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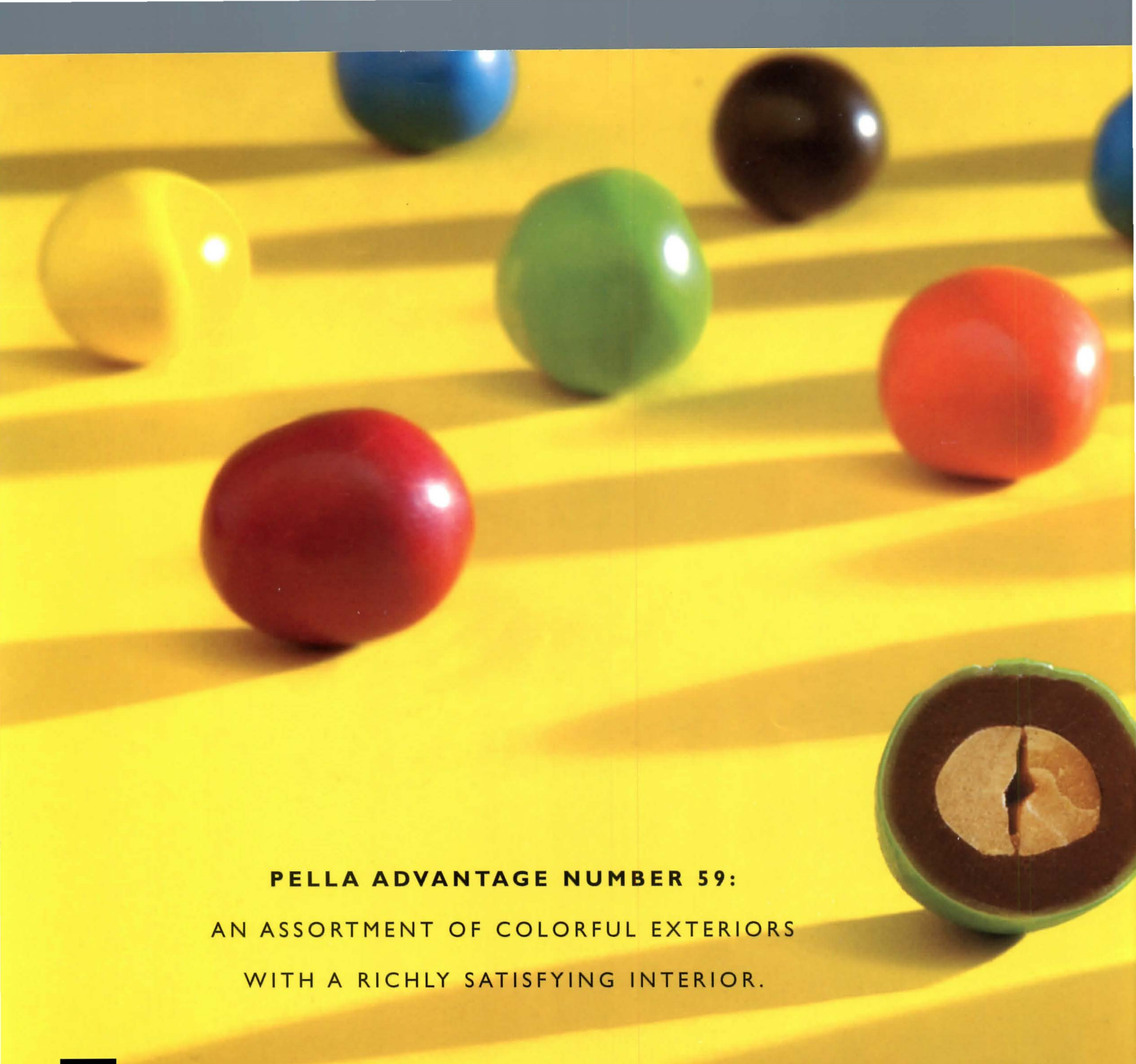
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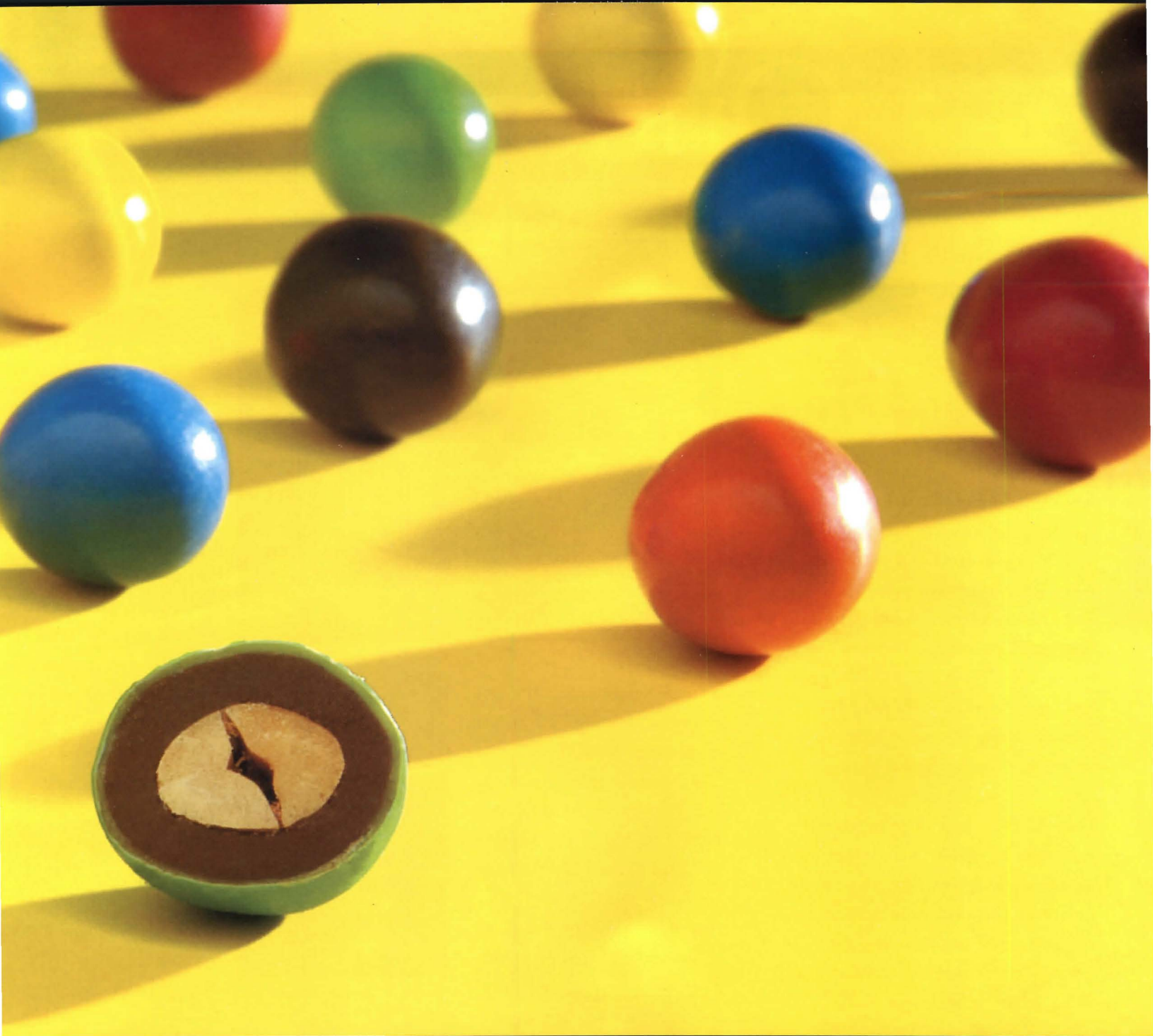
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Mark R. Johnson, FAIA, AIBD

What do sustainability and fabric care have in common? Potentially, a lot. Water and energy savings, plus extended life for the clothes you wear, are just a few of the benefits that KitchenAid® has designed into the Ensemble™ washer and dryer pair (pictured on this page). They are exceptionally good looking and provide a lasting solution to the sustainable design specification for any home. The ENERGY STAR® rated Ensemble™ washer saves roughly two-thirds the water and energy of an average top-loading washer.

How do they do it? The Ensemble™ washer helps reduce water usage by measuring load size, fabric type and suds level, and then only introduces the amount of water needed for effective cleaning. Precision dispensing and a lather pretreatment using



KitchenAid® Ensemble™ laundry pair combines performance with visual appeal.

a cradle action before the wash cycle optimize cleaning by accurately combining detergent, water and energy.

The Stepped Spin™ system matches spin speed to fabric type, from zero RPM for fine delicates up to 1,200 RPM for heavy-duty fabrics. By maximizing water extraction in the washer's spin cycle, the Ensemble™ dryer's cycle time is minimized, saving energy.



KitchenAid® Ensemble™ laundry pair with optional pedestals.

If that sounds intriguing, read on about the new Pro Line® Series laundry pair from KitchenAid® (pictured on opposite page). Everything from drain hoses to drum suspensions is designed to be durable and quiet. The interior/ exterior stainless steel finish, dryer with two motors, along with touch-sensor controls bring commercial-like durability and strength to the residential laundry pair. The Whisper Quiet

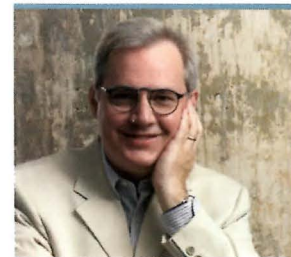
Ultima™ system makes them so quiet you'll be able to design laundry spaces that open into the house for convenience and accessibility.

In addition, both the Pro Line® Series and Ensemble™ laundry pair provide a universal design solution when you specify the optional pedestal drawers. They elevate the appliances a

full 13" to make loading and unloading easier with less bending and reaching.

So next time you're thinking about sustainable products for the laundry space, we hope you'll consider specifying KitchenAid®. If you have some thoughts about product ideas you think we

should pursue, let me know at mark_r_johnson@whirlpool.com.



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

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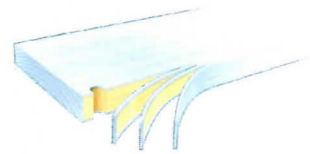


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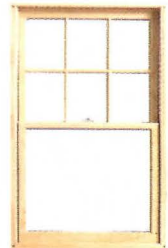
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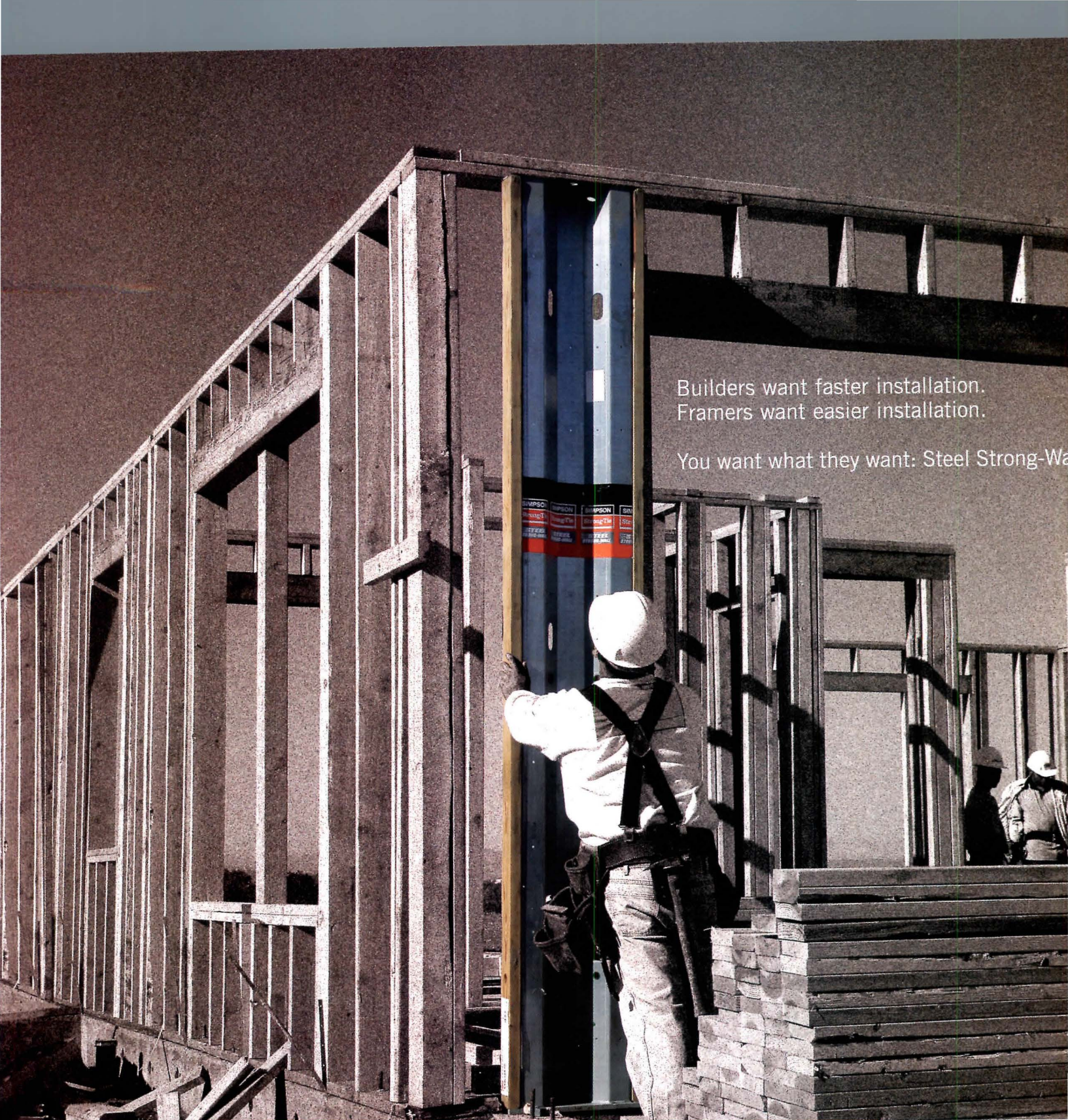


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contents



page 68

Life's a beach ... and a river ... and a bay. Photo: Jim Alinder.
Cover photo: Bill Cramer/Wonderful Machine.



No Limits:
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Reinvention Symposium—page 80



Call for entries:
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annual residential architect design
awards—page 25

from the editor.. page 13

letters.. page 16

home front.. page 22
home tomes / calendar

k + b studio.. page 30
Geoff Prentiss blurs the distinction between indoor and outdoor kitchens, but places the master bath at a cool remove.

perspective.. page 34
David O'Brien Wagner sheds his West Coast preconceptions to find a Midwest regional perspective.

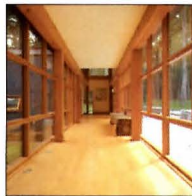
practice.. page 41
There's nothing like a firm retreat to get the creative stream flowing again—as long as you cast off in the right direction.



cover story.. page 56
beyond summer

Harry Bates thought it was just about time to retire, until a young architect came to work for him one summer. Now as Bates Masi, he and partner Paul Masi are having the time of their lives.

by Cheryl Weber



settling in.. page 68

It takes almost no time to fall into the relaxing rhythms of a well-tuned vacation house. Three lovely intermezzos from everyday life.

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

doctor spec.. page 85
Disappearing wall systems promote a wide-open door policy.

digital home.. page 91
Electricity learns a few things about connectivity.

architects' choice.. page 97
What Lichten Craig Architects has taken a liking to.

new material.. page 99
All the new that's fit to print.

off the shelf.. page 103
Now you see them, now you don't.

end quotes.. page 116
What's your favorite getaway?



William Duff, Architect, WDArch.com



James Walbridge, Architect, tektonarchitecture.com

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from the editor

visualizing our world of p's

don't get lost in the process; solve the problem.

by s. claire conroy

here at the magazine we're in a contemplative state of mind. Last month we reached a milestone: 10 years of covering the people, projects, and products that stand out in the architecture field. When we're sloganeering out in the world, those are the "p" words we're most apt to mention. But there's another alliterative word that more accurately describes our focus: process. We're fascinated by the process of design, construction, and the day-to-day management of architecture firms.

Savoring process is about as close as you can come to that famous new age goal of "living in the moment." Architects thrive on the prestidigitation that brings a unique project together. Sure, you love having created something for others to enjoy, but you delight in the act of creation as well. If you're lucky, you'll find a client who enjoys the journey as much as you do.

Chances are, though, that client is a rare animal. It turns out "living in the moment" is really hard to do. Maybe only architects, artists, actors, and athletes can do it with any aplomb. Maybe it's an "a" thing. The

emerging problem here is the increasing number of architects who think touting the journey is the best way for them to differentiate what they do from what lesser professionals deliver. While you and I and patrons of the profession think the process of designing and building houses is noteworthy, many people in our goal-oriented society believe it's no more than an onerous means to an end.

Why do home builders sell so many houses? In large part, it's because they've streamlined "the process" of home buying to signing a deposit check and shopping your mortgage. Maybe you pick a few upgrades, too. It isn't because their houses are more beautiful; they're just far easier to attain.

Architects are often encouraging clients to disembark from their safe harbor. "Let's set sail and see where the wind takes us," they say. "Let's explore uncharted seas." But alas, most clients are happiest on terra firma—the more firma, the better. They don't want a journey; they want the destination. They've come to you because they can't find the house they want on the market. And frankly, they'd rather not



Mark Robert Halper

wait the two years or more it'll take to have it designed and built. They aren't interested in process. They want, heaven forbid, a product—albeit a product that's beautifully designed and meticulously crafted.

Maybe we need to add another "p" word to our lexicon: practical. In most cases, your challenge isn't to make your clients more buoyant, it's to make your art more concrete. Do your clients understand that you'll design them a floor plan that really works for their family, and you'll still make the window and door placement look great from the exterior of the house? How many builders get that right?

You're a skilled profes-

sional who provides a significant service, but the result of that service—a superior house—is the important thing to peddle. Clients need what you can deliver: practical, artful solutions to their problems. Which label do you think they'll find more compelling: process server or problem solver?

Your clients don't only want to live in the moment; they want a beautiful house to enjoy for a lifetime. Problem solved. **ra**

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

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letters

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style points

It was reassuring to me to find that the question of style you posed to Scott Merrill, AIA, provoked an irritated response (“The Man in the Machine,” September/October 2005, page 15). I believe that, for all serious designers, the process of creating is not a question of style, but rather whether the process is critical in its thinking or not. Mr. Merrill appears to consider those things that create thoughtful, meaningful, and successful building solutions.

As Socrates once said, “The unexamined life is not worth living”; so, too, is the unexamined building simply not worth building. Merrill’s head is in the right place; he’s addressing technical, social, economic, and aesthetic concerns. I believe that he has spent much time trying to understand in a deep way the substance of the vernacular he chooses to use in expressing his architecture—going far beyond simply being nostalgic or

picturesque. The common ground we should all seek lies in those values that Mr. Merrill expresses in his comments to your question. It is in this realm that issues of style become both irrelevant and, yes, irritating.

We, as a profession, cannot expect to be compensated adequately unless we create value in what we produce. Staying focused on real and substantive issues keeps us moving in a proper direction. We should all be so lucky to be able to solve them as artfully as Mr. Merrill does, regardless of whether they are “traditional” or “modern.”

Scott R. Colson, AIA
San Francisco

I was disappointed to read in your [September/October 2005] editorial and subsequent articles your endorsement of “traditional” architecture (disguised as “a new, more fluid modernism, grounded in our shared human experi-

“rather than focusing just on appearances, wouldn’t it make sense to consider more how houses are built and the appropriateness of the styling that results?”

—g. mackenzie gordon, aia



ence”). I would agree that the debate between modern and traditional architects that characterized American architecture before World War II is history. But I think that the sorts of designs you seem to be promoting are themselves the real anachronisms.

If you recall, more than 100 years ago Frank Lloyd Wright assailed the use of double-hung windows (referring to them as “guillotine windows”), yet most of the windows shown in your issue are double-hungs ... with multiple divided lights. But today’s typical sheet of glass is no longer less than one square foot: it is apt to be 30 times that size or more, and thicker insulating glass has replaced single-pane glazing with storm windows as the appropriate technology of today.

In most window manufacturers’ catalogs, divided

lights are a sham to fool laypeople into thinking they are getting an “old-fashioned” window. The few companies that actually make true divided lights charge extremely high prices, and the muntins have to be inordinately thick to accommodate the insulating glass.

To evaluate current work by how much it stylistically resembles work of the past seems, to me, superficial. Instead, why not look for greater authenticity in the houses you review? Rather than focusing just on appearances, wouldn’t it make sense to consider more how houses are built and the appropriateness of the styling that results? Really good architecture never starts with a “look.” The “look” always follows from the way the building is organized and constructed.

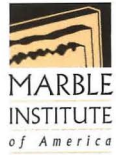
I wonder what critics 100 years from now will have to say about today’s architecture. [Will they say] we had nothing much of our own, so we reused and trivialized the architecture of bygone eras? Shouldn’t we be aiming for something better than this?

G. Mackenzie Gordon, AIA
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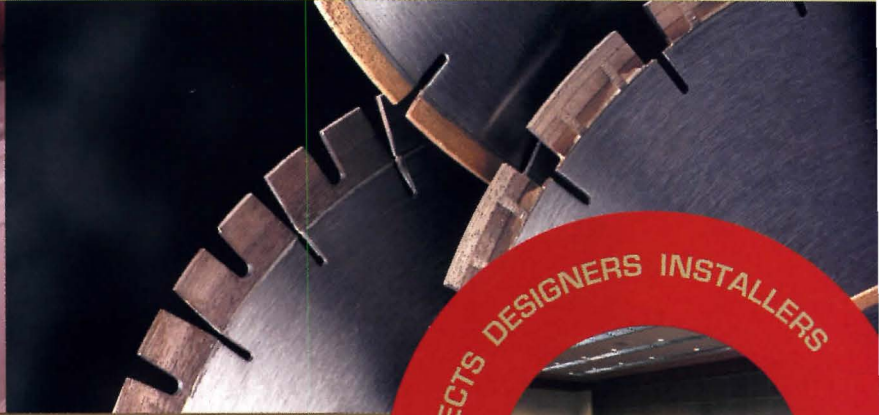
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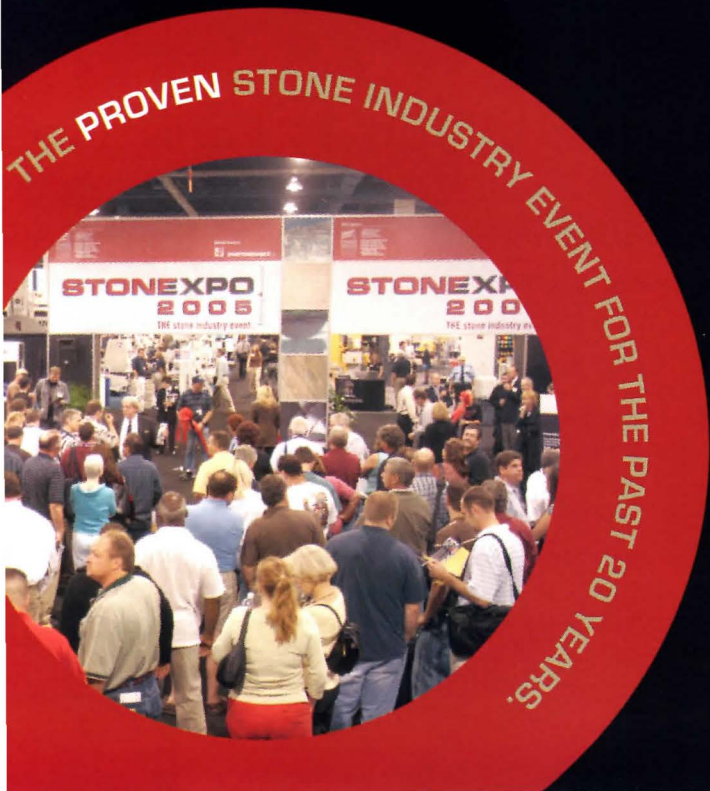
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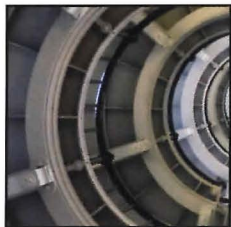
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AGENDA AT-A-GLANCE

WEDNESDAY, DECEMBER 6

House Tour

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Welcome Reception

THURSDAY, DECEMBER 7

Keynote Address

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Panel Discussion

Inside, Outside, and In-Between

Panel Discussion

Other Clients, Other Buildings

Awards Luncheon

Hall of Fame

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Taal Safdie, AIA and Ricardo Rabines

Safdie Rabines Architects

Roundtable Discussions

- 1) Teaching What You Do
- 2) Writing What You Know
- 3) Building What You Design

Panel Discussion

Practice Made Perfect

Reception

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home front

news from the leading edge of residential design.

home tomes

Along with garden-fresh tomatoes and the comforting thwack of flip-flops on pavement, summer brings the opportunity to delve into a little beach reading. *residential architect* has combed through the latest offerings of design-related books, choosing a few that may pique your interest in the dog days ahead.

"[charles] rose's instinct is to reinforce the geometries of the site."

—terence riley, aia

Jeremiah Eck's *The Face of Home* (The Taunton Press, \$40), the follow-up to his 2003 book *The Distinctive Home*, takes a closer look at exterior residential architecture. Using the metaphor of the human face for a house's façade, Eck, FAIA, breaks down this all-important (and often badly bungled) element into five design principles: unifying house and site; balancing

mass and scale; relating to the interior; making the design elements work together; and using details

effectively. A strong portfolio of 22 houses, each with a helpful key that associates photos with relevant text, supports his points. (Featured firms include Koning Eizenberg Architecture, Fernau & Hartman Architects, and Shope Reno Wharton Associates.) Clients and design professionals will appreciate Eck's lucid prose and his candid treatment of a neglected topic.

Work by another Boston-area architect, Charles Rose, AIA, is the subject of a new monograph, *Charles Rose, Architect* (Princeton Architectural Press, \$40). "Rose's instinct is to reinforce the geometries of the site, at times making the viewers more aware of the landscape than they might have been otherwise," writes Miami Art Museum director Terence Riley, AIA, in a thoughtful foreword. An overview of 11 projects (including four single-family houses) illustrates this idea. With a luxurious number of pages—as many as 22—devoted to each building, the book provides plenty of room for polished photography, plans, elevation drawings, models, and material and volume studies.

Books on sustainable design sometimes offer so many green possibilities and directions that the reader



Photos: George Brown

lori ryker wisely isolates one key environmental strategy—alternative energy sources—in her useful volume.

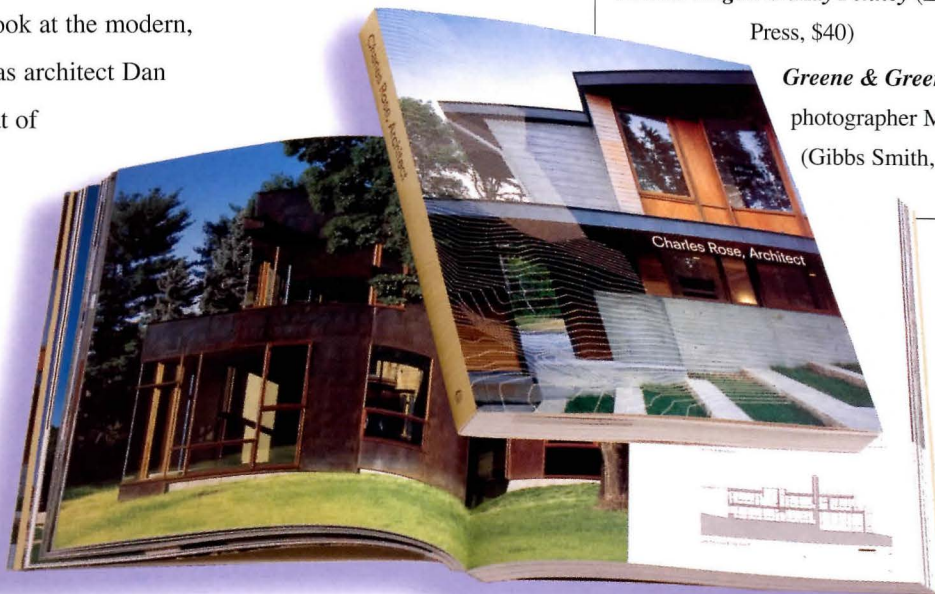
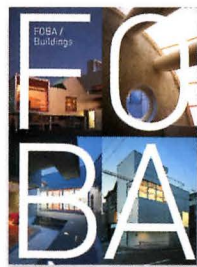
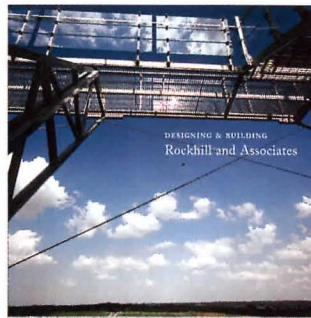


feels overwhelmed. Architect and Montana State University professor Lori Ryker wisely isolates one key environmental strategy—alternative energy sources—in her useful volume *Off the Grid* (Gibbs Smith, Publisher, \$29.95). She explains

the choice of technologies involved in creating a house that produces some or all of its own energy, then offers thorough, well-illustrated case studies of 10 homes by the likes of Lake/Flato Architects, Arkin Tilt Architects, and her own design/build firm, Ryker/Nave Design.

Designing & Building: Rockhill and Associates (Tuns Press, \$27.95) takes a close look at the modern, regionally influenced work of Kansas architect Dan Rockhill and his firm, as well as that of Studio 804, his graduate design/build program at the University of Kansas. And in *Architecture of Democracy* (Rizzoli, \$50), architect Allan Greenberg connects the dots between the history of American political traditions and the country's architectural evolution.

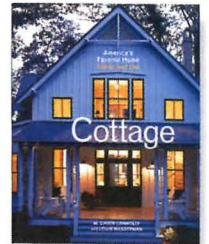
—megan drueding



George Washington Smith: Architect of the Spanish-Colonial Revival by Patricia Gebhard (Gibbs Smith, Publisher, \$39.95)

Lofts 2: Good Ideas, edited by Cristina Paredes Benítez (Collins Design and Loft Publications, \$24.95)

Cottage: America's Favorite Home Inside and Out by M. Caren Connolly and Louis Wasserman (The Taunton Press, \$34.95)



Out of Town: The Country House, edited by Peter Hyatt (Images Publishing Group, \$60)

FOBA/Buildings by Katsu Umabayashi, Thomas Daniell, and Michael Webb (Princeton Architectural Press, \$40)

Outside the Not So Big House: Creating the Landscape of Home by Julie Moir Messervy and Sarah Susanka (The Taunton Press, \$34.95)

Houses/The Architecture of Nagle Hartray Danker Kagan McKay Penney (Edizioni Press, \$40)

Greene & Greene by photographer Marvin Rand (Gibbs Smith, Publisher, \$50)

calendar

long-sullivan award

entry deadline: september 1

Each year the Southern Forest Product Association's Long-Sullivan Award honors an individual designer, builder, engineer, or other industry professional who has incorporated Southern pine into residential or commercial projects in innovative and creative ways. The winner's work will be published in various trade journals and will be honored at a ceremony during the SFPA annual meeting in early November. For an entry form, call 504.443.4464 or e-mail info@sfpa.org.



Richard L. Castro

arthur erickson: critical works

through september 10
vancouver art gallery, british columbia

An array of drawings, photographs, models, and films highlight 12 of Arthur Erickson's major projects.

The exhibit focuses on the Vancouver, British Columbia-born architect's residential and smaller-scale works and their connection with the landscape; his contributions to the urban fabric of cities; and his theoretical designs, including model communities. All projects, including the Puget Sound, Wash., house shown here, use reinforced concrete—Erickson's favorite material. For gallery hours, go to www.vanartgallery.bc.ca or call 604.662.4719.

prairie skyscraper: frank lloyd wright's price tower

through september 17
national building museum,
washington, d.c.

Celebrating the 50th anniversary of the completion of Frank Lloyd Wright's Price Tower in Bartlesville, Okla., this exhibition demonstrates how the architect integrated residential, retail, and office space into one multiuse structure. More than 100 drawings, models, photographs, building components, and furnishings from Price Tower, Wright's only built skyscraper (seen here), will be on display.

Accompanying the exhibit is an event during which visitors can watch museum staffers attempt to break the world record for building the tallest KEVA block tower. Call 202.272.2448 or visit www.nbm.org for details.



Christian M. Korab/Korab Photo

solos: matali crasset

through september 24
cooper-hewitt, national design museum, new york city

This exhibition, the fourth in a series highlighting innovative architects and designers, focuses on French industrial designer Matali Crasset. Presented as an interactive light and sound installation, it explores residential and urban rituals and the domestication of technology. Products, graphics, furniture, wallpaper, and theater sets will be on display. Visit www.ndm.si.edu or call 212.849.8400 for more information.

west coast green

september 28–30
san francisco

Architects, designers, contractors, developers, and other industry pros are invited to this residential green building conference and expo. More than 250 exhibitors and 45 sessions will highlight recent advances in green building practices and technologies. Tours of area green homes will be offered as well. For information, call 800.724.4880 or go to www.westcoastgreen.com.

douglas garofalo

through october 8
the art institute of chicago

This Chicago-based architect's first solo exhibition illustrates his innovative use of digital technologies in the design, fabrication, and presentation of architecture. Garofalo's prolific portfolio will be highlighted

through models, drawings, and digital media, of course. Projects range from the Nothstine Residence in Green Bay, Wis. (shown here), to the recently completed Hyde Park Art Center in Chicago. For museum hours, call 312.443.3600 or go to www.artic.edu.



Nathan Kirkman

other continuing exhibits

Julius Shulman: Modernity and the Metropolis, through July 30, National Building Museum, Washington, D.C., 202.272.2448; **Artist's Choice: Herzog & de Meuron, Perception Restrained**, through September 25, Museum of Modern Art, New York City, 212.708.9400.

—shelley d. hutchins

residential architect design07 awards

hanley wood

2007

call for entries

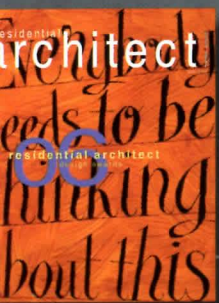
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- Single-Family Production Housing, detached
- Single-Family Production Housing, attached
- Affordable Housing
- Adaptive Reuse
- Campus Housing
- Architectural Interiors

CATEGORIES (\$95)

- Outbuilding
- Kitchen
- Bath
- Architectural Design Detail
- On the Boards

deadlines

entry form and fee: november 10, 2006
completed binders: january 8, 2007

enter online

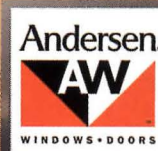
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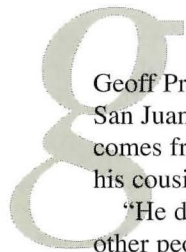
What is the meaning of life?

Gee, those windows are clean.



k + b studio

kitchen: culinary connection



Geoff Prentiss, AIA, knowingly calls the owner of this San Juan Islands retreat a “major cook.” That knowledge comes from personal experience—the homeowner is also his cousin.

“He does it all himself, but he wants to be engaged with other people” while working, Prentiss says of his client’s cooking habits. With those requirements in mind, the architect designed indoor and outdoor kitchens with a strong flow and visual connection between them. Indeed, indoors and out are tightly linked throughout the plan.

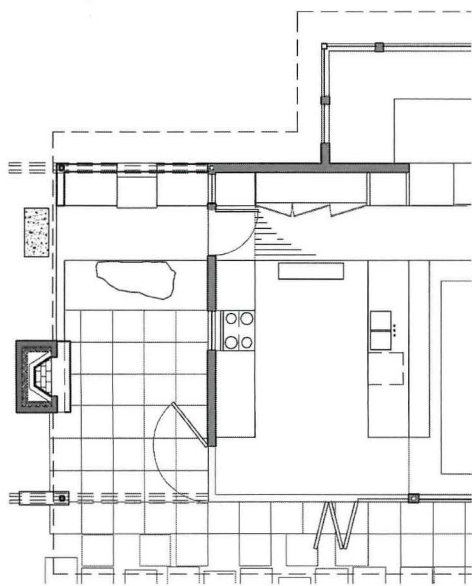
“As you move through the house, you move through the landscape,” Prentiss says. He means that literally, because the main house, the sleeping cabin, and the guesthouse are separate buildings planted (sod roof and all) at a visual remove from one another. The buildings are relatively small—collectively they comprise just 2,824 square feet—but the divided arrangement allows the kitchen to live large, straddling both interior and exterior entertaining areas.

An extra-wide aisle between the island and cooking station offers ample room for mingling inside, while a 4-foot gap between the cabinets’ edge and a disappearing door system encourages guests to segue outside. The extra elbow room on either side of the doors “really blurs the indoor-outdoor distinction,” Prentiss says.

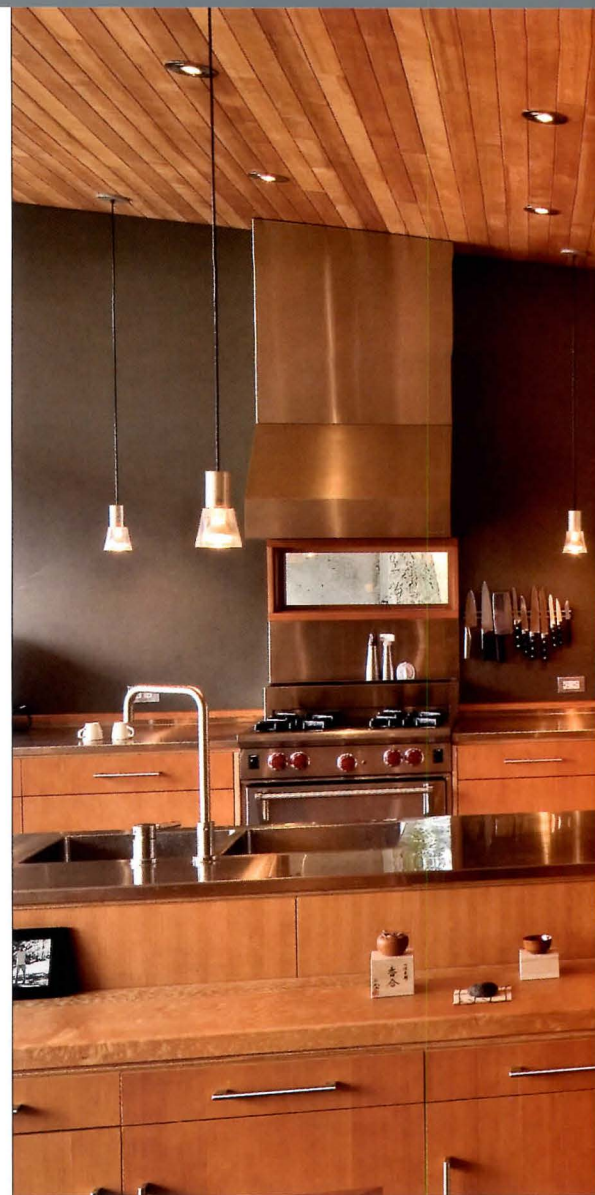
Level changes further connect and define the areas in and around the kitchen. The main work zone of the interior kitchen shares a plane with outdoor built-in seating areas. But the pantry and refrigerator are a step above, in line with a raised built-in barbecue station just outside. Prentiss says that “letting the kitchen spread out allows it to flow easily with the rest of the house.”

Cabinets and other interior built-ins have furniture-like detailing, delicate reveals, and raw side-panel edges. “They give the house personality while defining the function of different spots within it,” he says.

project continued on page 32



Raising the pantry and refrigerator up a step from the main kitchen serves two purposes: it keeps snack-hunters out of work zones and it places ingredients within easy reach of the outdoor cooking center.

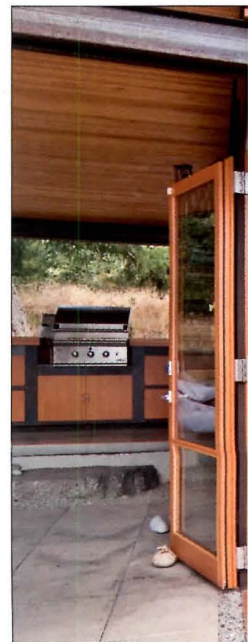


architect/landscape architect: Prentiss Architects, Seattle

general contractor: Ravenhill Construction, Friday Harbor, Wash.

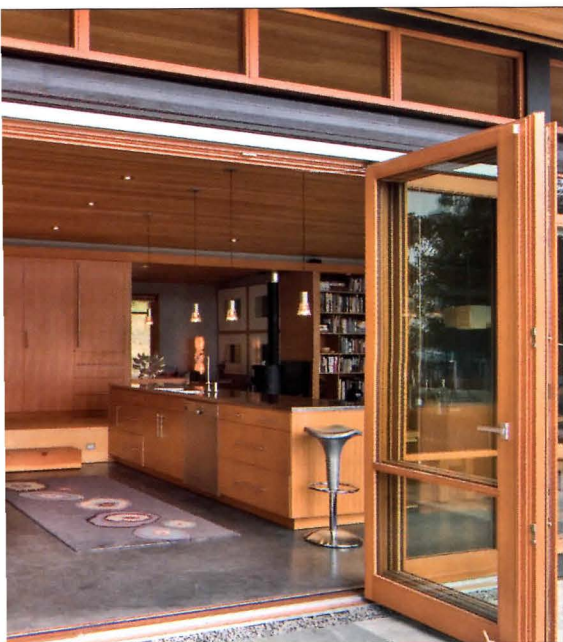
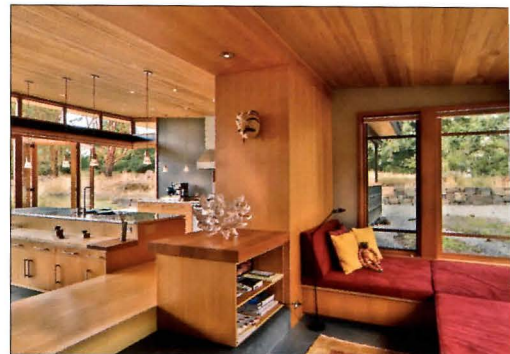
resources: bathroom fittings and fixtures: Lacava; dishwasher: Miele; kitchen fittings and fixtures: Dornbracht; oven: Wolf; patio doors: Quantum Windows & Doors; refrigerator: Sub-Zero

photography: Jeff Mason





Prentiss often incorporates layers into his architecture. It's a device he picked up while living and studying in Japan, and one that still resonates in his work. Using various natural wood species within the main house, for example, creates an intimate, casual mood.



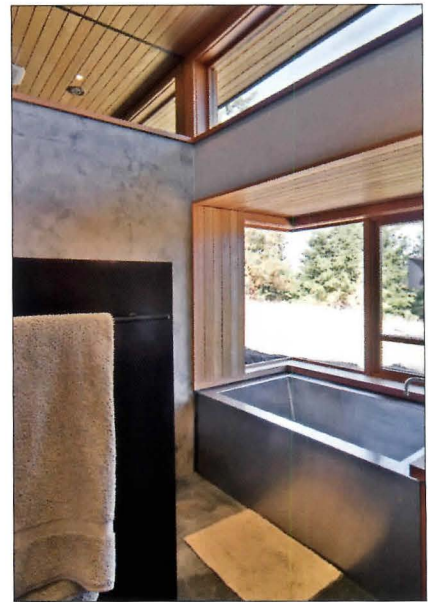
k + b studio

bath: ablution seclusion

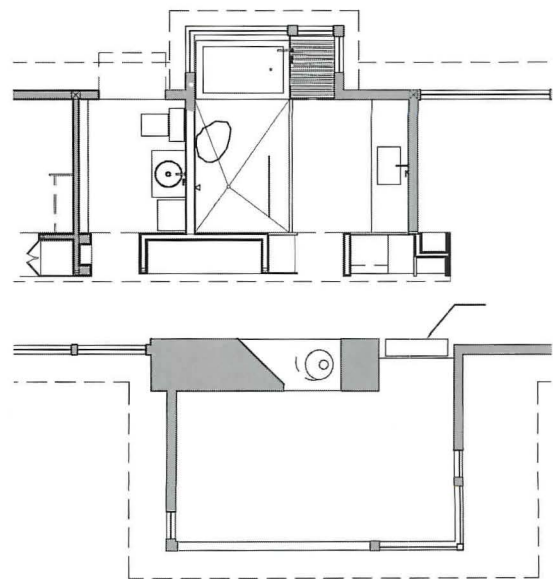
While connecting the kitchen to the rest of the house was a program priority, Prentiss had the opposite goal for the sleeping cabin's bath. He wanted to create an escape from daily life. And so he did. Walking 100 yards through the woods from the main house to the cabin gives the homeowners time to transition to the "serene and clean experience" of this Japanese-inspired bathing oasis. "Everything in this space is a destination or about the process of getting to your destination," Prentiss says.

No doubt the room's primary destination is the stainless soaking tub, surrounded on three sides by glass and scenic views. Seamless glazing in one corner offers uninterrupted panoramas, while the other end has operable casements for capturing refreshing breezes. The dropped ceiling above the tub leaves just enough headroom for getting in and out, so bathers can nestle into their liquid perch.

A soffit across the top of the bath's main wall, thick with built-in storage units, gives the room scale. Clear glass connects the soffit with the ceiling, so the bathing area doesn't feel too closed in. A hemlock ceiling and fir cabinetry provide a warm contrast to the edgy, hygienic vibe of stainless steel fixtures and fittings, concrete flooring, and plaster-veneer walls. Notably, materials often intersect and overlap without touching, tempering the hard edges with a fluid quality. —*shelley d. hutchins*



Waterproof plaster veneer gives the walls of the bath texture and random movement. Such visual tricks contrast nicely with the vertical-grain woods Prentiss spec'd.



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on the edge of the prairie

a midwest transplant digs for new architectural roots.

by david o'brien wagner,
aia

I arrived as a newcomer to the Midwest—not from the East Coast or from Europe, as did many early settlers to this place, but by an opposite, eastward migration. My journey brought me from the Pacific Northwest coast to the headwaters of the Mississippi River and came as a result of marriage to my wife, Nancy, a St. Paul, Minn., native.

I left behind my experience working at James Cutler Architects (now Cutler Anderson Architects), a firm with strong attitudes regarding design for the Northwest environment, and joined the burgeoning practice of SALA Architects in Minneapolis. While both firms focus largely on residential architecture, I discovered I still needed to reassess what I knew about design. After all, I was designing for a new landscape, a different ecology, and an unfamiliar culture. Here, screened porches replace open porches, smaller windows replace expanses of floor-to-ceiling glass, and high humidity and vicious mosquitoes replace summer's cool breezes. All told, I had much to learn about this place I now called home.

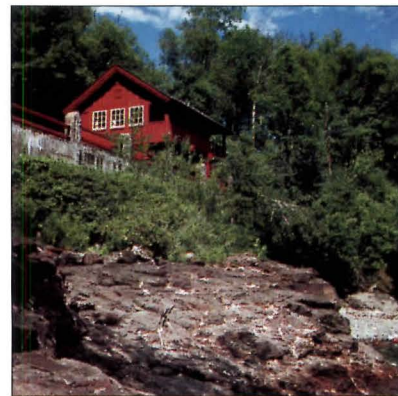
In the Pacific Northwest, I benefited from a rich tradition of regional architecture. Influential architects drew inspiration from indigenous and Pacific Rim cultures as well as from the immense beauty and power of the native landscape, creating an architecture that expressed its own time and place. This led me to wonder if the Midwest had a similar tradition that guided the region's architectural work.

I began exploring my new home, looking for traces of a Midwest regional approach to design. At first glance what I saw was disheartening: either nostalgic strolls through vernacular farmhouse themes, or—at the other extreme—bland, Modernist boxes lacking a relation to the local culture or environment.

Surely, I thought, there must be a successor to Frank Lloyd Wright, whose organic design principles and sympathetic lines brought the Prairie School to prominence at the turn of the 20th century. Did this powerful regional movement evolve with the times? I also wondered about the heritage of the early immigrants to the Midwest. Did they bring particular modes of building and construction with them? How have they shaped the architectural



Heinrich Photography



Courtesy Dale Mulfinger, FAIA

The author designed a lakeside cabin (above) to connect with the history and culture of its northern Minnesota locale. His search for a Midwest regionalism turned up a series of 1940s cabins (including the one shown at left) by architect Edwin Lundie.

landscape of the region?

finding the answers

As I find with many facets of life, the things I am looking for are not always obvious initially. In the Midwest, I eventually found elements of regionalism, rather than a movement, in full force. I found the work of contemporary designers, such as my colleague Kelly Davis, AIA, continuing to develop the spirit of Wright's theories.

Davis' houses have brought Prairie details in line with contemporary building practices, making them practical and affordable—feats rarely accomplished by Wright—yet carrying the same essential beauty and serenity. Beyond the Prairie School, I found evidence through another colleague, Dale Mulfinger, FAIA, whose writings on the St. Paul architect Edwin Lundie exposed me to a rich collec-

continued on page 36

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perspective

tion of finely wrought cabins designed during the 1940s for the rugged North Shore of Lake Superior. Lundie's cabins drew heavily upon the heritage of Scandinavian immigrants and their tradition of detailed timber construction. These examples further led me to the work of David Salmela, FAIA, of Duluth, Minn., whose early designs owe much to Lundie's interpretation of traditional Scandinavian craft. Yet Salmela's designs have evolved, gained strength, and risen to a level beyond nostalgia, even though much of his work is still vernacularly inspired.

In a way that is enviable, both Davis' and Salmela's designs are accessible to the conservative aesthetic values of Midwestern families, but they also stretch accepted boundaries by re-examining ordinary architectural forms in extraordinary ways. Their vocabularies are fresh and familiar at the same time.

In my own work, I've found regionalism to be a critical component of the design process. Investigating local vernacular examples, such as a simple weathered barn out on the prairie, allows me to discover elemental strategies for addressing native climate, light, and terrain.

Existing details often show me new ways of understanding local materials or inspire me to reinvent traditional elements with new shapes and from modern materials. Regionalism also encourages me to design buildings that echo my clients' unique heritage and that respond to a local way of life. By interweaving the past with the present, I can help clients consider their ancestors' thumbprint on the land and also encourage them to contemplate their own impact.

think regionally

Regional architecture is valuable to everyone because it provides us with a keener sense of place. It roots us to a landscape that we can experience, understand, and safeguard. It connects us as a community, socially as well as ecologically. Most important, it grounds us in a world that is increasingly fast-paced, more mobile, and ever more similar—where the same big-box retail stores and fast-food chains are found in each town across America.

Yet often when I speak with other architects about regionalism, I'm met with skepticism or even disdain. Many are wary of being tied to stylistic labels or dogmatic



Tim Maloney

A house designed by Kelly Davis, AIA, and the author (left) fights the chill of Wisconsin winters with its passive solar orientation. David Salmela's Albrecht residence (below) puts a modern spin on traditional forms.



Peter Bastianelli-Kerze

approaches to design. They seem to fear connotations of romanticism, nostalgia, or the vernacular that might lead them to be overlooked by the fashionable establishment. Despite this, when I peruse the latest design journals, I occasionally come across work that does display the sensitivity to culture and natural environment that, for me, defines regionalism.

While my expertise in regional design outside the West and Midwest is limited, I find much to admire in the work of Brian MacKay-Lyons, FAIA, in Nova Scotia, Rick Joy, FAIA, in the desert Southwest, and Lake/Flato Architects in San Antonio, to name a few examples. Their designs show sympathy toward the land, a development of architectural form that feels rooted to the local culture, and a graceful and economical detailing of materials.

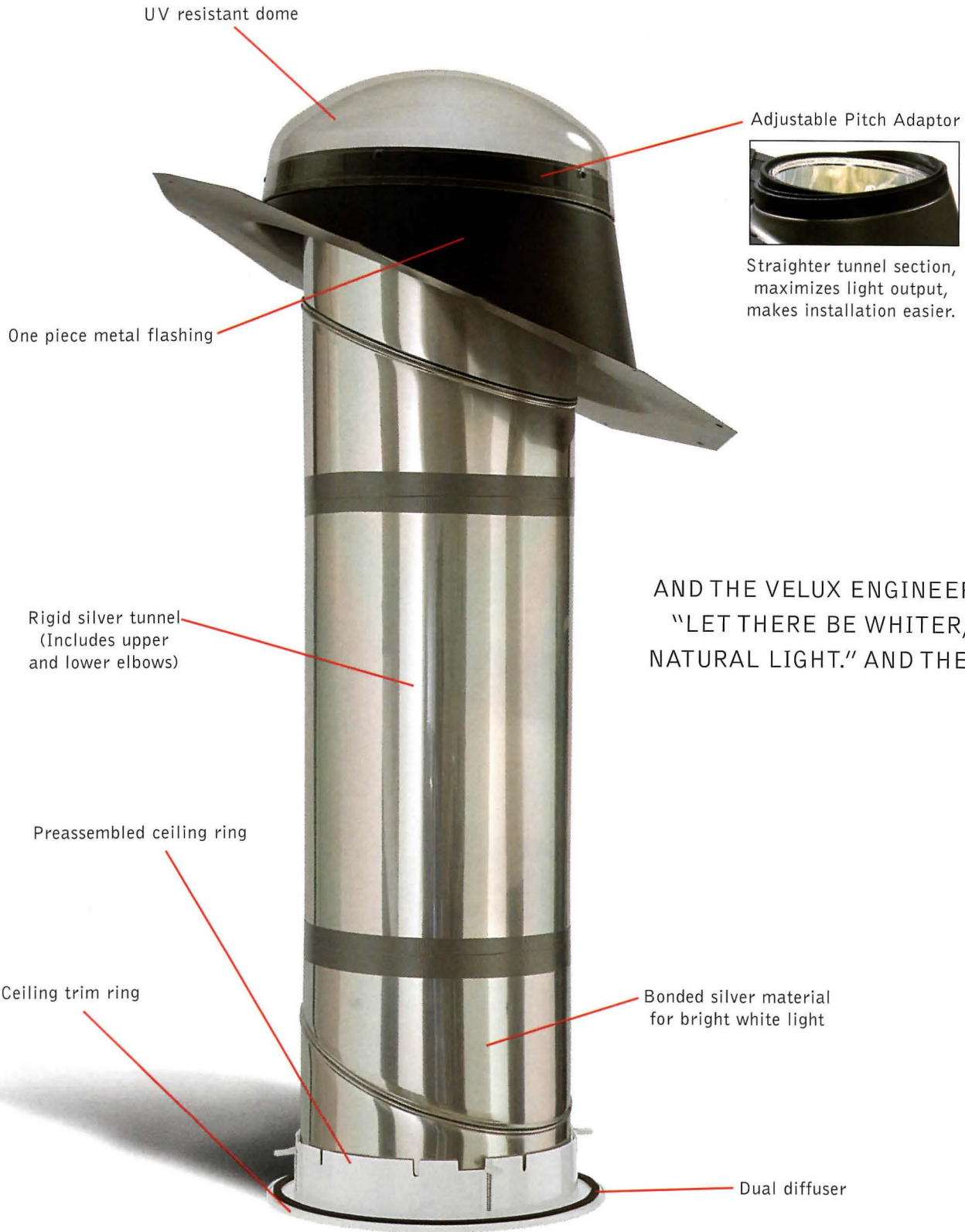
By tapping into the spirit of regionalism, architects can move beyond superficial approaches to design and become true leaders for our profession and our communities. This spirit begins with a sensitive integration of buildings within their built or natural environments. It continues with an approach that honors our past by focusing on the heritage unique to each place. The most important part of it is found within each designer—in the patience it takes to identify with the inherent power of a place, in the spark of innovation that transcends the commonplace, and in the heart that takes our worn-out cultural symbols and transforms them into new and meaningful expressions of humanity. **ra**

David O'Brien Wagner, AIA, is an associate with SALA Architects in Minneapolis.

“often when i speak with other architects about regionalism, i'm met with skepticism.”



O'Brien Photography



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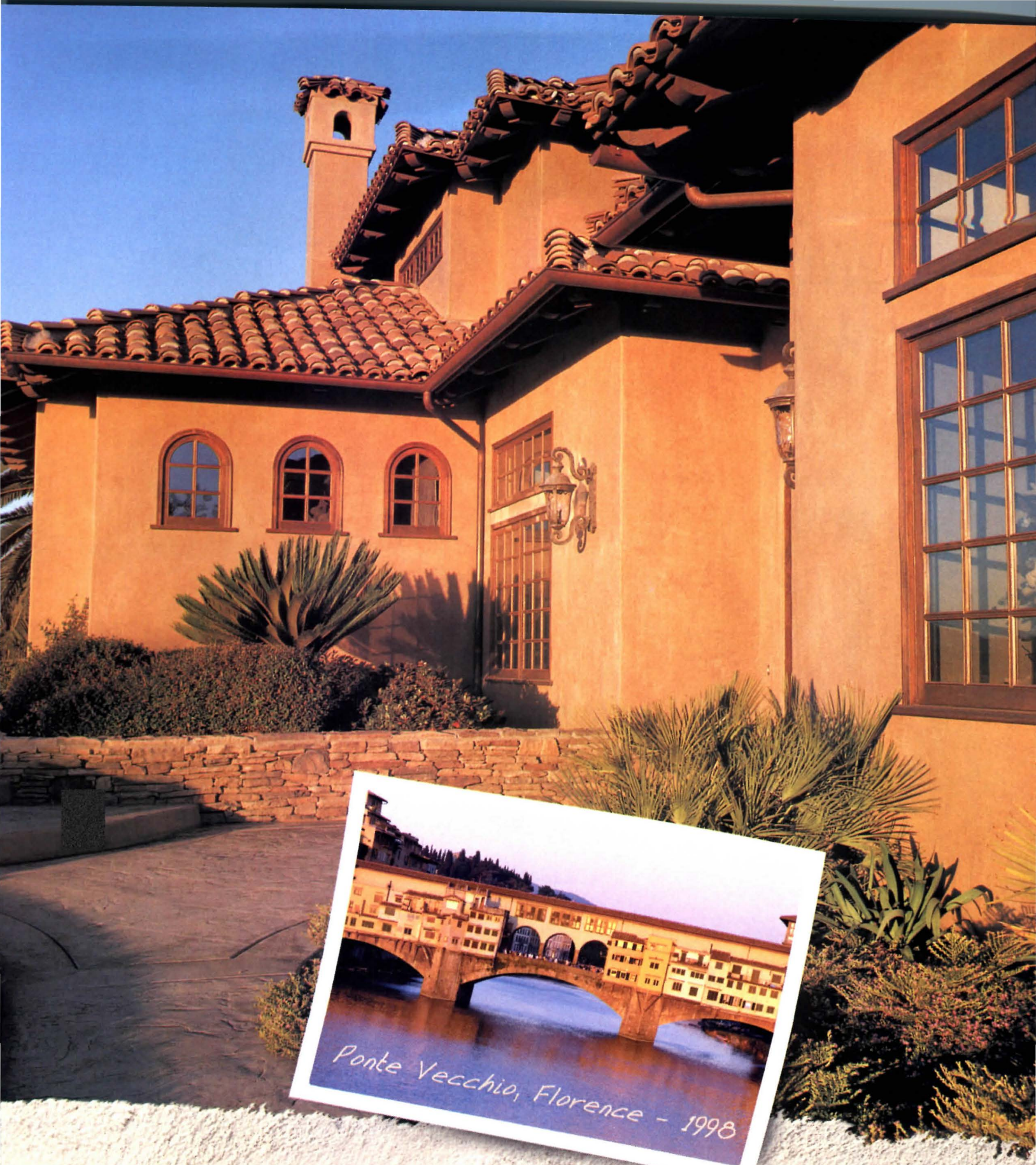
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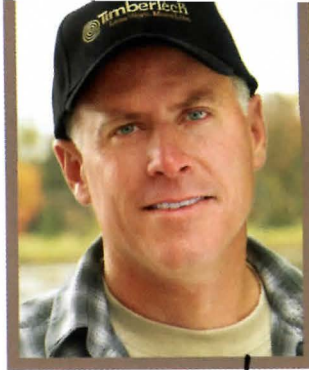
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breaking away

even the most imaginative firms can use a change of scenery.

by cheryl weber

Company retreats bring to mind dull meetings, stuffy conference rooms, and carbohydrate-laden buffets. Employees can usually count on flip charts, easels, or PowerPoint presentations being rolled out at some point, too. And to shake things up a bit, there are the icebreakers meant to foster teamwork, like swinging on a rope above a sandpit or getting splattered with paint. It's enough to terrorize busy employees, who would rather be working productively at their desks than playing fake games with their boss. Thankfully, many architecture firms find subtler, more creative ways to inject energy into their off-site meetings.

Take SALA Architects, for example. At a recent retreat on an island in northern Minnesota, the firm's 45 employees watched "Rivers and Tides," a documentary film that follows British environmental artist Andy Goldsworthy as he makes site-specific works with found ephemera such as icicle shards, sheep's wool, red stone dust, and random sticks and stones. The movie is about the trial and error of creating beauty,



Michelle Thompson

and to the architects, the process seemed familiar. Afterwards, they spent the afternoon outdoors making Goldsworthy-type projects. "It was really fun," recalls principal Michaela Mahady, AIA. "It was related to what we do, but not what we do, which made it interesting."

Part inspiration, part strategic planning, and part

problem solving, company retreats are often criticized as a waste of time; in the worst scenarios, they are awkward as well. And yet some form of regular checking in seems necessary for a healthy organization. Should retreats be held every year? That depends on the firm. For larger organizations, an

annual get-together might just involve the senior staff. But whether the getaway is low-budget or lavishly planned, a work session or a summer picnic, management consultants agree that there should be a specific goal in mind, even if it's just having fun together.

What do you want to accom-

continued on page 42

practice

plish by taking up staff time in this way? How should you go about it? And how will you know when you've been successful?

"In my experience, retreats are useful for both assessment and planning, and I think annually is a good place to start," says Seattle architect and business consultant Rena Klein, FAIA. She's often called in to help principals plot the future, and what comes of that is a need to involve everyone in the planning. Because retreats are often the forum for delving into an organization's weaknesses and strengths, she recommends that the participants get away from the

office, even if it's just for an afternoon and a nice dinner afterwards. "It's hard enough to tell the truth without blame or judgment," she says. "Being in a different circumstance allows that to come out a little bit easier."

group dynamics

New York City architect Dennis Wedlick, AIA, holds company getaways twice a year—one around the holidays for his six associates and a summer event for all 21 staff members. The companywide events—dubbed dream sessions—may be a picnic or a structured working

continued on page 44

for senior staff only

Employee retreats can serve all kinds of purposes, but when a firm's guiding lights get together each year, their tasks are fairly clear-cut. For Cunningham + Quill Architects, Washington, D.C., that annual scrutiny takes place over the course of three days at a hotel in nearby Baltimore. Armed with a self-published book made up of financial, personnel, and marketing reports, plus reading materials culled from design intelligence agencies, magazines, and architectural consultants, the firm's four principals and one associate spend the first day reviewing the past year's successes and failures. The second day ends with an action plan for things that need work in the following year, and on day three they're joined by their lawyer and accountant to review business strategies.

Founder Ralph Cunningham, AIA, says the firm has grown a lot in the last couple of years to its current size of 26 staff members, making personnel issues a primary area of concern. "Last year during the retreat we realized we simply didn't have enough interns and weren't having much luck hiring out of school," Cunningham explains. "So this year we participated in a lot of college employment fairs and have had much better success."

When firms reach a turning point, they often look to

continued on page 44



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meeting, sometimes with an outside consultant. Whatever the venue, it's primarily a time for people to share their ambitions. When employees join the firm, Wedlick encourages them to think of it as a resource to help them develop their careers.

"We are who we are because of everyone's personal aspirations, and we like to check in on how [each employee has] used the firm in that way," says Wedlick, who opened the office 14 years ago. "It has to be personal—that's the only requirement." At the less-structured sessions, staff members take turns talking

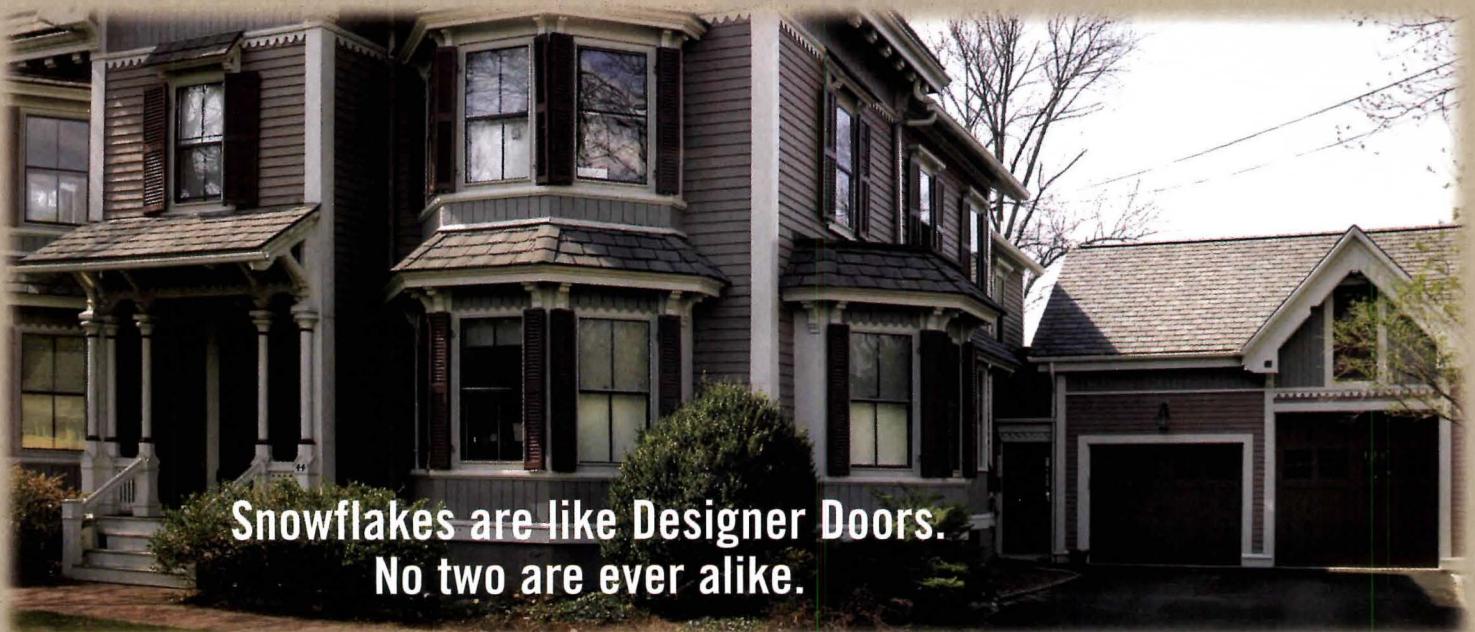
casually about how they felt they fared the previous year and what they'd like to try next year. "We do encourage people to be honest in their assessment because we definitely want everything about this to be constructive," he says. "It's all self-driven."

Every now and then, Wedlick turns the day over to an outside moderator who can organize and package the firm-improvement process. People write down their ideas and the moderator sorts them into general categories and creates specific actions for the whole firm. (Past action items have included pursuing more

continued on page 46

outside experts for advice. Several times during the past eight years, Lake/Flato Architects has consulted with Hugh Hochberg, a partner with The Coxe Group, Seattle, to sort out ownership transition and marketing issues. The most recent meeting occurred two years ago, after the firm won AIA's prestigious National Firm Award. "For us it was a moment of introspection," says partner Greg Papay, AIA. "We said, 'This will do different things for us in the next decade if we pursue it right. How should our office be structured to do that?'"

The participants got creative, sketching an architectural diagram of beams and columns that represented people and projects, respectively. "As the office has gotten larger and more experienced, people have spread out in different directions, and we realized the office needed a few beams—people who would touch every project," Papay explains. They came up with eight or nine beams, including a design beam, which consists of a person or group tagged for tasks such as organizing monthly design reviews and tours of the office's built projects. "We grew up as a little firm," Papay says. "We were trying to find a way to not become corporate-driven but rather, to let some of the younger people take on a leadership role in things other than whole projects."—C.W.



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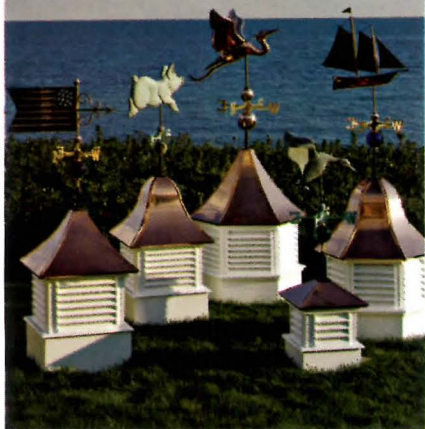
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LEED-certified projects and becoming recognized as sustainable-design experts.) Wedlick says that almost everything the firm has accomplished is driven by individual aspirations and is a result of these dream sessions, whether it's developing a protocol for client services, entering design competitions, or building green. And rather than simply being a figurehead for the day, Wedlick answers the same questions out loud. "I try to make my participation as equal as everyone else's, so whatever they're doing, I'm doing," he says. "There's no hierarchy in these dream sessions."

It's not San Francisco architect Dan Phipps' style to hire a professional facilitator, though. "It would be too impersonal," he says. With six staff members, his office is informal enough that knowledge is shared through osmosis. However, five years ago he did book the nearby Green Gulch Farm Zen Center for a day of family-style focusing. "We were going off like popcorn in different directions and needed a big picture," says Phipps, AIA.

As is the case at many small firms with rather flat organizational structures, there was some confusion about what each person was responsible for day to day. So to create some logic, Phipps asked his colleagues to articulate their strengths and interests. "When I went to school at [UC] Berkeley, they talked about architecture being a versatile profession,"

he says. "We were trying to allow everyone to put out [his or her] dream of what it meant to be an architect."

The rest of the group could chime in with observations, too, and as the day progressed things began to fall into place. Some people said their forte was dealing with clients; others loved resolving construction-site issues. "There were some who essentially said, 'Give me my visor and a cup of coffee and leave me alone to design,'" Phipps says. "These are all good people who have been here from six to 22 years, so it's like an extended family. You have a family meeting—Johnny's a fast runner, and Susie can't run so fast but she can throw the ball and loves to do it."

Phipps has spent a long time creating a relaxed, nonconfrontational office environment, and the retreat reinforced that value. "There's always a fear that when people say what they want, they can be judged—'My dream is trivial and not big enough' or 'It's too grand and others won't like it,'" he says. "Going away created a safety net then and afterward so people could freely explore the things they wanted to and not feel that they were being judged."

Pete C. Reynolds, a business consultant in Myrtle Beach, S.C., stresses the importance of the group huddle in good times and bad. If business is booming, principals and their staff need to figure out how to handle the growth. If profits

have fallen off a cliff, they'll need to retool their operations. Either way, a retreat can make all the difference. "Businesses operate in a changing world, and people have a tendency to resist change," he says. "An organization that's not growing and changing is probably not going to make it." For Reynolds, retreat sessions usually fall into one of three categories: determining the mission of an organization; strategic planning; or equipping people, whether that means helping them work well together or inviting a speaker to address a topic of interest.

Klein, who also facilitates architecture retreats, warns firm owners against dominating the conversation during strategic-planning sessions. She's seen at least one event knocked off course by principals who talked for way too long, sapping the room's energy before work even began. Instead, she asks them to briefly explain the meeting's goals, empower staff to tell the truth about what's really important to them, and then get out of the way and listen.

To get everyone participating and ward off boredom, Klein uses a method called "open space technology" that invites people who are interested in the same aspects of a firm's operation to explore ideas in a small group. "Firm leaders are often really amazed at how much of a resource their staff can be to them when that's allowed," she

continued on page 48



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staff outing typically involves a long weekend of travel to see company projects and other noteworthy buildings. Last May 50 people—including some spouses—were flown to

Dallas/Fort Worth to tour four Lake/Flato projects and Louis Kahn's Kimbell Art Museum. Several years ago the destination was Colorado. Papay says the trips aren't mandatory, noting that

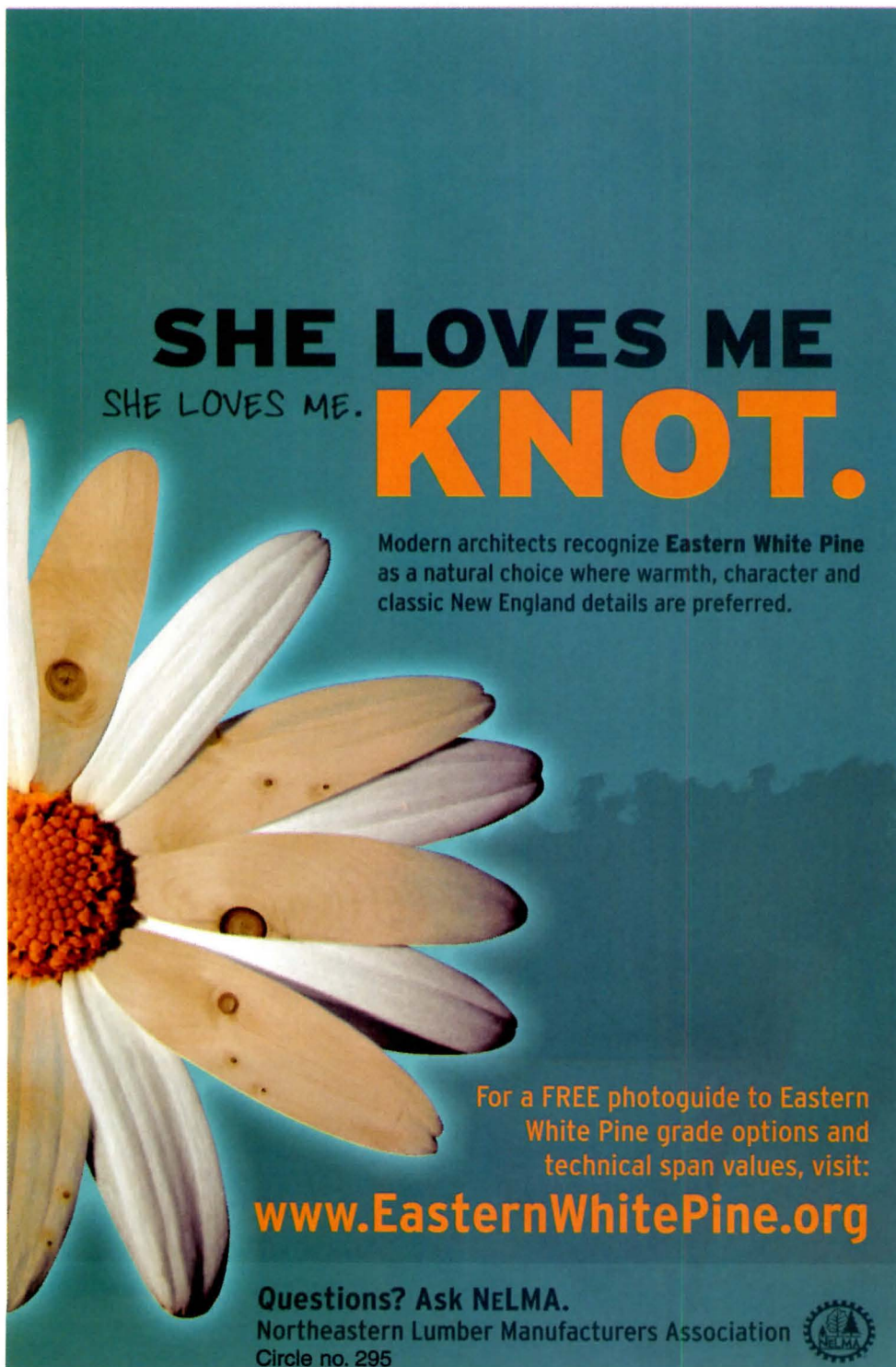
employees chip in roughly one-third of the cost.

When it comes to bonding, both SALA and Lake/Flato forgo the canned games. They regularly invite employees and their families

away—far away—for some real fun. In a now-legendary tradition, summer's end finds Lake/Flato's 60-some employees and their families heading out to Ted Flato's ranch 125 miles west of town for the weekend. There, they bunk in the property's several houses, on screened porches, and in the tent city that pops up. "Nothing official goes on there other than we go out and enjoy each other's company," Papay says. "As we've gotten larger and more and more young people have come, it's taken on a life of its own."

SALA has its own version of the recreational weekend. Every other year—off years for the eight-hour retreat—the firm rents out a lake resort where employees bring their families, sometimes for a two-night stay. While the activities include two four-hour-long continuing education sessions, it's the camaraderie that makes a lasting impression. "I remember fondly the process of gathering over the years with our families and watching our children grow and evolve," Mahady says. "It's sort of an intangible thing. You can see employees sit around by the water watching their kids and get a sense for the overall good spirit that we have in the firm."

As all of these firms have shown year after year, company retreats don't have to be cookie-cutter events. With some thoughtful planning, they can be something employees look forward to as a time to refocus and connect. *ra*




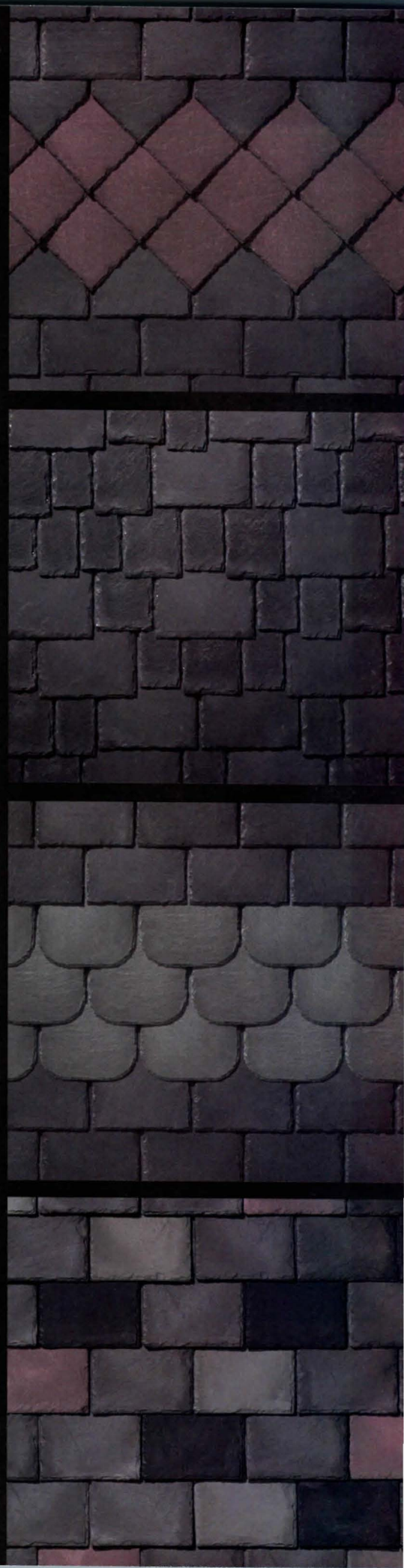
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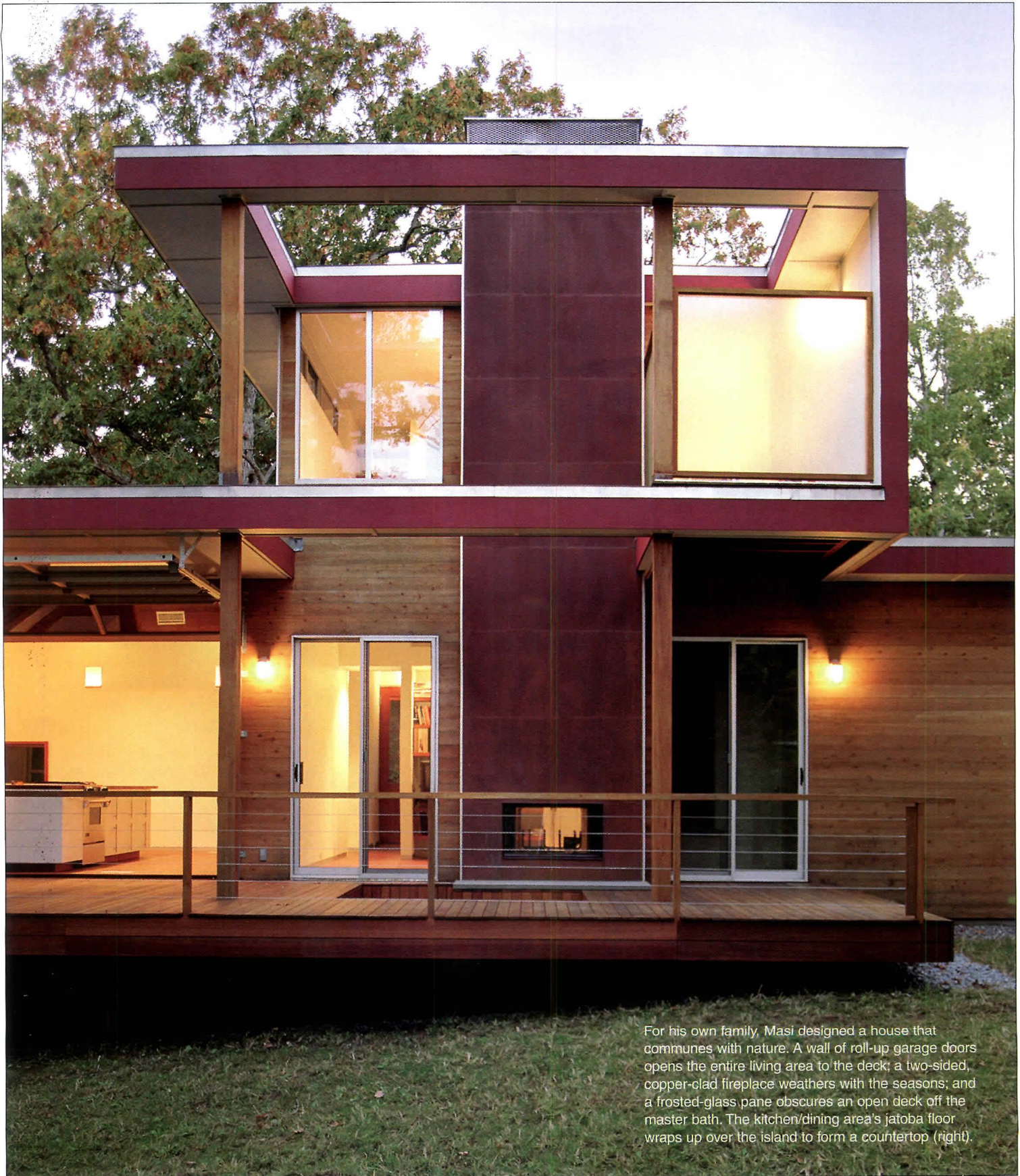


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For his own family, Masi designed a house that communes with nature. A wall of roll-up garage doors opens the entire living area to the deck; a two-sided, copper-clad fireplace weathers with the seasons; and a frosted-glass pane obscures an open deck off the master bath. The kitchen/dining area's jatoba floor wraps up over the island to form a countertop (right).

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beyond summer

by cheryl weber



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Photos (above and opposite): Courtesy Bates Masi Architects

it's just possible

that Harry Bates and Paul Masi, AIA, hold the record for architectural partners with the biggest age difference between them. Bates, 79, was designing houses two decades before Masi was even born. During Bates' years of architecture school at North Carolina State University, the lineup of visiting professors included such luminaries as Frank Lloyd Wright, Marcel Breuer, Walter Gropius, and Buckminster Fuller—men who were long gone by the time Masi entered Harvard in the mid-1990s. One might question whether a septuagenarian and a Gen Xer can create buildings that speak the same language. But they can and they do—quite happily, it seems. These two are not only compatible, their work is turning heads. In the past few years, the Sag Harbor, N.Y.-based duo has captured national attention and a handful of design awards, including a recent Grand award from this magazine.

When asked, Bates, a southern gentleman with a friendly, laid-back demeanor, can't recall offhand the exact year he and Masi made their business partnership official, and it's clear that such details are trivial to him. What matters is that he's working harder now than he was at 65—and having

more fun. Yet Bates' easygoing charm belies the discipline with which he runs the office, a light-filled space with 10-foot ceilings on the second floor of an old bank overlooking Main Street. Sure, this is a beach community, but you probably won't find employees wearing flip-flops on the job. The firm operates with the same professional efficiency that Bates insisted on when he had an office in Manhattan. "There's a sense of order that we communicate to clients," Bates says. "We always wear our neckties to work. Even out here people understand and respect that."

Masi and Bates have been practicing together full time for six years. In that span they've become known for a highly personalized design approach—one that results in precise, unexpected houses which tell a story about the people who live there. Another element of their success that quickly becomes obvious to those who hire them is their firm conviction that designing a house should be fun; otherwise, why bother? These talents suit their sophisticated clientele to a tee. While their commissions occasionally take them to other vacation hot spots like Cape Cod and the Caribbean, their base in New York's

beyond summer

“the houses we work on are about the experience of living there, from taking a shower to being able to open up the entire wall of your living room.”—paul masi, aia



Photos (above and opposite): Christopher Wesnofske

Landfall, a renovated one-story house and addition (above and opposite), is designed to fade into the landscape. The architects removed decorative trim and painted the house gray to emphasize the mahogany wood screens and copper tubes, which interact with rainwater. The screen walls, roofs, and random-width decks keep the boundaries between indoors and outdoors in play.



fashionable Hamptons provides a steady stream of well-educated, design-conscious clients ranging from writers and artists to lawyers and bankers, many of them from Manhattan and Los Angeles.

Masi himself was summering at his parents' house in Montauk, N.Y., in 1996

when he noticed, quite by accident, Bates' ad in the local paper. The way Masi tells it, he was opening the house for the season, about to use the newspaper to start a fire in the fireplace, when his eyes fell on the ad. On summer break from the Harvard Graduate School of Design, Masi wasn't looking for a job. Still, he figured he'd check it out and made an appointment. "Harry's experiences were amazing, and I was impressed that someone of his quality was out here," says Masi, 34. "We had a lot of similar interests, and our sensibilities about living were in tune." The feelings were mutual. "I just liked his enthusiasm, his youth, his spirit," Bates says of Masi, "and I thought it would be a lot of fun to work together." Masi worked for Bates that summer and the next, and after finishing graduate school he joined the firm permanently, becoming a partner shortly thereafter.



Photos: Marco Ricca

The calmness of the client's opalescent glass egg inspired the interior of this Tribeca loft (above), designed with decorator Christopher Collins. In the master bath, 6-inch-thick cast glass, lit from below, floats atop an African ribbon-striped mahogany cabinet.

The pair's compatibility comes, in part, from the fact that they are both hardwired to look more toward the present than the past for inspiration. A native of Garden City on Long Island, N.Y., and the son of artists, Masi dates his early admiration for clean, restrained architecture to a house owned by friends of his parents—a glass box on a hill designed by Alan Chimacoff, AIA, in 1972. "I think I saw that it was a different way of living, and I liked it," he says. "It was so different that it was almost experimental, and that's what really attracted me to it. I appreciate classical architecture, but it doesn't work with what we do."

And while Bates respects its beauty, he, too, has always felt an intellectual disconnect from traditional architecture. Twenty years ago he was asked to design the renovation of a grand old Boston apartment that involved replicating plaster moldings. It was a fun project, he remembers, but totally foreign, and it was the only time he put molding on anything. "The decoration was very sumptuous, and I liked looking at it," he says. "But you look at it and don't have any feeling that you had anything to do with it."

exploratory architecture

No doubt coming of age in the middle of the last century has influenced the way Bates thinks about design. He grew up in

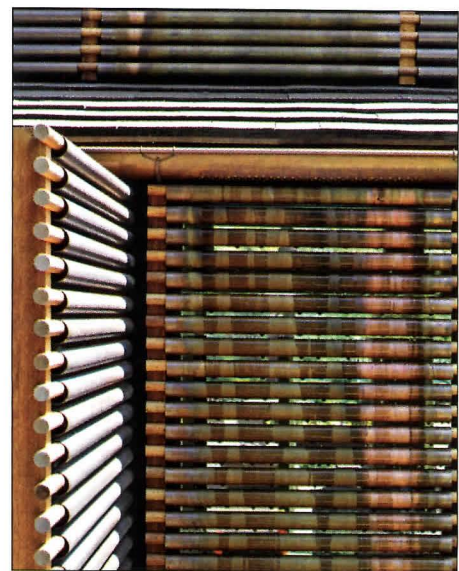


the hilly terrain of Gainesville, Fla., and remembers when Paul Rudolph began partnering with Ralph Twitchell in Sarasota, Fla., to design houses with poured-concrete floors, glass walls, and rooms that opened to terraces and gardens. In college at the University of North Carolina, Chapel Hill, Bates majored in bacteriology under a misguided notion that his father, a country doctor, wanted him to study medicine. But courses in art and archaeology rekindled his long-standing interest in architecture, and he went on to North Carolina State University in Raleigh, earning a bachelor's degree in architecture in 1952.

Fast-forward 42 years, and Masi was finishing up studies at the Catholic University of America School of Architecture and Planning in Washington, D.C. He did his fifth-year thesis at University College London, when Modernist architect Peter

Cook was dean. After graduating in 1994, Masi accepted a job at Richard Meier & Partners Architects in New York City, where he gained rigorous training in how to run an office, how to put together a set of drawings, and how to work with an array of consultants and project types. Two years later, deciding he wanted to teach, Masi enrolled at Harvard for graduate study. There, he says, stylistic discussions never came up. Instead, he was encouraged to explore new ideas about how people live, to redefine what materials can do, and to programmatically change the way a house functions.

"A lot of the houses we work on are about the experience of living there, from taking a shower to being able to open up the entire wall of your living room," Masi says. "It makes the day so much better when you're able to do these sorts of



beyond summer

things, and I think modern architecture is conducive to that. You don't have any parameters, whereas if you're doing traditional architecture it's hard to break out of it without it becoming a little strange."

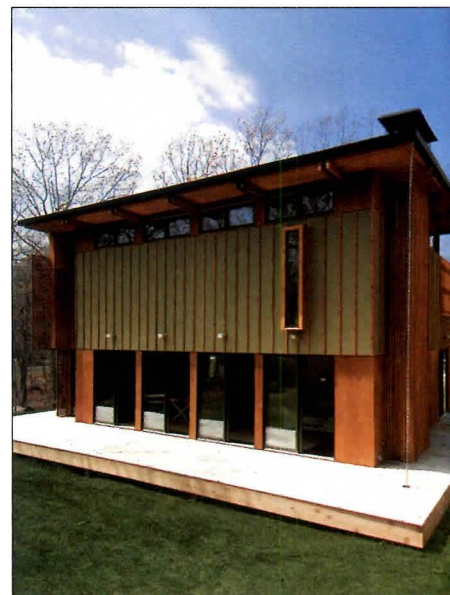
Indeed, the partners' success has a lot to do with their willingness to defy conventions in the service of client, site, and program. The Amagansett, N.Y., house that Bates Masi designed for British-born novelist Caroline Upcher, for example, takes the live/work concept to an entirely new level. An offbeat box fitted with steel brackets, the house allowed Upcher, who was downsizing from an adjacent house, to realize her dream of living surrounded by her books—all 2,000 of them. In fact, it was one of the few requests she made when the architects asked her to write a letter describing how she lives. Her other requirement: that the house be built for \$200,000, or \$166 a square foot. Given the prohibitive cost of construction in the Hamptons, this seemed almost impossible, and Bates Masi might have said no. But the program intrigued them, and if ever a client and architecture firm were destined to work together, this was it: Bates had designed Upcher's original house in 1968, and Masi was her neighbor.

The inviting 1,200-square-foot house, eventually built for \$228,000, is designed around an unusual system of industrial steel brackets bolted onto vertical columns. Sturdier than wooden posts and beams, the \$7,000 skeleton holds up the roof and second floor. Masi devised other adjustable brackets on which he hung a catwalk, light fixtures, the fireplace mantle, and the kitchen cabinets. And to keep costs down, the exterior was clad in fiber-cement panels, plywood, and preassembled wood screens. The attention it received—a Grand award from *residential architect*, two AIA awards, and coverage in *The New York Times*—

stems from the firm's talent for pushing the limitations of common building materials to create something very specific. "The quality of the Upcher house is directly related to the choice of the lumber racks," says Luis Boza, an assistant professor at CUA's School of Architecture and Planning—and Masi's former college roommate. "They free the house of any visible load-bearing partition and create a completely open space that gets back to the way the client wanted her house to act. There's a connection between materiality and experience."

team spirit

"Harry's experience is probably the most valuable thing to our office," Masi says. "Forty years of building on the ocean has taught him what works and what doesn't, and it's something you can't get anywhere else." Bates has been designing homes in the Hamptons almost since the start of his career at Skidmore, Owings & Merrill in New York City. He spent 10 years there, and worked with architect Gordon Bunshaft on Bunshaft's landmark Travertine House on Georgica Pond. In 1965 Bates struck out on his own, opening an office first on Madison Avenue and then at 57th Street and Lexington Avenue. Soon partners Dale Booher and Bob Lund joined the firm. As more and more projects on Long Island's East End began coming their way, the partners pulled up stakes in 1987 and moved to Water Mill, N.Y. When Booher and Lund left in 1993—one to practice landscape design and the other to return to his hometown of Minneapolis—Bates moved to Sag Harbor. Three years later, Masi appeared. "I thought I might retire but I don't think I ever will," Bates says. "When Paul came for a summer job, I thought, 'This is a wonderful opportunity for me to learn more,' and I have."

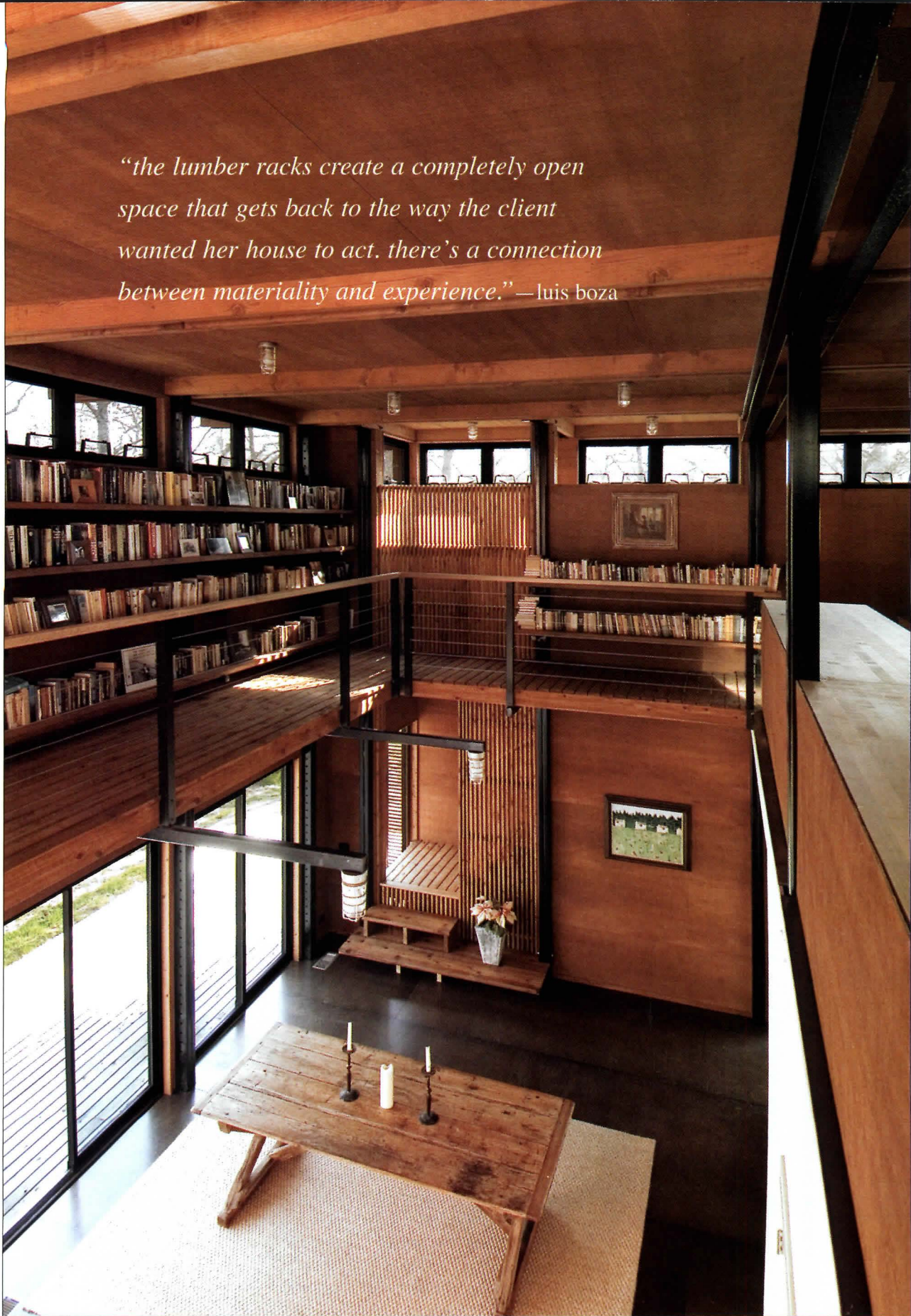


Photos: Courtesy Bates Masi Architects

From the start, he and Masi shared a proclivity for a strict sense of order in the way jobs are run. But Bates credits Masi for bringing the office into the computer age and introducing new ideas for model making and presentations. The architects and their four interns model much of the design process for clients, building as many as 20 per project. For Masi, partnering in a seasoned firm freed him to push design farther than he might have had he started from scratch. And in a business

“the lumber racks create a completely open space that gets back to the way the client wanted her house to act. there’s a connection between materiality and experience.” — luis boza

To fulfill novelist Caroline Upcher's dream of living simply among her many books, Masi devised a system of off-the-shelf industrial steel racks strong enough to hold up the roof and second story, thus eliminating the need for load-bearing partitions. Upstairs, steel arms bolted to the columns hold the mahogany bookshelves and catwalk. The house's stripped-down style extends to the exterior, where prefabricated fiber-cement siding and wood screens form a crisp, abstract composition.



beyond summer

“the main task for any good architect is to try to understand the clients. designing a house is one of the biggest things they’ll ever do, and it should be fun and exciting.” —harry bates



Photos: Courtesy Bates Masi Architects

Northwest Peach Farm (above), currently under construction, is organized horizontally as a series of secluded retreats, like the wooded clearings in which peaches were once cultivated on the site. Pitched roofs and second-story bedrooms are clad in folded copper, with vertical cedar channel siding below.



Photos (above and opposite): Bruce T. Martin

that can become a nightmare for clients, Bates had established a loyal following. “Most of Harry’s best friends are former clients, and I think that says a lot,” Masi says. “He’s so positive and makes it a fun experience. He picks his battles, and if something’s not going

in the right direction, he knows how to steer people back on course without being confrontational.”

Those skills are absolutely essential for architects whose buildings tend toward the idiosyncratic. The firm has just completed Landfall, the renovation and expansion of a 4,000-square-foot house on three acres in East Hampton, N.Y. Inspired by the client’s interest in Native American arts, the project explores how architectural elements interact with nature. Portions of the façades are wrapped in a mahogany dowel screen that is threaded with copper pipe at strategic points. The gutters are perforated above the pipe to create a waterfall effect when it rains, producing movement and water patterns over time. To emphasize the wood-and-copper screen, the architects stripped the existing house of its trim

and painted it a slate gray. At first the owner was dubious about the screens. “When they started putting dowels across the windows in front of the house, I was afraid it would cut down on the light,” she says. Now that she lives there, however, she’s pleasantly surprised by the effect. “It gives a wonderful feeling of intimacy inside, yet you can see outside.

“Paul and Harry have a very open attitude,” she continues. “They really paid attention to what we needed, and the house moved along quickly because their attention to detail is incredible. Harry is a true southern gentleman and Paul is this young, enthusiastic person, probably a lot like Harry was when he was young. There’s no pretense.”

a restrained hand

While 90 percent of Bates Masi Architects’ work is residential, its recent commissions have also included a private school and small commercial projects. Whatever the parameters, the process is always the same. Bates and Masi spend a lot of time getting to know the clients, involving them in the design, and researching materials and methods. “The clients are the ones pushing us in certain directions. We’re not going down the same path every time, and that way you’re always learning,” Masi says.



Bar-shaped buildings, each one room deep, reveal different aspects of the landscape on Buzzard's Bay, in Falmouth, Mass. The architects united the 15,000-square-foot family compound with Pennsylvania sandstone retaining walls, limestone patios, mahogany decks, red cedar sunscreens, and Alaskan yellow cedar siding. The large living/dining room (left) is one of three volumes that make up the main house.

It was no different when Masi began designing a house for himself, his wife Liz, and their young sons in Amagansett several years ago. Instead of focusing on the different kinds of rooms they needed, he asked Liz to create a list of things that inspire her. As they discussed the items, they realized that the changing seasons were a backdrop for the activities they loved best: ice-skating on the nearby lake in the winter and kayaking in the summer, outdoor barbecues, and the warmth of a fireplace with friends.

Those ideas took the shape of two intersecting volumes covered in concrete panels dyed a deep red, with contrasting rough-sawn cedar that will mellow with time. Masi chose materials that could go from inside to out, like the mahogany decking that flows into the entry hall and up the stairs. Rolling garage doors open the living

room in summer, and a two-sided outdoor fireplace also warms a den. The Masis and several other families take turns hosting Friday night get-togethers, and a friend commented that the house feels completely different from season to season. "That was our goal, and I think that's what I enjoy," he says. One of his favorite elements is the aluminum "fins" that score the home's red siding. In the high summer sun they create dramatic shadows; in the winter they almost disappear.

Boza observes that Bates and Masi have a good eye for restraint, resulting in architecture that looks deceptively simple. "What's there is the bare minimum of what's needed to create the experience," he says. "It's not heavy-handed or overdone."

It's a skill Bates has been perfecting for an extraordinarily long time. "Someone said to me not long ago that my work

looks different now than it did 25 years ago, and I said, 'I would hope so,'" Bates says. From his vantage point across a half-century of practice, he notes that when he started out in the business, the number of material and product choices were a fraction of what they are now. On the other hand, he still routinely uses traditional materials, combining them in new ways—pairing rough shingles with aluminum and glass, for example, or creating patterns with street grates, wire mesh, or snow fencing.

Indeed, Bates seems to be having a good time working hard and solving new problems. But does retirement ever look tempting? "Sure, every morning," he says. "But I get up and I go to the office. I'm very old, but I don't feel it, and I still like what I do." It's clear that Bates and Masi's clients like it, too. **ra**

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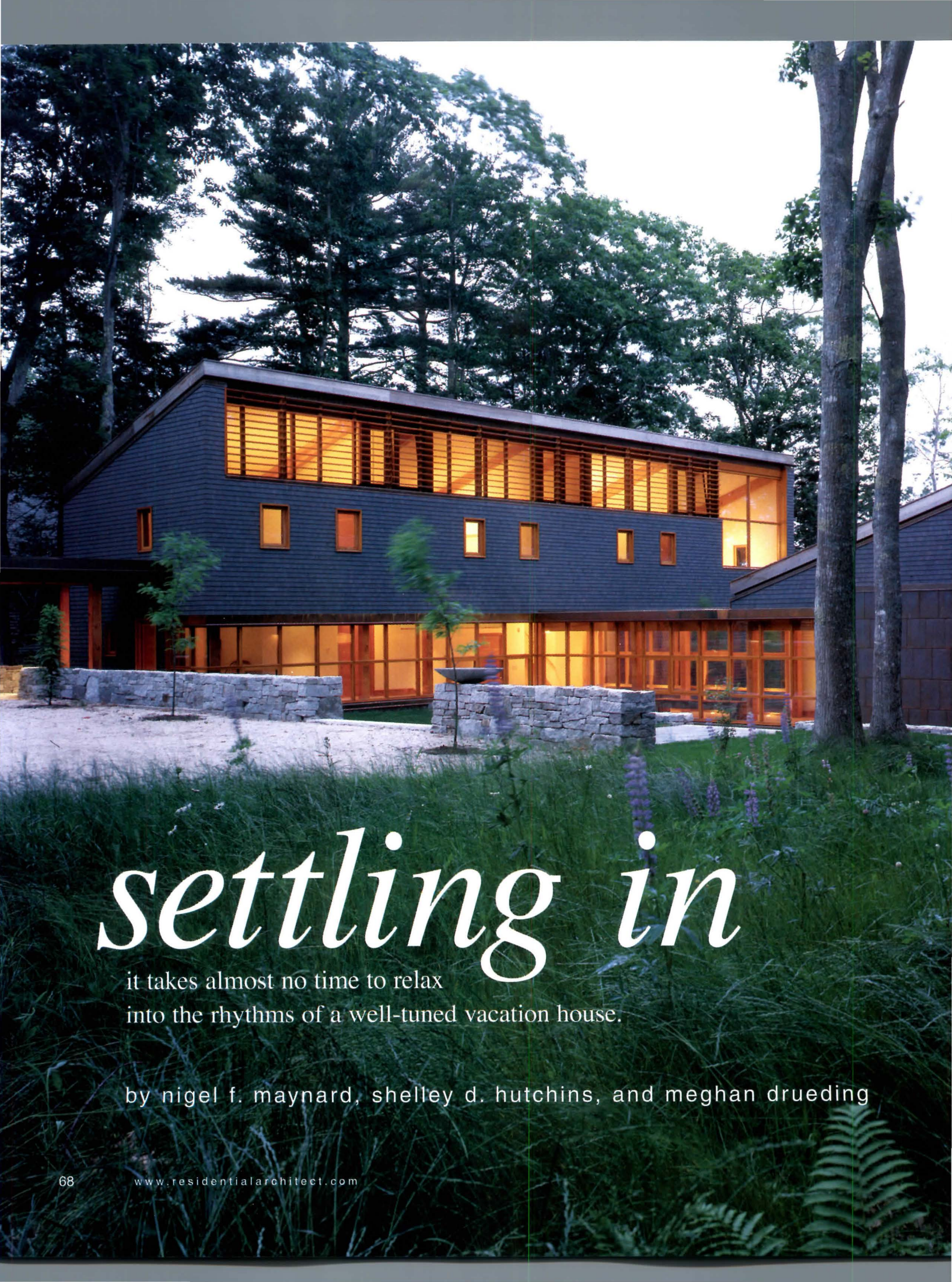


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settling in

it takes almost no time to relax
into the rhythms of a well-tuned vacation house.

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



Nestled among mature firs, spruce, and oaks, this coastal home maximizes views of the lush vegetation as well as the water to the east. Expanses of windows, like the glass gallery (right), blur the boundaries between outside and in.



distant vision

This vacation home is not what the clients envisioned when they signed up Blue Hill, Maine-based Elliott Elliott Norelius Architecture. According to project architect Eric Reinholdt, the clients, a retired couple, “wanted a pretty traditional-style home.” Instead, they got this 4,830-square-foot gem that references regional vernacular but has clearly defined modern lines. Fortunately, no one’s complaining.

The clients were clear in their requirements—a shingle-style home big enough to welcome visiting family members. But the architects “decided to present three versions of our ideas as a way of opening up a deeper dialogue about what the building could be,” Reinholdt explains. “It was important that we show them how it could sensitively interact with and complement the site in ways they might not have considered.” The extra effort paid off: The couple chose the design scheme most distant from their original vision.

Although the wedge-shaped lot has almost 300 feet of shoreline, the house isn’t a slave to the water. Instead, Reinholdt sited the house along an east-west axis on the southern edge of the

settling in



The interior is a blend of warm and exotic finishes such as Burlington stone and Douglas fir in the bath (top), Zimbabwe granite for the living room fireplace (top right), and Spanish limestone in the shared bathroom (bottom right).

property, maximizing views through south- and east-facing windows. “We wanted to exploit all of the site as well as the water,” he explains. “The long axis allows more views of the topography.”

The house is broken into three separate volumes: a garage, a two-story wing for private spaces, and a one-story structure for public areas. A covered walkway links the two-story zone to the garage, and a glass enclosure between the main living wings offers protection from winter chills. Timber framing enables large open spaces, but Reinholdt de-emphasized the structure by concealing connections and eliminating traditional knee braces. “We didn’t want the timber frame to be too prominent,” he says.

Natural textures and seasonal color changes influenced the palette of materials. For the exterior, Reinholdt chose a Western red cedar roof, Eastern white cedar shingles, Douglas fir storefront windows and louvers, copper cladding, and granite landscaping walls. “Over time,” he says, “as these materials age, the house will settle into the landscape and become a part of the site.”

The clients might not have gotten the house they originally sought, but Reinholdt says they’re happier for it. “I can’t tell you how much they love the house,” he says. “For them it was an unexpected result. They never pictured themselves living in such a modern house, but it was successful, and it came together nicely.” —*n.f.m.*

project:

Residence on Blue Hill Bay, Blue Hill, Maine

architect:

Elliott Elliott Norelius Architecture, Blue Hill

general contractor:

Brian Burgess, BK Burgess Inc., Deer Isle, Maine

project size:

4,830 square feet

site size:

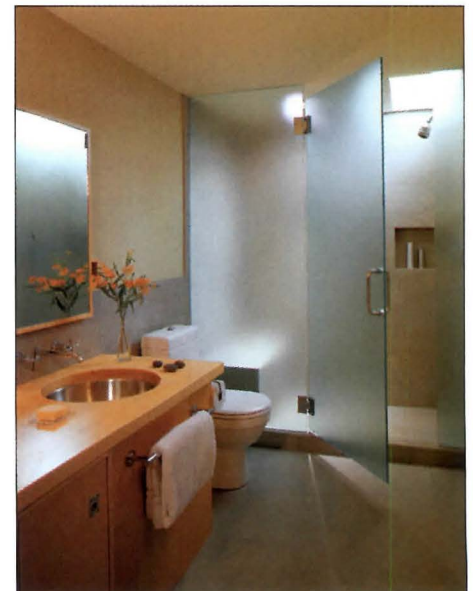
4.2 acres

construction cost:

Withheld

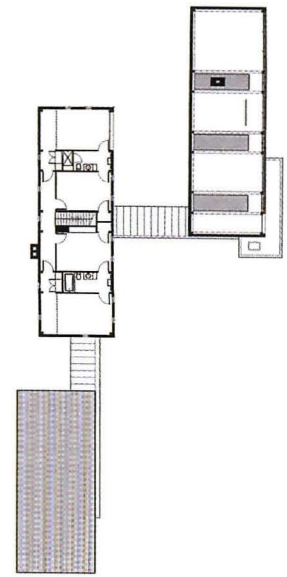
photography:

Brian Vanden Brink

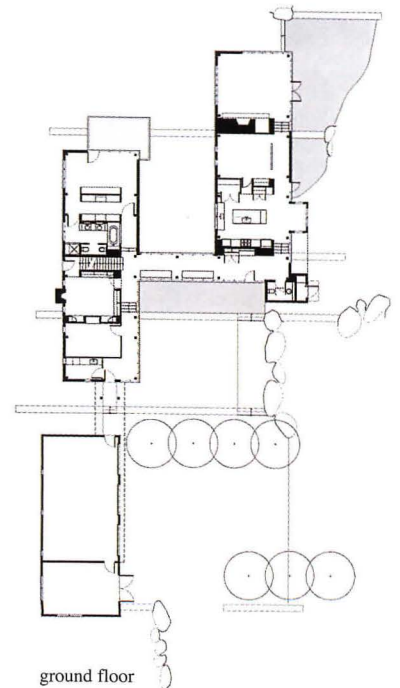




The public spaces in the single-story volume showcase soaring ceilings, thanks to the timber framing, and a variety of glass openings, window groupings, and clerestories (above). Reinholdt also used the Zimbabwe granite and Douglas fir speced for the living and bath areas in the kitchen (right).



second floor



ground floor

settling in



Diverse materials and a divided floor plan mitigate the house's scale (above). Earth-tone hues cloak the exterior, blending the structure into its scenic backdrop.



Photos (above and opposite, bottom): Ron Johnson



easy pieces

Remote acreages unsullied by human influence are increasingly popular locales for vacation homes. But how do you homestead them without harming the very qualities you cherish? In the case of this Wyoming getaway, the homeowners minimized their incursions by placing 42 of their 48 riparian acres under conservation easement. To further blunt the blow, Stephen Dynia, AIA, limited construction of the large house to an existing clearing close to the road and away from the nearby Snake River.

The home was intended as a getaway in the near term but must morph eventually into a full-time residence. The program thus encompassed workspaces for the couple, rooms for their daughters, and a guesthouse for visitors. Regional vernacular and majestic views of the Teton Range entered the mix as well. For his Rosetta stone, Dynia looked to local “ranch buildings set in the Western landscape—buildings that have credibility through the patina of aging,” he says.

To break down the bulk of the house and marry it to its site, Dynia assigned space requirements to discreet, contiguous “buildings” contained under a meandering roof line. “The skewed composition conceals the whole square footage. Using ranch buildings as a starting point let us design a lot of pieces that look like they grew on later,” he explains.



Bisected by a roomy dogtrot, the guesthouse (above) creates a gatehouse entry to the compound.

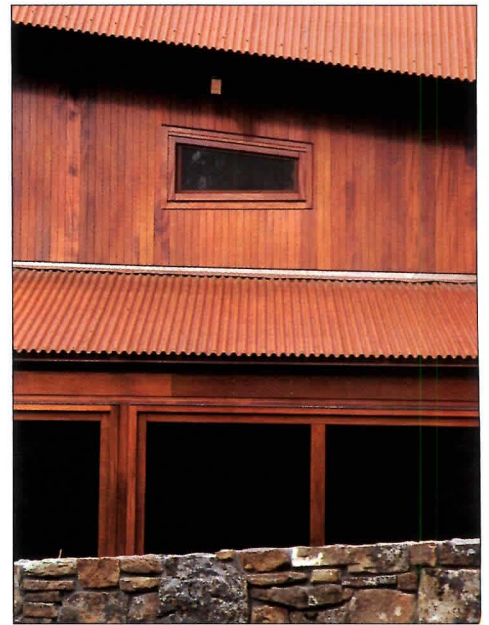
settling in



“The geometric game,” as he describes it, also helped him “capture the mountains’ best views and light.”

The game’s biggest move played out on the roof. By raising the roof diagonally, he could glaze walls along the north elevation to follow the mountains’ topography. The opposite end lifts at the corner to greet the rising sun and track its brightest path, making the most of short winter days. And in a bow to the vernacular and his clients’ wishes, Dynia manipulated the massing of the house to produce a roof peak with a compelling angle. “It allowed us to stray from the simplicity of a gabled roof but maintain this form that the owners wanted,” he says.

Changing materials and finishes further diminish the compound’s visual impact. Dynia’s spec sheet was basic but site-sensitive. Indigenous Montana moss rock provides a tactile counterpoint to the home’s oversized copper shingles, rusted corrugated steel roofing, and mahogany siding. “We were fairly conservative so as not to make it look contrived,” he says of the selections. “We felt the sculptural manipulation of the architecture meant we should keep the materials simple.”—*s.d.h.*



Photos (above and center): Ron Johnson



project:

Residence with a View, Jackson Hole, Wyo.

architect:

stephen dynia architects, Jackson, Wyo.

general contractor:

Tennyson-Ankeny Construction, Jackson

landscape architect:

Verdone Landscape Architects, Jackson

project size:

9,000 square feet (main house); 1,000 square feet (guesthouse)

site size:

48 acres

construction cost:

\$600 per square foot

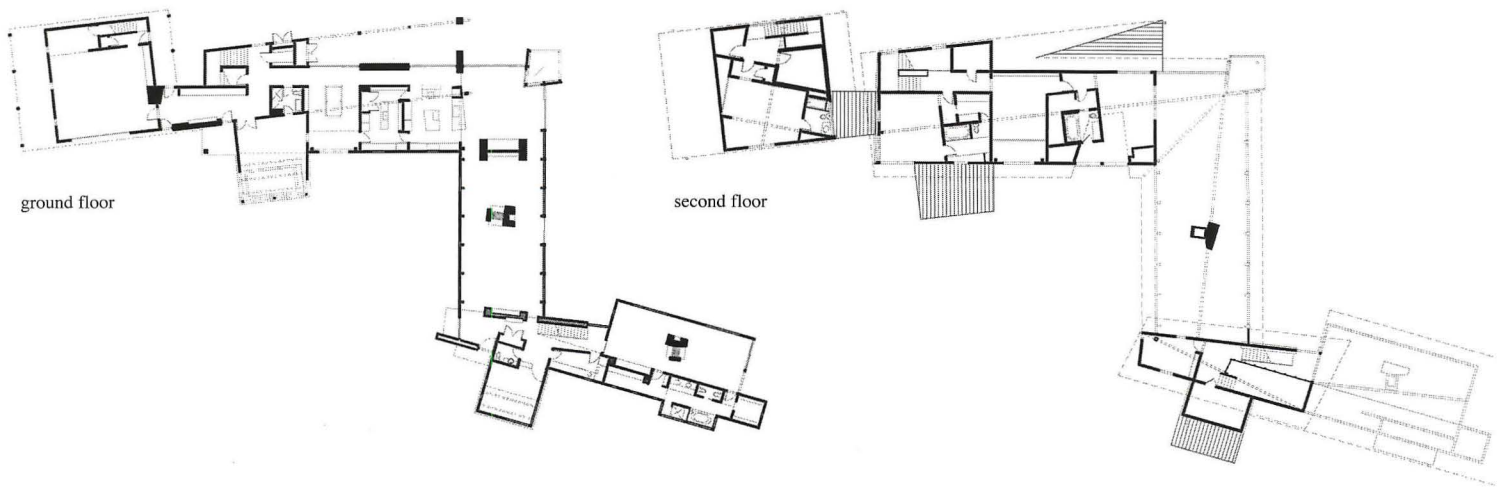
photography:

Paul Warchol Photography, except where noted

Turning lemons into lemonade, Dynia transformed vertical reinforcements required by seismic code into an outdoor observation platform (above). The steel tower permits copious glazing on two walls. Cross-braces along the non-scenic wall keep things light while still meeting code (opposite).



Delicate details give this rustic lodge an elegant composure. Dynia speced mahogany boards that match the width and color palette of the rusted-steel roof's corrugation (above left). The weathered copper shingles also blend with the mahogany and rusted-steel finishes (above).



settling in



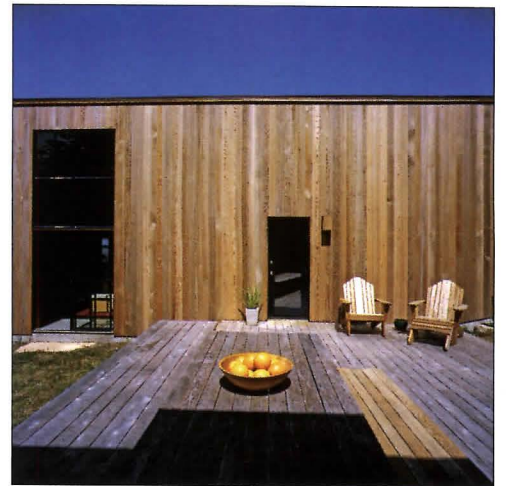


the sea inside

“We’re not Costco shoppers,” Anne Evans told Eric Haesloop, AIA, and Mary Griffin, FAIA, before they started designing her vacation home. This tidbit of information let Haesloop and Griffin know they didn’t need to include tremendous amounts of storage space in the Sea Ranch, Calif., residence.

On a more metaphorical level, Evans’ simple statement summed up the philosophy of The Sea Ranch, a predominantly second-home community that hugs the foggy, wild Northern California coastline. The place isn’t about grabbing as much property as possible and then building the biggest house you can. It’s about tiptoeing on the land, enjoying the enormous expanse of natural beauty it provides without claiming the terrain as your own. “The Sea Ranch guidelines were written to enhance the idea that buildings can coexist with their sites,” Haesloop explains.

He should know. The late founder of his and Griffin’s firm, William Turnbull Jr., was one of the design guidelines’ chief writers in the 1960s. Haesloop and Griffin have been working on houses at Sea Ranch for years, but they insist it never gets old. “The sites there are very, very different from one another,” Haesloop says. “You really dial in pretty quickly on site-specific responses.” At the Evans house—a weekend retreat for Anne and her husband, Greg—the narrow blufftop lot overlooks the Pacific Ocean. Griffin and Haesloop wanted to



An outdoor dining pavilion (above and opposite) links the house’s master bedroom piece with the larger structure holding the kitchen, dining alcove, living room, and guest rooms.

settling in

“instead of walking down
a hallway, you get to walk
down the coastline.”

—eric haesloop, aia

take advantage of water views, of course, but if they pushed the house to the western edge of its site, it would end up too close for comfort to its neighbors on either side.

So they pulled it back from the coastline, separating it into two buildings—one containing the public areas and guest bedrooms and one for the master bedroom. “Mary and I have been experimenting with the idea that the landscape can flow through the site,” Haesloop explains. “By pulling it apart, we’re framing the view.” Because vacation houses are, by

nature, more casual than full-time residences, the independent master bedroom seems more of an asset than an imposition; it becomes an excuse to go outside. “Instead of walking down a hallway, you get to walk down the coastline,” Haesloop says. He and Griffin placed the two

buildings ever so carefully, ensuring that each window looks onto a tree, a meadow, or the water, rather than another house.

They designed a smaller, more open kitchen than they would for a main residence, dropping it right in between the living room and the bay-windowed dining alcove. “Oftentimes we’d put a kitchen closer to the back of the house or to the door, but again, it’s a vacation house,” Haesloop says. “We put it down near the view, so people can linger and hang out. It doesn’t have acres of pantry space—it’s all very direct.” This arrangement, as well as the rest of the house, grounds the Evans’ exhilarating experience of the rugged Sea Ranch environment. —*m.d.*

project:

Evans House, Sea Ranch, Calif.

architect/interior designer:

Turnbull Griffin Haesloop Architects, Berkeley, Calif.

general contractor:

Timothy Carpenter General Contractor, Sea Ranch

project size:

1,675 square feet

site size:

0.4 acre

construction cost:

Withheld

photography:

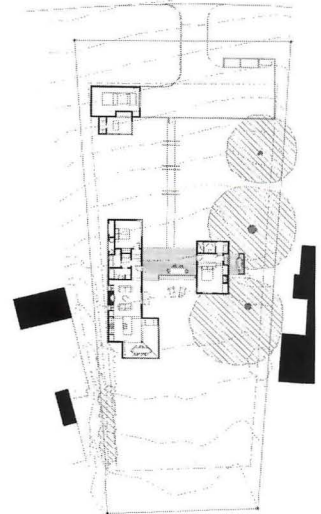
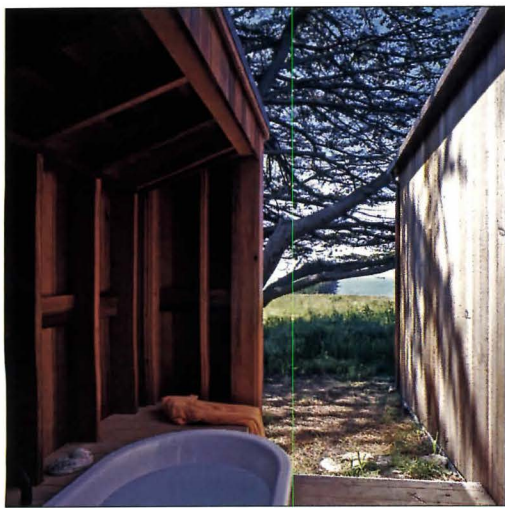
Jim Alinder



Griffin and Haesloop sited the house with the surrounding cypress trees in mind (above and opposite, bottom left). The trees provide privacy, shade, and artfully composed views.



Inside, Douglas fir tempered with concrete and stone blends the rustic and the refined. Staff interior designer Margaret Simon struck a similar balance with paper lamps, industrial light fixtures, and simple, brightly colored fabrics.





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hanley wood

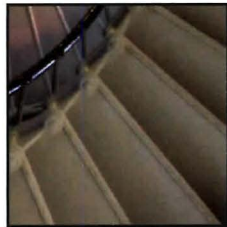
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Panel Discussion

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open wide

disappearing doors
call the outdoors in.

by nigel f. maynard

What good is a vacation home if it ignores the outdoors? Of course you can link indoors and out with a simple French door or a fixed-glass panel, but if your client really wants to blur the boundary, why not open wide with an exterior bifold or sliding door system?

Pivoting, pocket-slide, and multislide door systems allow architects to create large, uninterrupted exterior openings using panels that measure up to 4 feet wide and 13 feet tall. In most cases, door panels fold, accordion-like, to the side or slide into the wall cavity. According to Jeff Shaffer, founder of A & J Installation, a Tucson, Ariz.-based door design and installation company, bifolds have long been popular in Europe and Australia, accounting for roughly 10 percent of all installed swinging doors. But disappearing doors—and the openness they enable—are finally catching on in the United States, too. “The biggest demand has come from homeowners and architects,” says Jon Sawatzky, an architectural consultant for Steinbach, Manitoba-based Loewen. “Architects were always limited to a pair of doors for their exterior open-



Courtesy Centor North America

Pivoting doors allow architects to open their interiors to light, views, and cross-ventilation. The doors are shown here on a project in Australia; the country accounts for at least 10 percent of all installed swinging doors worldwide.

ings, but these new doors can open 50 feet wide. It’s the way people want to live these days.”

Indeed, the desire to extend the purview of the house beyond its walls is driving many design decisions, particularly in regions known for their moderate weather. “Up here we have a very temperate climate,” says Tim Carlander, principal of Vandeventer + Carlander Architects, Seattle. “All you want to do is open up the interior and let the outside in.”

Happily, the benefits of wide-open walls can be enjoyed in less favorable conditions, too. Because disappearing door systems can be engineered with high-performance glazing, they’re suitable in hot or

cold climates and in coastal areas prone to strong winds. Shaffer says demand for the doors is especially strong in desert areas, where cross-ventilation is essential.

open season

Once upon a time, pivoting and sliding door systems were available only from custom fabricators and a limited number of manufacturers, but now more traditional fenestration companies are offering them, too. The secret to the doors, manufacturers say, is the hardware, which is rated from a basic E-2 up to E-4.

According to A & J Installation’s product manuals, the primary difference between the E-3 and E-4 ratings is door-size capacity: “One

advantage to the E-3, particularly when using ‘clad’ door panels, is that all door panels can be the exact same size. The E-4 system, while offering heavy-duty capacity, also requires that some of the panels be slightly narrower than others in the same system.”

Often, a disappearing door system is nothing more than a traditional door with specialty hardware. In fact, Chicago-based Centor North America manufactures the hardware used on many of the door systems sold in this country. “With our hardware, you can use a standard off-the-shelf door and build a system up to 56 feet wide,” says president Paul Cornish.

continued on page 86

doctor spec

Other systems are a bit more complex but equally effective. Loewen's new product, for example, can function as both a bifold and as a traditional swinging door. Made in configurations of up to 16 panels (for openings as wide as 52 feet), the bifold model can be specced in nine metal-clad colors or in sustainable mahogany or FSC-certified coastal Douglas fir. Each standard panel measures up to 39 inches wide and 10 feet high, though custom sizes are available.

At the other end of the spectrum are manufacturers that have been producing bifold, pivoting, and multi-slide door systems for years. According to product marketing manager Shane Meisel, Klamath Falls, Ore.-based Jeld-Wen has been selling bifold doors in Europe and Australia for roughly a decade. Crafted from mahogany, walnut, cherry, oak, knotty alder, and fiberglass, Jeld-Wen's bifolds combine the style of a French door with the benefits of a sliding door. Meisel says the company only recently introduced the line in the United States. The reason: "We started seeing demand for products that bring the outdoors in." (Other long-time suppliers include NanaWall in Mill Valley, Calif.; Dynamic Architectural Windows & Doors in Abbotsford, British Columbia; Weiland Sliding Doors and Windows in Oceanside, Calif.; Quantum Windows & Doors in Everett, Wash.; and Tostem



Photos: Courtesy Loewen (doors); Centor North America (hinge)

A new player in the pivoting door category, Canadian manufacturer Loewen says its version (above) can operate as a bifold door or as a swinging unit. Hardware such as Loewen's bottom lock (top right) and Centor's specialized hinge (right) provide the movement that enables pivoting and bifold doors to function.

America in Foster City, Calif.)

swing votes

Pivoting and sliding doors have much going for them, but they may not be for everyone. Manufacturers claim the systems are weatherproof and safe in any environment, but some architects have their doubts. Francisco Gomes, AIA, principal of Gomes + Staub, Raleigh, N.C., says he prefers to use storefront units and swinging doors to eliminate potential headaches associated with disappearing doors. "Operable units have many more technical and security needs than a fixed system," he says.

Architect Brad Lynch, principal of Brininstool + Lynch, Chicago, has other concerns. In his view, more doors can lead to air infiltration and weeping rainwater problems. He gets around them, and gets his view, with insulated glass instead.

Alternative door systems can also put a strain on tight



budgets. "Storefront windows are generally cheaper than a custom wood wall assembly," Gomes says. Shaffer agrees, noting that a typical client who wants to save money will choose a standard bifold, which costs about \$1,500 per panel, over a custom radius system, which has a per-panel cost of about \$3,500. "We do get a lot of interest from clients about the products, until we get into the practicality issue," Lynch concedes. "It can get extraordinarily expensive."

Architects must pay special attention to detailing, too. "Because it's such a new product category,



architects can make mistakes," Shaffer says of disappearing door systems. "They don't assume the threshold will be as thick as it is." Sawatzky seconds the point, noting that Loewen advises architects to design with its products' 2½-inch-thick threshold in mind.

An even more important consideration, Sawatzky continues, is the weight of each panel. In general, sliding doors operate on a bottom track, while pivoting bifold doors are top-hung from a header. Top-hung doors offer smoother operation, but the panels are extremely heavy. (Some panels measure up to 3 feet wide and 10 feet high and weigh up to 600 pounds apiece). As a result, he says, "It's essential that building structures be designed to carry that weight."

Meisel says architects should contact their preferred manufacturer early in the design process to ensure the structural framing will be adequate. "Jeld-Wen provides the system and the information so the architect can design the appropriate header," he says. "It's a simple equation. But because of the size, it can seem daunting." ra



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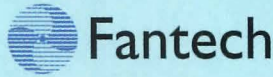


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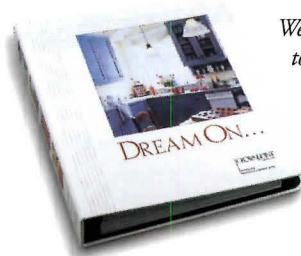
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power play

HomePlug taps into electricity to provide connectivity.

by rebecca day

The question isn't whether a networked system will be an amenity in the home of the future. The question is which *form* the networking will take. Household penetration of broadband access to the Internet—the driver of the home network today—stood at 30 percent at the beginning of 2005, according to a study by Forrester Research. By 2010, the tech market research firm predicts that number will jump to 62 percent, with nearly half of all homes hosting a network.

Structured wiring and WiFi wireless networks are the hot technologies today, enabling homeowners to share a high-speed Internet

connection, link a single printer to several PCs, and view photos stored on one PC via a laptop in another room. Structured wiring requires a central wiring can, where Category-5 data and coaxial RG6 video cable begin their long wiring runs to various rooms of the house. The structured approach is the networking solution of choice for new-home construction projects, in which cable can be run cost-effectively before floors are laid and walls go up.

Wireless networking, on the other hand, has become the primary solution for existing homes, offering homeowners and apartment dwellers a “no new wires” option for sharing broadband access, images, and data files. The 802.11b WiFi

standard has given way to the faster “a” and “g” standards, with “n” waiting in the wings.

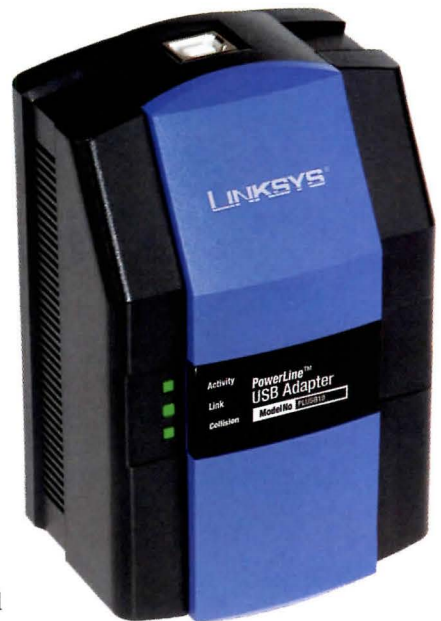
line drive

There's another no-new-wires networking option that continues to work its way down a long-term development path, however. Dubbed HomePlug, the power line-based specification provides a common platform over which household devices—

including security, HVAC, lighting-control products, PCs, and consumer electronics solutions—connect within the home. The technology resides within a chipset inside HomePlug-enabled electronic devices and operates over standard AC wiring, regardless of a home's age or size.

HomePlug products have been on the market since late 2001 under the 1.0 version of the three-part HomePlug spec. With a data rate of 10 megabits per second, though, first-generation HomePlug networking products are now as dated as 802.11b wireless networks. They're just fast enough to send a file to a printer from a connected PC or to issue a command to turn lights on or off, but they're not robust enough to handle the high-speed demands of multimedia data sharing.

Enter HomePlug AV, the next generation of the HomePlug spec. With a data rate of 200 megabits per second and claims of improved immunity to electrical interference, HomePlug AV doubles the speed of Ethernet, offering enough bandwidth to send multiple streams of HDTV around the house. High-definition TV is used



The PLUSB10 Instant Power-Line USB Adapter from Linksys uses existing power lines to network USB-equipped PCs throughout the home.

as the measuring spoon for data speed because it gobbles up far more capacity in the pipeline than music, pictures, or other data.

The ramp-up of HomePlug AV, in product form since March, has lured to the HomePlug Powerline Alliance new members such as General Electric, Intel, Motorola, and Cisco Systems' Linksys, a major player in the wireless networking market. They join consumer electronics manufacturers Sharp and Sony, cable giant Comcast, Internet service provider EarthLink, and RadioShack, the largest electronics retailer in the United States. Representing a spectrum of PC, consumer electronics, and service companies, the alliance hopes to create what it calls a “diverse

continued on page 92



NETGEAR's WGXB102 extender kit combines a wall-plugged Ethernet bridge and a wall-plugged wireless range extender. Together, the products enable homeowners to bring a wireless Internet connection to any room in the house via its power line.

digital home

ecosystem” of products to support a worldwide standard for to-the-home and in-the-home connectivity.

“At Intel, we looked at the type of products that we expect to be in the market in the next five to 10 years compared with today’s networks, which are pretty simple and consist of a PC, a laptop, and maybe a printer,” says Matt Theall, president of the HomePlug Powerline Alliance and Intel’s manager of power-line initiatives. “We’re seeing more and more people wanting to share content. They want to share pictures, MP3s, and content between PCs and other electronic devices.”

In addition, he says, consumers are looking to expand their networks to include more electronic gadgets. “People want to be able to bring home a Palm Treo or an iPod, take the information that’s on it, and

move it from one source to another in the home.”

Video applications can make multiple uses of fat pipeline offered by HomePlug, Theall adds, citing as examples Microsoft’s nascent IPTV (Internet Protocol Television) Edition for HDTV content and consumers’ desire to download content from the Internet to watch on one or more TVs in the house. “If you look at all the different types of products—PDAs, smart cell phones, digital set-top boxes, DVD players, plasma TVs—and consumers’ desire to network all those together, you need a lot more bandwidth than what’s available right now,” he says.

“In the future,” Theall continues, “you could potentially push the Play button on a HomePlug-equipped DVD player and have the movie go through the electrical lines and show up on the plasma TV on the wall.” The scenario serves two purposes, distributing video so that one HD cable box or DVD player feeds TVs throughout the house and sending audio and video over the power lines between HomePlug-compatible devices, thereby eliminating the need for wires to connect the two.

good outlet

Besides content sharing, the HomePlug Powerline Alliance is promoting the ubiquity of the medium, which requires the power lines and outlets people already know and use. “People want to be able to access files from different

rooms in the house without having to wire for Ethernet or coaxial cable,” Theall explains.

What makes HomePlug tick in first-generation products is a chipset that is integrated into adapters that plug into a wall like a cell phone charger. One end of the Ethernet adapter plugs into the wall outlet, while the other plugs into the device being networked. If it’s two PCs, one PC connects to the cable or DSL modem and the second gains Internet access even though it’s not connected to a phone or cable line. In the future, Theall says, HomePlug connectivity will be integrated into TVs, PCs, and other products—without the need for adapters.

In addition to HomePlug AV, the consortium is working on specifications for home automation, which covers command and control of household appliances, and HomePlug Access BPL (Broadband over Power Lines), a communication standard that will enable utility companies to monitor homeowners’ energy usage remotely. The group aims to publish both home automation and BPL specs this year, with enabled products coming in 2007.

plug and play

What will HomePlug life look like in the year 2010? “You could be watching TV



The HomePlug-certified MicroLink dLAN Audio adapter from devolo uses a home’s electrical sockets to transmit stereo-quality music to any room equipped with speakers.

in one room, push Pause, go into another room, push Pause, and pick up where you left off,” Theall says. Home automation products will be controlled via TV, too. “You’ll have a menu from which you’ll turn off house lights, turn off the security system, have access to files on the PC, and play music from the PC on the TV,” he says. “You may also download a TV program, then watch it on any TV in the house.”

What cost, connectivity? Initially, he says, HomePlug-compatible products will come with a hefty price tag. “But over time, as with most technologies, we expect that the price premium would go away.” ra

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



NETGEAR’s HomePlug-compatible XE104 turns any power outlet into a four-port home network connection. The 85 Mbps wall-plugged Ethernet switch uses circuit technology developed by Intellon.

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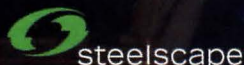
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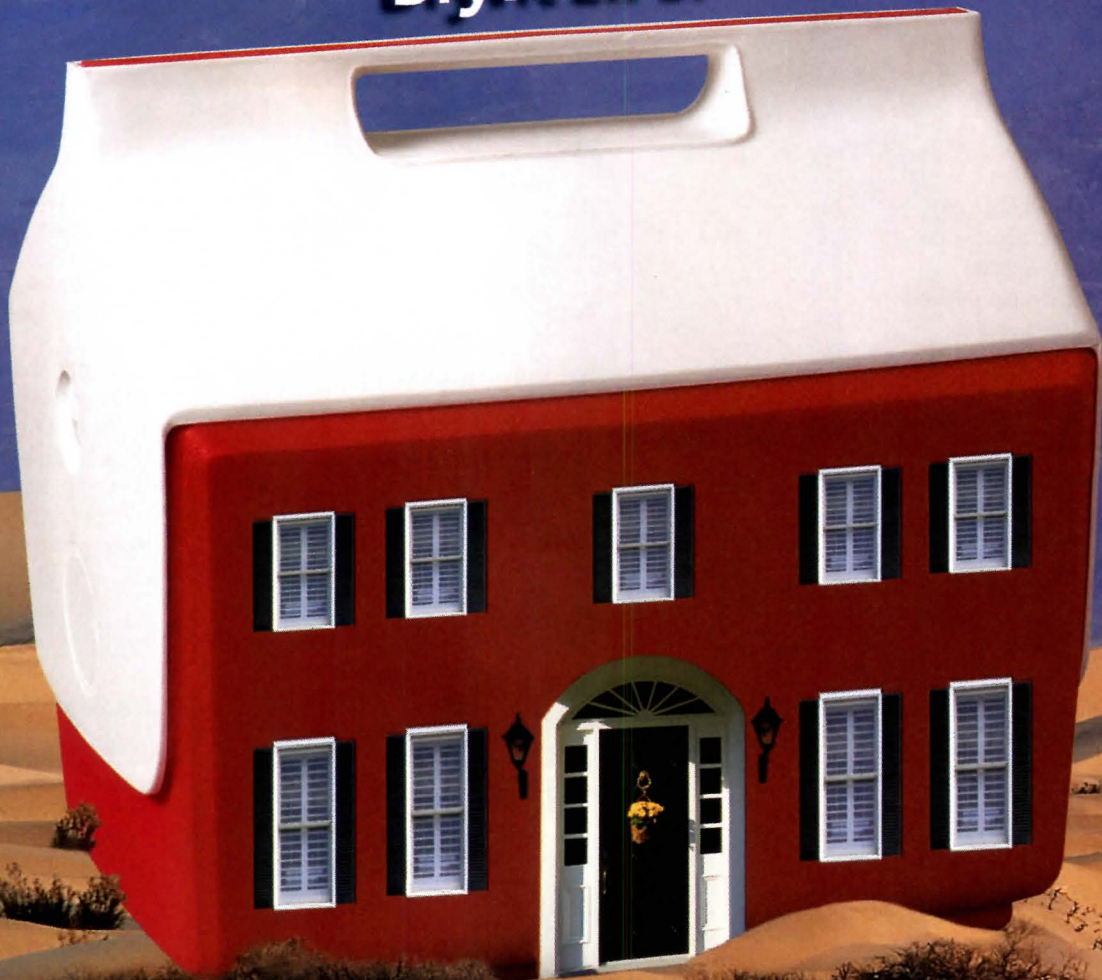
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—nigel f. maynard



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—nigel f. maynard



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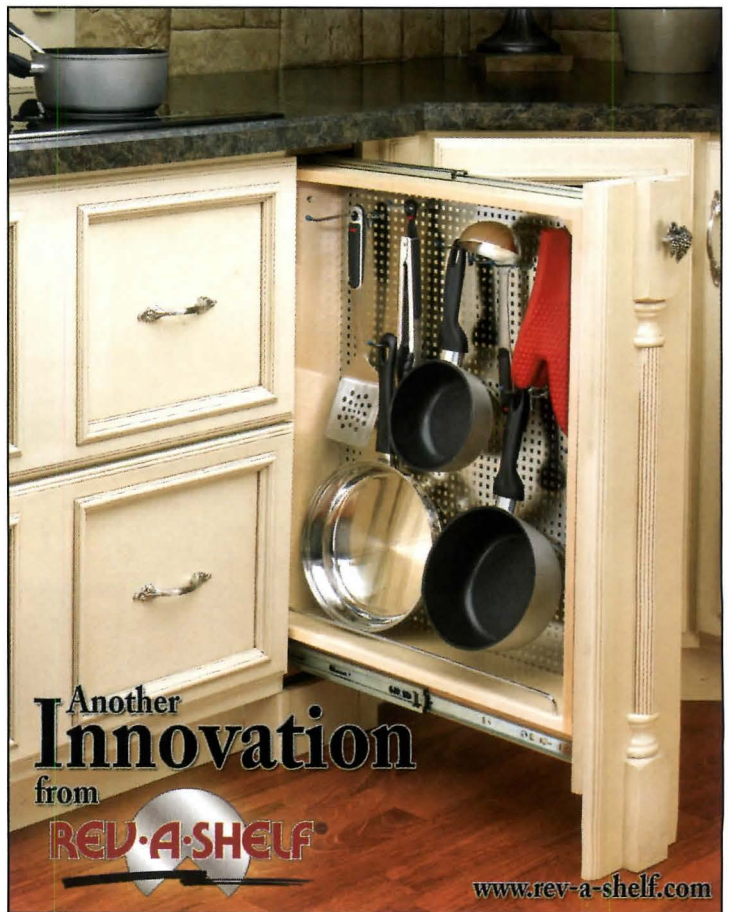


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cover story

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continued on page 104



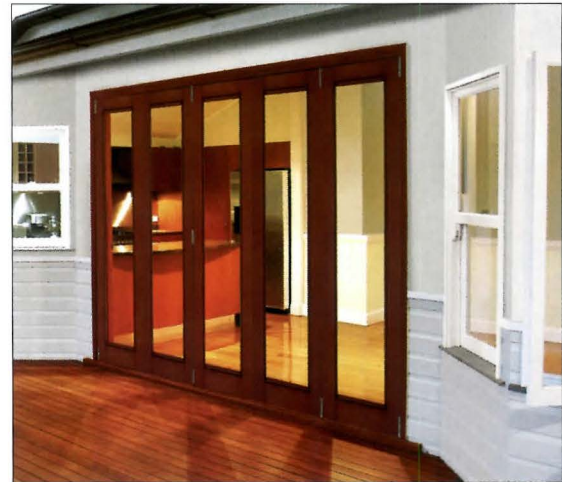
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fold 'em

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Courtesy Jeld-Wen Windows & Doors

and contemporary styles, has accordion-style glass door sections that slide out of sight on an overhead track. Standard widths span up to 48 feet and heights reach 10 feet. Door frames can be specced in several woods, among them cherry and alder, in stained, painted, or primed surfaces. A low-maintenance custom fiberglass version is also available. Jeld-Wen, 888.535.3936; www.jeld-wen.com.

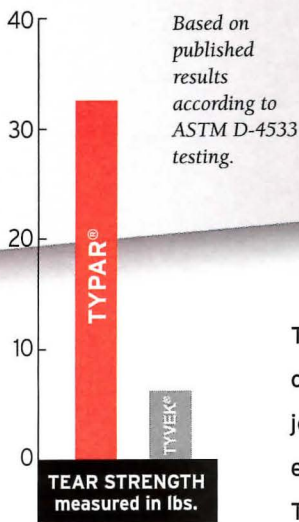


open house

Vista Pointe door systems, co-developed with Eagle Window & Door, are available in either multislide or bifold door options for openings measuring up to 25 feet wide by 10 feet tall. The multislide model opens manually or with an optional automated system. It also offers a flush track set into the floor for low-profile transitions from interior to exterior spaces. Designers may choose from 50 standard colors (or customize their own), as well as six anodized finishes, nine interior wood species, and 11 interior finishes. Vista Pointe Architectural Systems, 866.998.3940; www.vparchitect.com.

—shelley d. hutchins

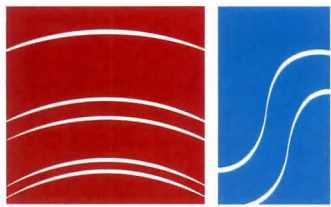
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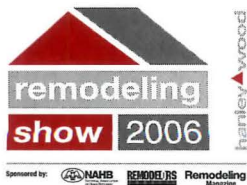
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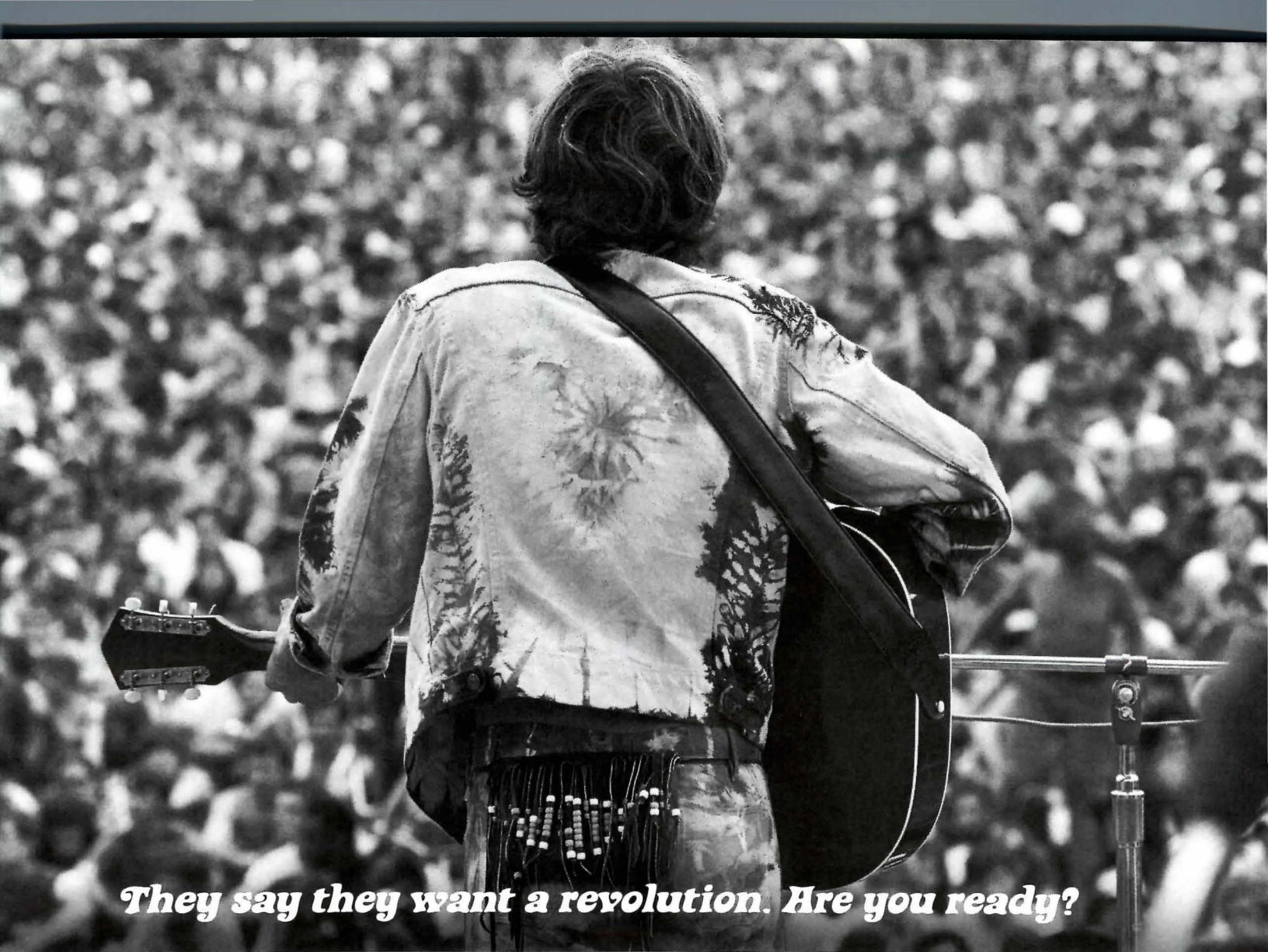
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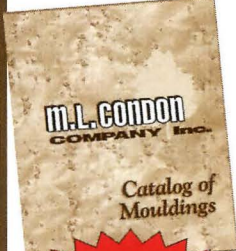
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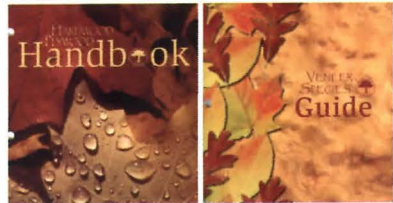
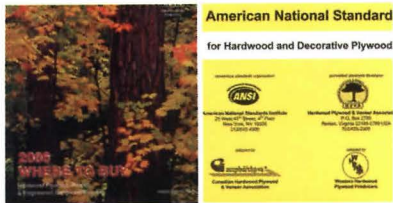
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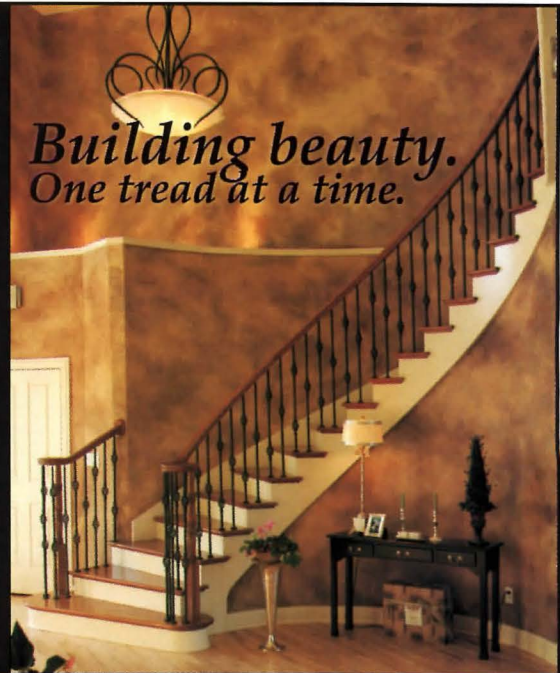
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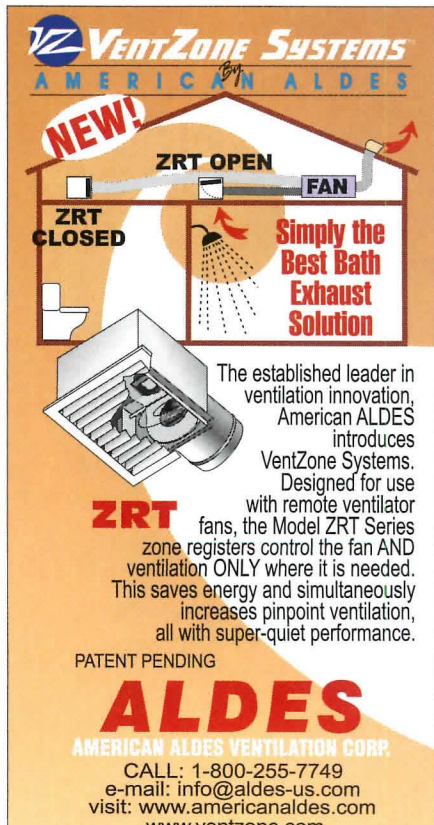
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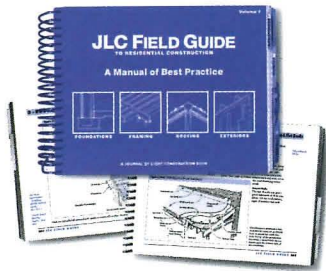


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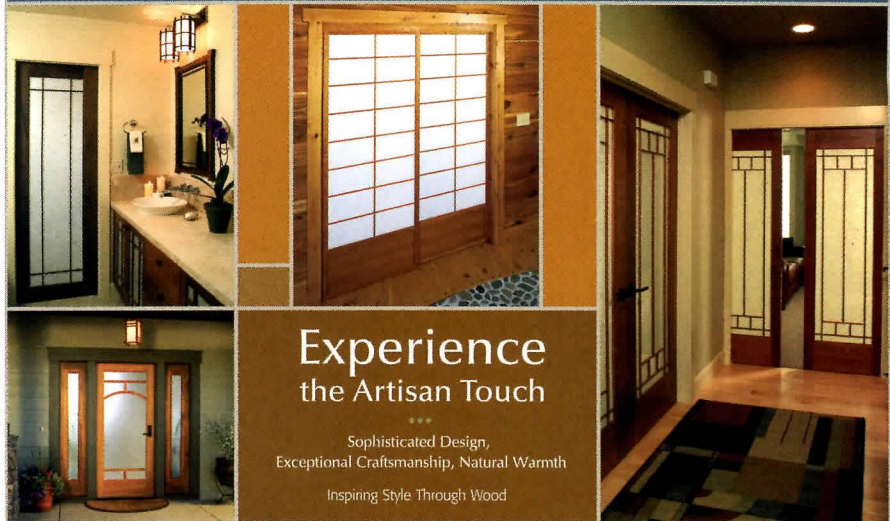
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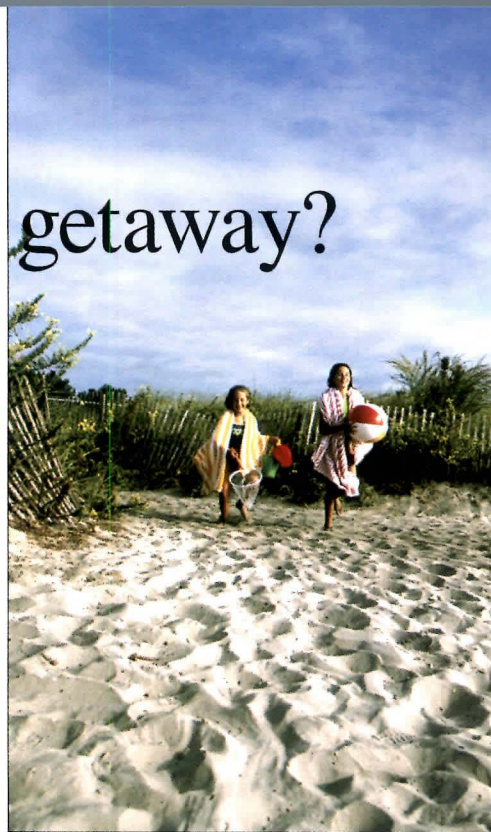
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