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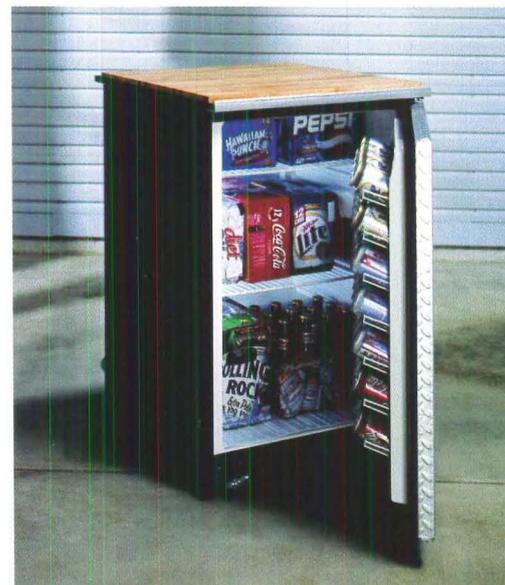
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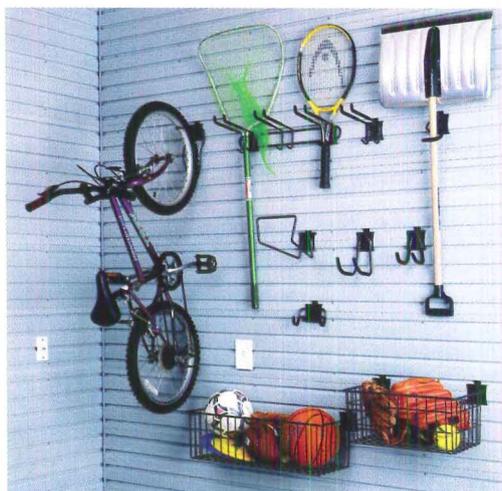
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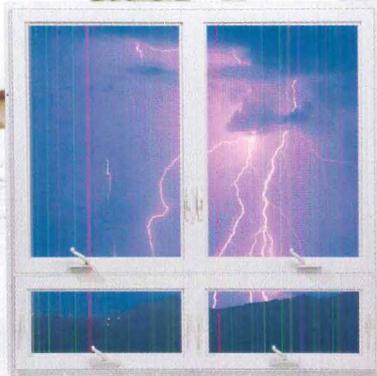


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What a spectacle! *residential architect* presents the top product picks of 19 visionary architects. Above and cover photos by Max Hirshfeld; eyewear courtesy Virginia Burton, Burton Optician, Washington, D.C. (202.965.0346; vburton@gams.com).

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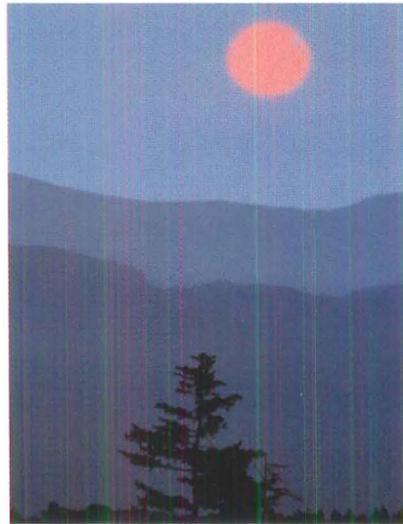
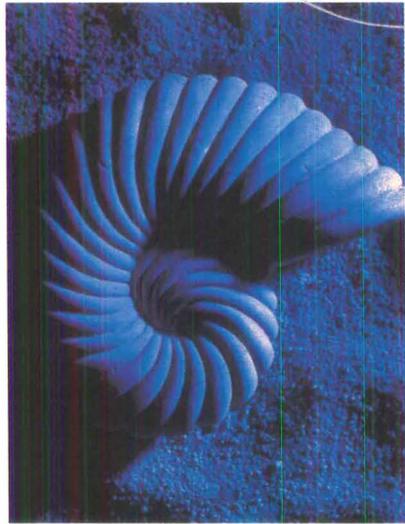
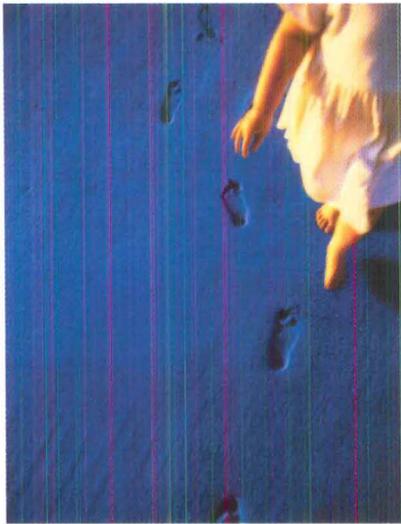
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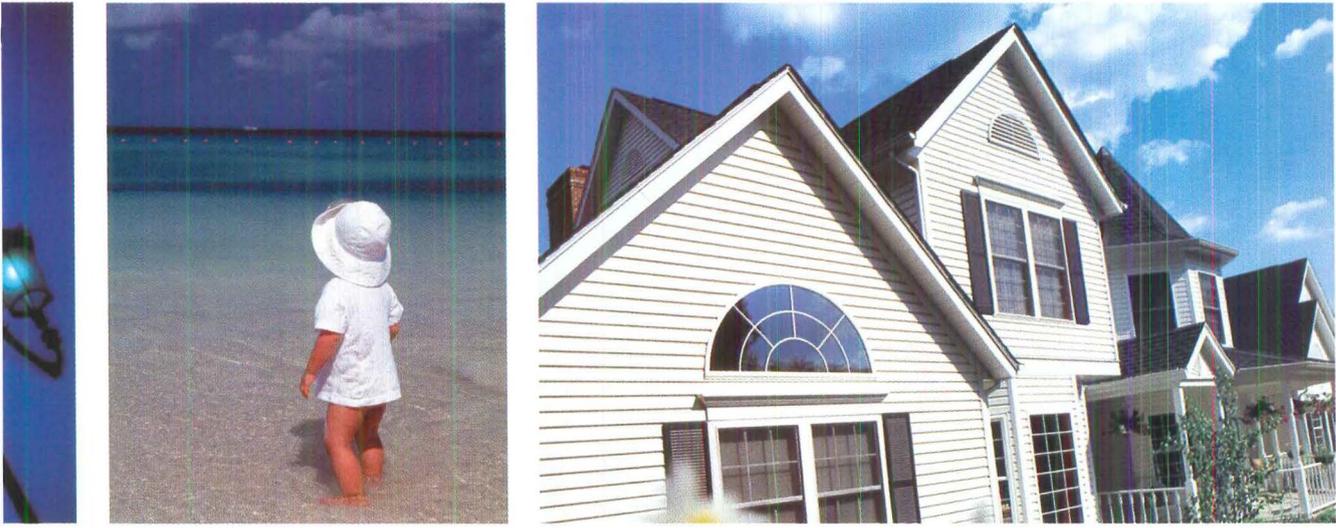
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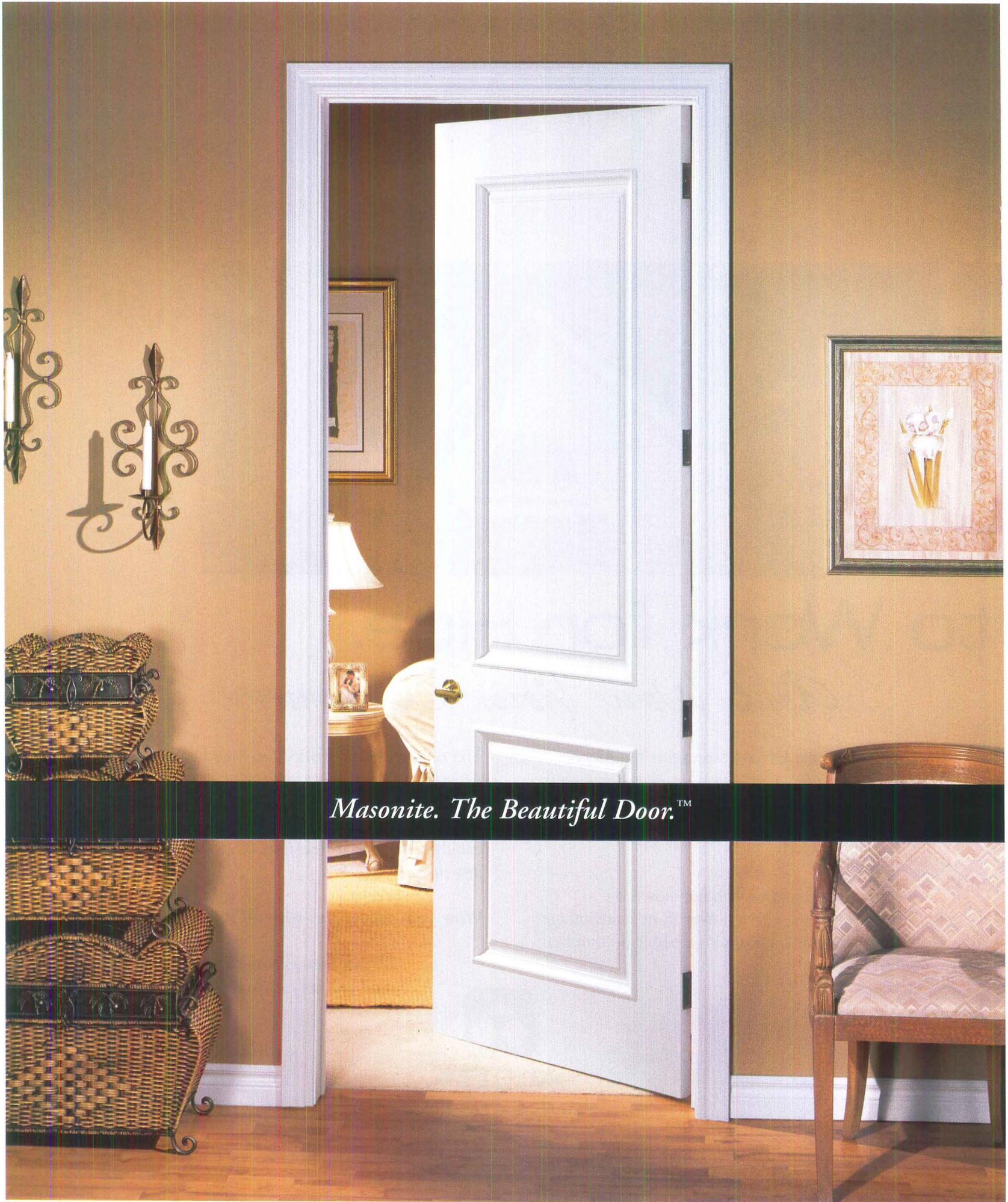
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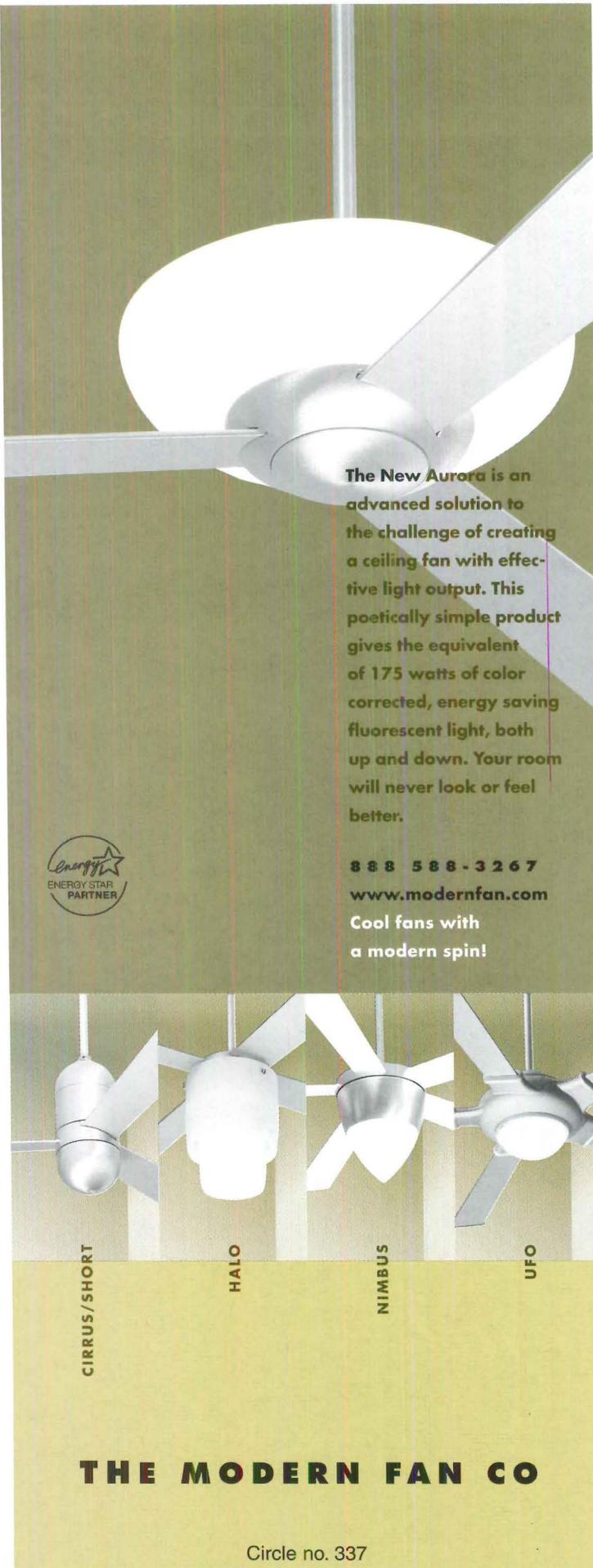
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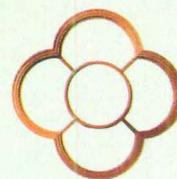
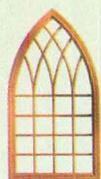
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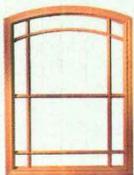
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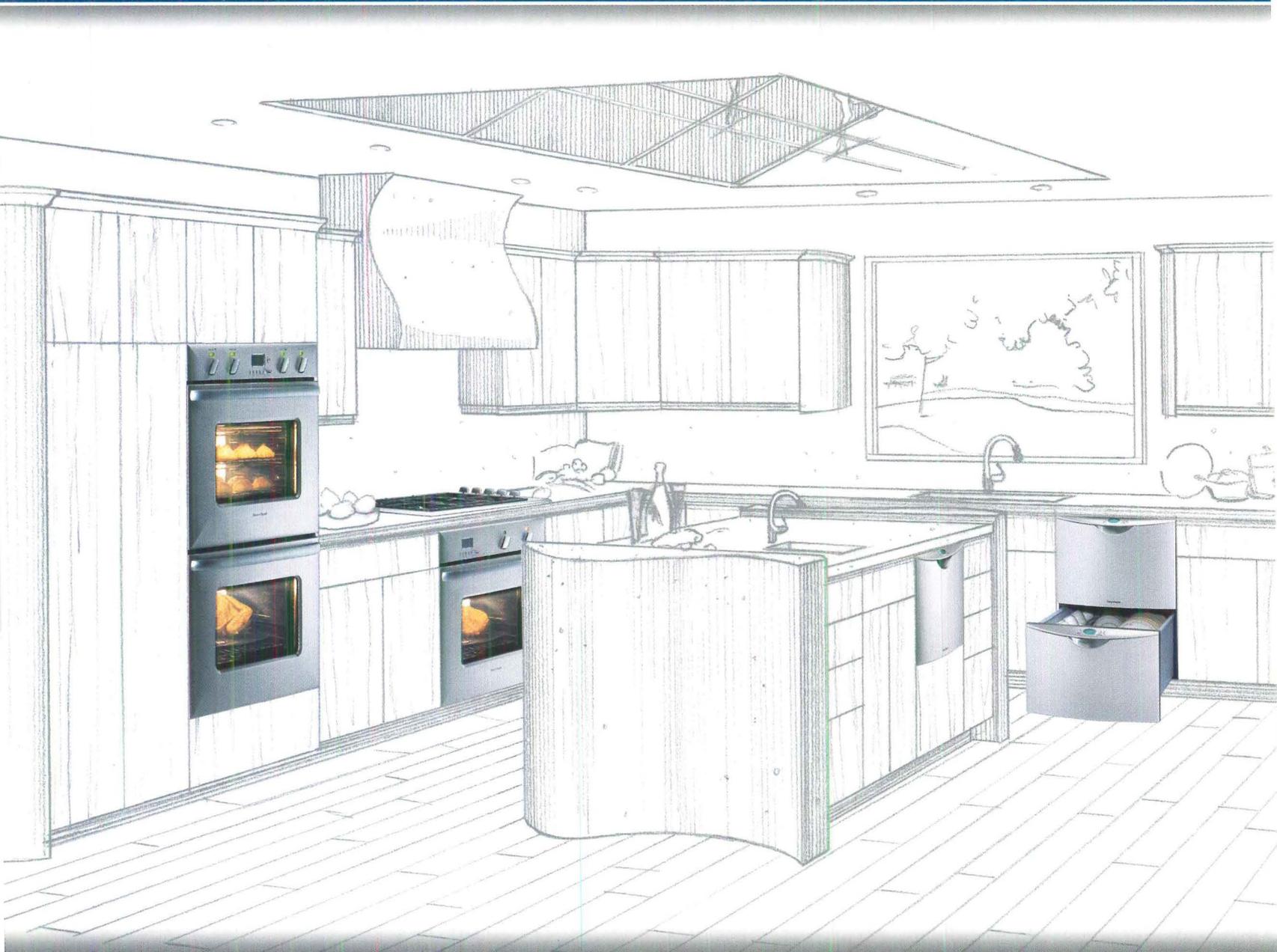


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from the editor

what's modern now?

does the emphasis on the purity of site, program, and client impede the progress of new architecture?

by s. claire conroy

I've been having this conversation with a number of architects lately: What should we call modern—lowercase “m”—residential architecture now? I mean the work that doesn't look back to identifiable styles of the past. The word modern conjures the work of the Bauhaus boys and disciples. Not everyone understands the subtle copy-editing distinction of the upper- and lowercase meanings. So, what's left? Contemporary? Uppercase Contemporary makes me think of the stuff spawned by Sea Ranch—lots of vertical wood siding, wacky fenestration, and soaring ceilings. Lowercase contemporary makes me think of the citified Sea Ranch houses done in white stucco.

It's confusing. It bewilders me, and it befuddles the architects I've talked to. But if we don't know what to call the work you're doing now, how can home buyers possibly wrap their minds around it? They don't understand what they're getting with today's new architectural styles. That bafflement may be one of the biggest barriers to innovative design in merchant housing and even mainstream custom houses. What advantages do

these houses offer to outweigh the risk of resale problems? Why would buyers want to gamble one of the biggest purchases of their lives on something unknown and untested?

Modern houses—capital “M”—sold because their builders and architects developed a “brand.” Modern is a great trade name, and the benefits the style conveyed were clear: indoor-outdoor living, much more daylight and openness inside the house, advanced heating and cooling systems, labor-saving appliances. Many of the houses were billed as “hygienic,” with their new-fangled laminate counters and linoleum floors—no more unsanitary grout to clean! These houses were obviously different from anything else in the marketplace at the time. Magazines embraced and promoted Modernism. Builders advertised and explained the lifestyle advantages of Modern houses. Collectively, they taught people how to understand and appreciate this new kind of housing.

So what about now? We're waiting for another fresh style to capture the imagination of the public at large. Who knows, it may already be out there and it may be quite beautiful. But it



Mark Robert Halper

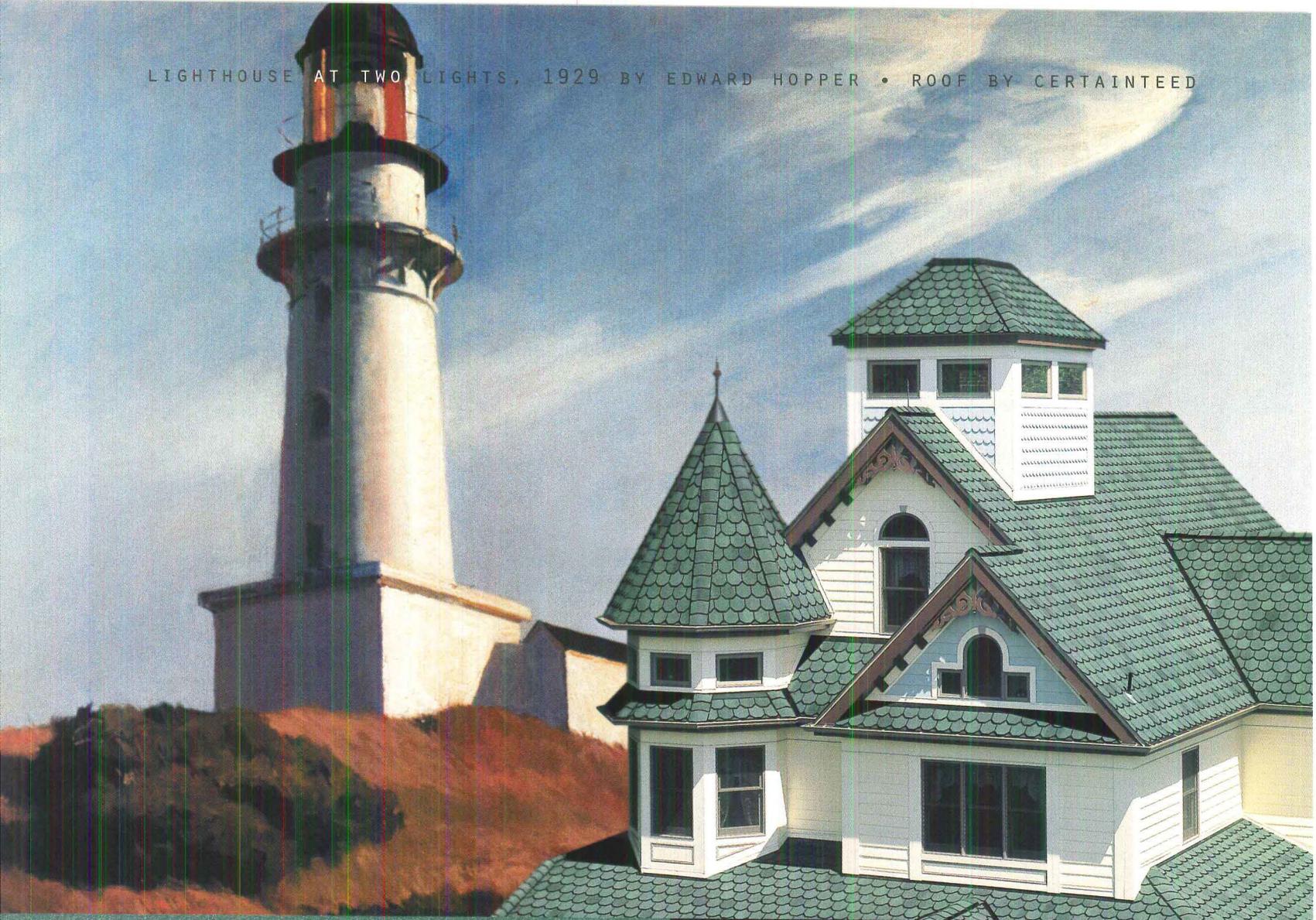
won't get anywhere without making a case for its superiority over the tried-and-true. It must also have a great name and lend itself to packaging and popularizing. To accomplish this, architects will need to work together to develop a concordant set of design principles bolstered by some compelling ideas about how this new house can improve the way Americans dwell. We know this can work—look at the success of the Congress for the New Urbanism and the resulting popularity of Traditional Neighborhood Developments. I don't think the only thing they had going for them was nostalgia. The architects, planners, and other thinkers involved did a marvelous job of unifying

and marketing their ideas.

Could it be that the emphasis architecture schools place on blazing your own trail has undermined the collaboration necessary to invent truly potent new forms of residential architecture? Bauhaus fostered a pretty coherent blueprint for a new kind of house, and its adherents built on each other's ideas—without shame. A united front is a formidable force. **ra**

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail me: ccconroy@hanley-wood.com.

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letters

keep those cards, letters, and e-mails coming, folks.

too little

I've been an architect in private practice for over 30 years, and am firmly ensconced in the belief that the competitive bid process is the fairest way to build almost any project. Saying this doesn't mean that I always take the "low bid." A well-documented project allows contractors an "even playing field," and carefully selecting prequalified bidders allows "equal representation" in the bidding process. Too few bidders is not representative; too many just isn't necessary or fair to the construction community.

Having bids—from a group of carefully selected contractors—allows you to present to the clients a fair price in the competitive marketplace. Somebody will be high, somebody will be low, and, if you have done your job in the preparation of the drawings and the specifications, there will be a group of very close bidders in the "middle." This

will be the true value of the work, and the selection of the successful bidder can then be made with assurance to the clients that the price is a fair value for both them and the contractor.

I always reflect on the words of John Ruskin, written sometime in the late 1800s: "It's unwise to pay too much but it's worse to pay too little. When you pay too much, you lose a little money—that is all. When you pay too little, you sometimes lose everything, because the thing you bought was incapable of doing the thing it was bought to do. The common law of business balance prohibits paying a little and getting a lot—it can't be done. If you deal with the lowest bidder, it is well to add something for the risk you run, and if you do that you will have enough to pay for something better."

*Thomas Johnson
Thomas Johnson /Architect
Morton, Pa.*

"michael graves should not be designing
teakettles for the masses.

he should be designing houses."

—lloyd alter

too much

I found your editorial "Caught in the Middle Class" (November/December 2002, page 13) interesting. In the fashion industry in the '50s, nobody but the very rich could afford the Chanel and Saint Laurents. Everyone was forced to buy knockoffs until the Calvin Kleins and Donna Karans came in and made high fashion available to the masses. The couturiers of Paris do not amount to much anymore.

I used to practice as an architect and then as a developer, but I became convinced that we had to do for housing what IKEA did for furniture—make good design not only available and affordable but desirable to the general public.

I recently joined Royal Homes, Canada's largest manufactured housing company. I'm currently talking with some of the best architects in Canada about designing houses for mass production in our factory, and making them available to the general public at a reasonable price in a reasonable time. While I admire Don Gardner for making his work accessible and available, I think the next step is to bring great

architects into the mix.

Michael Graves should not be designing teakettles for the masses. He should be designing houses.

*Lloyd Alter
Royal Homes
Toronto*

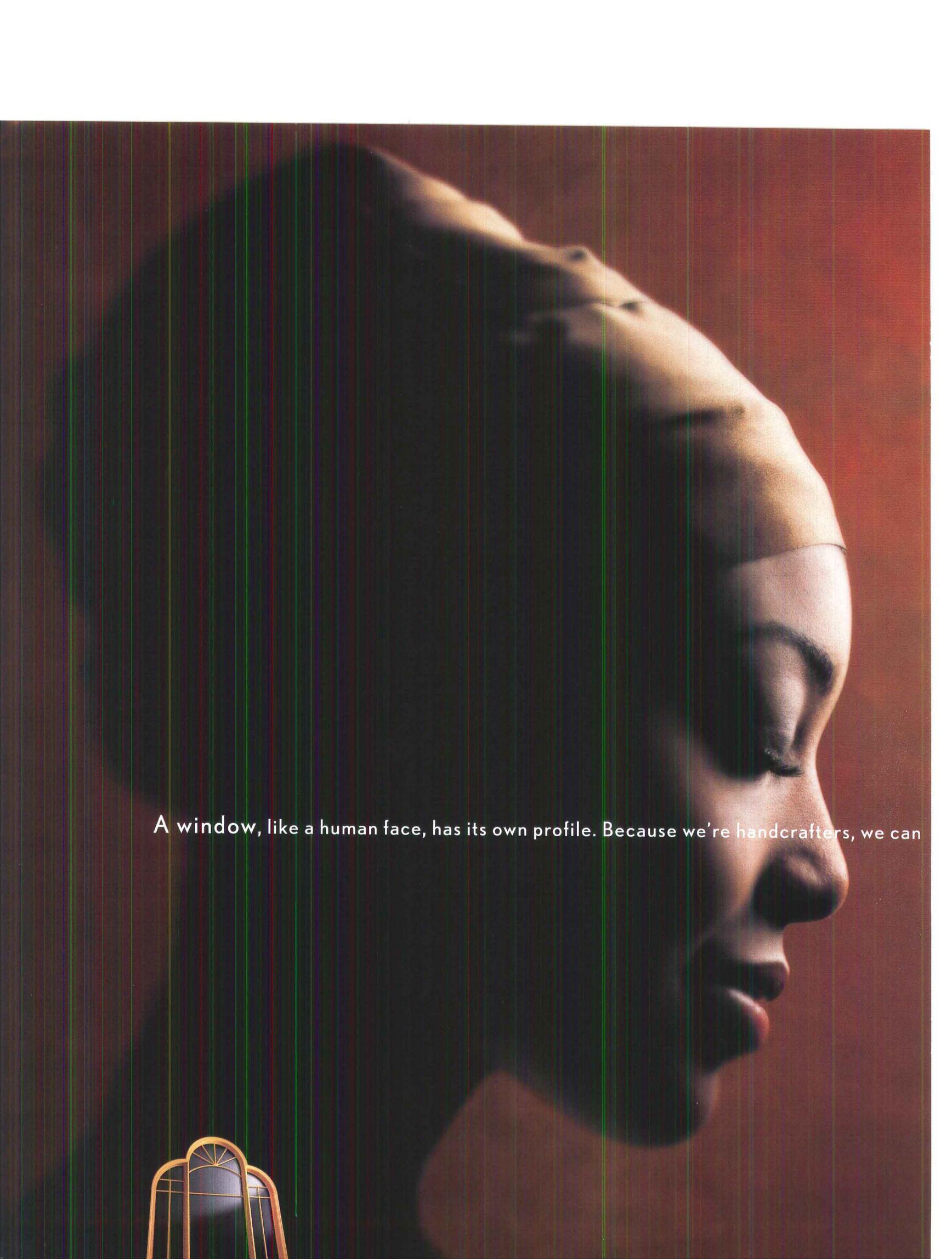
house doctor's opinion

I could not agree with you more ("Is There a House Doctor in the House?" July 2002, page 11).

I provide a design counseling service for my clients, which consists of an on-site, "round-table," brainstorming meeting billed at \$500 per session. I assist owners (or prospective owners) with problem definition, design options, aesthetic recommendations, budgeting, and zoning. I leave them with a freehand sketch of a solution detailed enough in design and scope to discuss with a builder.

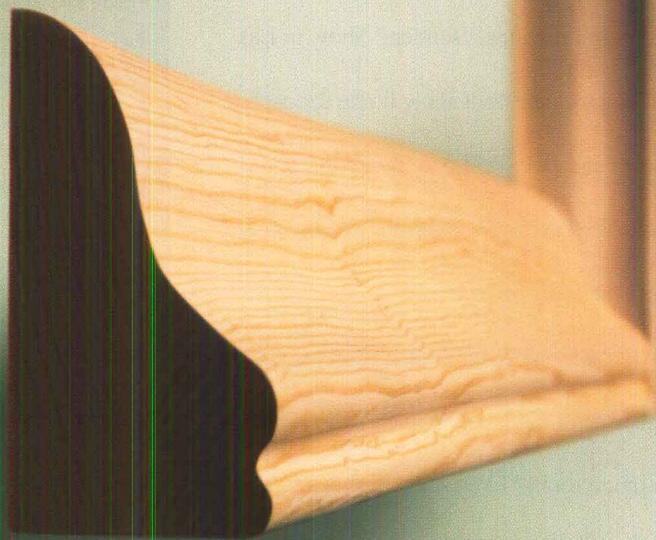
I find there is a big market for such a service. People love to talk to architects, and why shouldn't we be paid to do it? The rate of \$100-plus per hour is fair and the work is exciting and enjoyable.

*Joseph DeScipio, AIA
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home front

tips and trends from the world of residential design

places in the house

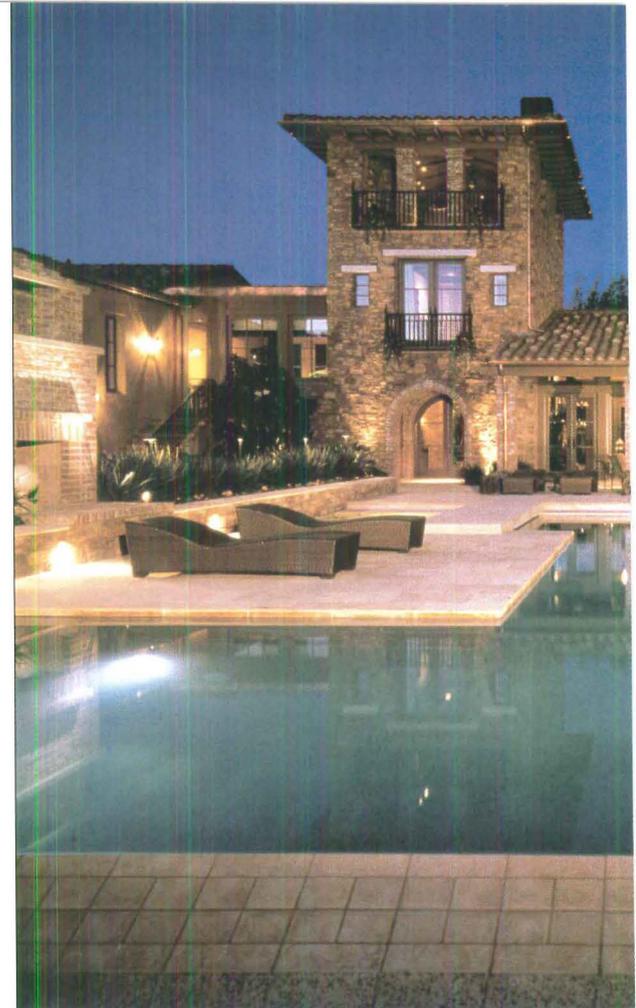
When most architects think of production homes, they think of a box with some exterior decoration troweled on.

At this year's International Builders' Show in Las Vegas, a 13,000-square-foot show home sponsored by our sister magazine, *BUILDER*, broke that mold

in true Vegas style: It is dazzlingly, joyously, unabashedly over the top.

After all, unless the Partridge Family blended with the Brady Bunch, who needs that much room? Even with all that space (9,842 square feet heated and cooled; 3,193 in covered outdoor "rooms"), HomeDestinations, as it's called, feels surprisingly inti-

mate. That's because no one room is especially large. The square footage is broken into various rooms and areas within the house, each with its own purpose and ambience. In addition to formal and informal dining and living areas, the house has a "wellness center," a wine cellar, an "adult lounge," a game room, an outdoor tower "sky room," a sports court, and a guest suite. "It's a big

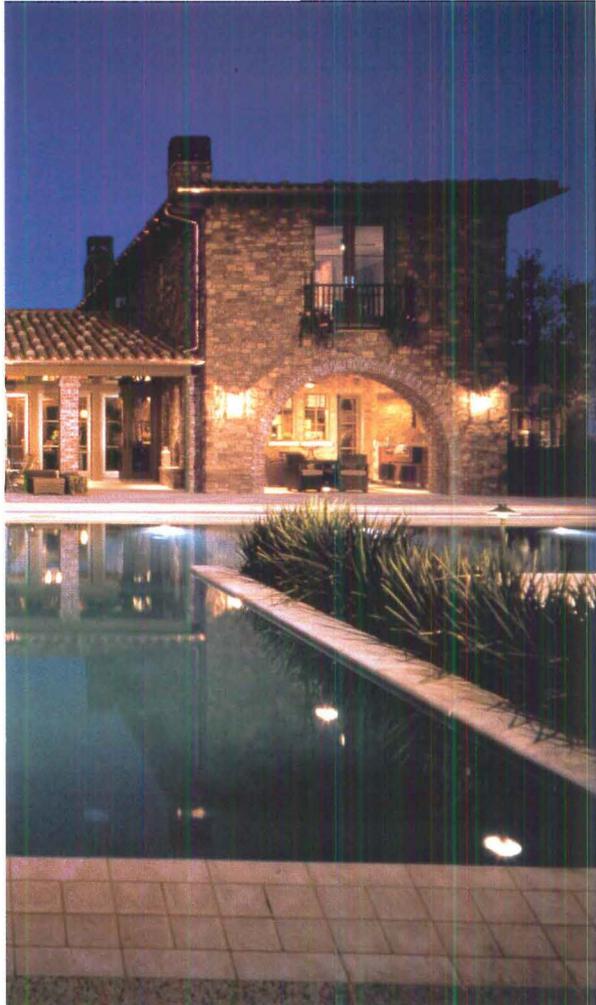


house, but it never feels out of scale," says J. Robert White, a principal at Scheurer Architects, Newport Beach, Calif., and head of the design team. "As you move from room to room, ceiling heights vary, which keeps it at a human scale."

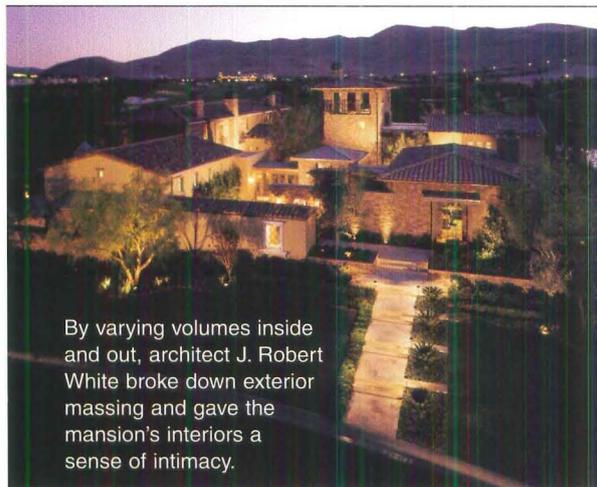
The sprawling plan also opens rooms to views and light. "A custom home that's a big box has all the glazing on the outside wall so the inside is dark," White says. "But this house has variation, so you can get light coming from two and three sides. You are always on the edge." White claims the plan is, nonetheless, highly adaptable to other lots and locales. Simply snip off some of those extra rooms



Virtually every room in HomeDestinations benefits from some connection to the outdoors. Here, large folding doors open a gallery up to courtyards on two sides. The back of the house overlooks a pool with a disappearing edge.



Photos: James F. Wilson



By varying volumes inside and out, architect J. Robert White broke down exterior massing and gave the mansion's interiors a sense of intimacy.

and loggias, and the core remains a livable and viably affordable house to build. This version, meticulously crafted by Christopher Homes of Las Vegas, cost about \$400 a foot. The house is currently on the market for \$7.5 million.—*nigel f. maynard*

smart plug-ins

Imagine “smart” appliances that monitor their own operations to perform better and more efficiently. Some are already here and some languish in perpetual prototype limbo, but you’re likely to see more of them in the future. With their proliferation, questions emerge: How much do we want our appliances to do for us? And how integrated should formerly stand-alone systems become?

For instance, LG Electronics in Englewood Cliffs, N.J., recently released a side-by-side refrigerator with an integrated 15-inch LCD touch screen (right). The Web-enabled screen automatically tells the manufacturer when the refrigerator needs servicing. Electrolux in Martinez, Ga., has a similar prototype called Screenfridge. But do we really want to surf the Net from our fridge or scrutinize temperature fluctuations in every crisper compartment?

High-tech gadgetry isn’t just brewing in the kitchen. Louisville, Ky.-based GE’s Harmony “laundry care system” links washer and dryer functions electronically, so the homeowner need key in only one set of instructions. And Electrolux’s Kelvinator division has introduced to the Indian market a bilingual Hindi/English-speaking washer. The unit issues vocal instructions and an automatic alert when there’s an operational error.

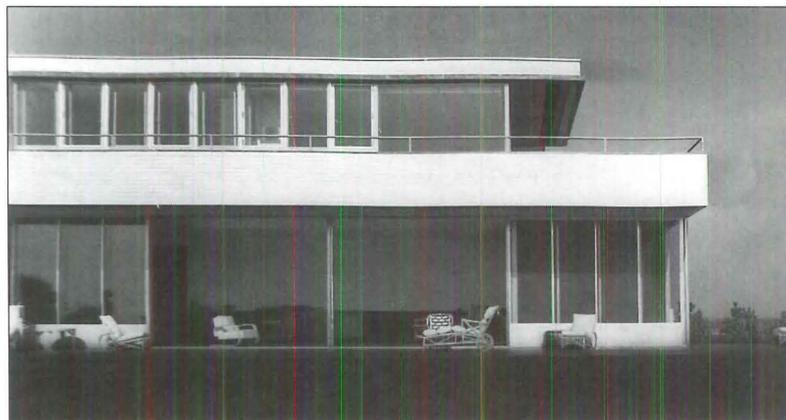
Daniel Lee, director of marketing and communications for LG Electronics, thinks products like these are just the tip of the iceberg. The Internet fridge, for example, “is going to be the hub of homeowners’ lives. In the future it will control the TV, garage, alarm system, lighting, dishwasher, and air conditioning,” he says.—*n.f.m.*



doing windows

Picture windows: double-hung, case-ment, awning, gliding, round-top, leaded, double-paned, gas-filled, low-E, and more. This month, the National Building Museum launches a new exhibition on the evolution of windows in the American house.

The show takes a double-paned approach. First, it explores windows as architectural objects embodying various materials, technologies, and styles. “The other story is a cultural one—with minor themes such as “I Spy,” where windows work both ways and you can see out but others also peer in,” says Donald Albrecht, who curated the show with Yale associate professor of modern architecture Sandy Isenstadt. “Picture This: Windows on the American Home” runs through August 11. View more information at www.nbm.org or call 202.272.2448.—*shelley d. hutchins*



Courtesy Dion Neutra, Architect, and the Richard J. Neutra Papers, UCLA

Richard Neutra’s 1938 Windshield House on Fishers Island, N.Y., remains a prime example of how windows define a house.

calendar

2002 sunroom design awards competition

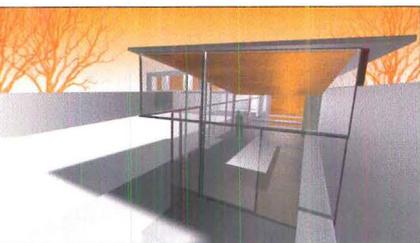
deadline: june 30



The National Sunroom Association is holding its second awards competition to recognize exceptional residential and commercial sunroom design. The projects must have been completed between January 1 and December 31, 2002. Winners will receive a cash prize. Call 785.271.0208 or go to www.nationalsunroom.org to enter.

smith-miller + hawkinson architects

through june 7
atlanta contemporary art center



Courtesy Smith-Miller + Hawkinson

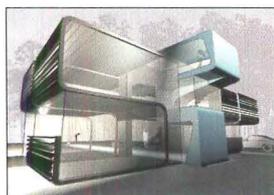
New York City-based Smith-Miller + Hawkinson has been creating thoughtful, imaginative buildings since 1983. This exhibit showcases the firm's work, including this 2,500-square-foot home, part of The Houses at Sagonac, Rhode Island. Call 404.688.1970 or check www.thecontemporary.org for museum hours.

roy/design series 1

april 19–september 7
san francisco museum of modern art

SFMOMA presents six inventive design solutions by architect Lindy Roy, of New York City-based ROY.

Each project is detailed through models, drawings, and computer animations. Shown: Poolhouse, 2000. For hours, call 415.357.4000 or visit www.sfmoma.org.

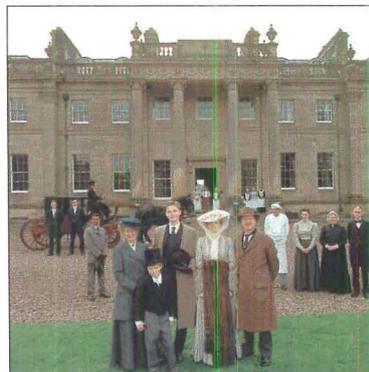


Courtesy Lindy Roy

national design triennial

april 22–august 31
cooper-hewitt, national design museum, new york city

Inside Design Now, the second National Design Triennial, reviews cutting-edge U.S. design of the past three years. Some 300-plus objects, models, photographs, films, and renderings celebrate the cultural impact of emerging firms like Escher GuneWardena Architecture and established innovators like Dennis Wedlick. For details, call 212.849.8400 or go to www.si.edu/ndm.



Courtesy Thirteen/WNET New York

manor house

premiere: april 28–30
pbs

A new six-part series—part of PBS' hands-on

history programming—examines a 109-room Scottish mansion and the rigors of occupying and maintaining such a residence in 1905. Check your local PBS listing for exact times.

lightfair 2003

may 3–8
javits convention center, new york city



The annual architectural lighting conference features workshops, seminars, and a trade show focused on lighting design and technology. Topics include designing to meet energy and environmental codes, outdoor lighting issues, and lighting for kitchens and baths. For registration information, call 404.220.2218 or go to www.lightfair.com.

green roof conference and trade show

may 29–30
congress plaza hotel, chicago

The first North American green-roof conference concentrates on the theme "Greening Rooftops for Sustainable Communities." More than 40 speakers from eight countries discuss green-roof design and implementation, programs and policies to support green roofs, and technical information. To find out more, call 416.971.4494 or visit www.greenroofs.ca.

continuing exhibits

AIA Expo 2003, May 8–10, San Diego Convention Center, 800.242.3837; **David Adler, Architect: Elements of Style**, through May 18, Art Institute of Chicago, 312.443.3600; **Big & Green: Toward Sustainable Architecture in the 21st Century**, through June 22, National Building Museum, Washington, D.C., 202.272.2448; **Light Screens: The Leaded Glass of Frank Lloyd Wright**, through July 20, Smithsonian American Art Museum, Renwick Gallery, Washington, D.C., 202.275.1693; **Fantastic**, through spring 2004, Massachusetts Museum of Contemporary Art, North Adams, Mass., 413.664.4481.—*shelley d. hutchins*

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TN-001



home front

on the boards / green school

The University of South Carolina practices what it teaches with its new sustainably designed West Quadrangle Living and Learning Center in Columbia, S.C. This green dorm is poised to become one of only four residence halls in the world certified by the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) program. The complex will demonstrate sustainable design strategies, encourage interactive environmental learning, and educate inhabitants about conservation. Officials at USC chose Charlotte, N.C.-based Little & Associates Architects to spearhead the project. "We had to develop it within the constraints of normal student housing—no more money or time to invest in building green," says Jim Gleeson, AIA, leader of the design team.

To obtain LEED approval, Gleeson generated a plan that scored high in five categories: sustainable site, water efficiency, energy and atmosphere, interior environmental quality, and materials and resources. A study of three possible locales for the four-building, 187,315-square-foot complex led to a site that slopes downhill to the south. "This site will allow us to build in an ideal orientation for solar success, where 99 percent of the windows will face north or south," says Gleeson. Also, a bio-retention plan developed to reduce water runoff from the steep slope will actually save money because it solves an existing flood issue.

Typical dorms consume hefty quantities of water and energy, but Gleeson says increasing efficiency in those categories was simple. Such conscientious features as radiant solar water heating, low-flow fixtures,



Courtesy Little & Associates Architects

passive solar glazing, natural ventilation, and a 5-kilowatt fuel cell will cut energy use by an estimated 35 percent, he says. EFCO Corp. worked with the architect to develop windows with an integrated light shelf—a 6-inch metal plate protruding from between the operable window and the transom that shades the glass and bounces extra light inside.

Recycling plays a principal role in the materials-and-resources category both during and after construction. The construction contract states the contractor must recycle at least 75 percent of leftover materials and no product used can contain VOCs (volatile organic compounds). Once complete, the complex will harbor an elaborate system of recycling chutes leading to a central collection tunnel under the building.

To qualify for extra innovation points, the 500-bed complex, complete with open classrooms, technology lab, and faculty apartments, was designed to outlast its upcoming incarnation. Enduring materials (brick and precast concrete) and a loose-fit floor plan should extend the life of the structure. "We looked ahead to what the university might want in the future," says Gleeson, "and then devised a floor plan that will make it easy and inexpensive to add or subtract walls."—*shelley d. hutchins*

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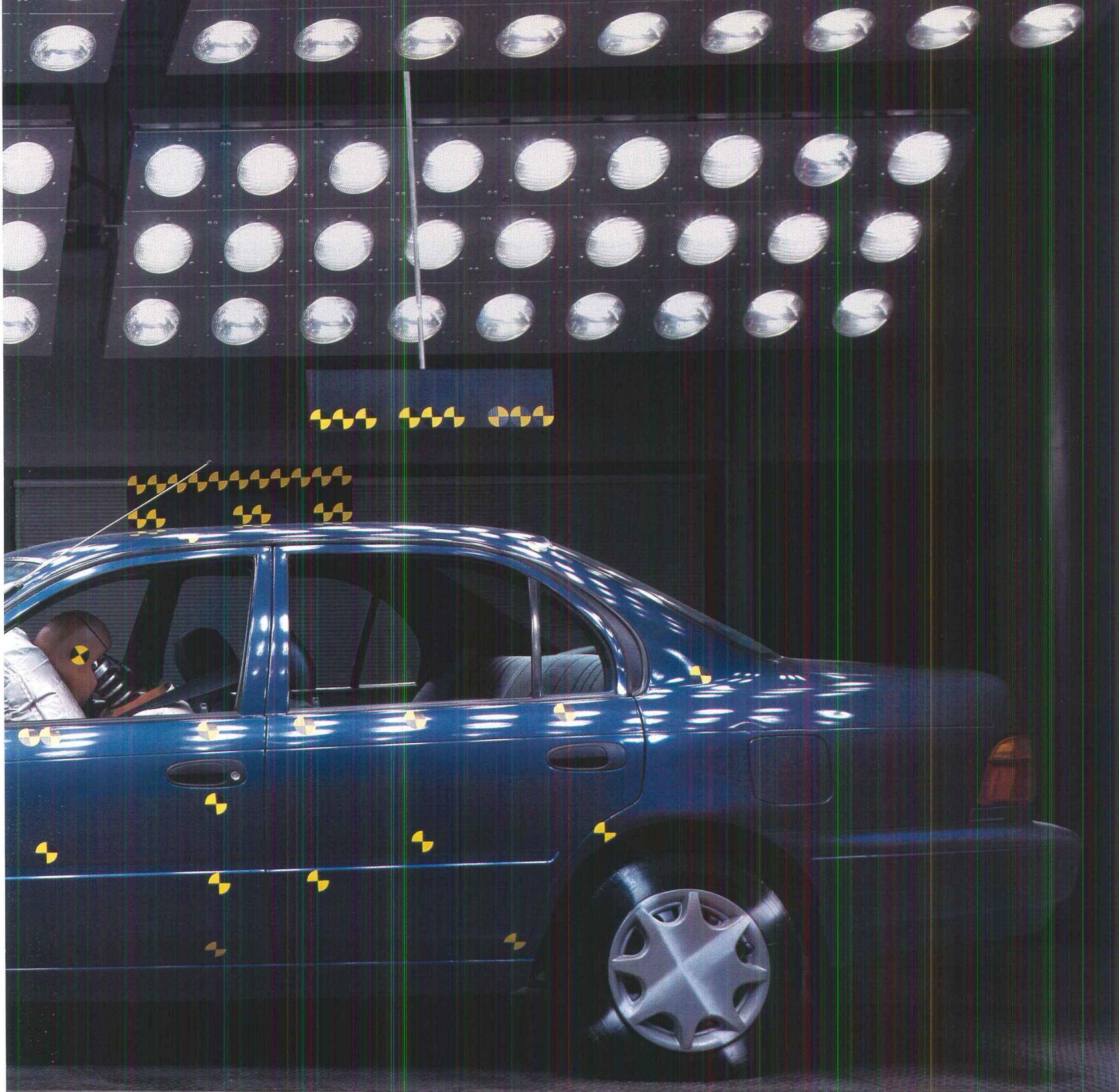

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perspective

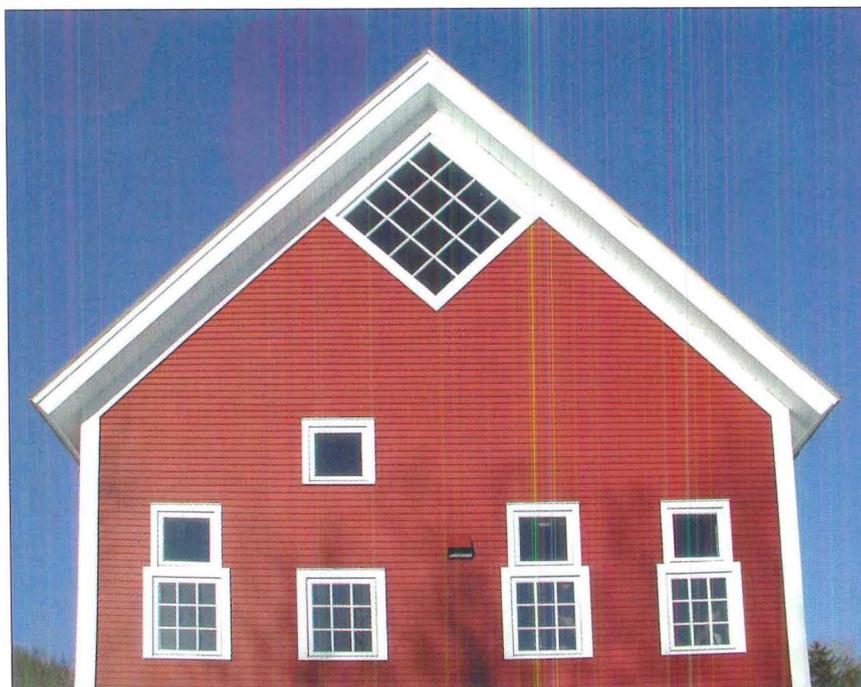
the architect's tale

give a house a rich past,
and it becomes more than simple shelter.

by john connell

As a young design/builder engaged primarily in renovation projects, I realized that behind every stick and nail of a hand-built house lurks a story. A scrap of ancient newspaper in the rafters or a can of snuff found in the stud spaces; secret closets, oddly proportioned doors, even stairs to nowhere—these and other peculiarities had me imagining high drama with heroes and villains, tragedy and comedy. Why was the building there? Who had commissioned it? Who were the builders and what were their thoughts as they constructed it?

Older houses took longer to build originally than today's factory-made wonders. Over the course of construction, many things took place in the lives of the clients, the builders, and the community. Evidence of these events was often present in the building's design, sometimes even in its very fabric. Many of these older homes were the finest buildings I had ever come across. Later, as an architect, I reached the conclusion that great buildings usually have great stories behind them. If my clients



Photos: John Connell

don't come with a story, I urge them to create one.

storytelling

The Donoghues had a story. They arrived at my doorstep with the classic American tale of hard work leading to brilliant success. Starting with nothing, Kevin Donoghue had worked his

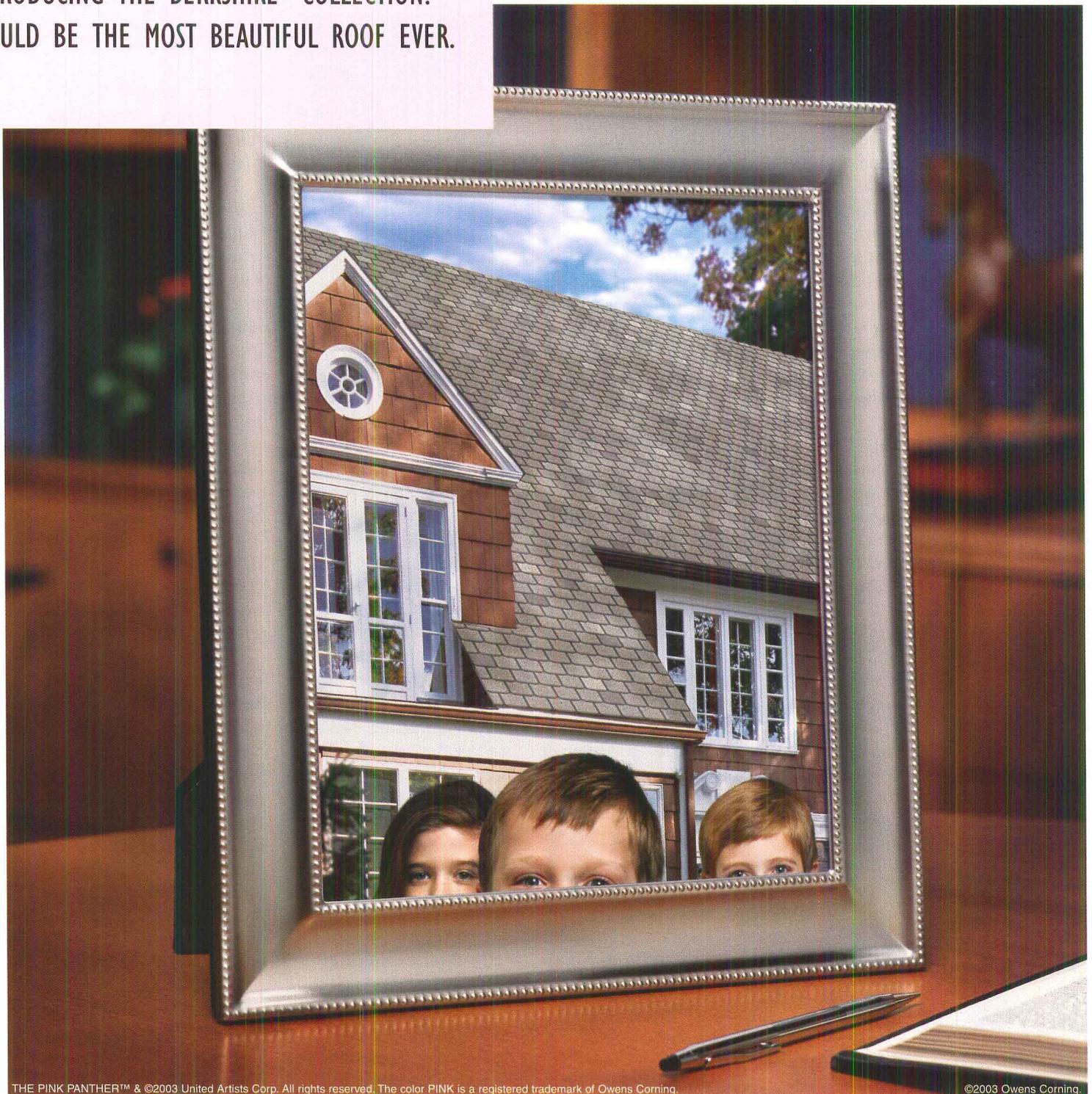
way to the top of the insurance industry. As a young agent he had borrowed heavily to buy a small, kit-built ski cottage in Warren, Vt., for his skiing spouse, Ellen. Twenty years and four kids later, they were ready for a complete architectural makeover.

We integrated the low-

lying kit house with an addition that stood up tall and proud. In every aspect of the renovation we reflected on the Donoghues' character and story: that of a hardworking family who loves games and sports. The work ethic has been rewarded with a penthouse master
continued on page 32

The author infuses his work—both new and remodeled—with a sense of history. For the design of this new house in rural Vermont, he and his clients dreamed up the saga of a family farm evolving over generations. The resulting farmhouse, barn, and silo possess the patina of an older, lived-in residence.

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perspective

suite that lords over the entire valley. A game/billiards room on the first floor opens out onto a patio with a hot tub. We also added a sauna, a steam bath and double shower, and a sports-equipment storage room. Regardless of who lives here in the future, the house will always resonate with the three generations of hardworking, hard-playing Donoghues that had it built.

poetic license

The Whinstons were younger. Though they wanted to live in an old farmhouse, they were building new, on the edge of a beautiful Vermont meadow. They needed a story.

We imagined their meadow to be the last few acres of a family farm, which still included a house, barn, and silo. In our story, as tourism grew and making a living on the farm became harder, the family's sons left the valley. To make ends meet, the grandparents sold off



April Smith

bits of land until this parcel was all that remained. When they died it was left to the grandchildren, who used the house as a ski shack, crudely connecting it to the barn to maximize sleeping capacity.

Our saga continued with the grandchildren deciding



John Connell

With the restoration of his own first home, a 19th-century Cape, Connell sought to honor the story of the original owner while expressing his own, environmentally aware identity with a passive solar greenhouse.

to sell and the Whinstons moving in. Recognizing the fundamentally good qualities that lay under generations of bad decisions, they decided to renovate.

As the first nonfarmers to work the place, their contribution was clear and bright. They added a contemporary kitchen to the end of the barn and used the rest of that soaring space to showcase their collection of sculpture and art. The use of radiant-heat floors gave the impression the farmhouse was still heated primarily by

long decline of the property had been reversed; a new chapter in the story began.

personal history

I must add the story of my own first house. It was a run-down, 1830s Cape with an attached barn rotted out at the sills. Underneath the decay, I found an incredible jewel box of a timber-framed farmhouse. The barn was another story. It had been built hastily and then abused by several bad renovations. The entire building was clearly owner-built. I decided to restore the Cape to its historic look and renovate the barn in keeping with my 1980s solar sentiments.

The house's structure gave me insight into the original farmer and his family. Clearly this was a patient man—and a strong one. Despite short building seasons and a lack of power tools, he had crafted a full-height basement from large stones. The frame featured excellent joinery and hand-hewn beams over 30 feet long. The windows were well-crafted and much of the

glass was original. This was a family of moderate means, but they wisely invested in high-quality materials.

I tried to reveal who I was and what my building values were with the renovation of the barn. Although I used modern materials like concrete, plywood, dimensional wood, and Plexiglas, I tried to do so with the same level of craftsmanship as the original owner/builder. I added an attached greenhouse with an integral graywater system, passive solar storage, and deep-bed planters. The barn and house sit side-by-side, an architectural “conversation” between two owner/builders separated by a century and a half.

The stories buried within buildings are fascinating. Some represent real archaeology, some local history, and all human drama. When we think of a structure as merely an object, we miss the stories and personalities of those who made it. Architecture is the art of designing buildings, but it's also a form of storytelling—and a good story outlasts even bricks and mortar. **ra**

John Connell is principal of 2morrow Studios in Warren, Vt.; founder of Yestermorrow Design/Build School; and author of Homing Instinct (McGraw-Hill, 1998). His next book, The Inspired House, will be published in late 2003 by Taunton Press. He will host and contribute to a TV series and a magazine of the same name.

“architecture is a form of storytelling—and a good story outlasts bricks and mortar.”

the central Rumford fireplace. Exterior walls that were not totally square created interesting spaces in conjunction with “new” interior walls. Salvaged doors and windows housed in new jambs set up contrasts between new and old. The

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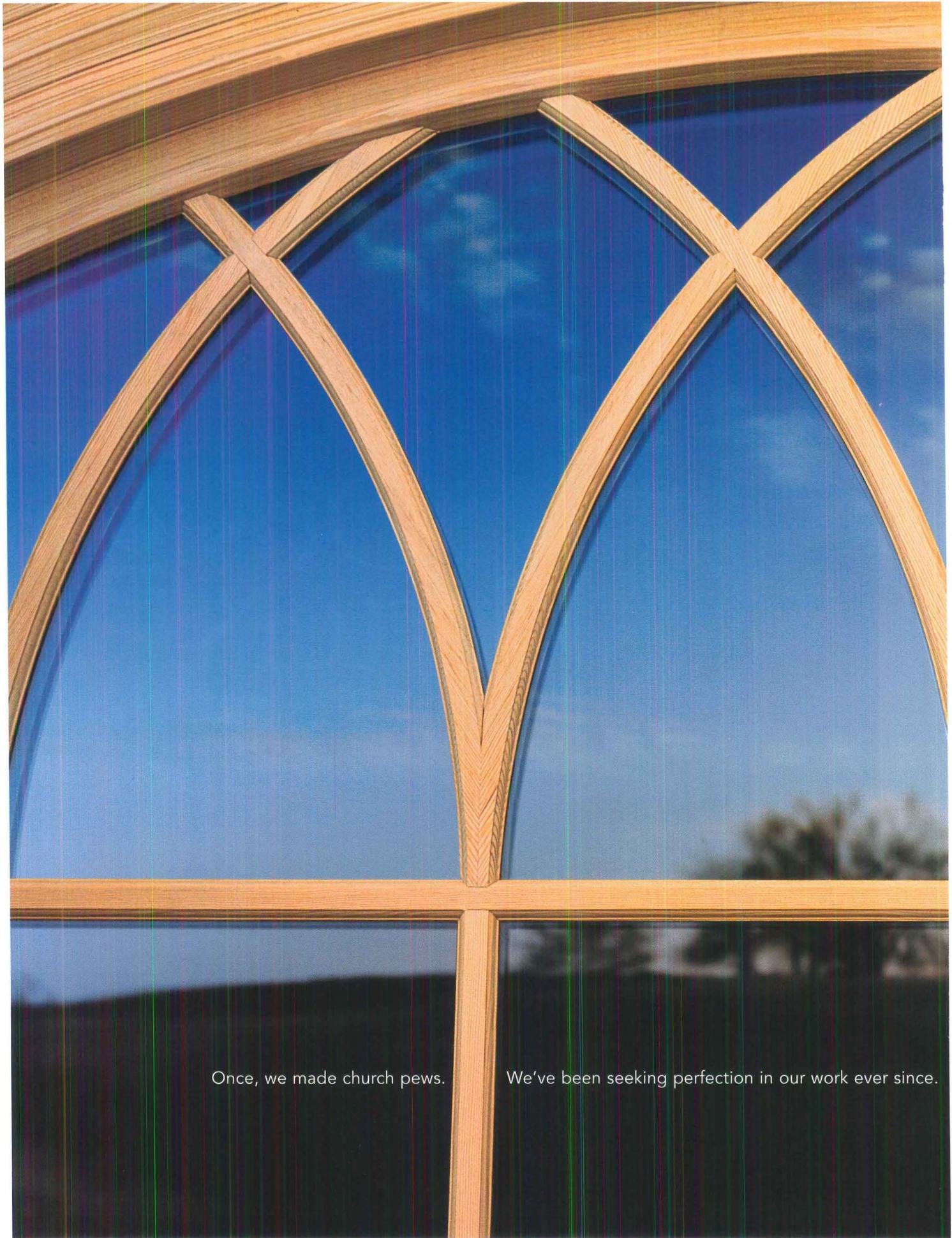
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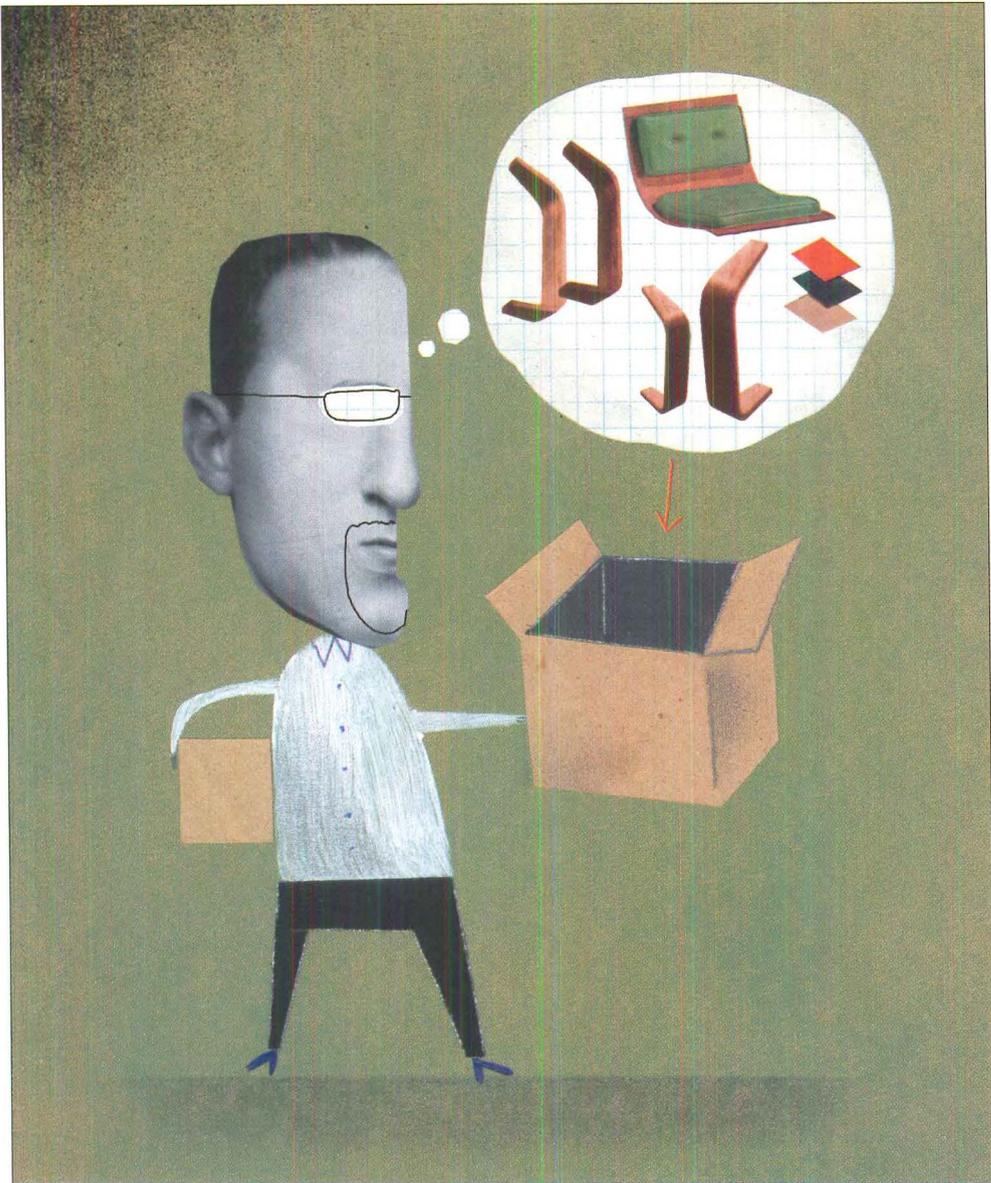
selling your stuff

are you ready to go public with your industrial designs?

by cheryl weber

Some years ago, Christopher Bardt and Kyna Leski, architecture professors at the Rhode Island School of Design and the founders of 3SIX0 in Providence, R.I., had a student whose thesis project was designing a house in Thailand for her parents. When the \$5-million house was constructed, the parents invited Bardt and Leski to design the furnishings. The architects did, and enjoyed the process so much they decided to give the one-of-a-kind pieces another life. After making prototypes, they put photos of their work on their Web site (www.3six0.com) and began shopping it around. "Making one thing over a long period of time is a little arcane," Bardt says of doing architecture. "It's a consumer society, and it's exciting to see something reproduced in dazzling amounts."

Architects, by nature, are an exacting breed, looking to impose their sense of order as far down the design hierarchy as they can. Rather than confining their art to a house's fixed forms, most architects welcome the opportunity to design objects that can be



David Plunkert

sat upon, eaten at, and slept on. But while it's common to create furniture, glasswork, and metalwork for particular clients, some architects are exploring less-charted territory: selling their industrial designs to the public.

Actually, the connection between architecture and product design has a rich history. The leaders of the English Arts and Crafts movement, such as C.F.A. Voysey, C.R. Ashbee, and Philip Webb, were trained in architecture before they

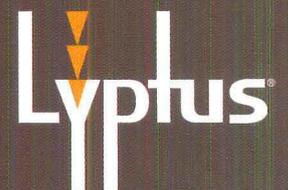
branched out into furniture and the decorative arts. Even William Morris studied architecture for a short time before taking up pattern design. "Architects are well-prepared for doing product design be-

continued on page 39

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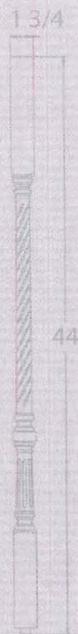
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cause they understand materials and structure pretty well," says Seth Stem, professor of industrial design at RISD.

Nevertheless, an architecture education leaves plenty of missing links. Whereas architects work in units of one, two, or three, industrial design is about creating hundreds or thousands. And therein lies the challenge. "The two professions share the central role of creating beautiful, passionate work, but the industrial design constraints are so different that people don't usually imagine them until faced with them," says Charles Austen Angell, executive vice president of the Industrial Design Soci-

ety of America, McLean, Va., and chief design officer for Logic Product Development, Minneapolis. "Product design is a nice way to extend your creative horizons, but you have to decide how sophisticated you want your business model to be. There's a lot of sophistication needed in keeping the beauty and utility of the object, while addressing all the business constraints."

craft vs. mass

New York City architect Deborah Berke, Deborah Berke Architect & Partners, had been custom-designing furniture for clients for years, through her office's interiors department,

before she launched her own line of furniture and accessories a year ago. "When we culled through the file of about 120 pieces, we realized there was the backbone of something that could be more general," says Berke, AIA. "We really winnowed it down and fleshed it out."

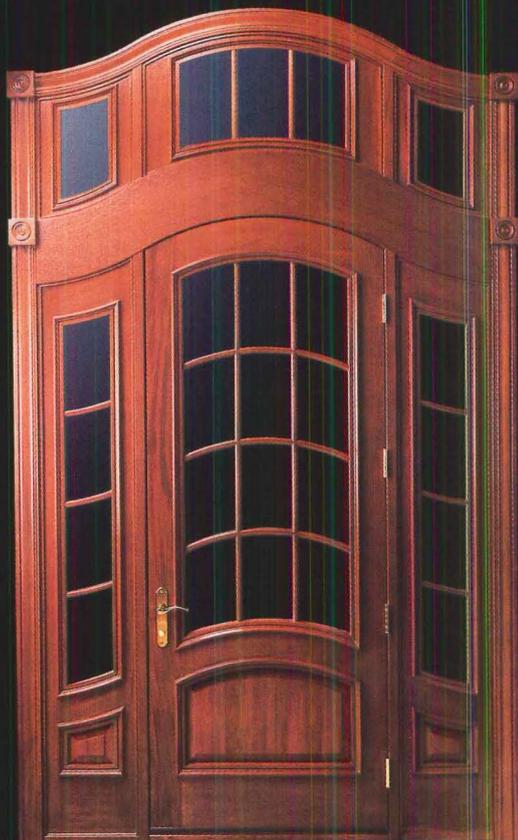
Berke has converted part of her office loft into a showroom for the high-end wood, metal, and upholstered pieces—about two dozen—which she sells to the trade. "We're coming to it not from a Michael Graves strategy with distribution networks, but from the opposite direction, taking something that was custom and trying to ex-

pand that into a small furniture business," Berke says. "I'm not looking to be Ikea or West Elm or Blu Dot, though I admire their work enormously."

If such speculative, limited-edition work seems straightforward, it's not. One potential obstacle is paying the start-up costs. Prototyping furniture is time-consuming and expensive, and decorators won't recommend pricey pieces without being able to see and touch them. It's a lesson 3SIX0 learned early on.

"We found out you can't get anyone's attention until you make a real piece," Bardt says. "All the drawings, models, and

continued on page 41



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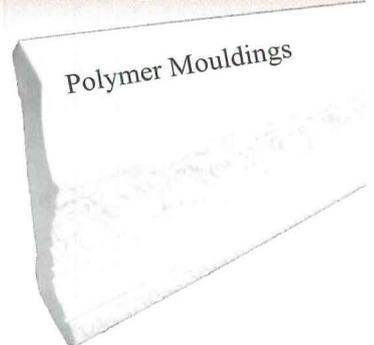
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maquettes won't get you anywhere."

He and Leski spent several years and \$10,000 prototyping and perfecting an exquisite glass-and-stainless steel "river bench." Each part was milled by a skilled machinist, and the glass was cast in plaster molds that had to be hand-made over and over again. "If you were producing 100 benches, you'd make a steel mold using computer numeric controlled (CNC) equipment," Bardt says, "but we're trying to move from one to 10 units."

Blu Dot, in Minneapolis, exemplifies an ambitious model for doing product design. With its emphasis on mass-produced, afford-

able design, it falls at the opposite end of the spectrum from Berke and Bardt. Together, co-founders John Christakos, Charles Lazor, and Maurice Blanks combine graduate degrees in business and architecture. "We built Blu Dot out of a simple proposition that we wanted to satisfy ourselves," Lazor says. "When you're in your 20s and early 30s trying to buy simple, intelligent, and inexpensive furniture in this country, there's not a lot to choose from. We had a hunch that a lot of people find catalog options unexciting or too historically concerned."

Five years ago, Blu Dot (www.bludot.com) got off the ground at the annual

International Contemporary Furniture Fair (ICFF) in New York City, where the partners displayed three or four systems that yield a dozen shelving and storage pieces for furnishing a home. Blu Dot designs the products, outsources the manufacturing, and then fulfills the orders. Its clients range from large national retailers—such as Design Within Reach, Conran, and Crate & Barrel, to whom it ships 500 beds a month—to corner shops and the interiors trade.

"My agenda was ideally to make a small dent in contemporary culture and really think about what furniture could and should be," Lazor says. "To carry any

message with weight, it's pretty clear that you've got to do it in multiples."

filling in the pieces

There is a wide range of approaches to product design, and no one formula for success. One route is to form an alliance with a distributor or a retailer who will produce, market, and sell your designs under a licensing agreement. "A distribution company would have some sort of design brief and market in mind and be quite informed in terms of competition, price point, style, and function," says Stem. "So much of the design is driven by cost

continued on page 43

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and where it's manufactured. You'd have to work within those parameters."

For modest production runs, another option is to hire a middleman, such as an industrial design firm, who is trained to dovetail cleanly with industrial methods. The firm could help locate an appropriate production house and coordinate the work of plastic, wood, and metal fabricators to come up with the right price point. "It's about filling out the missing link—distribution, production, concepting, or engineering," Angell says. "Say you have a Web site for distribution and marketing, but need design planning and decide to do it with X. If you don't

fill in all the pieces, they'll fill themselves in by default, and you could have a weak link."

Even for highly crafted, limited-edition products, Stem recommends consulting with a manufacturing or industrial design expert to work out production details that might save money and time. Shipping is part of the puzzle. If you're doing Internet sales, how will you get the product to the buyer? And are your purchasers willing to do some assembly? "UPS is the shipper of choice in the retail industry, and if your product is over the size limitation, you'll be dealing with a more expensive freight company," Stem says.

Although Berke learned a lot about the technicalities of furniture-making by doing work for custom-home and retail clients, she hired an in-house staff person with experience in the furniture industry to coordinate design, production, and delivery logistics. For now, Berke relies on three small shops—a woodworker, a metalworker, and an upholsterer—to produce her designs, which are selling at a regular clip.

"Coordinating and pricing are the most difficult aspects—balancing between how much something can sell for and how much it costs to make it," she says. "There are so many things that go into it

in a way architects aren't used to calculating."

market-wise

Figuring out the market is another leg of this business. Dennis Miller Associates, Manhattan, is a showroom that sells artist-designed furniture to the trade. Owner Dennis Miller, an architect, urges designers to think like a consumer. "What is the function of the piece you want to design?" he asks. "You'll sell more dining chairs than coffee tables." And what variations will you offer? How many dimensional differences and finishes will there be? "A customer will want to

continued on page 44



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practice

change the size and the finish," he says. "If you design a table that's the golden mean in some specific plan view or elevation, it may not fit what the

client needs. More often than not, that's the way the client shops."

And if your goal is to catch the eye of Knoll or Cappellini, gorgeous work

alone may not cut it. When Bardt and Leski approached furniture companies with their ideas, they were surprised to learn that the companies' portfolio and

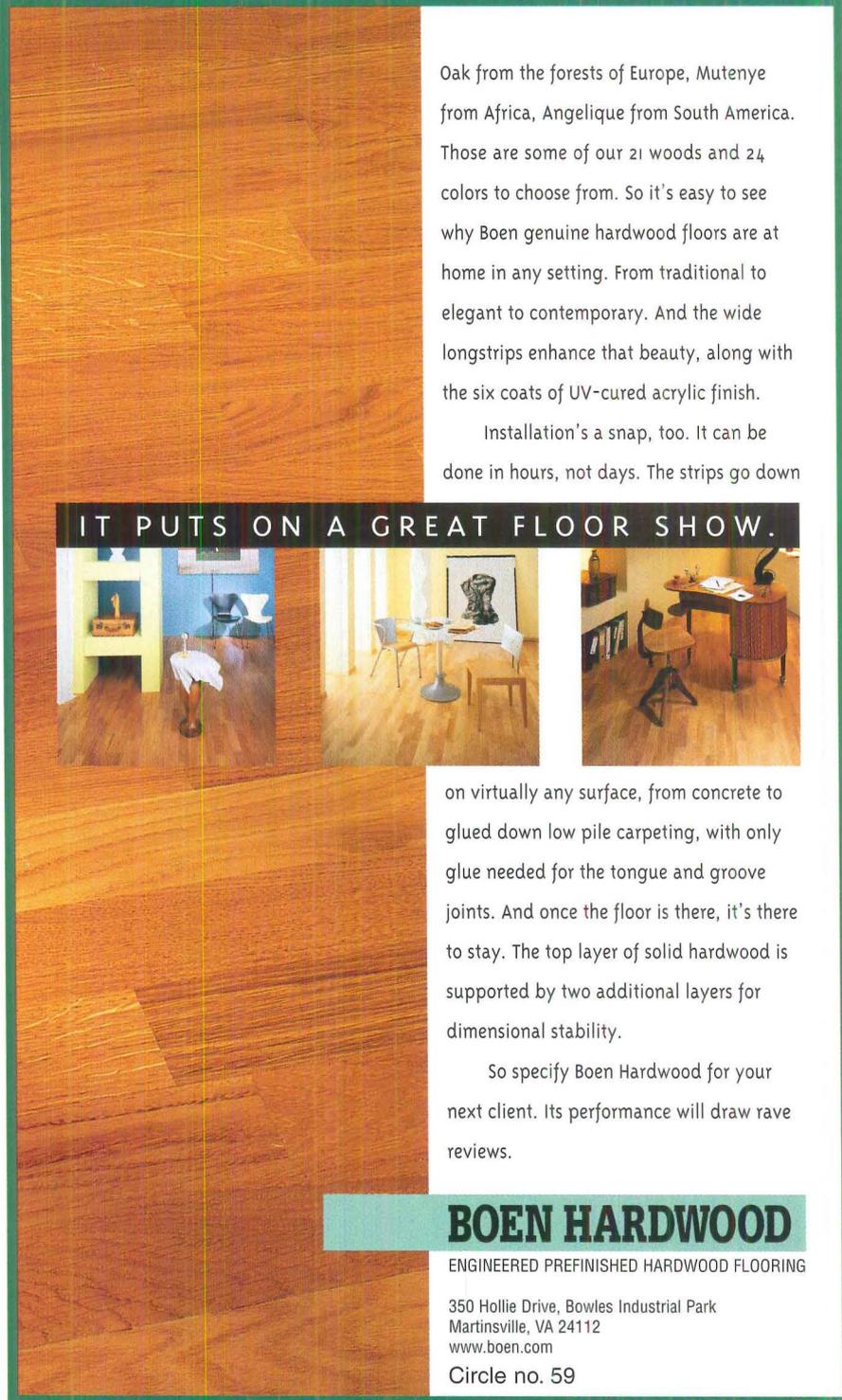
strategy of the moment took priority over the strength of the partners' designs. "Vitra was not doing anything for the home and wouldn't look at our designs," Bardt says. "Furniture companies are increasingly narrow in defining their market segment—who they're designing and producing for."

Berke timed her debut last spring with the arrival of out-of-towners attending the ICFF. Although she didn't take a booth at the show, she sent postcards to the press and to interior designers and architects who she thought would be sympathetic to the work. This year, her furniture propped a model home at the International Builders' Show in Las Vegas. The firm prepared photo CDs of the work to distribute at the show, and then shipped them out to a broader audience of decorators.

"Like my architecture, these aren't big ego pieces," Berke says. "My work isn't like a Michael Graves teapot. It's understated and definitely modern, but it could go in any kind of environment, from the most minimalist to a house furnished with antiques."

Miller cautions that although architects see an industrial-design sideline as a revenue source, it may not be one, given the amount of time they'll devote to the project. "The volume of product they're going to be able to sell is

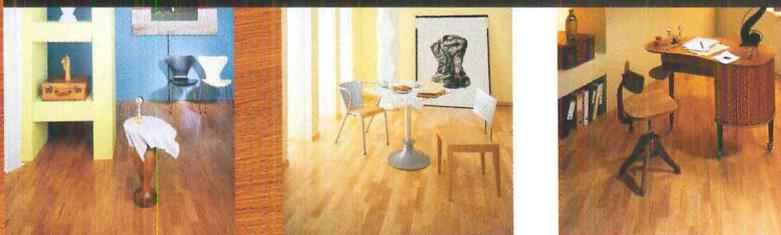
continued on page 46



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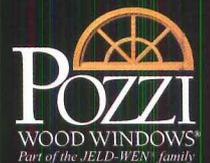
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(P17)

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practice

something that should be realistically looked at,” he says. “I don’t know how you project that, but you weigh all things. What’s in the marketplace that looks

like this? Will you be able to meet the demand that comes from the right market and the right price? Or will it be so expensive that no one will be interested?”

testing ground

Santa Monica, Calif., architects Leo Marmol and Ron Radziner, founders of Marmol Radziner + Associates, have the luxury of working

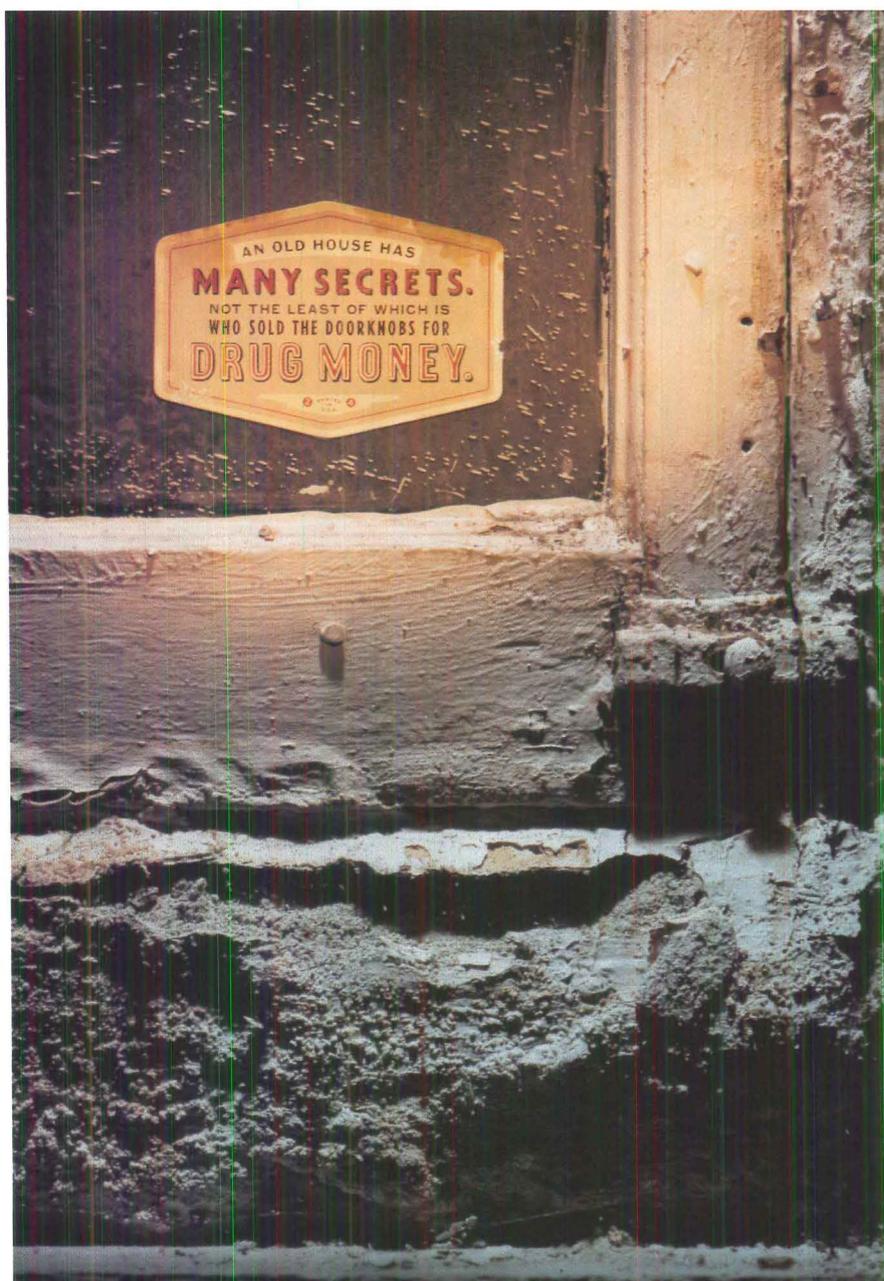
in an ultra-high-end market where the buying public is interested in beautiful, well-crafted things, and is willing to pay for them. Over the years, the 80-member firm has brought many important midcentury Modernist homes back to life. And so when the MAK Center for Art and Architecture in Los Angeles asked them to reproduce and sell furniture from R.M. Schindler’s Kings Road home, which it owns, they said yes.

Building the furniture with their own contractors, and in their own metal and wood shops (Marmol Radziner constructs many of their architectural projects), the firm spent about five months prototyping the original furniture and calculating pricing. “The arrangement is that the MAK Center receives 30 percent of net profits on the pieces, so it was up to us to figure out what our costs were and what we could sell and distribute them for,” says Radziner, AIA.

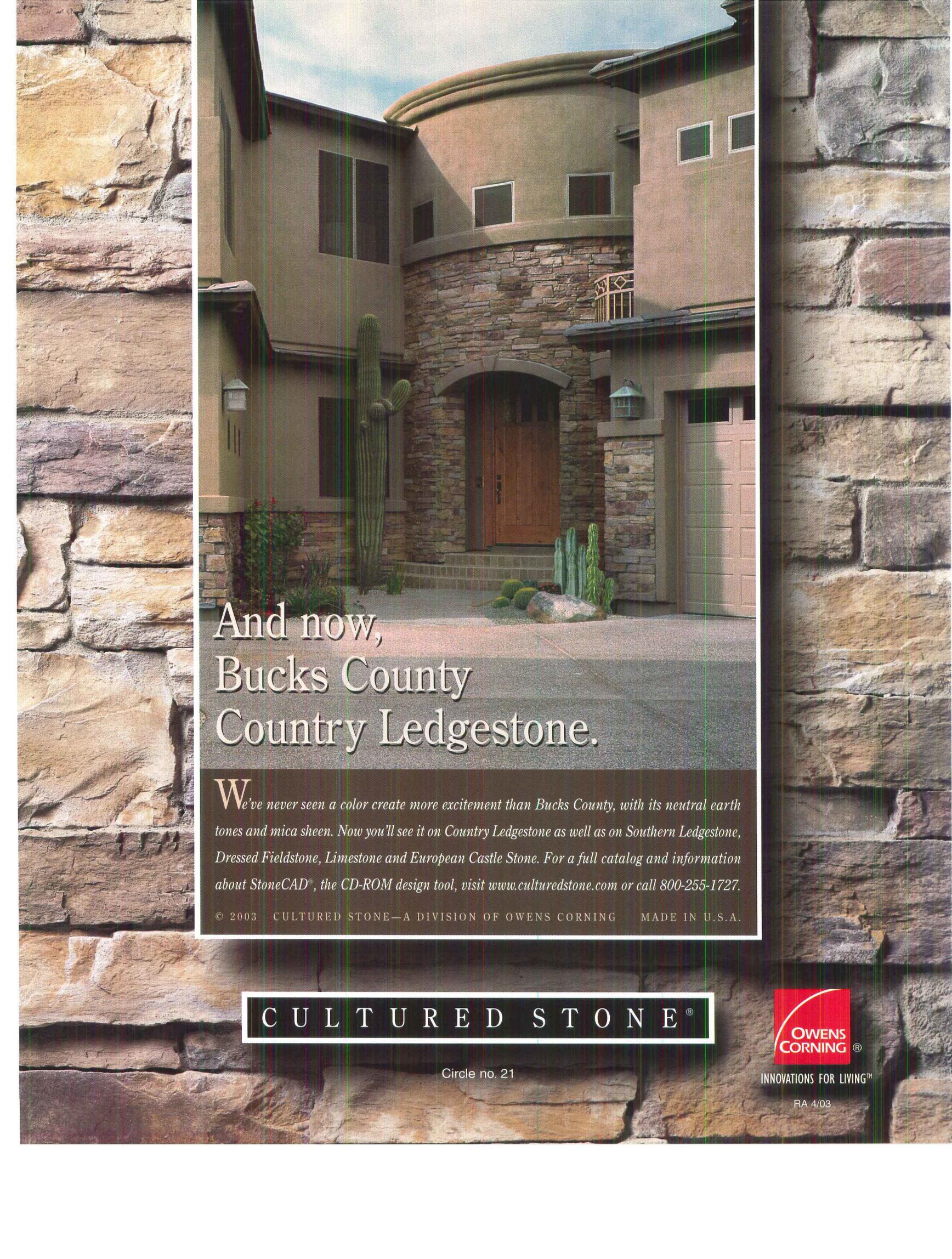
Because the pieces are historically accurate, and bolstered with internal joinery to make them more solid than the original pieces were, they are expensive. At \$1,800 for the smallest side table and \$10,000 for a sofa, Radziner doesn’t expect the pieces to be huge sellers. Web site sales (www.marmolradzinerfurniture.com) are averaging 10 a month.

That experience was positive enough to inspire a launch of about 25 pieces

continued on page 48



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RA 4/03

practice

of the firm's own furniture designs last year. "For us, the greatest risk is that it somehow causes us to lose focus on the architectural practice," Radziner says. "I

don't think that's happening, but I'm very aware of it."

Because furniture is a small piece of Marmol Radziner's work, the partners have a low-key, wait-

and-see philosophy. Says Radziner: "I don't want to have to think of the furniture as something that has to sell and succeed. It's something we can put out

there and see how people respond. If I were to look at the dollars expended in totality, it would take some time to recoup it. But it was something all of us really enjoyed. We learn from it; it helps us design better buildings as well."

That interconnectivity between architecture and product design also excites Lazor. Now he's literally thinking larger, trying to take some of the fabrication methods the firm has developed and apply them to house construction.

"I'm looking at what kind of a role there is for CNC in prefab and how you can develop something that has its own internal logic, so the system works as a design proposition, as a consumer proposition, and as a financial proposition," he says. "I'm very interested in collaborating with architects on projects that are of that nature, whether it's a building system or just simple things like developing built-in furniture and wall systems."

3SIX0 is also contemplating its next steps—investing more money to tool up and bet on a market. Bardt's advice: "Be patient," he says. "Furniture seems to be quicker to do than a house, but that's not necessarily true. A good piece of furniture can take just as long as a good building, in terms of time and effort." **ra**

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

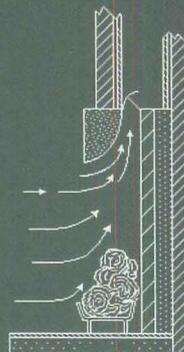
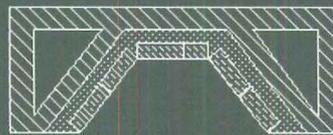


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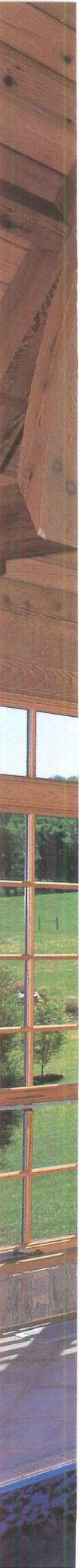
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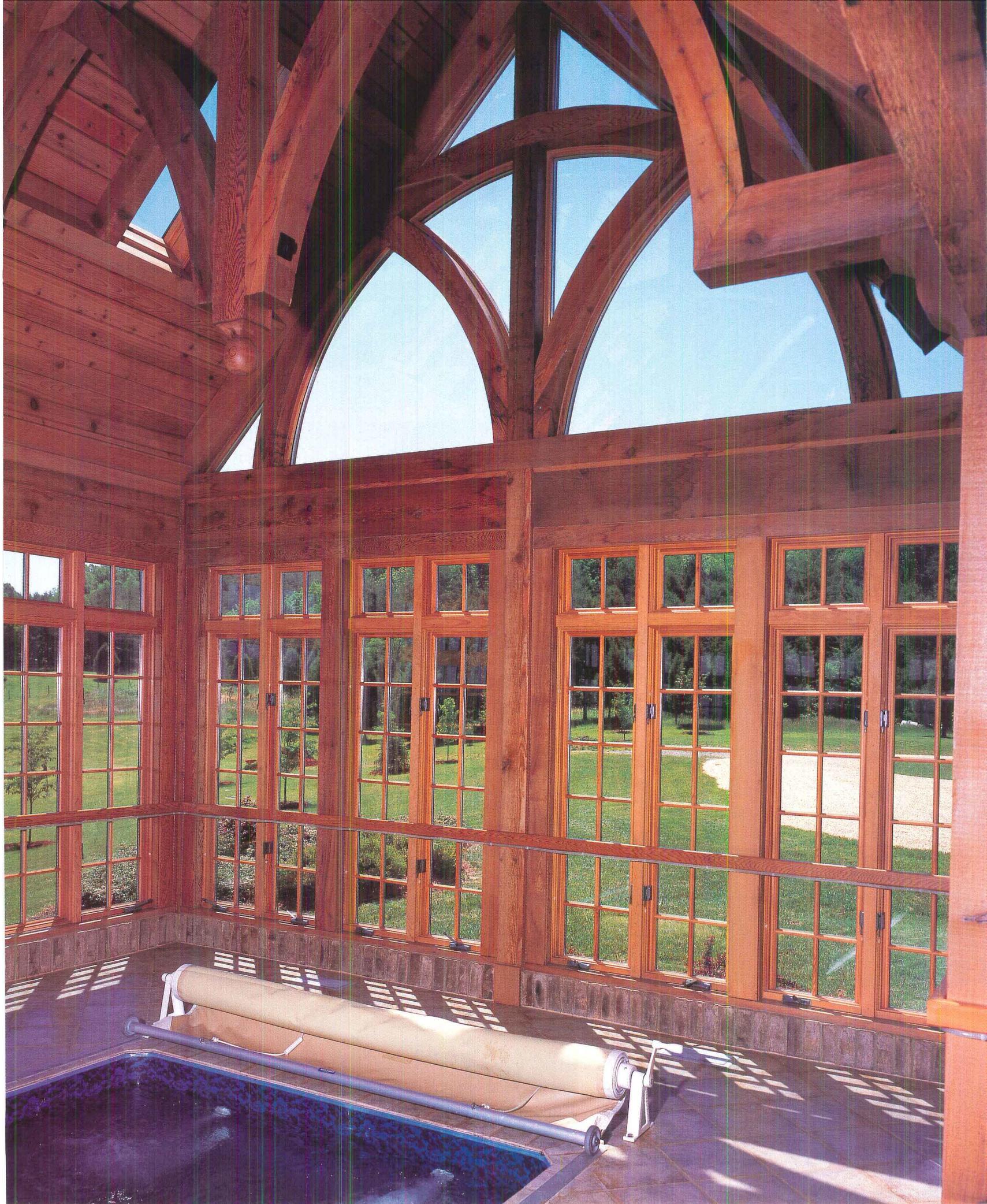
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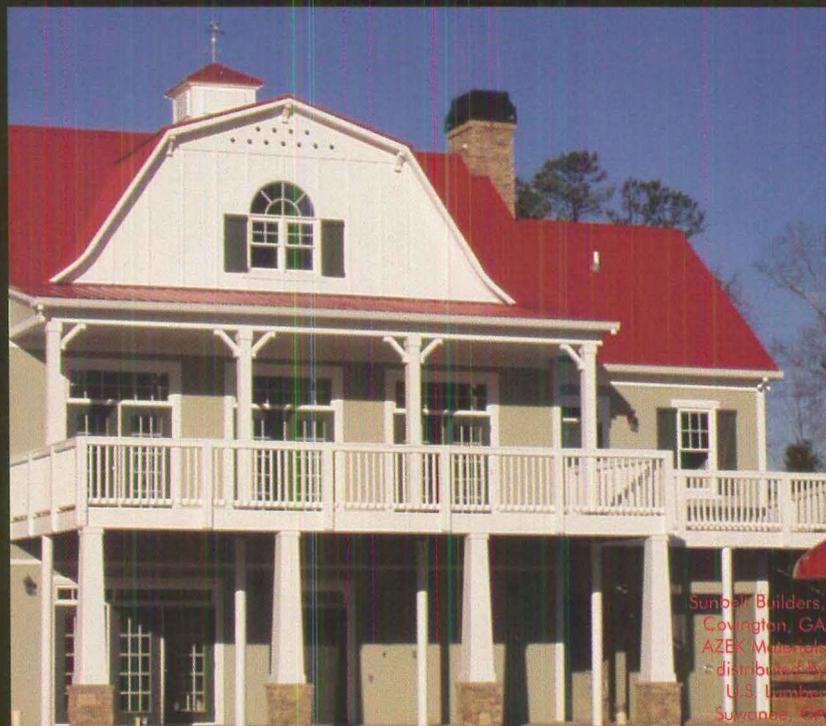
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architects' choice

by nigel f. maynard
and shelley d. hutchins

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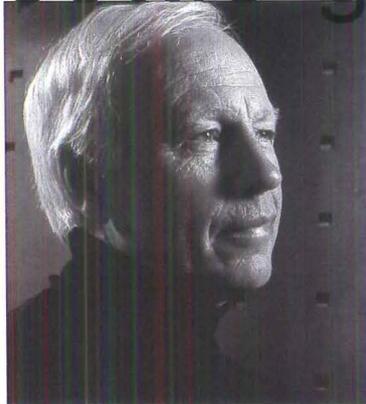
What if someone else took the risk on that product and filtered out the wheat from the chaff? That's what we aim to do with our annual Architects' Choice product roundup. We call up a short list of expert practitioners and grill them on their favorite specs. What are the best of their tried-and-true, the new-and-neat, the great-and-overlooked?

No doubt you have your own arsenal of product picks. Maybe you'll see some of your good opinions confirmed here, or perhaps you'll find something different to try. Go ahead and take a peek at what your peers are specifying with confidence.

Max Hirshfeld

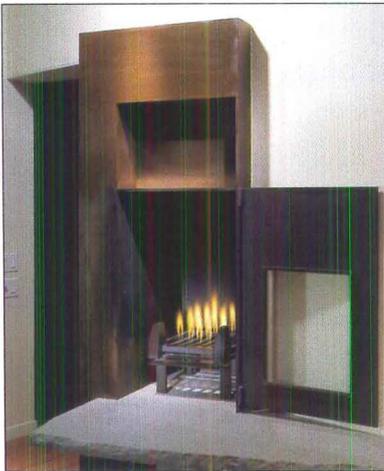
architects'
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Larry Yaw, FAIA



▲ logged out

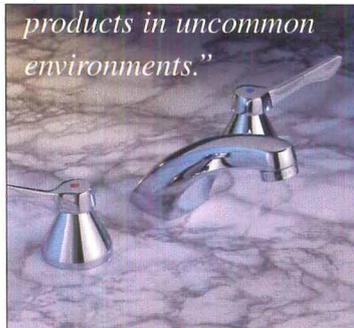
Instead of traditional fireplace inserts, Yaw uses a steel, custom-crafted alternative from David Gulassa & Co. Here, he opted for a self-contained unit. "Flame emerges directly from steel, thus no fake logs or fuel intermediary," the architect says. "Just fire and steel." Founded by the late artist David Gulassa, the company fabricates architectural items in wood, metal, glass, and other materials. David Gulassa & Co., 206.283.1810; www.gulassaco.com.

► waxing wall

The patina steel wall panel gracing this Yaw project hails from Myers & Co. Architectural Metals, one of the largest custom metalworking studios in the country. The 1/8-inch steel panel has a wax overcoat and laser "cutouts" for hanging pictures. Myers & Co. Architectural Metals, 970. 927.4761; www.myersandco.com.

"simple, direct, and functional. it matches up with the design objective of common

products in uncommon environments."



◀ back to basics

Yaw often uses Grohe's commercial plumbing fittings in his residential work; he likes the company's Classic wide-set faucet in particular. The spigot has a cast brass spout, ceramic-disk cartridges, and coded red-blue lever handles. It's also made in chrome. Grohe, 630.582.7711; www.groheamerica.com.

Photos: portrait, fireplace, panel, and vanity by Pat Sudmeier

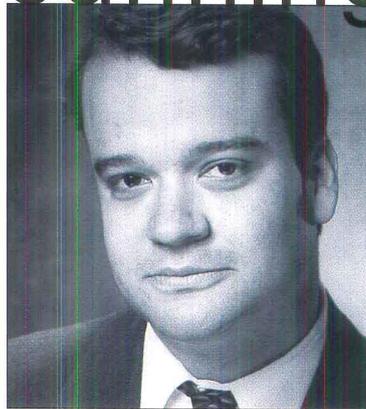
cunningham & quill



▲ pipe hype

When a project calls for exposed plumbing components, Yaw turns to Brasstech—as he did for this vanity. The company’s designer plumbing trim and accessories come in 33 different finishes, including brass, polished chrome, oil-rubbed bronze, and stainless steel. Brasstech, 949.417.5207; www.brasstech.com.

“because we frequently design above-counter vessel lavatories, set on slab surfaces with exposed plumbing, we need to be able to specify a number of metal finishes. these are the guys.”



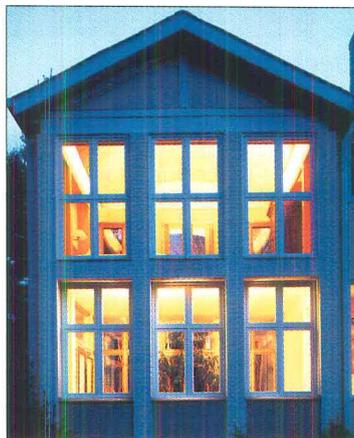
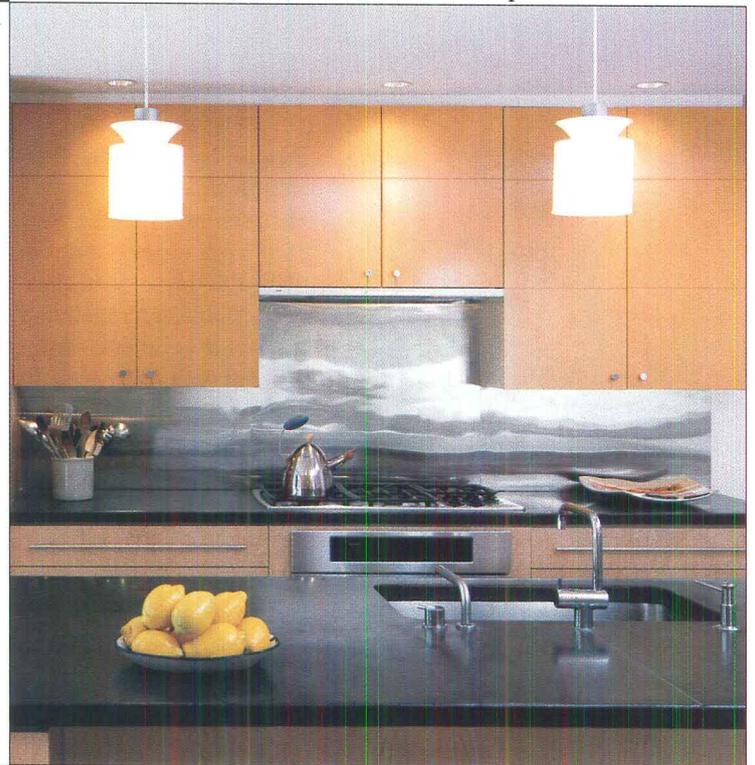
Ralph Cunningham, AIA

Washington, D.C.

▶ tango fan

Cunningham praises Tango’s Olav fixture as “a very good value.” The light measures 8½ inches long and 6 inches in diameter. Both the pendant—pictured here in a renovation by the firm—and the wall-mount version come with metallic gray or white glass and use 100-watt medium base bulbs. Tango Lighting, 954.767.0100.

“they are completely modular and you can coordinate all types of windows and doors with each other.”



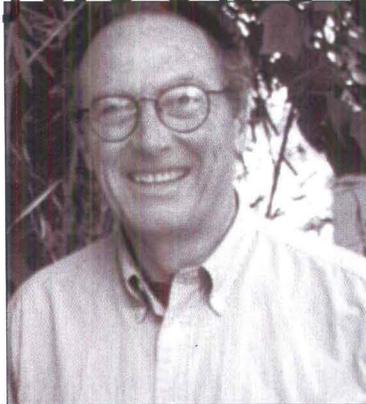
◀ pozzi along

Pozzi manufactures wood windows in myriad configurations, including awning, double-hung, and horizontal gliding. All products are fabricated with preservative-treated Western pine, clear insulating glass, and a variety of divided-light grilles. “They make designing easy because they move up in 3-inch openings,” Cunningham says. That flexibility comes in handy with C&Q projects that involve creative glazing, like this one. Pozzi Windows, 800.877.9482; www.pozzi.com.

Photos: portrait by Point of View; exterior and kitchen by Maxwell MacKenzie

architects'
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Berkeley, Calif.

Max Jacobson, AIA

▶ full metal view

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▲ buddy system

Buddy Rhodes Studio produces custom concrete tiles, countertops, sinks, tubs, back-splashes, and other architectural elements. Jacobson likes the company's fireplace surrounds. Products are entirely hand-made and hand-colored, and protected with a sealer that makes them smooth and resistant to most stains. Buddy Rhodes Studio, 877.706.5303; www.buddyrhodes.com.



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Photos: portrait courtesy Jacobson Silverstein Winslow; deck by William Helsel Photography; fireplace by Ken Gutmaker, courtesy Buddy Rhodes Studio

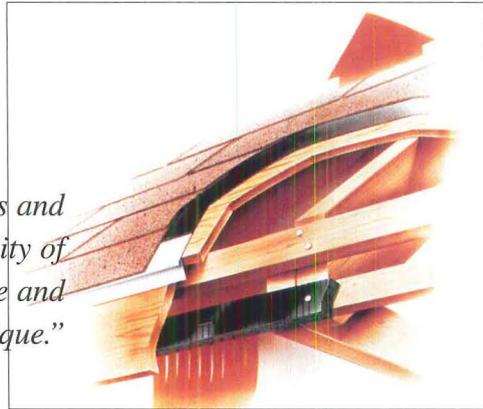
duo dickinson, architect



Duo Dickinson

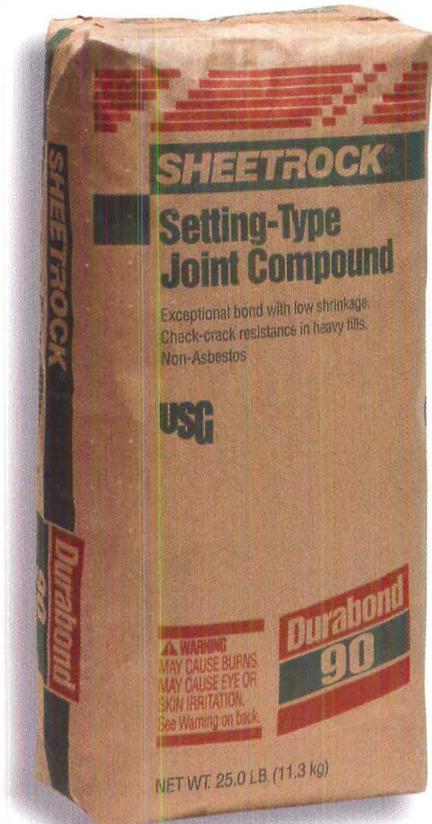
Madison, Conn.

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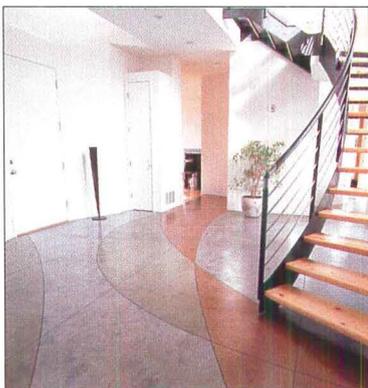


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▼ wind breaker

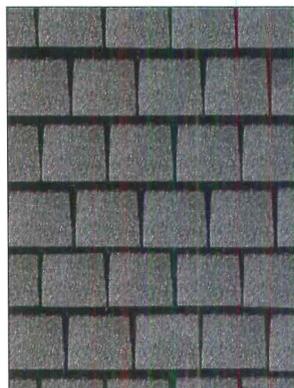
Slateline asphalt roof shingles carry a 110-mile-per-hour wind warranty and are 35 percent heavier than standard shingles, the manufacturer says. All five colors of shingles have a Class A fire rating and an optional algae guard that helps protect the roof in algae-prone areas for up to 10 years. GAF, 973.628.3000; www.gaf.com.



Portrait courtesy Duo Dickinson

◀ concrete solutions

Dickinson likes concrete floors because they’re straightforward, “sensuously consistent,” and durable. Bomanite produces a handful of cast-in-place pavement systems for exterior and interior applications, as well as coloring, patterning, and texturing systems. The Patène Arctectura, shown here, can be installed as a brand-new floor or over existing substrate. Bomanite, 559.673.2411; www.bomanite.com.



“slateline roof shingles are not imitative. they are a simple, unapologetic form of roofing that does not simulate—they just keep your head dry.”

architects'
choice

searl and associates



Chicago

Linda Searl, FAIA

► nice screen

Touch panels by AMX integrate and automate electronic house systems for easy, one-stop control. The 15- and 12-inch color screens are standard, with 4- or 6-inch panels an option for simplified functions. All screens can be wall- or tabletop-mounted. Selected upgrades include video capability, high-resolution graphics, animated icons, and integrated stereo speakers. AMX, 800.222.0193; www.amx.com.



“the bigger scale really pops and shows off the material.”



▲ shingles scene

Searl has been using Ettel & Franz metal shingles for years—she even spec'd the company's aluminum version on her own house, shown here. The 12-by-36-inch shingles, also made in copper and galvanized iron, come stamped with wide vertical ribs or crimped with fine, narrow ribbing. The sections are pre-cut for concealed fastening. Ettel & Franz, 651.646.4811.



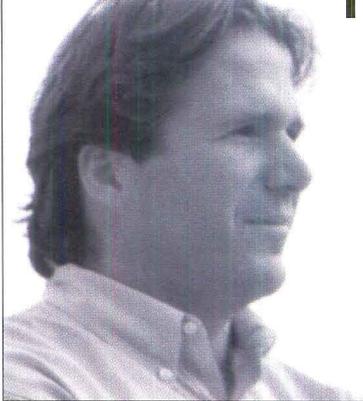
◀ think zinc

VM Zinc fabricates raw zinc—a true gray metal that retains its color for life—into pre-formed products, and produces sheets and coils that can be fabricated on site. The material is pre-weathered and finished in either a sueded black called Anthra-Zinc or Searl's favorite: a matte gray finish called Quartz-Zinc. Nonweathered natural zinc can be special-ordered. VM Zinc, 919.874.7173; www.v zinc-us.com.

“it has a stunning, muted, blue-gray patina with a softer, warmer feel than other metals.”

Photos: portrait by John Reilly Photography; house with metal shingles by Barbara Karant, © Karant + Associates

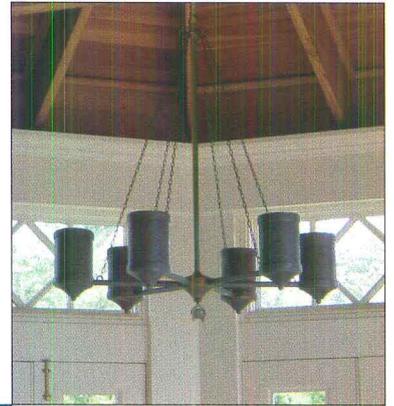
austin patterson disston



Stuart L. Disston, AIA

Quogue, N.Y., and Southport, Conn.

“excellent service and very detail-oriented.”



► wood blend

Dynamic can combine two wood species in one window—so those cherry cabinets can be matched inside, while tough Honduras mahogany weathers the great outdoors. Other wood offerings include Douglas fir, red cedar, Alaskan yellow cedar, alder, walnut, red oak, white oak, maple, teak, and ash. The company works with architects to create custom window designs like this one, on a house by APD. Dynamic Architectural Windows & Doors, 800.661.8111; www.dynamicwindows.com.



▲ brass tactics

The designers and lighting specialists at Conant Custom Brass produce, restore, and customize new and historic lighting fixtures. For the chandelier shown, Disston sketched his lighting ideas and then worked with Conant to refine the final product. Solid copper or brass fixtures come in polished, brushed, satin, aged copper, rust, chrome, nickel, and antique finishes. Conant Custom Brass, 800.832.4482; www.conantcustombrass.com.



◀ real's deal

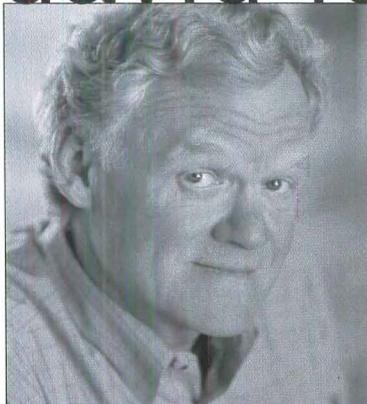
Poured concrete has come a long way since the sidewalk, and Get Real Surfaces takes full advantage of the material's evolution. The company designs countertops, tile, walls, floors, mantels, and other custom architectural details, including this apron sink in an APD residence. Stained and natural finishes are available in either matte or gloss. Get Real Surfaces, 845.452.3988; www.getrealsurfaces.com.

“it can be molded into any shape, it's substantive, and I like the way it ages.”

Photos: portrait and chandelier courtesy Austin Patterson Disston; sink and exterior by Jeff McNamara

architects'
choice

David Furman Architecture



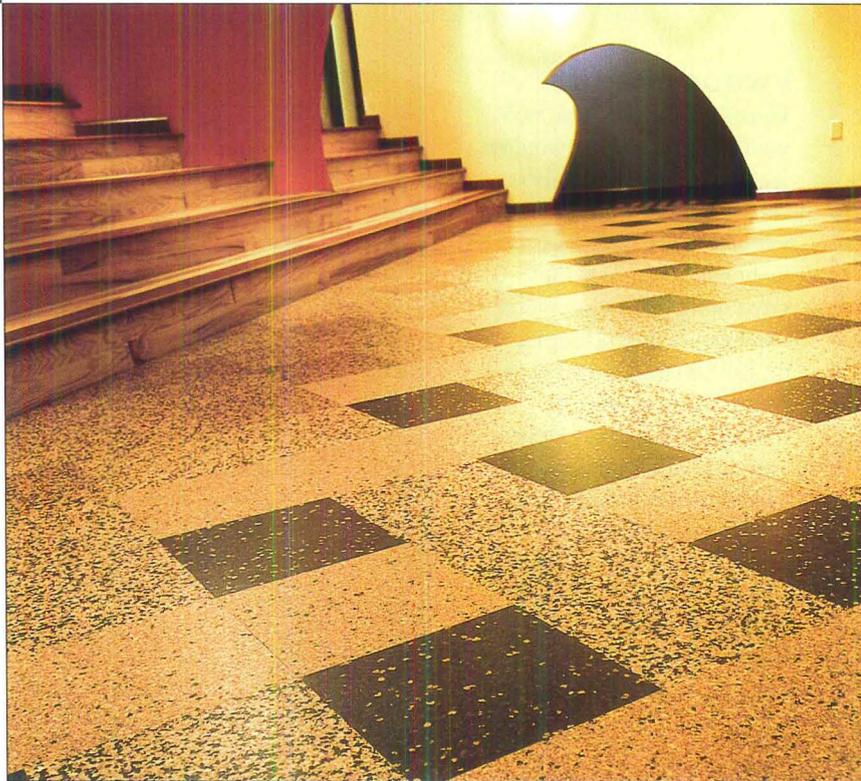
Charlotte, N.C.

"a unique-looking substitute for hardened floors in contemporary loft units, cork also helps eliminate noise transfer in wood-frame buildings."

David Furman, FAIA

► pop for cork

With loft flooring, Furman says, it's sometimes best to cork it. A durable, environmentally friendly product, cork has good acoustic properties and is soft underfoot. Expanko offers a variety of cork tiles in 12-by-12-inch and 24-by-24-inch sizes, finished with a matte or gloss polyurethane; it also makes specialty tiles. Expanko, 610.436.1781; www.expanko.com.



▲ smooth fit

For his small-and-sleek loft projects, Furman eschews clunky ranges in favor of GE's glass cooktop, which he pairs with a convection microwave. The Profile model shown includes a pan-presence sensor that shuts off the burner after 60 seconds if a pot is not present. General Electric, 800.626.2000; www.geappliances.com.

"we've replaced the traditional range in our units with GE's glass cooktop and a convection microwave to create a sleeker look for the urban life-style."



◀ hip spigot

Chicago Faucets products have a "hip, industrial look at a decent price," says Furman. All faucets are cast from lead-free brass for durability and controlled by a self-contained cartridge housing two ceramic discs. This one has a swing goose-neck spout, a Softflo aerator, and porcelain lever handles. Chicago Faucets, 847.803.5000; www.chicagofaucets.com.

Portrait by Mark Robert Halper

william mcdonough + partners

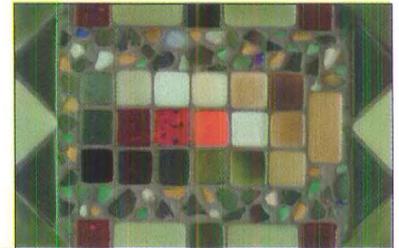
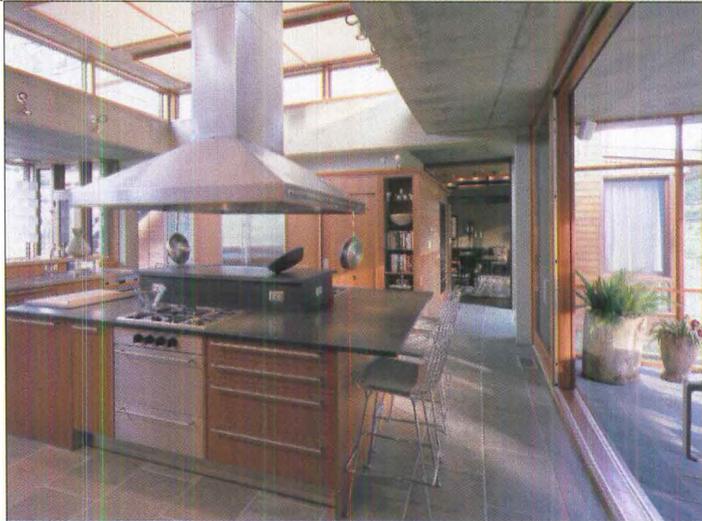


Charlottesville, Va.

Allison Ewing, AIA

► floor seconds

For beauty and sustainability, you can't beat reclaimed flooring from Paris Ceramics, Ewing says. The company scours country houses, chateaux, and farmhouses throughout Europe for old floors, then cleans and resizes them. Ewing specced English bluestone in this house. Paris Ceramics, 212.644.2782; www.parisceramics.com.



▲ glass galore

Ewing applauds the Blazestone line of 100-percent recycled glass tiles for its aesthetic and environmental appeal. The tiles are handmade in a variety of sizes, shapes, and textures, and in 19 colors. Bedrock Industries, 206.283.7625; www.bedrockindustries.com.



◀ turf top

With Hydrotech's Garden Roof, architects can transform a flat or gently sloped roof into a landscaped environment. Designed as a lightweight, low-profile system, the roof processes airborne toxins, re-oxygenates the air, improves a building's energy efficiency, and enhances its appearance, claims its maker. American Hydrotech, 800.877.6125; www.hydrotechusa.com.



▲ water saver

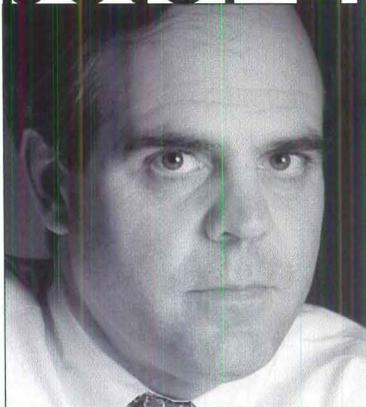
The space-saving, energy-efficient, single-unit washer/dryer from Thor Appliances fits neatly into Ewing's projects. It harbors a stainless steel drum, eight wash cycles, a 2.3-cubic-foot capacity, and a pre-soak option. Plus, it uses one-third the water of a conventional machine. Thor Appliances, 877.877.0540; www.thorappliances.com.

"a grass roof offers storm-water management, creates habitat, and produces oxygen."

Photos: portrait by Marty Moore; interior and exterior by Prakash Patel

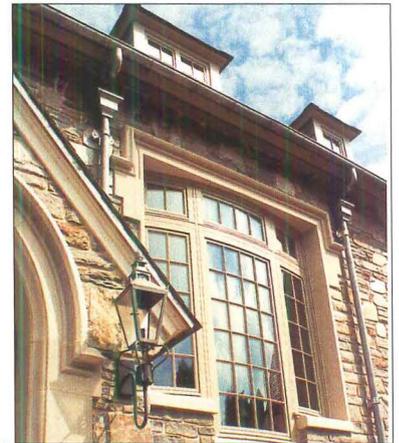
architects'
choice

peter zimmerman architects



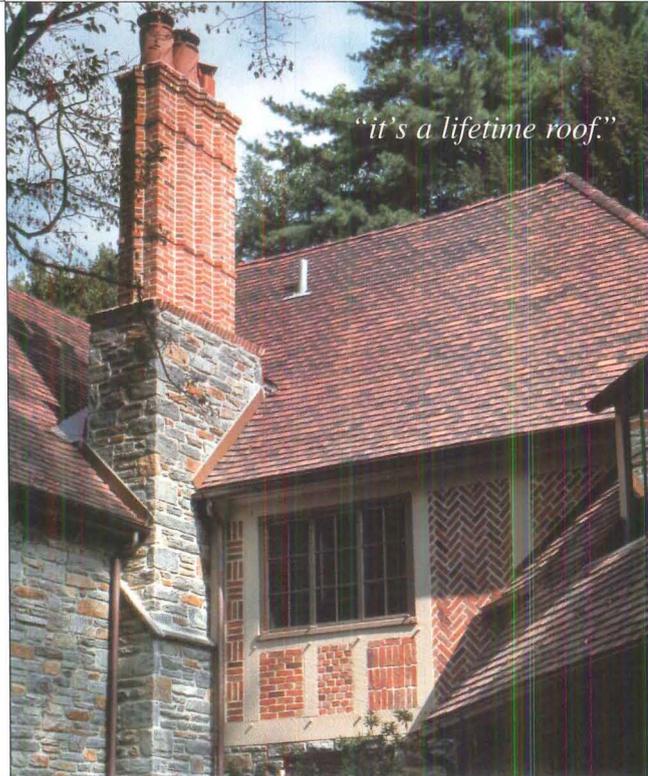
Peter Zimmerman, AIA

Berwyn, Pa.



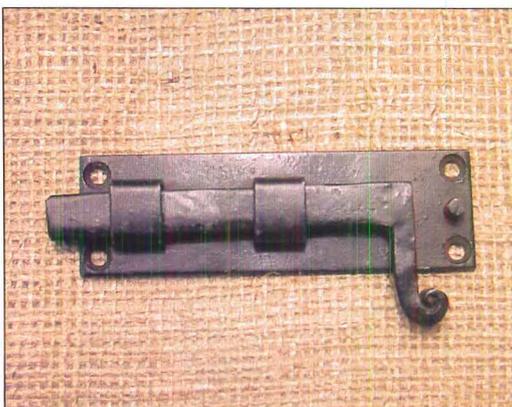
► roof everlasting

With a 75-year warranty, Ludowici clay roof tiles involve a serious commitment—one Zimmerman willingly undertakes for houses like the one shown here. The architect appreciates the company's dedication to making products that endure. More than 40 standard shades and a custom-matching color system generate a host of tile hues that can be finished in countless patterns, textures, and shapes. Ludowici Roof Tile, 800.945.8453; www.ludowici.com.



▲ stone buff

Many of Zimmerman's European-style, country-estate projects rely on Vickery stonework inside and out. Zimmerman looks to the company for the kind of well-cut, high-quality stone he used on this house; the company excels at custom elements that require skillful execution. What impresses him most, though, is Vickery's willingness to match just the right craftspeople to his jobs. Vickery Stone, 610.449.8900.



◀ forging ahead

The Coldren Co. specializes in historically accurate, hand-wrought reproduction hardware, but can match existing hardware from any era and create custom pieces based on an architect's design. The company also produces modern pieces sold through suppliers Rocky Mountain, Baldwin, Bouvet, Emtex, and Acorn. Michael M. Coldren Co., 410.287.2082; www.coldrencompany.com.

"coldren gives serious attention to the craftsmanship, and everyone there takes a personal interest in each project."

Photos: portrait by Wheeler Photography; roof by Tom Crane Photography; stonework detail by Matt Wargo Photography

mckinney architects



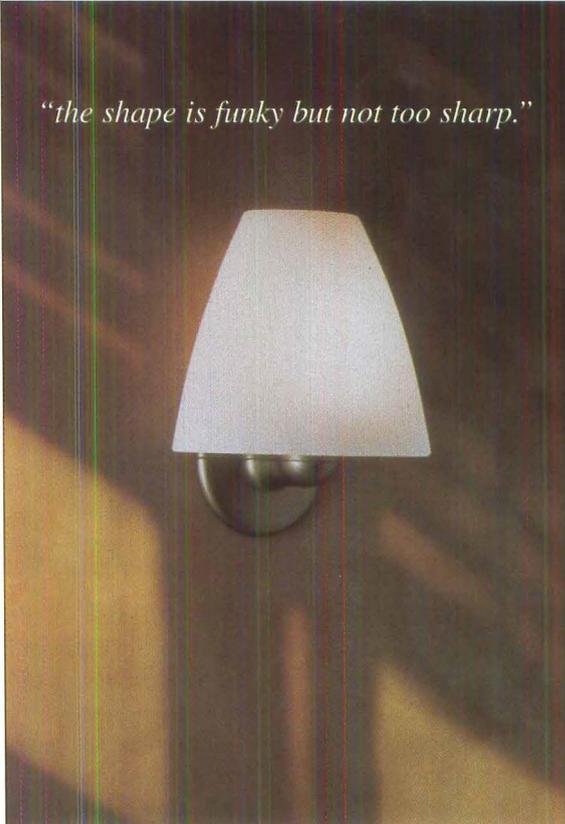
Austin, Texas

Heather McKinney, AIA

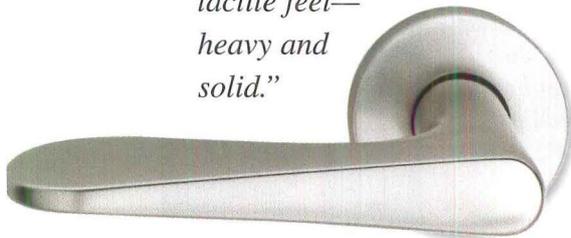
▶ simple sconce

Thanks to an artfully simple design, the Sally fixture by FLOS works equally well in contemporary and traditional spaces. The Italian-designed sconce's frosted glass shade (in white or amber) softens the light, making it perfect for bathrooms, says McKinney. FLOS USA, 800.939.3567; www.flos.net.

"the shape is funky but not too sharp."



"it has a very tactile feel— heavy and solid."



◀ great opener

As with all of FSB's high-design hardware, lever 1144 comes in natural anodized aluminum and satin stainless steel finishes. It's recyclable and has a great ergonomic feel; McKinney likes that. Matching accessories include a doorstop, coat hook, and thumb latch. FSB USA, 718.625.1900; www.fsbusa.com.



▲ a touch of tile

For bold color and vivid patterns, McKinney swears by Cera-Mix's hand-designed tiles. Used sparingly, she says, the artisan tiles pack a real punch. Case in point: this bathroom by McKinney's firm. Cera-Mix Studios, 512.263.5018; www.cera-mix.com.

▼ clean drawers

Fisher & Paykel's DishDrawer contains two separate, independently operated wash units. That means grungy pots can be washed at the same time as crystal, McKinney notes, and small loads can be cleaned without guilt in a single drawer. The appliance consumes as little as 1.8 gallons of water per compartment. Fisher & Paykel, 800.863.5394; www.usa.fisherpaykel.com.



Photos: portrait by Ave Bonar; kitchen by Kristea Whitson; bath by Paul Bard

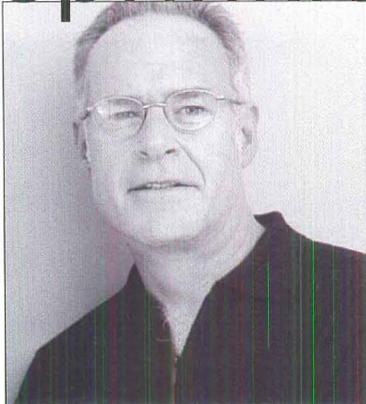
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architects'
choice

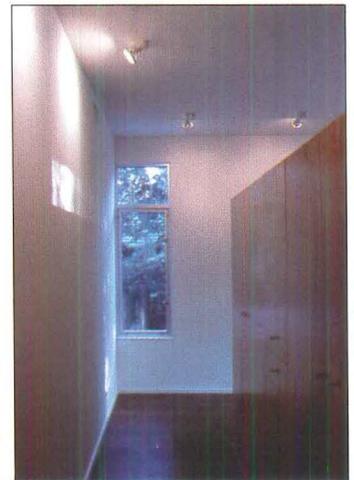
sprinkle robey architecture



Davis Sprinkle, AIA

San Antonio

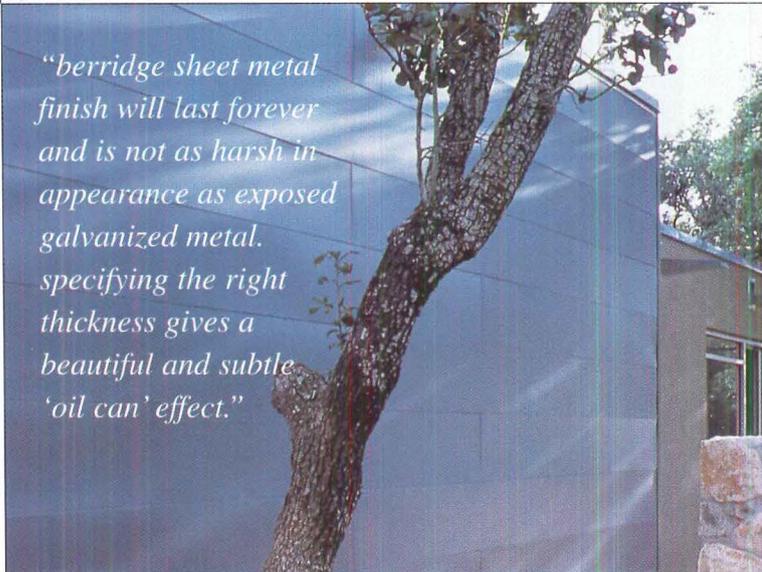
*"lightolier lasso
gimbals are pure
function in
their design."*



► lovely weathered

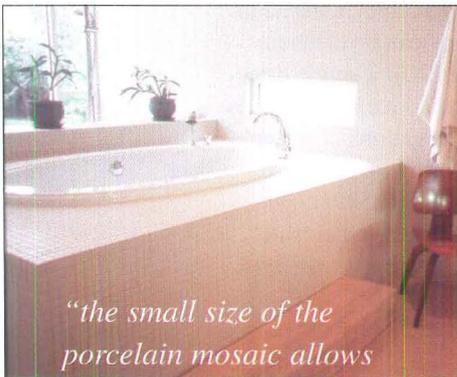
When it comes to siding, Sprinkle sings the praises of Berridge sheet metal. Made in 24-inch widths and almost any length, it has a Kynar 500 or Hylar 5000 finish for maximum durability. Sheets come in standard colors and several metallic shades. For this house, Sprinkle Robey sped pre-weathered Galvalume. Berridge, 800.231.8127; www.berridge.com.

*"berridge sheet metal
finish will last forever
and is not as harsh in
appearance as exposed
galvanized metal.
specifying the right
thickness gives a
beautiful and subtle
'oil can' effect."*



▲ lasso come home

Track lighting? Sprinkle Robey prefers Lightolier's Lasso lamp holders in white. "We use them with mono-point connections to avoid the lines in the ceiling that lighting track creates," says Sprinkle. Here, the firm chose a fixture made from chrome-plated steel joined to an adjustable die-cast aluminum adapter. It comes in matte white or matte black. Lightolier, 508.679.8131; www.lightolier.com.



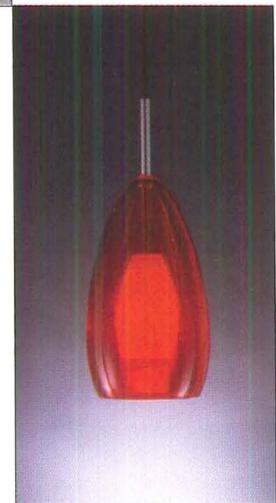
*"the small size of the
porcelain mosaic allows
us to use it to cover
everything with no
clumsy trim pieces."*

◀ mosaic madness

American Olean produces wall and floor tiles in a wide variety of porcelain mosaic colors. With their slip-resistant finish, the tiles are ideal for wet areas, which is where Sprinkle Robey used them in this bathroom. "The large fields of tile create a subtle mottled appearance in natural light," Sprinkle says. American Olean, 214.398.1411; www.aotile.com.

► teardrop

The Tear S-1 pendant is a low-voltage light fixture with transparent mouth-blown Murano glass and an opal inner-glass diffuser. The outer glass, says Sprinkle, "adds an elegance that is hard to find in other fixtures." Measuring 7¼ by 3½ inches, the lamp contains polished chrome or satin chrome metal parts. LBL Lighting, 708.755.2100; www.lblighting.com.



Photos: portrait and bath by Jeff Langham; exterior and interior by Paul Hester

ronnette riley architect

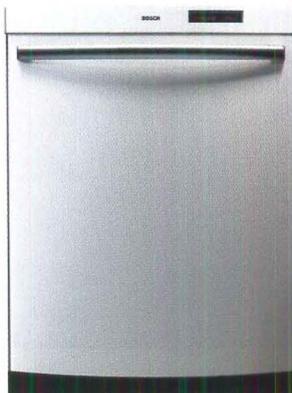


Ronnette Riley, FAIA

New York City

► orthodox appeal

Thermador makes a wide range of electric wall ovens, among them the S-Series, with four to six cooking modes, and the C-Series, with nine modes. The C-Series also has a dehydrate mode and a Sabbath mode for religious “no work” requirements. Both series are sold in double- or single-oven format and in two sizes: 27 and 30 inches. Finishes are stainless steel, white, and black. Riley spec'd the single-oven version in this project. Thermador, 800.656.922; www.thermador.com.



◀ whisper wash

A dishwasher should be seen and not heard, Riley says, which is why she uses products from Bosch. The manufacturer offers a line of fully and semi-integrated units featuring three-, four-, five-, and six-program cycles. The newest product, the Axxis—shown—has a sleek one-piece stainless steel door. Bosch, 800.866.2022; www.boschappliances.com.

► reign of tara

Among architects, the Tara line of products ranks as Dornbracht's most popular series. Riley favors the bathroom faucets and accessories. Made in a multitude of styles and configurations, they're finished in chrome, platinum, matte platinum, and brass. Dornbracht USA, 800.774.1181; www.dornbracht.com.



▲ clay time

No stainless steel kitchen sinks for Riley, thank you. Instead, she likes Kallista's fireclay undermount sink in white. Highly durable and scratch-resistant, the bowl will never rust, fade, or discolor, the maker says. It comes in two sizes: 20 by 16 inches and 10 by 16 inches. Colors are slate black, French almond, and croquet white. Kallista, 888.452.5547; www.kallista.com.

“tara is modern and well-engineered, and the size is comfortable to the hand.”



Photos: portrait by Susanna Briselli; kitchen by Deb Rogers

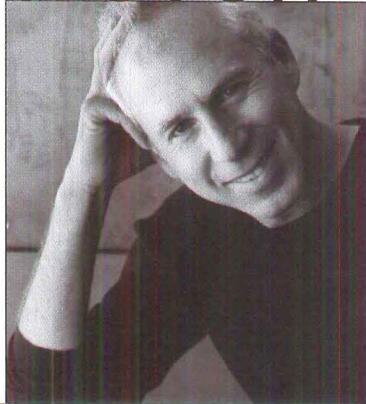
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architects'
choice

steven ehrlich architects



Culver City, Calif.

Steven Ehrlich, FAIA

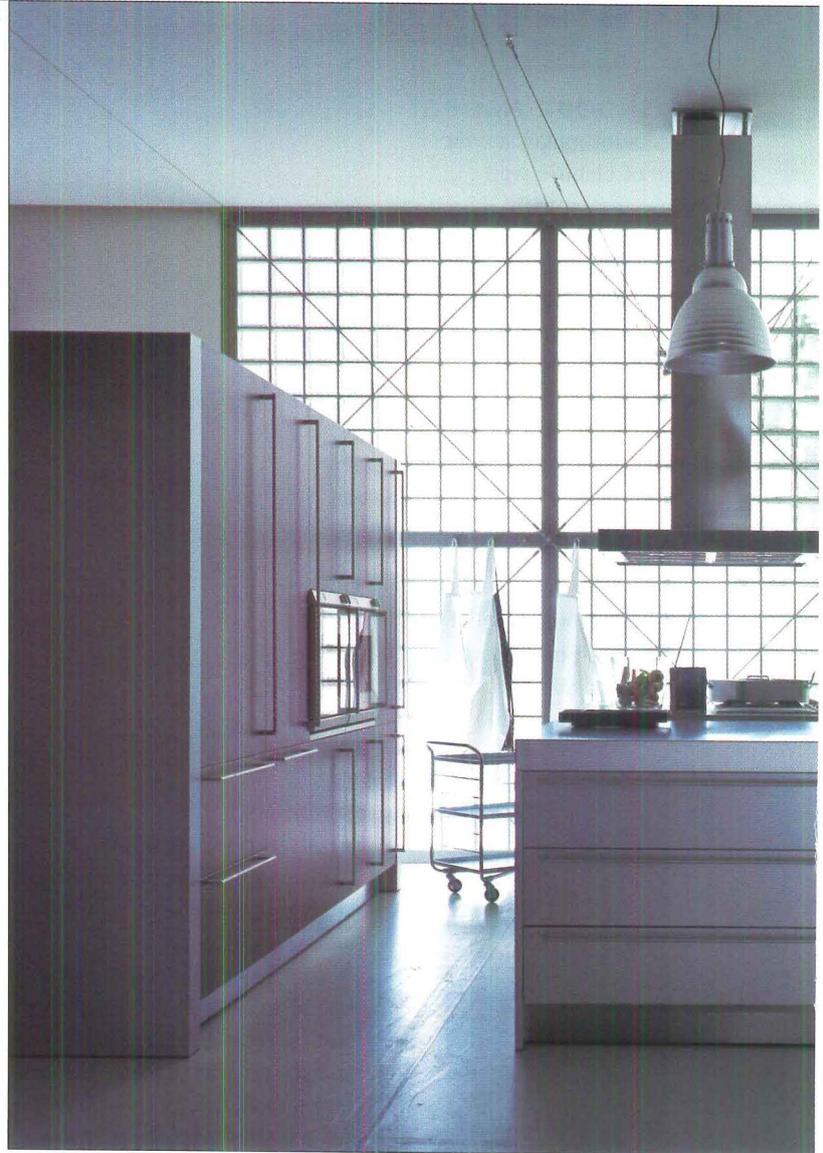
► kitchen ingredients

Bulthaup is the “Rolls Royce of kitchen mechanics,” says Ehrlich. The German manufacturer’s kitchen products include System 20, a modular line that breaks away from the concept of the “four-wall” kitchen, and System 25 (shown), which emphasizes ergonomic design principles and flexibility. Choose from a palette of materials: bamboo, wood, stainless steel, aluminum, and wood veneers. Bulthaup, 800.808.2923; www.bulthaup.com.



▲ cold storage

Sub-Zero refrigerators don’t just look good. Controlled by electronic microprocessors, they are touted as the only refrigerators that come standard with dual compressors. Dual refrigeration, says the company, yields uniform temperature in the fresh-food compartment, dry air in the freezer, and greater energy efficiency. Sub-Zero, 800.222.7820; www.subzero.com.



Photos: portrait by Alia

► sautés with wolves

Wolf's beefy ranges offer stainless exteriors and porcelain oven interiors and are fueled by natural or liquid propane. All models have dual brass burners, cast iron porcelain top grates, stainless steel drip trays, and interior lights. This 48-inch range sports four double burners, an 11-inch griddle, and an 11-inch infrared charbroiler. Wolf, 800.332.9513; www.wolfappliance.com.

"wolf ranges have great functionality and an industrial look."



▼ light on the subject

The BP75 is a great light with simple detailing and a wonderful finish, says Ehrlich. Of the five available colors, Ehrlich likes platinum best. Measuring 17 by 9¼ inches, the BP75 has an extruded aluminum transformer housing, a die-cast alloy body, and up to four framing shutters to provide light control. Other finish colors: black, white, graphite, and silver. Lighting Services, 845.942.2800; www.lightingservicesinc.com.



architects'
choice

frank harmon architect



Raleigh, N.C.

Frank Harmon, FAIA

► slide by slide

Binnings sizes its aluminum sliding windows in one-foot multiples, so they work well in a variety of different wall configurations, says Harmon, who spec'd horizontal sliders in this project. Standard windows are marine glazed with ½-inch insulated glass, insect screens, removable fixed or operating sashes, and replaceable nylon rollers with brass axles. PGT Binnings Windows & Doors, 336.249.9193; www.binwin.com.



▲ pine again

Heartwood Pine's 100-percent reclaimed flooring is recovered from turn-of-the-century textile mills and tobacco warehouses, which means it has already stood the test of time. Choose antique Southern yellow pine or pure heart pine in any of several widths, lengths, and finishes. Floorboards are milled with an offset tongue-and-groove to increase longevity. Heartwood Pine Flooring, 800.524.7463; www.heartwoodpine.com.

► carolina blues

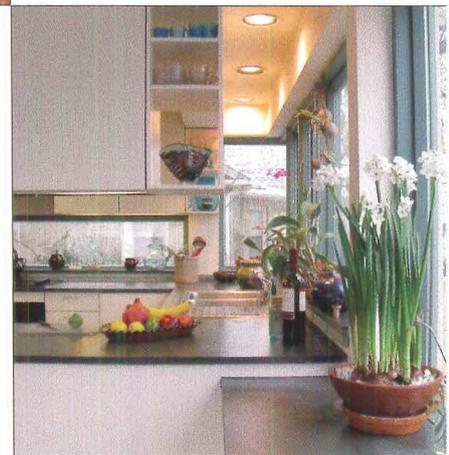
Nor-Carla bluestone is a type of slate quarried exclusively in North Carolina. It splits cleanly, so no grinding or polishing is needed for a smooth finish. In this Harmon kitchen, the material translates into gleaming countertops. Depending on transportation costs, Harmon says, the stone compares in price to laminates. Jacobs Creek Stone Co., 800.528.5571.

"it's great for large openings where you want diffused light and not transparency."



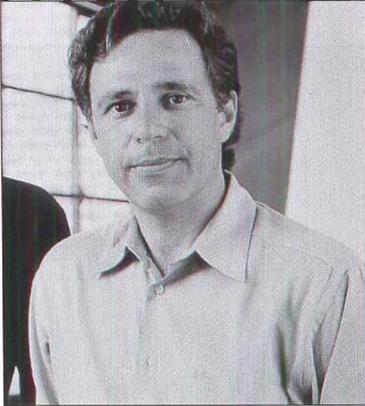
▲ star glazing

Harmon specs Polygal polycarbonate glazing because it's less expensive than glass, yet stronger and more lightweight. Suitable for indoor and outdoor applications, the heat-reflecting, corrugated sheets can be tailored into almost any configuration. Vincent Petrarca, an intern architect at Harmon's firm, used Polygal flat transparent panes for the windows in his own home, shown. Polygal Plastics Industries, 800.537.0095; www.polygalusa.com.



Photos: portrait by Charles Harris, SABA; interior, exterior, and kitchen by J. West Productions

marmol radziner + associates



Santa Monica, Calif.

“all of these products have to do with natural light, which gives shape and form to our spaces.”

Leo Marmol, AIA

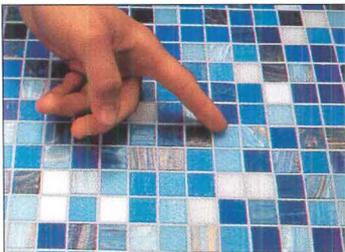
► wall away

Fleetwood sliding glass panels impart the sense of openness Marmol seeks in light-conscious designs like this one. He also credits Fleetwood for introducing cleanly detailed versions of practical products. Options include hurricane and impact doors, high-performance glass, and hidden tracks. Marmol prefers a clear anodized finish for the aluminum frames, but colors are available. Fleetwood Aluminum Products, 800.736.7363; www.fleetwoodusa.com.



▲ daylight come

CPI's polycarbonate daylighting panels provide privacy without blocking light, says Marmol, making them the ideal product for this school by his firm. The company manufactures and installs wall panels, canopies, glass skylights, and walkways. Standard or custom systems can be fitted for any application, with countless choices in terms of color, style, light transmission level, insulation, and hurricane endurance. CPI International, 800.759.6985; www.cpidaylighting.com.



◀ veni, vidi, vetri

Marmol waxes positively rhapsodic over Bisazza's Vetricolor mosaics. The tiles' small size flatters curved shapes; their translucency makes surfaces glow. They come in 10-mm and 20-mm squares and in 63 colors. Because glass doesn't absorb water, these tiles are perfect for showers and swimming pools, the company says. Bisazza Tile, 305.597.4099; www.bisazzausa.com.

“we love the way light plays on this tile.”

Photos: portrait and interior by Benny Chan/Fotoworks; rendering courtesy Marmol Radziner

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architects'
choice

ruhl walker architects



Boston

William T. Ruhl, AIA

► key limestone

Hastings Tile & Bath offers a variety of mosaic, glass, ceramic, stone, and porcelain tile products for indoors and out. Ruhl likes the honed limestone, shown here in one of his firm's projects. "Cut edges match the tile face, so precise cuts and insets look clean and tailored," he says. Custom sizes are also available. Hastings Tile & Bath, 516.379.3500; www.hastingstilebath.com.



"honed limestone is a soft, appealing finish for bathroom floors and walls."



▲ china syndrome

Ruhl relishes the flat-bottom simplicity of the Kathryn undermount lavatory from Kohler. Made from vitreous china in biscuit, white, and black, the rectangular sink measures 21 by 13 inches. Kohler, 920.457.4441; www.kohler.com.

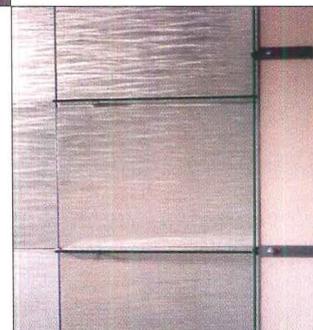
▼ meta lam

Formica aluminum laminate "has a shimmering, almost liquid appearance," says Ruhl. It boasts an epoxy-coated aluminum surface and a phenolic back that resists creasing and adheres well to substrates. It comes in 4-by-8-foot and 4-by-10-foot sizes. Shown: detail of interior panel by Ruhl Walker. Formica, 513.786.3400; www.formica.com.



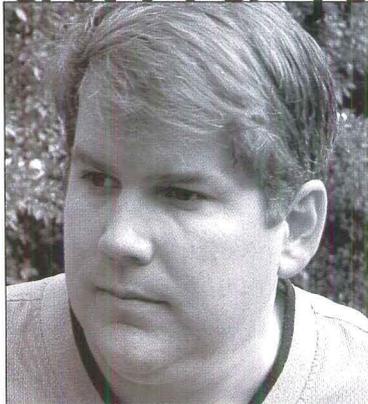
◀ artful steel

In the hands of a skilled architect, the prosaic perforated steel panel ascends to high style. This custom freestanding fireplace screen—part of a Ruhl Walker project—"refracts sunlight by day and reveals firelight at night," Ruhl says. The stainless steel panels come in various stock sizes, styles, and configurations. McNichols, 813.282.3828; www.mcnichols.com.



Photos: portrait and laminate courtesy Ruhl Walker Architects; bath by Jordi Miralles; fireplace by William Smith

david jameson architect

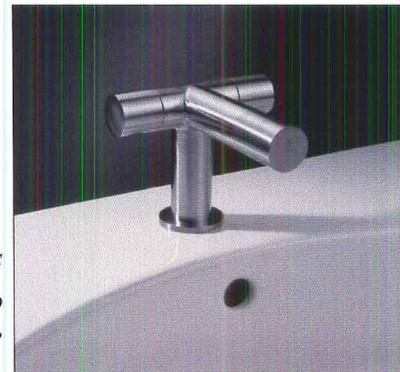
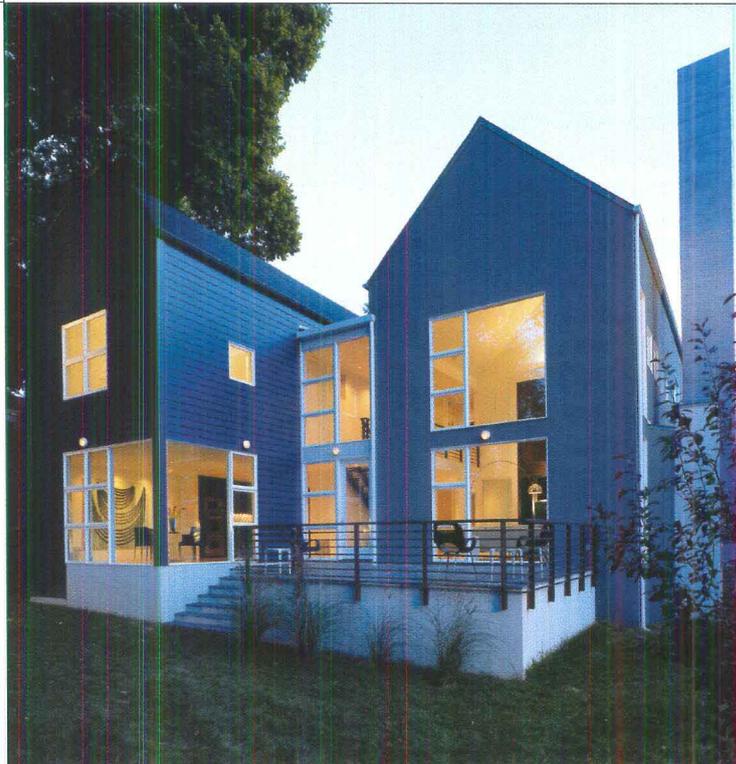


Alexandria, Va.

David Jameson, AIA

► class sash

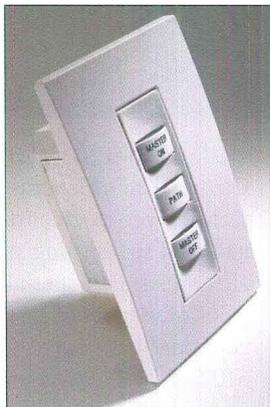
Jameson appreciates Weather Shield's high-quality windows because they're "delivered right the first time, on time, all the time." He used the company's aluminum-clad windows on this residence. The extruded aluminum windows are stocked in thousands of standard shapes and sizes; custom units are also an option. Interior frame choices include alder, maple, mahogany, oak, and cherry. Weather Shield Windows & Doors, 800.477.6808; www.weathershield.com.



"these plumbing fixtures are distilled down to their minimal essence."

▲ x marks the spigot

LeFroy Brooks' XO line of bathroom fixtures and accessories satisfies Jameson's quest for quality as well as his contemporary aesthetic. In addition to the stainless steel taps shown here, the series includes ceramic basins, bathroom fittings, thermostatic showers, furniture, and accessories. LeFroy Brooks, 212.226.2242; www.lefroybrooks.com.



◀ switch places

LiteTouch systems can be integrated into existing arrangements or installed in new construction to control lighting, security, HVAC, audio/video, and window treatments from anywhere in the home. You can make the control panel as complex or as simple as you want, Jameson says. A recently introduced perk: custom-engraved panel buttons. LiteTouch, 888.LITETCH; www.litetouch.com.

► miele deal

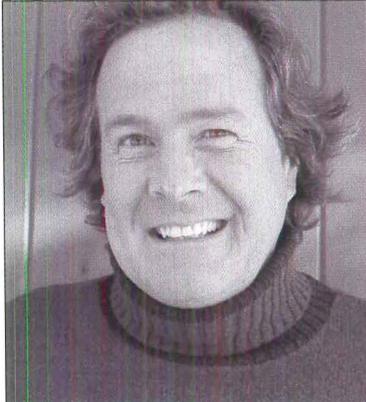
Jameson touts Miele appliances—such as the dishwasher, cooktop, and oven he spec'd here—as "the best in both design and function." All Miele dishwashers made for North America qualify for the Energy Star rating. Miele, 800.843.7231; www.miele.com.



Photos: portrait courtesy David Jameson Architect; exterior and kitchen by Hoachlander Davis Photography

architects'
choice

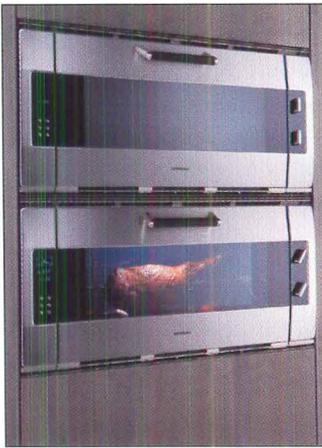
michael ryan architects



Loveladies, N.J.

Michael Ryan

“rolling doors by duratherm are great between living and screen-porch spaces. the quality is high, and they are custom-sized to the application.”



▲ appliance applause

Gaggenau offers a complete line of appliances that Ryan says are “appropriately suited in scale and detail to residences.” Standard features on ovens include porcelain interiors, meat probes, and thermally insulated doors. Shown here: the 36-inch stainless steel EB 388 wall oven. Gaggenau USA, 800.828.9165; www.gaggenau.com.

► rare finds

Rare Earth Hardwoods—“an excellent source for wood flooring,” Ryan says—offers many domestic and exotic hardwoods, like the Australian cypress flooring and stair treads in this project by the architect. Rare Earth’s custom millwork services include the design and production of moldings and stair treads. “Their capabilities are endless,” Ryan says. Rare Earth Hardwoods, 800.968.0074; www.rare-earth-hardwoods.com.

“door hardware by valli & valli is well-priced and well-styled—a difficult combination to find.”



◀ hans on

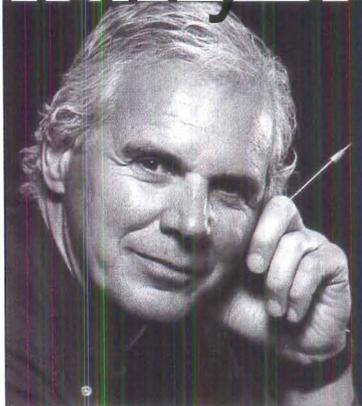
Created by architects and designers, Valli & Valli’s hardware earns praise for its attention to detail. This steel handle by architect Hans Kollhoff comes finished in brass, chrome, or satin stainless steel. Valli & Valli, 877.326.2565; www.vallievalli.com.

► shingle style

CertainTeed’s Hatteras shingles feature oversized construction and dual self-sealing strips. The algae-resistant material withstands gale-force gusts of up to 110 miles per hour, maker says. CertainTeed, 610.341.7000; www.certainteed.com.

Photos: portrait courtesy Michael Ryan Architects;

harry teague architects



Aspen, Colo.

Harry Teague

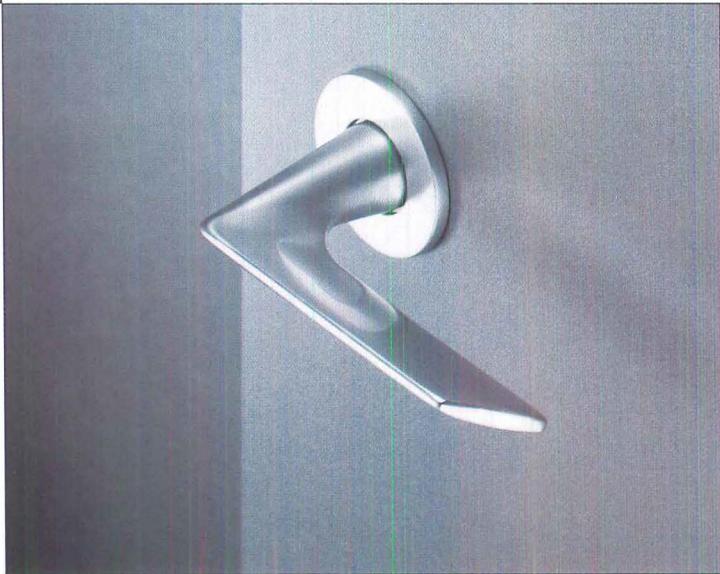


▲ smooth moves

When the budget allows, Ryan splurges on Duratherm's glass doors. They're made in pocket or lift/roll configurations with special release mechanisms that help them glide at the touch of a finger. The doors accept any glazing of up to 500 pounds, and can accommodate two woods on the same frame. For the units shown, Ryan spec'd a teak exterior and a mahogany interior. Duratherm Window, 800.996.5558; www.durathermwindow.com.

▶ lever be

Modric's 3015 door lever is one of Teague's favorite specs. It measures 4.7 inches long and projects 2.36 inches. Shown here with a 755 rose backplate, the lever comes in anodized aluminum, stainless steel, polished brass, regal bronze, satin chrome, and polished chrome. Modric, 970.731.4062; www.modricusa.com.



◀ alpha bega

A versatile product for interior and exterior applications, Bega's 2020 low-voltage recessed wall light has a stainless steel faceplate, an optional brushed stainless steel guard, and 3/16-inch-thick tempered glass with translucent white ceramic coating. The lamp comes with etched glass in 5 1/4-inch- and 8-inch-diameter sizes. Bega Lighting, 805.684.0533; www.bega-us.com.



"the bega light is not inexpensive, but it's worth it for ultra-high quality and minimal design."

◀ light wash

Rambusch's Lite-Pak Shovelite miniaturized fixture illuminates artwork and walls smoothly. It comes in black or white and projects 6 7/16 inches from the ceiling. It's 6 3/8 inches long, 4 1/8 inches wide, and 1 3/4 inches thick. Rambusch, 201.333.2525; www.rambusch.com.



stairs by Paul Warchol; interior by Catherine Tighe

Portrait by Ferenc Berko



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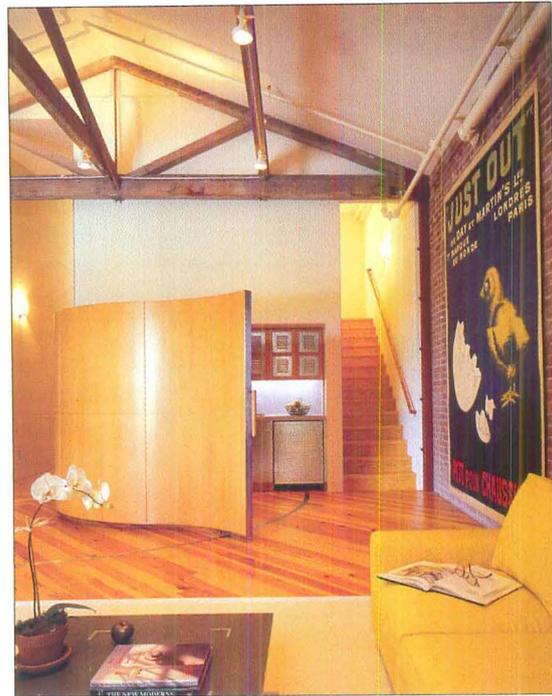
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The sinuous kitchen wall in this live/work loft swings along a metal floor track. In the open position, it offers extra counter space for quick meals and entertaining.

Photos: John Sutton Photography

architecture and
interior design,
living together
in harmony.



inner visions

by meghan drueding

disappearing act



Pushing the wavy maple wall closed hides the kitchen entirely, transforming the loft from a living to a working environment.

No one ever said designing a live/work project was easy. Balancing the dual nature of the space gets tricky: Tip it too much in either direction and you disappoint your client in a fundamental way.

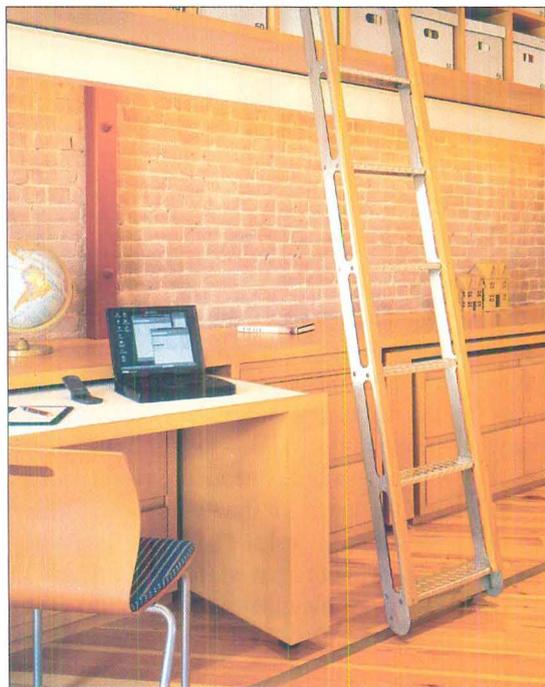
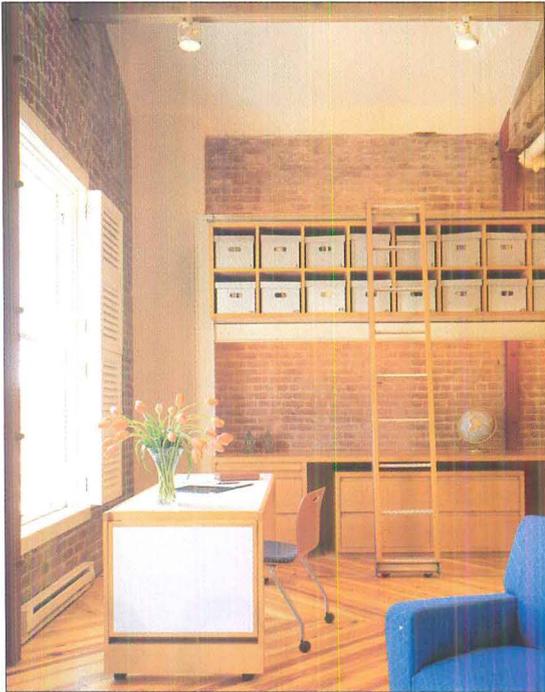
Brayton + Hughes Design Studio, an interior architecture and design firm in San Francisco, devised an ingenious solution for a live/work loft at the foot of the city's Bay Bridge. The client, who lives full-time in Palo Alto, Calif., asked for a space where he could concentrate on paperwork and hold informal meetings. He also wanted the loft to serve as a weekend pied-à-terre for himself and his wife. Rather than compromise either mandate, principal Richard Brayton, FAIA, created a work-

ing environment the owner can transform into a living zone at a moment's notice. "We planned it so that all the working features can disappear," he explains.

For example, the maple cabinetry lining the length of the living room stores two built-in desks. The desks slide out to provide extra work surfaces; when put away, they blend chameleonlike into the rest of the woodwork. Other innocuous-looking cabinets along the wall are actually hardworking file drawers.

But this still wasn't enough storage for the client. So Brayton added eggcrate bookshelves, supported by a structural steel frame, along the upper portion of the wall. Each crate holds a

inner visions



Desks concealed in cabinetry can be pulled out and used as work surfaces. When shut away, they save space and aid the switchover from office to residence.

numbered aluminum file box, designed by Brayton + Hughes. “The owner had a lot of files,” Brayton says. “We had to either make a closed-off storage space, which would take up a lot of room, or else figure out an alternative.” To reach the boxes, the owner uses a sliding, steel-and-maple library ladder, also a creation of the architects.

In fact, nearly every piece of hardware in this ultra-custom loft is a Brayton + Hughes original. “The builder, Ryan Construction, has highly skilled craftsmen who could pull off all the custom metalwork,” Brayton says. That metalwork includes the mechanisms behind the project’s most dramatic feature, a convertible kitchen. Hidden behind an undulating maple wall, the kitchen is revealed when the 7-by-15-foot wall swings open along a metal floor track. The room’s sink, dishwasher, cooktop, and refrigerator mean the clients don’t have to subsist on takeout meals. And the owners’ ability to close it up quickly facilitates the transformation from residence to office.

The loft’s building was once a warehouse, and the apartment has a view of the Bay Bridge’s underside. Brayton chose finishes that respond to this

industrial setting. Galvanized steel fronts the kitchen cabinets and appliances, and the kitchen counters are poured concrete. White-painted wood frames and working shutters surround the windows, complementing the existing exposed brick walls far better than curtains would have. Task lighting under the bookshelves brightens the client’s paperwork, while track lighting along the original wooden ceiling beams illuminates the main living space. Brayton + Hughes added two new beams to hold additional track lights.

Since the bridge blocks much of the sunlight shining in the loft’s direction, Brayton had to devise ways to warm the space from the inside. The yellow pine floor and maple woodwork help, as do the yellow sofa, the cream-colored rug, and the maple desks and chairs. All of the furniture moves easily to accommodate different social or professional setups. “The client had to be able to reconfigure the furniture for meetings, so it’s all either on wheels or doesn’t weigh much,” Brayton says. And the enormous French advertising poster on the north wall—appropriate art for both a workplace and a residence—tames the scale of the 20-foot-high ceilings.



project:
Live/work loft, San Francisco
architect/interior designer:
Brayton + Hughes Design Studio,
San Francisco
general contractor:
Ryan Construction, San Francisco
project size:
1,500 square feet
construction cost:
Withheld

“we planned
it so that all the
working features
can disappear.”

—richard brayton, faia

The loft's industrial fittings, such as metal file boxes and bare-bones track lighting, suit its gritty setting at the foot of the San Francisco Bay Bridge.

residential architect / april 2003

www.residentialarchitect.com

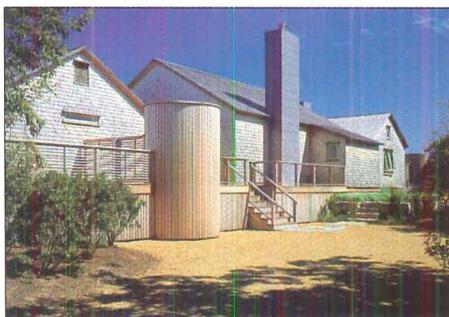
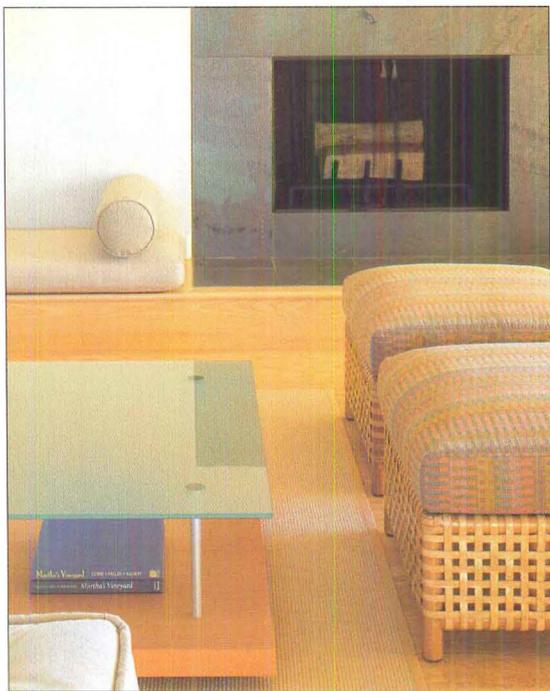
Photos: John Sutton Photography

81

inner visions



ordering in



Hutker and Bielski drew the home's color palette of muted grays, greens, and lavenders from stones, grasses, and lichens they found on site.

In the five years since Mark Hutker, AIA, added an interior design division to his firm, he's noticed a difference in the way he and his staff work. "We're much better architects for understanding the implications of interiors," he says. "We've learned a lot about how furniture looks in a room." Whether or not the client has engaged his firm as the interior designer, Hutker still follows one basic precept: Include interiors as part of the project from the very beginning, rather than thinking about them midway through construction.

A Martha's Vineyard, Mass., addition/remodel his firm designed inside and out illustrates his principle. Staff interior designer Susan Bielski says the owner asked for a peaceful, calming atmosphere. So she embarked on the ambitious task of finding materials and products that could be used throughout the house to establish a sense of continuity. Every light fixture in the house, for example, from the bedside lamps to the living room sconces, is an Artemide Tolomeo model. Bielski specified the same eggshell shade of paint for all the walls and trim. And the upholstered aluminum guest-bedroom headboards are woven in the same pattern as the master bedroom's cedar-and-ash headboard.

This level of consistency extends to the finish materials. Deer Isle granite

forms all of the home's countertops, and a honed purple slate surrounds the two fireplaces. Except for slate bathroom floors, the flooring throughout the house is ash. "Setting up these strict guidelines was painstaking at first," Bielski says. "But eventually everything fell into the hierarchy we established."

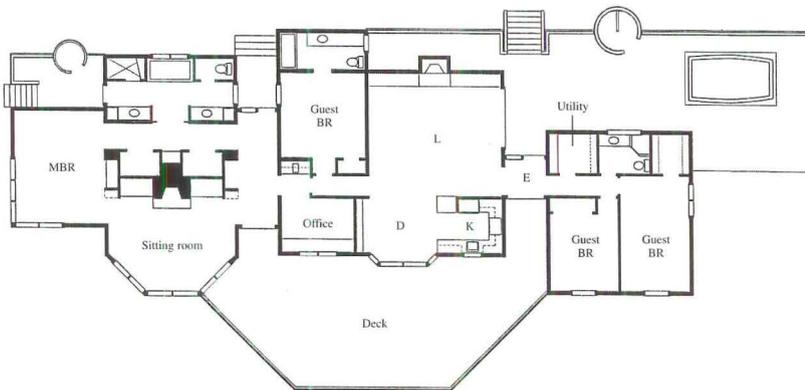
A certain formal geometry, too, recurs in every part of the 2,700-square-foot house. The warp and weft of the headboards, the gridlike pattern of the buttons on the master bedroom's Barcelona lounge chair and ottoman, and the webbing on the Risom lounge chairs in the guest bedrooms all suggest a subtle order. Though all the alignment and repetition is inconspicuous, the resulting cohesion conjures the serene environment the clients wanted.

Hutker and his staff deliberate on the way furniture will affect the flow of light, foot traffic, and conversation in a room before they move on to specifics such as fabric selection. "Thinking about furniture spatially is the main factor that distinguishes interior design from decoration," he says. In the Vineyard house, two custom ottomans float at the center of the living room to give the owners flexibility for various social situations. "It could suit many people having one conversation, or lots of smaller conversations," says Bielski. "It's a versatile arrangement."

“we’re much better architects
for understanding the implications
of interiors.” —mark hutker, aia

The same light fixtures,
drawer pulls, and finish
materials chosen for the
master bedroom appear
throughout the residence,
contributing a sense of
visual tranquility.

Photos: Brian Vanden Brink

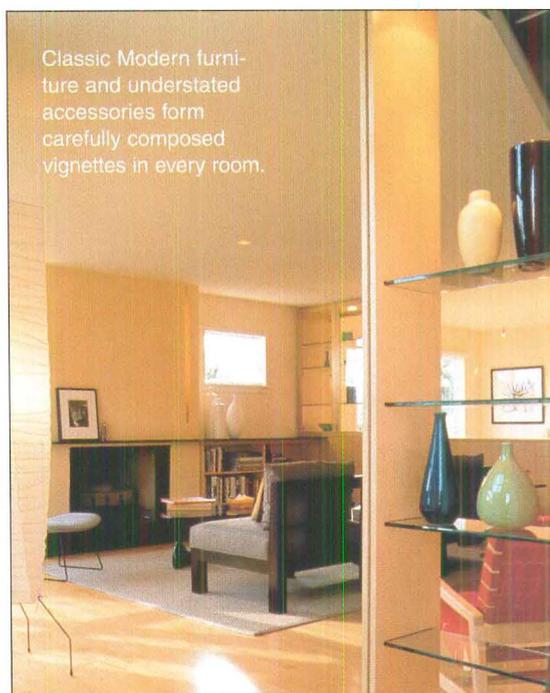


project:
Lobsterville Beach House, Aquinnah, Mass.
architect/interior designer:
Mark Hutker & Associates Architects, Vineyard Haven, Mass.
general contractor:
John Early, Vineyard Haven
landscape architect:
Horiuchi & Solien, Falmouth, Mass.
project size:
2,700 square feet
site size:
3.1 acres
construction cost:
Withheld

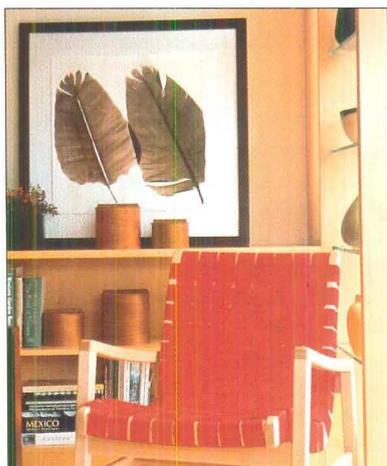
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shell game



Classic Modern furniture and understated accessories form carefully composed vignettes in every room.



Standing inside its dark, chopped-up rooms pre-renovation, you never would have guessed this 1960s tract house just outside Los Angeles was technically a beach house. But that was before Rockefeller/Hricak Architects of Venice, Calif., took matters in hand. The Hermosa Beach, Calif., house happens to sit across the street from the home of Darrell Rockefeller, AIA, managing partner at the firm. When the owners came knocking on his door for a full-service makeover, he and design partner Michael Hricak, FAIA, were ready for action.

Thinking specifically about the interior qualities of a house comes easily to them—Hricak has taught interior design at UCLA for more than 20 years. “On a house, the line between the two disciplines is blurry, much more so than in commercial architecture,” he says. The firm hops nimbly from pure architecture work to interiors jobs to projects like this one that combine both skills.

The clients asked the firm to change their home’s character as much as possible without tearing down the original structure. So Rockefeller/Hricak gutted the 1,836-square-foot building and expanded the second floor to take advantage of ocean views. They also opened up and enlarged the first floor, adding a total of 953 square feet to the house.

Because the original home lacked

light and views, those items took top priority in the remodel. The architects created more “views” within the house by arranging furniture and accessories in pleasing compositions and drawing attention to them using the floor plan or structural elements. The maple-and-glass shelves separating the living and dining rooms, for example, act as frames for the vases inside them. The Japanese calligraphy painting in the master bedroom is placed precisely in line with the top of the main staircase, so it’s the first thing you see as you reach the second floor. And the stair itself, a painted-steel, open-riser affair, lets observers see through it to other parts of the house.

Skylights and butt-jointed glass invite more natural light inside, and strategic artificial lighting complements it. “The vertical spaces in this house are relatively modest,” says Hricak. “Our idea was to get a lot of light onto the ceiling and push it up visually.” Low-voltage halogen lights cast soft halos onto the ceilings. A long, slot-shaped fixture built into the fireplace surround washes the living room wall with a warm glow, while recessed lighting illuminates the glass bookshelves. Freestanding paper lamps provide yet another source of ambient light. The dark ’60s tract house is gone forever.



Photos: David Glomb



Commercial-style plate-glass windows deliver sunlight directly into the house, where open shelving and a sculptural staircase help it permeate the plan.

“on a house, the line between interior design and architecture is blurry.” —michael hricak, faia



project:

Waters residence, Hermosa Beach, Calif.

architect/interior designer:

Rockefeller/Hricak Architects, Venice, Calif.

general contractor:

Richardson Construction, San Pedro, Calif.

landscape architect:

Pamela Burton & Co., Santa Monica, Calif.

project size:

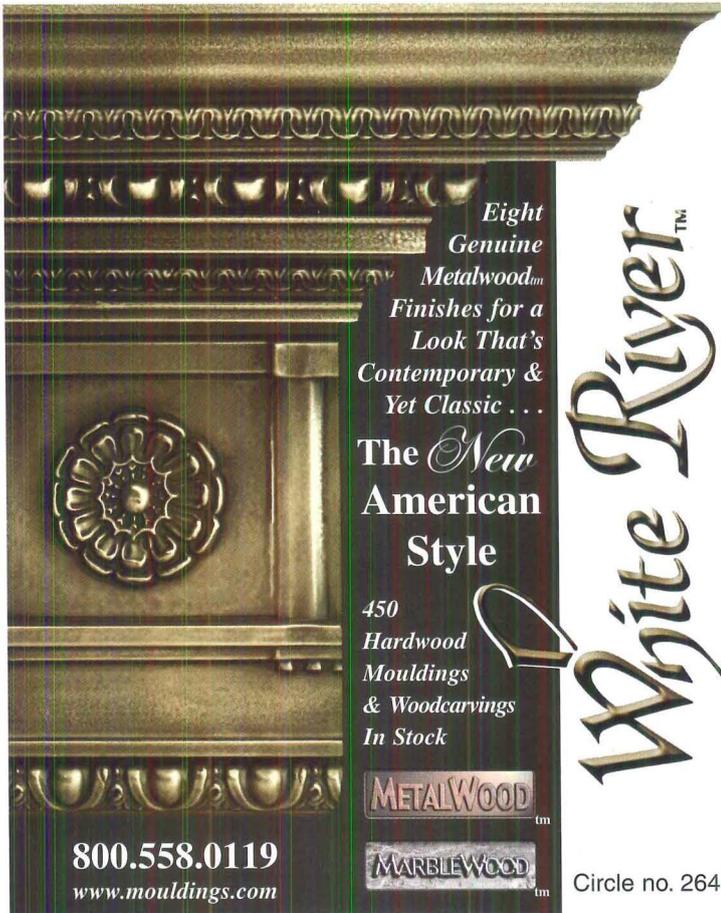
2,789 square feet

site size:

0.13 acre

construction cost:

\$150 per square foot



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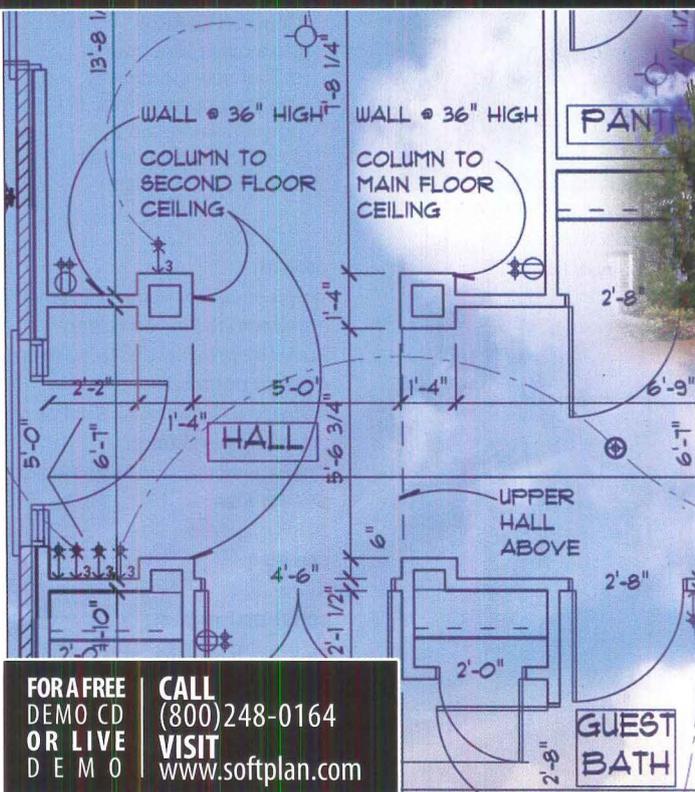


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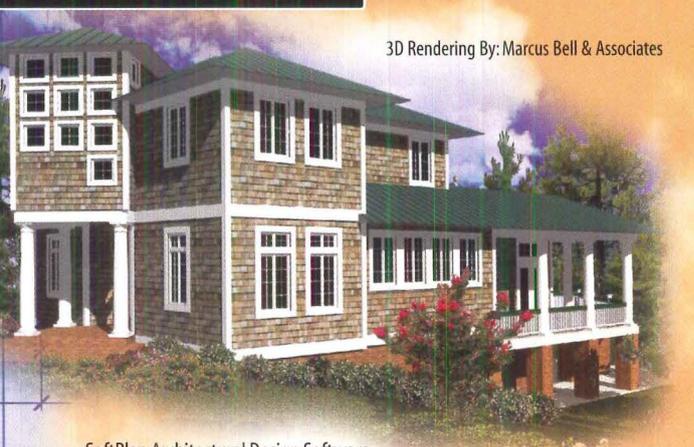
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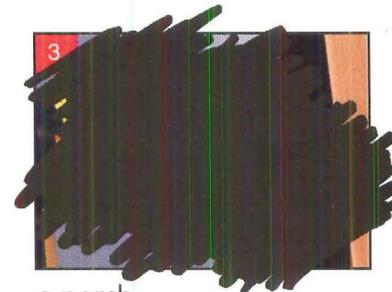

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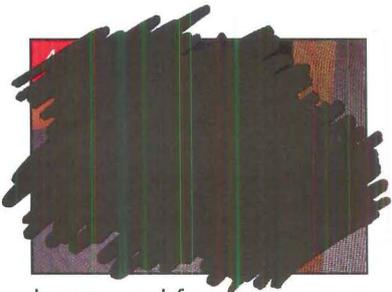
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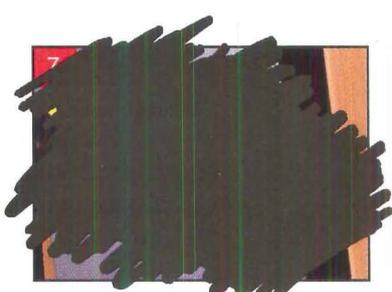
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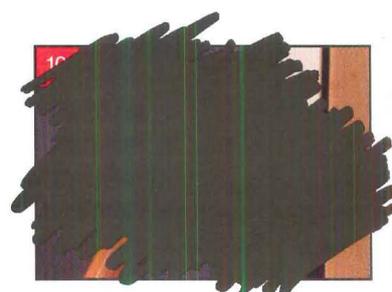
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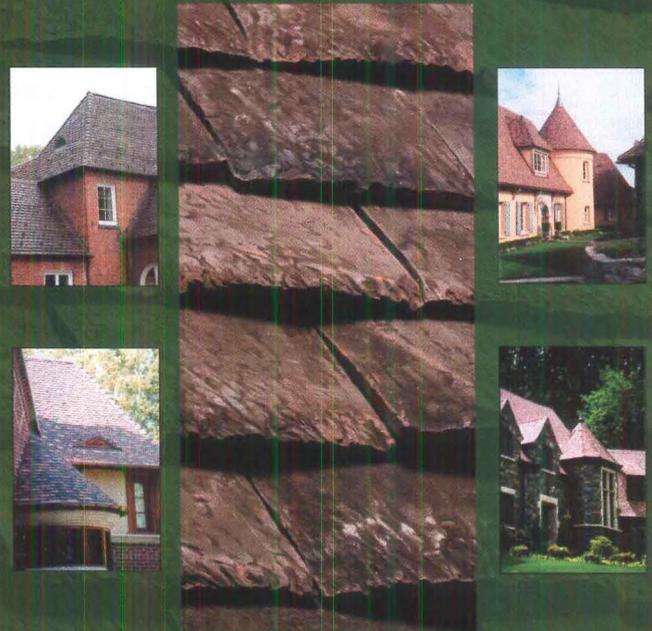
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doctor spec

store turn

shopping for a sleeker look in windows and doors?
commercial systems may just fit your bill.

by nigel f. maynard

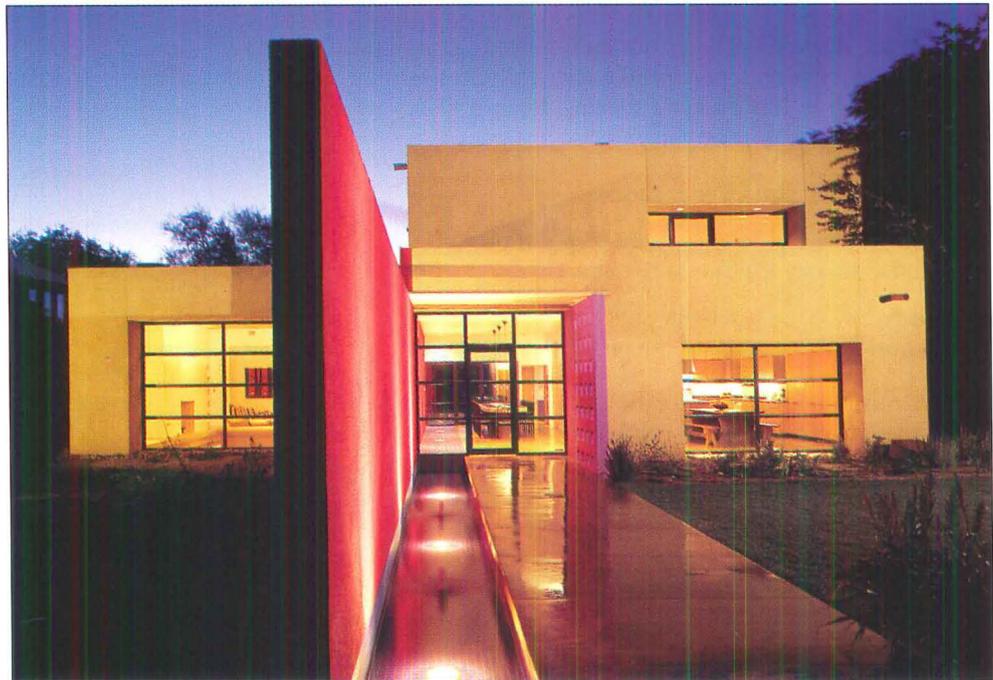
For a traditional house, traditional windows will do. But for a house that's more Mies than Maybeck, commercial storefronts—or their residential doppelgangers—may be a match made in heaven.

Commonly used on strip malls, department stores, and office buildings, storefronts are usually constructed with angular aluminum 2-by-4-inch members that can support huge expanses of glass and, with the help of structural inserts, resist high wind loads. They typically contain 1-inch glazing, so they boast good R-values. Their design versatility, unsurpassed durability, and hands-off maintenance have attracted many devotees among residential architects.

great panes

Todd Walker, AIA, is a big fan of storefronts. "They don't rot or rust," says the principal of Archimania, Memphis, Tenn. "You won't have to paint or caulk them. There's no maintenance. You just wash your windows with a hose and run a squeegee over them."

Jon Anderson, AIA, likes them because they work well in the harsh Southwest climate. "In other parts of the country you might custom-make a big glazed



Kirk Gittings

For the glazing on this home, Jon Anderson spec'd Kawneer's 451 aluminum system in anodized black, which contains 1-inch insulated glass and an operable section that blends with the frame.

section out of wood," says the Albuquerque, N.M.-based architect. "But a wood system here would be a constant maintenance problem. The wood would shrink and warp and self-destruct in eight months. With extruded aluminum, we can get that appearance with a heavy-duty product designed to be there forever."

Architects admire the product's aesthetic benefits, as well. "You have so much design latitude with it," says Walker, who designed a radical red storefront on his own house. "The sky is the limit. You can do large openings and small openings, and you can get it in a lot of colors."

Glenn Nees, AIA, designs a bounty of outdoor living spaces. He uses sliding systems when he wants a seamless transition between interior and exterior areas. "You can't get the same effect from residential sliding doors," says the principal of Texas Design Associates, Austin, Texas. "Most doors are limited to four panels. By going to commercial glazing, we can have 24-foot walls that open up easily."

nice price

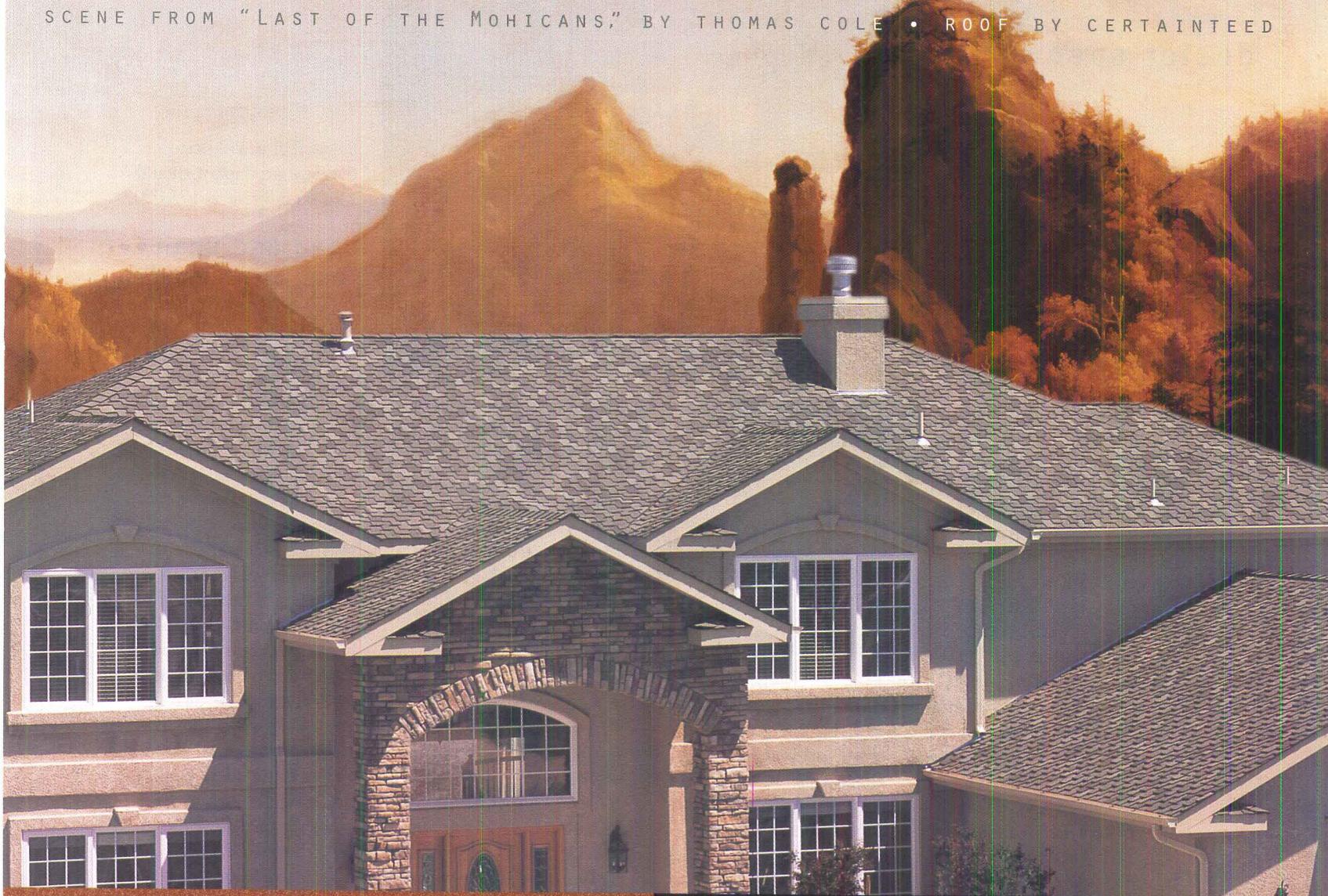
You might guess that such a system would be expensive, but many storefronts are competitive in price with traditional windows. In some cases, they may

even cost less than top-of-the-line residential units. Architects should expect to pay anywhere from \$12 to \$20 per square foot for a storefront system.

When looking for a company to work with, consider smaller outfits. They often yield the best prices and better flexibility, and they may be more willing to work on a smaller project—like a house.

Storefronts are not, of course, for every residential design. "It's a commercial product, and usually we think of commercial products as being more modern," Walker says. "If someone says, 'I want a lot of glass,

continued on page 94



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Circle no. 323

doctor spec

but I don't want some slick modern thing,' I would not recommend aluminum."

In such a case, consider a compromise. Some manufacturers offer wood residential systems—with fixed or operable angular members—that yield the same design options as a storefront without the starkness of aluminum.

the players

Duratherm Window Corp., in Vassalboro, Maine, makes wood storefronts, window walls, and all manner of doors, including pocket, lift-roll, and tilt-roll. "Our products were originally designed to be used in commercial applications, but in the past five years, 80 percent of our work has been for residential work," company president Tim Downing says.

All Duratherm products come with either teak, mahogany, or cypress exteriors and any tropical hardwood interior. Everything is custom-made and any type of commercial glazing is available. Minimum orders are 20 units per project, but the company may do smaller orders if it's for a previous project that needs an addition.

Nana Wall Systems, Mill Valley, Calif., has "evolved into a company that solves large opening problems," says president Ebrahim Nana. The manufacturer offers 16 types of systems in wood, aluminum, and clad aluminum. Styles include folding and individual-panel sliding doors, curved opening walls, and cornerless walls.



Tom Bonner



Kevin Duffie

Insulated glass is standard, but Nana says that pretty much anything a client wants is available. The company's folding-door system comes in a maximum size of 36 feet wide; sliding-door systems are unlimited in size. Standard species are Douglas fir, pine, and meranti, but other species are available for an up-charge. The product is priced on a per-panel basis, which ranges from \$1,000 to \$2,000, depending on size, species, and glazing.

Oceanside, Calif.-based Weiland Sliding Doors & Windows offers aluminum bi-fold sliding and lift-slide European door systems. The bi-fold exterior doors measure up to 3 feet wide and fold to either the interior or exterior of the room. The lift-slide doors may be stepped, depending upon the operation of the panels; options include removable

handles for security, and straight, curved, or pocketed configurations. Prices vary.

If money is no object, try Brooklyn, N.Y.-based Zeluck Inc. President Roy Zeluck says it's probably the most expensive window and door manufacturer in the country. "We make an architect's dream a reality," he says. "There is no fenestration we will not try and cannot do, but it all comes with a high price."

Zeluck offers 100-percent custom windows and doors, including storefronts and lift-slide. The company can also produce a combination of elements, such as a butt-joint corner storefront window-and-door arrangement. Honduran mahogany is standard on all products. Plus, Zeluck says, "we now offer an extruded bronze exterior on some of our windows and we can use virtually any species as long

as we feel it will perform the way we think it should." Minimum order is \$75,000.

spec and span

Specifying a commercial storefront is fairly simple. "Like anything else, there is a learning curve," says Henry Siegel, Siegel & Strain Architects, Emeryville, Calif. Company catalogs, he notes, have information about which systems are best for various applications. Information on span tables and wind loads is available, too.

Glenn Nees cautions architects to be mindful of the sizes and weights of the glazing systems they use; panels can be heavy and hard to move. He also does not usually specify commercial products on an exterior wall without some kind of overhang protection.

Anderson, however, does. Storefronts are not as tight as traditional window packages, he says, but built-in dams allow water to move through the frame if rain penetrates the vinyl gaskets. "As long as the end dams are in place, the water will work its way down and will be flushed to the outside," he says.

The decision to use commercial glazing depends on your client's needs and the house's design aesthetic. Once you decide to go that route, though, there are many options open to you—whether it's an aluminum system for that no-holds-barred, edgy style, or a wood-frame product for the commercial look with training wheels. **ra**

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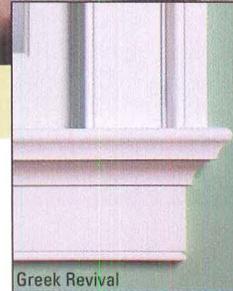


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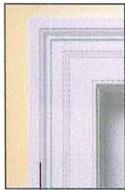


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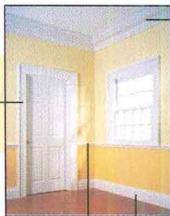


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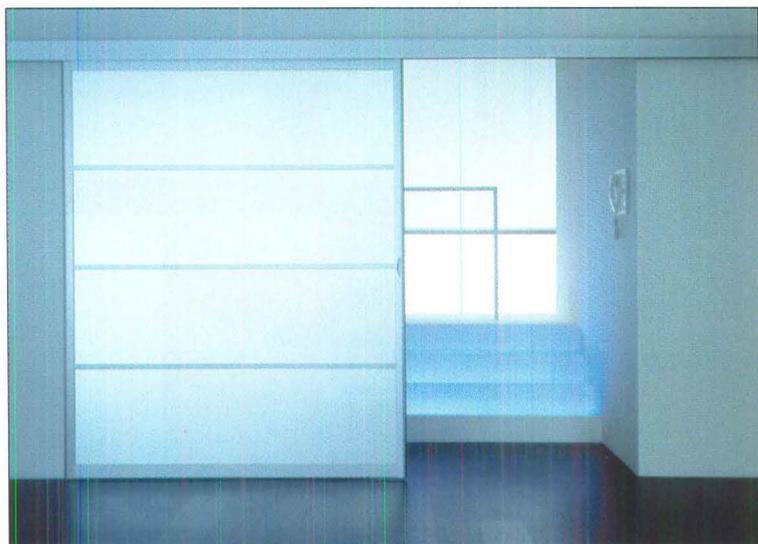


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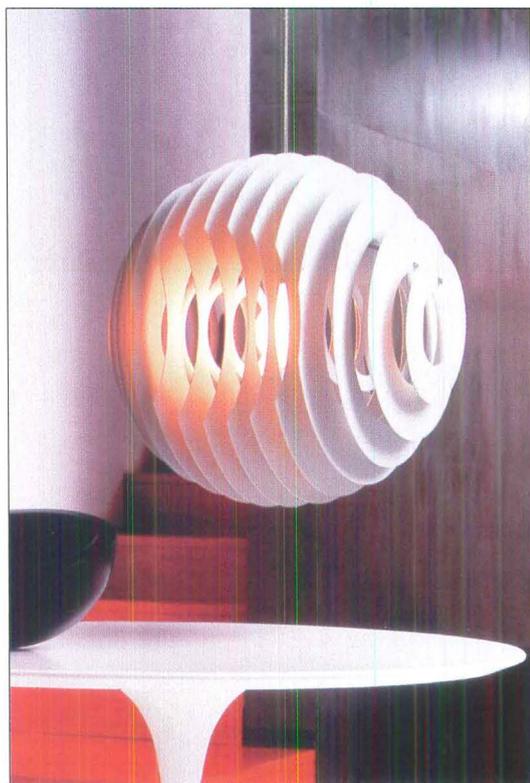
When run-of-the-mill sliding doors won't do, consider custom-made Siparium contemporary panels from Milan-based Rimadesio. Choose from 20 glazed, semitransparent glasses that permit light while preserving privacy. All frames are constructed of lightweight aluminum in a satin finish, but they may be wrapped in any of a variety of wood veneers or stained a Pantone color. With maximum dimensions of 6 feet by 10 feet, the panels are suitable for large applications. Rimadesio, 866.989.1111; www.rimadesio.it.

fields of glass

Frustrated that most glass tiles didn't offer the vibrant hues and texture he sought, John Crossley founded Plumsteadville, Pa.-based Vitrium to make his own. The one-year-old company's most recent effort is New



Hope, a line of handmade glass tiles distinguished by bold iridescent colors and a three-dimensional look. Although smooth on the surface, the scratch- and chemical-resistant tiles have a deeply textured appearance. They come in standard sizes in 24 colors; custom shapes and sizes of up to 18 by 24 inches are also an option. Vitrium, 215.766.3095; www.vitriumtiles.com.

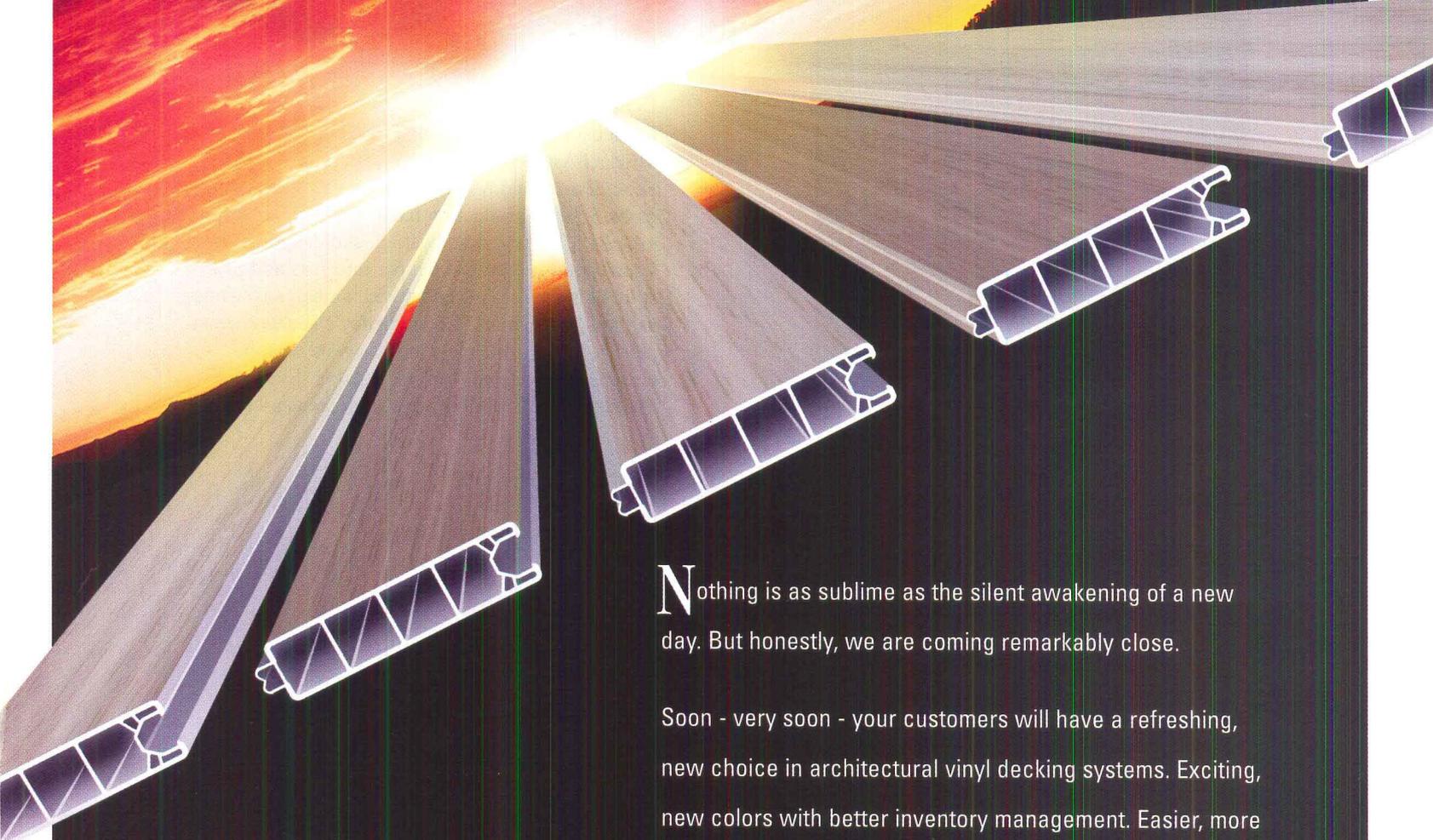


suspended illumination

Designed by Italian architect Ferruccio Laviani for Foscarini of Italy, the Supernova pendant provides a 360-degree range of ambient illumination. The fixture consists of 14 circular aluminum or steel disks that form a louvered sphere measuring 23¾ inches high and 22½ inches wide. Available in polished stainless steel, matte aluminum, or colored lacquered aluminum, the pendant hangs from the ceiling with thin aluminum aircraft cable and uses one 150-watt incandescent bulb. It's available through North American Light Spectrum. Foscarini, 800.713.2182; www.foscarini.com.

—nigel f. maynard

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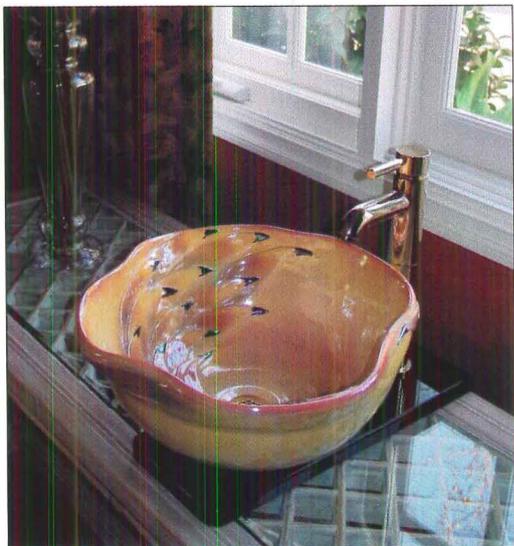
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copper works

From candlesticks to chandeliers, coppersmith Michael Ashford and apprentices Jimmi Davies, Scott Swaze, and Mike Esparza create each Evergreen Studios product by hand. Through an arduous process of hammering, heating, and cleaning, they transform flat sheets of copper into Arts and Crafts-style light fixtures accented with amber, silver mica, and art-glass panels. The company's sconces, chandeliers, lamps, and accessories can be custom designed or selected from the catalog. Evergreen Studios, 360.352.0694; www.evergreenstudios.com.

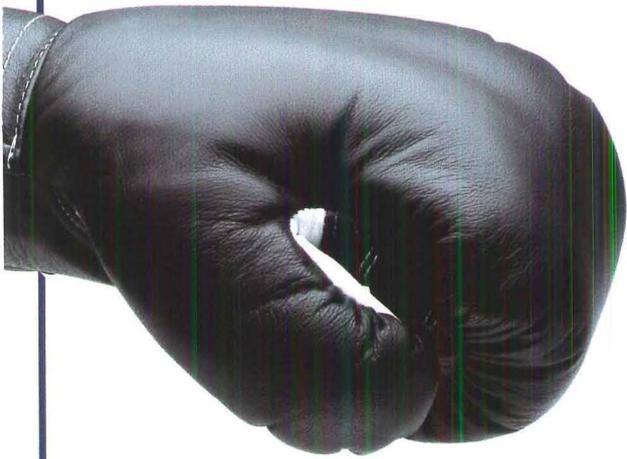


stone sage

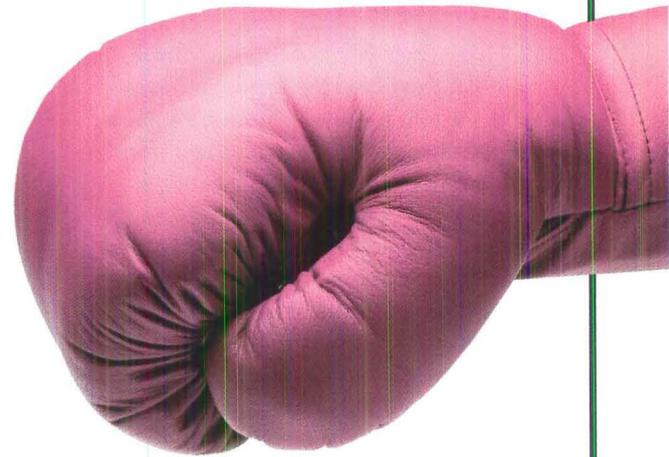
Warisan has added a new product to its array of home furnishings and accessories: hand-carved stone panels. To produce the Art in Stone series, the company collaborates with Bali-based stone muralist A.P. Gentile. Once the stone has been quarried and cut by stonemasons into uniform square tiles, a master carver chisels the surface into textured relief, using either drawings from the client or existing designs as templates. The squares can be assembled into seamless murals or used as single tiles. Warisan, 877.WARISAN; www.warisan.com.

continued on page 100

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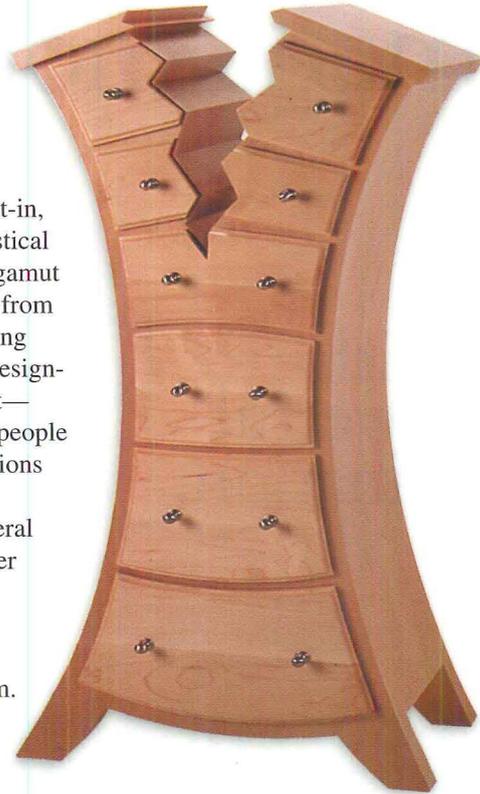
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off the shelf

house whimsy

Whether freestanding or built-in, Straight Line Designs' fantastical custom furniture covers the gamut from cabinetry to tables and from vanities to wardrobes. Working closely with architects and designers, owner Judson Beaumont—along with eight other craftspeople—produces unusual installations and whimsical pieces like “Cracked,” shown here. Several designer pieces are also either in stock or can be quickly manufactured. Straight Line Designs, 604.251.9669; www.straightlinedesigns.com.



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sheer magic

Nathan Allan Glass Studios spins cast glass into stair treads, backsplashes, doors, and other custom elements. The company's technique involves laying the glass over a carved mold and heating it until it melts into shape. Pieces up to $\frac{3}{4}$ inch thick can be tempered for safety. Available textures include sandstone, fossil, lava, pyramid, and champagne; optional translucent colors add depth to the designs. Nathan Allan, 604.277.8533; www.nathanallan.com.

—shelley d. hutchins

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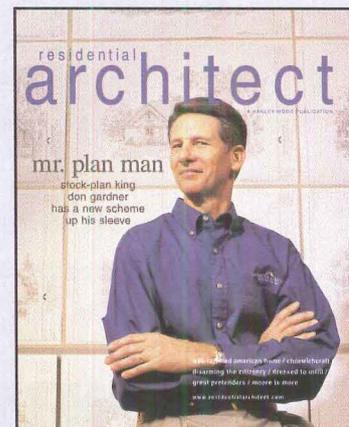
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lighting

Giving a home the right amount and the right type of lighting takes thorough planning. Each room should have several sources of light, and that lighting should help create the desired mood — bright and cheery in the kitchen, for example, or warm and relaxing in the den. Lamps and lighting fixtures themselves are a key element in any decorating scheme, and there are endless styles to choose from.

Don't forget that good lighting is just as important outdoors as it is indoors. Proper exterior lighting increases a home's security and enhances curb appeal. Read on to learn about lighting products that will add dimension to your next home.

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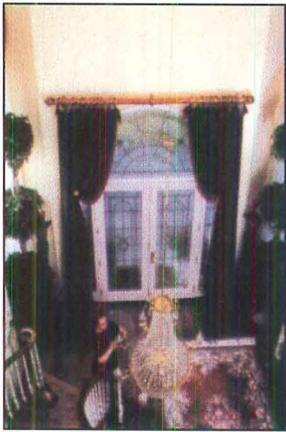
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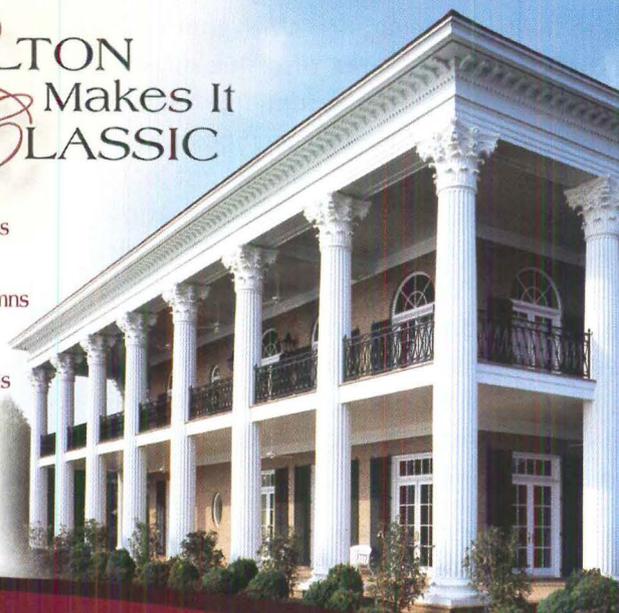
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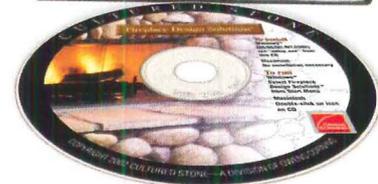
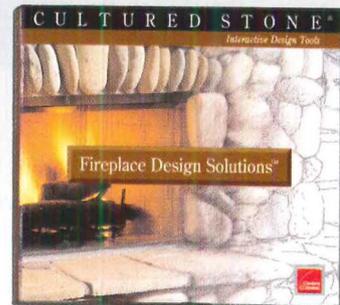
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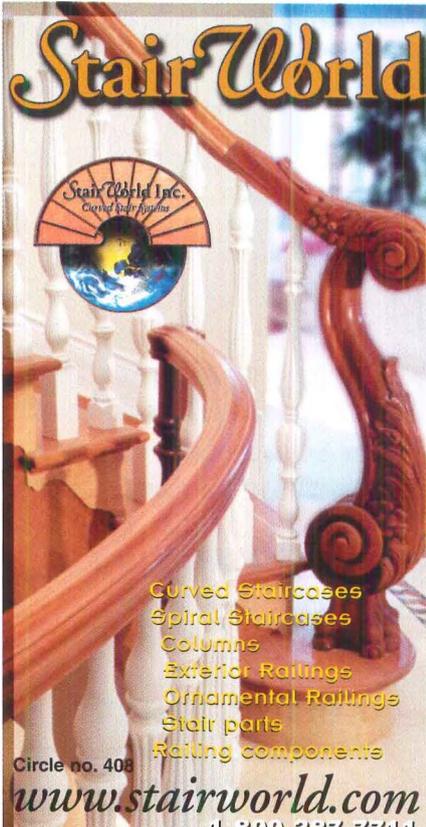


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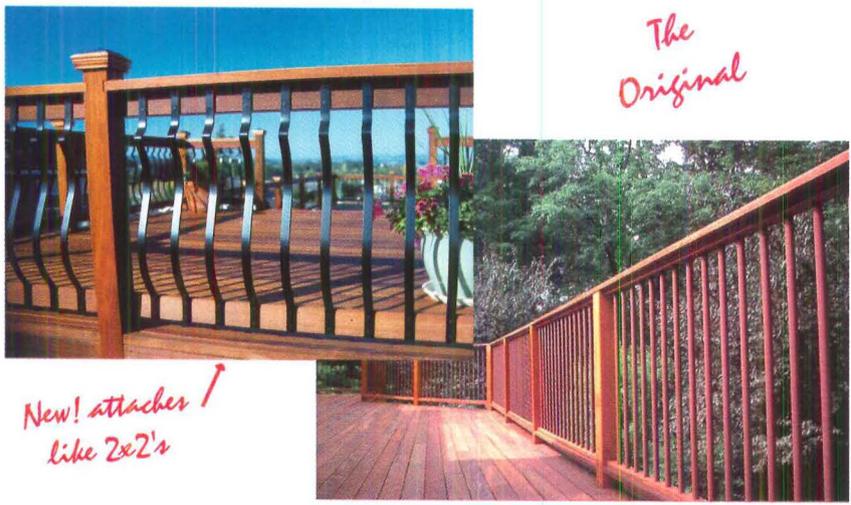
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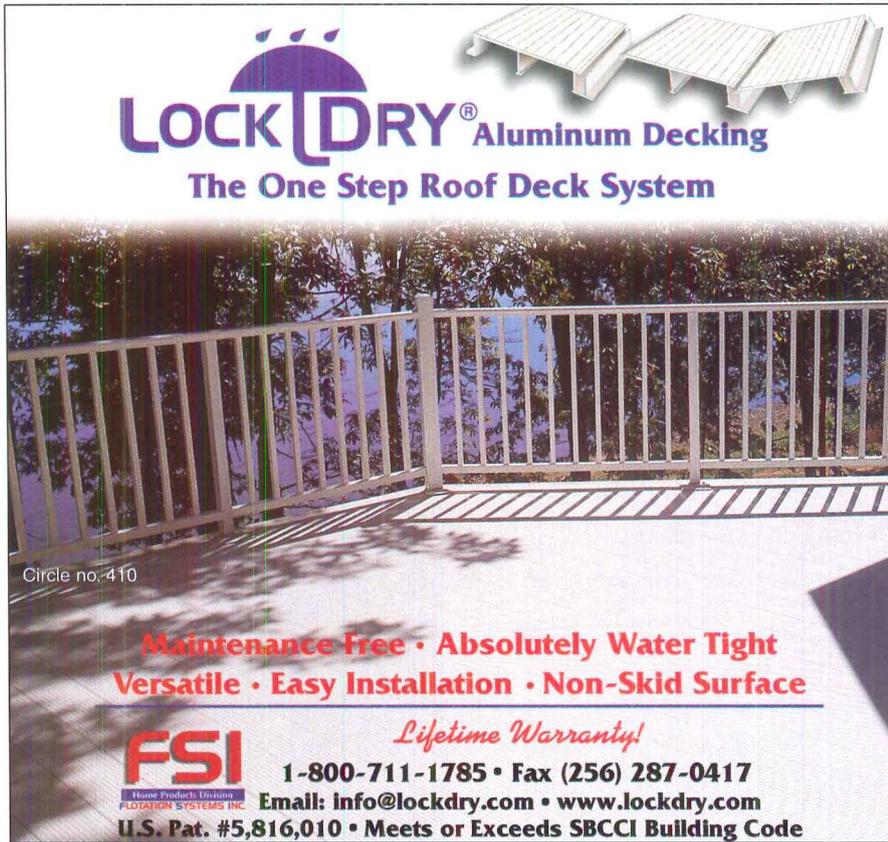
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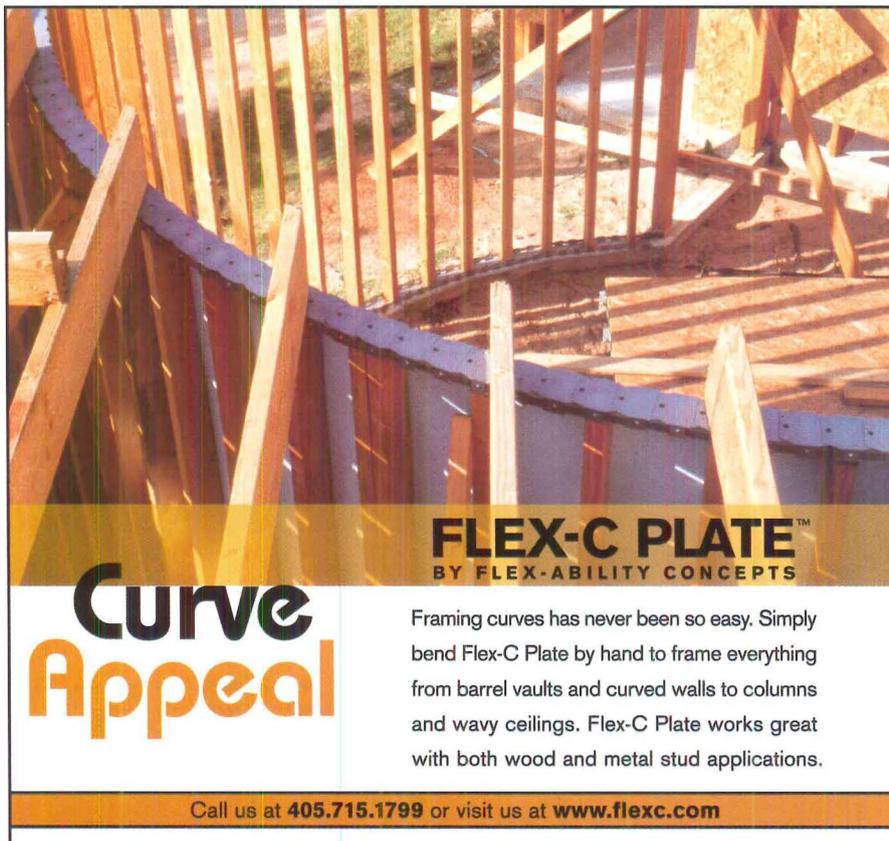
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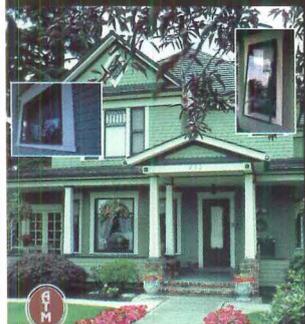
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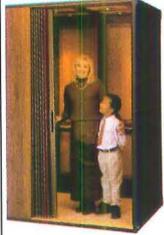
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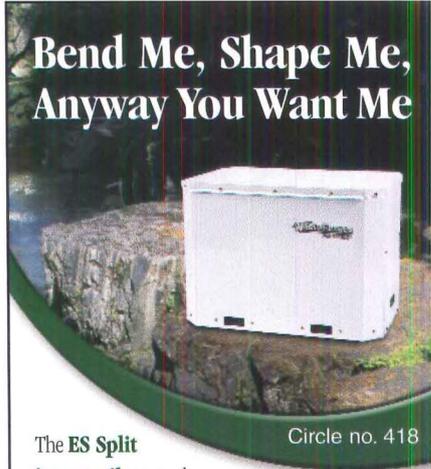


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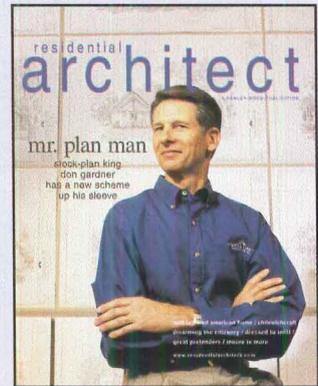
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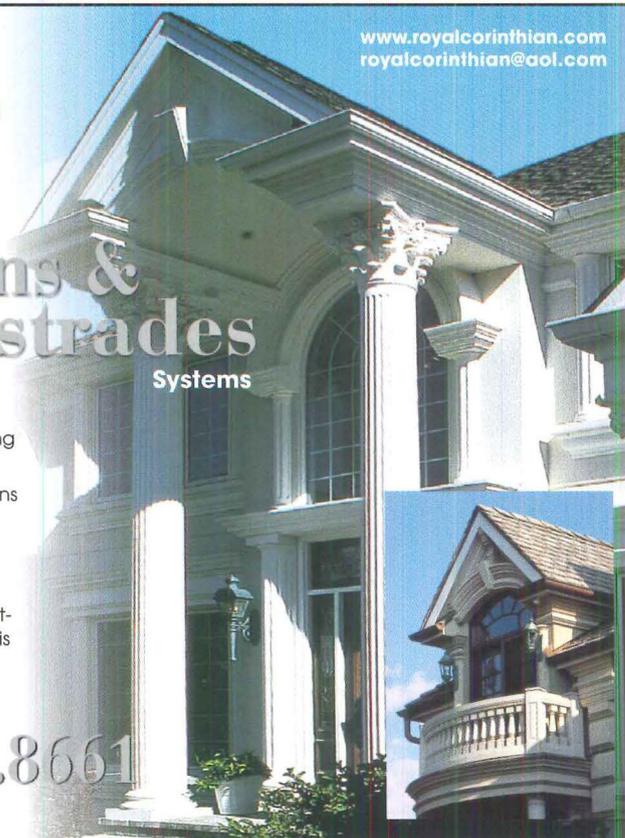
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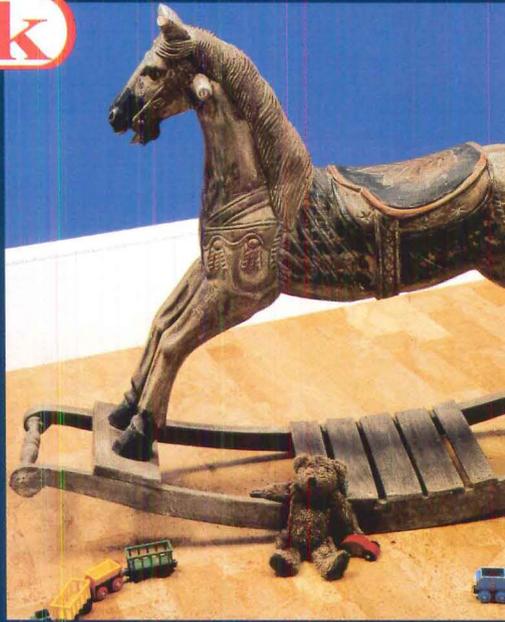
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Martin Charles

Sir John Soane, the English architect, scholar, and art connoisseur, felt he had a duty to share his vast art collection with the world. So he designed his own home, a town house at No. 13 Lincoln's Inn Fields in London, to showcase his holdings. In addition to serving as a residence for Soane and his family, the house held office space for his firm, which designed the Bank of England, the Dulwich Picture Gallery, and some of the interiors at No. 10 Downing Street.

Using his considerable skills with light and color, Soane created a house devoted

to the display and storage of books, paintings, sculpture, and other precious objects. Ingenious hinged walls in the home's picture gallery triple its capacity for holding paintings. And the dark red color of the library walls (above), inspired by a building fragment from the ruins at Pompeii, evokes Soane's passion for Greek and Roman architecture. Interior domes, arches, and other ornamentation are just restrained enough not to upstage paintings by Hogarth, Canaletto, and Turner; a rare Egyptian sarcophagus; and architectural drawings by

Robert Adam and Sir Christopher Wren.

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