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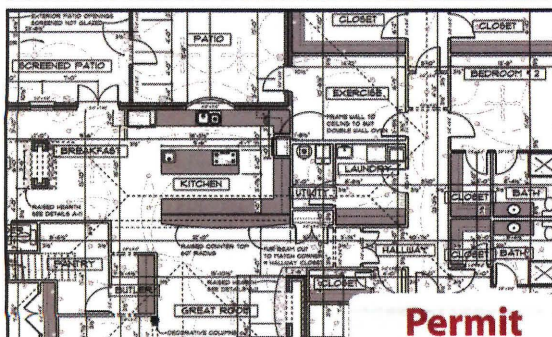
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Door Stud	2"x4"x8'0"	2 each		6.00	0.88		1.76
Interior Headers	2"x6"x8'0"	8 each		8.00	0.88		7.04
Exterior Headers	2"x6"x8'0"	3 each		8.00	0.88		2.64
Exterior Headers	2"x6"x8'0"	4 each		8.00	0.88		3.52
Roaming Rough Sill	2"x6"x8'0"	2 each		8.00	0.88		1.76
Roaming Rough Sill	2"x6"x8'0"	2 each		8.00	0.88		1.76
Subtotal							22.72
5x8 FLOOR FRAMING							
Sill Plate	2"x6"x8'0"	2 each		6.00	0.88		1.76
Ring Joist (Floor)	2"x6"x8'0"	2 each		6.00	0.88		1.76
Ring Joist (Floor)	2"x6"x8'0"	4 each		6.00	0.88		3.52
Ring Joist (Floor)	2"x6"x8'0"	5 each		6.00	0.88		4.40
Ring Joist (Floor)	2"x6"x8'0"	1 each		6.00	0.88		0.88
Joist (Floor)	2"x6"x8'0"	40 each		6.00	0.88		35.20
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Joist (Floor)	2"x6"x8'0"	1 each		6.00	0.88		0.88
Joist (Floor)	2"x6"x8'0"	1 each		6.00	0.88		0.88
Single Joist Hanger	2"x6"x8'0"	1 each		6.00	0.88		0.88
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Subtotal							80.00
5x8 FLOOR WALL FRAMING							
Exterior Wall Length	2"x4"	145 feet		145.00	0.88		127.60
Interior Wall Length	2"x4"	28 feet		28.00	0.88		24.64
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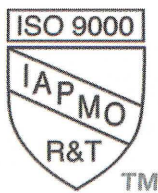
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# Outlook



SUSTAINABLE

## WHIRLPOOL CORPORATION LAUNCHES THE SUSTAINABLE KITCHEN

Mark R. Johnson, FAIA, CKD, AIBD

Step inside the Sustainable Kitchen. It's not only the newest offering from the Whirlpool Corporation Digital Green™ Portfolio, but also a state-of-the-art project featured in the new Green Kitchen Collection at the Google® 3D Warehouse.

While this project certainly showcases Whirlpool Corporation leadership in energy- and water-saving appliances, it's designed to do so much more. The Sustainable Kitchen is a prototype,



Google® SketchUp™ 3D model of Sustainable Kitchen.

market-ready solution spanning all product categories specified in the kitchen and laundry space, including lighting, cabinetry, countertops, flooring and more.



The Sustainable Kitchen's cooking/entertaining island.

It's also a model of collaboration. We worked with several manufacturers to create a beautiful, sustainable solution from which architects, designers, builders and remodelers can learn and glean ideas for their own projects.

kitchen with its lead designer, Marsha Lynn.

There is also a new episode of The Sketchup Show, episode #47, where Google® SketchUp™ expert Mike Tadros takes you through a tutorial on designing in 3D using the Sustainable Kitchen as a case study.

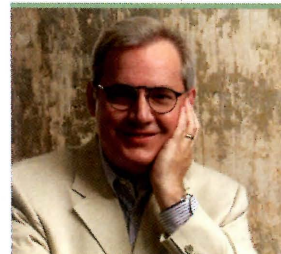
To take your explorations deeper still, visit the Green Kitchen Collection at [google.sketchup.com/3dwarehouse](http://google.sketchup.com/3dwarehouse). The collection is not only home to the Sustainable Kitchen 3D model, but also 3D kitchen models found in sustainable homes



The re:Source Network offers engaging video.

designed by leading architects and designers. These include Alan Mascord, Michelle Kaufmann and Resolution 4: Architecture, as well as university teams who competed in the U.S. Department of Energy's 2007 Solar Decathlon.

Again, [insideadvantage.com/digitalgreen](http://insideadvantage.com/digitalgreen) is your starting point for sustainable design solutions for the kitchen and laundry. Check it out and let me know what you think at [mark.johnson@whirlpool.com](mailto:mark.johnson@whirlpool.com).



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

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#24 Design an Outdoor Kitchen

- Principles of Universal Design
- Trends in Kitchen Design

If you missed the Sustainable Kitchen at the International Builders Show® or the AIA National Convention and Design Exposition in Boston, not to worry. We've created a place you can visit virtually. It all starts by going to [insideadvantage.com/digitalgreen](http://insideadvantage.com/digitalgreen). Once you're there, click the Sustainable Kitchen to see the following: a Photo Gallery and a 3D model in Google® SketchUp™ available for download.

Further, if you're interested in earning continuing education credits, click through to watch a new re:Source Network episode featuring a tour of the



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A family's plywood business finds beautiful expression in California wine country. Photo: Cesar Rubio. Cover photo: Brian Smale.



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**Focus on Affordability**  
Register now for the 5th annual  
Reinvention Symposium—page 48



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Enter your best projects in the 10th  
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Design by the book / MOMA's in-house council



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Jeffery Broadhurst had more land than money for his family's retreat, so he designed and built "The Shack." The 196-square-foot structure satisfies like camping, while providing a few off-the-grid comforts.

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Smarter choices for the future.

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Finnish architects Pekka Helin and Mariitta Helineva address a rugged coastline view with a boomerang-shaped plan. Lovely curves ensue for the kitchen and bath.

**practice...** page 29

When architects design their own houses, they learn important lessons about themselves, their families, and their practices.



**cover story...** page 42

**a clear logic**

With the heart of an artist and the head of a scientist, Seattle-based architect Eric Cobb manages a soulful blend of structure, simplicity, and serenity in his work. And he throws in a dash of daring for good measure.

*by Cheryl Weber*

**scene gems...** page 50

Second homes shouldn't aim to outdo home base. In the right hands, they're more about the view they take in than the statement they make.

*by Meghan Drueding, Shelley D. Hutchins, and Nigel F. Maynard*

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Nothing says quality and enduring appeal like a metal roof.

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Kuklinski+Rappe's timeless selections.

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All the new that's fit to print.

**workspace...** page 72

SkB Architects invests big in a former credit union building.



# Katrina—*Woodharbor helps bring a home back to life*

Architect Bruce Tolar had worked on Shannon & Cynthia Strunk's Mississippi coastal home three years before Hurricane Katrina gutted it just weeks before completion. Bruce and the Strunk's started over in a very tough situation. He was delighted by the quality and whole-home design consistency of Woodharbor Doors & Cabinetry.



“Typically you would have to hire a custom door and cabinet builder to achieve the level of quality I've seen in the product delivered by Woodharbor. There are other companies that hit the mark in certain areas, but not as a whole package.”

— Architect Bruce Tolar, P.A.



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# vacation from reality

are second homes worth their cost to us and the environment?

by s. claire conroy

This is our annual vacation home issue—one we particularly look forward to every year. There's something different, or should be, about a house designed from the ground up as an escape from the routine and complexity of everyday life. The best vacation homes subtly pare down the program to find the sweet spot of utility and delight. They minimize extraneous space and maximize our interactions with the outdoors and each other.

"The Shack" (Green Piece, page 21) follows this formula almost to an extreme. And for that reason, it's captured the attention and imagination of quite a few design editors and architects. Just one room, elevated off the ground and removed from the power grid and public water supply, the house occupies a tiny fraction of architect/owner Jeffery Broadhurst's 27 acres of countryside near Washington, D.C. A garage door opens the single room to a deck almost as big as the house. There's a rain barrel for an outdoor shower, a wood stove for cooking and heating, and cross-ventilation for cooling. It's like camping,

without having to sleep on the ground. The structure is shelter reduced to basic necessities. The pleasure is in the site itself—the bucolic location and the disconnection from the hustle and bustle of modern life.

Many vacation homes used to be this simple. A hunting cabin in the woods; a summer cottage on the beach. Maybe, if you were lucky, there was propane for cooking and heating, a well for water, and electricity.

But, over the course of years and accelerated by the housing boom, our expectations of what a vacation home should look like and how it should live have changed. We've come to think of these places truly as second homes, meant to contain all of the conveniences, distractions, and luxuries of our primary residences. And so our guests won't intrude upon our idylls, we've added suites for them, with dedicated bedrooms and bathrooms. We don't even need to know they're there.

But what's fun about that? If the only difference between your getaway home and your city house is the view, why consume the carbon to get there?

Which brings me to the next consideration: sustainability. Certainly, the overblown second home is



Mark Robert Halper

not a practical model for a resource-strained future. And what about the "not-so-big" vacation retreat? We show The Shack in our Green Piece department as an example of sustainable design. But we don't delve into the question of whether a vacation house should ever earn full (or even partial) credit as a green building.

By definition, a second house is more than you need. You consume more land, resources, and energy than you need to in building and maintaining it. And you expend more energy than you need to in traveling back and forth to stay there.

Yes, a vacation home is undeniably excessive. No one needs one, and yet most of us want one. They fill a

special longing in our souls for a slower pace and a closer relationship with family, friends, and the natural world. In a way, vacation places like The Shack may serve an important role in driving awareness of the environment and its fragilities.

The experience of life distilled to its essentials by these simple buildings may inspire us to trim the excesses we find elsewhere in our world. If they can do that, perhaps they'll justify their existence. If not, these interludes of stillness in our hectic lives are just another debt we'll owe to the future. **ra**

Comments? E-mail: S. Claire Conroy at [cconroy@hanleywood.com](mailto:cconroy@hanleywood.com).





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# l-tters

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## timeless ideas

■ must commend you on your November/December 2007 editorial ("Pitched Battle," page 13). As an interior designer for more than 30 years, I have experienced the same bias working with architects who believe there's no room for creative interpretation or inspiration from the past. It's always a battle. "Organically" is the biggest cop-out of all, as it has no reality other than for animal shelters, and we all know we wouldn't live that way.

I have lived in a Mission home in Wyoming; a Victorian in Denver; a Craftsman in Laguna Beach, Calif.; and now a mid-century modern, also in Laguna Beach, and I can only say each experience was worth the insights derived from the "living" in each space.

*Wes A. Hageman, ASID, CID*

■ was so enthused by your November/December 2007 editorial that I had to write to express my support.

I'm a graduate student of architecture at the University of Utah. In my studies, I've been bombarded with the traditional anti-Classicism you wrote about. It seems that the required courses

in architectural history are good for little but the filling of time between your other classes. If the utter lack of attention paid to the enduring architecture of the past weren't bad enough, then the despondence that one feels after getting a thrashing in a juried crit for having attempted to extract the symbolism, virtues, and beauty of "historical architecture" in a studio project should be a clear sign to avoid such "derivative" work.

I often wonder why the early modernist era had such an overhauling effect on architecture, its study, and its practice. We have much to gain by studying as much of the built environment as we can. There are countless examples of superlative architecture from the past that can offer us the inspiration we seek in our contemporary buildings. That includes structures from 50, 150, and even 1,500 years ago. This inspiration is what I believe to be the catalyst in developing stylistic tenets that then lead to architectural movements. Whether the movement was a success or not is of little real consequence; it is the action—the striving for improvement—that leaves a lasting presence.

I sincerely hope your editorial influences a few of my

professors and helps them to see the virtues of what has come before us. There are reasons why we admire the architecture of the ancient world and the modern world: when there are ideas of improvement, inspiration, integrity, valor, and greatness in a civilization, they tend to show that greatness in the form of architecture.

*Teran Mitchell*

## rational thinking

Y our July 2007 editorial ("Confessions of a Production Home Buyer," page 13) and the Letters page that followed it tie very well into the subject of sustainability and "environmentally friendly" design. One letter writer's example, a large prefabricated house, made no mention of how well the property fits the natural environment in which it was deposited—after being trucked hundreds of miles, no less. I wonder if the issue of "minimal construction waste" remains relevant when the potential exists that the next owner will view only the land as valuable.

Your situation, on the contrary, had well-informed design. Its planning considered neighboring residences, historical context, and, most

importantly, site orientation in an effort to maximize all the natural qualities of the relationship of the structure on the land and the environment's effect on you, the occupants. I will venture to guess that your home, because it was planned well, will be much more sustainable than most. Why didn't its planners have the sense to design in the character? Whatever the reason, it gives you the opportunity to better personalize your built environment. A good understanding of a true design style will likely create a historical sense of classic quality, which will also extend the probability that your structure will last a lifetime.

All in all, this whole sustainability debate just proves that rationalization is the greatest human desire.

*Ron Ritzer*

*R.G. Ritzer & Associates  
Wisconsin*

## redlines

The photographer of the portrait on page 59 of the April 2008 issue was misidentified. The photo should have been attributed to Joe Budd. We regret the error.

*Letters may be edited for clarity and length.*



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# home front

news from the leading edge of residential design.

## reading list

Summer vacations provide a welcome retreat from everyday responsibilities and routines. And if you're lucky, they also carve out a little time to escape into a good book. We've sifted through a bumper crop of recent design tomes and chosen our favorites, with the hope that our picks will help you plan your own poolside reading.

Spending time outdoors is an essential aspect of summer, and few 20th-century designers did more to explore the concept of

al fresco living than Cliff May.

His irrepressible spirit is showcased in *Cliff May and the Modern Ranch*

*House* (Rizzoli, \$60), by

Daniel P. Gregory. The well-

organized book mixes biographical information on May with case studies on some of his best houses, highlighting his clever and radical methods for blending indoors and out. Stunning photography by Joe Fletcher emphasizes the natural color palettes May favored. And a foreword by film producer and architecture buff Joel Silver introduces Gregory's engaging prose.

Additional summer-friendly fare fills *At Home by the Sea: Houses Designed for Living at the Water's Edge* (Down East

Books, \$40). Photographer

Brian Vanden Brink and

writer Bruce Snider, a senior

editor at *residential architect's*

sister magazine *CUSTOM HOME*,

collaborated on this beautiful, informative look at

seaside residences. The 20 selected projects, complete with floor

and site plans, range from the rugged Bay of Fundy house by Julie

Snow, FAIA, to an original Eichler home in Belvedere, Calif. For

more dwellings by the water, open up Erika Rosenfeld's *Building*

*With Light in the Pacific Northwest: The Houses of Thomas L.*

*Bosworth, Architect* (ORO Editions, \$75), a monograph on the

sensitive and site-specific houses of Thomas L. Bosworth, FAIA.

Peter Q. Bohlin, FAIA,

wrote the book's affectionate

foreword, and architect

Max Jacobson supplied a

thoughtful introduction.

Those taking a road trip

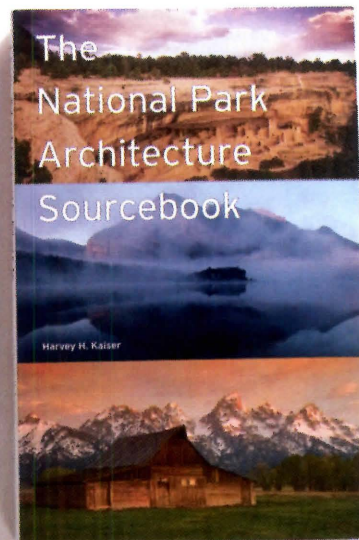
this summer will enjoy *The*

*National Park Architecture*

*Sourcebook* (Princeton



Photos: George Brown







Architectural Press, \$40), a handy guide to buildings of interest in every corner of the country, by Harvey H. Kaiser. And for another take on historic structures, check out Adam Mornement and Simon Holloway's *Corrugated Iron: Building on the Frontier* (W.W. Norton & Co., \$60), which examines the

past and continued relevance of corrugated metal buildings.—*meghan drueding*

**Julius Shulman: Palm Springs**

by Michael Stern and Alan Hess (Rizzoli, \$55)



**Green Building Products, 3rd Edition: The GreenSpec Guide to Residential Building Materials**

edited by Alex Wilson and Mark Piepkorn (BuildingGreen and New Society Publishers, \$37.95)

**Suburban Transformations**

by Paul Lukez (Princeton Architectural Press, \$40)

**Block by Block: Jane Jacobs and the Future of New York**

essays by Paul Goldberger, Karrie Jacobs, Allison Arieff, and more (Princeton Architectural Press, \$17.95)

**Get Your House Right: Architectural Elements to Use & Avoid**

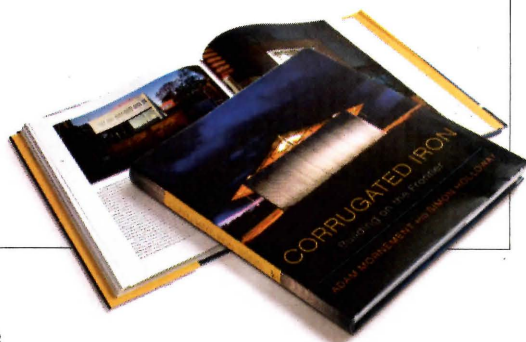
by Marianne Cusato and Ben Pentreath (Sterling Publishing Co., \$29.95)

**Biophilic Design: The Theory, Science, and Practice of Bringing Buildings to Life**

edited by Stephen R. Kellert, Judith H. Heerwagen, and Martin L. Mador (John Wiley & Sons, \$75)

**Earth Architecture: From Ancient to Modern**

by William N. Morgan, FAIA (University Press of Florida, \$34.95)



## save the date

### home delivery: fabricating the modern dwelling

july 20–october 20

the museum of modern art, new york city

Architects from Cambridge, Mass.; Dornbirn, Austria; London; Munich, Germany; New York City; and Philadelphia have designed—and are building—five operable, prefabricated houses in the museum's vacant west lot. An interactive Web site and panel discussions with the participating architects document their progress. Once the exhibit opens, visitors can get an up-close look at the completed homes and learn about the past, present, and future of prefab housing inside the gallery. Shown: Richard and Su Rogers' Zip-Up Enclosures (1968–1971). For more details, visit [www.moma.homedelivery.org](http://www.moma.homedelivery.org) or [www.moma.org](http://www.moma.org), or call 212.708.9400.



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### ongoing

**The Glass Experience**, through September 1, Museum of Science and Industry, [www.msi.chicago.org](http://www.msi.chicago.org); **Room for Thought: Alexander Hahn and Yves Netzhammer**, through October 5, San Francisco Museum of Modern Art, [www.sfmoma.org](http://www.sfmoma.org); **A Beautiful Nothing: The Architecture of Edward A. Killingsworth**, through October 12, University Art Museum, University of California, Santa Barbara, [www.uam.ucsb.edu](http://www.uam.ucsb.edu).

For up-to-date, comprehensive calendar listings, go to [www.residentialarchitect.com](http://www.residentialarchitect.com). —*shelley d. hutchins*





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# above it all

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The size of a house is often inversely proportional to its sustainability. As proof, the U.S. Green Building Council's LEED program has a home size credit that's friendliest to abodes of a smaller footprint. The Shack at Hinkle Farm passes this litmus test with just its diminutive square footage, but there are more green strategies here than meet the eye.

Located on 27 acres in the mountains of Upper Tract, W.V. (about 160 miles from Washington, D.C.), the 196-square-foot retreat is the work of Jeffery Broadhurst, AIA, who wanted a simple weekend retreat for himself, his wife, and their daughter. "The question was, What is the cheapest, simplest thing I can do that is a step up from tent camping?" the principal of Rockville, Md.-based Broadhurst Architects explains.

His straightforward solution is a structure with a 10-foot-by-14-foot main room and two 4-foot closets. Simple in form, the house is clad in locally milled pine board-and-batten siding and topped with a utilitarian metal roof exposed to the interior. "I wanted to be respectful of the area's agricultural buildings—they're only what they need to be," Broadhurst says of his choices. Indeed. The house is uninsulated and totally off the grid, relying on five oil lamps for light, a wood stove for heat, and rainwater collection for an outdoor shower. It sits elevated on wooden posts that allow breezes to circulate, and small windows on the northwest elevation promote cooling cross-ventilation inside. A garage door fronting the southeastern side means the homeowners can enjoy the wide-open meadow or use the large deck and its removable canvas shade for outdoor living.



Photos: Anice Hoachlander/HDPPhoto

The pared-down, off-the-grid "Shack" has a water-distribution system comprised of a tank beneath the floor and a hand-powered bilge pump. Hot water pumps from a 3-gallon tank by the wood stove.

The "Shack" is just enough steps up from camping to provide a great escape from civilization and the primitive world.—*nigel f. maynard*



smarter choices for the future.



## sustainable spa

Methven's Satinjet Tahi shower system is kind to the planet, as well as to the user. An outsized overhead fixture delivers a waterfall spray of 3,000 droplets per second, but only consumes 2.3 gallons of water per minute. The hand shower uses even less water and has a massage option. Modular components include a textured footrest and an adjustable shelf. Methven USA, 800.975.5409; [www.satinjet.com](http://www.satinjet.com).



## skin tight

Stone Forest is known for kitchen and bath products carved from granite, basalt, and other rugged materials. Now the Santa Fe, N.M.-based company is exploring something altogether different: bamboo. One of its first offerings is the Moso, a vessel sink measuring 19 inches wide and 4 inches high. Made from bamboo's hard outer skin, which is then laminated, the sink is both lightweight and durable, the maker says. A wood sealer and wax ensure water resistance. Stone Forest, 888.682.2987; [www.stoneforest.com](http://www.stoneforest.com).

## nu options

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—nigel f. maynard and shelley d. hutchins





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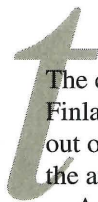
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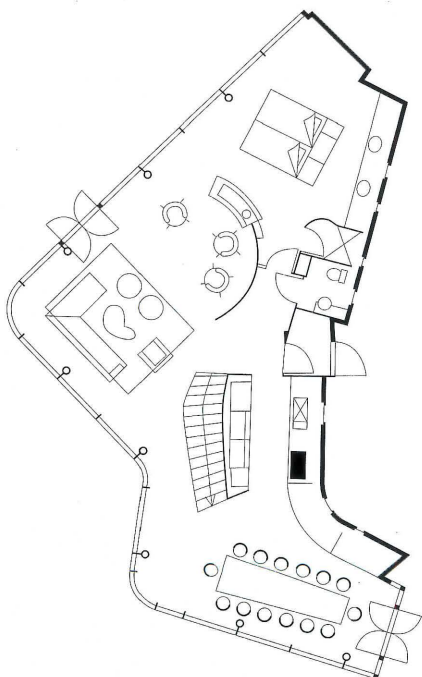


## kitchen: ahead of the curve



The clients for this seaside vacation home in Kirkkonummi, Finland, wanted a kitchen that was practical, elegant, and out of the way. But they didn't want the room cut off from the amazing views of the site's rocky headland.

Architects Pekka Helin and Mariitta Helineva came to the rescue, placing a galley-style kitchen near the center of the boomerang-shaped floor plan. "It has a different hierarchy than kitchens in our other residences," Helineva acknowledges, but that's what the clients wanted—a kitchen that "fades away in the background."



To that end, the duo designed the space to follow the curve of the home's rear exterior wall, using the curve to conceal appliances and prep areas and to direct attention to the seascape beyond its borders. The room's placement just inside the main entry also facilitates quick dispersal of groceries—an important program point for "very orderly" homeowners, Helineva explains.

The look may be quiet, but the design certainly isn't bashful. Cast-in-place concrete on the exterior wall and ceiling collaborate with the exposed wood framework to "create a receptive surface for the play of light," says Helineva. A pale gray glaze minimizes the concrete's heaviness. Brushed aluminum cabinet and drawer fronts also help lighten the mood, and thick oak countertops, window casings, and floors add warmth.

A bold, stainless steel range hood hangs mere inches from the wall and ceiling to create a sculptural effect—yet another nod to the tastes and habits of the homeowners, who collect art as a hobby. To keep the focus on the hood, the architects omitted upper cabinets in favor of lower cabinets that continue along the wall into the dining space, to function as furniture. Rolling shutters

close off the countertop between the fridge and ovens to minimize clutter and keep the space at its simple, sleek best.

*project continued on page 26*







Photos: Michael Perlmutter



Pale colors, ample glazing, and an open plan generate bright, airy spaces that mitigate the rocky terrain and rough weather outside.



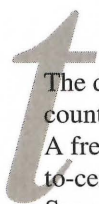
**architect:** Helin&Co Architects, Helsinki, Finland

**general contractor:** Kreuto Oy, Helsinki

**resources:** bathroom faucets, toilet, and sinks: ILBAGNOALESSI; kitchen appliances: Gaggenau; kitchen cabinets: Bulthaup Corp.; shower: Hansgrohe



## bath: rock harbor



The design goals for the master suite ran counter to those of the discreet kitchen. A free-flowing bedroom—with floor-to-ceiling glass overlooking the Baltic Sea—segues directly into the bathing and living areas. “Bedroom and bath are one,” Helineva says of the open layout. “The only thing we did was group places where there’s water and enclose the toilet.”

Helineva’s modesty belies the strategic design choices and simple, yet rich material palette she and Helin used to bring it all together. The site’s dramatic views are reflected in twin mirrors above the sinks just behind the bed, creating the illusion of additional space. The feeling of openness is further preserved by tucking storage in oak cabinets beneath the double vanity in the dressing area and a built-in headboard in the sleeping area.

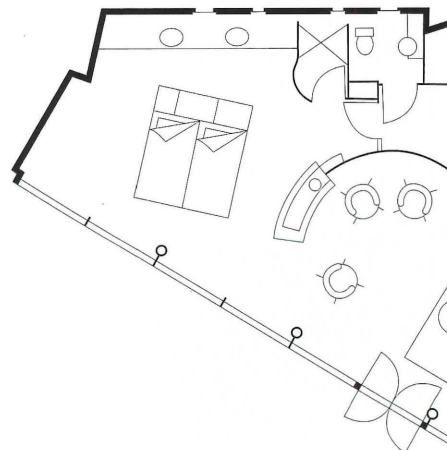
Helineva describes the site—and, in fact, the entire country—as one big rock, so granite was a natural choice for both exterior and interior finishes. The countertops, backsplash, and shower walls are composed of polished black granite. A smaller, striped granite tile covers the wet-area floors, then continues into the foyer. As in the kitchen, smooth oak millwork and flooring provide

a soothing contrast to the pale, textured concrete walls and ceiling. According to Helineva, the earthy finishes were spec’d in thick, heavy proportions to anchor the light-filled soaring spaces and to encourage a feeling of shelter from the harsh terrain just beyond the glass.—*shelley d. hutchins*

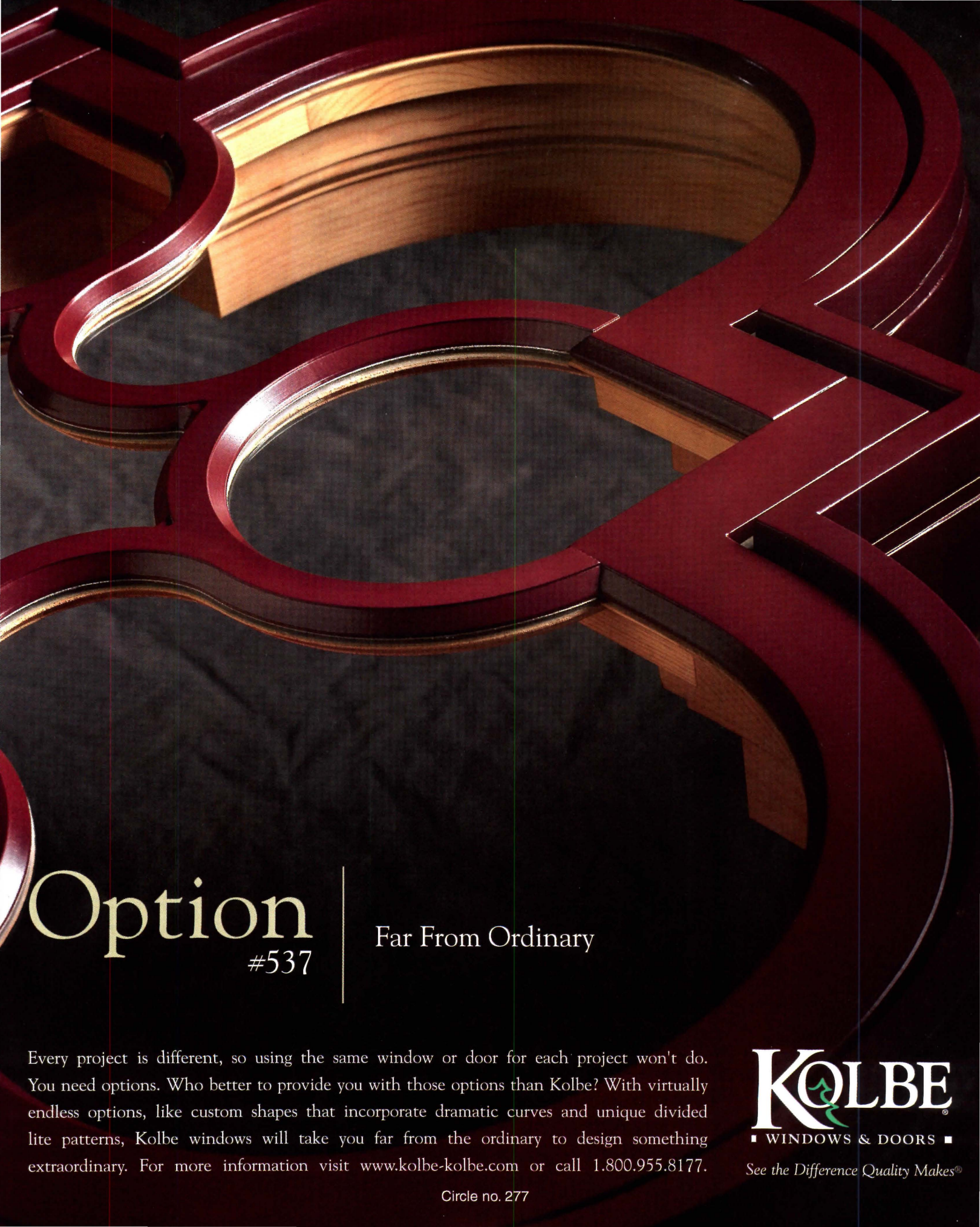


Photos: Michael Perlmutter

The architects enclosed the toilet (see plan, far right) in a separate room between the master suite and the home’s main entry, making it easily accessible to residents and guests.







# Option

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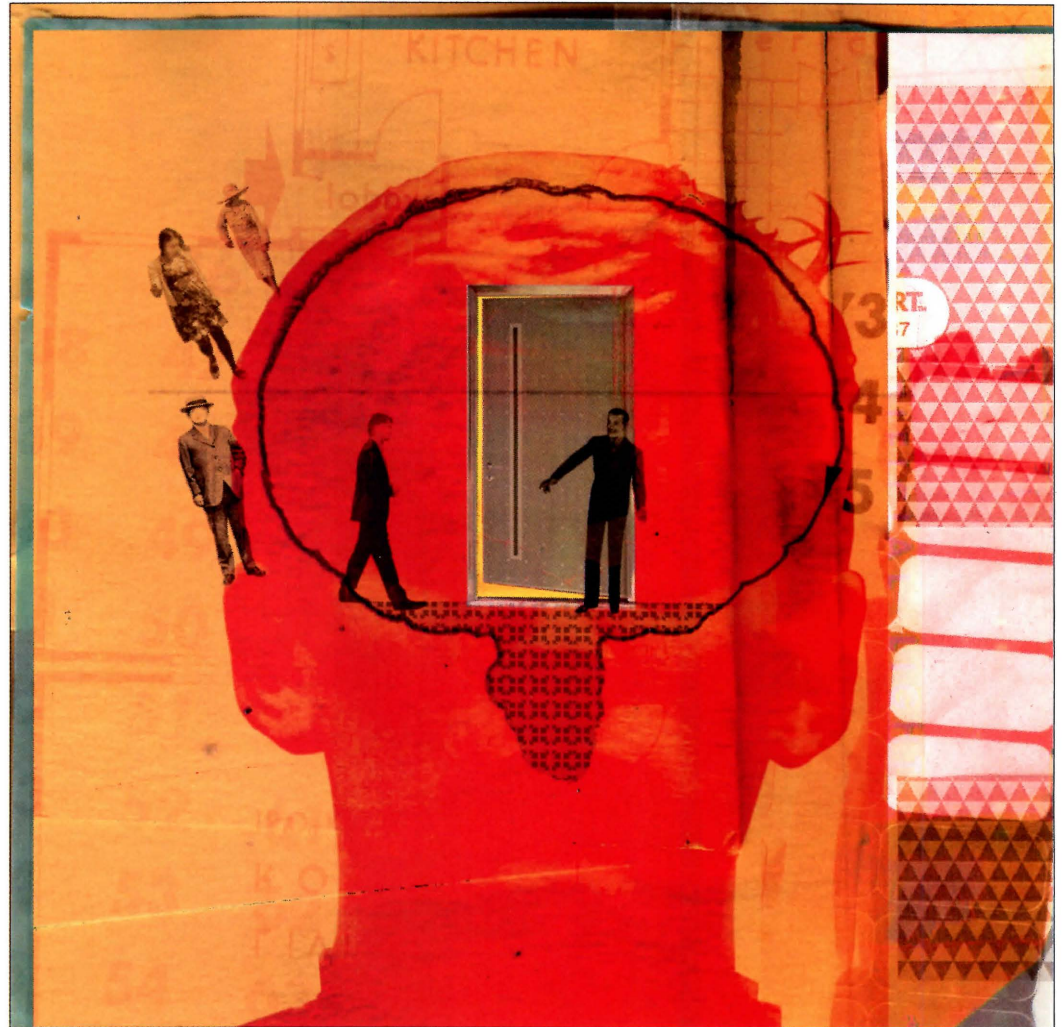
# house proud

what architects learn about their profession and themselves by designing their own abode.

by cheryl weber

**f**rank Harmon, FAIA, first got the inspiration to design his house when he was living and working in England. He and his wife, Judy, a landscape architect, fell in love with the famous English manor gardens and dreamed of designing a house and garden that belonged together. On returning to Raleigh, N.C., in the 1980s, they bought a lot near North Carolina State University and spent a year negotiating a design befitting their young family. "It was the first time we worked together directly on such a thing," Harmon recalls. "We designed it 13 times and built No. 10."

Harmon's desire was not so much to bolster his five-year-old practice by showing off his design skills as it was, as he puts it, to create a "wonderful place to wake up in every morning." And yet, directly or indirectly, an architect's home amounts to both a personal and a public expression of artistic sensibilities. If people are endlessly curious about how their neighbors live, they are even more intrigued by what architects build for themselves. Think of Frank Gehry, FAIA's deconstructivist Santa Monica, Calif.,



Stanley Hooper

home. Or the Glass House that Philip Johnson designed for his own use—perhaps his best-known work. On a grander scale, there's Monticello, where Thomas Jefferson's quirky inventiveness is still a popular draw.

Designing a personal dwelling gives architects the rare opportunity to explore their ideas of what a house should be, to experiment with materials, and to test

their vision in everyday life. What's more, they have only themselves to please. "By far it's the best thing any architect can do," Harmon says. "It's elemental in the pleasures and rewards it brings, and it's the first statement we make about ourselves and what we believe in."

## calling card

For many architects, building their own house is a chance

to try things that clients would never agree to. That was the case for Mark McInturff, FAIA, back in 1978, when he bought four contiguous houses in various states of disrepair. Over time he renovated and sold one house, combined two as his own, and made the last one into the office he occupies today. He did much of the construction

*continued on page 30*





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## practice

*"[designing your own house is] elemental in the pleasures and rewards it brings, and it's the first statement we make about ourselves and what we believe in."*

—frank harmon, faia

work himself. "When I finished my house, I used to say that people should never hire an architect who isn't living in a house of his or her own design and didn't build it," he says. "I knew it shortened the list of competitors, but I thought there was something real to that idea." Without regard for resale value, he did some unorthodox things, like locating an open bath in the bedroom and creating 10 different floor levels, including a five-level office.

Early on, the project jump-started his practice as people began to see it published. Television anchor Charles Gibson toured it live on "Good Morning America." HGTV picked it up as well. It even appeared on the cover of *Metropolitan Home*. "The houses were instrumental in helping to establish my reputation," McInturff says. "You're giving people an intimate look at yourself. It gave clients more insight into who I am—and a higher comfort level." Although he's been working on the property for 30 years, he no longer gives clients tours. But what does show, when they come to the compound, is an overall

sense of his work. Last spring McInturff built a steel-framed "flying screened porch" that's 30 feet above ground and reached from the house over a 60-foot-long bridge. "If you compare this office environment—a bunch of houses in the treetops—to a downtown office, it's a different world," he says. "It's a much warmer, engaging environment, and the buildings become business cards."

Mark Hutker, AIA, uses his four-year-old Falmouth, Mass., home as a business card too. He brings clients by to demonstrate that scrappy materials such as concrete floors, exposed engineered floor joists, and acid-etched steel can be both warm and visually exciting. This is the second house that Hutker has designed for his family, and its forms and materials reference the outbuildings of a neighboring horse farm. The idea was to include a chill-out space that would become the destination of choice for his teenage children and their friends. But it was also to work out some design frustration. "When I'm working with a client, I'm thinking about solving their daily life

*continued on page 32*



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patterns in the context of a specific site," he says. "You imbue the design with as many interesting and artful ideas as you can, but you're *not* in decision-making mode. That's the difference

in the paradigm."

Hutker has always liked the vibe of a just-framed house, because one can see how the building is working to protect its inhabitants. In addition to exposing the

floor joists and using vertical cedar siding inside *and out*, he painted the lateral steel beams safety-orange. After the staircase's steel stringers were laser-cut and the rough edges ground down, Hutker

liked the *rough-hewn look* so much that he decided to finish it with a clear sealer rather than paint over the discolored grinding marks. "Can you imagine calling the clients and saying, 'Let's keep this'? You sense that someone has touched it and cared for it. There are few architects who get to work on the purely artistic level. Designing your own house is the chance to say, 'This is what I'd do if I got the opportunity.'"

Todd Walker, AIA, co-founder of Memphis, Tenn.-based Archimania, agrees. "If you can't do something noteworthy for yourself, you have no one to blame," he says. In 2000 Walker built his Harbor Town house, close to downtown Memphis, to show people what could be done on a tight budget and a difficult site. He also wanted to demonstrate that a modern house can fit right into a neighborhood infused with history. "We were doing some residential work that was just one degree out of the norm," he says of his fledgling firm. "They weren't projects we could hang our hat on."

Although building new can be prohibitive for a young architect, professional skills provide the much-needed leverage. Walker got a good deal on the lot, not only because it was perceived as difficult to build on, but because he convinced the developer that he could show the public how a steep slope could become an asset.

*continued on page 34*

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Ignoring the advice of local Realtors to include a two-car garage, he built a one-bay detached garage that lent a cottage feel. Not only was it less expensive to frame as a separate structure, it added value by freeing up space for a patio on the small plot and minimizing the house's scale.

Walker was rewarded with a handful of design awards and national media attention. The project immediately generated new work with private clients and another developer. His business partner, Barry Alan Yoakum, AIA, LEED AP, recently built a house in the neighborhood, too, and the pair is considering building new homes for

themselves every five years to diversify their portfolio. "It's as important for the firm as it is for us personally," Walker says. "We're intrigued by the idea that you can build a little portfolio of houses you've designed for yourself. That doesn't mean your work for clients can't evolve, but this accentuates what you do and adds some diversity. You get a lot of respect from clients when they see what you've done for yourself. It adds something that's hard for other architects to compete with."

#### living and working

For startup firms with no built work to show, a house  
*continued on page 36*

#### turning the tables

Everyone has heard that doctors are the worst patients. But how do architects fare as clients? Surprisingly well, at least for Dennis Wedlick, AIA. When the time came to add 110 square feet to the 800-square-foot weekend house he designed for himself and his life partner, Curtis DeVito, in 1988, he didn't hesitate to hand off the job to Hoboken, N.J., architect Jennifer Marsh, AIA, LEED AP. "In my practice I learned the importance of giving the whole family equal time, building upon disparate goals to get something unique," Wedlick explains. "I felt the best way to accommodate the things on both of our wish lists was to put my money where my mouth was and hire an architect."

Marsh is the wife of one of Wedlick's longtime employees, and her design talents were well-established. In choosing her, he also sensed she was confident enough to give honest feedback, yet lacked an ego that would get in the way of listening. Throughout, the two stayed true to their respective roles. Marsh  
*continued on page 36*



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## practice

of one's own design can be the fast track to new business. And having an office on site reinforces an architect's presence in the community. Those are the benefits that husband-and-wife team Christopher Hays, AIA, LEED AP, and Allison Ewing, AIA, LEED AP, were counting on when they built their house and the adjacent Hays + Ewing Design Studio near downtown Charlottesville, Va.

*"we're intrigued by the idea that you can build a little portfolio of houses you've designed for yourself."*

—todd walker, aia

"Chris felt the house would give a certain gravitas to our work," says Ewing, who left the Charlottesville firm of William McDonough + Partners a year and a half after her husband did to

open their joint practice. By then their reputation had gotten traction from the house's awards and appearances in national publications, including *The Washington Post*.

"We use the house quite a bit to take clients on tour if it's appropriate to their project," Ewing explains. "It's really helpful having clients feel comfortable about what we'll do for them, even if what they want is quite different." Before they built it, the couple had moved 13 times in 11 years and never owned a home. Although Ewing says they did a pretty good job of anticipating the needs of a growing family, they are thinking of extending the second floor over the double-height living room to provide more recreational and guest space upstairs. "The studio was supposed to be the guest room, but Chris won't give it up," she says.

Matthew G. Trzebia-towski, AIA, co-founder of blank studio, also timed his business launch to coincide with the completion of his Phoenix residence and office. It was a strategic move that he began plotting during architecture school and while employed at other firms. With its rusted

*continued on page 38*

took Wedlick's rough sketches to the next level and explored alternate ideas, drawing at least 20 iterations of a stair that had to be shoehorned in place. Another potentially tense design puzzle was a window that was rebuilt three times for the sake of 2 inches each way. Throughout the process, Wedlick never overstepped his bounds as a client. "It was nice for Dennis to be able to react to things objectively because he wasn't trying to figure them out," Marsh says. "And I could diffuse any tension between him and the contractor and absorb the emotional part of the process. It's always emotional, no matter how seasoned an architect is."

Being on the receiving end of that support validated Wedlick's belief about the unsung value of architects: how important it is to be a partner who will help clients realize their dreams, who will assure them that everything will be OK when they're afraid it won't be, and who will provide a sounding board when they chase after things that aren't fully thought-out. "I have a lot more appreciation for the crap part of my job," he says. "It's not easy listening to someone get really nervous and worrying about how they'll pay for the project. What I learned firsthand was that it's worth every penny to have someone do that for me. And it made me realize again the importance of how details are executed. If I was starting to lose some of that appreciation, I regained it by going through this."

The addition has become a marketing piece, but not in the physical way one would imagine. Says Wedlick: "When I give a sales pitch to a client, I say, 'Just to let you know, I hired my own architect.' That has a huge impact on people. Lawyers hire lawyers, and it's a resounding statement that it's worth the investment."—c.w.





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## practice

steel exterior, lime-green balcony, and position high in the air, the house is hard to miss. Beneath is the studio, which has a separate entrance. (For more on this project, *residential architect's* Project of the Year, see page 29 in the May 2008 issue.) Managing the construction boosted his hands-on confidence. "I had built enough other projects as senior architect to know how the process works, but there's nothing like having all the responsibility yourself," Trzebiatowski says. "It was an amazing learning tool—and the best way I could think of to do some experimental things to push the practice forward, like trying out details that don't get full warranty from a manufacturer or installer."

The unusual structure attracted attention even while it was being built. A film crew documented the construction process for "Desert Lifestyles TV," a local cable show. That airing produced a domino effect, including a house commission from the show's producer, and by launch time, blank studio had several projects lined up. "All the work we've gotten has come from people driving by, seeing the house published, or seeing the awards on our Web site," Trzebiatowski says. "As a new studio, we don't have a lot of built work to show, and there's nothing better than walking someone through a real project, letting them touch the materials and

*"[designing and building my own house] was an amazing learning tool—and the best way I could think of to do some experimental things to push the practice forward."*

—matthew g. trzebiatowski, aia

understand the spaces you can create. It also helps us be selective in the clients we take on. In our climate, we have a lot of requests for Tuscan Mediterranean things, and we're not interested in entertaining that, so it's important to put out there what you're about." And the evolution continues. The effort was so gratifying that Trzebiatowski says he is ready to flip and go again.

Gerard Damiani, AIA, NCARB, and Debbie Battistone, studio d'ARC architects, were thinking similar thoughts when they built a new live/work space on Pittsburgh's South Side. (For more on this project, see pages 22 and 64 in the June 2008 issue.) But they were trying to make a point about sustainability and community. The married couple had previously designed live/work quarters for themselves in a historic building. By building new, they wanted to show potential clients how urban streetscapes can be revitalized by filling in empty lots. Another factor in infill's favor is that loft developments, by comparison, are often false starts when they

fail zoning requirements or don't generate enough interest. "We've done a number of lofts and were always very interested in having clients build on infill lots," Damiani says. "They asked what it cost, and we didn't know because we hadn't done one."

The couple purchased their lot in 1999 and started construction in 2001, when the weak economy brought all their other projects to a halt. Damiani served as construction manager and part-time carpenter on the building, which reinterprets traditional Pittsburgh row houses with exterior materials such as Cor-Ten steel, mahogany, and asphalt shingles. In addition to attracting new clients, the venture has given them confidence to try out speculative development. "We don't have any desire to leave this place, but there's always that interest in doing another project," Damiani says. Meanwhile, they're hoping the option they've placed on a second lot pans out. With only themselves as clients, it will be another chance to leave their calling card in the community where they practice. **ra**





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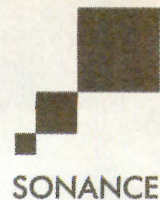
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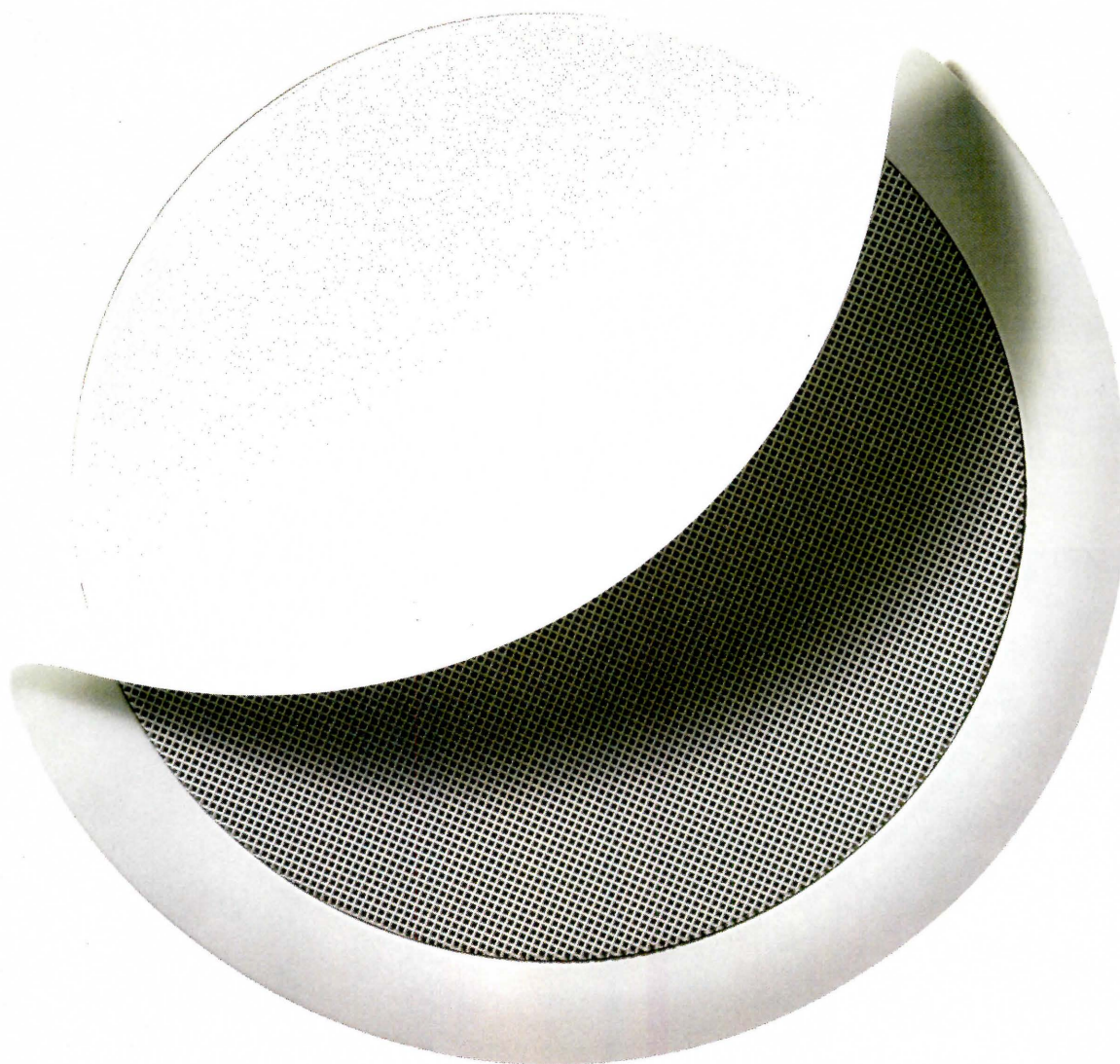
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Circle no. 253



# a clear logic

by cheryl weber

eric cobb's focus is on structure,  
simplicity, and surprise.

*f*For a 19-year-old college sophomore, exploring Florence, Italy, alone while your father attends a medical conference is a thrilling prospect. But for Eric Cobb, AIA, the trip would turn out to be more than just an adventure. With a genetic predisposition split between his sculptor mother and his physician father, Cobb had been leaning toward a career in the sciences until he set foot inside the Basilica di Santa Maria del Fiore. As he navigated the looping stair inside the massive octagonal dome, the experience “blew my mind,” as he describes it. He was climbing inside the space

between the inner and outer masonry shells, which work together structurally to create the span. “This wasn’t art layered on columns, carvings on doors, or gratuitous ornament,” he says. “This was real; this was it. Not to equate ourselves with Brunelleschi, but I like to think it’s a value that is core to our work.”

How the art of building is expressed in its structure is more or less what Cobb has been interested in ever since. So it’s fortuitous that, after graduate school at Columbia University, he ended up back in Seattle—where he grew up, and where he is often asked to design for rugged sites that force powerful structural solutions. His houses respond to the topology of the land while engaging it lightly. They’re often thrust over a steep slope or wetland and rotated toward a chosen view—and not always the predictable one. Materials are abstract, durable, readily available, and exposed for what they are. Cobb routinely urges clients to invest more in the bones of the structure and less on extravagant finishes.

A recent example of this approach is Milepost 9, perched above a busy freight train route and the panoramic Puget Sound. The house rests on the foundation of an old beach house, but Cobb positioned



Brian Smale



Eric Cobb







Eric Cobb views Puget Sound from atop BonV (opposite, top and bottom)—three townhouses whose spaces are defined by structural slabs, CMU shear walls, and structural steel and glass. Each unit has a street-level flex space sized for parking. At Milepost 9, Cobb economized by building on an existing house foundation and using wood framing with steel members inserted into selected framing pieces.

Photos: Chris Eden/Eden Arts



# a clear logic

its multitiered volumes over the swooping hillside with a series of shifting, hard-edged overhangs. The house is clad in low-maintenance galvanized metal and colorful cementitious board, which align aesthetically with the boxcars passing below. An aluminum-and-fiberglass entry bridge spans the natural gap between the house and the street. “That site is just loaded with these contrasts of softness and hardness,” Cobb explains. “Twenty trains a day plow by the house. There’s a directness and brutality that the site could hold, and we wanted the house to reflect that.”

The client, Frank Firmani, is a builder who shares Cobb’s penchant for straightforward solutions and honest, hard-working materials. “Eric understood the vertical axis really well,” he says. “Some architects’ work has buried complexity—it looks simple but costs a fortune to build. I was impressed with Eric’s ability to design with a certain cleanness of logic.”

## eliminating excess

Although this house was not inexpensive to build, Cobb is ever mindful of the responsibility to focus the investment where it counts. His first solo commission—a retirement house for his Depression-era parents—was a lasting lesson in architecture’s relationship to necessity. Cobb was in New York City working for Smith-Miller + Hawkinson Architects in 1994 when he began designing his folks’ house in Seattle. And he was shocked when the cost estimate came in 100 percent over budget. “My father was close to retirement age, so there was no new financing coming in,” Cobb says. “Basically I needed to move there and build it myself.”

That is, in fact, how he got back to Seattle and set up a practice. But, meanwhile, by hiring a construction manager to help round up inexpensive subcontractors and spending every day on site, he was able to turn

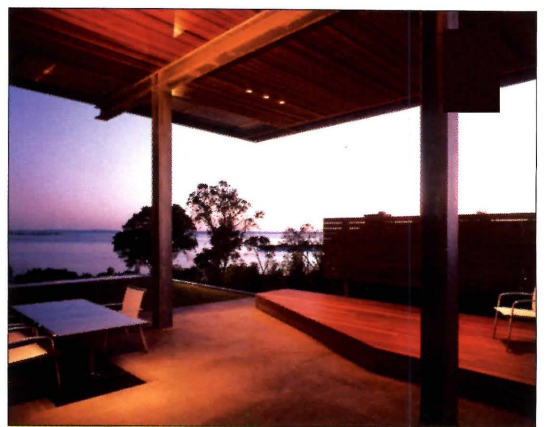
the budget constraints into an exercise in originality. That experience made crystal clear the folly of obsessing over details without a reality check on how much they cost. “When you’re forced to decide between perfection but building only half a house, and relaxing some performance expectation—go with a B- sub and work it to see if you can pull it off—you take a hard look at economy at a very micro level,” he says. Yet that directness is part of his DNA, and as the practice has grown along with the amount of money clients bring to the table, the continuing challenge is to maintain simplicity and economy.

That’s why Cobb views vacation homes as a creative luxury. They typically don’t have huge budgets, so they can be cleverly compact. What’s more, their

Situated on a double urban lot, the Eaton Residence’s three volumes relate to exterior courtyards and Puget Sound views. The floating box contains bedrooms; living spaces are below. A slot in the concrete wall enclosing the lower terrace (left) enables a surprise waterfall.







Photos: Paul Warchol Photography



# a clear logic

difficult sites make the case for investment in the structure, and clients are more willing to try unusual solutions. Second homes raise other issues, too, like how to avoid the obvious response to the big view. “We try to convince clients that the views of a project are not just the views out over its landscape,” Cobb says. “The house can be viewed from outside—back into, through, over, and under it.” For example, at a Lopez Island cabin on Puget Sound, the house rotates south to the subtler view—a pristine wetland where all the grasses and reeds are exactly the same height. The water is visible to the left, and galvanized steel pipe columns loft the house above the floodplain. That move also made room for water-catchment basins—and light and transparency—under the house.

“Working with challenging sites, whether they are spectacular vacation properties or urban, makes us respond in a unique way,” Cobb says. “One of the most difficult things for us to deal with

now would be a huge, easy site with no tooth. That, for us, would require a very different way of tackling the beast, where it’s not about the logic of a structural solution.”

While custom homes will always be at the core of Cobb’s nine-person practice, he has recently added multifamily to the mix. On the boards is the 12-unit West Newton Residential, where tall precast concrete walls organize the site and provide the structure, insulation, fire protection, and interior finish in one powerful move. Construction has just concluded on BonV, three townhouses on concrete pilings sunk 50 feet into a steep hillside. Stout concrete

floors transfer the lateral loads to the foundation, eliminating the need for steel moment frames and allowing for larger expanses of glass.

Eric Stelter, president of Seattle-based Flip Builders, which developed both projects, was so impressed that he commissioned Cobb to design his own home. “Here in Seattle we have a lot of architects who draw neat stuff but are hard to work with,” he says. “Eric is passionate, smart, and rigorous and has the ability to not just draw something, but to get people excited. It makes working with him a lot of fun.” *ra*



Concrete block walls organize the Tobias Residence, designed for former urban dwellers who wanted a loftlike house. The 2,200-square-foot top floor has virtually no interior walls, thanks to a light-industrial steel-and-concrete framing system on a simple grid, with wood flooring and wall infill.



Photos: Paul Warchol Photography





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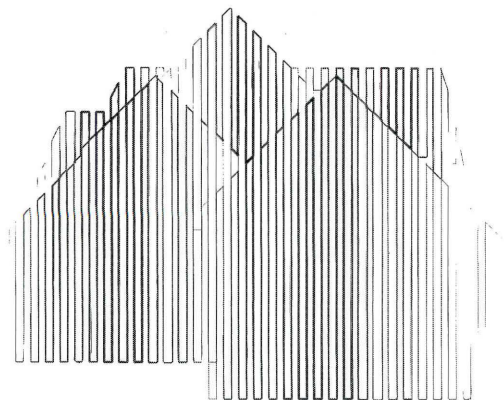


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#### Panel Discussion

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Plans Improve the Mass-Market House?

#### Leadership Awards Luncheon

#### Roundtable Discussions

- Developing Your Own Multifamily Building
- Is Modular Really More Affordable?
- The Perfectly Balanced Practice

#### Panel Discussion

Shelter Lab: Budget-Saving Secrets  
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#### Reception

### Wednesday, December 10

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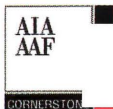
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# scene gems

## plywood perfected

Many an architect dreams of creating beauty from humble materials. But making it happen is another matter, one that requires great skill and patience. And an understanding client doesn't hurt. San Francisco architect Nick Noyes, AIA, had all three factors in his favor when designing this weekend house in Healdsburg, Calif. His clients, landscape designer Alexis Woods and wine producer Daniel Donahoe, requested that he use materials from a plywood factory owned by Woods' family. The resulting plywood-lined interior walls take on an abstract, aquatic quality, with ribbons of darker and lighter shades forming mesmerizing patterns throughout the space. "They had low-key aspirations," Noyes says. "The plywood was in keeping with that idea."

Not just any plywood would do. Workers at the factory pulled out the most interesting pieces over a period of a year or so, setting them aside for Woods and Donahoe. Then Noyes and builder Brian Horick worked together to make sure the joints between the panels would line up with the window and door joints, in order to avoid a haphazard effect. The plywood's end grain frames openings from room to room. "It's all very considered," Noyes explains. Glossy white trim and ceilings provide a crisp counterpoint to the plywood's roughness.

The home's straightforward, L-shaped layout catalyzes its casual style. A one-story wing with an open plan functions as a window-lined gathering space. "It almost feels like an old schoolhouse," Noyes says. The private rooms occupy the other, two-level wing. Both volumes are housed within a pair of pitched-roof forms based loosely on local barns and farmhouses. Overhangs and cross-ventilation keep the interiors cool during summer, as does a west-facing sunscreen made of old grapevine stakes from the surrounding vineyard.—*m.d.*

*three site-loving  
getaways exalt  
in humility.*

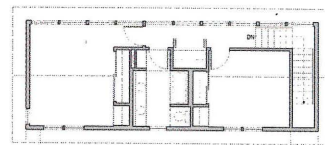


**project:** Healdsburg Residence, Healdsburg, Calif.  
**architect:** Nick Noyes Architecture, San Francisco  
**general contractor:** Horick Builders, Petaluma, Calif.  
**landscape designer:** Alexis Woods Landscape Design, San Francisco  
**color consultant:** Helen Eging Color Consultant, Healdsburg  
**cabinetmaker:** Shaum Sinawi, San Francisco  
**project size:** 2,264 square feet  
**site size:** 40 acres  
**construction cost:** Withheld  
**photography:** Cesar Rubio

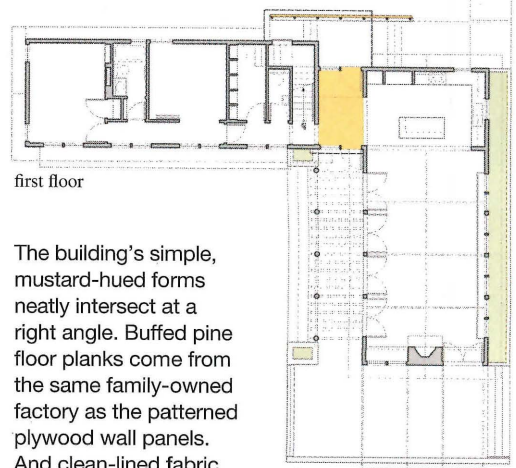




by meghan drueding,  
shelley d. hutchins,  
and nigel f. maynard



second floor



first floor

The building's simple, mustard-hued forms neatly intersect at a right angle. Buffed pine floor planks come from the same family-owned factory as the patterned plywood wall panels. And clean-lined fabric light fixtures add a modern touch.



## methow madness

After decades of designing retreats in Washington's Methow Valley, Ray and Mary Johnston, FAIA, decided it was time to do a place of their own. "We designed a cabin here 20 years ago for a client who invited us to use it often, and we did," laughs Ray Johnston, AIA. After finding the right site, the architects and their two kids camped on it for years—always moving the tent around to find the best spot. Waiting was worth it. The cabin rests on a rise nestled in rolling hills and faces vistas of the expansive valley, its eponymous river, and the Cascade mountains. "Having studied the site's microclimates means the house impacts solar conditions in a good way," Johnston adds, "so now we can have a vegetable garden."

Keeping that camping vibe was key in designing the 1,200-square-foot house. A full-length veranda adds 400 square feet of al fresco living, and a frost-free outdoor shower gets used year-round. The cabin's original footprint was intended to be even smaller, but a last-minute loft addition made way for more sleeping berths and a second bathroom. The extra space is a big draw for the couple's 20-something son and daughter, who often bring friends along. "We had 10 people here for New Year's, and everyone was comfortable," Johnston says

The loft also generates intimate spaces on both levels, providing a dropped ceiling

over the couple's sleeping nook as a counterpoint to the vaulted living areas. Similarly purposeful contrasts abound in material choices. Bamboo plywood applied in an oversized running-bond pattern is a slick foil to industrial web joists supporting the roof. Outside, rough-hewn log columns hold up a deep overhang and add a rustic touch to metal mesh shades and steel-framed glazing. Even the veranda decking changes from smooth cedar planks to raw concrete as it steps down to meet the rocky terrain.

Having worked and played for years in the Methow, as locals call it, it's no wonder the Johnstons struck just the right balance between roughing it and relaxing in style.—s.d.h.

Tall windows frame views of earth and sky, letting the compact cabin live beyond its walls. Expansive overhangs shade the abundant glazing and protect the porch from heavy snowfalls.

**project:** Twisp Cabin, Twisp, Wash.

**architect:** Johnston Architects, Seattle

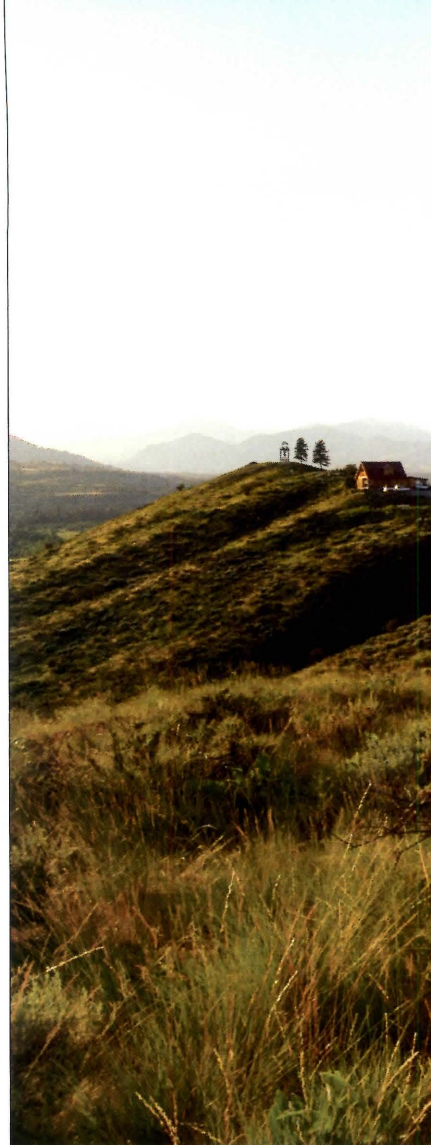
**general contractor:** Tim Anderson Construction, Winthrop, Wash.

**project size:** 1,200 square feet

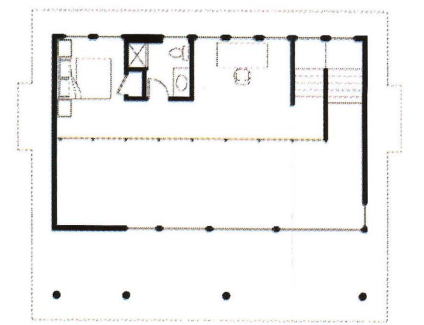
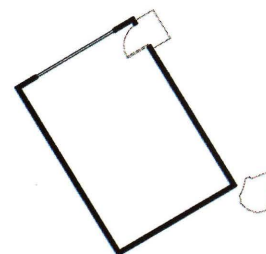
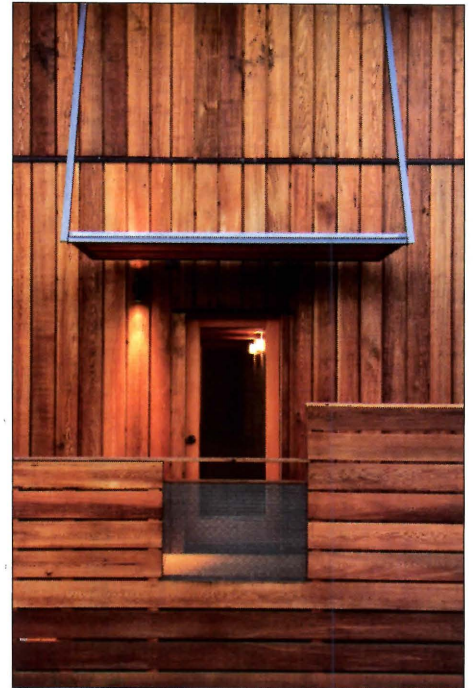
**site size:** 11 acres

**construction cost:** \$150 per square foot

**photography:** Will Austin Photography







second floor



first floor



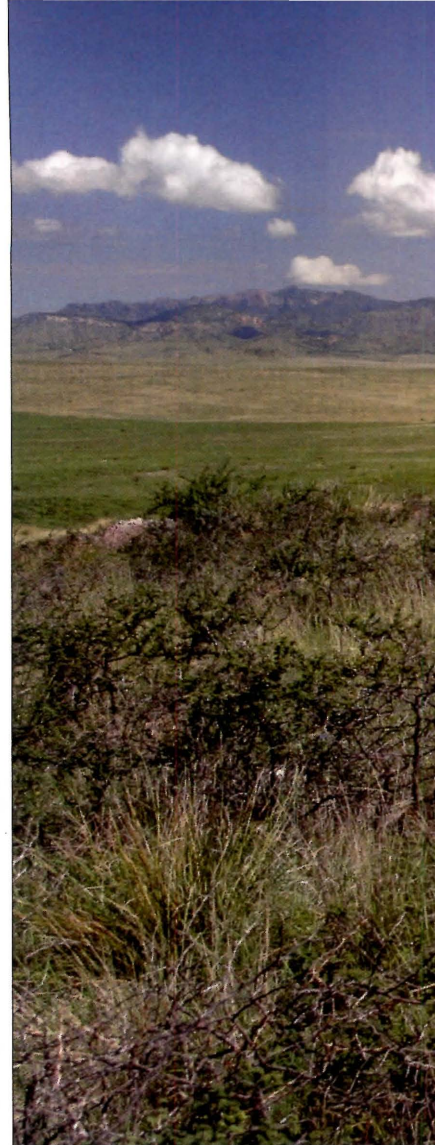
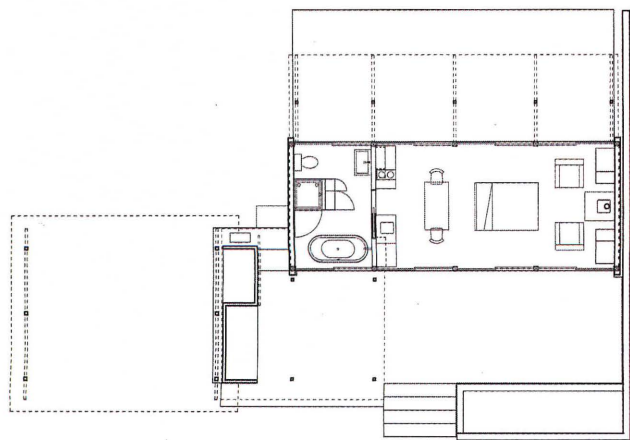
## remote control

Architect and prefab purveyor Geoffrey Warner, AIA, says most of the requests for his modern, modular weeHouses are for use as vacation homes. It's no secret that clients often feel freer to experiment with style and program in second homes, says the principal of St. Paul, Minn.-based Alchemy Architects. "The desire to get things done quickly is also a factor," he adds. These drivers were front and center when Warner's client commissioned him to produce a 504-square-foot weeHouse on 30,000 acres in Marfa, Texas. "The town is remote and the supply of labor is limited," the architect explains, making the situation ideal for a prefabrication solution.

Built in a factory in Utah, the house arrived 100 percent complete in two modules: a 36-foot-by-14-foot main volume—containing a large living/kitchen/sleeping area and a bathroom—and a 4-foot-by-14-foot outdoor shed. Warner oriented the house on an east-west axis to maximize views and light, but he designed a south-facing shading element to cut down on heat gain from the floor-to-ceiling glass.

Despite its seemingly simple design, the house "ended up being a fairly custom project," Warner says. The client opted for fiber-cement siding and chose bamboo floors and walls, high-end fixtures, name-brand windows, IKEA cabinets, and solid-surface counters. A split-wall air conditioner provides cooling, and an on-demand tank heater takes care of in-floor radiant heat and hot water needs. A planned solar array will provide electricity.

The house is petite by any measure, but generous outdoor deck areas expand the living outside. Says Warner: "The landscape is the square footage. This is the calling card for the idea that you can live elegantly in a small space."—*n.f.m.*



**project:** Marfa weeHouse, Marfa, Texas  
**architect:** Alchemy Architects, St. Paul, Minn.  
**factory builder:** Irontown Homes, Provo, Utah  
**general contractor:** Fine Lines, Alpine, Texas  
**project size:** 504 square feet (conditioned space)  
**site size:** 30,000 acres  
**construction cost:** \$280 per square foot (excluding site work)  
**photography:** Scott Ervin/Alchemy Architects







Inspired by a Donald Judd sculpture park nearby, Geoffrey Warner designed this modular house (part of a planned prefab compound) to fit into its site. The structure is lined in bamboo and clad in fiber-cement siding, painted with metal fling-laced oxide paint for a Cor-Ten steel look.





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# top choice

has metal become the gold standard in residential roofing?

by nigel f. maynard

For as long as anyone can remember, metal has been the preferred roofing choice for outbuildings and barns, but its popularity among architects and green building advocates is propelling the material toward coveted status for residential roofing applications as well. Performance and aesthetic reasons are driving its ascent.

"We prefer [metal] because of its ability to keep out the weather," says Frank Harmon, FAIA, principal of Raleigh, N.C.-based Frank Harmon Architect. "If you look at the buildings particular to our area, they are almost always covered with a metal roof."

Tim Carlander, principal of Seattle's Vandeventer + Carlander Architects, echoes Harmon's praise. "We've used metal on a number of projects over the years," he explains. "We looked for a material that has a crisp, contemporary aesthetic, and a metal roof with a standing seam meets the criteria. Plus, the stuff lasts forever."

## proven metal

Whether you practice traditional, vernacular, or contemporary architecture, metal is versatile enough to



Courtesy Follansbee Steel

Fans of metal say the material is a versatile solution that offers Class-A fire resistance, energy efficiency, and crisp lines. Follansbee Steel's products, used for the roof shown here, are coated with a zinc/tin alloy for long-lasting performance.

fit your needs. Other attractive and durable roofing options are plentiful, but architects who use metal regularly say it offers the best of all worlds, not only because it's good-looking and long-lasting, but also because it's lightweight and fire-resistant. The Metal Roofing Alliance (MRA) in Belfair, Wash., says, for example, that a metal roof will last up to three times longer than a traditional asphalt roof. It's often made from recycled materials—100 percent, in some cases—and can itself be recycled.

There was a time when a basic corrugated metal roof would likely corrode in 10 years or less (especially in seaside applications or in rain-prone areas), but technology advances have beefed up performance. Today, metal roofs are made with alloys and feature

specialized finishes—such as Kynar 500 and Hylar 5000 paint—and coatings to handle even the most extreme conditions. According to MRA, the coatings are made from zinc, zinc and tin, or a combination of zinc and aluminum that prevents rust; they also can be coated with resin-based paint.

Metal offers other benefits, too, including high uplift and impact resistance. Edward Thomas, vice president and general manager of Follansbee, W.V.-based metal roofing manufacturer Follansbee Steel, notes that a metal roof's longevity "ensures that a roof replacement is 50, 80, or even 100 years away," thereby reducing waste and furthering its reputation as a sustainable material. Additionally, a metal roof reflects heat, helping to keep houses cooler in the summer.

That metal roofing can be fabricated and installed with a crisp look shouldn't be overlooked either. For some architects, it's part of the material's appeal. Count Atlanta-based architect Robert M. Cain, AIA, among them: he says metal roofing perfectly complements his work. "I haven't used asphalt in 10 years," he says, adding that he switched to metal "because it fits with the Southern contemporary vernacular architecture I do."

## material world

Metal roofing traditionally has been made from steel, aluminum, and copper, but manufacturers are now offering high-end products in titanium, stainless steel, zinc, or a combination of these materials. The list of options is long and diverse.

*continued on page 58*



Follansbee Steel claims its roofing lasts longer than any other type of metal roof—surpassing 22,000 hours of ASTM salt spray testing with no signs of red rust. Its TCS Satin roofing is a stainless steel substrate plated with the company's ZT alloy and micro-embossed with a pattern resembling the patina of pure zinc plate. A second-generation TCS II terne-coated stainless steel also is available.

As a testament to the longevity of its VM ZINC product, Raleigh, N.C.-based Umicore Building Products USA says the material was first used in Paris in the 1800s and that many of the buildings dating to that period still have their original roofs. The company also notes that its rolled titanium zinc products can be installed in a variety of extreme climates. Custom-Bilt Metals in Chino, Calif., produces copper shingles, standing-seam panels, and aluminum shakes in both bare and painted varieties.

Copper is, in fact, an excellent roofing option, but it's also wildly expensive. Southeastern Metals Manufacturing Co. in Jacksonville, Fla., touts its CopperXT as an affordable alternative. The company's Web site says the copper-covered stainless steel roofing delivers "all the beauty of copper in a product that's a lot stronger and more durable than copper alone."

If your budget can accommodate it, you can always follow the lead of Frank Gehry, FAIA, and



Courtesy Copper Development Association

One of the original metal roofing materials, copper remains a highly corrosion-resistant (yet pricey) option today. Pittsburgh-based Desmone & Associates Architects spec'd it as a standing-seam installation to top this Western Pennsylvania house.

spec titanium. Denver-based TIMET says its architectural titanium is corrosion-resistant and can withstand urban pollution, marine environments, and even more aggressive environments.

You can find other noteworthy products from Millennium Tiles in Elkhorn, Wis.; Gerard Roofing Technologies in Brea, Calif.; Metal Sales Manufacturing Corp. in Louisville, Ky.; ATAS International in Allentown, Pa.; and Alcoa in Pittsburgh, among others.

### gauge accordingly

Although metal is a high-performance product, it does have its disadvantages. Performance depends on two important decisions—the type of product chosen and the installation. For example, some roofs use exposed fasteners, but Harmon says this type of installation isn't ideal for wet climates or near the shore. The reason: as the roof expands and contracts, the fastener holes can widen, promoting leaking. Once

that happens, he warns, "at some point they'll need to be replaced."

Cain, meanwhile, cautions against low-grade metals. Higher-gauge products are cheaper, but they're also thinner and less durable. "The closer you are to the coast, the more careful you have to be" when specing materials, the architect says. For his projects, he opts for Galvalume installed with a standing seam and never uses anything higher than a 26-gauge metal. (His preferred spec, in fact, is 20-, 22-, or 24-gauge.)

Costs also vary widely, depending on the product, and just might be metal's biggest drawback. Certainly, less-durable metal isn't as expensive, but on average, the material still costs almost three times as much as basic asphalt shingles and is comparable to other types of high-end roofing, such as cedar or slate.

Metal manufacturers admit that their products cost more up front, but they say the long-term

benefits are worth the initial outlay. The products' fire resistance means home buyers in almost 20 states can receive discounts of up to 35 percent on their insurance premiums, the industry contends, adding that metal roofs also can save homeowners up to 40 percent in annual energy costs. Moreover, proponents reiterate, metal products' durability makes reroofing unnecessary.

Cost *can* be an obstacle, Carlander acknowledges, but he says metal is actually more affordable than it used to be. "Originally, the standing-seam roof was pricey," but with costs coming down in recent years, "it's become more economical." He adds that metal roofs will always seem expensive "when compared to asphalt, but there are ways to get it down." His advice? "Choose gauges based on location, and use the standard trim pieces from the manufacturer instead of custom pieces," he says. "It makes a difference." **ra**



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## architects' choice

product picks from the pros.

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Photos (above and top): Courtesy Kuklinski+Rappe Architects

### seam heat

Petersen Aluminum produces a variety of roofing products out of 24-gauge hot-dipped galvanized steel or aluminum. Rappe favors the standing-seam line, which he spec'd on this house. "I love the texture of the ribs and how it can be used to accentuate the form of a building," he says. Coated with Kynar 500 or Hylar 5000 paint, the sheet metal comes in 33 colors. Petersen Aluminum Corp., 800.722.2523; [www.pac-clad.com](http://www.pac-clad.com).

### all the news that fits

Nu-Wool claims WALLSEAL—an engineered spray-in cellulose insulation made of recycled newsprint—completely fills cavities to eliminate air infiltration. Rappe agrees, noting the fire- and mold-resistant product beats fiberglass batt in energy efficiency. Because it also resists

air movement, the insulation makes a vapor retarder unnecessary, the company says. Nu-Wool, 800.748.0128; [www.nuwool.com](http://www.nuwool.com).



### star 69

Rappe likes the Norm 69 pendant's thrifty price while also admiring its elegance, calling it "a fabulous house-warming gift for a client with modern sensibilities."

Designed in 1969 by Danish architect Simon Karkov and made by Normann Copenhagen using lampshade foil, the kit is assembled without tools or glue. Two colors and four sizes are offered. Normann Copenhagen, 45.35.55.44.59; [www.normann-copenhagen.com](http://www.normann-copenhagen.com).

—nigel f. maynard





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by nigel f. maynard and shelley d. hutchins

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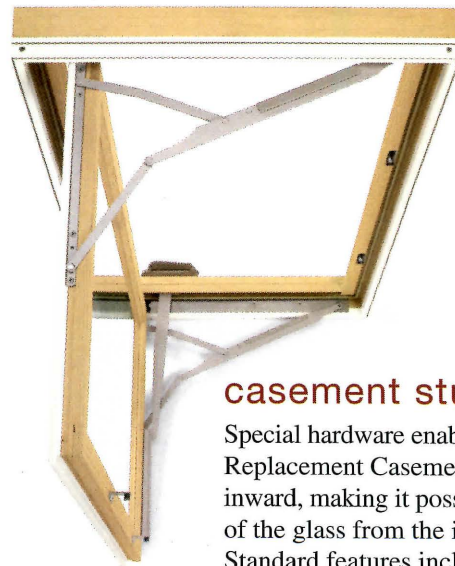
Architects have always used the commercial and industrial worlds to inform their design work. Manufacturers are getting in on the act too. Kohler, for example, drew inspiration from lighting and construction equipment to produce the Karbon, a kitchen faucet that offers the functionality of a pull-down model. Fashioned from brass and a textured carbon fiber composite, the unit has three

articulating joints that operate like a knuckle-boom crane, holding any position the user sets. Available in polished chrome or stainless steel, it has two spray options and a joystick valve. Kohler Co., 800.456.4537; [www.kohler.com](http://www.kohler.com).



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### casement study

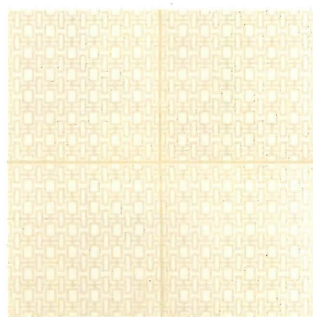
Special hardware enables Marvin's Ultimate Replacement Casement window to rotate inward, making it possible to wash both sides of the glass from the interior of the home. Standard features include insulated glass, a wood interior, and an extruded aluminum exterior. It comes in sizes of up to 40 inches by 92 inches. Marvin Windows and Doors, 800.346.3363; [www.marvincasement.com](http://www.marvincasement.com).

*continued on page 64*



## urbane league

Robert A.M. Stern, FAIA, says his new line of tiles for Crossville provided him “an opportunity to reinvent one of architecture’s most time-honored components—decorative tiling.” The Building Blox series of porcelain stone tile



includes such patterns as contemporary Urban Fabric (shown), Greek Key, and City Garden; basic solids are also available. The

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in nine colors in sizes of up to 18 inches square. Crossville, 800.221.9093; [www.crossvilleinc.com](http://www.crossvilleinc.com).

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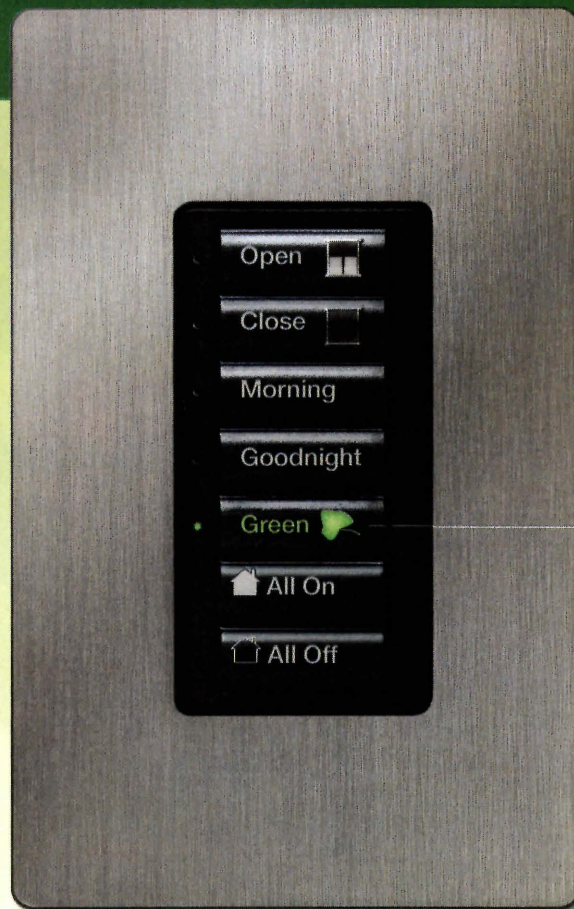
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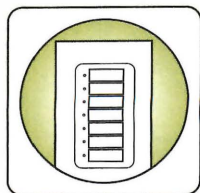
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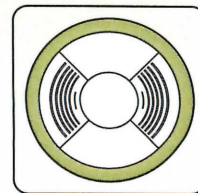
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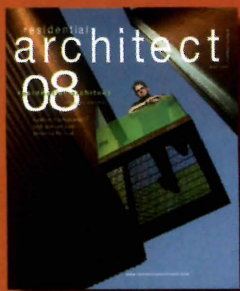
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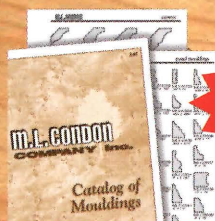
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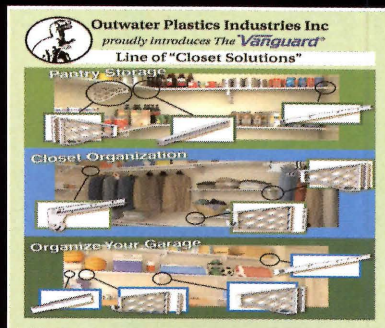
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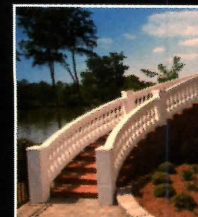
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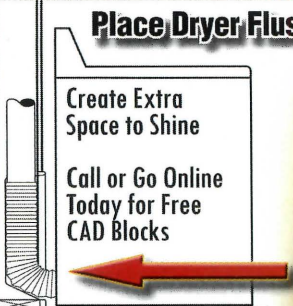
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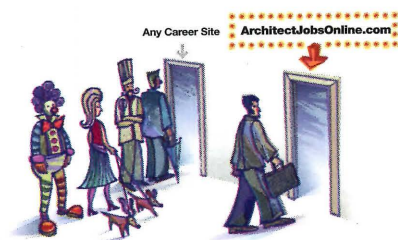
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workspace

## skb architects

seattle

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SkB Architects loved its old offices in downtown Seattle, but the 22-person firm had outgrown the space.

So partners Shannon Rankin, Kyle Gaffney, and Brian Collins-Friedrichs went looking for new digs with

extreme makeover potential. They found a plum in this 8,000-square-foot former credit union building in the nearby Belltown neighborhood.

The trio gutted the mid-20th-century structure and designed new space that includes a swooping white curve dividing the open studio from the central circulation spine. “The big curved wall keeps the studio focused,” Gaffney says. “It has a real sculptural quality to it.” A silver-wallpapered lunchroom, private lounge area, and mezzanine-level resource library provide alternative spots for brainstorming and meeting in small groups.



Photos: Eric Laignel

Clever, functional ideas mark the project. For instance, a 35-foot-long ruler etched into a steel tabletop adds interest and accuracy. The resource library has metal halide, incandescent, and compact fluorescent fixtures, so the staff can sample materials and products under each light source. And the dark hue of the studio's smoked-wood floors penetrates  $\frac{1}{8}$  inch below the surface to mask everyday scratches and scuff marks.—*meghan drueding*

