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Outlook

SUMMER COMPETITIONS FOR AIA AND AIBD MEMBERS

Mark R. Johnson, FAIA, AIBD

The 2004 Olympics won't be the only major competitions heating up this summer. Emerging architects and building designers will also be showcasing their talents in a number of interesting design competitions sponsored by Whirlpool Corporation.

Last year, Whirlpool experimented with the idea of engaging AIA architects

and AIBD building designers in design competitions to highlight their talents. We sponsored the first-ever design competition on a trade show floor at the Southeast Building Conference (SEBC). Based upon the level of support and interest received, we are expanding our sponsorship of competitions this year.

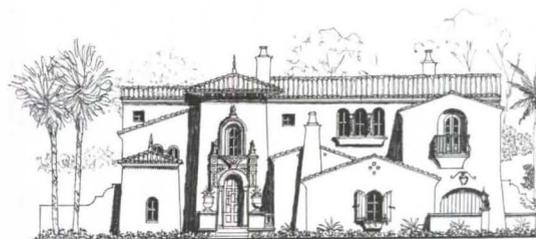


First is the **2004 Emerging Professionals Guest House/Studio Design Competition**, sponsored by Whirlpool Corporation in association with the AIA National Housing Committee and EPICConnection.org. This competition is intended to encourage and recognize the design skills of emerging architects. Award-winning projects will receive recognition and cash awards. Finalists will become part of a case study demonstrating cooperative projects between industry, schools and professional practice. International in scope, the competition will challenge emerging architects to convert a detached garage into a live/work multi-use space (this is how Walt Disney and Steve Jobs got started).

Another "progressive" competition with Whirlpool backing is the **Masterworks of Design Competition** in association with the AIBD. This series of competitions is staged onsite at the 2004 JLC LIVE trade shows across the country. Top two finalists from each competition will move on to the Remodeling Show this fall for a final match. This is a unique program that not only does a great job of showcasing talent, it also makes the design process transparent to those attending the show. Participants will design a house from scratch over two days at drafting tables located on the trade show floor. Building designers and architects may compete for the top prize of a sketching tour of Europe,

compliments of the Institute of Classical Architecture & Classical America (ICA&CA).

Nourishing the competitive spirit is vital to bringing out the best in innovative design. As a company dedicated to



2003 Concept Award entry by Bud Lawrence, AIBD.

delivering product innovation to improve our daily lives, Whirlpool Corporation will continue to support competitive design opportunities to showcase your talent.

If you're in the Southeast in August, we'll be back at SEBC with a new design problem for you to solve. Come join us for the **Concept Awards Design Competition** in Orlando.

For information on how to enter any of these competitions, please view details in the box on the lower left.



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

insideadvantage.com

EVENTS OF INTEREST

Emerging Professionals Guest House/Studio Design Competition
AIA/CES EPIC Project
Visit EPICConnection.org for complete details

Masterworks of Design Competition
September 15-17, JLC LIVE Residential Construction Show
Columbus, Ohio
Visit jclive.com or call 1-800-366-AIBD

Concept Awards Design Competition
August 4-6, SEBC Convention
Orlando, Florida
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A lofted bedroom component enlivens this Jackson, Wyo., second home. Above photo: Greg Hursley. Cover photo: Danny Turner.

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k+b studio.. page 32

In this verdant Cape Cod setting, architect Charles Orr maximized indoor-outdoor connections with a whole-house renovation.

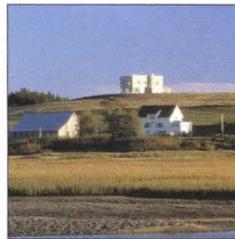
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With experience as both architect and real estate broker, Erik Lerner is in a prime location to offer a considered appraisal of home design.



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While some architecture firms remain ambivalent about entering design contests, others have learned to reap the rewards of awards.



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calm things in a cluttered world

Nova Scotian architect Brian MacKay-Lyons extracts cues from the culture and landscape of his homeland.

by *Vernon Mays*



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In a consistently unforgiving coastal climate, canny planning is crucial to the successful design of homes.

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Piping-hot products for your next project.

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Luciferous selections for the great outdoors.

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Arne Jacobsen's imminent House of the Future.

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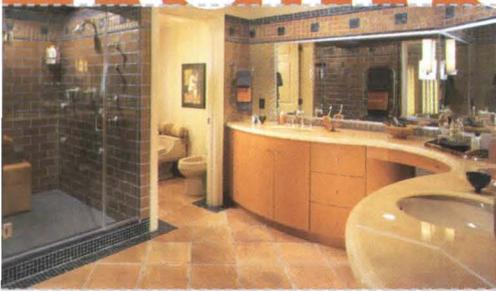
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- **Houses to Go** – Are architect-designed, factory-built, site-assembled houses the wave of the future?
- **Can Good Design and Good Business Coexist?** – Target, IKEA, and Apple have shown that great design sells. How can we use those lessons?
- **Redesigning the American House** – Industry leaders and audience members will conceive and design the Next American House prototype.

Schedule Of Events

Special Events

Monday, December 6

House Tour

Idea Houses of the Past and Present

Reinvention 2004

Welcome Reception

Tuesday, December 7

Keynote Address

Why Good Design Is Good Business

Panel Discussion

Great Housing Ideas of the Past

Panel Discussion

Houses to Go

Awards Luncheon

The 2004 *residential architect* Leadership Awards Salute California Innovators

Presenting the winners

Hall of Fame: Ray Kappe, Kappe Architects Planners, Pacific Palisades, CA

Architecture Firm of the Year: Koning Eizenberg Architecture, Santa Monica, CA

Rising Star: Jonathan Segal, Jonathan Segal FAIA, La Jolla, CA

Afternoon Sessions

Roundtable Discussions

- 1) Can Good Design and Good Business Co-Exist?
- 2) Partnering with Builders and Developers to Bring Innovative Houses to Market
- 3) Launching an Innovative House Plans Business

Panel Discussion

Sustaining the Next American House

Reception and Exhibition

The American Institute of Architects' 2004 "New Home on the Range" Competition

Wednesday, December 8

Breakfast Panel Discussion

Brainstorming the Next American House

Design Charrette

Redesigning the American House
Industry leaders draw the Next American House prototype

Reinvention conference adjourns

Inaugural Congress of Residential Architects

House Tour

Ray Kappe Residence, Pacific Palisades
Steven Ehrlich Residence, Venice
Eleventh Street Residence, Santa Monica

Awards Luncheon

The 2004 *residential architect* Leadership Awards Salute California Innovators

Ray Kappe, Kappe Architects Planners
Pacific Palisades, CA

Koning Eizenberg Architecture
Santa Monica, CA

Jonathan Segal, Jonathan Segal FAIA
La Jolla, CA

Congress of Residential Architects Inaugural Meeting

Reinvention

The Next American House

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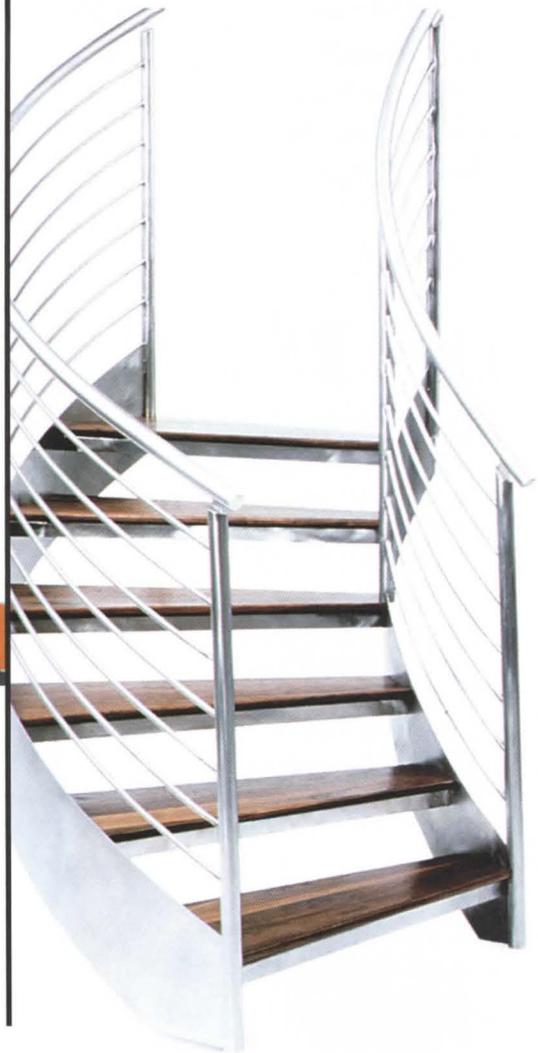
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from the editor

both sides now

is the quest for originality worth the lessons lost?

by s. claire conroy

I have an old Joni Mitchell live album called “Miles of Aisles.” It’s a collection of her work up to 1974, a kind of “Greatest Hits” done live. I haven’t listened to it regularly for years, but it’s still ingrained in my consciousness. One of the things that sticks in my mind is Mitchell’s edgy banter between songs. She seems, at times, downright impatient about singing her old work, the hits her audience had come to hear.

Along with her gift for song, Mitchell is also an accomplished painter. At one point in the double album she compares the two disciplines: “You know, a painter does a painting and that’s it. He’s had the joy of creating it. ... No one ever said to Van Gogh, ‘Paint another “Starry Night” again, man.’”

I’m sure there was a back story to that comment. No doubt her record label was also telling her, “Hey, Joni, write another ‘Chelsea Morning,’ as she was struggling to move onto her next muse. Success for a commercial artist often means pressure to repeat that success by trodding the same rutted path. But as a creative artist, once you know

the way, you’re ready to travel down a different road.

In addition to digging out my old Joni Mitchell recordings, I’ve been talking with residential architects about the difficulty of making services affordable to a wider range of clients. Apparently the excuse that the American public doesn’t appreciate what architects do is getting weaker and weaker. More and more architects are turning away work. Why? Because much of it is bare-bones budget and, from a creative standpoint, somewhat basic. No one wants to paint that painting again.

But think how quickly Van Gogh could have painted a second “Starry Night,” and a third, and so on. What the American public loses is the rigor an architect might bring to even that basic house (so much can still go wrong if it falls into unskilled hands). And what the architect loses is the opportunity to hone and perfect a familiar form over time. So all custom homes are prototypes, rough drafts. And they remain expensive, because many of the efficiencies of experience are abandoned for the next new design on the horizon.



Mark Robert Halper

Some of the architects I talked with suggested that this drive to take a smooth wheel and hammer it into a square—or something ovoid, perhaps—goes back to architecture school, where invention and difference are prized above all else. Evolutionary invention doesn’t earn respect. The result is that architects who like to look back before moving forward are made to feel second rate. They don’t do as well in school. Their work doesn’t make the pages of professional journals. They don’t win design awards. “It’s a pretty house, but where’s the new idea?” juries say.

What’s wrong with the same idea made even better through repetition? Joni

Mitchell recorded “Miles of Aisles” about three years after her hit album “Blue,” which contained such instant classics as “A Case of You” and “All I Want.” Those songs were so much better sung live for the later album, with the complexity and wisdom of three years of artistic development applied to them. For that matter, who wouldn’t want to see a later version of “Starry Night” discovered in an attic somewhere? *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: ccconroy@hanleywood.com.

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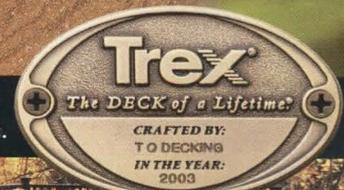
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letters

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what's in a name?

your “name game” column (“The Name Game,” January/February 2004, page 13) was definitely interesting and thought-provoking.

I work for a marketing communications firm and can see both sides of the name game. Like architectural firms, advertising and public relations firms also traditionally go by the founding partner's names (e.g., The Lauerer Markin Group). However, I have seen some companies use adjectives or other terms to try to establish a brand for their company. (There's a firm in Toledo, Ohio, called “Communicia,” with a long “a” sound.)

On the one hand, there are valid reasons for using a more descriptive name, as you point out. However, there is also something about putting your name behind what you do. Sort of like a signature. In working with building industry manufacturers, we are often involved in developing new product and

even company names. Developing a name that is memorable and says all that a company wants to say about itself—in only one to four words—is not an easy task.

As you seem to imply toward the end of your column, something would be lost—perhaps a sense of personal responsibility—if too many firms were to seek out concept names.

As a side note, I do appreciate and much look forward to the range of stories and information published in *residential architect* and other Hanley Wood magazines.

*Michael Driehorst
Media Relations Manager
The Lauerer Markin Group
Maumee, Ohio*

Several years ago, I formed a start-up or spin-off firm of my own. The comments in your editorial “The Name Game” mirror my sentiments exactly. Architecture has too long been perceived by the general public as an egocentric profession. Even though the

vision of great design and the birth of a firm may have generated from one, its successes rely on the combined efforts of many. After all, would Microsoft be where it is today if we knew it as “The Bill Gates Software Company”?

Thank you for the continued good work and insight into the profession!

*William E.S. Kaufman,
AIA, NCARB
Principal, WESKetch
Architecture
Millington, N.J.*

after reading your article “The Name Game” and finding it interesting, I reflected on how I had approached naming my own firm. In 2003, I started “Zoetic Architecture & Design.” I could have easily used my last name and followed in the footsteps of so many others. I trained at Taliesin, and, of course, we know of “Frank Lloyd Wright Architect.” I also apprenticed with Gunnar Birkerts, who was then “Gunnar Birkerts & Associates” and still practices as “Gunnar Birkerts & Architects.” In fact, one could say that all the famed architects are known by their personal names.

So why not me? Do I

not desire lots of press attention and glory within my profession? Of course, I do. I do have some ego. However, I decided to take my ego out of the equation in favor of the bigger idea, the grand idea behind my work. In lieu of “natural,” “organic,” “alternative,” etc., I call my philosophy “zoetic.” On a practical level, I also named it such so that if anyone partners with me in the future, we aren't battling over the name. The company can accommodate anyone. This doesn't suggest that I forget my architectural “heritage” and what I bring to the table. After all, I started the firm after all these years of education and training and developing my own approach.

This raises an interesting issue. If clients hire “stars,” particularly in the residential market, then how do I address marketing efforts with multiple partners? Will my firm allow for stars to grow and light brightly? What if one of the partners overshadows the others? All very interesting issues on a practical scale. Thanks for your interesting article.

*Michael Hawker
Principal/Founding Member
Zoetic Architecture &
Design
St. Louis, Mo.*

“something would be lost ... if too many firms were to seek out concept names.”

—michael driehorst

A top-down view of a wooden canoe on a lake at sunset. The canoe is made of light-colored wood and has two wooden paddles inside. The water is dark with ripples, and the sky is a warm orange color. The canoe is centered in the frame, and the text is overlaid on the left side.

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home front

tips and trends from the world of residential design

fishing expedition

Rocio Romero first made a splash in the modular home market with her LV Home, a Modern prefab prototype based on a vacation home she designed for her parents. This month the Perryville, Mo.-based architect is coming out with a new, more casual prototype she calls the Fish Camp. Meant as an outbuilding buyers can use for entertaining and relaxing, the project measures 288 square feet inside and contains a deck of the same size. “The Fish Camp is more of an outdoor pavilion,” says Romero. “It’s a fun place to go and hang out, for kids or adults.”



A. Perry Heller, www.apheller.com

Architect Rocio Romero has devoted her practice to prefab Modern buildings.

As with the LV House, some of the Fish Camp’s components will be made by Romero and her staff, while others will be subcontracted. She’s built the project on the same site as her Perryville warehouse, so potential buyers can see the simple, shed-roofed building for themselves. There it’s elevated on piers to avoid flooding from a nearby creek, but a slab-on-grade foundation would work equally well. The basic materials palette consists of corrugated Galvalume, Lexan, plywood, Luan, and oriented strand board. Interiors can be upgraded: equipped with custom stainless steel cabinetry, for example, or outfitted with solar panels and an eco-toilet and eco-shower for off-the-grid use.

Romero knows how to deliver the flexibility that adventurous modular home buyers crave. The project’s building kit includes drawings that show how to convert it into a home office and guest room. She also plans to offer weatherproofing so the camp can function as a year-round residence. “People are looking at either putting it on a piece of property out in a natural setting or using it as a barbeque/pool cabana,” she says.





The 288-square-foot Fish Camp's built prototype in Perryville, Mo., shows off its ample deck space and laid-back atmosphere.



Photos: Courtesy Rocio Romero LLC

"We also have some people wanting to make the LV their main house and have Fish Camps around it." The Fish Camp kit, which includes wall panels, a roof structure, and building instructions, will retail for a base price of about \$10,000.—*meghan drueding*

gehry goods

frank O. Gehry is downsizing his iconic architectural forms into designs for two household product lines. The first, Valli & Valli's FOG and Arrowhead Series of door levers and matching hardware, reflects Gehry's ongoing love affair with organic figures and flowing shapes. The FOG set of hardware is crafted in brass with optional finishes of polished brass and polished or satin chrome; the stainless steel Arrowhead set also comes either satin or polished.



The second, Gehry's Superlight, is an exceptionally lightweight aluminum chair produced by Emeco that results from a concept the architect has mulled for years. The 6½-pound chair has a flexible yet strong skin that moves in response to the sitter's body. An all-aluminum version can be used indoors and out, or an industrial felt skin can be substituted for exclusively indoor applications. Visit www.emeco.net to read more about Superlight; for more information on FOG and Arrowhead products, call 877.326.2565. —*shelley d. hutchins*

inside scoop

alarm systems are de rigueur these days on most custom homes, but the booming second-home market has propelled a number of technological leaps. A case in point is a new product from McLean, Va.-based Alarm.com that takes advantage of the Web to keep people in touch with their homes away from home. The product is an add-on to an existing or new security system and provides a more sophisticated level of monitoring and notification. In addition to conventional alarm status information, it can also generate activity reports and disseminate them to homeowners by e-mail, by Web, or by phone in real time.



Courtesy Alarm.com

It's an extra measure of surveillance tailored to the interests and concerns of the client. "If I am paying a cleaning crew to clean my vacation home or paying a service man to do some work, my sensors on the porch or the bedrooms can tell me if they showed up or entered those rooms," says David B. Sherwood Jr., vice president of marketing. Customers decide the level and frequency of reports they wish to receive.

Partnering with GE Security, Alarm.com's system uses two-way wireless technology and onsite data-mining to analyze and transmit information as it's reported by the security system. The system is unaffected if the phone lines are cut, and it continues to monitor the premises even if the security function is disarmed. Says Sherwood, "The sensors still add value."

The Alarm.com system has an initial cost of about \$300 to \$500 and a monthly monitoring fee of \$35 to \$45. It's available through Alarm.com Solution Providers or GE Security dealers.—*nigel f. maynard*

calendar



living smart

deadline: august 31

The city of Portland is inviting architects to design single-family detached houses that can be built on 25-foot-wide lots. Sustainable and economical details are encouraged in a home geared toward first-time buyers. Winners will be published in a monograph and one project will be selected for development. To register, call 503.670.7733 or go to www.livingsmartpdx.com.

siyathemba

deadline: october 1

Design the perfect soccer pitch for youths in Somkdele, Kwa-Zulu Natal, South Africa. Creative professionals from around the world can submit a design for a soccer facility with sideline benches and a small changing room. The facility will be built and run by the Africa Center for Health and Population Studies and will house the area's first-ever girls' football league. The field will also act as a place to disseminate HIV/AIDS prevention and treatment information. Finalists will be featured in *I.D.* (International Design) magazine. E-mail info@architectureforhumanity.org or visit www.architectureforhumanity.org for details.

american heritage home trust

deadline: october 1

A \$5,000 grant will be awarded to a recipient working in the field of historic preservation. The winning proposal will describe a mission to rescue and renovate an American home of historic architectural or cultural importance. Call 360.754.1455 or e-mail johns3e@aol.com for proposal guidelines.



residential architect design awards

entry form and fee due: november 15, 2004
completed binders due: january 5, 2005

Our annual *residential architect* Design Awards program honors outstanding architecture in the following categories: custom, renovation, multifamily, affordable, production, kitchens, baths, and design details. Winning projects will be published in the May 2005 issue of *residential architect* and honored at an awards dinner during the 2005 AIA National Convention. For an entry form, call 202.736.3407, visit www.residentialarchitect.com, or go to page 49 in this magazine.

austria west: new alpine architecture

through october 30
austrian cultural forum, new york

An array of models, drawings, photographs, and other displays will showcase the work of 26 emerging talents in Austrian architecture. The exhibition is designed to reveal the new Alpine modernism being forged by architects working in the westernmost mountain provinces of Austria.



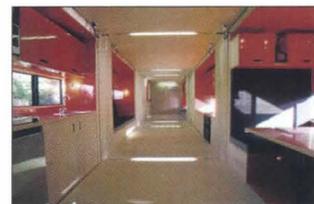
Margherita Spiluttini

An exhibition-within-an-exhibition will focus on 40 New Alpine Residences including the pictured 1996 house for a pianist and composer by Marharethe Heubacher-Sentobe. Call 212.759.5165 for Forum hours or go to www.acfny.org.

lot-ek: mobile dwelling unit

july 1–september 19
whitney museum of american art, new york city

Discarded materials of everyday life are transformed into residences by the founders of the New York-based architectural firm LOT/EK. Their 2003 prototype Mobile Dwelling Unit, a standard shipping container reinvented as a functional living space, can be explored in the Whitney's Sculpture Court. Call 800.WHITNEY for more information or visit www.whitney.org.



Cameron Wittig, Walker Art Center

richard neutra's vdl research house II

july 15–september 9
a+d museum, west hollywood, calif.

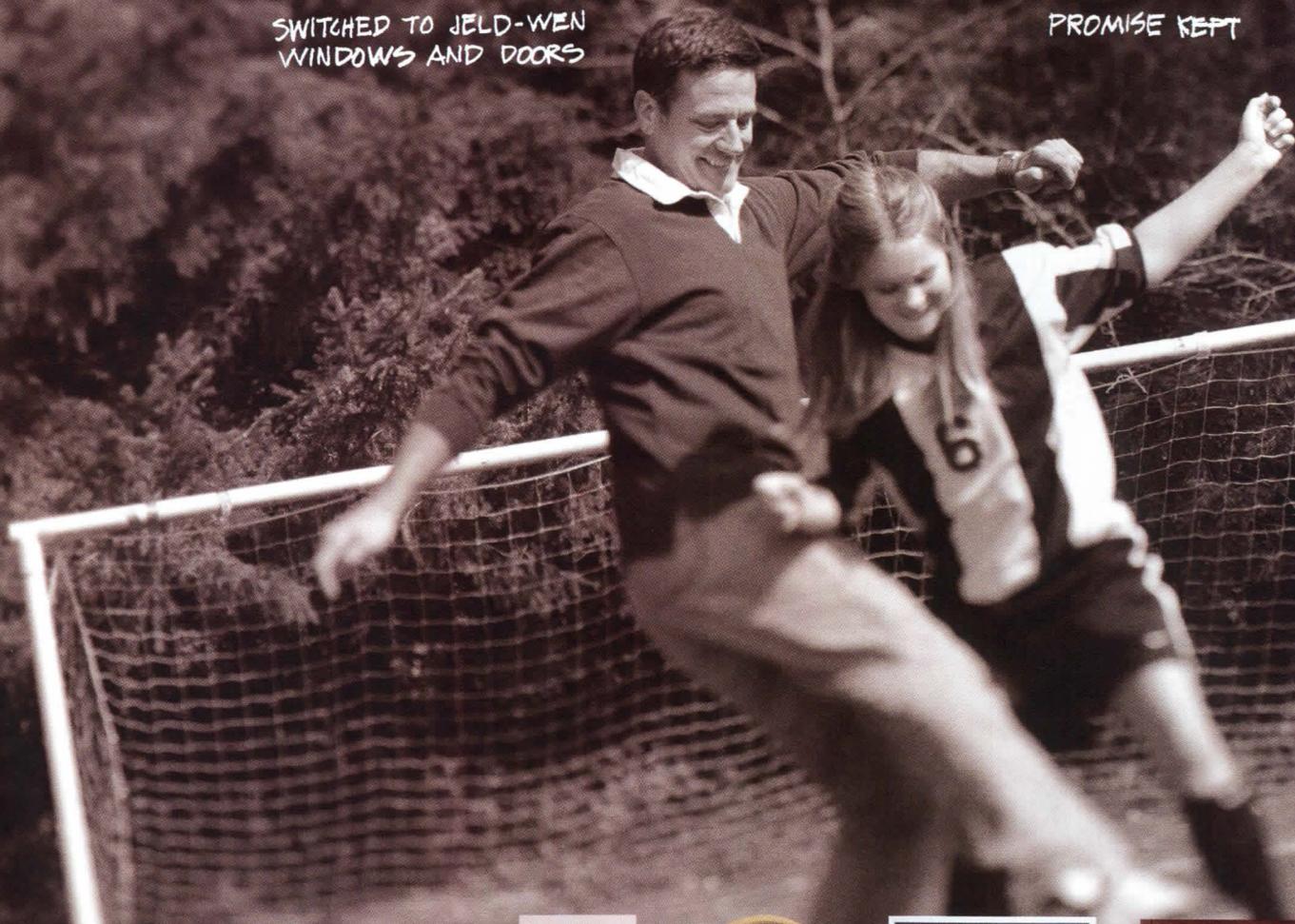
The house Neutra built for his family in 1932 on the shores of Silverlake in Los Angeles will be examined through drawings, models, sketches, and photographs. The exhibition focuses on the importance of science, nature, and technology in Neutra's architecture—using his own home as an example. The original house succumbed to fire in 1963 but was rebuilt with the help of Neutra's son, architect Dion Neutra. For additional details, call 310.659.2445 or go to www.aplused.org.

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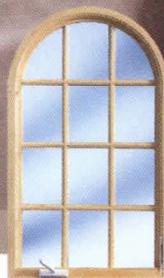
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calendar



Courtesy Santiago Calatrava, SA

santiago calatrava: the architect's studio

july 17–november 21
henry art gallery, seattle

This exhibition takes visitors inside Calatrava's working process by displaying a variety of materials such as sketch-books, working drawings, watercolor studies, sculptures, models, and photographs. In addition, interactive simulations via large video projections give the sense of physically moving in and through the Spanish-born architect's built work. Get hands-on with building material samples and other resources. Shown is the Malmö High Rise Apartment Tower in Malmö, Sweden, to be completed later this year.

Phone 206.543.2280 for gallery hours or go to www.henryart.org.

whirlpool concept house

july 22–august 1
st. joseph, mich.

The concept house explores trends in multi-generational and outdoor living, plus universal design ideas. New technologies and appliances will also be featured. Dan Sater II, AIBD, designed the home. For tours, call 269.923.2612 or e-mail mark_r_johnson@whirlpool.com.



National Housing &
Rehabilitation Association

2004 nh&ra summer institute

august 11–15
given institute, aspen, colo.

The National Housing & Rehabilitation Association hosts its annual conference on affordable housing with such seminar topics as managing environmental risks on affordable housing, incorporating green building concepts into multifamily housing, building affordable housing in resort areas, and a series of tax credit and finance courses. Register by calling 202.939.1788 or go to www.housingonline.com.

world urban forum

september 13–17
barcelona, spain

Sponsored by the United Nations Settlements Program, this biennial forum aims to keep the international residential design and construction industry abreast of housing challenges in the new millennium. The focus of this year's event is the predicted trend toward urbanization and how it will affect cities, especially poverty-stricken enclaves. E-mail lars.reutersward@unhabitat.org or visit www.unhabitat.org/wuf/2004 to learn more.

reinvention 2004

december 6–8
los angeles



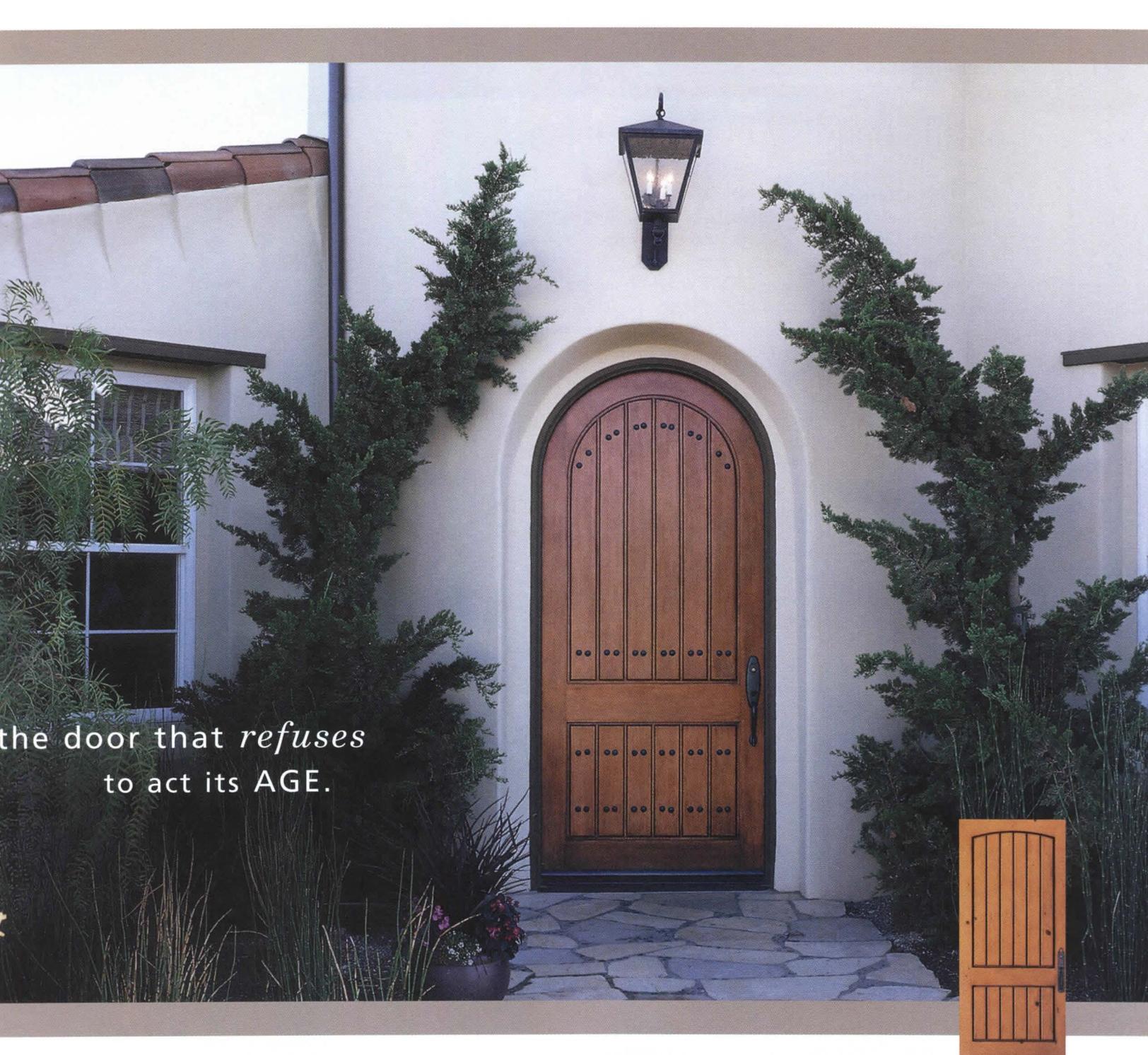
hanley-wood

What's next for the single-family American house? *residential architect's* first symposium gathers industry leaders to brainstorm, develop, and plan the livable, lovable house of the future. This isn't Jetson's fantasy; it's real thinking about what the next homeownership generation will want and buy. Seminars will address issues of sustainability, notable ideas of the past, and cutting-edge ideas of the present. A design charrette will bring together the best thinking to generate The Next American House prototype. **Special Bonus Event:** Introducing the first annual Congress of Residential Architects. This newly formed organization of specialists in single-family residential architecture launches its first forum on The State of Residential Architecture immediately following Reinvention 2004. For registration details, call 888.584.5665, fax 202.624.1766, or e-mail reinvention2004@hanleywood.com.

continuing exhibits

Architect's Tea and Coffee Towers, through August 15, Cranbrook Art Museum, Bloomfield Hills, Mich., 877.GO.CRANBROOK; **Dan Peterman: Plastic Economics**, through Sept. 12, MCA Chicago, 312.280.2660; **Yves Béhar Fuseproject**, through Oct. 3, San Francisco Museum of Modern Art, 415.357.4000; **Isamu Noguchi: Sculptural Design**, through Oct. 4, Noguchi Museum Long Island City, New York, 718.545.8842; **Ronan And Erwan Bouroullec**, through Oct. 18, Museum Of Contemporary Art, Los Angeles, 213.621.1749; **Right at Home**, through Jan. 17, Smithsonian American Art Museum's Renwick Gallery, Washington, D.C., 202.357.2700.

—shelley d. hutchins



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Shown: IWP Aurora A1322; Inset, IWP Aurora Knotty Alder A1322.

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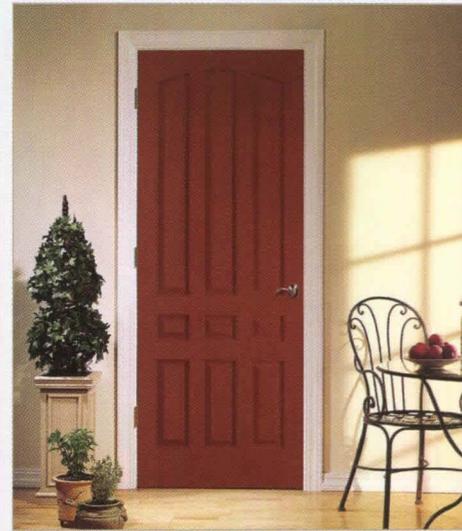
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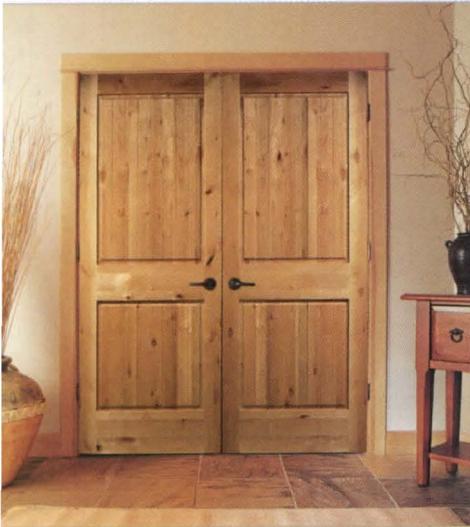


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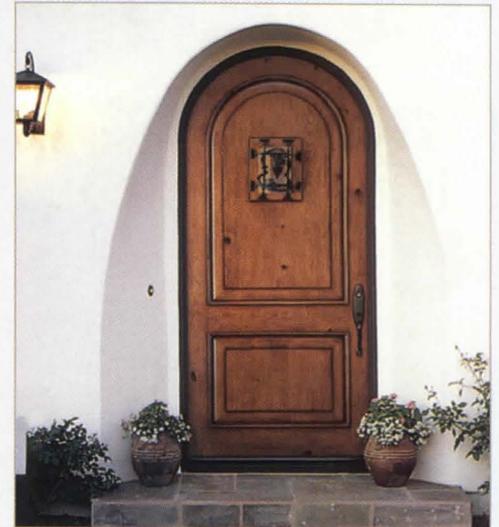
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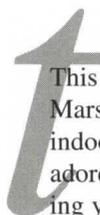
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k + b studio

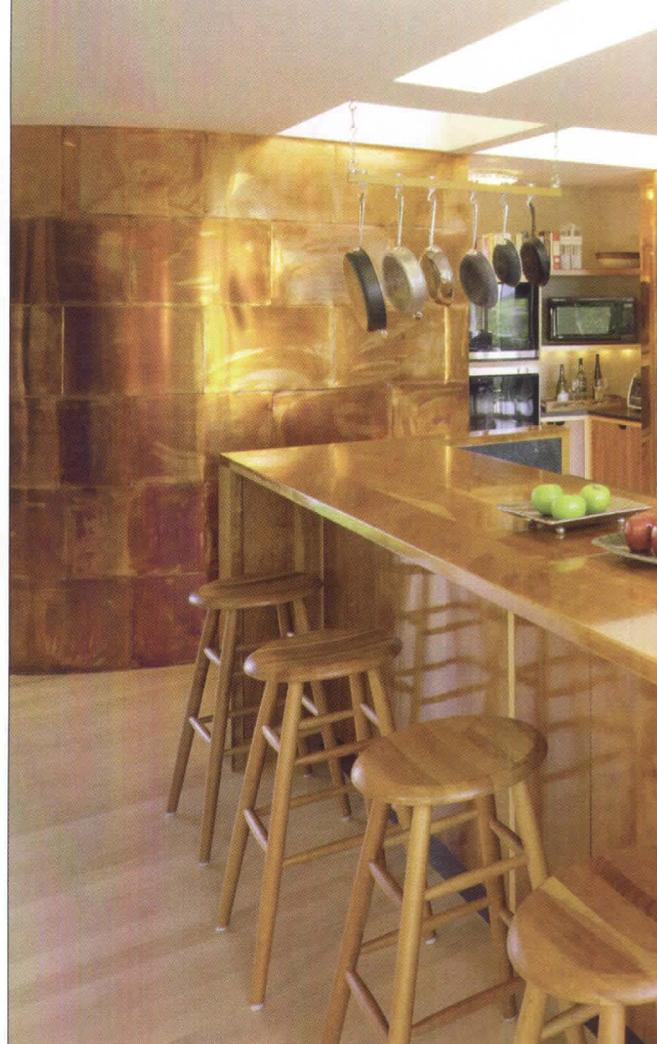
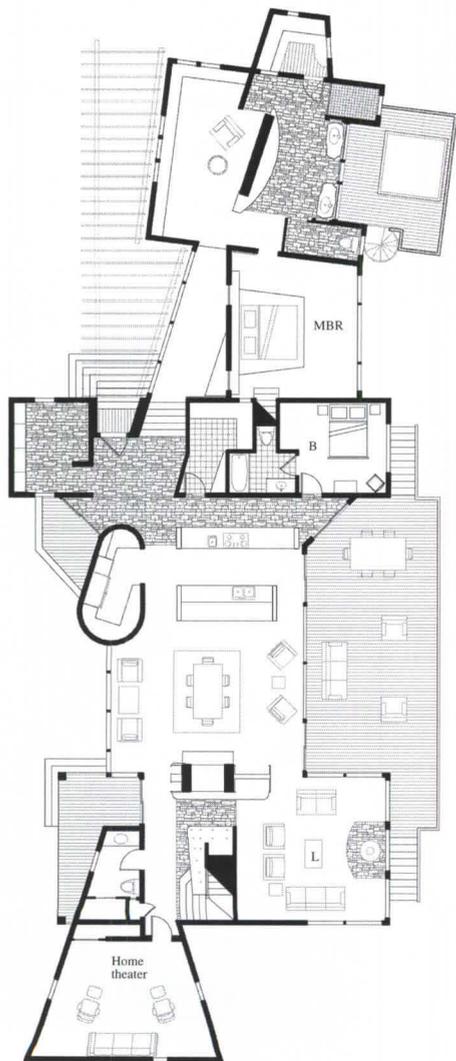
kitchen: mellow marsh



This verdant Cape Cod setting abutting the Sippewissett Marsh called for a whole-house renovation to maximize indoor-outdoor connections. Laid-back clients who adore socializing over meals required a high functioning yet guest-worthy kitchen. Architect Charles Orr, a principal at Mark Hutker & Associates Architects,

Vineyard Haven, Mass., put it all together in this combination casual cooking/dining/bird-watching room (and workhorse pantry) that invites the outside in.

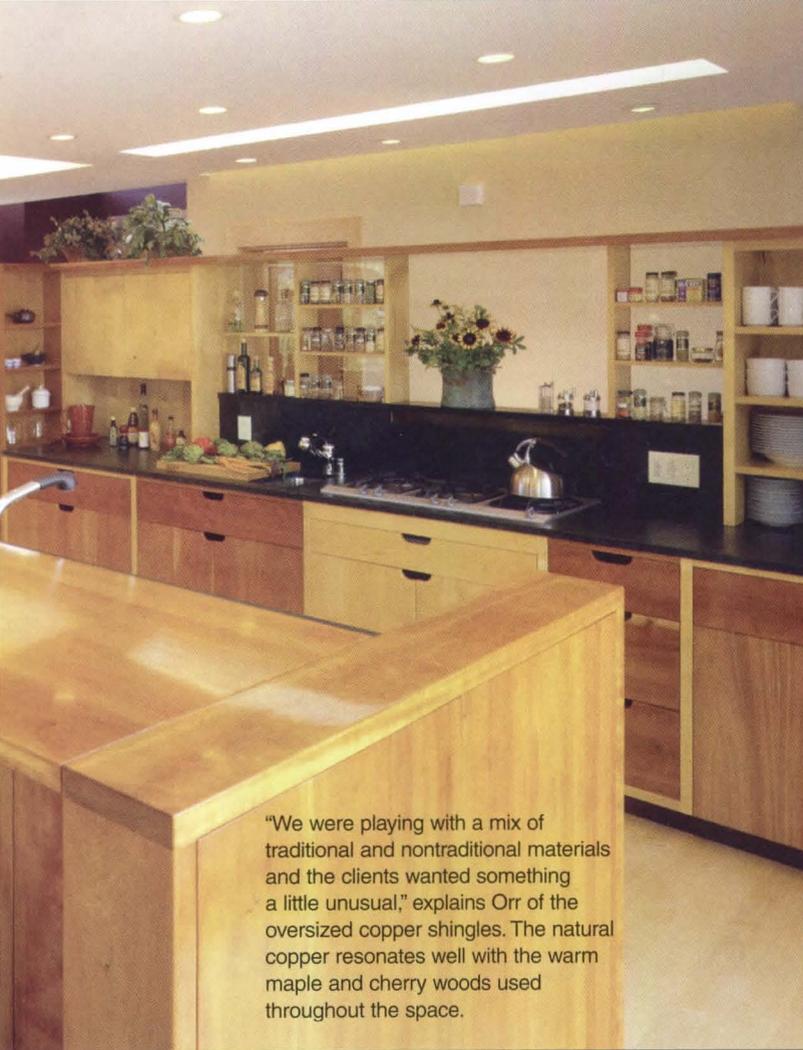
“The owners had some clear ideas about how open and transparent they wanted the house to be,” says Orr. Achieving the desired diaphaneity meant purging walls, so Orr designed a floating kitchen defined by furniture-style elements and open shelving. A copper-clad pantry stows countertop appliances and other ungainly items. The layout permits the kitchen to visually and physically expand into adjacent areas without forfeiting valuable storage. As an added bonus, says Orr, “leaving space exposed and open means the owners can know where everything is and get at it without opening a door.”



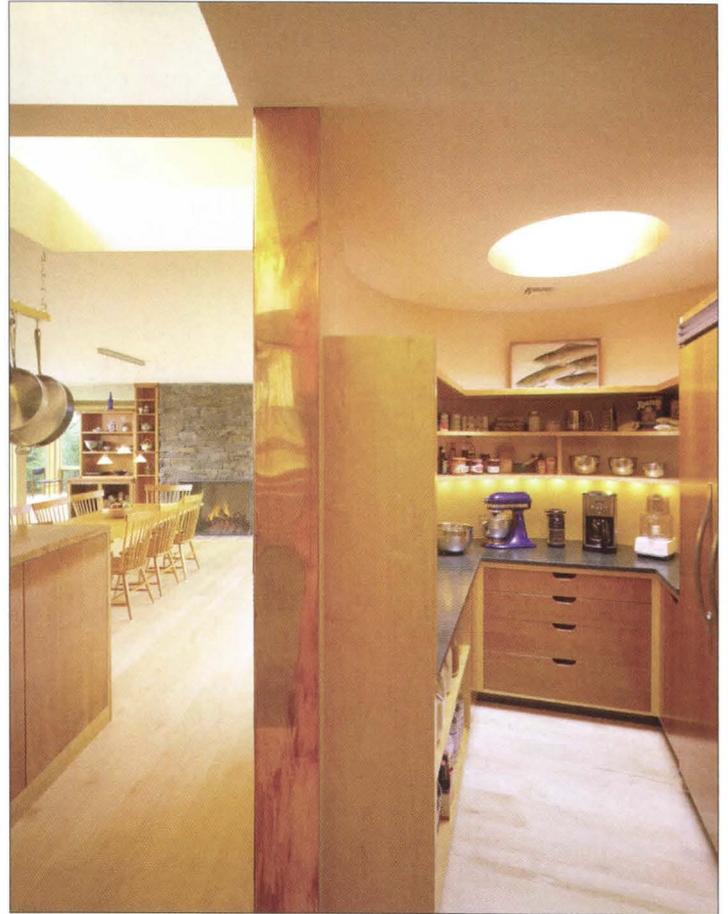
A 6½-foot-tall maple and cherry cabinet that stops well short of the ceiling is the primary workstation. Seamlessly flush-framed drawers and doors have “gouged out finger holes” rather than hardware to emphasize the room’s informality. Untreated copper lines the curved pantry wall, continuing through to the exterior. The 28-by-16-inch copper shingles will patina naturally, albeit at different rates, inside as well as out. To balance abundant light coming from parallel glass walls, a ridge skylight runs the length of the living spaces. “Instead of doing a cathedral ceiling and exposing the skylight, we did a flat ceiling and cut slits where we wanted indirect light,” Orr explains. Low-voltage fixtures line the slits so the effect is not lost at night.

“As a firm we’ve started to look hard at how kitchens really work,” Orr says. This concept of creating pieces of furniture within a flowing space instead of lining walls with cabinets is one result of that pondering. For a home that’s all about its view and clients who are “all about function and comfort” it definitely fit the bill.

project continued on page 34



"We were playing with a mix of traditional and nontraditional materials and the clients wanted something a little unusual," explains Orr of the oversized copper shingles. The natural copper resonates well with the warm maple and cherry woods used throughout the space.



Orr was impressed by the owners' comfort with the concept of total exposure through and within their home. Long sections of glass flank the entry (left) allowing guests to immediately see through the structure to the marsh beyond. The proposal was continued inside with exposed shelving (above) dominating the kitchen and dining area.



k + b studio

bath: artful ablution

The owners didn't want anything but occasional marsh gazing to interfere with relaxing in their master bedroom. Architect Charles Orr granted that wish by creating a completely separate space that removes every aspect of facing the world from the bedroom. "There's a bed and windows and that's it," he says.

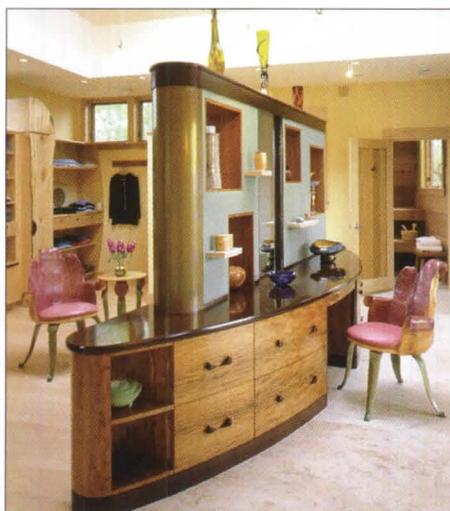
In contrast to the monastic sleeping quarters, this 20-by-24-foot dressing suite has an abundance of appurtenances and its own

stunning view. Sybaritic dressing and bathing facilities encircle an art storage piece that's as creative as the collection it displays. Orr sketched out proportions and dimensions for the 10-foot-long-by-7½-foot-tall unit then worked out the finer points with finish carpenter Tom Marston. "Since the artwork was mostly sculptural," says Orr, "we played with different ways of punching or extruding chunks of this divider

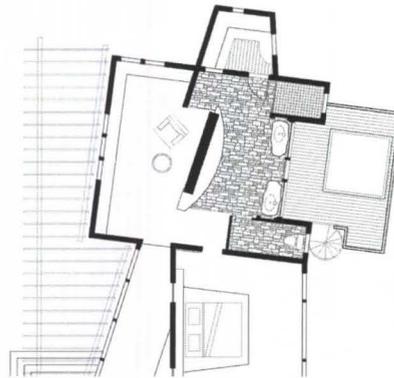
to exhibit the objects." More mundane storage is confined to base drawers within reach of the recessed sitting cubby.

The art storage unit is angled, shielding the dressing area from the 12-foot-by-8-foot glass wall opposite. Twin vanities, designed by glass artist Bert Weiss, appear to float in front of the glass, allowing unfettered views and natural light.

Privacy both inside and outside of the bath is ensured by the marsh, which is protected from development. The owners therefore may pass between indoor sauna and outdoor spa and shower with care-free abandon.—*shelley d. hutchins*



Marston mixed a variety of exotic woods for the dressing room cabinetry and art storage piece. He gave a nod to the judicious use of copper throughout the home by covering the piece's upper end caps in the material.



architect:

Mark Hutker & Associates Architects,
Vineyard Haven, Mass.

general contractor:

Robert Bowman Builders,
West Falmouth, Mass.;

cabinetmaker:

Tom Marston, Key West, Fla.

glass artist:

Bert Weiss Art Glass, Chatham, N.H.

resources:

cook top and ovens: Gaggenau; plumbing fixtures: Grohe; refrigerator drawers: Sub-Zero; refrigerator: Viking.

photographer: Brian Vanden Brink



not all canvases are flat

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the venustas factor

an architect turned real estate broker
looks at design from both sides of the coin.

by erik lerner, aia

■ 've learned a lot about architecture since leaving it. As a residential real estate broker in Los Angeles, I advise and negotiate on behalf of buyers and sellers of homes—architecturally distinctive homes, when possible. It's like doing postgraduate work-study. Constant visits to ordinary and occasionally extraordinary houses provide daily insights into the way people use the spaces they occupy. My understanding of the process in which buildings are made is continually refined. And I see mounting evidence of the value of compelling design in a home.

Newcomers to Los Angeles have always felt comfortable ignoring the architectural traditions and history of the place. They've filled this perceived vacuum with expressions of their own memories and future visions. This century-long frontier mindset has yielded a colorful heterogeneity in the local housing stock.

Viewed as healthy in the natural world, diversity is not necessarily considered a positive attribute in the eyes of a real estate appraiser. The standard "principle of



Art Gray courtesy RealEstateArchitect

Lerner credits the high resale value of this Los Angeles-area home to thoughtful design. Its quintessentially Southern Californian sliding glass-and-steel wall is part of a remodel by architect Warren W. Wagner.

conformity" holds that "maximum value is realized when land uses are compatible and a reasonable degree of architectural harmony is present" (*California Department of Real Estate Reference Book*, California Department of Real Estate, 2000). The often unharmonious L.A. streetscape makes a perfect laboratory for evaluating this missive.

big-name talent

A couple of case studies, neither of which I handled personally:

■ A Hollywood mansion, lovingly restored, was built in 1923, considered the late Stone Age in the chronology of built Los Angeles. Except for the two-story, glass-enclosed living room, the interior spaces are cavernous and dark. The multi-level layout is labyrinthine. The flivver-era parking is unfit for SUVs, let alone Hummers.

A nearby four-bedroom house, larger by 400 square feet and newer by almost 40 years, costs \$1,555,000. This house sits on the market for a year, but when it is

finally purchased, the price is \$2,900,000. As one of a handful of Los Angeles homes designed by Frank Lloyd Wright, the Storer House (restored by Wright's architect grandson, Eric Lloyd Wright) has one of the fundamental components of all value in real estate: scarcity. The involvement of a celebrity seller added a quality not addressed in the appraisal texts: trophy value.

■ On a flat pad cut into a gentle slope, a 20-minute
continued on page 38

drive into one of the canyons whose fame is renewed annually during the fire season, sits an elegantly simple, nearly transparent house made almost entirely of glass within an exposed wide-flange steel frame. It contains two bedrooms and just 1,300 square feet.

Right across the street on a comparable lot, a conventional home 40 percent larger in square footage sells for \$900,000, in the range of a half dozen other recent sales. This house, straightforward and clear in its floor plan and architectural expression, sells in days for an outlandish \$1,580,000.

“i see mounting evidence of the value of compelling design in a home.”

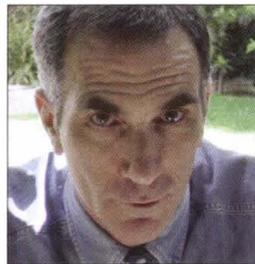
Designed by the late Pierre Koenig, FAIA, the home was a product of *Arts and Architecture* magazine’s Case Study Program #21. The owner sought a record-high price in an effort to preserve the home as well as profit from it. This put it out of reach of remodeling developers seeking a return on investment. A buyer emerged, an architecture buff who understood and wanted the house on its own terms rather than hewing to standard market considerations. More unusual was the

lender, who shared the buyer’s faith in the intrinsic value of the design.

model remodels

Two more case studies, in which I represented the seller:

■ In a desirable private enclave near the Pacific Coast sits a 1953 architect-designed two-bedroom home with a tiny studio. A more recent architectural intervention has removed an entire 20-foot section of exterior wall. In its place is a massive sliding steel-and-glass door which, when opened, joins the living area



Ellyn Gersh Lerner

of the house with the front lawn and pool area.

The closest competing listings within the same enclave—both of similar size and bedroom count—sell for \$1,175,000 and \$1,205,000. This property costs \$1,495,000, a premium over the neighboring homes of nearly \$200 per square foot.

Both the original architect, the late Clifford Yates, and the remodel architect, the young and promising Warren W. Wagner, AIA, are relatively obscure by most measures of fame.

So the price can be deemed to strictly reflect the merits of the house. While it is quirky in terms of layout and siting, the house’s passive energy features and dramatic slide-away wall ultimately powered a high-priced sale.

■ A modest postwar ranch house of anonymous character is dwarfed by a second story—clearly an addition. It bears absolutely no resemblance in form or material to the little old house it straddles. The formerly quiet subdivision in which the property sits is now bisected by a 10-lane-wide freeway overpass 500 feet from the front door.

Across the street a home of the same size but of more “consistent” appearance sells for \$455,000. Another home, two blocks farther from the undesirable freeway, went for \$482,000, roughly the same per-square-foot price. Despite its proximity to the freeway, this house with four bedrooms packed into 1,544 square feet sells in multiple offers for \$520,000.

Widely published as “The Petal House,” for the folded, tulip-shaped parapets enclosing a rooftop spa, this addition was one of the early works of Eric Owen Moss, FAIA, who has since become well known in architectural circles. But many prospective buyers were unfamiliar with Moss or his work. They were simply intrigued by advertising images and, for Los Angeles,

an affordable price. Those who visited understood the efficient apportionment of living spaces and daylight and the novel treatment of conventional and unconventional materials. These included heavy rope handrails laced taut and exposed ceiling joists custom-sawn to suggest a shaped ceiling in the resulting negative space.

design value

Improved real estate—property with buildings—shares two of the basic characteristics of architecture codified by Vitruvius. All buildings have structure (*firmitas*), and all buildings enclose space (*commoditas*). The first two factors being relatively equal, the true determinant of value is the third, more elusive Vitruvian quality: delight (*venustas*). Like a classical deity, delight may take many forms. Its effects may go unattributed, but they are always essential.

All property is subject to the market forces of supply and demand, the benefits or drawbacks of location, the practical concerns of structure and function. These form the mundane context in which, from time to time, real estate markets will overheat. It’s up to architects to provide delight. *ra*

Erik Lerner, AIA, is a registered architect and a licensed real estate broker in California. His business, RealEstateArchitect, is a subgroup of Mossler, Deasy & Doe Realtors in Beverly Hills.

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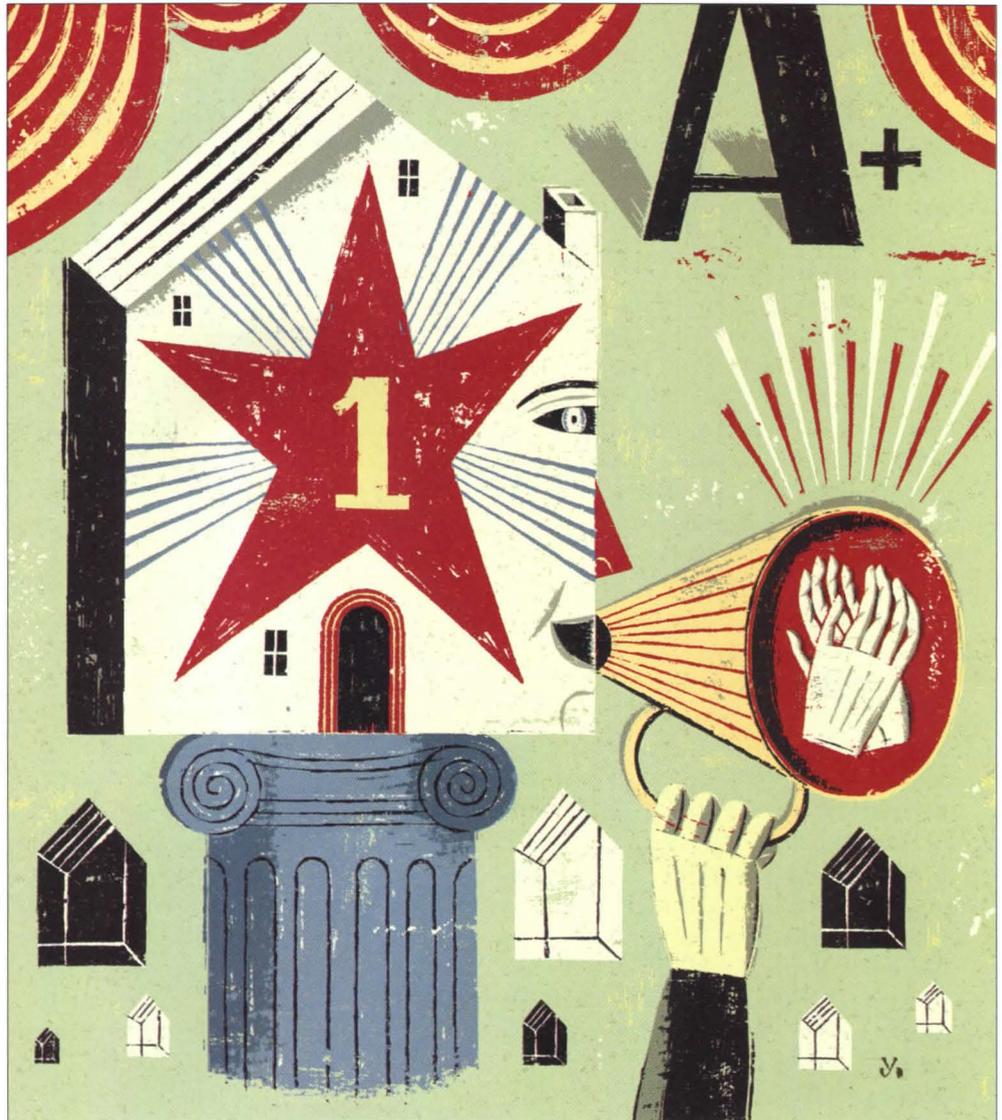
are you making the most of your design kudos?

by cheryl weber

after months of waiting, you get the phone call you've been hoping for: The project you entered in a design awards program has been chosen as a winner. You let out a cheer, send a congratulatory e-mail around the office, and pop open the champagne. Now what?

Having your design skills validated by other distinguished architects is no small thing. As a mark of personal achievement, a professional award carries more weight than getting your work published in the popular press, because it's judged by a more critical collective eye. When a jury of peers gives a thumbs-up to your talent, it lets you know you where you stand and what you're doing right.

For a handful of firms, such validation is its own reward; no further fuss is called for. Some architects, in fact, are ambivalent about touting their own honors. They don't want to sound boastful. George Suyama, FAIA, a partner with the Seattle-based Suyama Peterson Deguchi, has a philosophy that's in sync with the firm's understated sense of design. "The announcement of design awards is more successful



Brad Yeo

when it doesn't come from us," he says. "We don't have a large firm that demands full-time marketing. We're in that dilemma zone thinking we should do more, but feeling uncomfortable about doing it."

What you do with awards, of course, will

depend on why you submit projects in the first place, and on the size of your firm. Carlos Jimenez Studio, in Houston, also plays it low-key. As the owner of a four-person firm and a professor of architecture at Rice University, Carlos Jimenez views design

awards as a measure of achievement within academic circles, rather than as grist for the marketing mill. "Awards become part of our resume, but are not something we pursue for marketing in the proper sense of the word," he says. "For

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me, they're more interesting in the sense that they're appreciations by others in the field; it's nice to get positive feedback. But it's not something we advertise very much."

Joan Capelin, Capelin Communications in Manhattan, offers up a very different perspective. A communications consultant for design professionals, she is convinced that a design award isn't the end, but the means to an end, which is to attract clients and talented staff. "It's the golden door," she says, "the chance to put forth your approach to design. A lot of design professionals miss the perspective going forward." Capelin believes that design awards carry a lot of meaning and that architects should seize the opportunity to make the most of them, in a tasteful way.

small but strategic

Small- to mid-sized firms have devised simple, cost-effective ways to get the word out. Roger Ferris + Partners, Westport, Conn., works hard to accumulate kudos, entering three or four carefully selected awards programs each year. In order to defray some of the marketing costs while capitalizing on visibility, should a project win, the firm gives top priority to sponsoring organizations that have a strong Web presence. "We recently picked up a project from a client I never would have had contact with in South Carolina,

because of an AIA award that got posted on some Web site somewhere," says Ferris, AIA, adding: "You ultimately have to distinguish yourself by your work. You underscore a project and a client will take a second look. If you're trying to convince them to try something extraordinary, the award helps."

Upon hearing good news, the first thing Obie G. Bowman Architect, AIA, does is to update the online resume. The three-member firm may also mail postcards to consultants, friends, and clients—past to prospective. "Our having won the award is beneficial to current clients," says Helena Bowman, Obie Bowman's wife and office manager, in Healdsburg, Calif. "They're gratified they've made the right choice." She spends about eight hours putting together a photo postcard explaining why the project won and what the design attempted to accomplish. In the scheme of things, the printing costs are negligible—less than \$200 for 500 cards. Bowman also sends a press release to local newspapers, which she says almost always carry the announcement.

Most small firms, which lack dedicated marketing departments, could use a little help writing press releases. But Bowman is on the right track. Capelin says press releases should announce not only that you won but why, emphasizing that your firm has a particular gift for something.

free trade

Winning awards means nothing unless the news gets out to the right public," says Kristen Calkins, marketing director at the architectural firm Surber Barber Choate Hertlein, in Atlanta. For creating local job prospects, one of its favorite venues is the annual Georgia AIA awards program, which this year teamed up with the *Atlanta Business Chronicle* to announce the residential winners. Ruth Ann Rosenberg, planning director for AIA Georgia, believes residential design should have its own forum for recognition. As a result of the co-sponsorship, each of the winners, SBCH included, was featured in the *Atlanta Business Chronicle's* new "Living in Atlanta" section.

The Virginia AIA, in Richmond, also attempts to raise its winners' profiles with consumers by publishing the awards in the membership-directory issue of its magazine, *Inform*. The chapter prints extra copies, which are sent out to people who call the office looking for an architect. Margaret Tinsley, Virginia AIA's director of communications, also sends a press release to media in the winners' markets, including newspapers and alumni publications.

The digital era has made all of this easier. Washington, D.C.'s national AIA office upped its coverage of award winners this past year by creating an online image gallery. It contains three or four images per project (with photo credits) that the media can download for print. And when writers call the office inquiring about design trends, names are dropped. "We get a lot of phone calls from the media asking about design trends," says Cara Battaglini, media relations specialist. "The first thing we do is go to our honor awards and look at what is there. Usually we'll provide those projects as examples of good trends."—c.w.

Maybe you're on the leading edge of a trend, or good with color, or clever about how money was spent. Shelter magazines, local publications, and newspapers should be on the mailing list. "And don't ignore cable or even network television. In any metro area there's

always a morning talk show," says Capelin, whose new book, *Principles for Principals: Insights and Anecdotes About What Makes Professional Firms Thrive*, is due out this month. Whereas press releases are usually

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reserved for the media, Internet announcements can be broadcast to “just about anyone who would possibly care,” Capelin says. “Even if your business is colleges and universities and you do one house a year, everyone has the common experience of living in a house.”

accolade etiquette

Clients, of course, are the first people who should receive the news of an award, not only as a professional courtesy but because their funding and creative spirit made the project possible. And so the praise

needs to be turned back on them. Jessica Olshen, account director at Clifford Public Relations in Manhattan, recommends that architects send an e-mail or handwritten note of thanks to the client for helping the firm to build a stellar body of work. “What architects owe to clients can’t be overstated,” she says. “It’s good business, but also just true to acknowledge that.” Some architects take the gesture a step farther by framing a subsequent article about the award and giving it to the owners in a celebratory way.

When the winning house is in a region where an

“design awards are the golden door, the chance to put forth your approach to design. a lot of design professionals miss the perspective going forward.” —joan capelin

architect has done multiple projects, Olshen can make the honor go farther. She sends a notice not only to the owners but also to former and prospective clients in the area. “It builds their pride in their home and the region they’re living in,” she says, while planting the possibility for new work. “Everyone wants to

be working with a star.” For example, one of Olshen’s clients, New York City-based architect Dennis Wedlick, AIA, has many clients in the Hudson Valley, a popular weekend destination for Manhattan residents. “The fact that he’s able to have that kind of foothold in the region is due to the

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support of clients in that area," she says.

Krueck & Sexton, Chicago, takes a similar approach. When word of a winner comes in, the firm e-mails thank-you notes to everyone who made the project happen, from clients to contractors and furniture installers. Rico Cedro, AIA, the firm's director of sustainability, will often include a short press release that describes who gave the award and what made the project unique. "In the case of corporate clients, many times we'll see that verbiage appear on their Web site and reports," Cedro

explains. "So, first and foremost, we use those people who are involved closely with the project to spread word to the community and multiply our effect."

So that it can respond quickly, the firm has already gone over the ground rules with the client about what it will call the project and what level of information can be released to the general public. "Before the project is finished, it's very important to get that done, as part of the normal process," Cedro says. "Some people are sensitive about telling the acreage of the property; some want to say

the house was designed for a family, not a family of four." At that point, photography has already been carefully choreographed. "Most people give us 100 percent access to the building, but sometimes there's artwork they don't want people to know about," Cedro says. "Then we'll photograph it either before it's installed or not make those pieces part of the shoot."

Parallel communications go out, usually by e-mail, to selected clients who have a particular interest in the winning project or project type. Web site connections also spread the word instan-

taneously while delivering a one-two punch. The firm posts up to 10 photos of the winning project on its Web site, distilling the essence of the award to a few sentences and a snappy headline. It also provides a link to the sponsoring organization, so virtual visitors can get more detailed information. "Occasionally we'll do a mailing as well, but we like the freshness of being able to move it out electronically, especially to people we're seeing soon," Cedro says. "I like to get to people before the project appears in print.

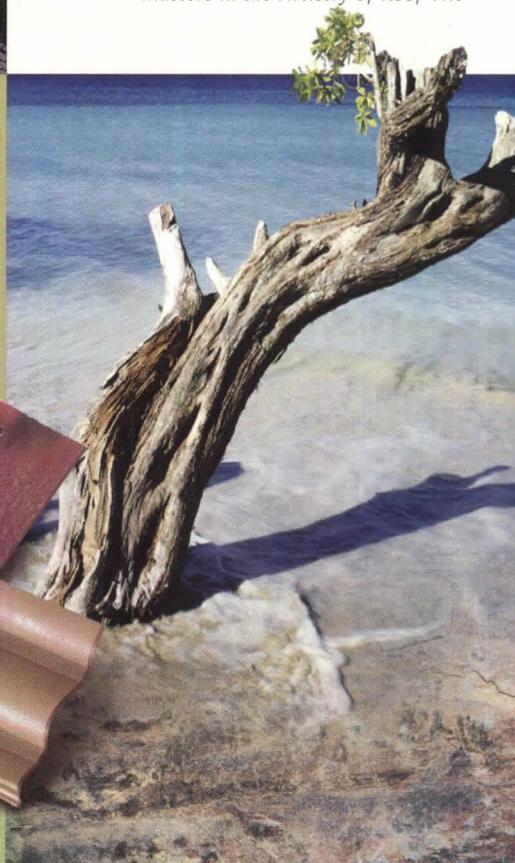
continued on page 52




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what's eligible?

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when's the deadline?

Entry forms and fees are due no later than November 15, 2004. Completed binders are due January 5, 2005.

where will winning projects appear?

Winning projects will be published in the May 2005 issue of *residential architect* magazine.

how will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

entry form

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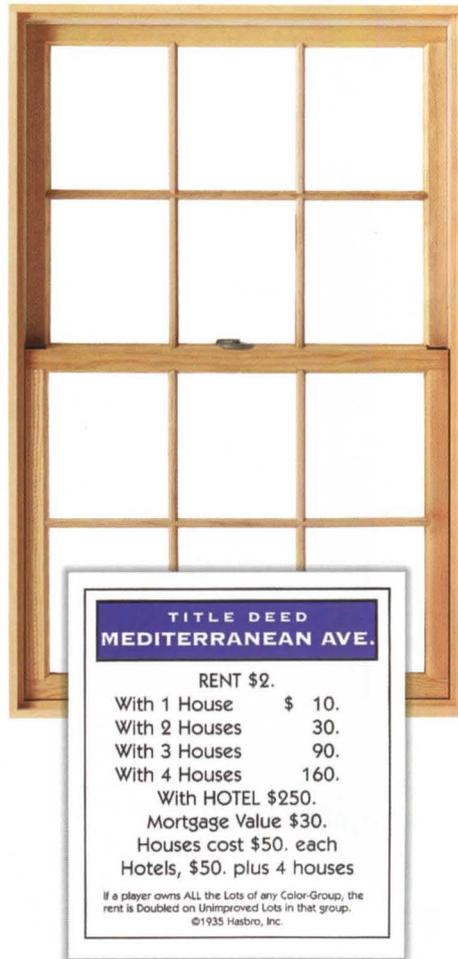
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- Payment for _____ standard entries at \$125 each and/or _____ on the boards, kitchen, bath, outbuilding, or design detail entries at \$95 each is enclosed.
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number of entries	categories
_____	1. Custom Home, 3,500 square feet or less
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practice

Many AIA awards will be in a subsequent issue of the professional magazine, so if people pick up the magazine they see it again.”

a winning proposition

For large production firms, entering design awards programs—lots of them—is crucial for name recognition. Because they must compete for a complex set of clients and funding, such firms have a more diverse group of people they need to impress. The \$30,000 to \$50,000 per year that the Irvine, Calif.-based KTG Group earmarks for awards programs, for example, is viewed as money well spent.

“When you submit and win awards, all of a sudden magazines will call and want your opinion about lifestyle trends,” says principal John Tully, who oversees a staff of 190. He estimates that the firm shells out \$5,000 to \$9,000 per submittal on photography, entry fees, and the cost of assembling the package. “Winning awards works internally, helping us recruit staff. It works externally to enhance our visibility, and it also helps our clients,” Tully says. “You take that \$9,000 and spread it out among all those items, and it’s very cost effective. A lot of egos are involved in the residential market, from architects to developers to bankers and builders. They’re all on our mailing list.”

Each year, KTG recruits 25 interns, and displaying the design awards on its Web site gets the attention

of talented people across the country. Even if a project doesn’t win, the simple fact that the partners deemed it award-worthy boosts employee morale. “That’s as important as the outside PR to us,” Tully says. “We do boards of all the awards submittals and put them up on the wall. The team that worked on the project does an evening presentation after they’ve won an award. Wherever they are on the ladder, they feel proud because the company feels proud.”

KTG also uses awards to garner goodwill with its business associates. Some of its clients, particularly developers who joint-venture with other partners, participate 50-50 in awards submittals. The kudos boost the developers’ credibility in the industry and help them acquire financing for subsequent projects. And based on the personalized press releases that KTG sends out to its partners on the project, many boutique builders pick up the story line in their own advertising.

In choosing which awards programs to enter, the firm looks for a blend of venues that serve different purposes. Local awards are sufficient for recruiting, Tully says, while national awards programs, such as the *Urban Land Institute’s*, give its partners more banking clout. And when it’s time to promote an award, the firm seeks out media sources that are willing to display photos. It also

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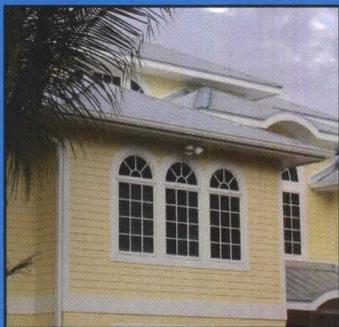
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practice

"we like the freshness of being able to move the news out electronically, especially to people we're seeing soon. i like to get to people before the project appears in print."

—rico cedro, aia

favors organizations that will work with the firm to develop an angle for a feature story. "Maybe it's some noteworthy technology, such as the steel-frame construction we're doing for Lennar," Tully says.

good connections

Ultimately, the best strategy is to select design awards programs that are aligned with the firm's goals. For some architects, that means shooting for awards that are likely to be picked up by prestigious newspapers and magazines. Other firms who want to become known for a specialty, such as sustainable design, might submit projects to green building awards programs. In that case, Olshen recommends they follow up by adding to their Web site a prominent section featuring the winning project. "When you get one award-worthy project in the news, it gives the impression that you have a real concentration there," she says. "Make sure your Web site is updated with awards announcements. The Internet is such an important information tool;

people shop for everything online now, even items as big-ticket and as intimate as a designer home."

A press release from an influential organization that sponsored the award can also convey just the right cachet. But since some groups, such as publications, usually aren't in the business of writing press releases, Joan Capelin suggests that architects ask to draft one that the firm can mail out on the organization's letterhead. It lends a lot more credibility than if the firm were to send its own.

"It's what you do with an award that matters," Capelin says. "If you haven't taken the time to develop a mailing list, and budgeted for that bottle of champagne that goes with the announcement to the owner of the house, then you're not amortizing all the effort. Spend not just what you can afford, but a little more to make sure everyone knows why they should look at you in a new way because of the award."

Cheryl Weber is a contributing writer in Severna Park, Md.



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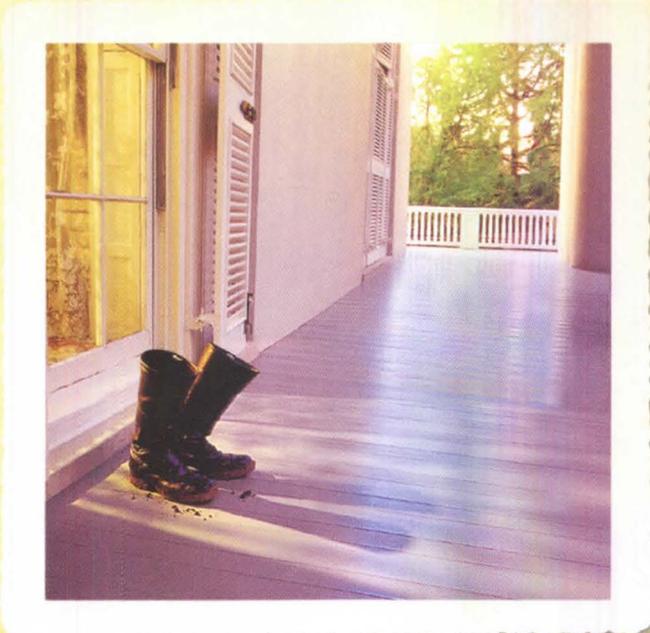
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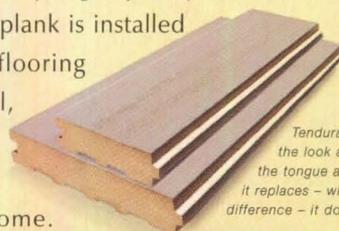
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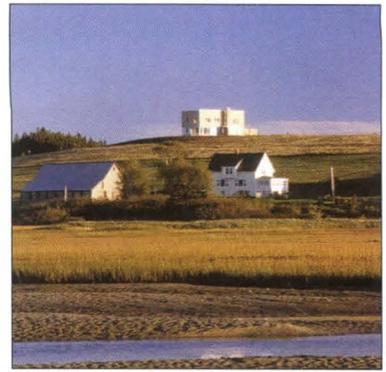
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MackKay-Lyons' House No. 22 consists of two parts—the owners' residence and the guest house—placed on opposite sides of a natural wetland. From a distance, they appear like two hilltop lanterns (far right, top).



Undine Pröhl



James Steeves

brian mackay-lyons'
just plain modernism
rises above
arguments of style.

calm things *in a* cluttered world

by vernon mays

in a Canadian province that is more famous for exporting its talent than for keeping it close to the nest, Brian MacKay-Lyons chose to come home to make his way. Now, two decades into the journey, the native Nova Scotian continues to produce houses made of stick-built frames, simple forms, and a few choice materials. Part mystic, part intellectual, part pragmatist, part master builder, MacKay-Lyons digs deep to extract cues from the culture and landscape of his homeland, creating modern works that are both universal—and specific. “You learn general principles from studying particular things,” he asserts. “So I’m interested in not being provincial. But I think we all gain strength from where we operate.”

Born and raised in the village of Acadia in southwestern Nova Scotia, MacKay-Lyons still owns a farm on the rugged coastline where his French ancestors settled 400 years ago. He describes his upbringing as “very homegrown,” but is quick to point out that his parents took him and his brother on frequent trips abroad. The sights of Amsterdam, London, and Rome were the larger-than-life travel destinations for this

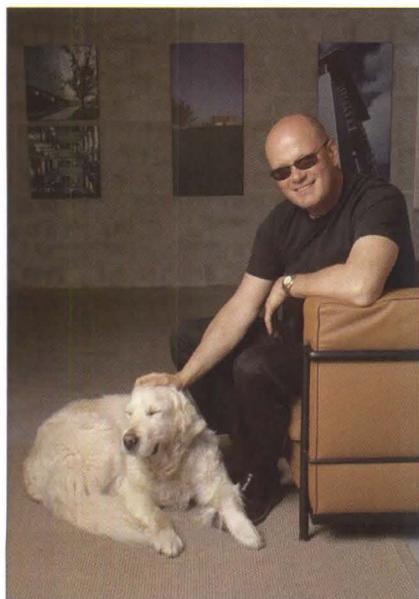
calm things in a cluttered world



Inside House No. 22, the finger jointing of the “folk tech” frame is exposed (above left). Floating above is the lightweight envelope made of channel-jointed hemlock (above right).



Photos: Undine Pröhl



Danny Turner

MacKay-Lyons has built a sturdy reputation with a slew of award-winning residential designs.

boy from the Maritime Provinces whose everyday world was filled with lobster boats and hardworking shipwrights. “We traveled extensively,” he recalls. “So I always had these two communities, these two sources.”

Even from the time he was a child, the self-made proponent of an “anti-style” says he had a fascination with buildings and the way they are made. By the time he was four, he was certain he would be an architect.

MacKay-Lyons started his architectural education in Halifax, but took time off to study abroad and spent half a year traveling in China and Japan. He absorbed all he could visiting the courtyard houses of Beijing and studying the landscape tradition in Kyoto. He returned to Canada and finished his B.Arch. within the year. While at the Technical University of Nova Scotia, he befriended professor Larry Richards, and together they formed a small Halifax practice “the day I graduated in 1978.”

MacKay-Lyons admits he was young and “really naive,” but he was also the medal winner—the star pupil—in his class. Still wet behind the ears, he went to UCLA, where he studied with Charles Moore, whom he immediately approached in search of a job. Moore found a place for MacKay-Lyons in his Urban Innovations Group—the collaborative firm operated with other faculty members at

UCLA—and later at Moore Ruble Yudell.

MacKay-Lyons capped off his run in California with a fellowship in 1982 at the International Laboratory for Architecture and Urban Design in Siena, Italy. There he worked under the watchful eye of Giancarlo de Carlo. “Basically what I was trying to do with those three stints—in California, Tuscany, and Kyoto—was more or less a designed education,” he says. “I wanted to go to Italy to understand the Renaissance, to go to Japan to understand the landscape tradition, and to go to California to see the most interesting current work, which is where it was happening in 1980.”

Having fulfilled those goals, MacKay-Lyons returned to Nova Scotia in 1983 to set up his own practice in Halifax and teach at Dalhousie University. The intervening years, he says, have followed a deliberate plan. At the beginning, he dissected the local context by doing measured drawings and sketching vernacular buildings, and then he designed buildings that abstracted those vernacular forms. He gradually pursued a unique type of regionalist architecture, one that is neither literal nor sentimental. Instead, he searches for the qualities that connect opposing views of the world: the highbrow and the lowbrow.

“It is about looking beyond the high-architecture tradition to the vernacular as a way of



This house, the second for longtime clients John and Mary Messenger, contains both the main house and guest house inside of a monolithic volume (left). MacKay-Lyons' striving for "plainness" comes through in the taut-skin effect produced by the cladding in Eastern cedar shingles (below left). The great room (below center) reveals a series of steel pipe columns that help resolve the region's severe wind loads. Visitors arrive in a covered courtyard that frames a panoramic water view (below right).



Photos: James Steeves

dodging the issue of style," explains MacKay-Lyons, who made his reputation with a series of award-winning residential designs, including five that won the Governor General's Medal, Canada's highest honor. "I've always had a way of looking at vernacular buildings and then going to the high mountain, such as the Kimball, when I thought I was ready to get something from it. My work is about both

things, not either/or. So I guess what I found by going to the extremes—the highbrow and the lowbrow—is the idea that they share a certain archetypal quality. I'm more interested in finding the universal principles."

Sophisticated in conception and pure in execution, MacKay-Lyons' houses often rise starkly from the ground in monolithic expanses of sheet metal, wood, concrete, or glass.

calm things in a cluttered world

“How remarkable—in an age when buildings that are widely published are made on computers and feature swoopy curves and exotic materials—that this architect can create with such assurance, with means that are so simple,” says Frank Harmon, FAIA.

No question—Brian MacKay-Lyons’ buildings strive for abstraction, celebrating a kind of plainness or “zero-ness,” to use his term. His devotion to modernism prompted scholar Malcolm Quantrill to label the work “Plain Modern,” the title of an upcoming monograph on MacKay-Lyons by Quantrill, a professor at Texas A&M University. The work is plain in a number of ways, says MacKay-Lyons. One that he discusses often is his opinion that culture is democratic, a view that conflicts with the more elitist theory of historians such as Nikolaus Pevsner. Says MacKay-Lyons: “Pevsner’s view that there is the basilica and the bicycle shed, and that the two have nothing to do with each other, is a view that I reject. This quality that I’m looking for is something that connects the sublime simplicity of vernacular architecture with the work of the masters—the same quality that

“there’s a freedom in the idea of disengaging the making of the form and the idea of skinning it ... the idea of melody and harmony.”

you find in a Tuscan barn or a Baroque cathedral. This is the quality I am calling plainness.”

In MacKay-Lyons’ mind, his “plain” approach emulates the no-nonsense humanism of Charles Moore. “He used to say that if you can’t say it in plain English, it must not be that important. I believe that. I share a kind of irreverence for class-based or elitist views of what architects do, which I think is the dominant view of what we do—we serve the elite.

But I believe I am making architecture that is accessible and legible to everyday people.”

He considers Glenn Murcutt another good friend and mentor. “I see people like that as a mariner would see the stars as reference points, as pure models. Murcutt has that incredible discipline in his work to push away from all of the vanities of practice and money and stick to his knitting. I don’t have a one-man office like him, but I find the lesson inspirational. I grew up respecting my elders, and I like talking to them.”

Often labeled a regionalist architect, MacKay-Lyons maintains that his buildings have less to do with the architectural traditions of Nova Scotia than they do with its geography and its material culture. He insists that he practices an “anti-style” of architecture using forms that belong to the history of architecture and not to the region where he practices.

Having divorced his buildings from the burden of style, MacKay-Lyons intends them to be instruments for viewing the landscape. The most literal of these is a house for a weatherman who has many astronomical instruments. “I see the houses as not consuming the landscape, but really to teach about the landscape by the way you are made to move through or be in the buildings. The buildings are very much like helmets. I see them as being very anthropomorphic. They are a lot about prospect, framing the world in a way that is didactic, that explains it, and makes it easier to understand.”

The orientation of MacKay-Lyons’ houses in the landscape also relates to cultural patterns already established in the prototypical houses, barns, and boat sheds of the province. Having established the footprint of the house according to the landscape, he then treats the skin of the building as an independent piece of clothing that is free to respond to nature and weather. Prevailing winter winds come from the west, and rain approaches from the east. That’s why in so many cases his buildings have a “rumpy north side, and glassy south side,” as he puts it. “There’s a freedom in the idea of disengaging the making of the form

and the idea of skinning it. I liken it to the idea of melody and harmony. They are independent but they complement each other.”

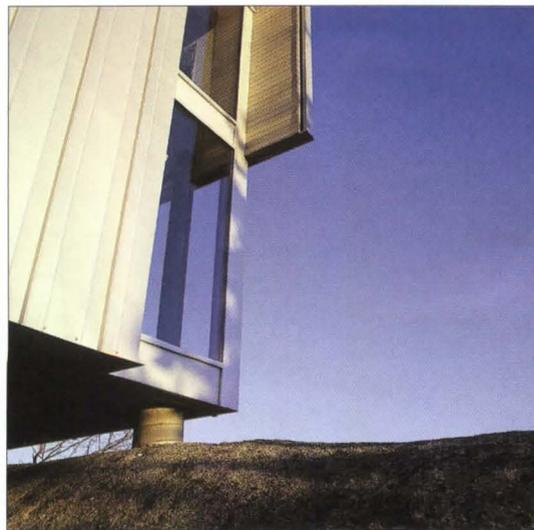
His selection of materials is governed by the facts of life in Nova Scotia, where a limited number of materials are both available and affordable. MacKay-Lyons readily points out that he lives in a “wooden culture,” a place that has relied on a shipbuilding economy for centuries. Because of that, skilled carpenters are widely available. “It makes the buildings frugal, which is part of the culture here, too,” he says. “I also like the idea of using 2x4s and nails, rather than hand-polished cherry rails. I like the kind of economy of the light timber-framed tradition. And I learned a lot about this from the boatbuilding tradition here of the lobster boats.” To illustrate the point, MacKay-Lyons describes how the construction of these boats has evolved so that the structural ribs have become smaller and closer together. “The boat can crash into the rocks and still float, because of the plasticity of the skin,” he says. Like the lobster boats, MacKay-Lyons’ houses have a consistently lightweight structure and thin skin.

But, he says, the appearance of his houses is a fitting expression of the tough attitudes that are common in the Maritime Provinces. “Like my dad used to say, ‘See that red Ferrari there? That man doesn’t own it, the bank does.’ It’s a kind of modesty. That attitude is very pervasive here in the Acadian culture—there’s a kind of common cultural attitude that produces something quite good, but negative too. There’s a meanness and a stinginess. But it produces an interesting aesthetic.”

New clients come to MacKay-Lyons primarily through referrals from other architects and sometimes through former students or friends. “A lot of them are people from away who move to Nova Scotia. They tend to be less conservative than the people here who have the means to hire an architect. And there’s a funny thing about this kind of regionalism. You have to be from outside the region to recognize it for what it is,” he says.



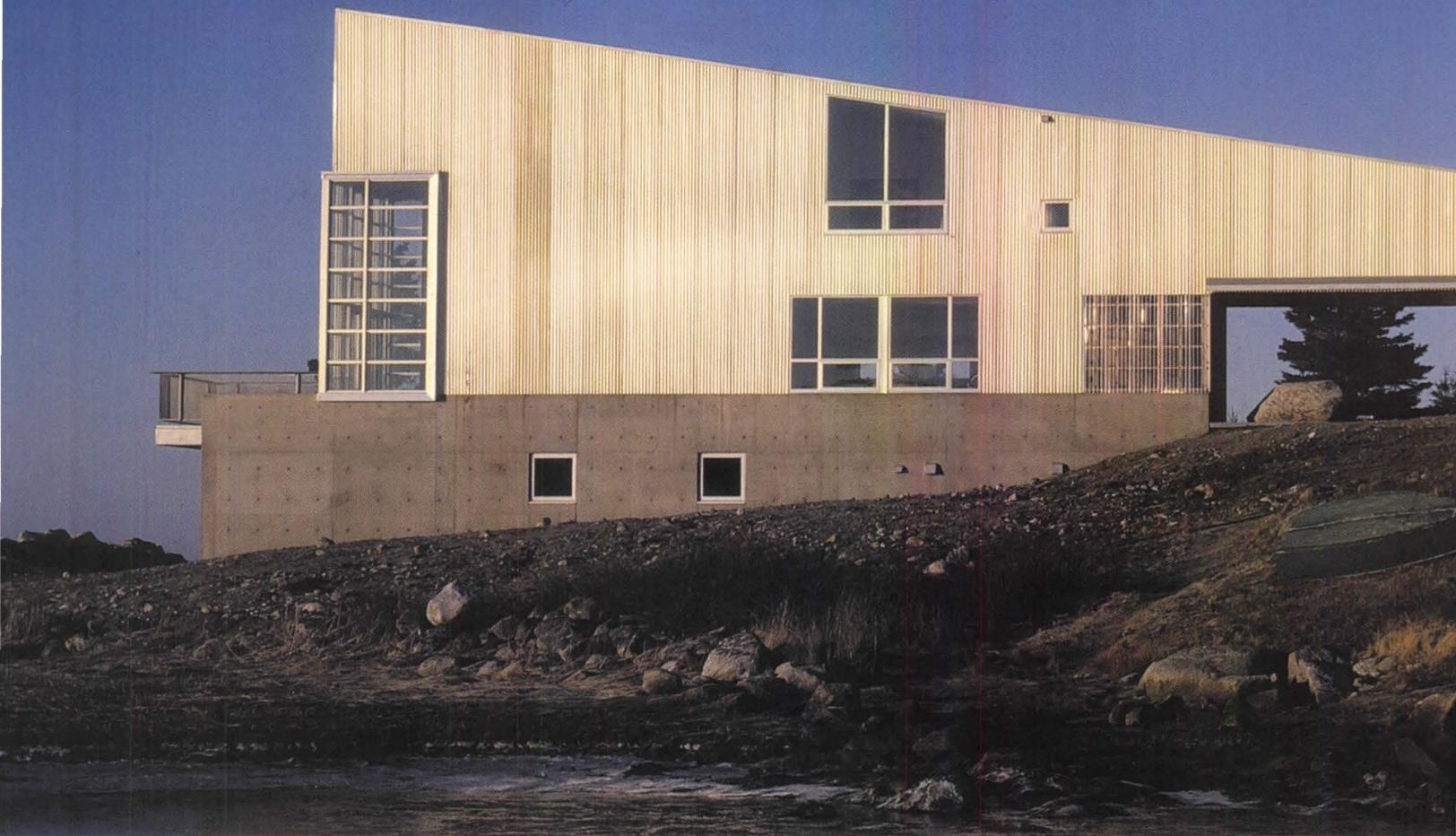
Planted firmly on a granite boulder, the Kutcher House (left) is tucked inside a galvalume envelope that wraps around the facade like a blunt steel forehead. To heighten anticipation of dramatic landscape views, the entry sequence is deliberately indirect, passing through an iron gate and into a courtyard (below left). Structural steel columns allow the house to hover above the rock (below center). Floor-to-ceiling glass in the great room (below right) permits views of the shipping lanes to nearby Halifax.



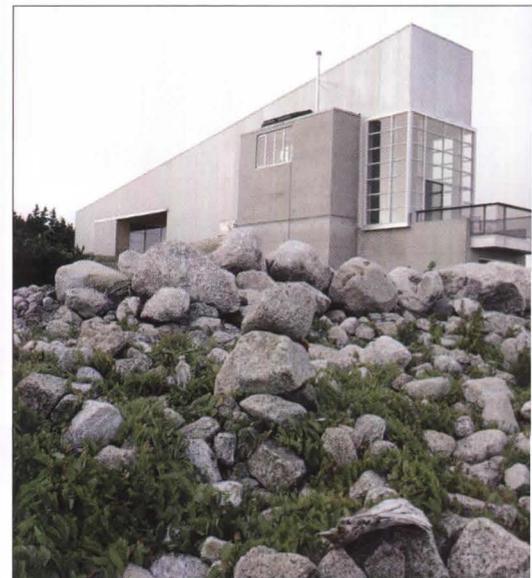
Photos: James Steeves

*"i'm interested in not being provincial.
but i think we all gain strength from where we operate."*

calm things
in a cluttered
world



The wedge-shaped Howard House is essentially a 100-foot-long wall with a garage at the low end and a spacious living area at the tall end. The volume is penetrated by interior elements, such as a bridge, that define places within the void (near right). On the west facade (center right), the heavy concrete stair projects to shield the house from prevailing sea winds. A boulder from the site occupies the entry court (far right), which can be enclosed with sliding barn doors.



"i believe i am making architecture that is accessible and legible to everyday people."



James Steeves



Undine Pröhl

MacKay-Lyons follows a consistent set of steps with each of his clients. He visits the building site with them and then they go to the nearest coffee shop. “We stay about two hours and then leave with a concept for the house. It’s like a participatory design approach, which is what I learned from Charles Moore. By the time I step back from the table, I’ve got a pre-approved concept.”

Two years later, the completed house is remarkably true to the original diagram, he says. “It’s a schema or a parti—and what I like about it is it is pre-pictorial, pre-style. The nice thing about an intellectual approach is the engagement with the client that you accomplish. If you can take them away from the style discussion and get them intellectually engaged, you can take them outside of their aesthetic prejudices. You get them to try things. And they suspend their taste.”

To maintain his connections to the rest of the world, MacKay-Lyons teaches and lectures widely. Each summer since 1994, he has imported about 20 students, faculty, and practitioners for a two-week design/build workshop that he calls the Ghost Lab. Administered by the Dalhousie University School of Architecture, the lab started as an alternative part of his teaching duties. Conceived partly as a response to MacKay-Lyons’ cynicism about the irrelevance of so much of architectural education, the Ghost Labs “reinforce landscape, making, and community as the three primary content sources in our discipline.”

Each year, the site of the Ghost project is the same—a centuries-old stone ruin on MacKay-Lyons’ farm. “It’s based on the idea of the ghost ship, the idea of the midsummer night apparition of the burning ship on the horizon.” The first year of the workshop, the group used a rendering of the Port-Royal settlement by explorer Samuel de Champlain and built a replica of one of the houses out of logs, steel cable, and tarp. When it was done, they lit a fire inside. “We were about to hang up our tools and go home, when about 200 people showed up,” says MacKay-Lyons. “They had been watching. It turned

into an all-night party.”

Successive Ghost Lab projects have included a long platform in the landscape, which encouraged students to understand regional settlement patterns, and a wind tube, created to teach participants about wind shear. Now the final night has become a community tradition, a large annual “cultural happening” accompanied by musicians.

But, while new traditions are being established, change is occurring in the practice as well. Earlier this year, MacKay-Lyons moved his 10-person staff out of the converted gas station they’ve worked in for more than a decade and into a new 5,000-square-foot building. Its centerpiece is the studio space—80 feet long, 20 feet wide, and two stories tall, with a 40-foot-long drawing table in the center. “It’s a temple of work,” he quips.

The new office is indicative of other changes afoot in the practice, which will be renamed MacKay-Lyons Sweetapple Architects in September, when longtime associate Talbot Sweetapple joins MacKay-Lyons as a partner. “It’s a practice in transition—a transition from small-scale to larger-scaled projects, from domestic buildings to public buildings, and from very local buildings in the village to buildings that are international,” says MacKay-Lyons. New projects include a library at the University of Toronto, a new Canadian Embassy in Bangladesh, and two buildings at the University of Vermont.

Although some aspects of the future remain uncertain, Brian MacKay-Lyons sticks to his guns, saying that it is all happening according to plan. Bit by bit, in his search for “zero-ness,” he keeps developing his craft in a studied, direct, and intentional way. “The world is a messy place,” he says. “Complexity does not have to be conjured. So the best we can do in a messed up and cluttered world is to make calming things that don’t try to participate in the clutter.” *ra*

Vernon Mays is the editor of Inform, the architecture and design magazine of the Virginia Society AIA.

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The eastern facade greets visitors with a smile. "It was something of a happenstance," says Bohlin, about the clever window and vent placement along with a gentle wall curve that combine to create a happy expression.



"the owners found summers spent in the area to be magical, and the



three tasteful explorations into the meaning of a second home

sweet spots

by shelley d. hutchins and meghan drueding

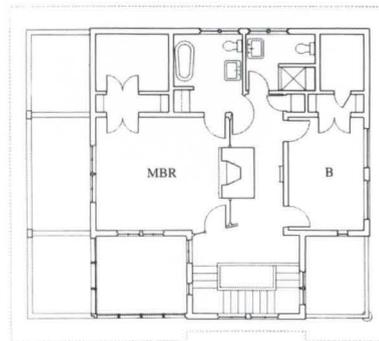
practical magic

Peter Bohlin had plenty of time to contemplate the details of this Lake Michigan summer vacation and winter weekend cottage. The clients commissioned it 12 years ago and then decided to wait until their youngest child was off to college before building. Bohlin and project architect, Karl Backus, relished the opportunity to revisit the original design and reconsider the clients' original request. Says Bohlin, "The owners found summers spent in the area to be magical, and they wanted to recreate that feeling."

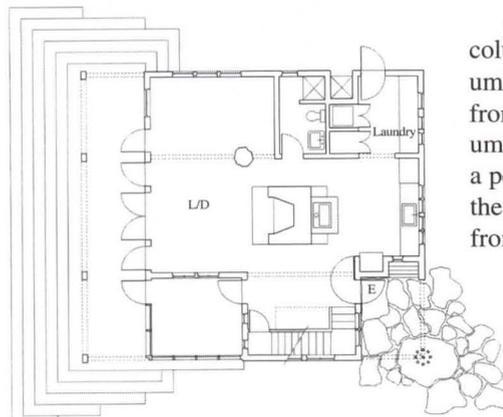
Overlooking Traverse Bay from the western shore of Old Mission Peninsula, the eight-acre site is a wooded wonderland. The unscathed acreage is a place that sparks curiosity and urges exploration.

In response, Bohlin felt that the house too should be about discovery. At the same time, the building needed a down-to-earth quality to withstand northern waterfront weather while housing from two to ten people in modern comfort. "We took those aspects that were familiar and loved from old cottages and distilled them all into a more Modernist form and building," he says. Meanwhile, the building process itself uncovered opportunities to incorporate personal touches in the design.

At the entry, guests encounter a column, splayed like a partially open umbrella, anchored to a boulder culled from the site. Inverted versions of the column appear on the back porch to support a peaked overhang. Inside the house, near the hearth, a gnarly old maple (rescued from county chain saws by the client)



second floor



first floor

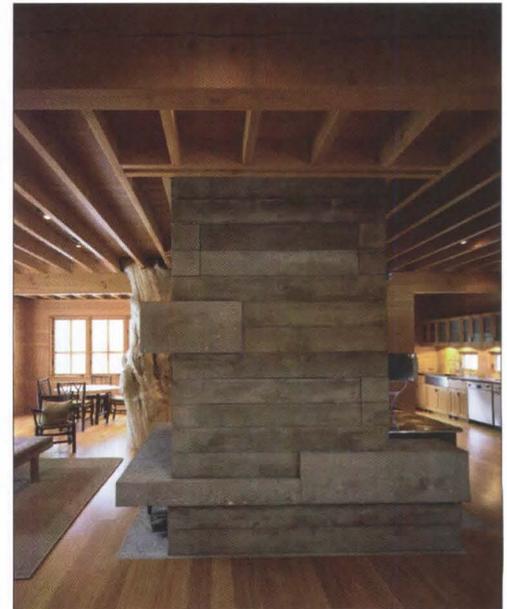
wanted to recreate that feeling."

sweet spots

Translucent and transparent interior glazing conveys natural light deep into the well-shaded domicile.



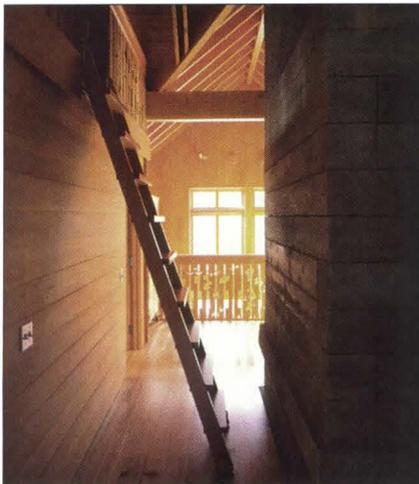
Budget constraints dictated a fireplace made of concrete block. But Bohlin was able to recycle forms from a previous project, and instead they "pre-cast the sections and stacked them like logs."



Photos: Karl Backus



details



Karl Backus

For this simple structure, enchantment is in the details: Artful columns add flair to the front and back facades (top). Sweet touches abound but don't overwhelm, among them cutouts in the railing that present a playful backdrop for the sleeping loft ladder (above left) and a cheeky curve at the entry that cloaks a snug bench (above right).

stands in rough-hewn opposition to the sleek columns fore and aft. A stairwell brings the outside in, channeling southern light toward the entry, and the full-width covered back porch draws the inside out, with shallow steps that fan out toward the water's edge.

The northern Michigan shore is chilly year round, so the floor plan builds activity around a central chimney, which embraces a fireplace and a wood-burning stove. Bohlin used a basic four-square layout, positioning rooms symmetrically around the cast concrete monolith. Exposed Douglas fir framing and paneling echo the raw texture of the chimney's stacked concrete planks—and the lack of finishes means durability with little maintenance in the harsh climate. The chimney pushes through the steep roofline and splits in two. Galvanized metal roofing, sturdy against passing storms, reflects the patterns of the changeable sky.

All beautiful and practical resolutions to the program. But one puzzle nagged at Bohlin over the lengthy design hiatus. "I had thought about the stair over the years—how to humanize it," he says. Both clients are graphic designers, so Bohlin eventually convinced them to design cutouts that would personalize the railing and play patterns in the sun. After 12 years, it was the last piece to fall into place. And it did, with magical results.—*s.d.h.*

project:

Condon Residence, Traverse City, Mich.

architect:

Bohlin Cywinski Jackson, Seattle

general contractor:

Golden Rule Construction, Traverse City

cabinet/millwork maker:

Norris Woodcraft, Traverse City

project size:

2,400 square feet

construction cost:

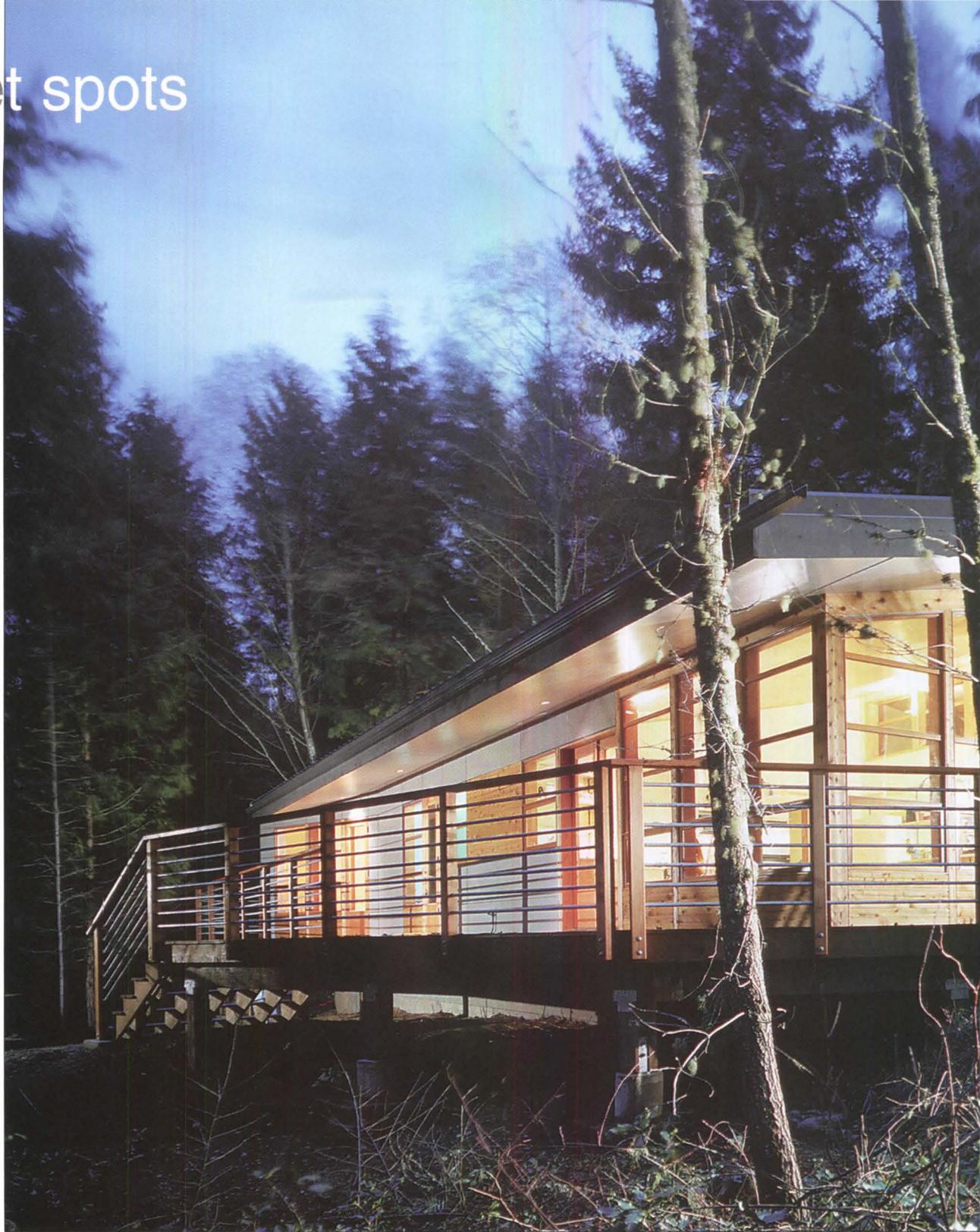
Withheld

photographer:

Dan Bibb, except where noted

sweet spots

Like most vacation homes, the cabin connects strongly with its natural surroundings. Ample decking gives it plenty of sheltered outdoor space, and operable windows let cooling breezes venture inside.



“we had to make [the cabin] durable so the owners could rent it out



vested interest

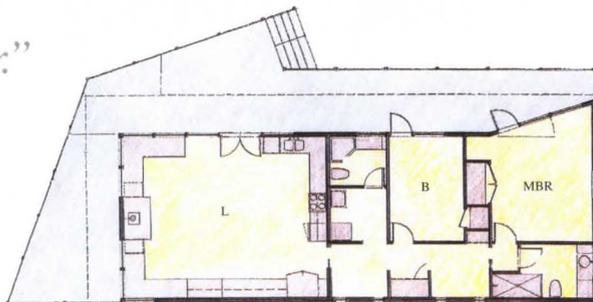
Goeff Prentiss, AIA, had a very good reason to make this weekend cabin in Washington state's San Juan Islands a project he'd feel proud of. He can see the house from his own cabin, which lies right across the water on a neighboring island. The Seattle-based Prentiss, who's vacationed in the San Juans his whole life, found himself intrigued by the challenges his client's wooded site posed. "The problem here was that the lot was north-facing, so the house wouldn't get a lot of light," he says. "We also had to make it durable so the owners could rent it out for most of the summer. And they asked for some flair."

The clients' lean budget added another wrinkle to the situation. Labor in the San Juans is very expensive, so the less complicated and time-consuming the house was to build, the lower the costs would be. "The owners wanted a gable-shaped building when they came to us," says Prentiss. "I told them a shed roof would be less expensive and more interesting." They agreed, and the resulting roof sits atop a simple rectilinear box that holds a blissfully basic floor plan. The master suite takes up the east end of the house, abutted by a bedroom for the owners' teenage son and a hallway lined with bunk beds for more sleeping space. An open kitchen and living area fill the home's window-lined west side.



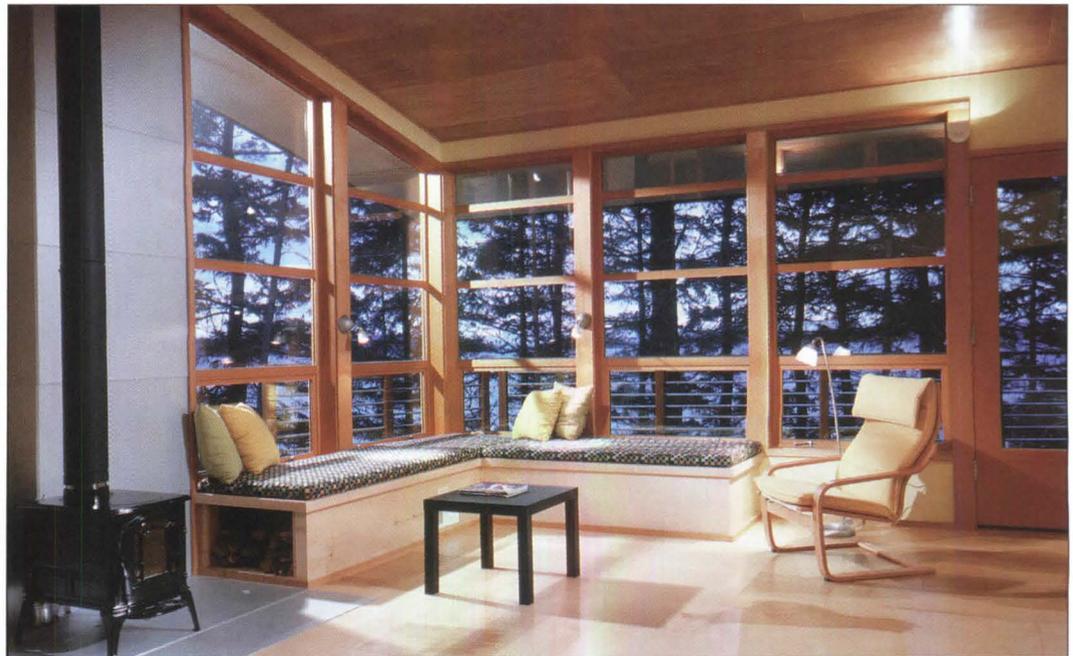
Low-key materials complement the laid-back plan. Sealed 2-by-4-foot fiber-cement panels, which the contractor sawed down from standard 4-by-8 sheets, cover the exterior. Behind them is a protective rain-and-ice membrane—"fancy Saran wrap," as Prentiss calls it. The custom Douglas fir-framed windows were a permissible luxury, since most were cut to the same 2-by-4-foot size to keep costs down. Also custom are the metal shelf brackets used throughout the house; Prentiss realized he could have them crafted for less money than they'd cost at The Home Depot. Floors and ceilings of sealed birch plywood bounce daylight around each room.

and they asked for some flair."



sweet spots

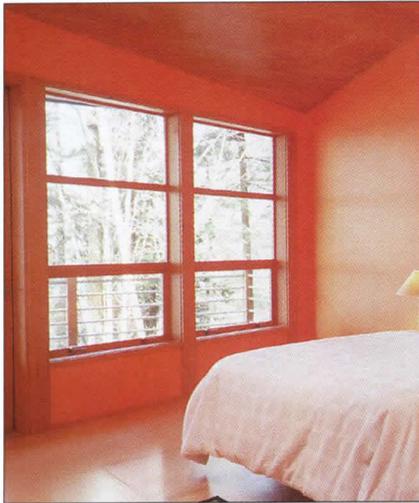
Wherever he could, Prentiss found ways to simplify the cabin's design. A shed roof (right) crisply articulates the home's form, while built-in benches double as firewood holders (below). Open kitchen shelving and clean-lined cabinets (far right) hit the same back-to-basics note.





With all of its functional, no-frills building elements and the tedium of sheetrock walls, the house needed a jolt of pizzazz to come alive for both the owner and the architect. “The site is so dark and the materials so straightforward,” says Prentiss, “that we needed to do something to add panache.” The low-tech, cost-effective answer: paint. A light chartreuse jazzes up the kitchen and living room, while coats of peach and tangerine give the master bedroom a lift. Even the hallway picked up yellow walls and multicolored skylight shafts. The effect is so exuberant, unexpected, and delightful, it’s a shame Prentiss can’t also see inside the house from his spot across the water.—*m.d.*

details



project:

Lopez Island cabin, Lopez Island, Wash.

architect:

Prentiss Architects, Seattle

general contractor:

Ravenhill Construction, Friday Harbor, Wash.

project size:

1,350 square feet

construction cost:

Withheld

photographer:

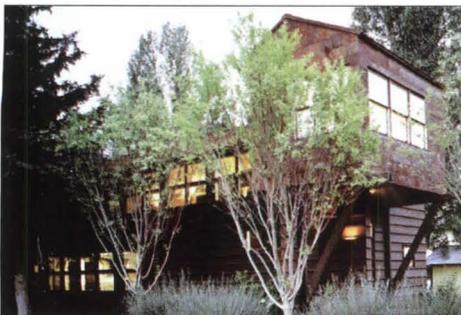
Steve Keating



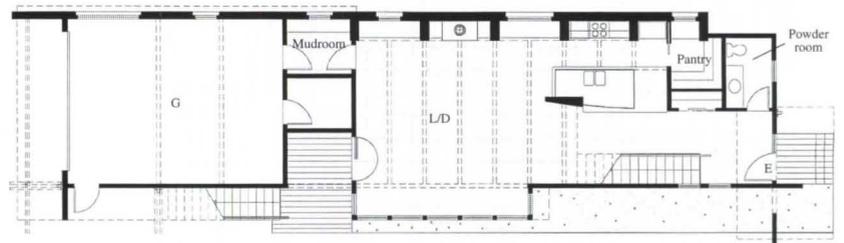
Bright colors add visual interest to the master bedroom (top left) and the hallway skylight shafts (top right). The rhythm established by the 2-by-4 fiber-cement panel cladding (above left) continues with custom 2-by-4 windows and 2-foot-tall strips of galvanized metal flashing behind the wood-burning stove (above right).

sweet spots

A few bold moves lend the studio a dynamic sensibility. The lofted bedroom component enlivens the front and side elevations (far right and below), and a curved blue wall (right) pulls the eye through the interior.

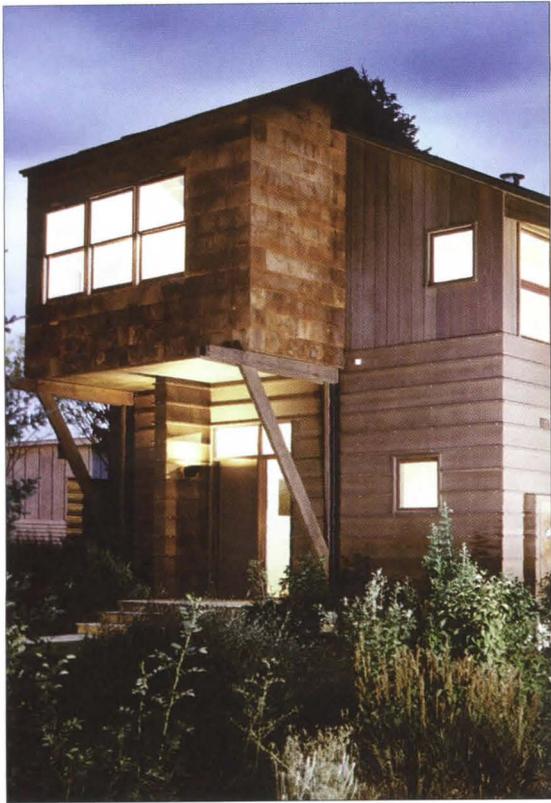


Cameron Neilson



first floor

residential architect / july 2004



Cameron Neilson

peak performance

though second homes tend to be more freewheeling than full-time houses, they generally still require certain core elements—living room, master bedroom, storage spaces. Not this nifty little project in downtown Jackson, Wyo. Its owners already possessed a renovated vacation cabin that fulfilled those basic requirements. So they bought a new lot just across an alley from their existing house and asked Stephen Dynia, AIA, to create an all-purpose studio where they could work, entertain, and put up overnight guests.

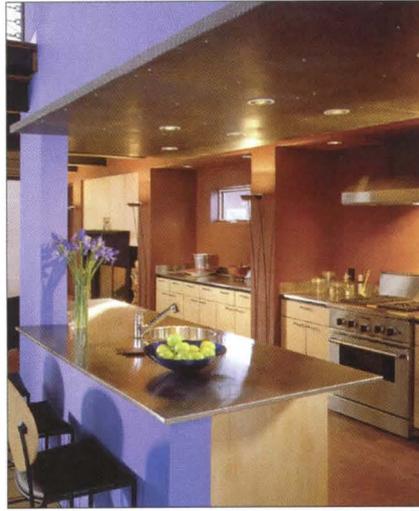
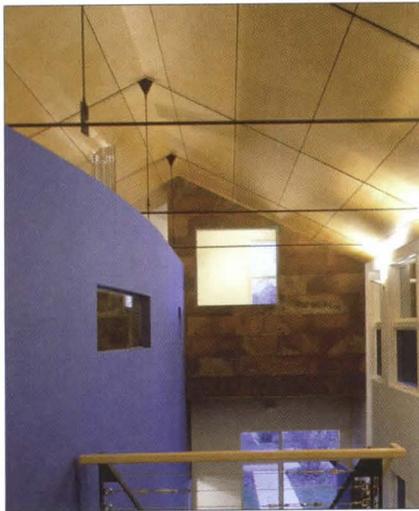
Dynia took his golden opportunity and ran with it. “The clients were more interested in progressive architecture for the new building,” he says. “They liked the contrast with their old cabin.” But neither they nor he wanted to stray too far from the collection of small-scale bungalows, shacks, and cabins that make up this mountain town’s built context. “The objective was to come up with something not entirely radical for the neighborhood that would still be a new interpretation,” he says.

He devised a straightforward building whose long, narrow dimensions fit its 50-by-150-foot site. A gently peaked, rusted, standing-seam steel roof tops walls clad in sheet metal panels and 1-by-10-foot cedar boards. Sandwiched between the 1-by-10s are 2-by-2-inch cedar strips that form snow-collecting ridges. In winter the ridges line

the exterior with white stripes, a subtle reference to the chinking of local log structures.

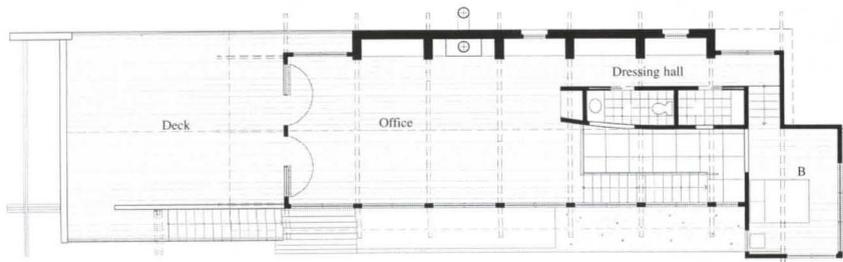
The front door opens into a two-story atrium, where a custom open-riser stair leads to the window-lined, loft-like second level, the studio’s main entertaining and working space. A modest kitchen, sitting area, and game room fill out the ground floor. And over the front door juts the element that pulls the whole composition together: a bedroom volume clad inside and out in rusted steel. Dynia elevated it 3½ feet above the second floor so it stands out against the rest of the building. “The small bedroom piece pays homage to the idea of the little storage buildings in the alleys of Jackson,” he says. Lifting it slightly gave its occupants a measure of privacy, and something even more precious: a view of the snow-capped Grand Teton mountain peak.—*m.d.*

details



Roger Wade

The bedroom volume’s rusted steel exterior wraps around to enclose it on the inside of the house (above left). The weathered, industrial material adds another layer of texture to the second floor. Twinkling halogen lights shine through the perforated metal ceiling plane that defines the kitchen space (above right).



second floor
residential architect / july 2004

project:

Private residence, Jackson, Wyo.

architect:

Stephen Dynia Architects, Jackson

general contractor:

Tom Dobell, Jackson

project size:

2,200 square feet

construction cost:

Withheld

photographer:

Greg Hursley, except where noted

Quick — what brand of skylight was named 'the year's best' by *Home Magazine*?

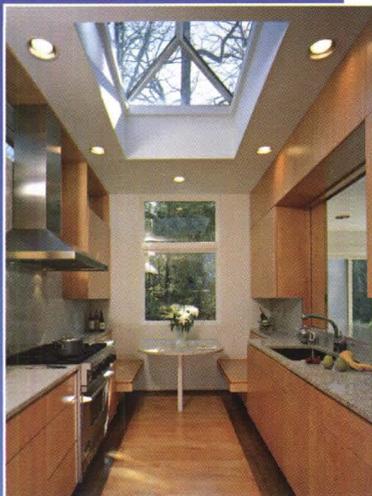


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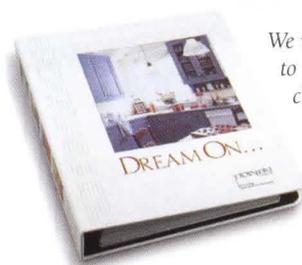
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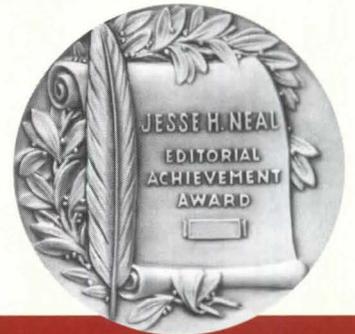


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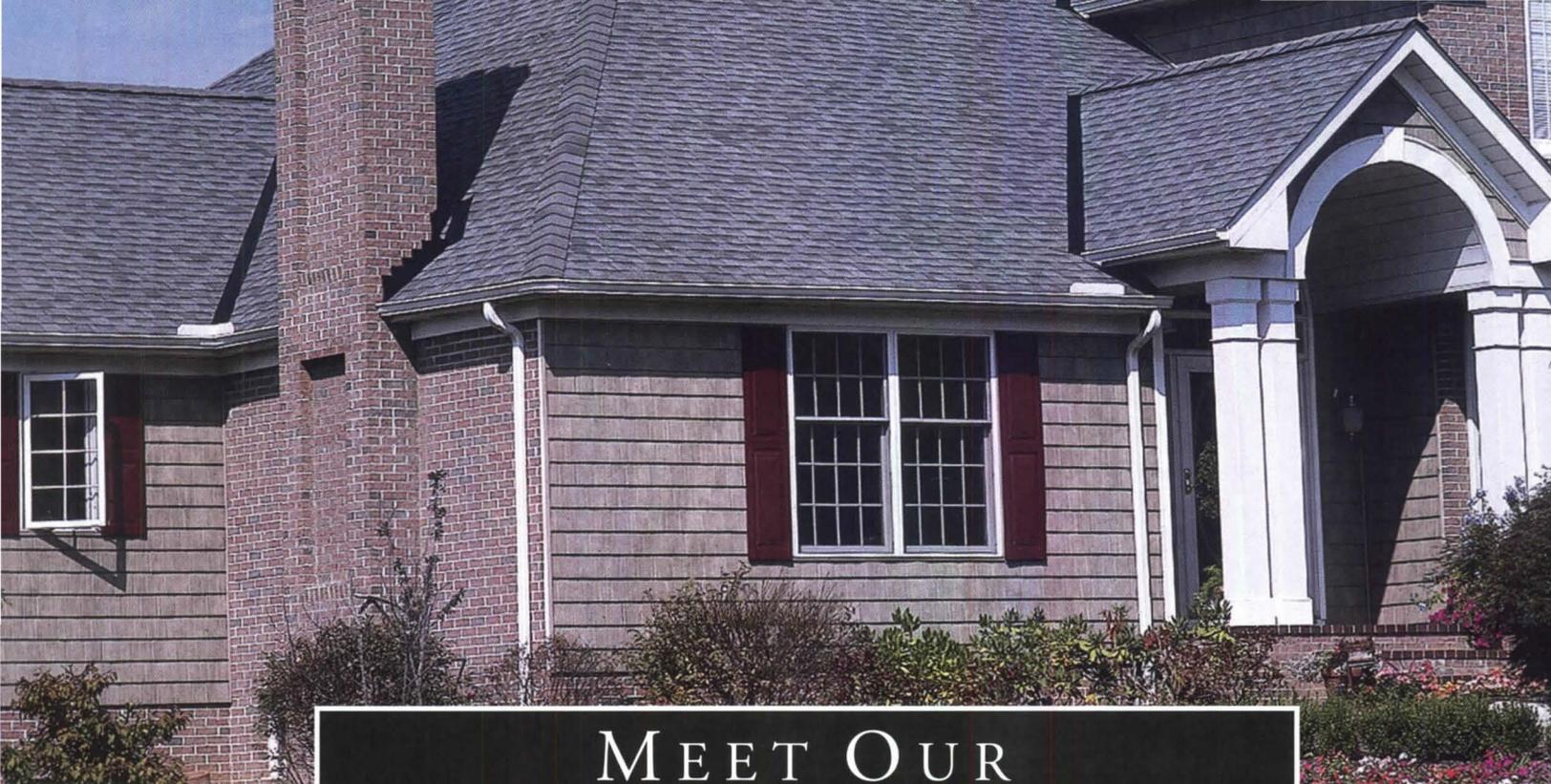
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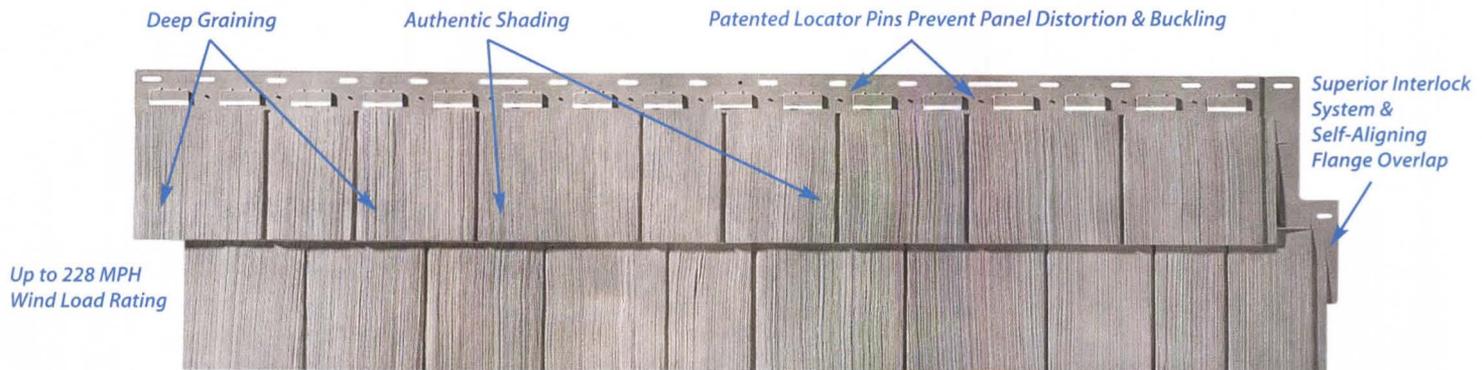
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coastal living

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by nigel f. maynard

a client asks you to design a vacation home on some prime real estate along the New England coast. He wants a maintenance-free exterior that will resist the harsh weather conditions, large window openings that embrace uninterrupted ocean views, and an energy-efficient interior that keeps its occupants warm or cool as the season warrants. How do you meet those demands without losing your sanity and your insurance coverage? Through careful design and wise product choices, that's how.

For seasoned design pros who specialize in projects near the coast, such requests are common but challenging to satisfy. Bob Knight, a veteran of the coastal project, warns that these homes are artistically compelling but professionally tricky. "Bad things can happen quickly on the coast," says the principal of Blue Hill, Maine-based Knight Associates, Architects, and author of *A House on the Water: Inspiration for Living at the Water's Edge* (The Taunton Press, 2003). "The house deteriorates faster because of constant storms, salt spray, and horizontal rain."



Robert Perron

To enhance the protection of this house on the water's edge, Blue Hill, Maine-based architect Bob Knight employed durable white cedar siding, painted Western red cedar, and Pella aluminum-clad windows.

weather advisory

Architects understand many of the problems that go hand in hand with designing coastal homes, including hurricane threats and the codes that require impact-resistant glass doors and windows. But other equally vital concerns are often overlooked.

Air infiltration as a result of sustained wind is one such issue, says Knight, which is why he now insulates his homes with sprayed foam. "You don't have to vent the roof and it stops air flow into the building," Knight says. "We get high wind pressure with a lot of moisture, but [foam] makes a whole lot of problems go away."

The moisture-rich climate of the Pacific Northwest is a constant problem; and architect Stuart Silk says wind is a major concern there, too. "The wind really scours through pretty intensely," the principal of Seattle-based Stuart Silk Architects says. In addition, "the wind sucks up the sand and sandblasts the house. We get clients who want maintenance-free exteriors, but that is pretty hard to do."

Salt is a major concern for David Mullican, who works along the Texas coast. "We have some of the highest salt concentrations in the country," the Galveston-based architect says. "Salt can get

into the attic and penetrate any surface." As a result, corrosion happens three to four times faster than on an inland job, he says.

tide turners

Most architects have a list of favorite products, but residential practitioners doing work on the coast are doubly loyal to their tried and true specs. For roofing, architect William T. Ruhl, AIA, chooses cedar shingles, asphalt, and lead-coated copper. "All metallic components are stainless steel to resist moisture," says the principal of Ruhl Walker Architects in Boston.

continued on page 88

Sometimes a coastal house needs fewer finishes, Ruhl says, referring to wood products that weather to an attractive patina. "In terms of maintenance, it is much simpler and cheaper."

Architect Jerry Caldari, of Bromley Caldari in New York City, likes cypress siding, although availability limits the firm's use of the product. "We have also used gypsum reinforced concrete panels and are currently considering resin-based panels," he says. Caldari favors ipé and other responsibly harvested products for decking and seeks out fasteners that don't streak the exterior with rust.

These days Silk employs resin-based panels such as Prodem—a high-density exterior cladding panel composed of a resin-bonded cellulose fiber core faced with natural wood that has been coated with acrylic resin—and Parklex high-



Benjamin Obdyke's Home Slicker tucks a space behind siding. The space provides a drainage channel that allows sidewalls to dry faster.

One product Knight has been experimenting with is Home Slicker, a nylon matrix made by Horsham, Pa.-based Benjamin Obdyke. Applied over sheathing and behind the siding, it provides a continuous space that allows

moisture to escape before it damages the sidewall. When using cedar shakes, Knight often covers the roof in self-adhered membrane roofing underlayment from Cambridge, Mass.-based Grace Construction Products. "It's not a huge cost, but it increases the ability of the roof to shed water."

Horizontal rain for a sustained period is one of the biggest causes of moisture penetration and windows are the weakest points, Mullican says. He double-tapes his windows (and everything that penetrates the building envelope) with Tyvek bitumen tape from Wilmington, Del.-based Dupont. He also seals windows and doors with a high-performance sealant such as Sika I by Sika Corp. in Lyndhurst, N.J. "There is no such thing as a 30-year caulk, but Sika is very good for bonding between windows and siding," he says.

Smart window selection is just as important. Caldari says that while vinyl windows are not normally his firm's preferred spec, their weather-resistant benefits are welcomed along the briny coast. Knight favors aluminum-clad windows coated with durable Kynar 500 paint. Silk likes the paint

job on Wausau, Wis.-based Kolbe & Kolbe's products. He has also tried bronze cladding and steel windows—expensive products that work well and last a long time. Two of his preferred suppliers are Albertini, an Italian outfit that offers windows with thick frames, and Union, N.J.-based Megawood Products, which sells clad products with narrow sight lines.

Other manufacturers are developing products designed for harsh environments. Indianapolis-based Carrier, for example, offers Weather Shield air conditioners and heat pumps that resist salt spray and corrosion, while OceanSide Coastal Lighting in Barberton, Ohio, makes a line of corrosion-proof exterior fixtures.

a shore thing

While products are essential ammunition against weather problems along the coast, architects have also found success testing new design strategies. Silk uses large overhangs to protect the house and helps the house dry out faster with rain screens—wall assemblies that create a 1-inch space behind the siding. He also hires a waterproofing consultant to check the engineering and the assemblies of the house. "At about \$2,000 to \$5,000 that is money well spent," he says, adding that the alternative is worse. "Having a leak in a house once it is done is a disaster," he says. "It is hard to find and costs a lot to fix."

Architect Robert Orr



Natural unfinished copper-clad windows from Kolbe & Kolbe develop a patina over time but will stand up to harsh wind, rain, and salt spray.

says it's equally important to learn about the history of a site and the ecology of the area. For example, at the traditional neighborhood community Seaside, Fla., where Orr has designed many homes, local codes dictate that only indigenous foliage can be used; grass is allowed only in public spaces. "The place has never had any major damage, and the vegetation is a major reason," explains the principal of Robert Orr & Associates in New Haven, Conn. "Hurricanes are so recurrent that the vegetation has evolved to be resistant. The homes are protected by the dunes, and the vegetation acts as the glue that holds things together."

While these are common concerns for any project, a coastal home demands extra vigilance when it comes to research, design, and product selection. "You really need to pay attention to these things," architect Robert Knight says. "Your clients are paying you good money to make sure you are aware of them, and bad things can happen if you aren't." ra



Courtesy Carrier

Carrier's WeatherShield air conditioners and heat pumps have thicker coil fins for added durability and increased fin spacing to rinse clean of salt and sand.

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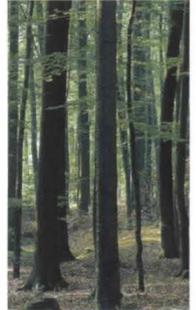
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period pieces

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barn stormers

When KAA designs in a traditional vocabulary, it uses reclaimed barnwood timbers for their authentic look. The firm's preferred supplier is Conklin's, which offers flooring, siding, and beams taken from reclaimed structures and available in original condition, re-sawn, or custom milled.

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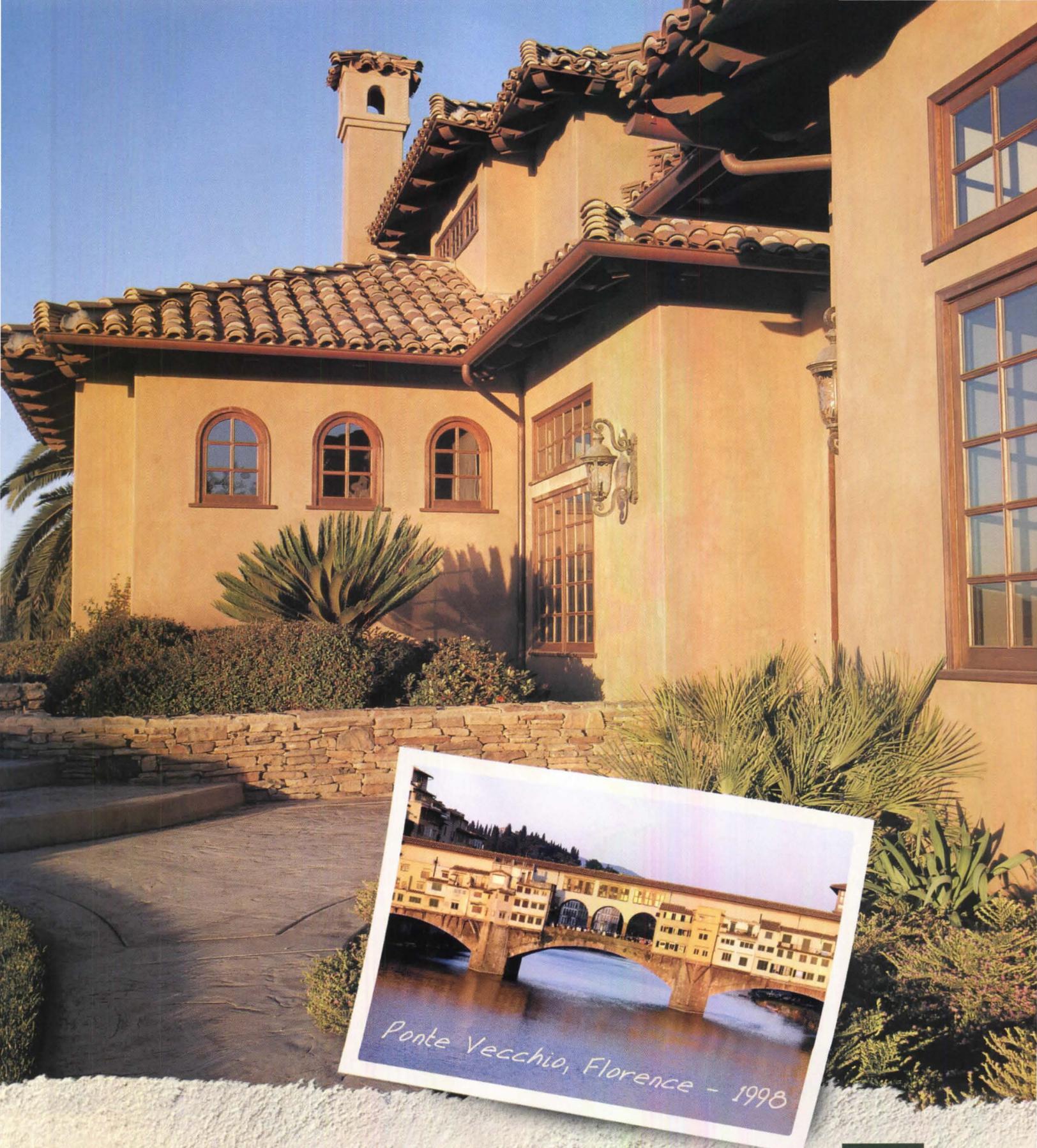


Mark Boisclair

firestarter

Evens favors classic Rumford fireplaces because the firebox is tall and shallow, allowing it to reflect heat and carry smoke away with little loss of heated room air. Superior Clay Corporation manufactures all the components that are needed to build a Rumford and offers design services to architects and builders. "Using authentic Rumford proportions and throat components from Superior Clay takes the guesswork out of designing a properly drawing fireplace," Evens says. Superior Clay Corp., 800.848.6166; www.rumford.com.

—nigel f. maynard



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Bottom-mount refrigerators—those with the freezer on the bottom—are some of the hottest appliances going. This variation on a theme by Newton, Iowa-based Jenn-Air also has armoire-style upper doors for easy access, and it's countertop depth to fit into tight kitchens. The configuration provides efficient storage and

reduces the space needed for door clearance, the manufacturer says. Other features include electronic controls, a filtered water dispenser, and a variety of fresh food compartments. It comes in stainless steel or with white or black

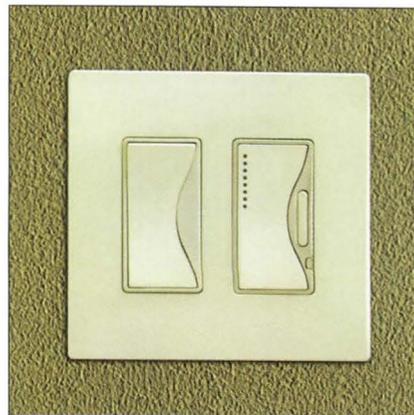
floating glass panels. Jenn-Air, 800.536.6247; www.jennair.com.

water relief

The sweeping lines of this copper tub evoke the forms of a traditional Han Dynasty cup, and that was precisely the intention of Chinese designer Robert Kuo. Manufactured by Portland, Ore.-based Ann Sacks, the 73-inch-by-43-inch handmade tub is made using the ancient repoussé technique, which employs hammers and other shaping tools to raise decorative relief from sheet metal. Ann Sacks, 800.278.8453; www.annsacks.com.

electric curves

It's hip to be square, but sometimes it's cooler to have curves—at least that's what the maker of Aspire says. The line of more than 45 new wiring devices has a signature curve motif and boasts two-tone color combinations, including white satin, desert sand, and silver granite. The switches also have a concave surface that provides "a tactile complement to its smooth and quiet actuation," says the company. Cooper Wiring Devices, 800.775.4802; www.cooperwiringdevices.com.



—nigel f. maynard



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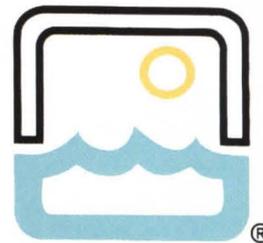
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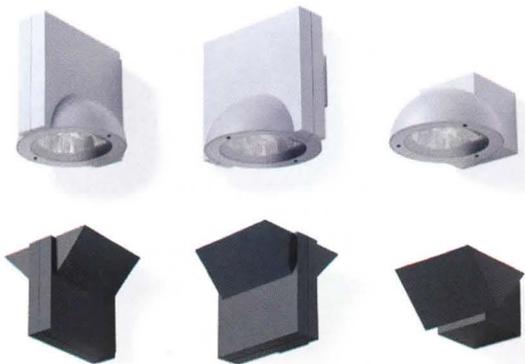
tall tradition

The Round Lantern collection showcases a casually simple design that complements traditional or contemporary homes. The 26-inch-tall post fixture is made of solid brass and comes finished in brushed nickel with satin-etched glass or textured bronze with sunset glass. Matching wall lanterns complete the set. Kichler Lighting, 216.573.1000; www.kichler.com.



waterproof minis

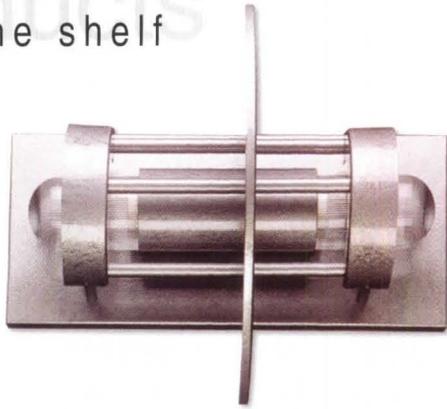
Designed to unobtrusively illuminate small ponds, reflecting pools, fountains, and other water features, the Mini Underwater Lighting Line presents three small-scale low-voltage fixtures. The submersible units range from an ultra-compact 1½-inch-by-1-inch version up to a 3-inch-by-6-inch style. They are made from either heat-resistant thermoplastic composite resin or stainless steel and fitted with halogen lamps. Rockscapes, 800.677.6811; www.rockscapes.net.



geometry lesson

Squares, triangles, rectangles, cubes, and hemispheres mix and merge to form the G2 line of wall-mounted lighting. Weather-resistant powder-coated finishes in black, white, aluminum, dark gray, bronze, rust, and sandstone protect the minimalist designs. Nine different optical packages offer such light patterns as wall wash, flood, wide flood, spot, forward throw, and symmetric square. Hydrel, 800.750.9773; www.hydrel.com.

continued on page 100



futuristic form

The Helōs group features an industrial look in metallic or painted finishes as well as custom colors by special order. Choose incandescent, HID, or energy-efficient compact fluorescent lighting. Coordinating wall, ceiling, pendant, and post mount configurations are available. Luraline, 800.940.6588; www.luraline.com.

grow light

Jaylighter extends from a 6-inch base to a fully adjustable height of 12½ inches. The narrow tube supports a 3¾-inch-long swivel fixture that's a mere 1¼ inches wide, convenient for confined spaces. Copper and brass construction comes with a natural or aged patina in addition to 12 other finishes.

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tough spot

The durable SL-43 in-ground and above-ground luminaries can withstand weather, climate, and pedestrian traffic, says the manufacturer. Encased in impact- and corrosion-resistant composite material, the light fixture washes walls or highlights architectural details without drawing attention to itself. Flat, ADA walkover, and radial spread lenses are all drive-over capable. Added options include a convex rock guard, an anti-glare directional shield, and cast metal lens frames. Allscape, 714.668.3660; www.alllighting.com.



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Hand-welded path lighting from J.T. Cooper Studio adds artsy ambiance to patios, walkways, or gardens. In addition to his own sculptural creations, Cooper will collaborate with design professionals on custom ideas. Each fixture is crafted entirely from copper and bronze by

individual metalsmiths working in the studio. Interior and other exterior light fixtures, doors, and hardware are also offered. J.T. Cooper Studio, 828.894.8762; www.jtcooperstudio.com.

—shelley d. hutchins

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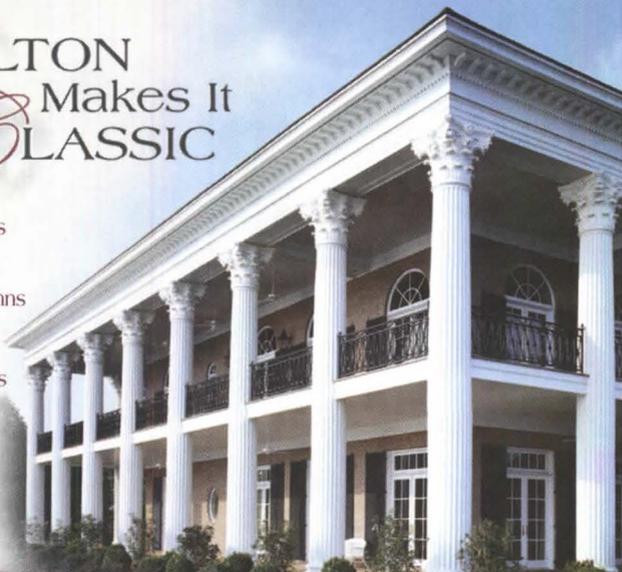
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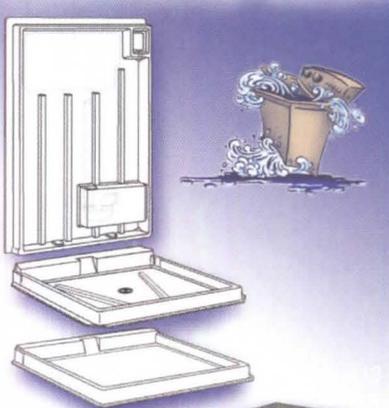
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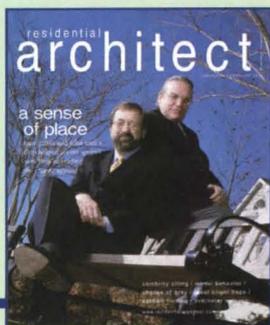
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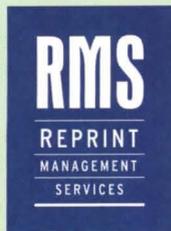


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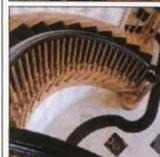


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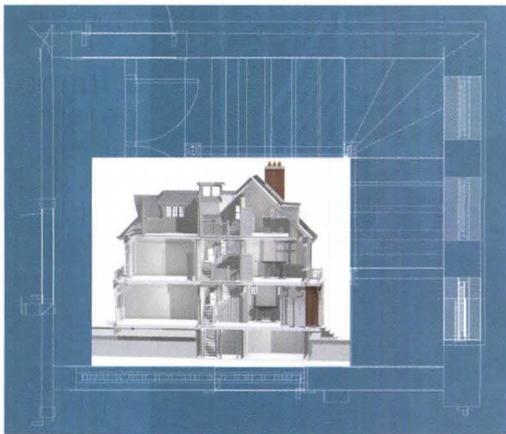
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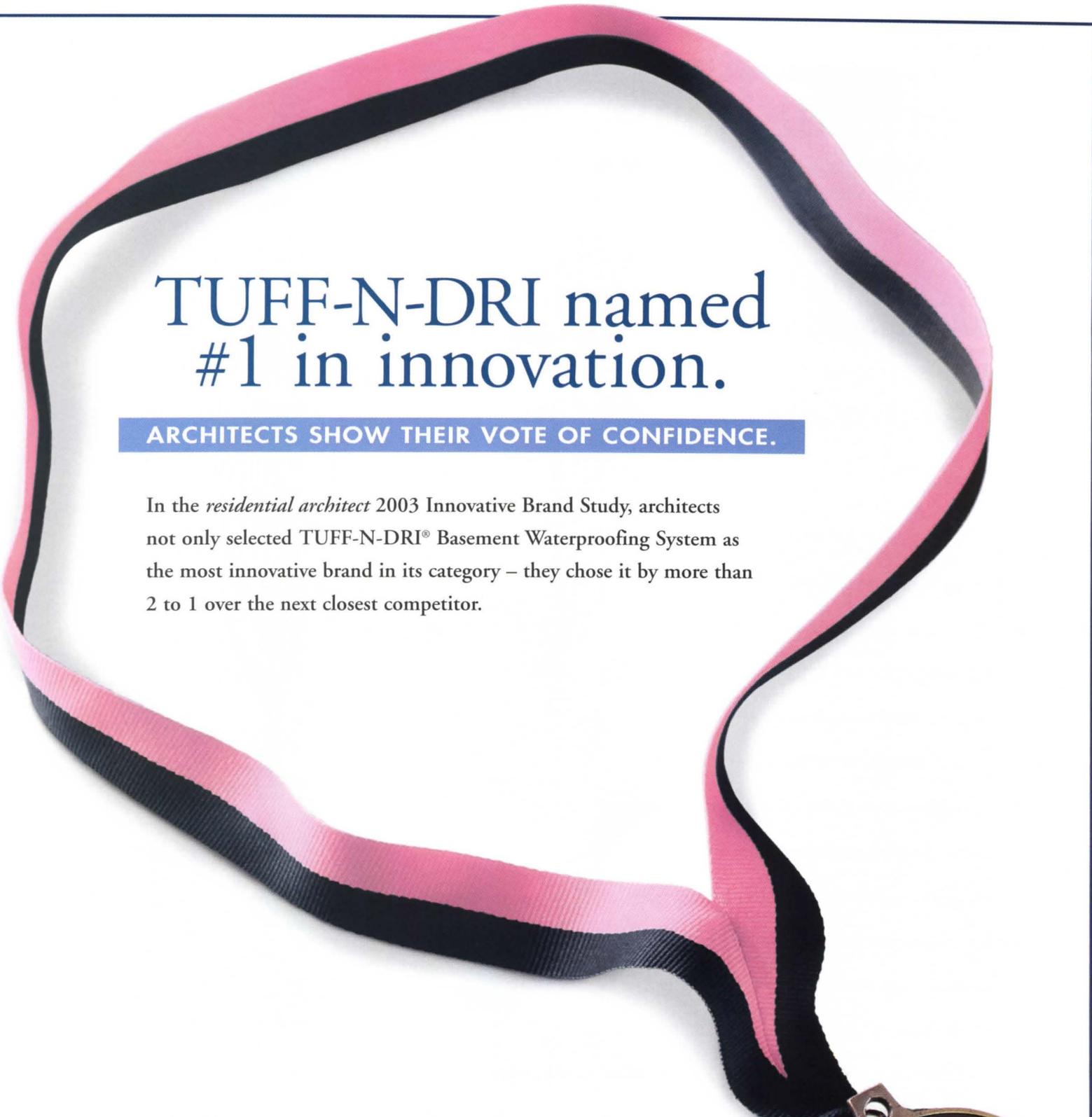
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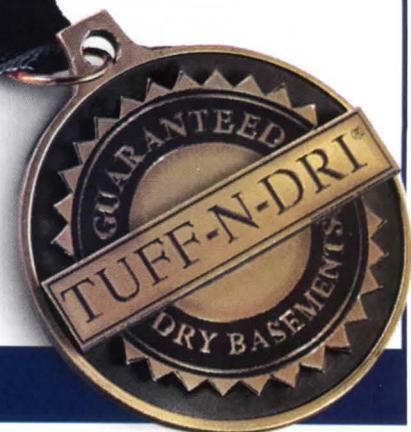
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end quote

modern mission

house of the future, copenhagen, denmark, 1929

arne jacobsen

*“none of us has
invented the house;
that was done many
thousands of years ago.”*

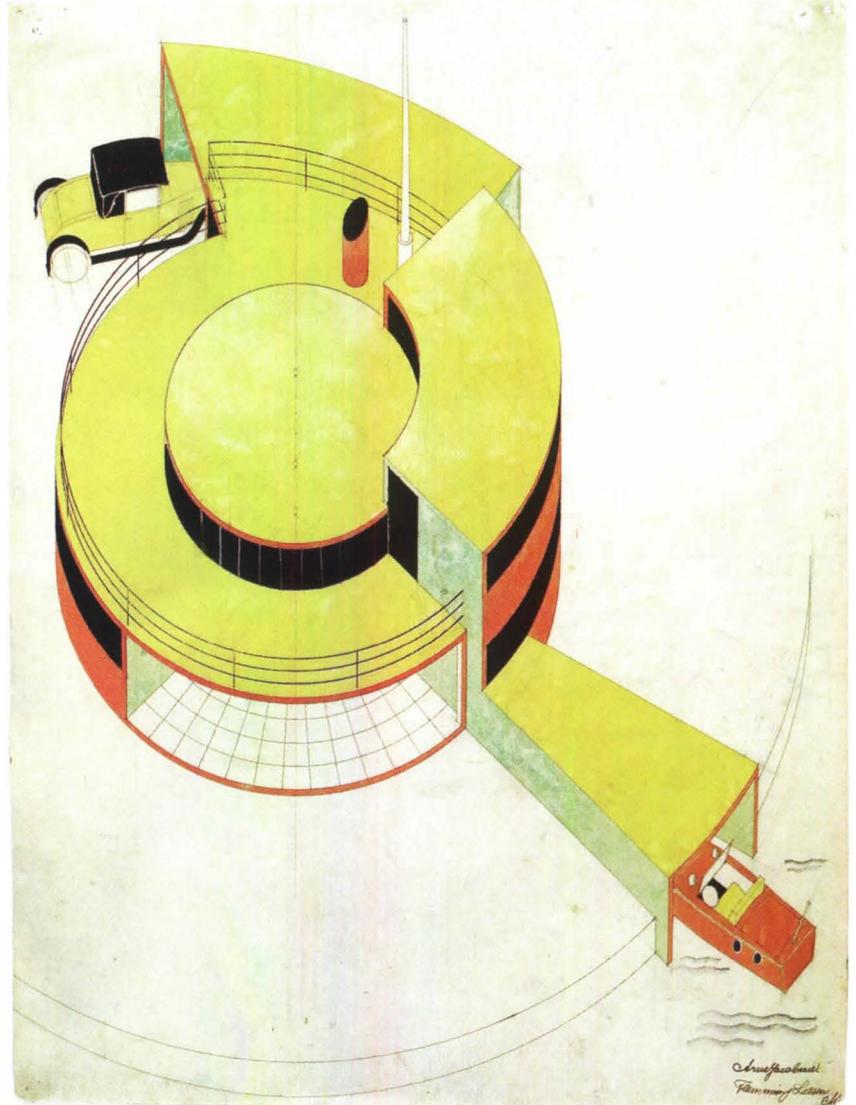
—arne jacobsen

danish Modernist Arne Jacobsen may not have invented the house, but he certainly had ideas for improving it. He gave them form in his plans for the House of the Future, designed in 1929 with Flemming Lassen. The project, which was temporarily constructed for a Copenhagen exhibition but never permanently built, featured some elements that seem sensational even now. A helicopter landing pad covered the roof, an underground port held space for watercraft, and a vacuuming doormat whisked dirt from visitors' shoes.

The cylindrical house filled a more serious need as well, providing a blueprint for the 27-year-old Jacob-

sen's later exercises in comprehensive design. He and Lassen created its furnishings, fabrics, and daring color scheme, foreshadowing his down-to-the-doorknobs approach to famous commissions such as the SAS Royal Hotel in Copenhagen (1956-61).

Confined to paper and models since 1929, the House of the Future may again exist in three dimensions. A Denmark-based group of Jacobsen devotees hopes to build the house on a site north of Copenhagen and use it as a cultural forum. The proposed building makes up part of a larger project called House of Arne Jacobsen and is slated for completion in 2006.—*meghan drueding*



Kunstakademiets Bibliotek, photo by Nicolai Perjesi/courtesy Danish Design Centre



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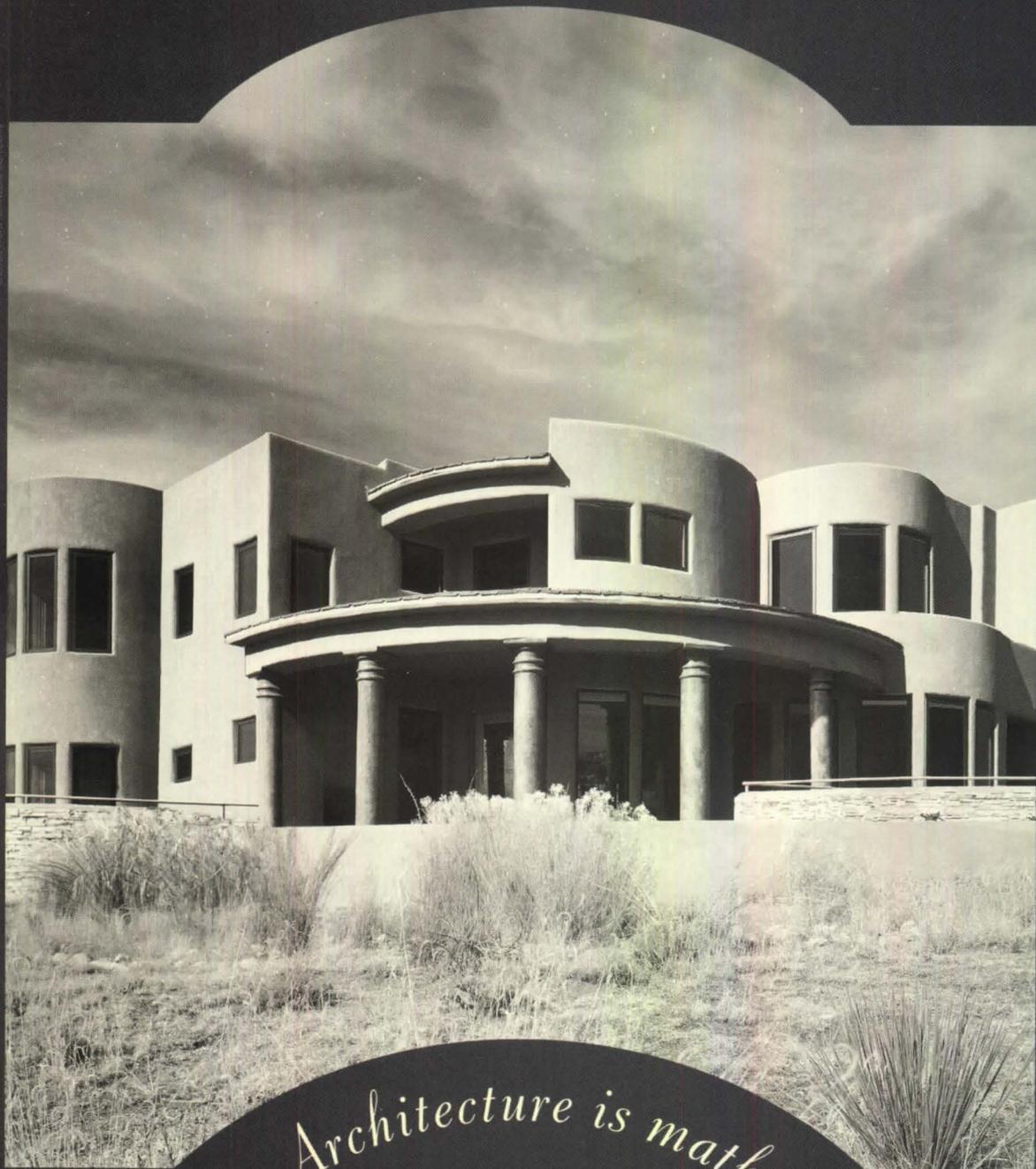
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