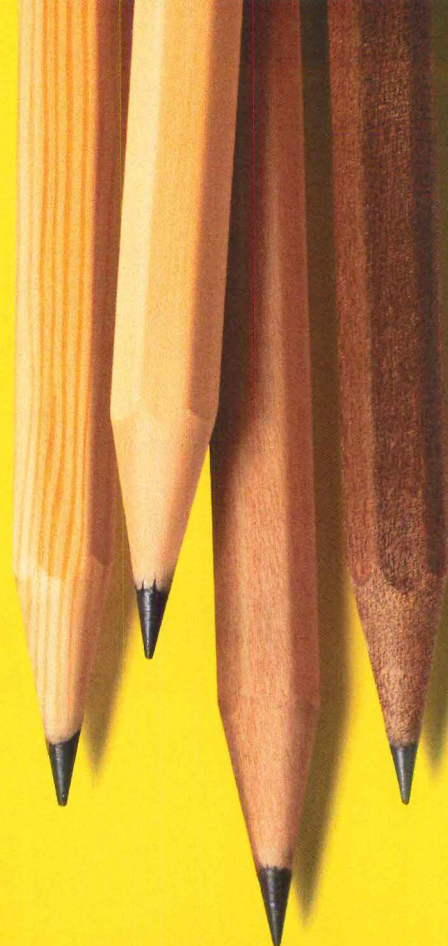
—shannon rankin

from concept to craft. Architects with shop experience understand how to work efficiently with craftspeople. In Dallas, Dan Shipley, FAIA, of Shipley Architects, routinely uses his design/build background to make drawings for details such as hardware. "There's a learning curve to understanding how things get built," he says, "but communicating the ideas is a big deal. You learn to make drawings that are succinct." Still, architects are trained to work on paper, and artisans typically work full-scale. That means

quality you want without driving them crazy," he explains. Other times, the availability of materials calls for hands-on ingenuity. On a recent job, Shipley had speced a frameless stone wall, only to discover that the local stone wasn't sized for the full width of the wall. The adaptation involved building two walls against each other, with an occasional large stone tying the two together.

Alter views such surprises as part of the game—and a condition that often leads to serendipitous results. Part

continued on page 44



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practice

of the fun is seeking out idiosyncrasy. "I have an ear to the ground," he says. "I found people doing terrazzo, so we're doing a house with terrazzo in it. The clients had a collection of old

mother-of-pearl button stock that we considered grinding up and putting in."

time and materials

Indeed, for many architecture firms, working with

craftspeople isn't just about fleshing out their own ideas; it's also about gaining entrée to esoteric worlds. Shannon Rankin, a principal of Seattle-based SkB Architects, notes that talking to

one of her firm's woodworkers—the go-to guy for exquisite finishes—is like speaking a different language. "Because of his knowledge of different cuts of wood and finishing recipes, he can tell us, 'If you like that, try this.' It's like attending a wine tasting," Rankin says, "and it gets us into trying new things above and beyond the typical spec."

Like Alterstudio, SkB continually seeks out talented niche artists. "We've asked people to show us things they've done lately, looking at the finishes, weld quality, and connections," Rankin continues. "They're always happy to oblige. We ask how they get from here to there. The ones you really love to work with can show you how they went through the process, making sketches and models. They're kindred souls graphically, and they're verbally adept. In the end, we're counting on them to help enlighten us."

For other firms, fabricators are the inside track to getting an early grasp of possibilities and costs. Marlon Blackwell, AIA, Fayetteville, Ark., and his eight employees typically bring in specialty subs during the schematic phase. "That's very different from the old way, where the architect does everything in-house, draws up all the details, and gives it to a GC to bid out," Blackwell says. "By the time you hand

continued on page 46

Imagine...

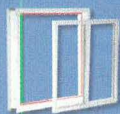
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something off, the head-scratching factor is alleviated, and that helps you manage costs, as well as quality." Current projects include developing underwater skylights—hollow

columns that distribute light—for the Indianapolis Art Center. In the process, Blackwell's firm evaluated several materials and methods (including plasticized concrete), analyzing the costs

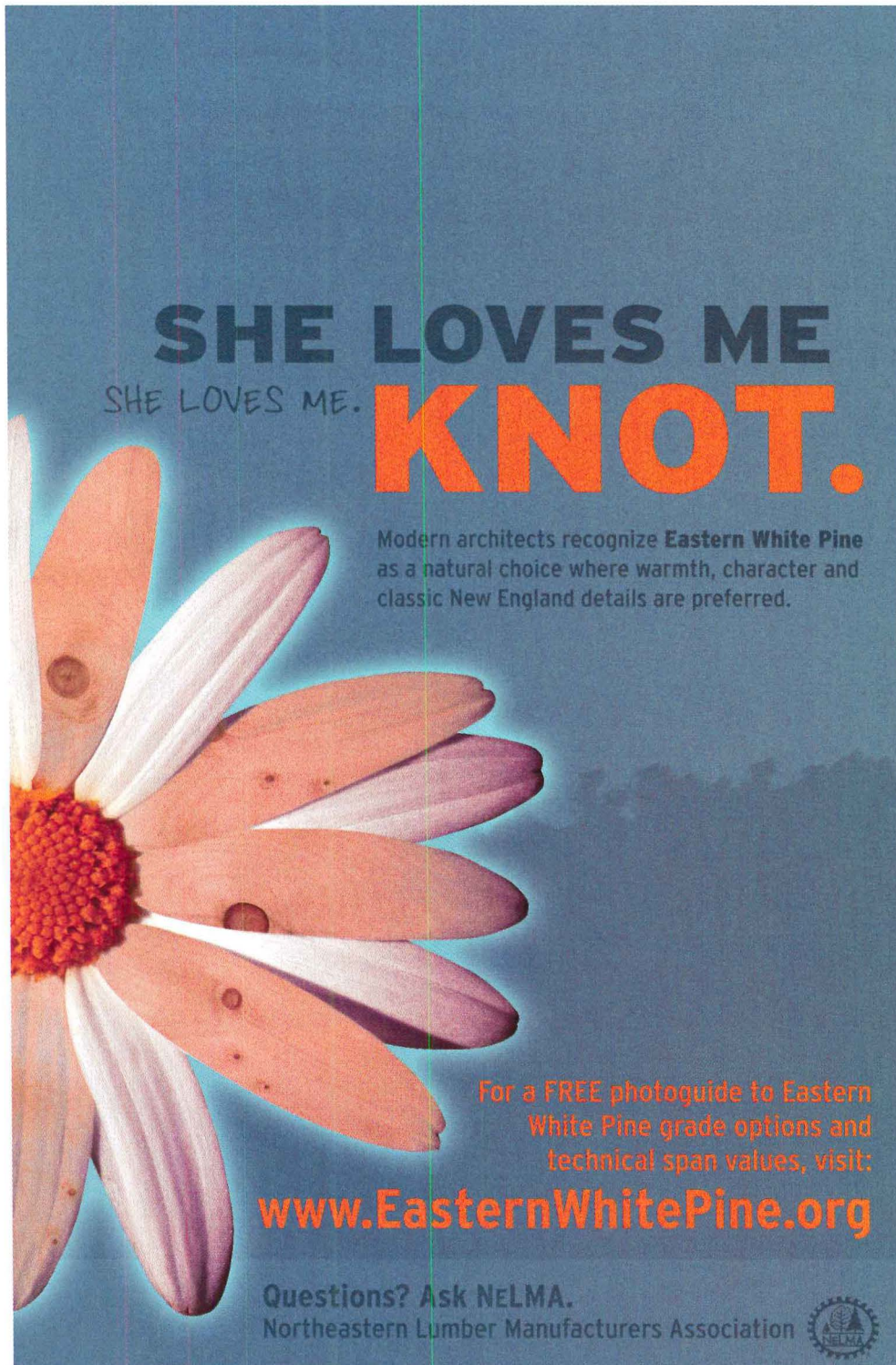
and life-cycle performance of each. They settled on a metal substructure coated in plaster as the best way to get the effect they wanted while overcoming the difficulties of the site.

Blackwell sees this approach becoming more popular in the years ahead. "We haven't even done construction documents yet," he says. "That's the kind of thing architects do today. You can't just draw something that falls outside the realm of conventional thinking and expect it to be built willy-nilly."

Working out the logistical and technical challenges of materials is a speculative enterprise—and no small investment of time and money. "You can't understand proportions until you see an object full-size—that's something a Danish furniture builder drilled into me," says Nils C. Finne, AIA, who designs some of the fixtures and furniture for every residential project he accepts. But he believes it's worth the trouble, and his clients seem to agree. "It's interesting how small details, especially ones you're touching and interacting with every day, can really make a difference in your environment," he says. Finne regularly works with a metalsmith, a cabinetmaker, and a glassblower. "Often my initial idea is greeted with scorn and they say, 'Maybe we can do this,'" he jokes, "and then they make the thing that can't possibly be made."

The big hurdle is prototyping. It would be cost-prohibitive if the meter were to start ticking the minute an architect walked in the door. But in

continued on page 48




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Finne's case, a long and productive working relationship with his cabinetmaker eases an arduous process. For example, his Lofot dining table—originally designed for a client—is made with

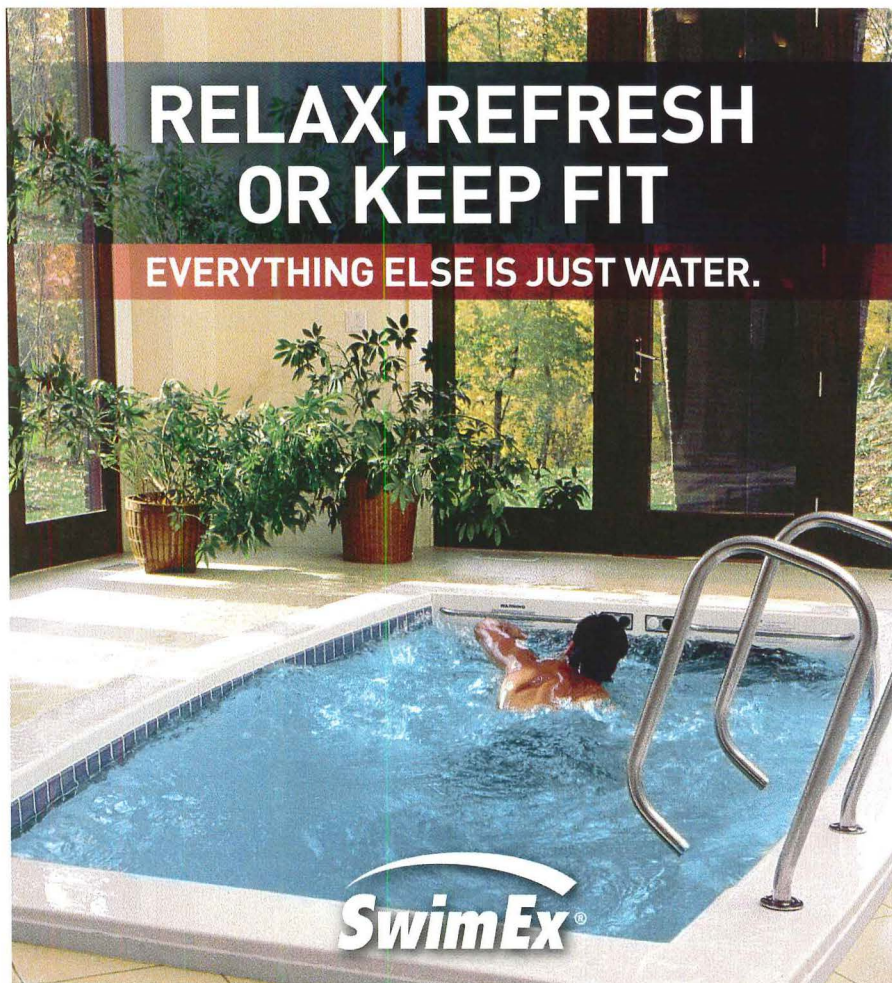
two sinuous interlocking pieces of bent wood on top. It took roughly four weeks of steady shopwork to construct, and several months prior to that in incubation. In its maiden voyage, the

table swelled in the middle, sending it back to the drawing board. "It's amazing the number of issues that pop up on you," Finne says. "But we've been working with these fabricators

for 14 years; they try to bend over backward for us." And sometimes, the rewards multiply. Based on inquiries he's received, he hopes to produce and sell about 20 of the tables.

Is custom craft expensive? Yes. As Kundig points out, moving six tons of glass will be more expensive than not moving it. But, he reasons, these gestures need not be the exclusive domain of patrons with super-high budgets. He counsels clients that if they pay \$40,000 to make a wall move, they will have to take out \$40,000 somewhere else. "Some custom homes have \$40,000 in marble in a bath," Kundig says. "Or the moving table, including the wheels and big piece of wood, might cost \$15,000. But if you were to buy a 26-foot table out of a store, you'd easily be spending that much money." Likewise, an Italian couch—a commodity—can cost \$25,000. "To say that craft is more expensive than commodity is simply not true," he insists, "and it's unfortunate that the assumption continues to be thought of as legitimate."

The handmade qualities of good design can be achieved at virtually any budgetary level. Harmon puts it succinctly: "Working with craftspeople is the most efficient way to get things done," he says. "We just leave it off the contractor's drawing and say 'supplied by architect.'" *ra*



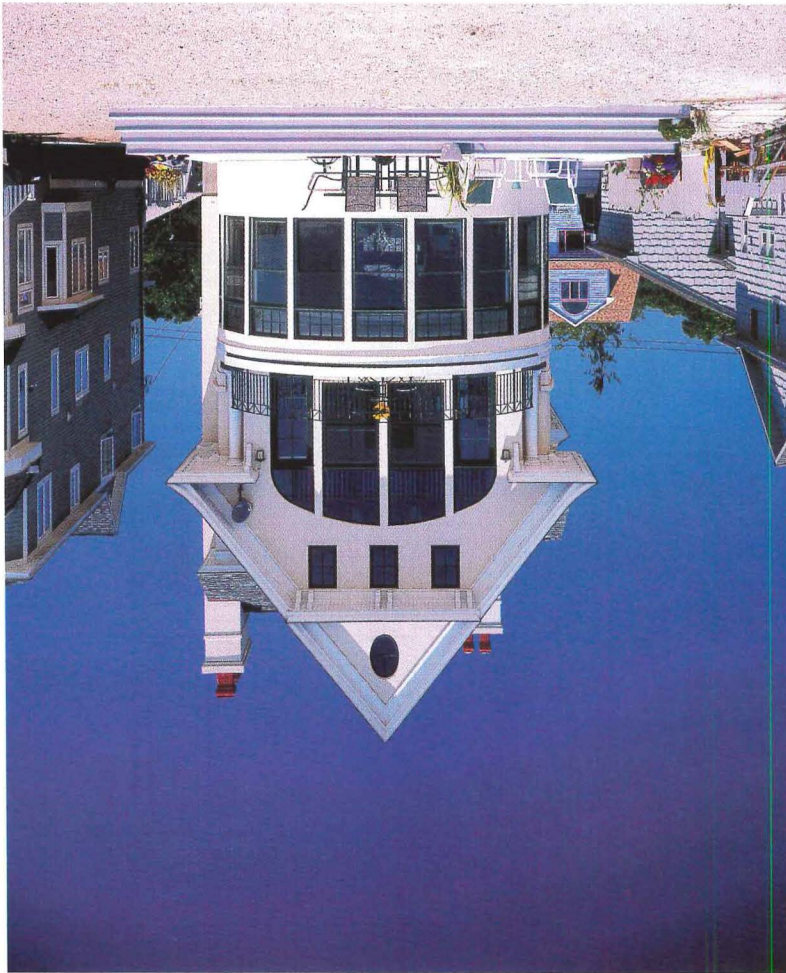
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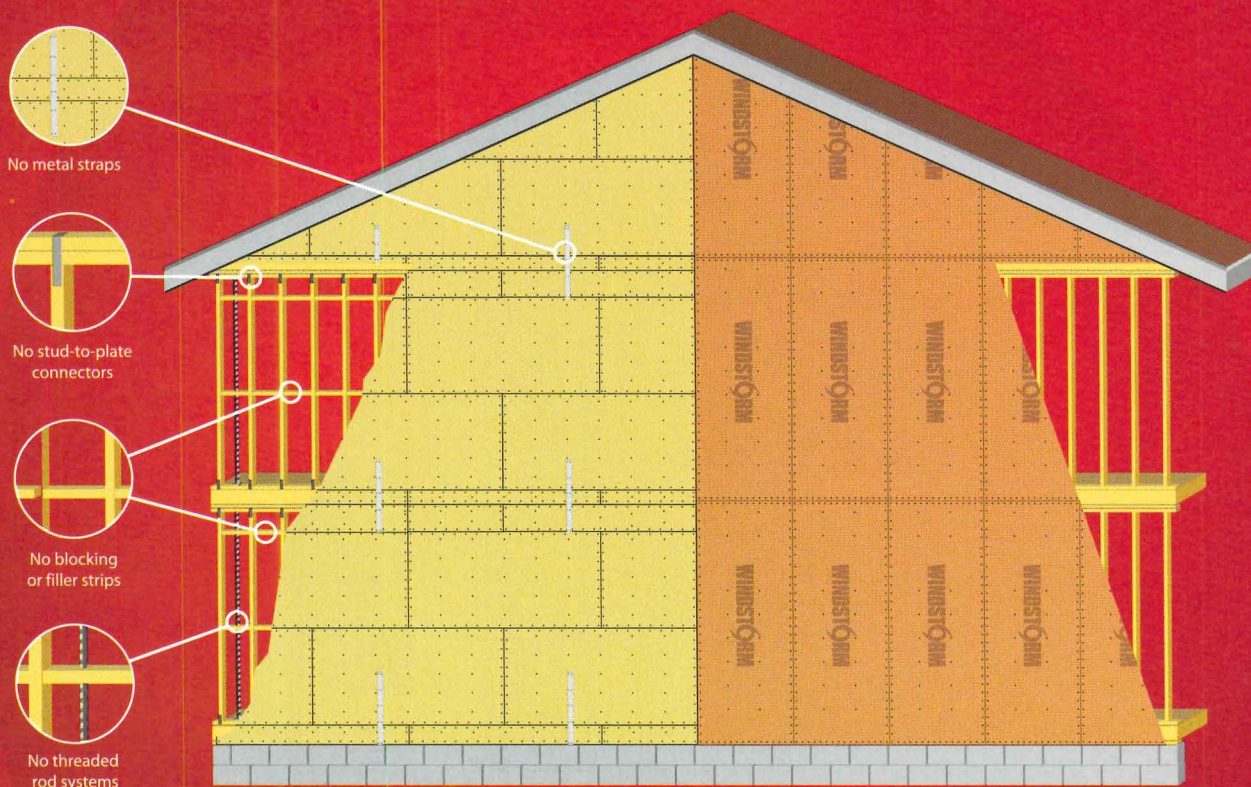
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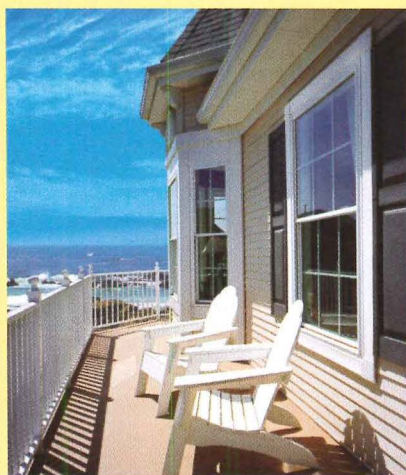
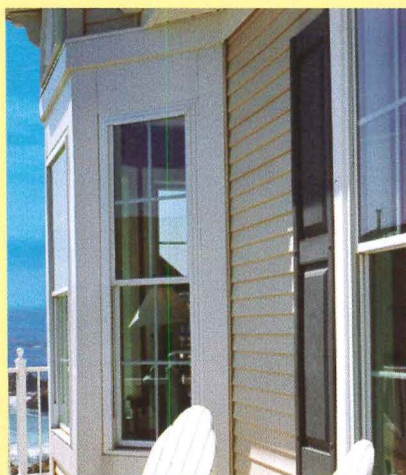
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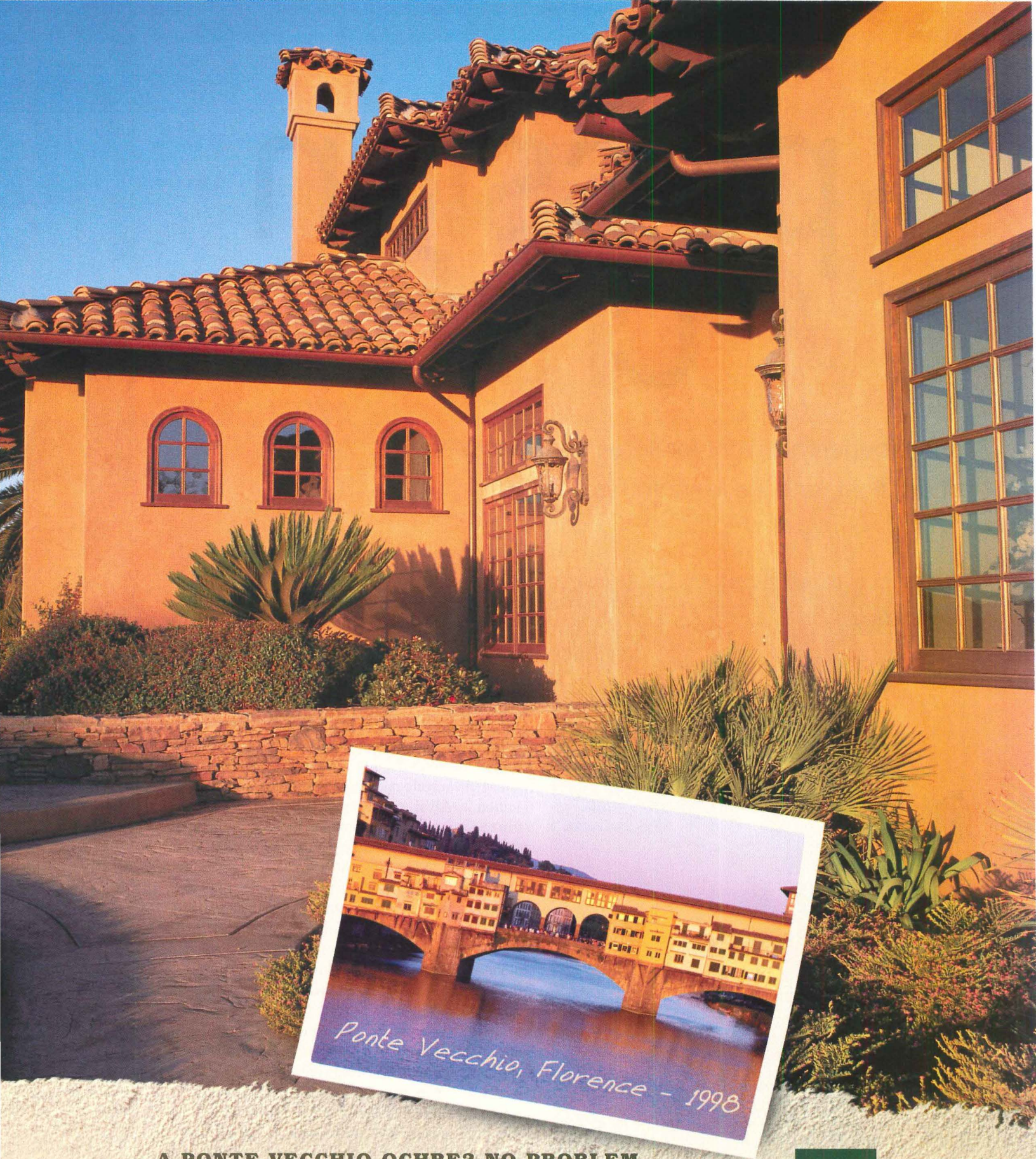


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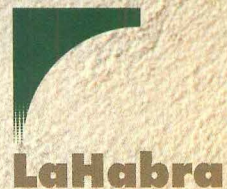


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Photos: Courtesy Fougeron Architecture

Anne Fougeron, AIA, is the kind of architect who follows her endless enthusiasm for design, and it has taken her to far-flung places. "The Pantheon is one of my favorite buildings," she says. "I had to stop breathing when I saw it for the first time." A visit to the Aga Sophia church in Istanbul, Turkey, also left her momentarily speechless. "I had to sit down," she remembers. Fougeron's undergraduate degree in architectural history instilled a love of the wide-ranging work of great architects—from Michelangelo and Francesco Borromini in the old tradition, to Alvar Aalto, whose buildings she toured on a trip to Scandinavia last summer, and contemporaries such as Renzo Piano, Kengo Kuma, and Hitoshi Abe. "I'm a great admirer of people who have a passion for architecture," she says. "It just sort of soaks through. Style is less the issue than commitment to a certain vision you can sense in the work."

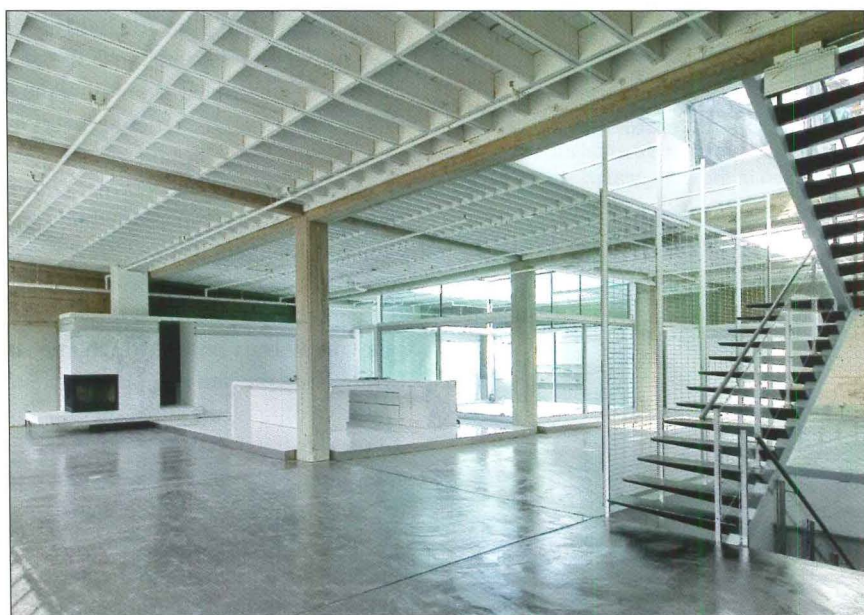
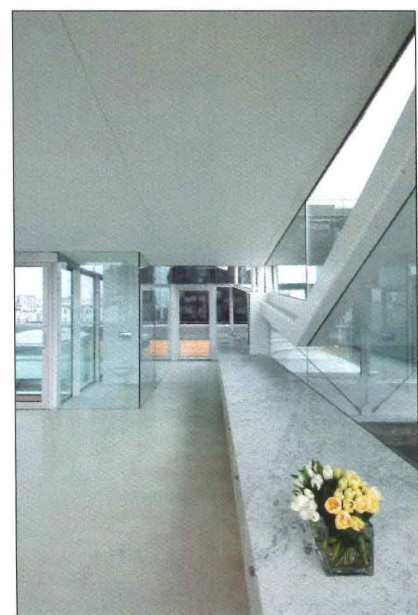
Born to French parents, Fougeron had a trans-Atlantic childhood. She lived in Paris until age 5, when her father's work as a CEO for tire manufacturer Michelin brought the family to New York. By age 12 she was back in France, and then later returned to the United States to attend Wellesley College. She went on to graduate school at the University of California, Berkeley; married an American; and settled in the Bay Area, opening her San Francisco practice in 1986.

Since then, she's developed a reputation for houses that are meticulously crafted and colorful and that make use of innovative materials and technology. Fougeron

Anne Fougeron takes a seat in the Tehama loft (above), a converted warehouse dubbed The Grasshopper because of its angular roofline (as though a grasshopper were sitting in the middle of the block). An arty steel staircase connects the open courtyard and main-level living spaces (opposite, right) with a master bedroom penthouse above.



Max Whittaker / WpN





Courtesy Fougeron Architecture

The Grasshopper's staircase cantilevers from a central tube that rises two stories. Its structure is hidden in the triangulated steel treads.

*"style is less the issue than
commitment to a certain vision
you can sense in the work."*

counts on fabricators of all kinds to help execute her ideas, and as a result, there is little separation between production and the schematic phase in her work. She favors glass and metal, wood and stone, rectilinear shapes, and lithe, layered geometries that interact imaginatively with California's pleasant climate and golden sunlight.

It's not easy being an early adopter, but Fougeron doesn't shrink from a challenge. One award-winning commission—the 440 House in Palo Alto, Calif., completed in 1999—was Fougeron Architecture's first foray into the extensive use of channel glass. She had first seen this type of thick, textured glass on a low-income housing project in Europe, and she envisioned using it to create a multistory extravaganza of clear and translucent glass on the floors, ceilings, and walls. In her design, the glass planes are held within an exposed steel framing system that allowed them to meet each other, turn corners, and move from inside to outside, and she visited the manufacturer in London to get help with the specs. It was the first time the company had sold the product in the United States, and the city of Palo Alto's building department had to be convinced Fougeron knew what she was doing.

"To justify its use, we had to get all this literature together showing different places it was used around the world," Fougeron says. "But from the beginning, we chose that material and felt it was important to keep it," even though it was time-consuming to import and install. "It became an inherent part of the design."

In the years since the 440 House was deemed a success (it won two design awards and was published widely), Fougeron's confidence in building her trademark minimalist, light-filled dwellings has grown. "When we first did the house in Palo Alto, we were extremely concerned about how the roof hit this glass wall," she says. "It's a detail that now wouldn't begin to frighten me." A couple of houses on the boards illustrate her practice's current cutting edge—how to more organically embed the buildings into the land. One such challenge is the Buck Creek house in Big Sur, Calif. It perches on a small site—most of it cliff—with spectacular views of the Pacific Ocean. Unlike many modernist boxes, which one could imagine lifting from the site and placing somewhere else, this house's volumes undulate with the land's contours. To protect the delicate ecosystem, and for structural safety in case of an earthquake, it's cantilevered over the land from a line 12 feet back from the cliff's edge. The master bedroom—the lowest volume—juts out over the ocean on a dramatic double cantilever.

For Fougeron, designing exterior walls that were





Photos: Richard Barnes Photography



Tim Street-Porter

At the 440 House, Fougerson explored her interest in modern craftsmanship and avant-garde materials. Conceived as a light-filled link between gardens in the front and back, the house is made of transparent, translucent, and reflective materials. The circulation spine's sandblasted glass floor and two-story channel-glass walls expose the steel moment frame.



Renderings: Jacek Gaczynski

The Buck Creek house in Big Sur, Calif., reinterprets the area's mid-century homes. A glass-walled library links public spaces to the cantilevered master suite. The one-story concrete volume holds two more bedrooms and a roof terrace.

nonbearing forced her to think about the building in a new way. On this house, which in abstracted computer renderings looks like it could be a rocky outcrop, it meant revamping some of her original ideas so the engineering could work. "We rely on our structural, civil, and geotechnical guys to give us recommendations and work through the design issues together," she says. "We talk about certain things and go, 'Well, that's fine, but these are the consequences,' which is why you want to work with consultants you know and trust."

studio to workshop

Although Fougeron's entire career has been defined by her desire for innovation, she was not always a modernist. After all, she came of age during the 1970s, and landing in San Francisco meant that her earliest projects were Victorian kitchen and bath remodels. "To keep motivated, I spent a lot of time eroding the corner, even though I put trim around it," says Fougeron, who cites Mark Mack and Andrew Batey as early inspirations. Partners in the Bay Area firm Batey & Mack, they were known in the late 1970s for their lectures on regionalism. Noted architect and urban designer Daniel F. Solomon, FAIA, for whom she worked from 1982 to 1985, also sparked her interest in urban patterns.

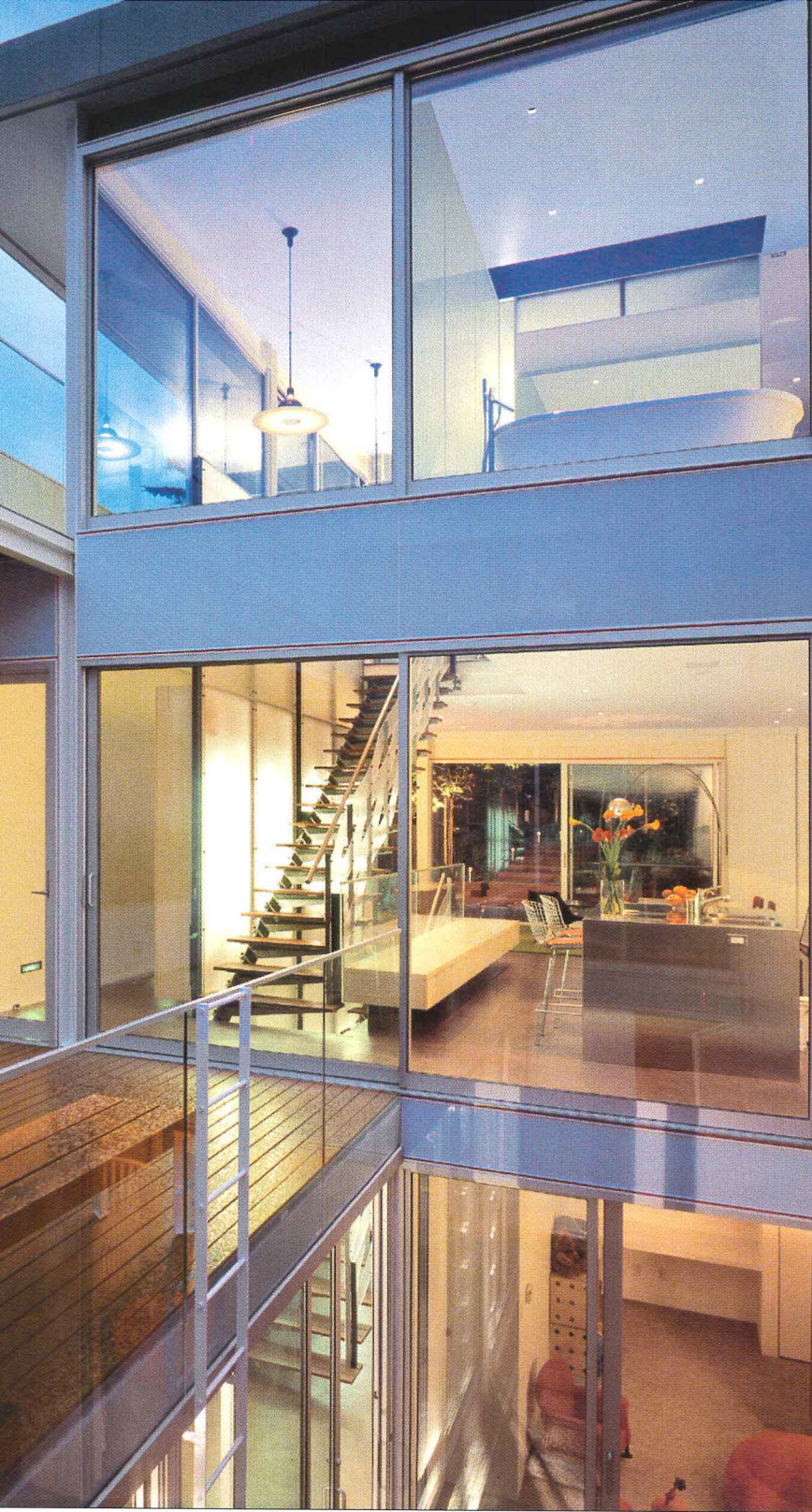
But Fougeron points to her European childhood as the deepest source of her aesthetic values. There, she observed, people respect history but aren't a slave to it. "There are many instances where you feel old and new can work together," she says. "There's nothing worse than trivializing history. In Italy I saw how Carlo Scarpa could take an old building and infuse new life into it by unapologetically adding things it needed."

Even so, her attitude is that it's not style but content—how people interact with a building—that's important. When she designs houses, she searches for the space and atmosphere the clients would like to inhabit, whether it's comforting or uplifting, light-filled or intimate. But beyond the spatial manipulation and material palette, her firm is motivated by the fundamental belief that people respond to things that are well-made. "Carlo Scarpa, Frank Lloyd Wright—all those guys had a series of craftspeople working with them all the time," Fougeron says. "We always try to figure out how to make things beautifully—sometimes with a lot of money, sometimes not."

Lacking building specialists who can help resolve the detailing on new materials, Fougeron knows her ideas can't get built, which is why she's become adept at finding daring contractors. The Internet has certainly made this easier. "A lot of people want to play it safe,"

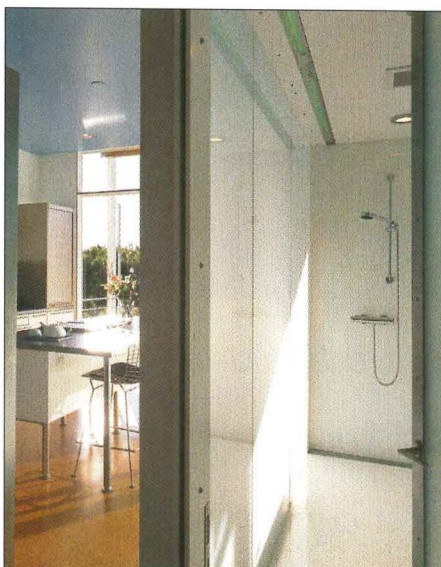
Floor-to-ceiling windows, skylights, a glass-floored balcony, and an interior courtyard stream light into the middle and sides of the infill 1532 House (above and opposite).





Photos: Richard Barnes Photography

“the design is often relative to the kind of subcontractor or fabricator you can find and the kind of dialogue you can open up.”



Photos: Matthew Millman

a passion for craft

she acknowledges. "It's a kind of game where you're fishing around, and it's finding that initial person who takes work. We can have a sub come from 100 miles away if that's the only way it's going to work. The design is often relative to the kind of person you can find and the kind of dialogue you can open up."

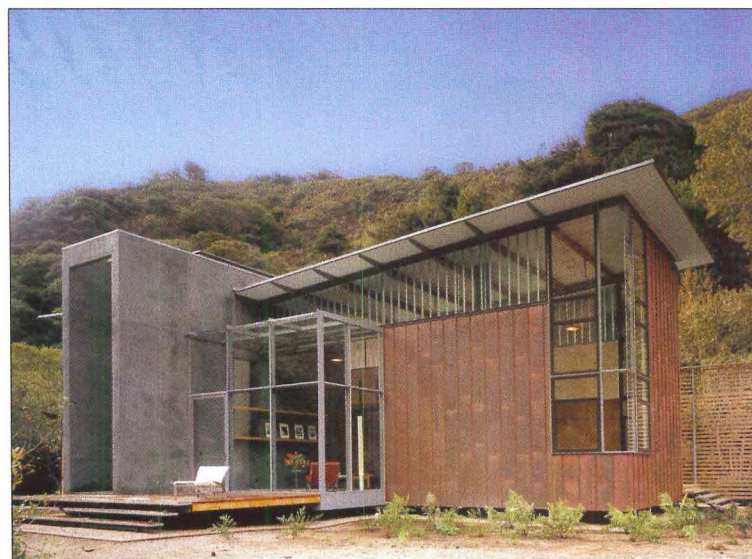
One of her longtime collaborators is Dennis Luedeman, an accomplished metal artisan in Emeryville, Calif., with whom she's been working for 15 years. Another regular is Paul Endres, AIA, an engineer and architect who was Fougeron's student at UC Berkeley. Together they brainstorm how to bring artistry to structure. "Anne creates designs that look very simple, but she uses a lot of handcrafted labor so that the architecture becomes more seamless," says Endres, a principal of Endres Ware in Berkeley. "We revel in pushing each other to do more and more interesting things."

The three put their heads together recently to design a sculptural steel staircase that rises from the ground floor to the penthouse of a loft conversion. Engineering is a complex science, Fougeron points out, and yet beautiful connections cannot be calculated. The engineer is looking at safety—Is it going to buckle? The architect is looking at both aesthetics and the experience of walking up and down the stairs—Does it move from side to side, have too much bounce, or do other things that make people uncomfortable? And the artist, who handles specific materials day in and day out, knows instinctively how they should go together.

"I'm interested in the beauty of craft and how well things can be made, whether it's a watch you wear or a car you drive," Fougeron says. "In the old days, the base materials were better, and people knew the art of putting things together. You make buildings that are going to outlive you; the question is, *How* do they outlive you, and what is your responsibility in terms of how well they age?"

The brainpower pool starts at the office, where Fougeron oversees five other architects and designers. Staff members sketch ideas together, and after the tone is set, one of the project managers works on developing the design. Inspiration can come from anywhere. "We have books here; stuff floats around and we look at it for a while and then look at something else," Fougeron says. "For me, coming at architecture from an architectural history background, the idea of looking at things all the time—buildings old and new—is essential to how I see myself as an architect." Model making is a loose, additive process involving a glue gun, in which models are put together, ripped apart, and reconfigured.

In San Francisco, the primary design problem is



Photos (above and top): Richard Barnes Photography

*"i'm interested in the beauty
of craft and how well things
can be made."*

Fougeron's kitchen and bath remodel of the Victorian 21 House plays with light, shadow, and color (above and opposite). By day, the south-facing kitchen illuminates the bath through a translucent wall. At night, the bath's fluorescents give off a warm glow. A ribbed clerestory at the Jackson Family Retreat (right) extends daylight after the sun drops over the canyon wall.



Stilts reduce the Jackson Family Retreat's impact on the land and protect it from flooding if a nearby creek overflows. Cedar slats screen the front façade from the road, while the rear of the house opens to nature.



Photos: Richard Barnes Photography

"buildings are going to outlive you; the question is, how do they outlive you, and what is your responsibility in how well they age?"

almost always how to funnel light and air into the middle of a narrow row house. Fougerson uses layering devices, such as third-floor setbacks and interior balconies and courtyards that draw light in from the sides, as well as from the front and back. For example, she dug the three-story structure of the 1532 House—an infill project that won a 2006 AIA California Council Merit Award—into a steep slope and wove in seven outdoor courtyards and decks. The third story, recessed to comply with building codes, has a balcony with a glass floor that illuminates the living spaces below.

branching out

Those sophisticated light-enhancing geometries are often recast in simplified forms on the firm's buildings for nonprofit organizations. Fougerson's interest in socially conscious architecture has led her into affordable housing and health care projects, including a series of clinics and offices for Planned Parenthood Federation of America. "On single-family homes, you understand how to make things in a very expensive way, and sometimes you can figure out how to get 90 percent of the effect for 20 percent of the cost," Fougerson says. At Octavia Court, a mixed-use project that includes offices, vocational services, and 15 units of very low-income rental housing for developmentally disabled adults, Fougerson provided elegant glassy façades and views into secluded common courtyards. Her refined modernism is also on display at Carter Terrace, a Mercy Housing California-developed joint project with Van Meter Williams Pollack. It won praise in the local press for its pleasing scale and the inclusion of stoops, patios, and balconies with beautifully detailed cedar railings.

Pursuant to her goals for diversification, Fougerson and her firm made a recent jump in scale to Parkview Terraces, a nine-story concrete building on a prominent urban site containing a mixed-use senior housing facility—a joint venture with the San Francisco office of Kwan Henmi Architecture/Planning. And construction will soon begin on the \$3 million Ingleside Branch Library, her first civic commission for a new building.

Those ventures will undoubtedly offer Fougerson something that private residences may not: the opportunity to observe up close how her buildings fare over time. As a perfectionist who actively searches all along the time continuum for ideas that resonate and endure, Fougerson makes a point of revisiting her past projects. "When you go back later, you see it in a different light," she says. "Your eyes are fresher, and you can think about it more critically or appreciate it more entirely. It's an ongoing process." **ra**



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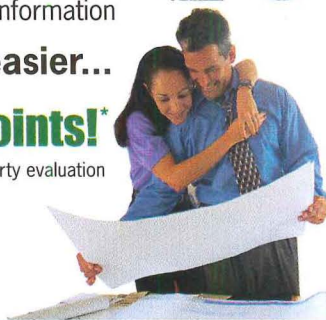
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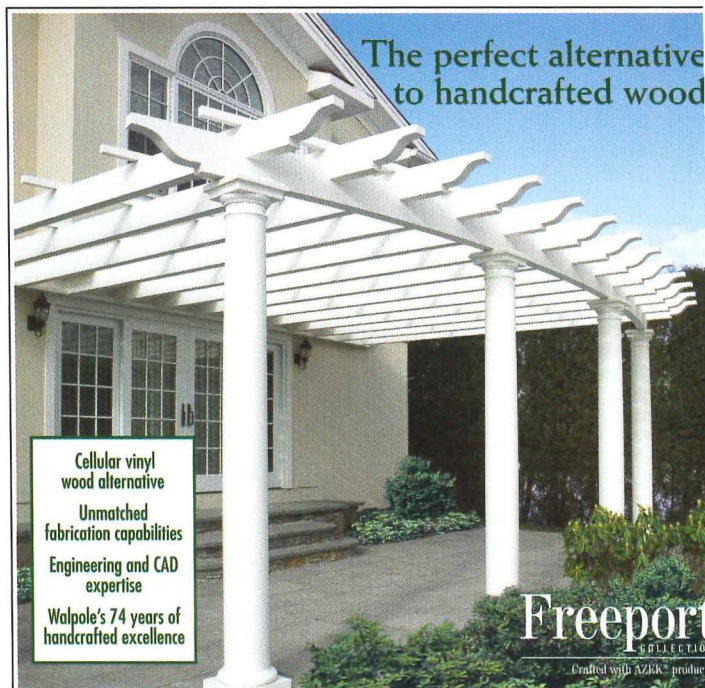


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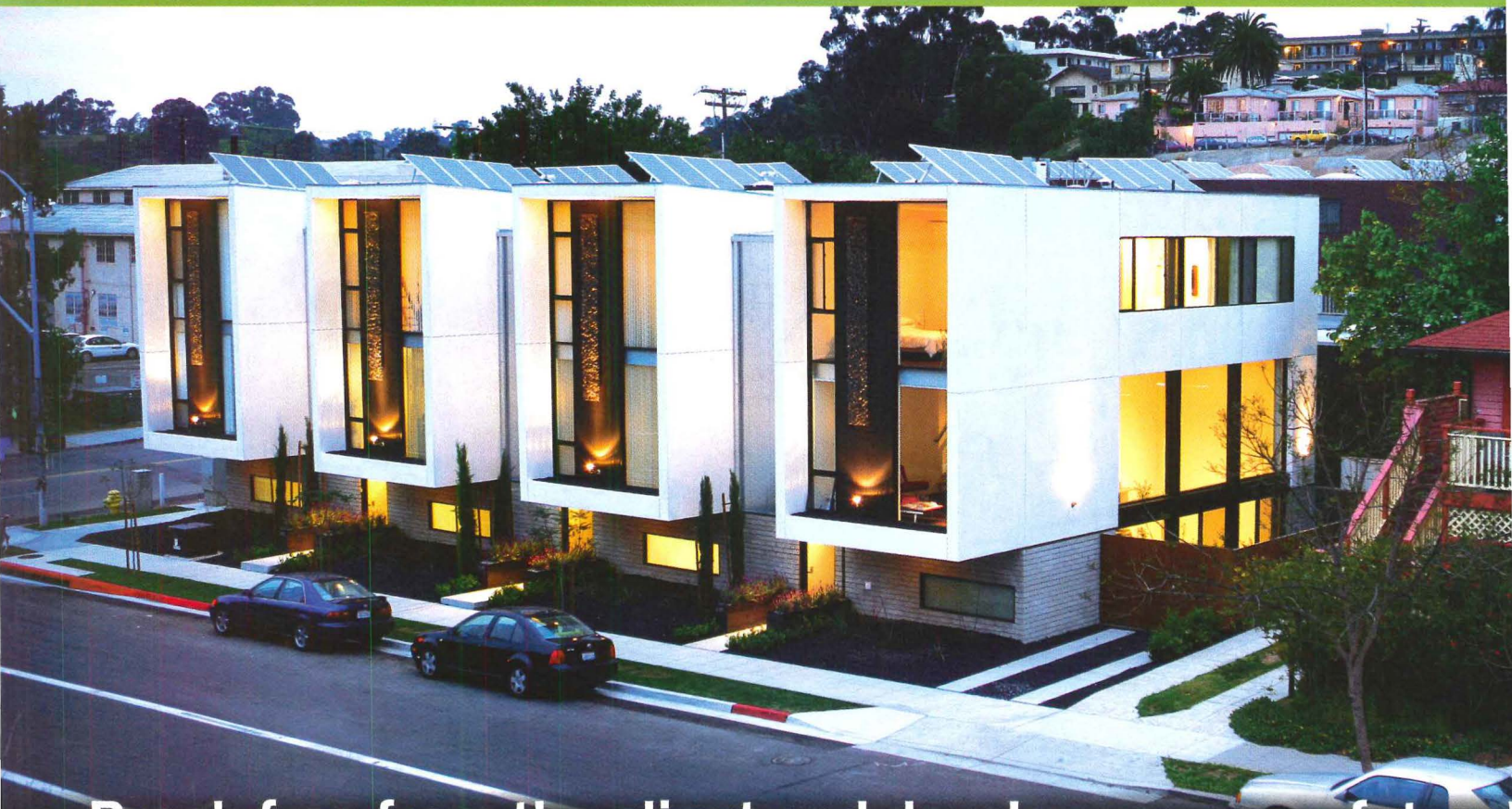
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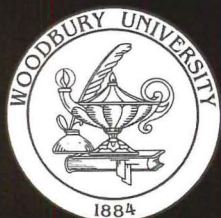
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objects in stillness

*when talented firms compose,
forms coalesce in beautiful inevitability.*

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

desert variations

World-class paintings and sculptures possess a constant ability to surprise. The more you look at them, the more you see; different layers and meanings reveal themselves with each viewing. This high-desert house outside Santa Fe, N.M., by San Antonio's Lake/Flato Architects, evokes a similar sensation. Principal in charge Ted Flato, FAIA, says the design was influenced by the work of artist Donald Judd. As with many of Judd's pieces, the house appears at first to be a simple collection of beautifully detailed boxes. But it soon blooms into a subtle, permutated exploration of its surroundings.

The residence rests on a knoll containing spectacular 360-degree views of Los Alamos, N.M., and several mountain ranges. Between the site and those views, however, lie many other houses. "There's nothing wrong with them, but [they create] a lot of visual noise," says project architect Andrew Herdeg, AIA.

project: Private residence, Santa Fe, N.M.
architect: Lake/Flato Architects, San Antonio
general contractor: Denman & Associates, Santa Fe
landscape architect: Julia Berman Design, Santa Fe
interior designer: The Design Studio, Dallas
project size: 4,200 square feet
site size: 1.5 acres
construction cost: Withheld
photography: Timothy Hursley, except where noted

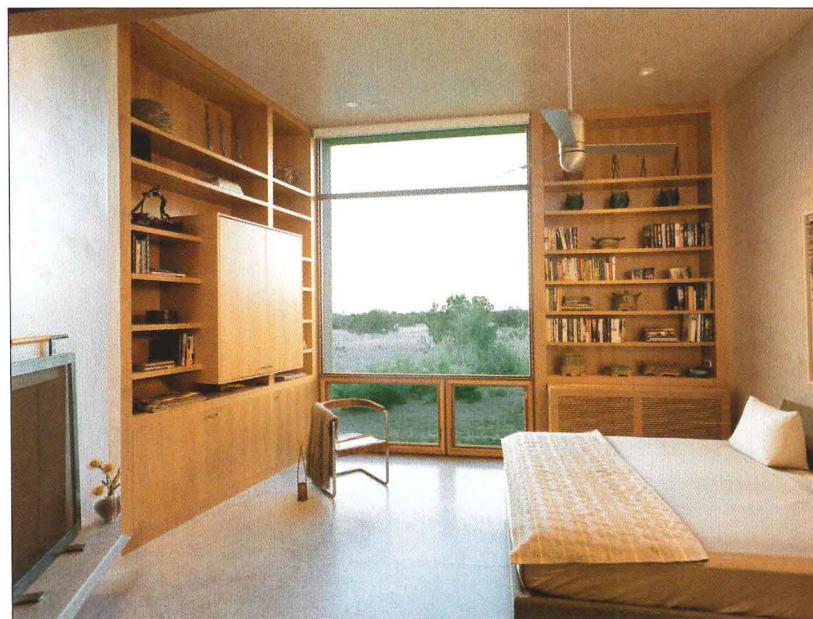
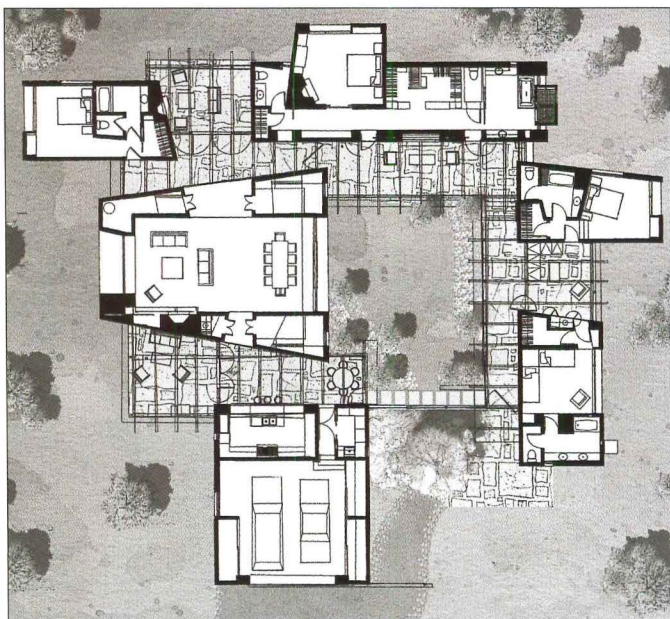


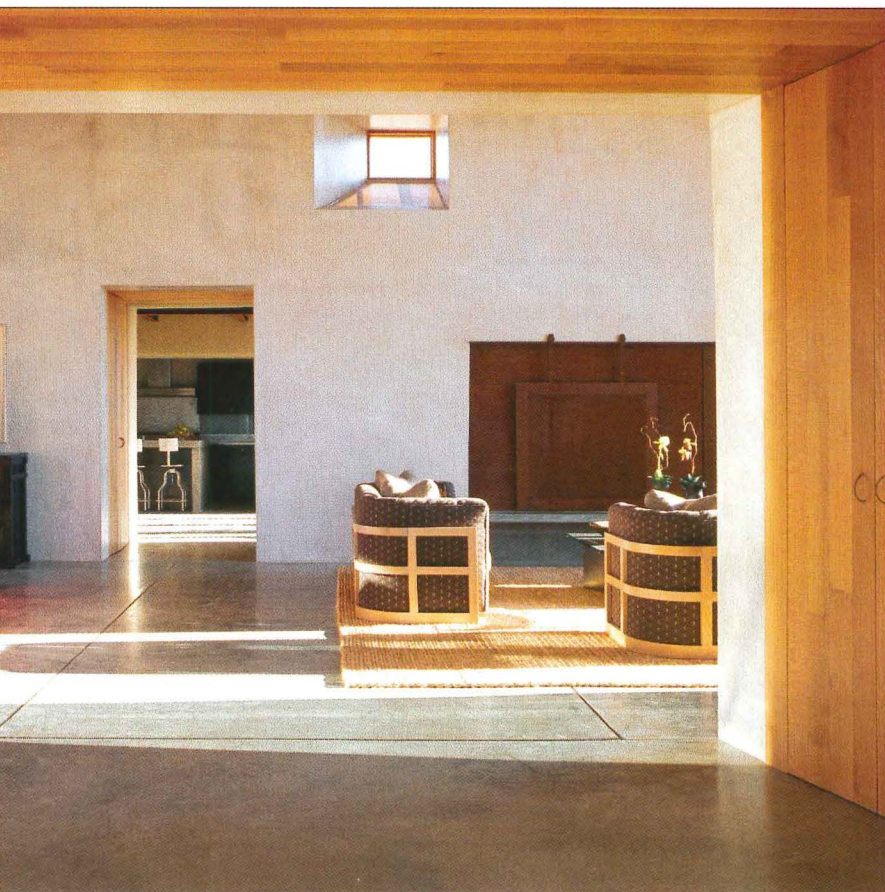
Lake/Flato studied the local built environment before starting the design process. "Some of the original architecture around Santa Fe, N.M., is so beautiful—simple cubist shapes that stack on top of each other," says Ted Flato. "It was a good springboard." Like many of the region's vernacular buildings, the home's six structures create spaces in the landscape.

objects in stillness



Shaded portales along a central courtyard form the home's connective tissue and provide protected outdoor spaces. Inside the project's extra-thick walls, large windows showcase carefully chosen views.





Photos (above and right): Dominique Vorillon

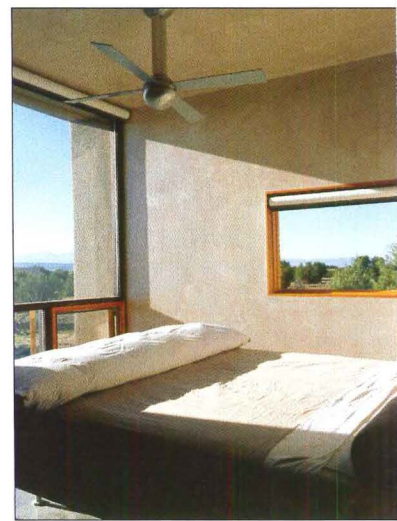


a partner at Lake/Flato. He and Flato realized they could edit out those neighbors by pulling the house apart—into six small buildings around a central open space—and using the solid masses to frame desirable views and block out unwanted ones. The buildings' positioning helps control the intense sun and strong winds of the local climate, and it also relates the project to Santa Fe's historic architecture. "We wanted to circle the wagons a bit to create a closed courtyard, which is very traditional for that area," Flato says. Wide porches, known locally as *portales*, connect the structures and provide shaded outdoor rooms.

Like Judd with his boxes, Flato and Herdeg established small distinctions among the home's six pieces. Their sizes, shapes, and layouts vary; for example, the largest building has tall ceilings to emphasize its public role as the living and dining space, while the three guest bedroom structures are low-ceilinged and long. The multiform setup and its many *portales* deliver dozens of different ways to experience the house and the site.

Although the home's materials are simple and elemental, Flato and Herdeg chose them with the utmost care. Waxed, naturally colored concrete floors ground the interior spaces, while the *portales* feature textured limestone underfoot for better traction. "We played with the [concrete] mix and different finishes to make a nice, rich gray rather than a cold white," Herdeg explains. Sealed-plaster interior walls achieve the same warm effect, and three coats of cementitious stucco on the exterior give a smooth look that contrasts with board-formed concrete retaining walls and rusted steel detailing.

The home's flat roofs and dusty adobe hue satisfy local design restrictions, but Lake/Flato's most neighborly move was to place the buildings a few yards down the knoll's sloping sides, rather than right on top of it. "It's being a good neighbor in the flats of the desert," Flato says. "The smaller buildings feel very, very short and unobtrusive."—*m.d.*



objects in stillness



project: Mussel Shoals House, Ventura, Calif.
architect: DesignARC Los Angeles
general contractor: Kadri & Associates, Montecito, Calif.
landscape architect: Orange Street Studio, Los Angeles
structural engineer: Steve Magnuson, Los Angeles
project size: 2,700 square feet
site size: 0.1 acre
construction cost: Withheld
photography: Benny Chan/Fotoworks



tranquility zone

m

Most architects are lucky to find a client with a little design knowledge or background. Dion McCarthy, AIA, landed in an even better situation when creating this beach house in Ventura, Calif., for a pair of design connoisseurs. The wife, Hyon Chough, owns Blueprint, a modern furniture store in Los Angeles. "I can't overstate her influence [on the house]," says McCarthy. "She has pitch-perfect taste."

objects in stillness

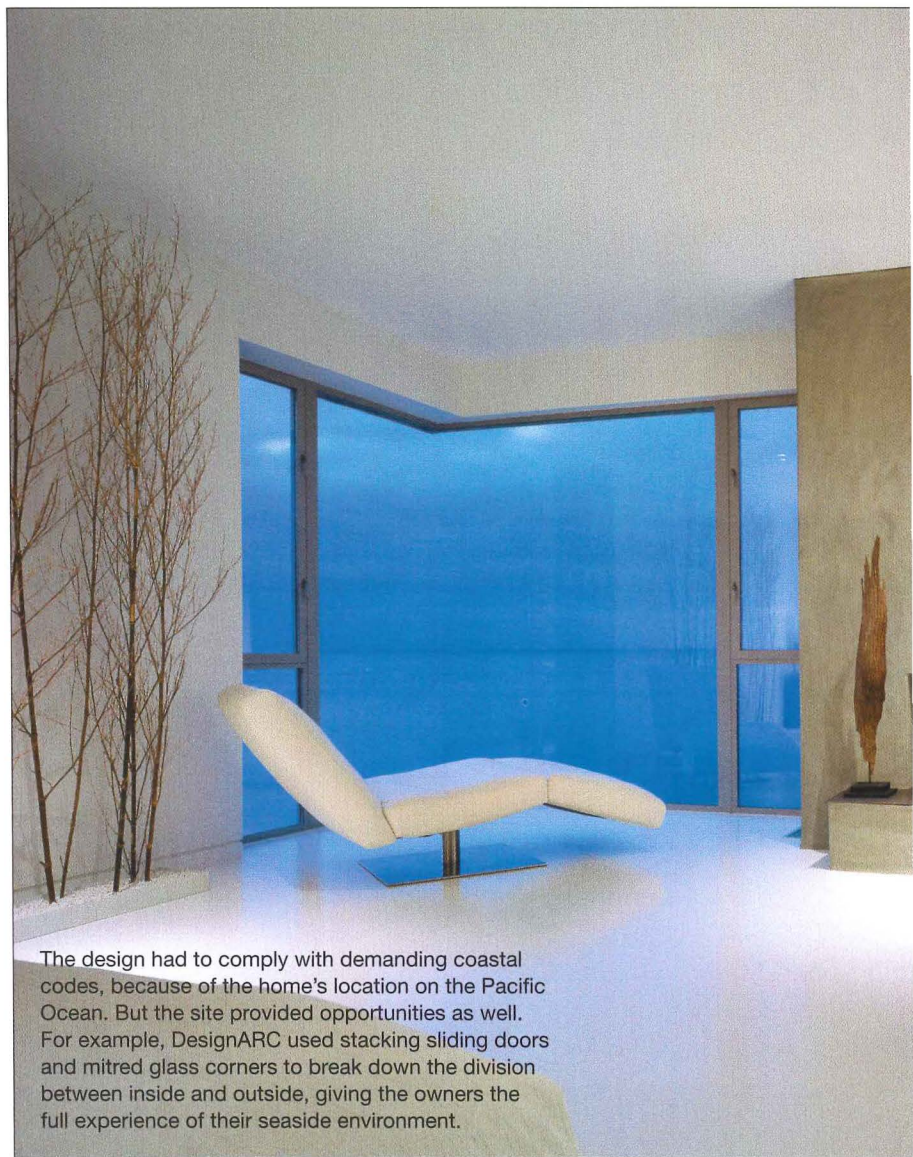
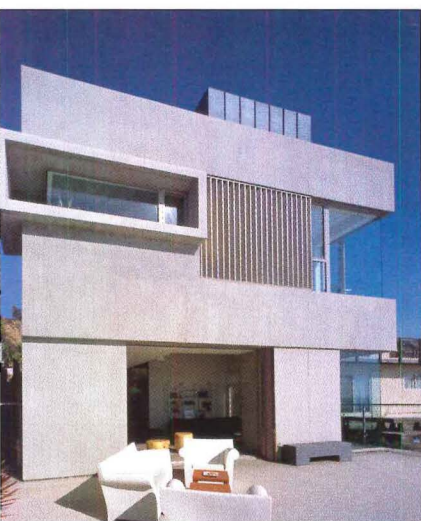
Chough and her husband, Bernie Sacharski, live full time in L.A. But they wanted their oceanfront getaway, about an hour north of the city, to serve as a retreat from their hectic lives—a place where they could pass the weekend in tranquility and return to work ready for a busy week. McCarthy and Mark D. Kirkhart, AIA, principals at L.A.'s DesignARC, obliged with a scheme they liken to a coconut. "It has a rough exterior that stands up to the elements, but the interior is soft," McCarthy says. Steel-troweled stucco and cold-rolled steel make up the home's shell. The salty ocean air quickly rusted the steel and drew the lime out of the stucco to form a weathered patina. "We liked playing with the site's impact

on the design via those natural forces," he adds.

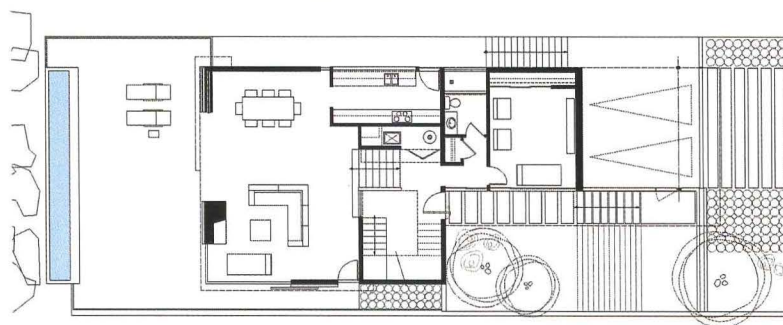
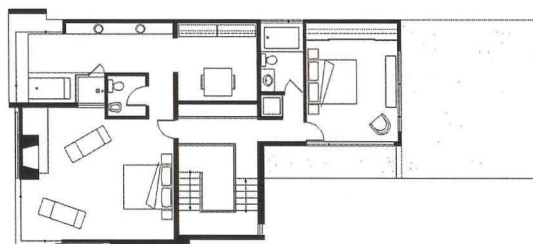
A soothing palette of light colors—dove-gray poured-concrete floors downstairs, white vinyl floors upstairs, and white walls—grace the interiors. And a series of labor-intensive, nearly invisible details help maintain an atmosphere of calm. "We tried to quiet the details down, so

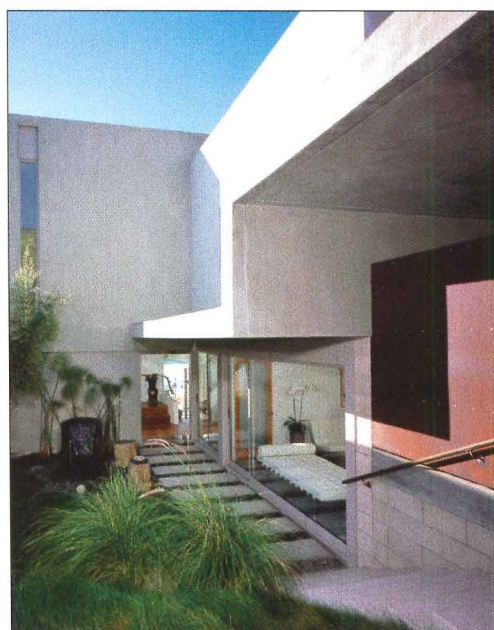
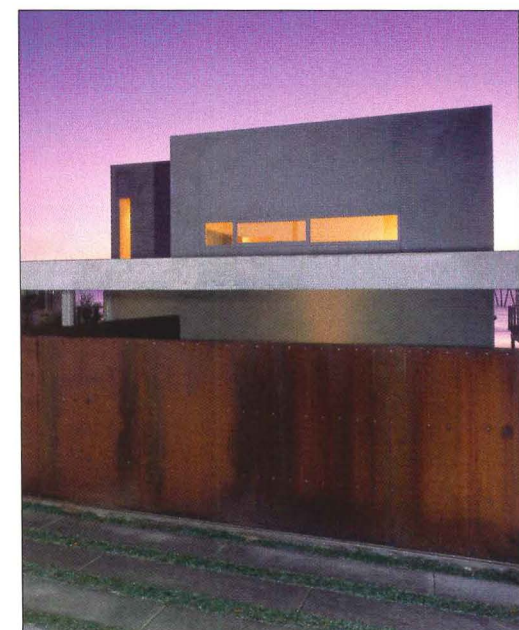
there's less for the eye to measure," McCarthy says. A row of textured 38-inch-wide panels form a wavy wall in the dining room; DesignARC painstakingly matched up the wave patterns of each panel with the one next to it, using a white filler compound to erase the seams. A glass mitre joint in the living room and master bedroom allows the southwest corner of the building to virtually disappear. And a 4-inch reveal between the walls and floors throughout the house lends a minimalist polish to the spaces.

For all its serenity, the house is tough enough to handle both stormy weather and the sometimes-prying eyes of passing surfers. Sliding louvers and storm panels enable the owners to completely close it up when they leave for the week, ensuring safety and privacy. Once they arrive and open it up again, the only task they need to address is their own relaxation.—*m.d.*



The design had to comply with demanding coastal codes, because of the home's location on the Pacific Ocean. But the site provided opportunities as well. For example, DesignARC used stacking sliding doors and mitred glass corners to break down the division between inside and outside, giving the owners the full experience of their seaside environment.





Glimpses of the ocean beyond are visible from the terraced entry garden. A hardy exterior of steel-troweled stucco and rusted steel yields to hushed interiors with glowing surfaces and calm-inducing water views.

objects in stillness

my own private iowa

Paul Mankins, FAIA, LEED AP, connected artistically with the owner of this Des Moines, Iowa, loft right from the start. In fact, his first thought about how to approach the long, narrow shell and its panoramic skyline views resonated perfectly with the owner's vision. Because they had very similar tastes, the design process moved quickly and smoothly. "We wanted to maintain the awe of having an 85-foot-long room but make individual spaces feel more personal," Mankins says.

The client-architect symbiosis didn't end there. Mankins prefers to establish sequences of spaces that lead to a big reveal, so he was thrilled the owner "didn't want people knocked in the face with the view the minute they walked in the door." A foyer with symmetrical openings on either side only hints at the vista that awaits. The entry vestibule anchors a string of private rooms along the interior axis of the apartment. A home office, master bath, and closet proceed from one side of the entry and a guest suite and walk-in pantry issue from the other.

The row of service spaces resolved another major concern of the client's. "He's shockingly fastidious," says Mankins, who recounts with amazement that every time he stops by for a visit, the place looks exactly like it does in photographs. Not a bad trait in an oral surgeon. But, best of all, it freed the architect to adopt a more refined look for the apartment, rather than the ubiquitous "industrial loft" style with exposed mechanical systems. A dropped ceiling and thick walls enclose the service corridor and conceal unsightly necessities such as plumbing and ductwork. Doorless openings along the circulation spine maintain the connection among spaces and lend visual texture to the expansive living area.



project: Juris Loft, Des Moines, Iowa
architect: substance, Des Moines
general contractor: Ryan Companies US, West Des Moines, Iowa
structural engineer: JP-SE, Des Moines
mechanical engineer: Engineering Technologies, Inc., Omaha, Neb.
audiovisual consultant: Audio Labs, Des Moines
project size: 2,700 square feet
construction cost: \$445 per square foot
photography: Farshid Assassi

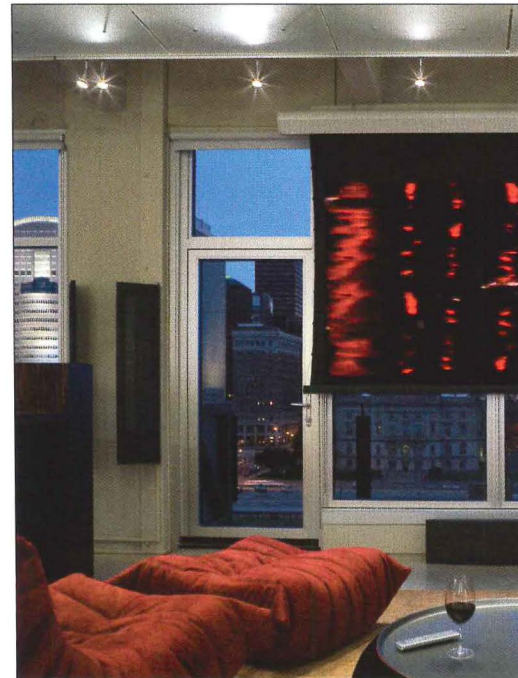


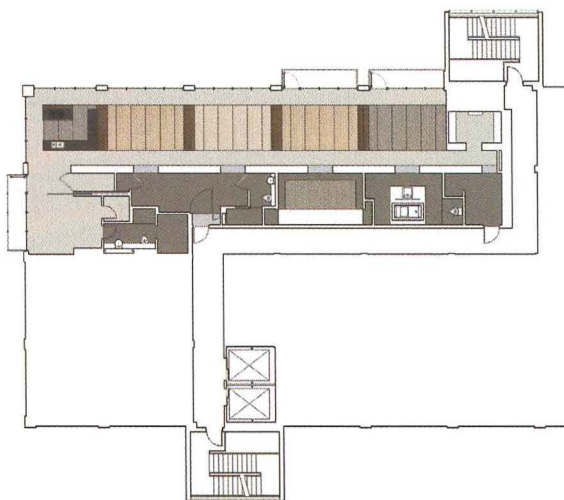
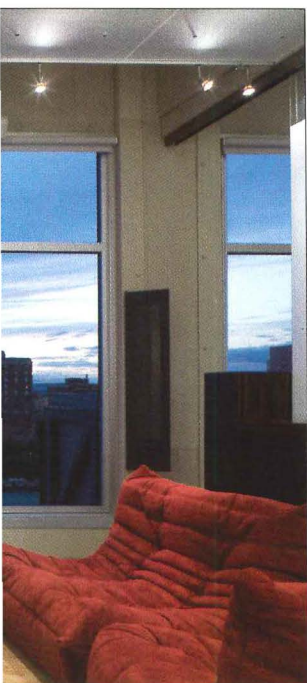
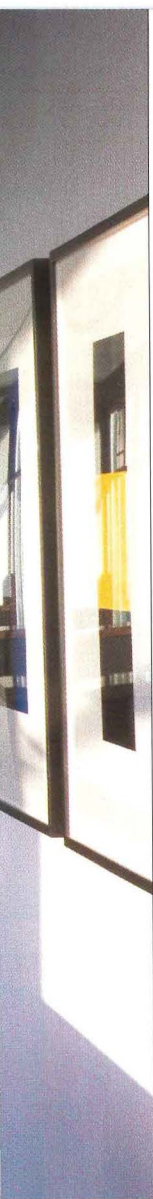
To preserve skyline views of downtown Des Moines, Iowa, Mankins repositioned the loft's biggest balcony to one side of the living space. He also spec'd tall panes of fixed glass along the broad viewing wall, with operable tilt-out windows above, to capture breezes without bisecting sight lines.

objects in stillness



Mankins aligned the mahogany built-ins and dropped ceiling with the off-center windows at either end of the apartment. To keep the living areas' flanking circulation paths the same width, he made up the offset with an asymmetrical end cap on each run of cabinets.





Public spaces flow uninterrupted along the exterior wall, but Mankins plotted with project architect Brad Hartman, AIA, to temper the vastness without impeding the view. Mahogany cabinets designed by the team define a series of smaller subspaces—living, dining, and the media lounge. The casework generates intimate zones within the airy room and makes it easy for the owner to keep things tidy. The rich wood built-ins reappear in the master suite and kitchen as well. “We tried to reduce the design to a handful of materials and create a consistent way for detailing them,” Mankins explains.

Elements that had to remain exposed—speakers for the surround sound system and fire sprinklers—were incorporated gracefully into the scheme. Subwoofers are hidden in the ends of the cabinet dividers, and thin rectangular speakers hang discreetly on the wall columns between banks of windows. “The client is an audiophile,” Mankins says, “but it doesn’t look like the house was built around a stereo.”



Nothing could be done to mask the required sprinkler system, so instead it’s celebrated. The exposed pipe becomes a center line for two rows of translucent white plastic panels that hover just below the ceiling along the loft’s core. The panels top off a list of gleaming finishes that may not be pristine enough for actual surgery, but they delight the meticulous surgeon who lives among them.—*s.d.h.*



objects in stillness

A steel-and-cedar screen, outdoor lights, and a bench eke out a small, private outdoor room for the residents of this Washington, D.C., house, and aluminum-clad windows and doors open up the once-dark interior. Thanks to their clients, the architects were freed to use materials in an inventive way, despite the stylistically conservative neighborhood.



project: Q Place Residence, Washington, D.C.
architect: KUBE Architecture, Washington, D.C.
general contractor: DMI Development Group, Silver Spring, Md.
structural engineer: Brandes and Cassagnol Engineers, Washington, D.C.
project size: 1,900 square feet
site size: Approximately 0.25 acre
construction cost: \$300 per square foot
photography: Paul Burk Photography

creative license

Architects who favor a streamlined approach to design in Washington, D.C., have often felt constrained by the city's prevailing preference for traditional styles. But times are changing, just a bit, and local design pros are discovering more clients willing to push the envelope and embrace the unexpected. Janet Bloomberg, AIA, and Richard Loosle-Ortega, RA, principals of Washington-based KUBE Architecture, encountered such free-thinking clients on this extensive remodel of a claustrophobic three-level brick home.

Located just outside of Georgetown's historic district, the 1950s-era house escaped preservation restrictions, so KUBE and clients were free to pursue its conversion into a modern, "loftlike" building. With little intrinsic charm in the structure to guide them, the architects had to tap imagination for its transformation. "It had been renovated many times over the years with bad additions," Loosle-Ortega says. "The exterior had a fake veneer stone mixed with brick, the kitchen was poorly separated from the dining room, and it was especially chopped up." It had other transgressions: sparse natural light and poor circulation. "I told the clients, 'Your house is totally clogged in the middle,'" Bloomberg jokes.

First off, the team tackled curb appeal. Unifying the exterior cladding with fiber-cement panels and inserting a steel-and-cedar screen to fashion a modest courtyard did wonders. Then they reconfigured the entrance, removing solid walls in favor of direct-set aluminum-clad windows and glass doors, and redirected the circulation into the living room instead of the dining room.

Interior walls came down, replaced by acrylic screens that diffuse light and add a sense of drama. The screens provide visually permeable transitions between spatial sequences—from entry courtyard and dining room to family room and folding glass

objects in stillness

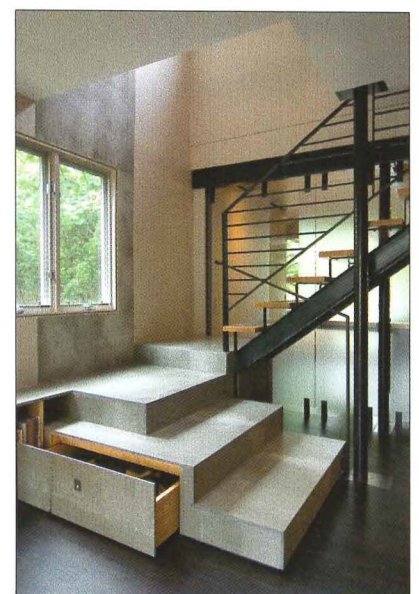
doors beyond. "We needed the house opened up, but we still wanted to have the rooms read as discrete functions," Loosle-Ortega says. A new sense of transparency permeates the now-unclogged space.

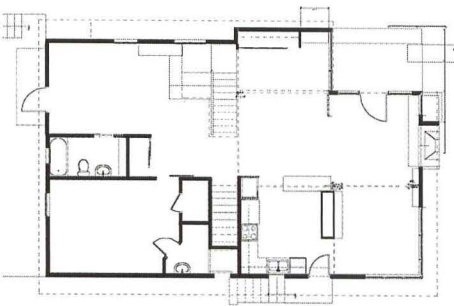
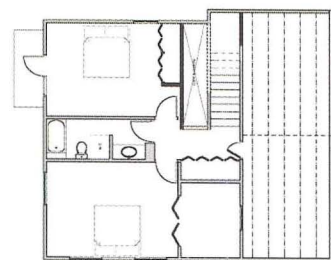
The architects also reoriented the staircase so it feeds from the new family room instead of the dining room. "We realized that if we flipped the staircase,

you could enter it from the private side of the house," Bloomberg says. "It really made a nice separation of public and private." Made of steel and wood, the new open-riser stairs become a sculptural, light-filtering element that casts a ghostlike shadow behind its screen.

Given a limited budget, KUBE designed strategically and creatively. Wherever appropriate, exterior elements were saved. Second-level rooms were "cleaned up"

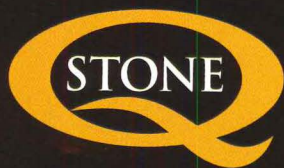
with paint and minor modifications. Low-cost off-the-shelf wall cabinets balance custom-built units. And the budget did not stymie a judicious use of sustainable and high-impact materials—among them low-odor paint, recycled rubber flooring, reclaimed wood, bamboo, cement-based wood boards, and concrete. But resourcefulness and a willingness to experiment is the firm's modus operandi, and the clients knew this. "The owners were great," Bloomberg says. "They wanted us to have some fun and they wanted great materials, so we were given a license to create."—*n.f.m.*





A series of recycled plastic translucent screens (above and opposite) distinguish separate spaces and allow light to saturate the home. In the kitchen (top), low-cost glass-front cabinets coexist peacefully with custom maple units. The architects satisfied the clients' desire for eclectic materials with custom metalwork, a VIROC cement-board stair landing, an aluminum canopy, and recycled rubber and bamboo flooring.

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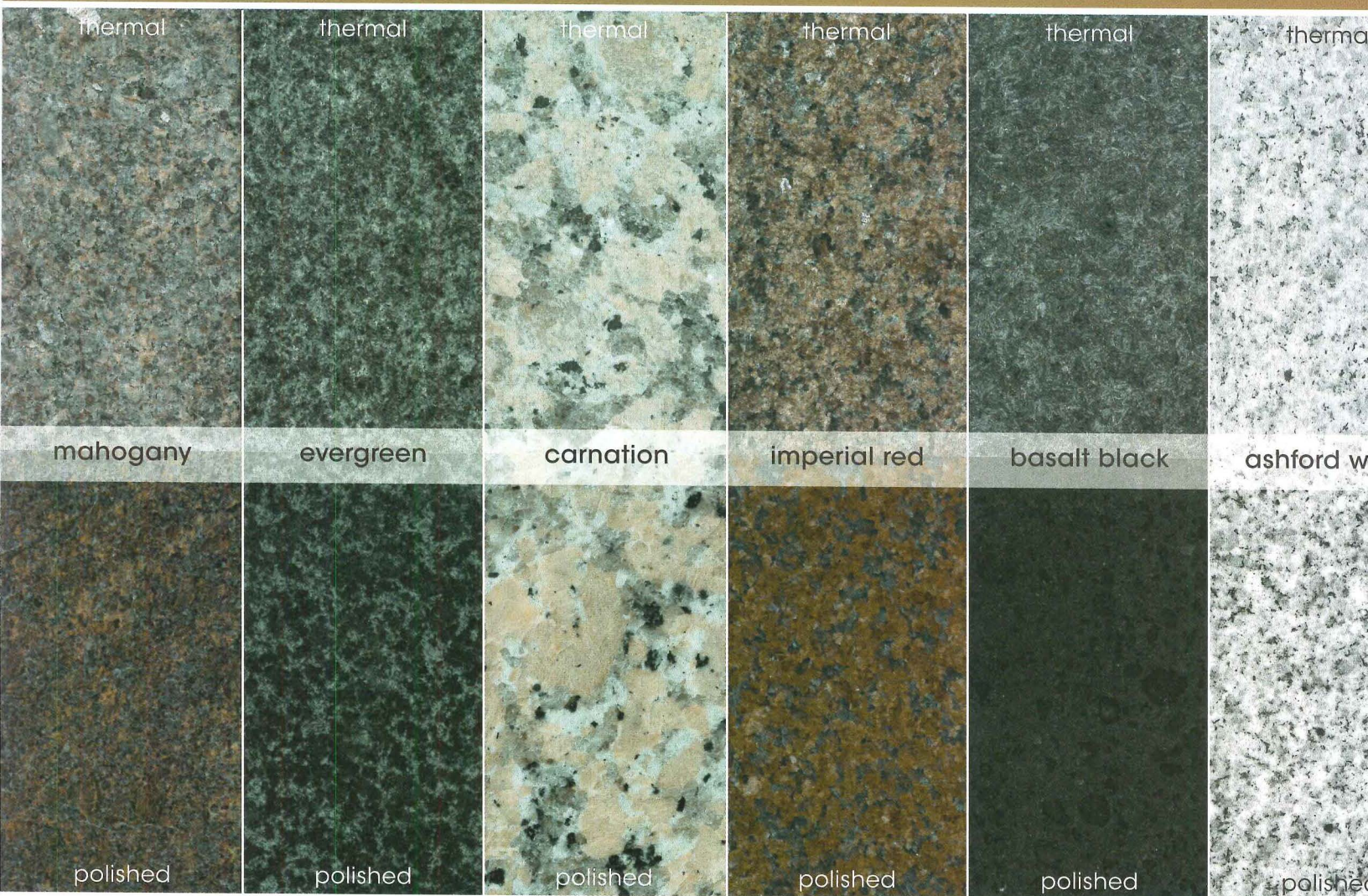
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machines for really living

consumers' lust for luxury appliances knows no bounds.

by nigel f. maynard

a typical custom home has many purely functional pieces that become high art in the hands of deft designers (think Valli&Valli or Louis Poulsen Lighting). Yet few functional items are as coveted by homeowners as appliances—especially those for the kitchen.

Clients generally defer to their architect on most decisions, but appliances are another matter entirely. “For some reason, people have strong convictions about them,” says Donald P. Lococo, AIA, principal of Washington, D.C.-based Donald Lococo Architects. The challenge (often easier said than done) is incorporating the client’s appliance desires into a seamless design. “Our general approach to appliances is that they’re necessary,” says Cincinnati-based John C. Senhauser, FAIA. “There’s a utilitarian aspect about them,” and yet, he concedes, “when done correctly, they can elevate a space.”

obsessive compulsions

Societal shifts have elevated the kitchen’s importance in the home and consequently boosted the kitchen appliance to status symbol. Kermit

Baker, Ph.D., Hon. AIA, chief economist for The American Institute of Architects, confirmed the ongoing trend when announcing the findings of the AIA’s quarterly “Home Design Trends Survey” earlier this year. “There is a strong desire,” he said, “to integrate the kitchen with living space that allows for a more open home environment.” Notably, survey respondents rated high-end appliances as clients’ most-requested kitchen feature.

The high-end objet of the moment is the gas range. Clients seldom want this showpiece of the luxury kitchen hidden, which is just as well, since it’s one of the hardest to conceal. “The ability to integrate [the range] is a difficult issue,” Senhauser acknowledges, adding that some models simply don’t allow for it. Size constraints aren’t limited to the stove, however. Wayne L. Good, FAIA, principal of Annapolis, Md.-based Good Architecture, finds the refrigerator’s bulk equally troublesome. His work-around of choice: “Get the refrigerator out of the kitchen,” he says.

When that isn’t possible, many architects will try to

minimize the design intrusion by specing built-in refrigerators and other appliances with custom panels to match the cabinetry. The approach, though common, has its naysayers. “I’m not an advocate for ‘invisible’ appliances,” says Francisco Gomes, AIA, principal of Gomes + Staub Architects in Raleigh, N.C. “While it may look good in a photograph to have virtually seamless expanses of wood veneer or lacquer, a little legibility of use often makes for a better kitchen. In truth, only a few appliances

designed to take custom panels offer a truly integrated look anyway.”

buyers’ market

Nowadays, your clients’ fondest appliance wishes are likely answered by any number of manufacturers. At this year’s Kitchen/Bath Industry Show, exhibitors were bullish on modular refrigeration, built-in coffee makers, beefed-up outdoor grilling products, ultra-efficient washing machines, and induction technologies, for example.

continued on page 92



Gordon Bell

Architect Donald P. Lococo distilled his clients’ wish list into this streamlined kitchen. Here, the appliances play a supporting role to the room’s overall design.

Yes, induction is taking another run at U.S. consumers. (Long popular in Europe, it failed to catch fire in an earlier attempt last decade.) Products from GE Consumer & Industrial, Viking Range Corp., and several other manufacturers use a coil under a ceramic surface, but instead of heat, the electricity creates a magnetic field. When a conductive pan is placed on the unit, the current heats the pan while the cooking surface stays cool. GE claims induction boils water faster than gas or electric and is more efficient because the heat is transferred directly to the pot. The notion has intrigued high-end clients, Good says. "Some [celebrity chefs] gave it good ratings, and that boosted interest" in the technology, he explains.

Manufacturers are raising the stakes for other types of appliances too. TROMM, a laundry innovation from Englewood Cliffs, N.J.-based LG Electronics USA, uses steam to clean clothes and, purportedly, increases energy and water efficiency. The SteamWash cycle reportedly boosts cleaning performance and energy efficiency using a built-in steam generator, and a SteamFresh cycle refreshes garments and reduces wrinkles.

Huntington Beach, Calif.-based Bosch Home Appliances, meanwhile, has added an "ECOOPTION" feature to its Nexxt line of washers to give consumers an easy way to save energy. With a push of the washer's

green "e" button, the machine optimizes heating cycles for greater efficiency.

Sub-Zero refrigerators continue to be revered by architects and high-end home buyers alike, but other manufacturers are making efforts to capture some of that mind share. Thermador's Freedom Collection of fully integrated refrigeration columns and Miele's line of built-in refrigerators have diversified the market, as have products from Kenmore and Gaggenau USA/Canada.

The surge in high-end products is hardly surprising, Good says. In his experience, people view luxury appliances as "a good investment." Plus, he adds, "there's a market expectation" that a kitchen in a high-end house will have high-end appliances. A quick scan of the product landscape reveals the usual suspects—Wolf, Viking, KitchenAid, GE Monogram—competing for upper-income buyers' attention. European imports such as SMEG, Liebherr, and Indesit Co. (Ariston) are there too. Even the super high-end is growing: a \$38,995 range from Diva de Provence or a \$36,000 unit from La Cornue is no longer considered unusual.

picks and pans

Given the plethora of posh products, it's hard to separate the serious players from the also-rans. New products may have the looks, but will they perform over time? *Consumer Reports* isn't so sure. Its



LG Electronics' TROMM washer/dryer duo is indicative of a new breed of appliances: stylish, colorful, and super-efficient. The washer uses steam to clean clothes and increase energy efficiency.

"Annual Products Reliability Survey," published in May, contends that pro-style ranges (those with price tags of \$4,000 or higher) perform no better than less expensive models.

So how do you distill these issues when you spec appliances? Senhauser starts early—but not too early. "We think about the kitchen when we design the house, but we leave things open," he says. Placement and sizes are addressed at the front end of the planning process, but other decisions are left for later. "Sometimes models change or items are discontinued," so you have to be flexible, he says.

Lococo says he asks his clients to talk about the types of appliances they want and then "designs a look around the appliances." He typically steers clients away from refrigerators with glass doors, for example, because they're difficult to keep clean, and from appliances that are oddly sized or have distracting hardware.

Gomes values tactile judgments, so he encourages his clients "to choose based on function and ease of use after a hands-on evaluation at a showroom." The problem, of course, is that clients can't properly evaluate their choices until they've lived with the appliances for a few months. For this reason, Lococo checks in with his clients six months after a project's completion to see if they're still happy with their choices.

Good, meanwhile, conducts his product research (and builds good will with his clients, by extension) by preparing a meal in each client's completed kitchen. He remembers fondly an intense negotiation with one potential client. "Finally, I said to him, 'If you sign the contract right now, I'll give you a full set of pots and pans or I'll cook you the best steak au poivre you've ever had,'" he recalls. "He signed the contract and took the meal." **ra**



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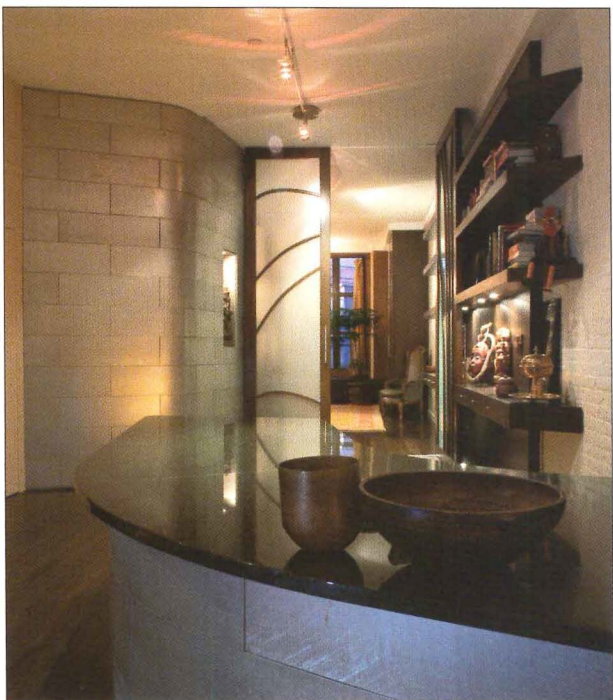
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Photos (above, top, and bottom right): Courtesy SINGLE speed DESIGN

rhine tone

RHEINZINK's eponymous building material is made from 99 percent zinc and small amounts of copper and titanium, resulting in a product that's both highly durable and attractive. SINGLE speed incorporated RHEINZINK in this project for those very reasons. "We're interested in blurring the boundaries between inside and outside," Hong says, "and using it on the interior added another layer of spatial interest." The material comes in five gauges and two finishes. RHEINZINK America, 617.871.6777; www.rheinzink.com.

globus trotter

SINGLE speed is drawn to cork flooring for its earth-friendliness but loves its architectural potential too. "Cork is perfect in forming a visually monolithic surface that can conform to curves," Hong raves. The firm's supplier of choice is Bronx, N.Y.-based Globus Cork, which produces tiles in a variety of colors, shapes, and sizes. Custom colors are available on request. Globus Cork, 718.742.7264; www.corkfloor.com.



curve appeal

SINGLE speed's principals were concerned about the environmental impact of plywood, so they switched to "plyboo"—a laminated bamboo from San Francisco-based Smith & Fong. Hong says the product—used for these bent, movable shelves—"is responsibly harvested, uses low-VOC adhesives, and looks beautiful." The 100 percent bamboo panels measure 96 inches by 48 inches, though custom lengths are available. Smith & Fong Co., 866.835.9859; www.plyboo.com.

—nigel f. maynard



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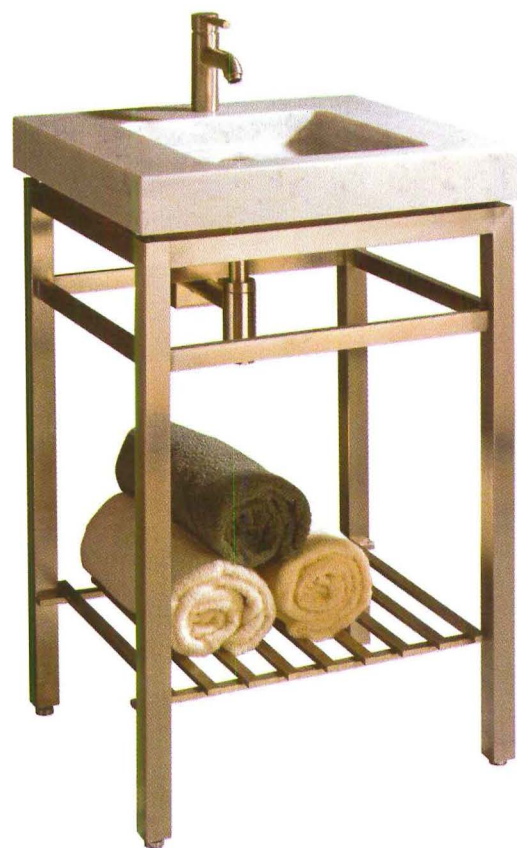
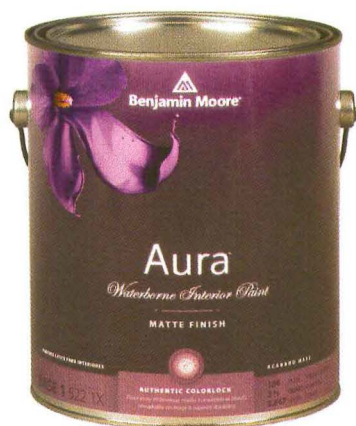
dutch treat

This modular door began as a winning entry in a student design competition sponsored by JELD-WEN and is now available as a custom-order item.

Conceived by Virginia Tech architectural student Nathan Williams, the door is a riff on the traditional Dutch door: instead of opening as two halves, it incorporates six individual hinged wood-and-glass panels that open separately. The design can be manufactured in a variety of species. JELD-WEN, 800.877.9482; www.jeld-wen.com.

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vanity project

Stone Forest of Santa Fe, N.M., is known for sculptural architectural elements that integrate such exotic materials as travertine, basalt, and onyx. Its latest creation is a bath vanity with a stainless steel base that can accommodate stone tops. The model shown here measures 24 inches wide and has a solid Carrara marble top. It's also available in a 31.5-inch version and can be specced with a honed basalt or honed black granite top. Stone Forest, 888.682.2987; www.stoneforest.com.

—nigel f. maynard

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Cold drinks are close at hand, thanks to Sub-Zero's undercounter beverage center. The UC-24B comes with twin racks that can hold 16 wine bottles and a clear drawer for snacks and garnishes. Spill-proof glass shelves keep things tidy inside; glass access doors give homeowners an easy peek at their options, while keeping drinks cool and energy costs lower. Sub-Zero, 800.222.7820; www.subzero.com.



hot attraction

The backyard BBQ is about to go gourmet. Available next year, the Fuego Modular sports mix-and-match outdoor cooking components that slide into a sleek aluminum frame. Industrial designer Robert Brunner (of Apple Computer fame) conceived the system to include grill, burner, warming drawer, and storage modules, as well as a refrigerator and sink that can append to the end. An elevated dining bar in tile, wood, or concrete gives guests a place to watch and wait, and a built-in awning conceals wiring for lighting and audio. Fuego North America, 888.883.8346; www.fuegoliving.com.



cool connection

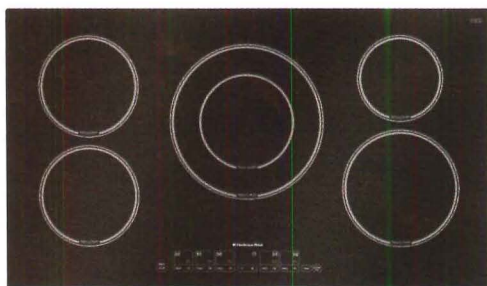
LG's HDTV side-by-side refrigerator lets home chefs follow their favorite cable or DVD cooking show on a 15-inch high-def LCD screen on the unit's right door. It also includes FM radio, a lockout function, a room temperature display, and a digital user manual. A 4-inch Weather & Info Center display on the left door delivers the forecast, as well as stored digital photos and recipes. LG Electronics USA, 800.243.0000; www.lgusa.com.

continued on page 104



making airwaves

TVs aren't just for refrigerators anymore. The stainless steel avantGarde multiMedia ventilation hood from Siemens has a built-in 17-inch television screen that plays DVDs and CDs via a push-button control panel. For use with electric or induction cooktops, the fan cleans the air quickly and quietly with a 600 cfm motor that generates just 54 decibels of sound. It can be installed as a ducting or recirculating system. Siemens Home Appliances, 888.474.3636; www.siemens-home.com.



magnetic functionality

KitchenAid has added 30-inch and 36-inch induction cooktops to its Architect Series II line of appliances. Powered by electromagnetic energy, which generates almost instant heat, the new models feature nine level settings and a "performance boost" function that speeds boiling times. Pan size-detection

technology automatically adjusts to focus heat only on the cooking vessel, and a hot-surface indicator light warns users of lingering heat after the burner has been turned off. The units' sophisticated frameless design, black finish, and beveled edges blend seamlessly with other products in the series. KitchenAid, 800.334.6889; www.kitchenaid.com.



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The ASKO combination washer/dryer packs a full load of functions into one space-saving appliance. The Energy Star-compliant unit measures just 23½ inches wide by 34 inches tall, but its large-capacity drum can hold the same volume of laundry as standard models. Three rinse settings, three spin speeds, a ventilation-free condenser, and an anti-wrinkle guard function complete the package. ASKO North America, 800.898.1879; www.askousa.com.

—shelley d. hutchins

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The Saffir-Simpson Scale is used to rate a hurricane's intensity, from Category 1 to Category 5, based on its current wind speed. Research has shown that the most destructive damage occurs when the building envelope is compromised. What typically leads to building failure is the increased wind pressure on the anchoring of the walls to the floor, and the roof to the walls.

II. Design Pressure And Building Codes

Most building codes used in the U.S. today are based on the International Building Code (IBC), which references the American Society of Civil Engineers (ASCE) standard ASCE 7-02 "Minimum Design Loads for Buildings and Other Structures" for wind load design. Section 6 of ASCE 7-02 pertains to wind load calculations for "Main Wind-Force Resisting Systems" and "Components and Cladding." It provides basic wind load provisions and procedures to convert basic wind speed into design pressure based on several factors. Design pressure for windows can be calculated using the following equation: $p = (0.00256)(K_z)(K_{zt})(K_d)(V^2)(I)(GC_p)$.

III. Wind Load Testing Methods

Small and large missile impact testing is covered by ASTM E1996-04. The comparable testing standards for Miami-Dade and Broward include: TAS 201-94, TAS 202-94, and TAS 203-94. All windows and doors are rated for air, water, and wind load (structural) performance using the AAMA 101 standard. In addition, products are subjected to cyclic testing designed to simulate the positive and negative pressures of hurricane-force winds. The standard test method for cyclic testing, referenced by the IBC and the AAMA, is ASTM E1886-05.

Products are also tested for air leakage on a pass/fail basis in accordance with ASTM E283. To pass, the air leakage must be less than 0.3 cfm/ft². Residential products are tested for water penetration resistance in accordance with ASTM E547. To pass the test, the product must not leak.

IV. Windborne Debris Protection Options

The main purpose of all opening protection systems (plywood, protective shutters, or impact-resistant window systems) is to keep air pressure from increasing inside the structure. Plywood and protective shutters only provide protection when installed, bar any outside view, and proffer an invitation for burglary when left installed too long. Impact-resistant glazing systems are specifically designed and tested to withstand hurricane-force winds and offer the following advantages over other opening protection systems: more aesthetically pleasing than shutters, impact glazing blocks 99% of UV rays, cuts perceived exterior noise by 35%, does not break into dangerous shards, provides passive protection against storms and forced entry, and requires no storage. The disadvantages of impact-resistant glazing systems include: high cost, greater weight and more difficult installation than standard windows, and size limitations.

V. Impact Glazing Systems

Impact-resistant windows are constructed with a plastic interlayer that is laminated between two panes of glass. They are generally available in a variety of sizes and configurations such as fixed, sliding, casement, double and single hung windows. Also, to provide energy efficiency, impact windows are available with insulating glass units that can incorporate Low-E coatings and tinted glass. The key consideration when specifying impact-resistant windows is to use a product that meets the DP requirement for the specific application in which it will be used. AAMA Certification (American Architectural Manufacturers Association) provides the standards and validation of product performance and quality for aluminum, vinyl, and wood-framed windows and glass doors for residential, commercial, and architectural applications.

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What is modern and what is traditional? It's an age-old debate that gets in the way of honest, open, and inspiring conversation between architects and their clients and architects and their peers.

At our fourth annual symposium we'll look at what modern design really means today. And we'll examine what traditions continue to teach us about our hometowns, our dwellings, and ourselves.

What clues and cues should you follow? And how can you apply them to make your houses exquisitely of their time, place, and program—no matter what their inspiration?

Join us in a no-holds-barred conversation about architectural invention and the rich language architects draw from in the past, present and future.

KEYNOTE SPEAKER

Peter Q. Bohlin, FAIA, Bohlin
Cywinski Jackson, Wilkes-Barre, PA

Bohlin is a design leader in buildings of nearly every type, but it's residential architecture that is his first and best love. And it shows. His houses are at once vigorous, rigorous, and remarkably diverse in their execution. What they all have in common is a singular observation of place, person, and program, coupled with a palette unfettered by architectural bias. His firm, Bohlin Cywinski Jackson, has received more than 340 regional, national, and international awards for design. In 1994, the practice received the Architecture Firm Award from the American Institute of Architects.

Speaker Book Corner

Pick up a copy of one of our speakers' latest books! Speakers are available between sessions for book signing.

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Stop by our continuing education center to pick up some additional coursework opportunities provided by the Reinvention 2007 sponsors.



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Conference Program



MONDAY, DECEMBER 3

9:00AM-4:00PM

Housing Tour* 5 CES Credits

Visit Charleston's finest residential architecture.

Buses will begin leaving at 9:00AM from the Charleston Place lobby. Lunch will be provided.

A separate registration is required for this bonus program—\$35 per person.

(Note: No self drives are permitted. All tour participants must use provided transportation.)

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6:30-7:30PM

Welcome Reception and Exhibition

Join us for a meet and greet with your fellow architects. Appetizers and drinks provided.

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TUESDAY, DECEMBER 4

7:00-7:30AM

Breakfast

Sponsored By:



7:30-8:45AM

Keynote Address: Unfettered Inspiration* 1.0 CES Credit

Presenter

Peter Q. Bohlin, FAIA
Bohlin Cywinski Jackson

From his parents' home to Bill Gates' compound, done in collaboration with James Cutler, FAIA, Peter Bohlin has designed houses that are intimately entwined with the landscape. His palette is the natural environment of the site and his inspiration, without bounds or biases, is the entire world before him. The result is work that's at once bold and humble, of its time and timeless.

9:00-10:30AM

From Bauhaus Modern to Our House Modern* 1.5 CES Credit

It is possible to design user-friendly modern houses with lasting appeal. Today's high-design houses aren't machines for living and laboratories for ideas, they're living places for human beings.

Panelists

Peter Q. Bohlin, FAIA
Bohlin Cywinski Jackson

Frank Harmon, FAIA
Frank Harmon Architect

Mark McInturff, FAIA
McInturff Architects

10:30-10:45AM

Coffee Break

10:45AM-12:15PM

Considering Context: The New House* 1.5 CES Credits

Responsible architecture reacts with sensitivity and ingenuity to what's next door and what's come before. How you can do your due diligence while still honoring your inner muse.

Panelists

Mark Hutker, AIA
Hutker Architects

Joeb Moore, AIA
Kaehler/Moore Architects

Laura Hartman, AIA
Fernau & Hartman Architects



12:15–2:15PM

Awards Lunch

The 2007 *residential architect* Leadership Awards

Hall of Fame: Stuart Cohen, FAIA and Julie Hacker, AIA, Cohen & Hacker Architects, LLC

Cohen & Hacker's houses don't push style first; they emphasize design rigor as their highest allegiance. Their work may seem familiar at first glance, but careful study reveals it as distinctly original and meticulously executed. And it's no wonder. Cohen worked for Philip Johnson and Richard Meier, where invention and attention to detail were paramount. And Hacker's background as a modern dancer and a triathlete further solidifies the firm's disciplined, artful approach to domestic architecture.

Top Firm: Stephen Muse, FAIA, Muse Architects

In the Nation's Capital, if you have a precious historic house to renovate and expand, you call Muse. If you want a new house that honors what's come before it, slipping seamlessly into its neighborhood, you call Muse. That's not to say his work is a word-for-word translation of the past; he simply makes his houses what they should have been right from the start.

**Rising Star: Joeb Moore, AIA
Kaehler/Moore Architects**

Connecticut's taste in residential architecture runs the gamut from grand to discreet, from old world to modern times. Here Moore is building a practice that embraces the contradictions and explores the tension between these seemingly opposing forces. His houses work on a number of different levels simultaneously—familiar and fresh, serious and witty, straightforward and cunning.

Sponsored By:



2:30–3:45PM

Breakout Sessions* 1.25 CES Credits

1. Working on a Modern Masterwork

Leader: **Joeb Moore, AIA**
Kaehler/Moore Architects

2. Going Beyond Style With Your Clients

Leader: **Mark Hutker, AIA**
Hutker Architects

3. Rewriting the Classics

Leader: **Stuart Cohen, FAIA,**
and Julie Hacker, AIA
Cohen & Hacker Architects, LLC

**4. From Post-Modernism to
Contemporary Picturesque**

Leader: **Dennis Wedlick, AIA**
Dennis Wedlick Architect, LLC

3:45–4:00PM

Coffee Break

4:00–5:30pm

Considering Context: The Altered House*

1.5 CES Credits

Should new work on an existing house blend in or stand out? A look at alternative solutions to pre-existing conditions in additions and remodels.

Panelists

Christine L. Albertsson, AIA
and Todd P. Hansen, AIA
Albertsson Hansen Architecture

Heather H. McKinney, AIA
McKinney Architects

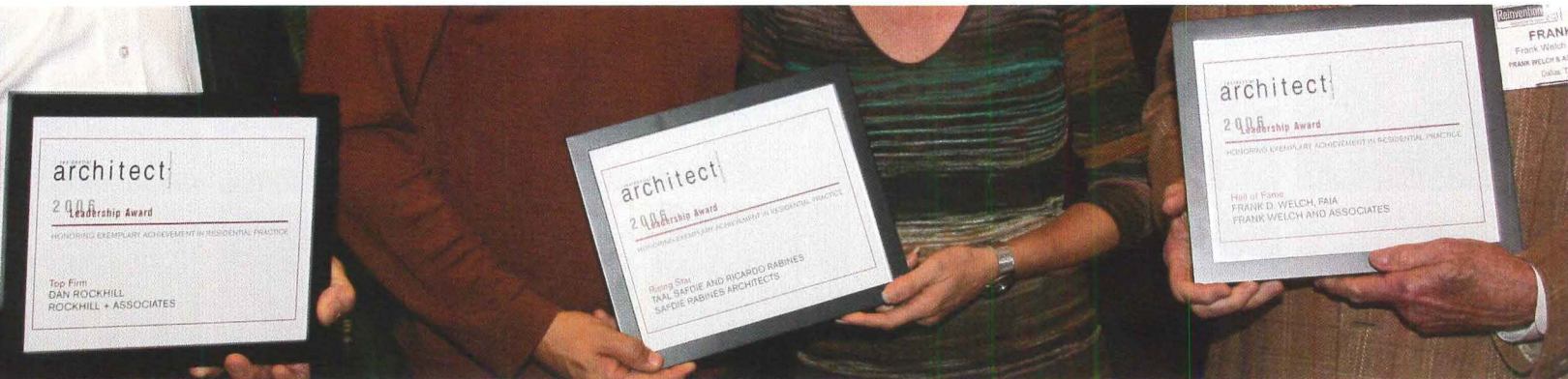
Stephen Muse, FAIA
Muse Architects

5:30–7:00PM

Reception

Sponsored By:





WEDNESDAY, DECEMBER 5

7:00–7:30AM

Breakfast

Sponsored By:



8:00–9:30AM

Refreshing the Familiar* 1.5 CES Credits

Who says there's no invention in reinvention? All houses have common elements that can come together in an infinite variety of fresh and friendly ways.

Panelists

R. Christian Schmitt, FAIA, NCARB
Schmitt Walker Architects

Dennis Wedlick, AIA
Dennis Wedlick Architect, LLC

Stuart Cohen, FAIA, and Julie Hacker, AIA
Cohen & Hacker Architects

Christine L. Albertsson, AIA
and **Todd P. Hansen, AIA**
Albertsson Hansen Architecture

9:30–10:00AM

Coffee Break

10:00AM–12:15PM

Special Summit: Strategies in Sustainable Design* 2.0 CES Credits

Must green look green? How architects can incorporate earth-friendly strategies, materials, and technologies into their architecture without compromising design integrity.

Panelists

Frank Harmon, FAIA
Frank Harmon Architects

Whitney Power, RA, NCARB
Studio A

Laura Hartman, AIA
Fernau & Hartman Architects

Heather H. McKinney, AIA
McKinney Architects

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12:15–12:30PM

Closing remarks. Conference adjourns.

SPECIAL EVENT

Congress of Residential Architecture

1:30–5:30PM

Ahead of the Curve: Imagining What's Next

The Congress of Residential Architecture, an independent organization of residential practitioners, convenes immediately following Reinvention 2007. Join CORA as they host a brainstorming session on how architects can position themselves for professional and artistic success in an economic downturn.

Separate registration required.

Registration is FREE. For more information about CORA and to register, please email info@corarchitecture.org or visit www.corarchitecture.org

Speakers



1 Christine L. Albertsson, AIA, and Todd P. Hansen, AIA, Albertsson Hansen Architecture, Minneapolis, MN

2 Peter Q. Bohlin, FAIA, Bohlin, Cywinski Jackson, Wilkes-Barre, PA

3 Stuart Cohen, FAIA, and Julie Hacker, AIA, Cohen & Hacker Architects, LLC, Chicago, IL

4 Frank Harmon, FAIA, Frank Harmon Architect, Raleigh, NC

5 Laura Hartman, AIA, Fernau & Hartman Architects, Berkeley, CA

6 Mark Hutker, AIA, Hutker Architects, Vineyard Haven, MA

7 Heather H. McKinney, AIA, McKinney Architects, Austin, TX

8 Mark McInturff, FAIA, McInturff Architects, Bethesda, MD

9 Joeb Moore, AIA, Kaehler/Moore Architects, Greenwich, CT

10 Stephen Muse, FAIA, Muse Architects, Washington, DC

11 Whitney Powers, RA, NCARB, Studio A, Charleston, SC

12 R. Christian Schmitt, FAIA, NCARB, Schmitt Walker Architects, Charleston, SC

13 Dennis Wedlick, AIA, Dennis Wedlick Architect, LLC, New York, NY

Accommodations

Hotel accommodations have been reserved at Charleston Place at a discounted group rate of \$219 per night. Attendees are responsible for booking their own hotel and travel accommodations. Please make your reservations early as space is limited. This special rate is only available until November 2, 2007 or until Hanley Wood's block is sold out, whichever occurs first. After that time, availability and rates are at the hotel's discretion.

To make reservations, please call the hotel directly at 800.611.5545 or email groupres@charlestonplace.com. Attendees should identify themselves as with Reinvention to receive the discounted conference room rate. Attendees will be charged one room night, plus tax for cancellations within 72 hours.

If you have any difficulty booking your room reservation at Charleston Place, please contact us at reinvention@hanleywood.com.

Attendance Policy

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

Press attendance is allowed only with the written permission of Hanley Wood editors. Press must register through Hanley Wood in Washington, DC.

Registration Cancellation Policy

A cancellation must be made in writing and submitted to the Hanley Wood registration company via email. Cancellation requests received 31 days prior to the first day of the conference will receive a full refund minus a \$75 handling fee. Cancellation requests received on or within 30–22 days of the first day of the conference will be subject to a loss of 50% of the entire registration fee. Cancellation requests received within 21 days of the first day of the conference will be subject to a loss of 100% of the total registration fee. A confirmation of your registration will be sent upon registering. Name changes are permitted at any time.

For cancellations or modifications please contact Laura Smith at lsmith@hanleywood.com.

The early-conference registration rate of \$325 ends November 1, 2007 at 11:59PM EST. Registration after this date will be \$375. Please note, attendance is limited and this conference will sell out. Please register early to ensure a space at the conference.



A vertical graphic for ebuild featuring a blue background with white, swirling lines. Various website URLs are scattered throughout, including www.counter.com, www.houzz.com, and www.pickapoint.com. At the bottom, the ebuild logo is displayed, with 'hanley wood' in smaller text above it.

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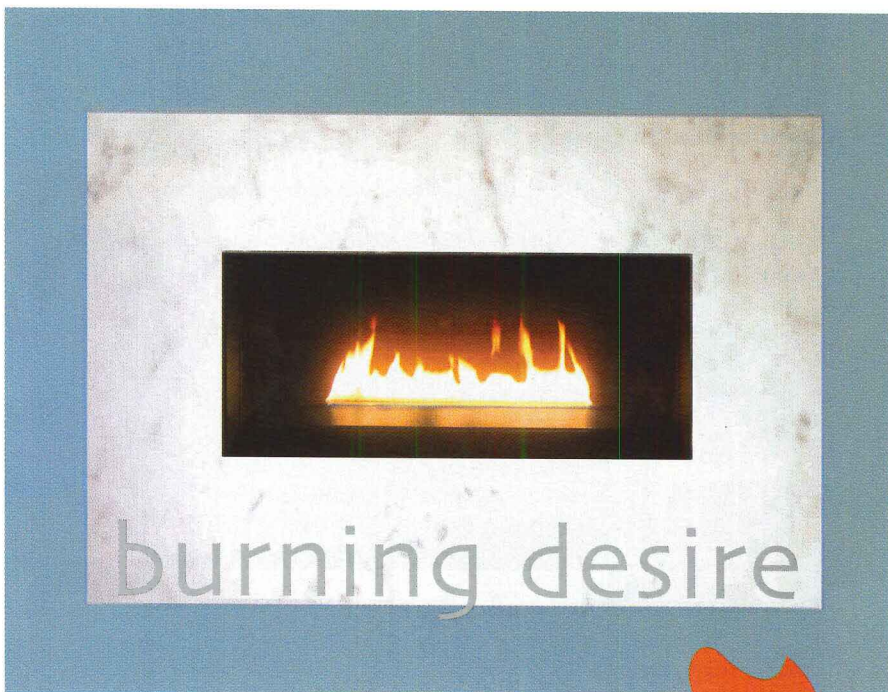
A photograph of a modern outdoor patio setting with wooden furniture, green cushions, and a large potted plant. The text 'FOR THOSE WHO DEFINE GOOD DESIGN' is overlaid in white, and 'JOIN IN' is in large blue letters. At the bottom, there is a blue box with the FLOR logo and a white box with membership information.

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A photograph of a modern gas fireplace with a white marble surround and a blue wall. The fireplace is lit, showing a bright orange flame. The text 'burning desire' is overlaid in a large, light blue font. At the bottom right, there is a red SPARK logo.

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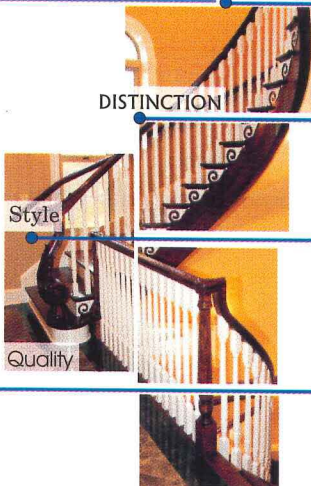
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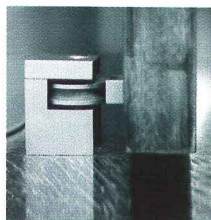
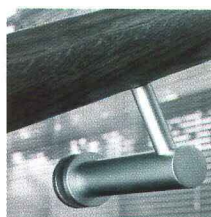
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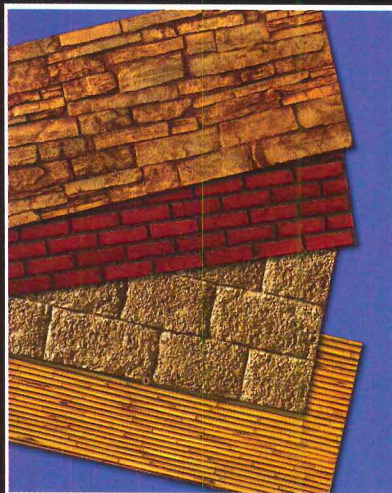
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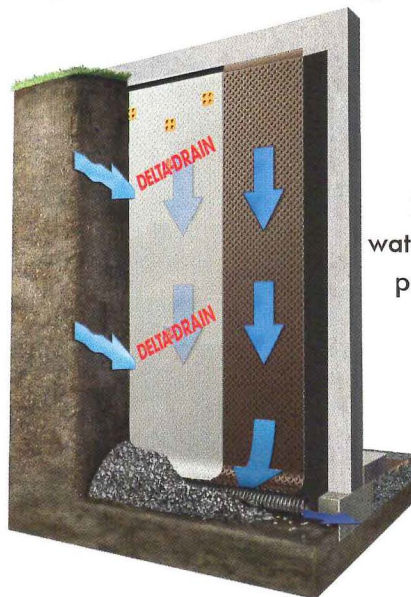
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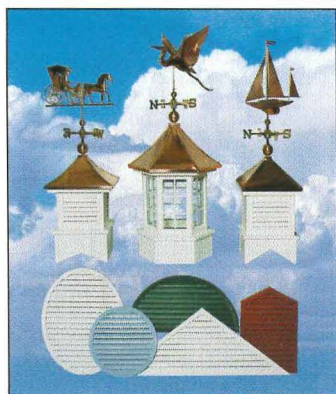
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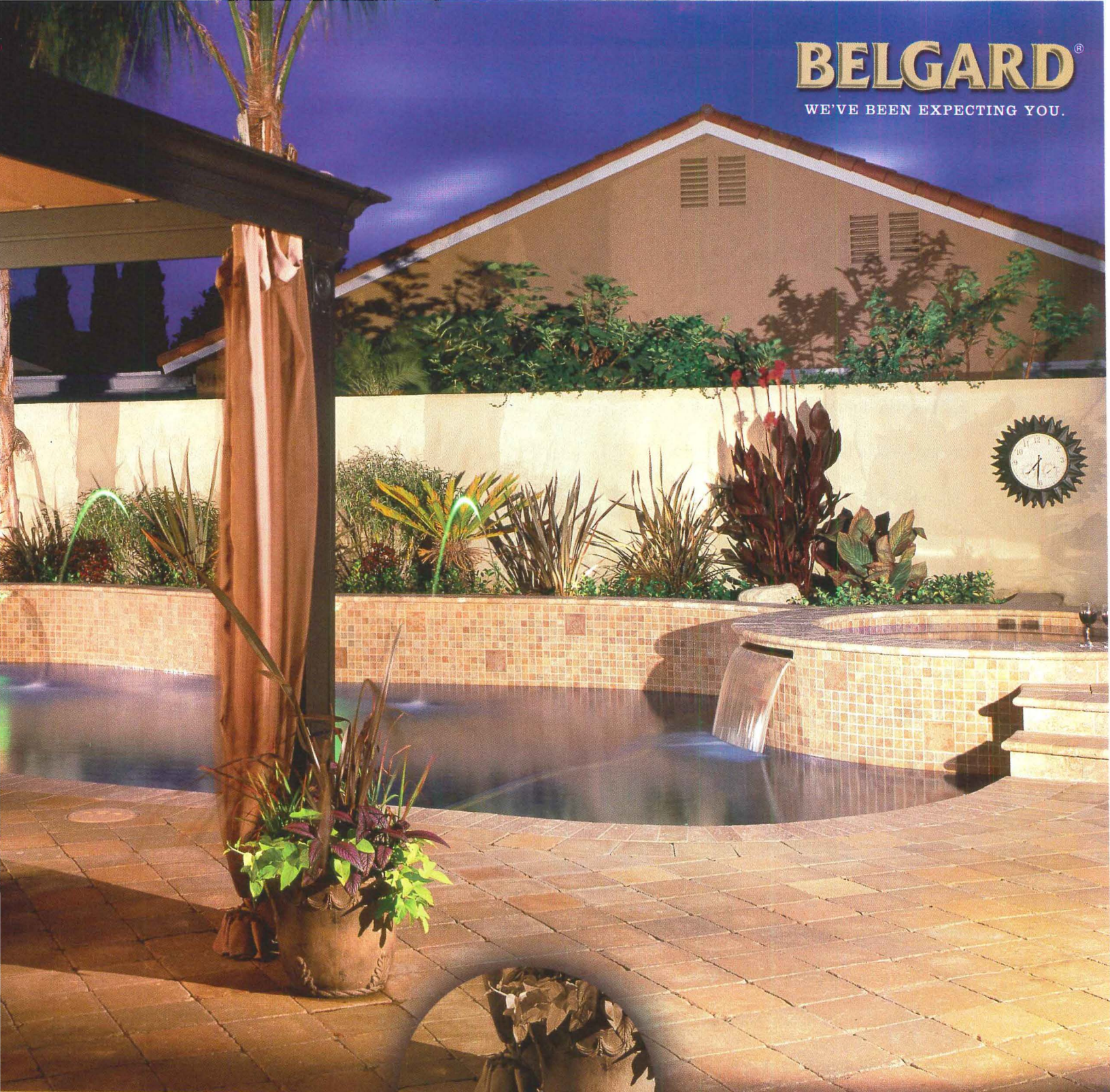
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Glen Irani, AIA, learned from past experience when designing his current office space—a 700-square-foot studio tucked into the ground level of his Venice, Calif., house. “Our old office in Santa Monica, Calif., faced west,” he says. “There was so much light coming in, you couldn’t see the computer screen.” So he set up the new studio to catch soft northern light and placed an outdoor lap pool beside a set of sliding glass doors. Sunlight reflecting off the covered pool bounces into the space, providing just the right amount of gentle illumination.

Irani based his choice to work out of his house on a desire to spend more time with his family. “It was really a lifestyle decision,” he says. His wife, artist Edith Beaucage, has her own studio upstairs, and their 6-year-old son, Marlo, often visits his father at work during the course of the day.



Photos: Julius Shulman and Juergen Nogai



to free up space for a pool party. The acid-etched, waxed steel desks, birch ply cabinetry with a plastic laminate finish, and polished-concrete floors reinforce the industrial, yet refined aesthetic Irani applies to his custom residential and commercial work. A separate entrance for clients, employees, and subcontractors helps him maintain the divide between life and work.—*meghan drueding*



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