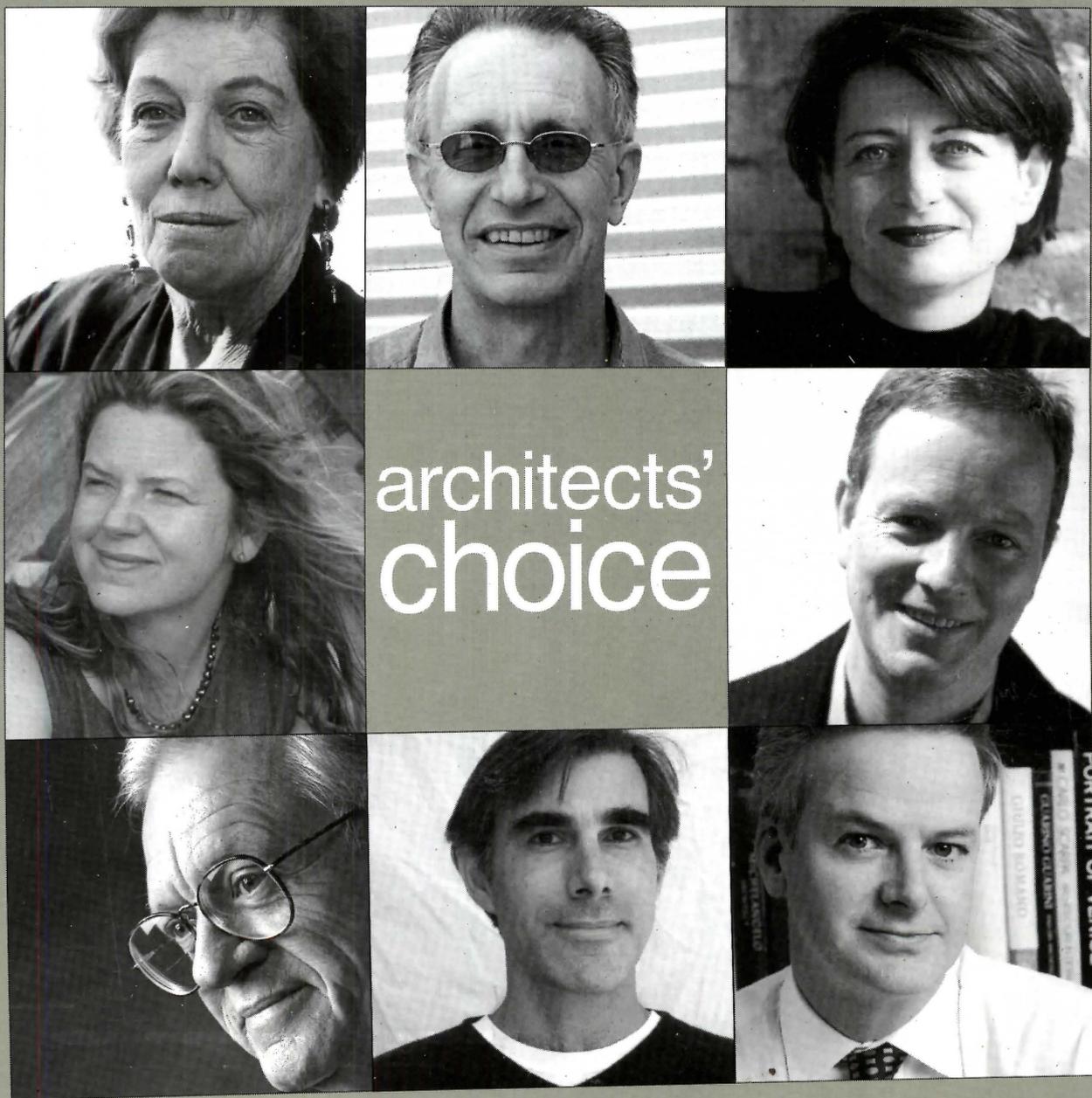


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Outlook

FACING THE CHALLENGES OF ENVIRONMENTAL RESPONSIBILITY

Mark R. Johnson, FAIA, AIBD

Whirlpool Corporation has been committed to sustainability for years. Often discussed with builders and consumers, but not well known among architects and designers, are Whirlpool's accomplishments with the ENERGY STAR® Program. Our work with the Environmental Protection Agency (EPA) and the Department of Energy (DOE) is longstanding, highlighted recently when Whirlpool received its fifth ENERGY STAR® Partner of the Year award. The following demonstrates the reasons for these commendations and the pride Whirlpool employees take in our products.

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Whirlpool announced it is committed to reducing its global greenhouse gas emissions by 3 percent from its 1998 level. This is the equivalent of carbon emissions from 10 million cars. Not an easy task, but we expect to achieve the target by 2008. Since Whirlpool manufactures in 13 countries and markets products in over 170 countries, we hope a commitment of this scale will encourage other companies worldwide to do their part.



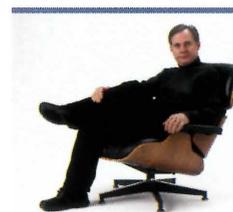
Closer to home, we lost an industry leader from Whirlpool last year who led our environmental efforts and contributed mightily to the EPA's development of industry standards and procedures. His distinguished efforts were honored posthumously when the EPA awarded the first Michael C. Thompson Award to Mike's wife, Susan, to be given annually in recognition of an individual's efforts on behalf of ENERGY STAR®. Through the dedication of individuals like Mike, Americans now save enough energy every year through ENERGY STAR® qualified products to power 15 million homes, while saving consumers \$7 billion annually.

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Manager, Architectural and Design Marketing

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Contact Bobbi Morgan at
bobbim@aibd.org or www.aibd.org

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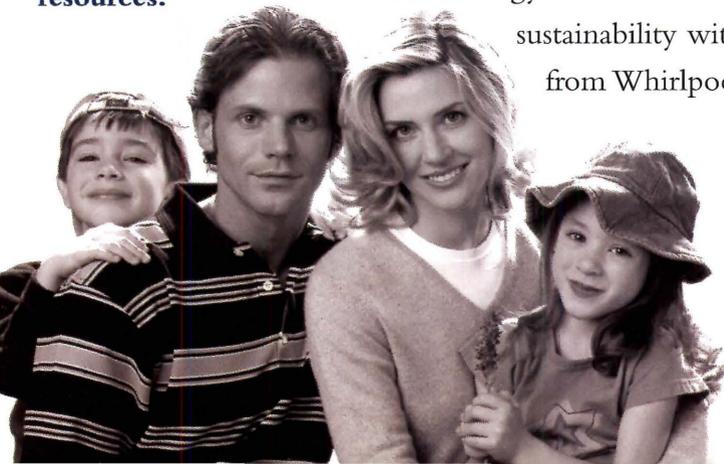
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SSTM-S

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The deck of this Seattle shed is an ideal spot for watching boats and windsurfers in Puget Sound. Above photo: John Granen. Cover photos, clockwise from top left: Elizabeth Wright Ingraham by Lisa Griffin; Gwynne Pugh courtesy Pugh + Scarpa; Anne Fougeron by Peter Diggs; Peter Pfau by Lisa Schemmerhorn; Peter Pennoyer by Jonathan Wallen; Gary Furman by Gary Furman Architects; Frank Welch by Danny Turner; Maryann Thompson courtesy Maryann Thompson Architects.

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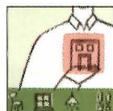
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Out of this Manhattan apartment's 1,250 square feet of living space, architect Belmont Freeman fashioned a spacious kitchen and a sweeping master bath.

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John Peterson defends pro bono service and offers a solution that ties public-interest efforts to a healthy business model.



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Once again, we've asked the experts—residential architects—for their top product choices. Enrapture your clients with these sterling selections.

by Nigel F. Maynard and Shelley D. Hutchins

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Architects clear the air in their fight against mold.

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Low-profile, high-tech hoods are the order of the day.

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A house for an art lover by Charles Rennie Mackintosh.

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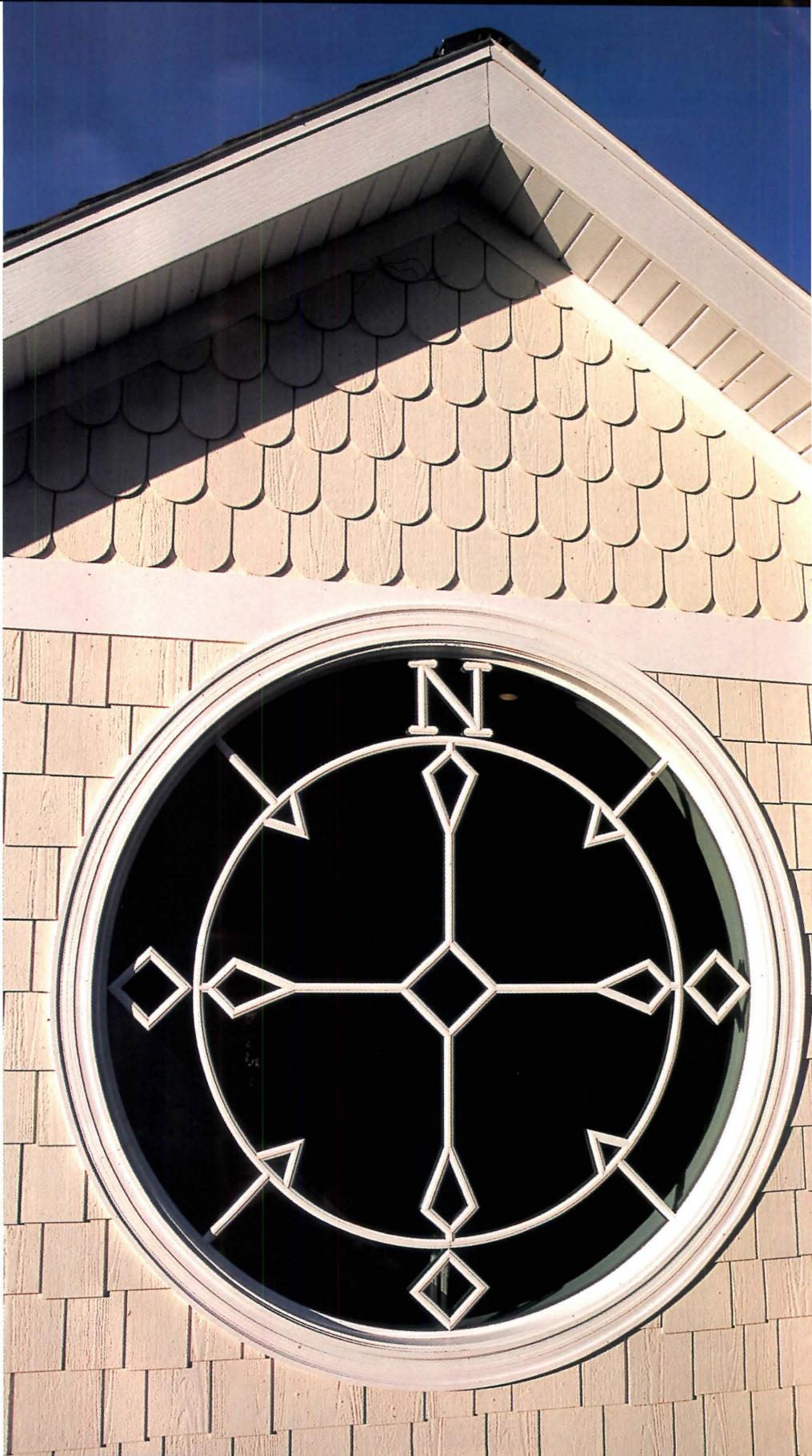
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S. Claire Conroy / Editor / 202.736.3312 / cconroy@hanleywood.com
 Judy H. Neighbor / Art Director / 202.736.3331 / jneighbo@hanleywood.com
 Stephen Sheikhli / Managing Editor / 202.736.3442 / ssheikhli@hanleywood.com
 Meghan Drueding / Senior Editor / 202.736.3344 / mdruedin@hanleywood.com
 Nigel F. Maynard / Senior Editor / 202.736.3438 / nmaynard@hanleywood.com
 Shelley D. Hutchins / Associate Editor / 202.736.3407 / shutchins@hanleywood.com
 Cheryl Weber / Contributing Editor
 Kay Engman / Assistant Art Director
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where's the architect?

we've got a client, a budget, a builder,
and a piece of land, but no design.

by s. claire conroy

I received an e-mail a few days ago from a frustrated custom home “client.” He and his wife want to build a Modern house on a 2.5-acre wooded site in the Midwest. He wrote to me looking for design inspiration. He’s perused the usual magazines and found only large, “multimillion-dollar” examples of houses he likes. Where, he asked, can he find inexpensive Modern house designs? He doesn’t want “oak baseboard and drywall,” he says, but “steel, concrete, stone, and glass.”

It’ll come as no surprise what I said next: I told him he should hire an architect. He said he has “an architect.” But then corrected himself and revealed that he’s hired a commercial design/build firm he believes can deliver a “buildable plan.” Apparently, the firm has built a few houses. Apparently, no one but the client is really designing this house. Yikes.

I’m not sure which is worse, a builder-tweaked plan house or a client’s kit-of-parts house, cobbled together by a general contractor’s in-house draftsman. At least with the plan house I can imagine an architect started the whole

ball rolling at some point in its history. It’s obvious my correspondent doesn’t want to or can’t afford to pay an architect’s full design fee, even though the house he wants is ambitious and original. And I suppose no one at that design/build firm has yet counseled him that the materials he favors are actually more costly than oak baseboard and drywall.

What a waste this is—from several standpoints. This fellow wants a beautiful house and he should have one, but his trajectory is almost assured to miss the mark. Meanwhile, some Midwestern architect struggling to stay fresh has lost the opportunity to work with a rare, risk-taking client. No one is going to have any fun here. A couple of years from now we’ll probably just gain another homely house in the Heartland.

The sad truth is that even if our client hired an architect, he wouldn’t be guaranteed a beautiful house. There are good, bad, and middling quality architects out there. And there are good architects who occasionally design bad or middling houses. At around 2,200 square feet and presuming roughly \$200 a square foot, the open-plan house he wants to build would cost



Mark Robert Halper

more than \$60,000 in design fees. That’s a big risk even for our risk taker.

Of course, our client leaves nothing to chance by eliminating the architect from this project; he is assured the house will be less than successful. I am convinced of that. It will be less handsome, less livable, less valuable as a resale property than if a talented architect had guided the design. Our homeowner may feel \$60,000 richer, but likely he’ll find he’s lost a \$400,000 opportunity to add something estimable to the landscape. Tens of thousands wise, hundreds of thousands foolish.

So, what can we do about this? I’m tasking myself, and I’m asking you

to come up with some ideas about how to tackle this problem. I don’t want to see any more of these opportunities lost, and I don’t want to drive by any more of the results, either. I don’t want to live next door to them. Do you? How do we fix the problem and build this fellow a good house? Feel free to address his example or to tackle the larger issues it raises. E-mail or write me with your ideas, and we’ll see what we can do. **ra**

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

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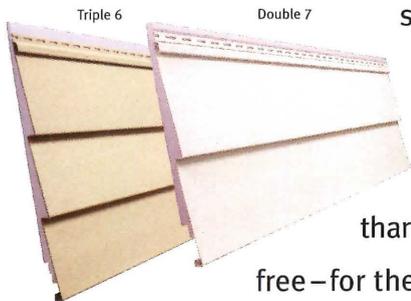
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letters

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

in the beginning

I found the November/December feature about five start-up companies (“Start-Ups,” page 45) very interesting and familiar! After my husband started his firm (Michael Buss Architects, Hickory Hills, Ill.) I quit my own job a few years later to go work for him and handle the administrative side of the business. I was surprised that none of the architects you profiled touched on the difficulties of securing insurance for small firms—both health and professional liability. (This is especially close to my heart because now is our renewal time for these.) These are capital investments up there with computers and software.

*Sue Buss
Michael Buss Architects
Hickory Hills, Ill.*

I just wanted to thank you for your excellent issue on start-up firms. As a partner in just such a practice, I appreciated the fact that you didn’t underplay the ups and downs inherent in such a venture. Starting a practice is a little like traveling to a new country—fascinating, exhilarating, and sometimes disorienting. Thank you for



sharing the tales of other travelers.

*John DeForest
DeForest Ogden
Seattle*

a fresh start

I enjoyed the cover story and editorial of your September/October 2003 issue. The subjects of professional renewal and live/work balance are fresh ones for me, as I was fortunate to be able to take a three-month break from my five-person practice this spring. It was surely one of the best things that I have ever done.

After 23 years of continuous work with too few and too short vacations, and frequent six-day weeks, I realized that I needed a major change. Thanks to a lot of planning and the Herculean

effort of my partner in my absence, I was able to enjoy a nearly stress-free and very stimulating three months in Italy. My wife and I rented out our house in Santa Barbara and found a small apartment in central Florence for the first two months. We studied Italian before and during our visit, but we had no other goals than

to live there and see what happened. There were days when our only “accomplishments” were eating and sleeping. On other days, I would visit a Renaissance church in the morning, taking photos and making sketches until a late lunch, then nap, read, eat dinner, and take an evening stroll for gelato. I was able to visit the Duomo frequently, and I walked through its piazza daily. We were there long enough to get to know our neighbors, for me to join a choir, and for my wife to find a regular yoga class. I kept in minimal contact with my office via e-mail, and I found only minor disappointment from a few clients on my return. I have returned to my life and practice here with a greater appreciation of life outside

of work, a better understanding of how much stress we all carry, and a new appreciation for family, friends, and food. I have a deeper sense of great design, and I find more excitement in my work, even if in only a five-day work week.

*Dennis Thompson, AIA
Thompson-Naylor
Architects
Santa Barbara, Calif.*

Your editorial page hit home with me (“Staying Interested,” September/October 2003, page 13). After 30 years in this business I have many mixed feelings. While I still love practicing architecture I’m tired of deadbeat clients and hate the fact that I have to be proactive regarding litigious issues. I suppose it’s the same as a doctor ordering extra diagnostic tests for a patient, but doctors earn more than we do.

I try now to be very careful about the projects and clients I take and run from the ones that give me the willies. Like Mr. Eck, I paint, too, but seascapes and people.

*Arlene Tunney, AIA
By e-mail
continued on page 16*

at your service

■ just finished reading your editorial in the June 2003 issue (“Art or Service?” page 11). As I read it, I was reminded of a recent visit to an art gallery opening reception with the artist. The artist was an extremely talented metal sculptor, and we were talking about his work and the parallels between architecture and art. I was intrigued by his work, and we discussed his background and the inspiration for his sculpture. The conversation continued and he asked me what influenced my designs. It just so happened that I was attending the opening with a client

“it took me 47 years to understand the difference between an artist and an architect.”

—david avila

and I gestured toward my client and said, “Him.” I went on to say that my clients always know what they want, and the challenge of architecture is to get to the essence of who they are and put into three-dimensional form my interpretation of their needs, lifestyle, experiences, and so on. At that point the artist was clearly shocked, and when he composed

himself (after several seconds of silence) he looked at me in disbelief and said, “That must be incredibly compromising.” Now I was as shocked as he was previously. I politely smiled and told him that it was completely the opposite, that it was extremely fulfilling to create buildings and spaces designed for a client’s specific needs, that no two clients are alike and

that every project is different, but the design is always influenced by the nuances of each client. I think I appealed him, and I quietly moved on and enjoyed the rest of the show. When I reached a safe distance from the artist, I turned to my wife and told her that it took me 47 years to understand the difference between an artist and an architect.

We are both obviously well-suited for our respective career choices.

David R. Avila
Avila Design
by e-mail

continued on page 18

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new ventures

enjoyed the various advice offered by seasoned architects to those who wish to launch a new architectural firm ("Tales from the Trip," November/December 2003, page 20). Years ago, my father said to me, "Go to law school, then get an accounting degree, then go to architectural school." His advice was great, but I went only to architectural school. It is a known fact that the average architect is not trained properly in terms of running a profitable business and marketing their talent.

I remember a seminar at which a prominent architect

said, "Get the job, get the job, get the job." In other words, if you don't have a project in the office, you have nothing.

So, in addition to being a talented designer, an architect also needs to focus on marketing and simple accounting. You also have to love architecture with a passion and go to the office every day as if architecture were your favorite hobby.

To those who wish to

strike out in terms of a new firm, I say, "If you're waiting for your ship to come in, swim out to it." And remember this also: You are what you want to be.

By the way, I'm a senior

citizen, and I've been around the block.

*E. William Johnson, AIA
E. William Johnson & Associates, Architects
Thiensville, Wisc.*

home front

tips and trends from the world of residential design

tales from the trip

you share their 2010 travel plans on launching a firm.

Thinking of starting a new firm? These kids like to have the advice of their established architects. Judging by their comments, the right stuff is out of your parents' program, and away you go!

And for the momentary ones, Jeff Wiley, AIA, at Centexbank

Andrew: After seeing someone refer Andrew to Garbo? "What you can do, those you can do. Right? It's William's job, please, and make it so," -Jeff Wiley

alexander bairdell, faia

Scott: I'm from San Francisco, founded 1997 "This is a strong business partner who can balance your inevitable affection for each project with a business perspective."

carson toomey, faia

Looney Ricks Kiss, Memphis, Tenn., founded 1987 "Know to work above your clients and for marketing, as you can't afford to be a business. Identify your target market, work hard, and find a partner or employer to fill the gaps."

rita frank

Forest Architects, Omaha, founded 1995 "Be one location you love to visit, work, be very aggressive about having a lot of great connections."

dale mullinger, faia

SMA Architects, Minneapolis, founded 1987 "Don't do for your piggy bank, do for the market. It will open your eyes to jobs you had no idea about."

dennis wedlick, aia

Dennis Architects, New York City, founded 1961 "In everything by the book. Follow AIA standards for providing services, charge competitively, have good insurance and money in the bank, and be prepared to be a business in all ways that a business is not sustainable. If you can't hold a pen, find a firm to do it for you. If you can't hold a pen, find a firm to do it for you. If you can't hold a pen, find a firm to do it for you."

barry a. berkus, aia

BA Architects/Interior Design, Santa Barbara, Calif., 47 years in practice "Be successful, you need a great position, the ability to verbally present your ideas, and the ability to spend long hours at work. That's the only way to do it. If you want to do it, you have to do it."

taul carlini, aia

Carlini Architects, San Diego, founded 1984 "Work only with clients who you think will help you. A project can't be great if you don't do it. In the beginning, you might not get as much as you're happy to have."

julie elzerberg

Elzerberg Architects, San Diego, founded 1987 "Don't think, work hard, be professional. If you don't do it, it's not your business. If you do it, it's your business. If you do it, it's your business. If you do it, it's your business."

dan phipps, aia

Don Phipps Architects, San Francisco, founded 1987 "If you're not in it, it's not your business. If you're not in it, it's not your business. If you're not in it, it's not your business. If you're not in it, it's not your business."

alizabeth moyle, aia

Moyle & Phipps Architects, San Francisco, Calif., founded 1987 "Be very professional, have a good position, the ability to verbally present your ideas, and the ability to spend long hours at work. That's the only way to do it. If you want to do it, you have to do it."

susan maxaman, faia

Susan Maxaman & Partners, Philadelphia, founded 1987 "I wish I had more time to do it. I wish I had more time to do it. I wish I had more time to do it. I wish I had more time to do it."

george pappageorge, faia

Pappageorge Architects, Chicago, founded 1978 "I want to spend my life doing what I love, but I want to do it. I want to do it. I want to do it. I want to do it."

jeff riley, faia

Centexbank Architects and Planners, Dallas, Texas, founded 1972 "I wish I had more time to do it. I wish I had more time to do it. I wish I had more time to do it. I wish I had more time to do it."



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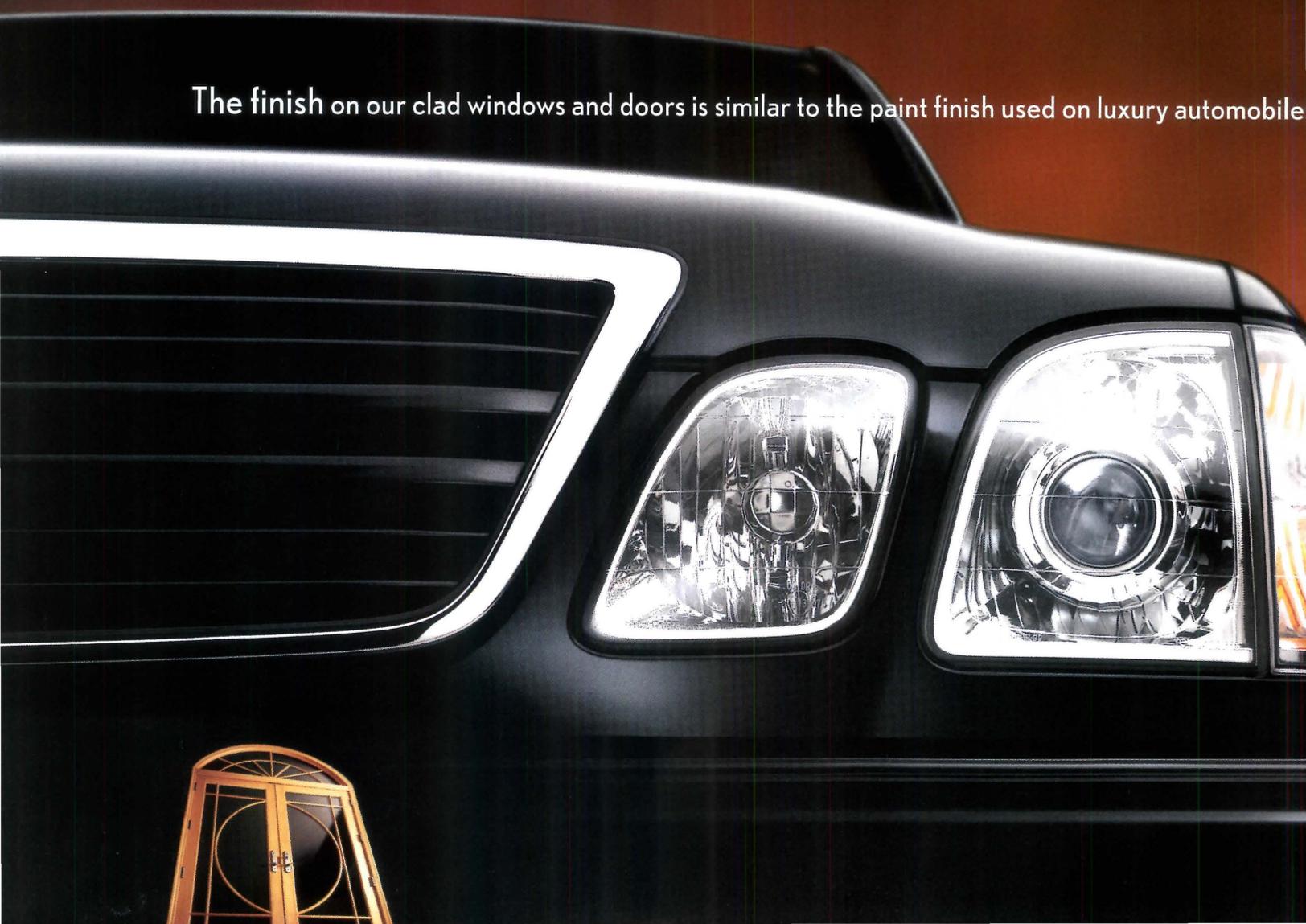
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home front

tips and trends from the world of residential design

core philosophy

Not everyone is made of Microsoft money, but quite a few people would like to

live in a house designed by Bill Gates' architect, Jim Cutler. Now that Cutler Anderson of Bainbridge, Wash., has

teamed with Seattle-based Lindal Cedar Homes, Gates no longer has that monopoly. "We get calls all the time asking if our plans are for sale," says principal Bruce Anderson. "So when Lindal approached us two years ago, we thought it was an opportunity to broaden our reach."

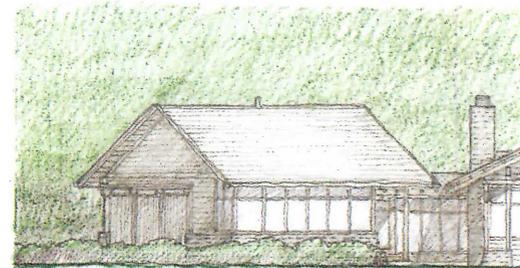
Cutler Anderson welcomed the chance to help invigorate the family-owned company's portfolio, which dots the firm's scenic backyard. And Lindal, whose focus groups cited the firm's work as a favorite, was eager to offer something more sophisticated to its high-end



customers. Thus was born the "Reflection Home Series," two mix-and-match house plans patterned after

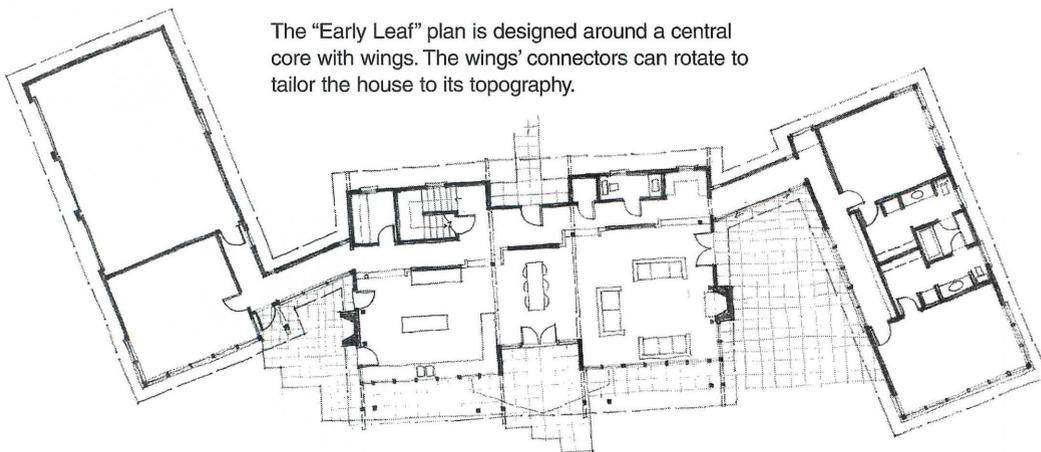
several much-loved Cutler Anderson buildings.

Because Lindal is a kit-home company, customers must choose the plan, buy the materials, and build the house through their local Lindal dealer. The first prototype build is under way in St. Louis, Mo., so



soup-to-nuts costs for the houses are still a bit sketchy. "We expect the houses to be slightly more expensive than our others," says Jeff Caden, Lindal's vice president of marketing. "We think they'll turnkey at about \$200 a square foot." They'll also need little finish work on site, says Anderson, as

The "Early Leaf" plan is designed around a central core with wings. The wings' connectors can rotate to tailor the house to its topography.





Cutler Anderson's high-end residential work is the inspiration for its new, more affordable kit homes (below), developed in conjunction with Lindal Cedar Homes.



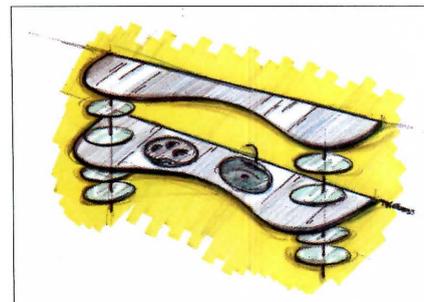
Photos: Copyright Art Grice Photography;
Drawing and plan: Copyright 2004 Lindal Cedar Homes and Cutler Anderson Architects

much of the detailing is built into the structure of the post-and-beam houses. In fact, the firm worked closely with Lindal to adapt the company's kit of parts to mimic more expensive custom details.

Cutler Anderson is known for beautifully crafted houses that weave seamlessly into their sites. Anderson hopes the Reflection series will mirror that objective. The highly adaptable plans are designed around a central core and wings, allowing the houses to fit into sites of varying topography and to expand gracefully over the years. Says Anderson, "They are site-specific plans for houses without a specific site." For more about the houses, see <http://www.lindal.com/reflection/index.cfm>.—*s. claire conroy*

sky's the limit

Soon admirers of Snaidero's sleek kitchen designs will have a new—and barrier-free—model line to covet. The Italian company's prototype Skylab kitchen, premiering this month at the Eurocucina exposition in Milan, will be its first product created expressly for the physically disabled.



Snaidero's barrier-free Skylab kitchen prototype features round glass shelves that enable users to view contents from any angle.

Skylab's designer, the Italian firm Lucci Orlandini, devised an ergonomic worktop that wraps around the user, bringing the sink and range close together and allowing extra under-counter space to accommodate a wheelchair. "The main objective of Skylab is to improve autonomy and safety for its users," says Holly Staszal of Snaidero USA. "It's intended to be both aesthetically pleasing and functional." —*meghan drueding*

picture this

Hold onto your remote: Entertainment behemoth Sony Electronics is entering the field of custom audio/video installations. Aiming squarely at the mid-market, Sony hopes to make fully integrated home entertainment systems more affordable for the homeowner and easier to install for the specialists.



The New Home Entertainment Solutions program combines customized Sony components—pre-built racks and wiring, programmed remote controls, and keypads—in integrated packages designed to cover three, five, or seven rooms. Priced between \$10,000 and \$25,000, each package includes a receiver, combination CD/DVD player, VCR, surround sound speakers, and a choice of WEGA high-definition televisions.

"With these solutions, architects can work with an authorized installer to bring the systems into the homes of a broader range of customers," says Neal Manowitz, senior manager of the company's network solutions marketing group. And because all the systems are designed to work together, he adds, "You get all the benefits of a truly custom-installed job." —*nigel f. maynard*

calendar

the new home on the range

registration due: april 23

submission due: may 14

The AIA challenges architects and architectural students to design the seminal house for the 21st century. The program calls for an unbuilt house with three bedrooms, two baths, and two cars. Entrants are encouraged to address such residential issues as sustainable design, as well as economic and social paradigms for current and future homeowners. Total living space cannot exceed 2,400 interior square feet, excluding the garage. For more details call 800.AIA.3837 or go to www.aia.org.

visions for a new kentucky home

deadline: may 1

The Kentucky Housing Corporation will recognize the best submissions for universal and affordable housing



Kentucky Housing Corporation
Pathways Home

design from any design professional or currently enrolled student. The competition aims to raise public awareness and

improve the quality of affordable housing and universal design. Prizes totaling \$7,000 will be awarded. Call 502.564.7630, ext. 420, or visit www.kyhousing.org for entry specifications.

custom home design awards 2004

binder deadline: may 3

Houses designed for a specific client and site may be submitted by builders, architects, remodelers, designers, and other industry pro-

professionals. Categories include custom home (grouped by square footage), custom kitchen, custom bath, renovation, accessory building, and custom detail. Winners will be featured in the September 2004 issue of CUSTOM HOME magazine. Shown is the 2003 Grand Award winner for a custom home under 3,000 square feet by Herbert Lewis Kruse Blunck, Des Moines, Iowa. To enter, call 202.736.3407 or e-mail shutchins@hanleywood.com.



Bob Shimer/Hedrich Blessing

da vinci awards

nomination deadline: may 28



These universal design awards recognize individuals, firms, and organizations in architecture, construction, and engineering fields. The jury will look for innovative designs that improve the quality of life for those with disabilities as well as the creation of environments that empower all people. For nomination requirements call 248.355.2910, ext. 116, or visit www.esd.org.

good design 2004

deadline: july 1

chicago athenaeum: museum of architecture and design

Any product produced and/or designed from 2002 to the present is eligible including furniture, housewares, lighting fixtures, appliances, and textiles. Winning submissions will be exhibited from October 2004 until January 2005. For details call 815.777.4444 or visit www.chi-athenaeum.org.

vip awards

deadline: august 1

Vetter Windows & Doors offers cash prizes of \$1,000 for Vetter Inspired Project (VIP) winners in each of seven categories of custom homes divided by square footage and including best residential renovation and best commercial project. Shown is the 2003 Best of Show winner, designed and built by Lake Geneva, Wisc.-based Engerman Contracting. To register call 800.VETTER.2 or visit www.vetterwindows.com.



Courtesy Vetter

norwalk housing design competition

deadline: august 13

The Norwalk, Conn., Housing Authority is sponsoring a competition for outstanding site and house plans that address the need for below market-rate housing to accommodate such buyers as entry-level professionals and fixed-income seniors. Any U.S. architect is eligible to submit. Call 203.857.0200, ext. 217, or go to www.NorwalkHousingDesignCompetition.com for further information.

continued on page 26

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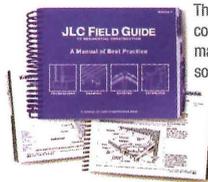
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calendar

**yves béhar fuseproject/
design series 2**

april 1–oct 3

san francisco museum of modern art



Courtesy Yves Béhar/fuseproject

The second in SFMOMA's series spotlighting emerging architects and designers, this exhibition showcases more than 30 objects by industrial designer Yves Béhar, founder of fuseproject. Projects on display range from shoes for

Birkenstock's 2003 line, Footprints: The Architect Collection, to such architectural works as The Dream Room (pictured), a conceptual space created in 2001 with wall-size LCD displays that can mimic ordinary walls or project floor-to-ceiling outdoor vistas. Call 415.357.4000 for details or visit www.sfmoma.org.

right at home

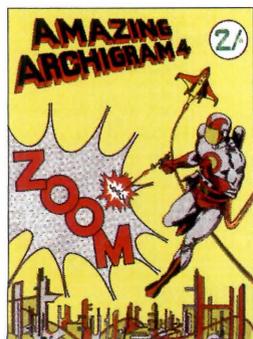
april 2–jan 17

smithsonian american art museum's renwick gallery, washington, d.c.

This exhibition highlights custom-designed studio pieces from American furniture artists including Sam Maloof (whose 1995 low-back side chair is pictured), Richard Ford, and Jenna Goldberg. For museum hours, call 202.357.2700 or go to www.americanart.si.edu.



Bruce Miller



Archigram, 1964

archigram

april 3–july 4

design museum, london

Collages, drawings, films, and models showcasing the work of the provocative Archigram group form the focus of this exhibition. Archigram was founded in London in 1961 around a nucleus of young architects who touted, through an eponymous magazine, that new architecture should respond to social change. The group's visions of alternative housing and urban space designs will be displayed. For more information call 011.44.870.833.9955 or visit www.designmuseum.org.

unbuilt chicago

april 3–jan 16

art institute of chicago

The nearly 90 drawings, plans, and models of architectural projects planned but never built encourage visitors to consider what might have been in this city known for landmark buildings and iconic architects. Works by past and present notables will be featured, such as Adler and Sullivan, Daniel Burnham, Mies van der Rohe, Helmut Jahn, Studio Gang, and Bertrand Goldberg, whose 1968 design for River City—three 72-story towers of high-density housing—is shown here. To learn more call 312.443.3600 or go online at www.artic.edu.

**creating cranbrook**

april 30–may 1

cooper hewitt, new york city

Contemporary architects and designers who added on to Eliel Saarinen's original campus for Cranbrook Academy of Art will present during this two-day symposium. Speakers include Diana Balmori, Dan Hoffman, Steven Holl, Rafael Moneo, Peter Rose, and Billie Tsein. Call 212.849.8380 to sign up or visit www.cooperhewitt.org.

aia expo 2004

june 10–12

mccormick place, chicago

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continuing exhibits

Hopping Fences: Influences in Modern Living, through May 2; Philadelphia Art Alliance, 215.545.4302; **Envisioning Architecture: Drawings from The Museum of Modern Art**, through June 20, National Building Museum, Washington, D.C., 202.272.2448.

—shelley d. hutchins



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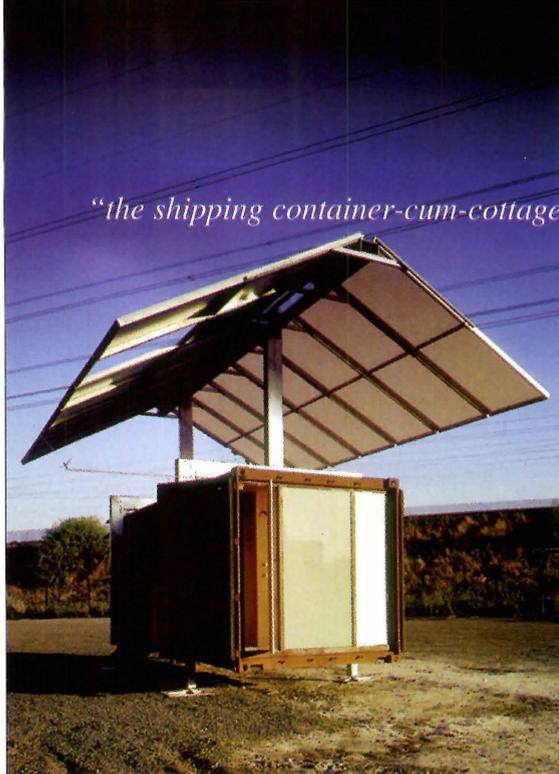
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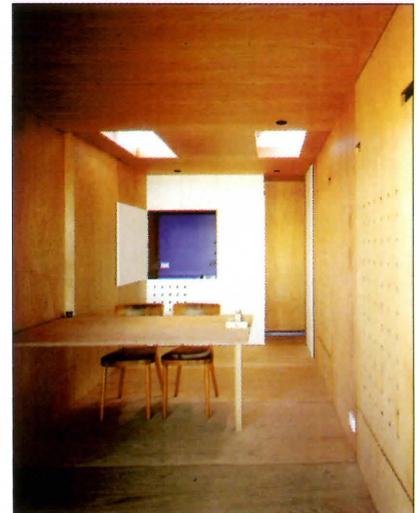
precious cargo

designed by Australian architect Sean Godsell, FutureShack recycles a ready-made, 22-foot-long shipping container into low-cost, mobile shelter for displaced refugees and victims of natural disasters. Equipped with streamlined industrial materials such as plywood cladding for the interior and steel plumbing fittings, the unit can be ready for occupancy within 24 hours. The shipping container-cum-cottage is completely self-contained; the interior is constructed to double as storage for the roof and footings, enabling multiple units to be stacked quickly and moved to crisis sites. The structure is also sturdy enough to serve as long-term housing.

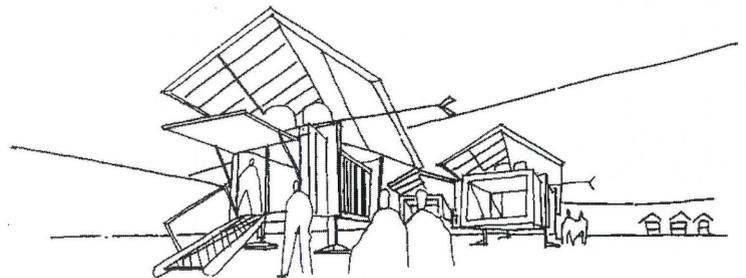
Winner of Architecture for Humanity's international relief housing competition, Godsell's FutureShack offers shelter as well as a sense of home and security for people in unstable situations. The prototype will be on display in the Arthur Ross Terrace and Garden of the Cooper-Hewitt National Design Museum in New York from May 14 through Oct. 10. Call 212.849.8400 for museum hours or visit www.cooperhewitt.org.—*shelley d. hutchins*



"the shipping container-cum-cottage is completely self-contained."

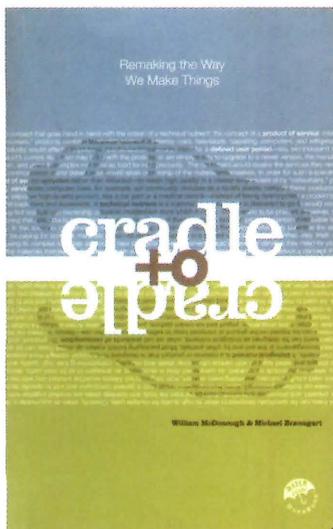


Photos: Eric Carter



The extendable parasol roof accommodates solar tiles and shields the structure from the sun. Folding sleeping platforms and tables keep interior spaces simple and utilitarian.

The majority of the C2C Competition sites will be devoted to affordable housing. "We're trying to show the issue of affordability can and should be tied to sustainability," says competition advisor Gregg Lewis, AIA.



competing interest

Cradle to Cradle, the book by William McDonough, FAIA, and chemist Michael Braungart about their philosophy on sustainable design, is more than a publication. It's now become the framework for a new architectural contest, the C2C Home Design and Construction Competition. Open to students and professionals, the program invites housing proposals for lots in Roanoke, Va., the home of sponsoring agency Roanoke Regional Housing Network. "Designs will be evaluated on the degree to which they relate to the *Cradle to Cradle* principles," says competition advisor Gregg Lewis, AIA, of SmithLewis Architecture in Roanoke.

C2C's relationship to *Cradle to Cradle* isn't the only factor distinguishing it from other design competitions. It also gives student winners the chance to participate in the building of their projects. The judging panel includes McDonough and Los Angeles architect Randall Stout, FAIA. Registration will open late this month and close in mid-October; submissions are due December 15 and the jury will convene early in 2005. For more information, e-mail gregg@smithlewis.net or call 540-343-5500.—*meghan drueding*



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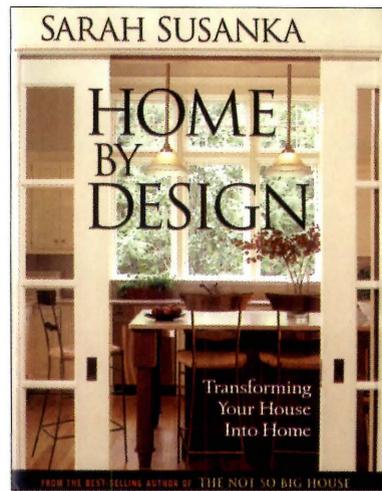
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Circle no. 287

building blocks

After selling more than half a million of her previous books, Sarah Susanka has finally written the book she's always wanted to write. And once *Home by Design* treks its way through the wilds of amazon.com, residential architects should begin reaping the rewards of her efforts.

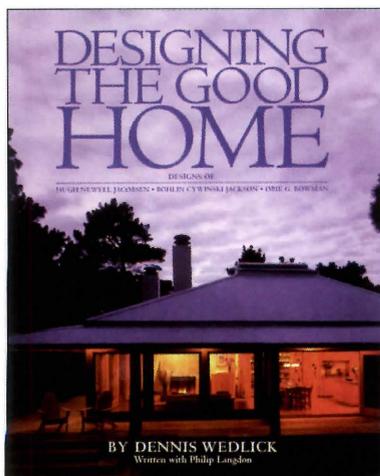
You can think of Susanka's books (*The Not So Big House*, *Creating the Not So Big House*, *Not So Big Solutions for Your Home*, all published by Taunton Press) as a kind of college extension series on residential architecture. *The Not So Big House* might be a 100-level course, an "Intro to Residential Design" for the lay public. By that logic, *Home by Design* is a 300-level class, packed with information readers can use with their architects, their builders, their interior designers. Under the organizing concepts of space, light, and order are nuts-and-bolts specifics about



Home by Design, Sarah Susanka. 256 pp. Newtown, Conn.: Taunton Press. 2004. \$35 (hardcover).

ceiling heights, alignments, window positioning—all illustrated with relevant photography. She's even had some photos manipulated to show what the same room might look like with and without a particular architectural element.

This is Susanka's *A Pattern Language*, written in a far more accessible vernacular. It's the continuation of a conversation she's been having with her readers for years now. She's gained their trust, she earned their attention, and now she's teaching them some fundamentals that will serve us all.—s. claire conroy



organic style

Dennis Wedlick has also been waging a war of words against design ignorance. Like Susanka's opus, his previous books (*The Good Home* and *Good House Parts*) break down the elements of pleasing residential architecture into bite-size morsels for a lay audience. But his latest book, *Designing the Good Home*, has a more activist agenda, albeit one that's cloaked as a continuation of his architecture lessons.

The multilayered book (for which I've written the foreword) looks at the work of Peter Bohlin, Hugh Newell Jacobsen, and Obie Bowman. Wedlick employs these "romantic modernists," as he calls them, to push the subtle message that meaningful, satisfying houses don't result from the imposition of a specific style of architecture. The design must grow organically from within—a wonderful, original combination of an architect's abilities, a site's virtues, and a client's needs and desires.—s.c.c.

Designing the Good Home, Dennis Wedlick. 238 pp. New York: Harper Design International. 2003. \$50 (hardcover).



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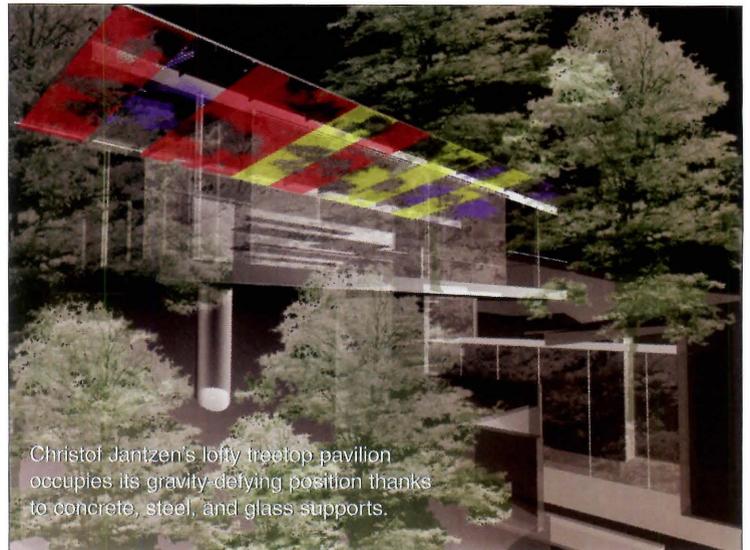
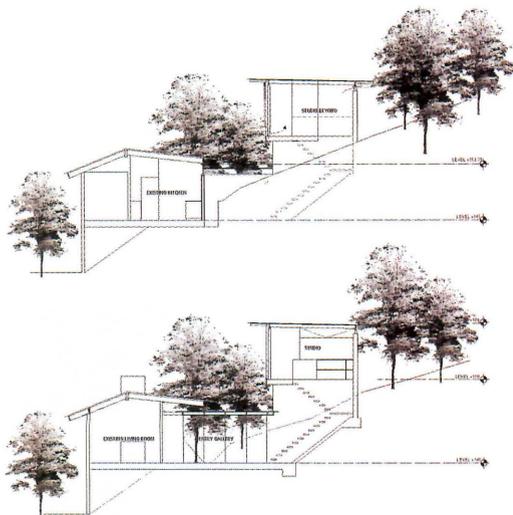
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WINDOWS & DOORS

Circle no. 221

on the boards / tree huggers

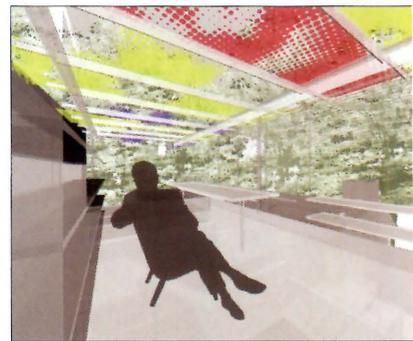
Like every architect, Christof Jantzen, Associate AIA, has a drawer full of designs that never made it off the drawing board. His particular favorite: a 600-square-foot outbuilding he calls the “tree house.” The steel-and-glass project is designed to float atop a main house, supported by a single concrete column and a concrete stair. Envisioned as a retreat from daily life, the tree house can serve as anything from an office to a painting studio.

“We originally designed it as an addition to an existing wood cabin on a lush, sloping site,” says Jantzen, who is a partner in the Los Angeles office of the German firm Behnisch, Behnisch & Partner and designed the tree house independently. “We needed to reduce the cost of the foundation and retaining walls on the hillside, so the idea was to lift the structure as much as possible. That’s where the idea for the tree house came from.” The freestanding building sits on a concrete slab that hovers 5 feet above and 10 feet



Christof Jantzen's lofty treetop pavilion occupies its gravity-defying position thanks to concrete, steel, and glass supports.

behind the main residence. Walls of insulated glass panels and glass structural beams bring in views of the surrounding treetops; Jantzen used steel only where necessary to achieve nearly total transparency.



All images courtesy Christof Jantzen

He also designed the cloud painting that graces the building’s multicolored glazed glass ceiling. “We wanted to immaterialize the glass so it becomes more fabric-y, more textile-y,” he explains. The painting is imprinted onto the glass in a silk printing process and works with layers of opaque and translucent color to provide dream-like images that change with the sun’s movement.

Jantzen hasn’t given up hope that the tree house will someday be built. “We felt it was such a pity to have it abandoned,” he says. “If somebody falls in love with it, it could be customized to an existing site and attached to a specific house.”—*meghan drueding*

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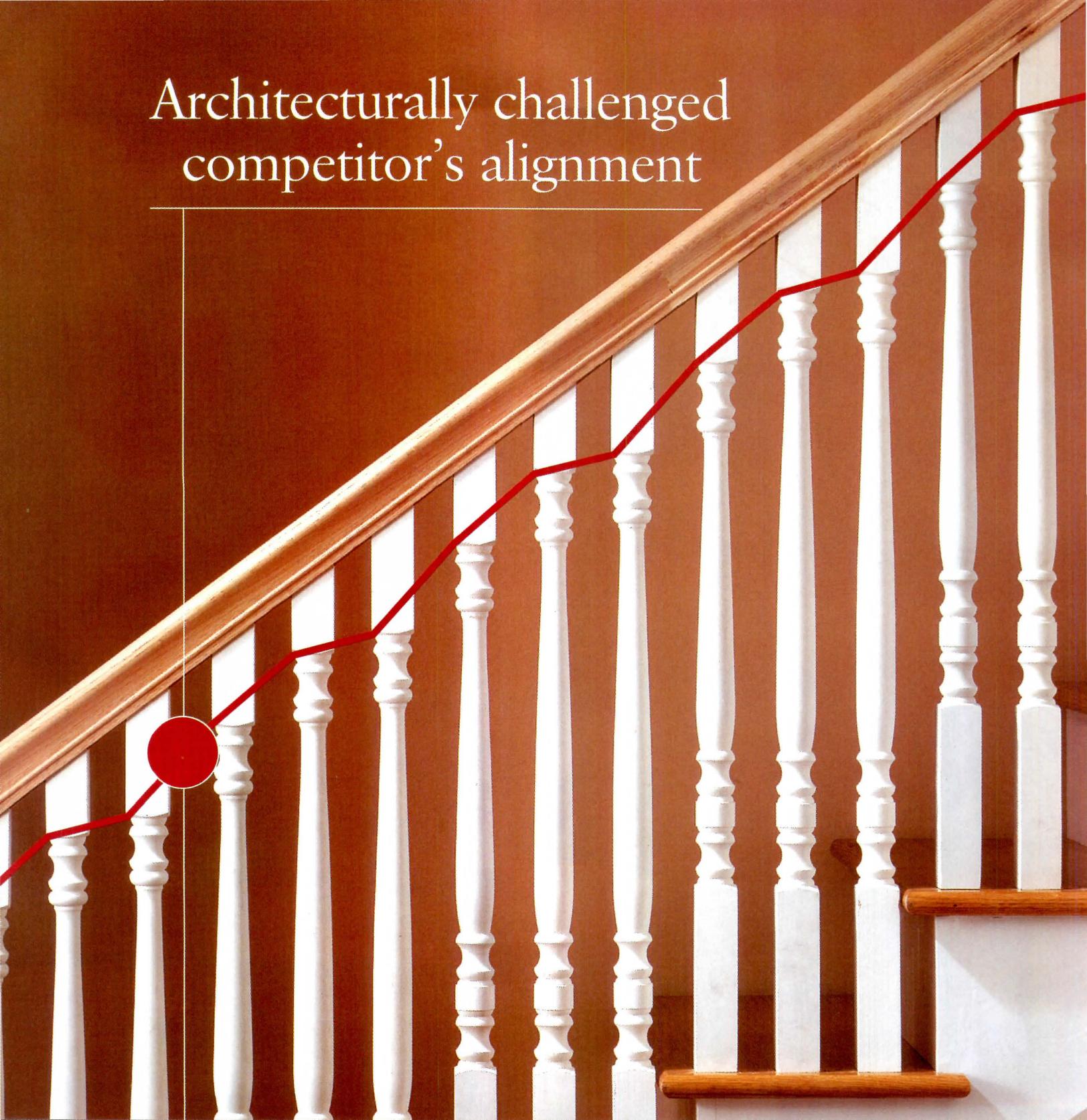
Geometric Picture

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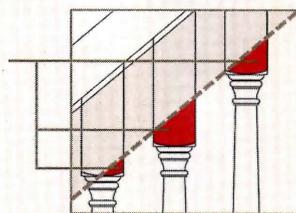
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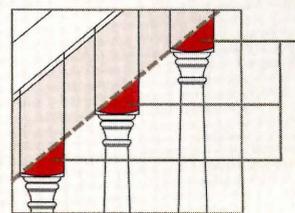
Architecturally challenged competitor's alignment



Out of alignment



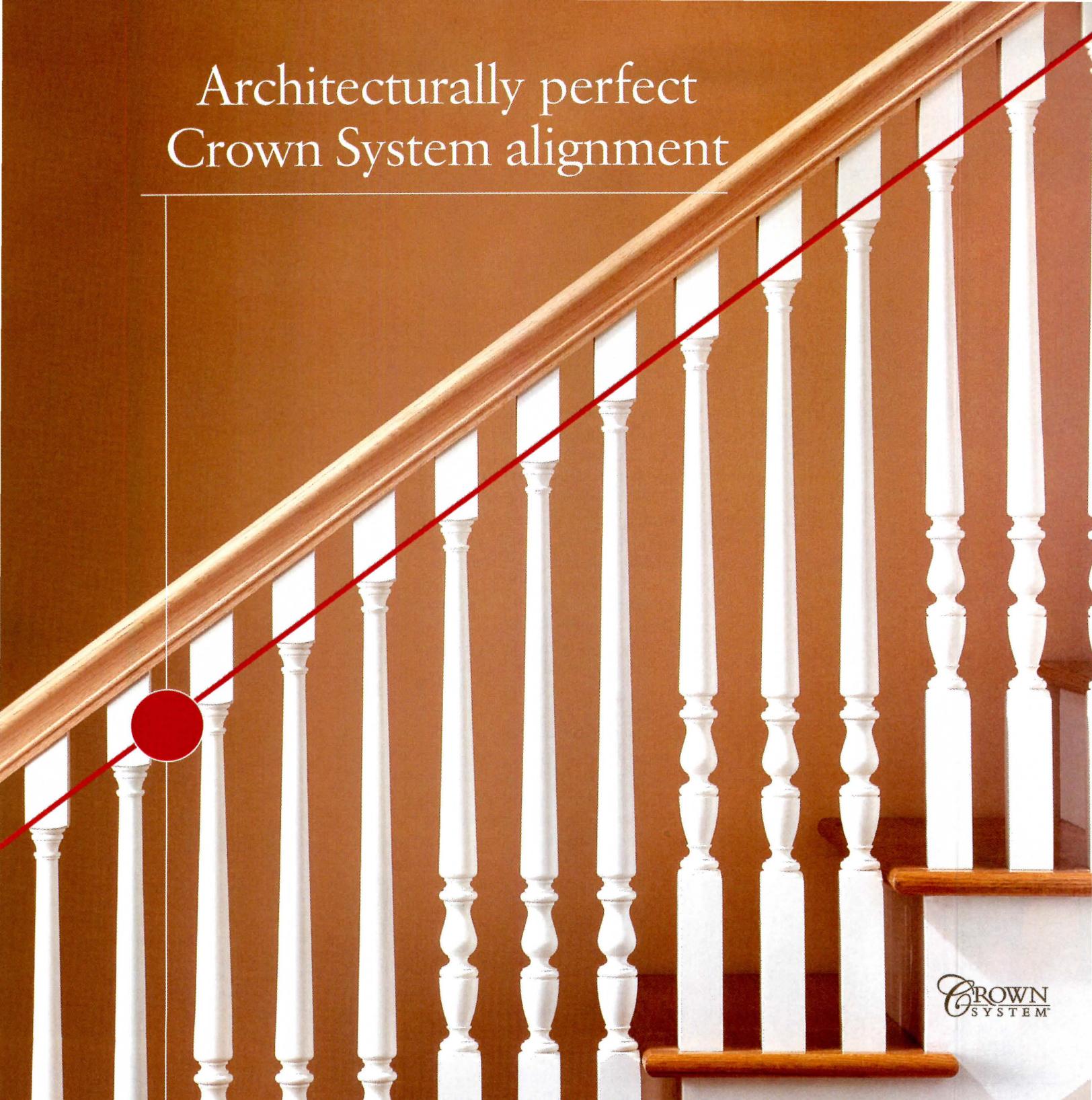
IMPERFECT ALIGNMENT



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kitchen: small victories

Within a mere 1,250 square feet of total living space, New York-based architect Belmont Freeman managed to make a hardworking Manhattan kitchen feel spacious and sedate. Quite a feat, considering the 12-foot-by-8-foot alcove also serves as a laundry room, coat closet, guest bath, and pantry. What's more, all the kitchenware fits neatly into place without the benefit of upper cabinets. Oh, and the room functions effortlessly for a client who really cooks. It's a high-intensity but low-static 96 square feet.

"Our aspiration was to keep it clean and completely open, so it didn't look too much like a kitchen, and to sustain the views out across City Hall Park to the Brooklyn Bridge," says Freeman. An admirable goal.

Sideline floor-to-ceiling maple cabinets conceal most of the room's multiple personalities, while an 8-foot-by-3-foot hollow box helps contain the owner's Japanese culinary tools. Cantilevered out from a structural steel column, a maple island offers generous drawers and an ample prep or serving surface. A steel blade lends support to the floating rectangle and all but disappears among score lines in the concrete floor.

A carefully orchestrated work triangle starts in one corner with cold storage, moves out to the prep island, and then back against the wall for cooking and cleanup. Stainless steel cabinets, appliances, countertop, backsplash, and wall covering make an easy task of disinfection, plus the gleaming metal helps brighten the windowless niche. Freeman praises the "miracle metal fabricators" who, among other achievements, produced a micro-peened finish on the stainless wall. "It's like sandblasting, but instead they use little round beads of glass or steel shot," he explains. "It gives the metal zillions of minuscule dents that render the surface velvety smooth, but resist fingerprints."

Keeping with the stealth-kitchen theme, the stovetop vent is recessed into the ceiling, as is a long fluorescent light fixture. A rear wall is jam-packed with appliances (including washer and

dryer) but remains serene because each component is 2 feet wide, creating a pleasing rhythmic line. "We went to extreme pains to make this artistic minimalist composition," says Freeman, "but it's still a highly usable kitchen."

project continued on page 38

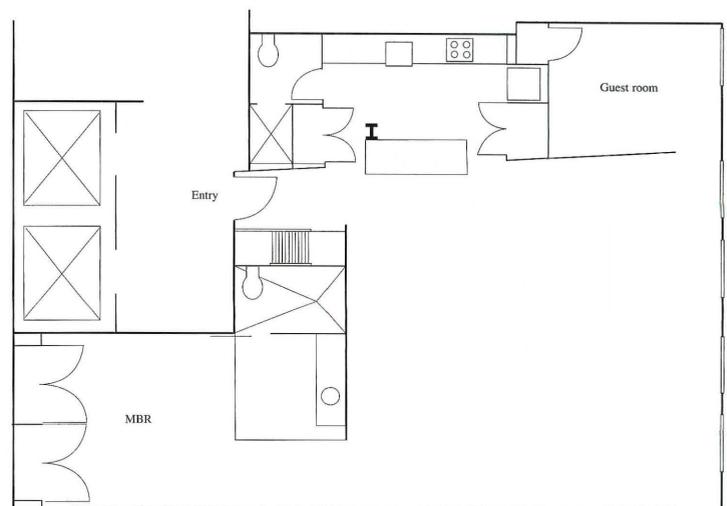


A frosted glass wall (left) separates the master bath from the entrance hall and creates a glowing welcome beacon for guests. A ship's ladder connects living spaces to the work studio below for the homeowner's convenience, while discouraging business associates from wandering up into private areas.



Seeking a downtown live/work space, the client purchased and renovated two apartments, one above the other, in a converted commercial building. Maple flooring and cabinetry offer a warm contrast to the more industrial materials, including concrete, steel, and glass (left). The simple floor plan (below) includes an open kitchen and living area, a semi-concealed master suite, a small bedroom for the client's daughter, and an additional bath just off the kitchen.

Christopher Wesnofske Photography



bath: steam clean

Freeman's design rigor, coupled with a self-imposed edict to preserve sweeping spaces (see previous pages), carried over into the master bath and steam room. With only two exterior walls in the apartment's footprint, natural light is at a premium. So Freeman limited the number of interior partitions that extend to the ceiling, and none touches an outer wall. "We started thinking about

what's the very least you have to enclose in a bath and it comes down to the toilet and shower."

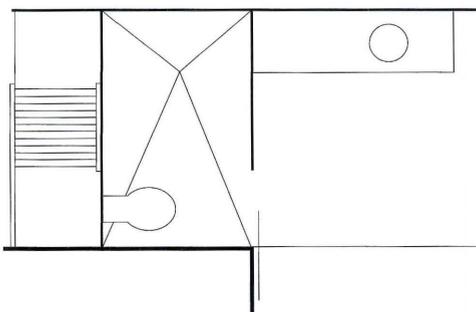
The lav area flows unimpeded into the master sleeping zone and is delineated solely by a concrete floor pad. A hollow concrete wall supports the integrated stainless sink/vanity and two drawers for storage. The foot-deep wall also holds a mirrored medicine cabinet and conceals a maze of plumbing, air ducts, and ventilation equipment. Luckily, the client also bought the residence below for his studio and gallery, so pipes, wires, and ducts could be routed between floors.

A sauna-inspired cedar ceiling rimmed in aluminum covers the adjacent "wet room," which contains a prison-spec steel toilet on one side, a showerhead on the other, and a big floor drain in the middle. Heavily frosted glass walls flank the room, providing both light transference and privacy. Epoxy-coated white plaster caps the ends, so the entire enclosure can get steamed.—*shelley d. hutchins*



Christopher Wesnofske Photography

Indirect lighting and varied textures prevent the sparse design from being antiseptic. In fact, Freeman hoped the results would be more hot than cold. "When there's someone in the shower, the sound of the water and the silhouette are pretty sexy."



architect: Belmont Freeman Architects, New York

general contractor: Bryan Deutch, New York; **structural engineer:** Ross Dalland, New York; **electrical engineer:** Atkinson Koven Feinberg Engineers, New York; **lighting design:** Ann Kale Associates, New York; **stainless steel fabricators:** Noris Metals, Brooklyn.

resources: appliances: Miele; plumbing fittings: American Specialties and custom; plumbing fixtures: T&S Brass and Bronze Works and Speakman; refrigerator: Traulsen.



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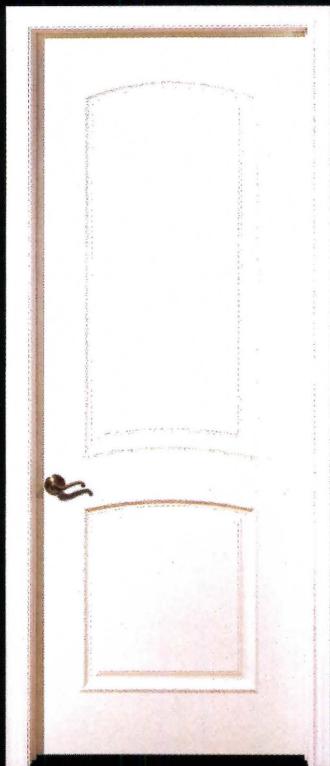
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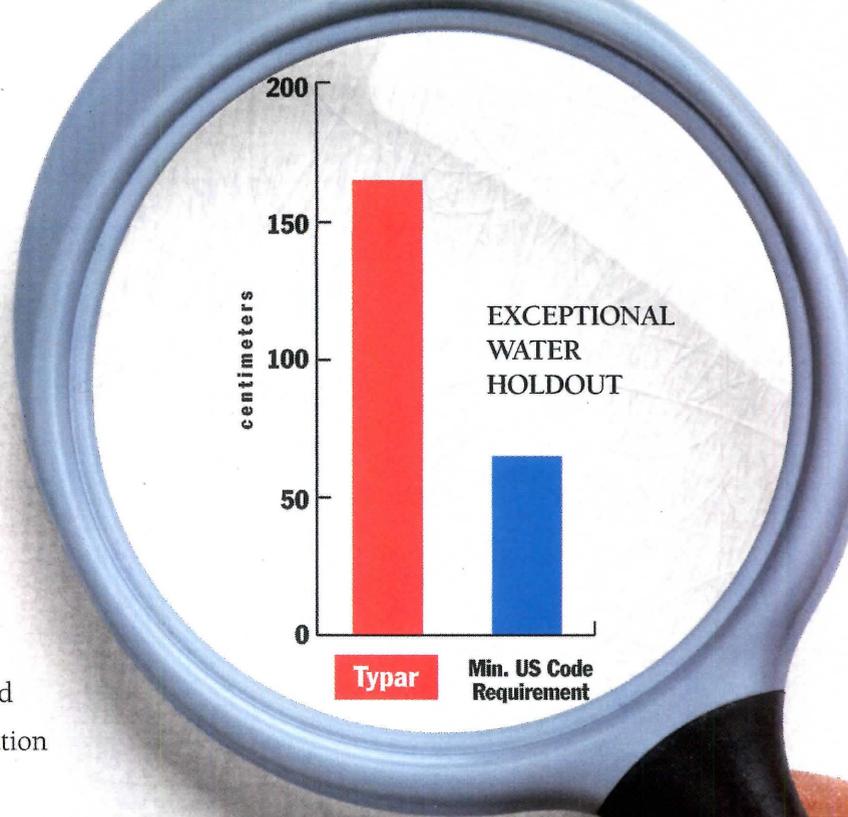
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a new nonprofit provides a model for pro bono work.



Courtesy Public Architecture

by john peterson

Every year, architecture firms and practitioners receive requests for pro bono or reduced-fee work. Typically, these inquiries come from communities, churches, nonprofit organizations, and the like—sources who genuinely cannot afford to pay market rates. Unfortunately, very few firms have institutionalized ways to field and respond to these requests, much less execute the projects to the same

level of quality as their regular work.

Within our own firm, Peterson Architects, we discovered—as most architects do—that our pro bono work was “catch-as-catch-can,” slipped in between paying work. Also, our appetite for these types of jobs was simply greater than what our for-profit firm could carry. And we knew our situation was hardly unique.

As we thought about structuring our own pro bono practice and public-

interest efforts, we explored the ways other architects do so and how the profession as a whole supports this kind of work. In our observation, commitment by architecture firms is erratic, there is little or no recognition of these efforts, and existing pro bono services often suffer in quality from lack of understanding and support. While many individual firms are quite generous, the profession as a whole has not recognized pro bono service as a

continued on page 44

Public Architecture’s open-space strategy for San Francisco’s South of Market Area neighborhood features pedestrian-friendly maneuvers and public transportation. It proposes a gradual metamorphosis from the area’s current state (top left) to wider sidewalks and a designated bus lane (top right and bottom left) and finally a designated light rail stop (bottom right).

fundamental obligation of professional standing—or as an integral component of a healthy business model.

taking action

Two years ago, our firm incorporated a dedicated nonprofit organization called Public Architecture, which puts the resources of architecture in the service of the public interest. We act as a catalyst for public discourse through education, advocacy, and the design of public spaces and amenities.

Rather than waiting for clients or funding, Public Architecture both identifies and solves practical problems of human interaction in the built environment. Our first three design projects, which were initiated under the auspices of Peterson Architects, include an open-space strategy for former light-industrial urban areas, a shelter for day laborers, and an accessory dwelling unit, the next step in the evolution of the suburban landscape. Each of these is being conceived as a prototype for adoption in other cities across the country, a criterion for every project that Public Architecture undertakes.

In an effort to engage our peers and develop a more pronounced culture of pro



Mende Design

Public Architecture cohabits with its 12-year-old “host” firm, Peterson Architects, in the SOMA section of San Francisco. The two organizations also share staff. Pictured from left to right are Arlene Lee; John Cary, Associate AIA; Ted Arleo; Michelle Huber (front); Karen Gellert; Patrick Perez; and author John Peterson.

bono service within the profession, we recently launched a national campaign called the 1% Solution, which challenges architects to contribute a minimum of 1 percent of their working hours toward public-interest efforts. One percent of the standard 2,080-hour work year equals 20 hours annually, which represents a modest—but not trivial—contribution to the public good. If all members of the architecture profession were to contribute just 20 hours per year, the aggregate contri-

bution would approach 5,000,000 hours—this is the equivalent of a 2,500-person firm working full time for the public good.

real solutions

Some portion of this potential contribution is, of course, already being made. Our research suggests, however, that current contributions are most often made by smaller firms (fewer than 15 members), which limits not only the quantity of the profession’s overall contribution but also—due to the concentration of specialized expertise in larger firms—its quality. And, for both legal and financial reasons, some architects make efforts to stay away from pro bono

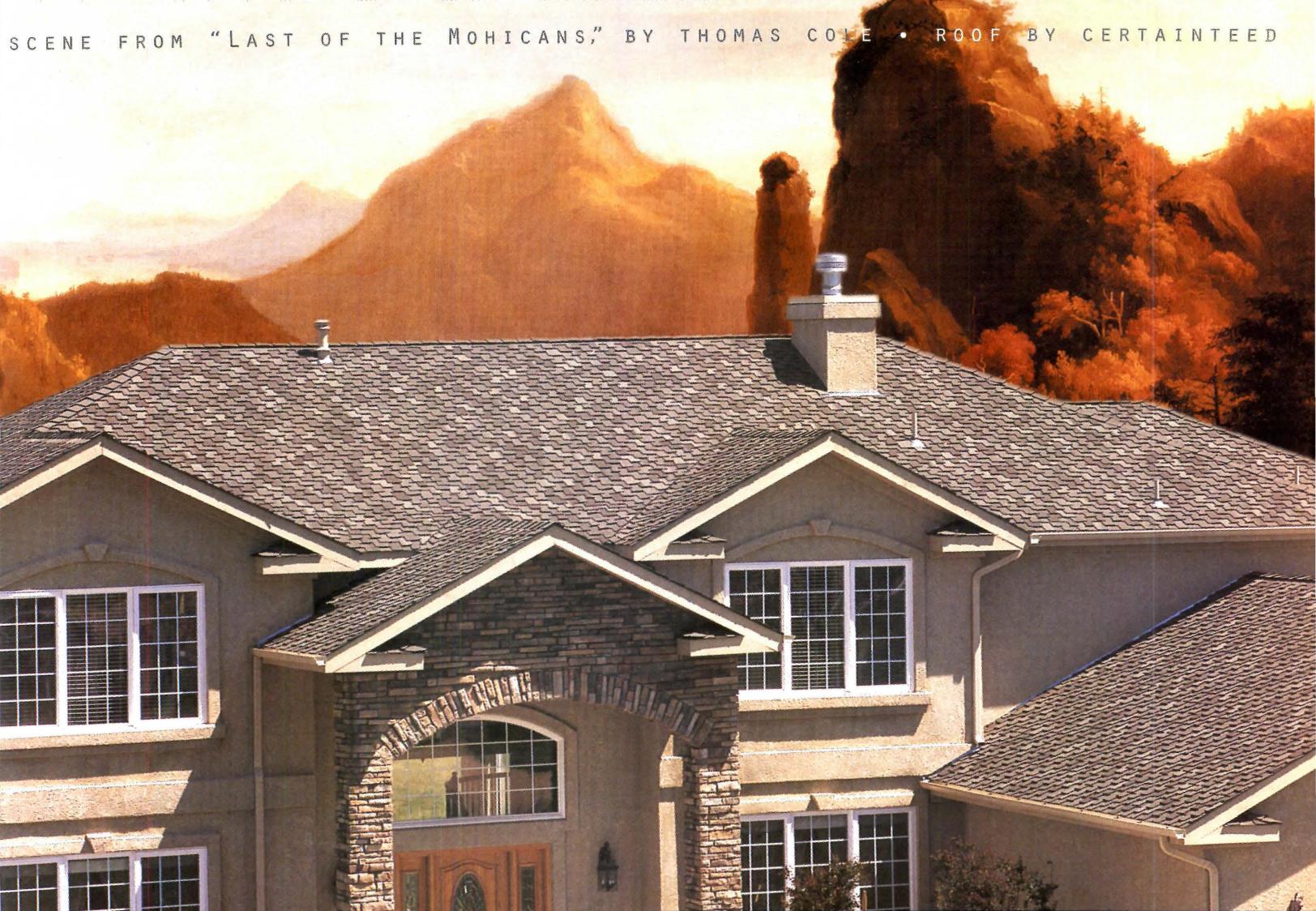
service altogether.

Historically, there are several explanations for architects’ reluctance to assume what we believe to be a fundamental obligation of a licensed professional. Compared with the fields of medicine and law, architecture’s principal professional organization, the AIA, has made only a vague commitment to public-interest service. While American Bar Association (ABA) guidelines specify 50 hours of carefully defined pro bono service per attorney per year (2.5 percent of the standard work year), the AIA “Code of Ethics and Professional Conduct” merely suggests, “Members should render public-interest professional services and encourage their employees to render such services.” This standard has little practical effect on the commitment of AIA members and has no effect on nonmembers.

Liability concerns, in particular, make architects hesitant to donate their services. A licensed architect is both professionally and personally liable; his or her personal assets cannot be protected by incorporation. As we have discovered in our own for-profit practice, municipalities and other potential recipients of pro bono services are often loath to negotiate language that would establish a reasonable balance between reward and risk. Their

continued on page 46

“we believe firms have much to gain from carefully coordinated public-interest efforts and pro bono service.”



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perspective



Residential work by Peterson Architects includes this San Francisco remodel, which is currently under construction.



suspicions come in part from finding themselves in an unfamiliar situation and with little outside support. Accordingly, with the assistance of Long & Levitt, LLP, who are providing pro bono legal services for Public Architecture, the 1% Solution will provide examples of user-friendly language that will help remedy this understandable impediment.

cost-benefit

We believe firms have much to gain from carefully coordinated public-interest efforts and pro bono service. With respect to economic swings, for example, engaging in pro bono work can help dampen fluctuations in staffing. It enables firms to explore new project types and serves as a strong public relations and recruitment tool.

“the 1% Solution will enhance the [architecture] profession’s engagement with the community, correcting a widely perceived gap between the two.”

The 1% Solution addresses commitment, support, and recognition, and will significantly increase the quantity and quality of architectural service in the public interest. By making such work a regular part of architectural practice, the 1% Solution will enhance the profession’s engagement with the community, correcting a widely perceived gap between the two. Documenting model efforts of public-interest practice will help increase the effectiveness of architects’ contributions to society. And by demonstrating the value of architectural services, the 1% Solution will increase awareness of design in the built environment. **ra**

John Peterson, founder and chairman of Public Architecture, is principal of Peterson Architects in San Francisco. Public Architecture’s executive director, John Cary, Associate AIA, and senior advisor, Tim Culvahouse, AIA, contributed to the research and writing of this article.

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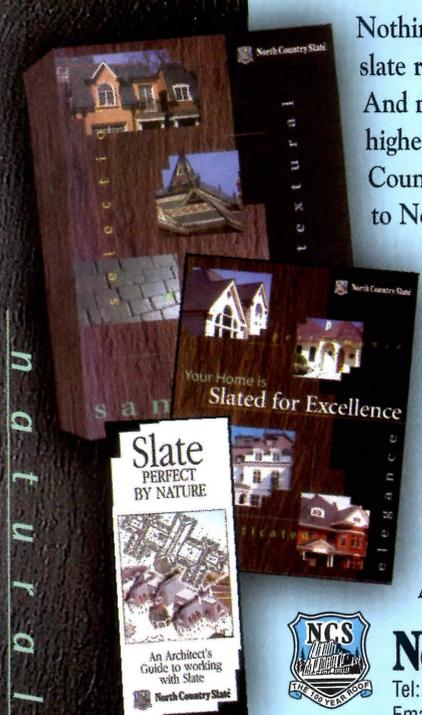
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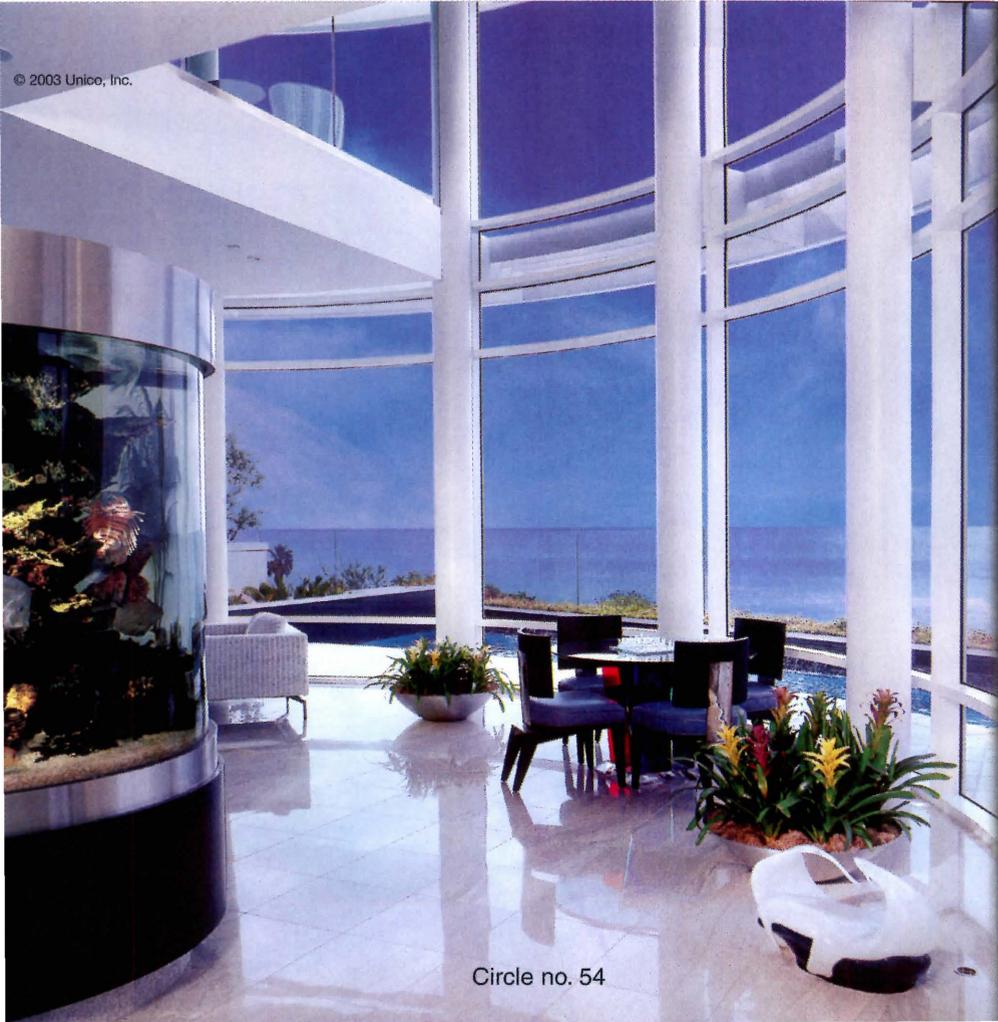
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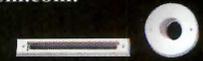
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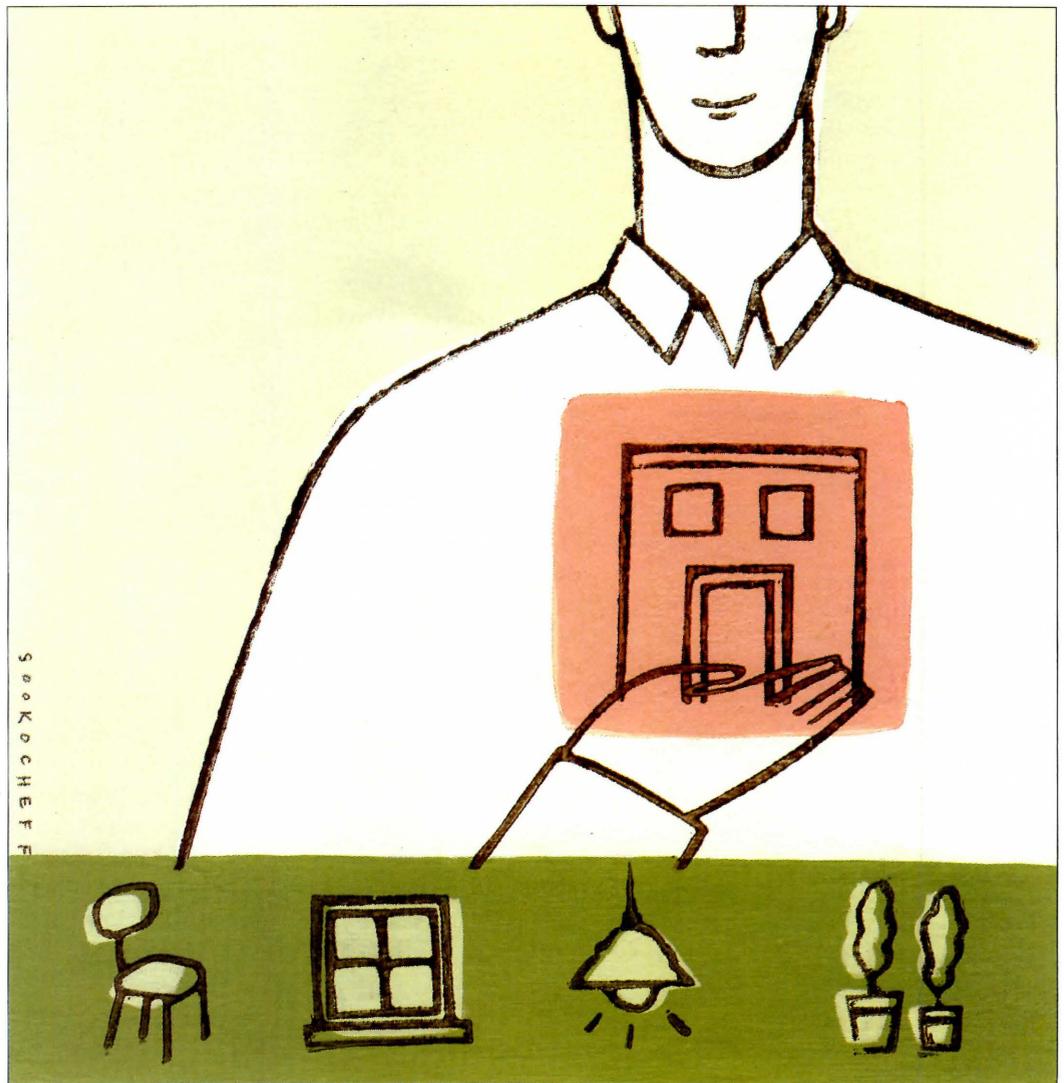
the best architects' offices are designed from the inside out.

by cheryl weber

When Kem Hinton, FAIA, and Seab Tuck, FAIA, decided to design new offices for their staff of 15, they wanted something out of the ordinary. So the owners of Tuck Hinton Architects, Nashville, Tenn., bought the Civil War-era Elm Street Methodist Church and transformed the interior with such cool touches as a studio in the tall sanctuary, candelabras for nighttime lighting, and, in the vestibule, a Louis Kahn quote that reads "Architecture must have the religion of light." The message fits the firm and the old church. "Since we work diligently to have natural illumination in our buildings, that quote is sort of sacred to us," says Hinton.

Like clients who want to make a personal statement with their houses, upwardly mobile architects are doing everything their budget will allow to create signature work spaces. Ideally, the offices become a life-size marketing piece that says something about a firm's creativity and most deeply held values. Given its historic landmark status in the

continued on page 54



Carey Sookocheff

*"i love this place and did it for myself.
people say, 'this looks just like you.'"*

—gerry cowart, aia

community, Hinton says his divinely inspired building has become a terrific marketing tool.

One of the challenges of designing an architectural office, though, is that it is both an office and a workshop. Rather than a tidy stage set, it's a place where models must be built, work in progress must be pinned up for critique, and a gazillion granite samples stored. So designing the ultimate advertisement also raises issues of in-house efficiency and productivity, not to mention staff morale and office culture.

Those fundamentals were at the forefront of Steven Ehrlich's mind when the Culver City, Calif., architect converted an old dance hall to studio space six years ago. Ehrlich, FAIA, ticks off the design's strong features, meant to inspire his staff of 18: a large, light-filled atelier with "room for the mind to soar and expand," original antique maple floors, a model-building shop in an attached former garage, and a 14-foot-square glass roll-up door that opens a meeting room to a private ter-

race containing a 100-year-old rubber tree. Workstations are nothing fancy, just birch plywood partitions and linoleum desktops on solid doors. "It's simple, but a real treat for us,"

Ehrlich says. "It's a warm, industrial space. Clients can see what we're doing, and the work speaks for itself."

place and provenance

In searching for projects to feature in his recent book, *The Designer's Workspace: Ultimate Office Design*, author Douglas Caywood, Associate AIA, called upon a surprising number of nationally known, award-winning architects who said their offices were not ready for prime time (see "Office Space" sidebar, right).

Many of the firms, he says, occupied rather generic space in strip malls or office towers. Their offices were viewed as little more than a staging area for production drawings.

Moule & Polyzoides, Pasadena, Calif., lies at the other end of the spectrum. In 1999, when they were contemplating a move, partners Elizabeth Moule and

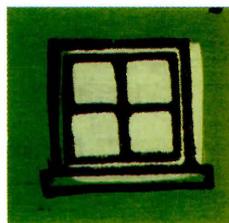
office manual

how much office space does an architecture firm need? Is there an optimal layout? What impression do you want to convey to clients who walk through the front door? Those are some of the questions Doug Caywood helps architects answer in his book *The Designer's Workspace: Ultimate Office Design* (Elsevier, 2004, \$59.95; www.books.elsevier.com/architecturalpress). The book contains 50 case studies of architects who've designed their offices, ranging from small to large firms and from new construction to renovations and adaptive reuse. Included are sections and floor plans. But perhaps the most useful information is a comprehensive, six-page "workspace design checklist" that asks both philosophical and practical questions. For example, employees might be asked: What is our firm image? What are our clients looking for? What is it about our physical environment that makes you want to work here? What do you wish would change? Other questions help architects take stock of current equipment and furnishings, anticipate future needs, and decide on a design approach for the new office based on a firm's organization.—c.w.

Stefanos Polyzoides put a great deal of thought and energy into acquiring a building that went to the core of the practice's identity. Deeply committed to New Urbanism, they looked for a location in downtown Pasadena near the train lines. The search led them to a building that architect Wallace Neff had designed

for his own offices in 1927. Although the building was not for sale, Moule and Polyzoides persuaded the owners to sell it as a poorly managed red-tag property. The firm did a seismic upgrade and renovation, which included installing green electrical and HVAC systems and low-energy-use fixtures and appliances, and using recycled or renewable materials. The architects filled a courtyard with drought-tolerant plants. When the land next door went up for sale, they bought it, too, and put up a 10-unit apartment building with a courtyard and fountain, adding landscaping that improves the building's

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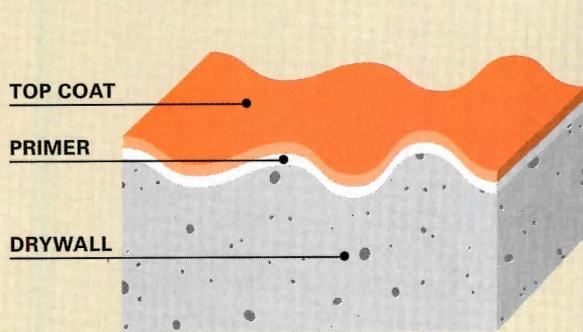


"we work diligently to have natural illumination in our buildings ..."

—kem hinton, faia

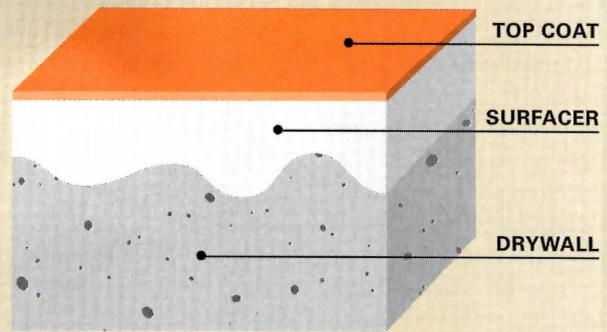
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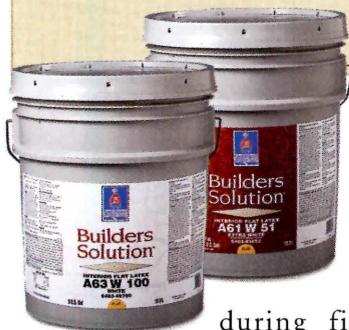
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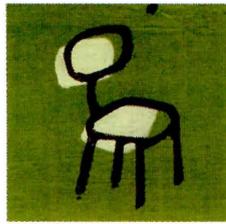
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connection to the street. “The office is a perfect example of how we think one can live in Southern California,” Moule says. “In a walkable neighborhood, near transit, in a lovely old building with green technologies.”

The building’s floor plan required some compromises, though. Moule & Polyzoides occupies the offices largely as Neff did. He had designed the space to house his staff, his contractor, and several other businesses, whereas Moule & Polyzoides’ 27 employees use the entire building. That means the principals and administrative staff need to work in some of the separate, smaller offices. “It is only a partially open plan, not as much as we would like,” Moule says. “On the other hand, it’s an office of diverse character and intimacy that is quite charming. It feels residential and very comfortable—great qualities for an office of any kind.”

Fred Fisher, FAIA, Frederick Fisher and Partners Architects, Los Angeles, feels the same way about his offices, designed and occupied for years by the noted architect A. Quincy Jones. Fisher, who oversees a staff of 25, wasn’t actively looking to relocate from his warehouse studio in Santa Monica. But as he drove by the building on his way to work one day, he noticed a for-sale sign. Of 1950s vintage and well-known in the community, it was a “once-in-a-lifetime



“it’s an office of diverse character and intimacy that is quite charming. it feels residential and very comfortable ...”

—elizabeth moule

opportunity,” Fisher says. “I knew the owner, Quincy Jones’ widow, Elaine, and I was fortunate to get it before a nearby property owner bought it to tear down for parking.”

Because of the building’s provenance, Fisher made only minor changes. It had never been anything but an architectural office and was in good condition. The 5,400-square-foot interior is much more divided than Fisher’s former warehouse, though, and it lacks some efficiency. The three partners have private offices; there’s a lot of circulation and three separate meeting areas. But Fisher likes the greater privacy and its nice domestic scale. There are some fabulous perks, too, such as the five courtyard gardens that Fisher had redesigned by noted California landscape architects Pamela Burton, Jay Griffith, and Nancy Goslee Power. “We have our own collection of gardens, which have become a real amenity for the work space,” he says.

Visiting clients also notice the fixtures and Saarinen chairs the partners

purchased secondhand to keep the building in period style and complement the original custom furniture. Fisher’s office has a built-in wood and black vinyl sofa, and his desk is a dramatic piece of dark-stained oak, U-shaped and 10 feet long, that floats on skinny legs.

“People sometimes ask, if we’re buying a building, why not build it ourselves or remodel it into our style,” he says. “Our feeling is that this building reflects our values, in terms of a very comfortable workshop, beautiful daylight, direct connection to gardens, a straightforward use of structure, and a mix of materials. There is a whole collage of materials in this building—river pebbles embedded in concrete, mahogany paneling, Douglas fir decking, exposed concrete block. Those are things we do as well.”

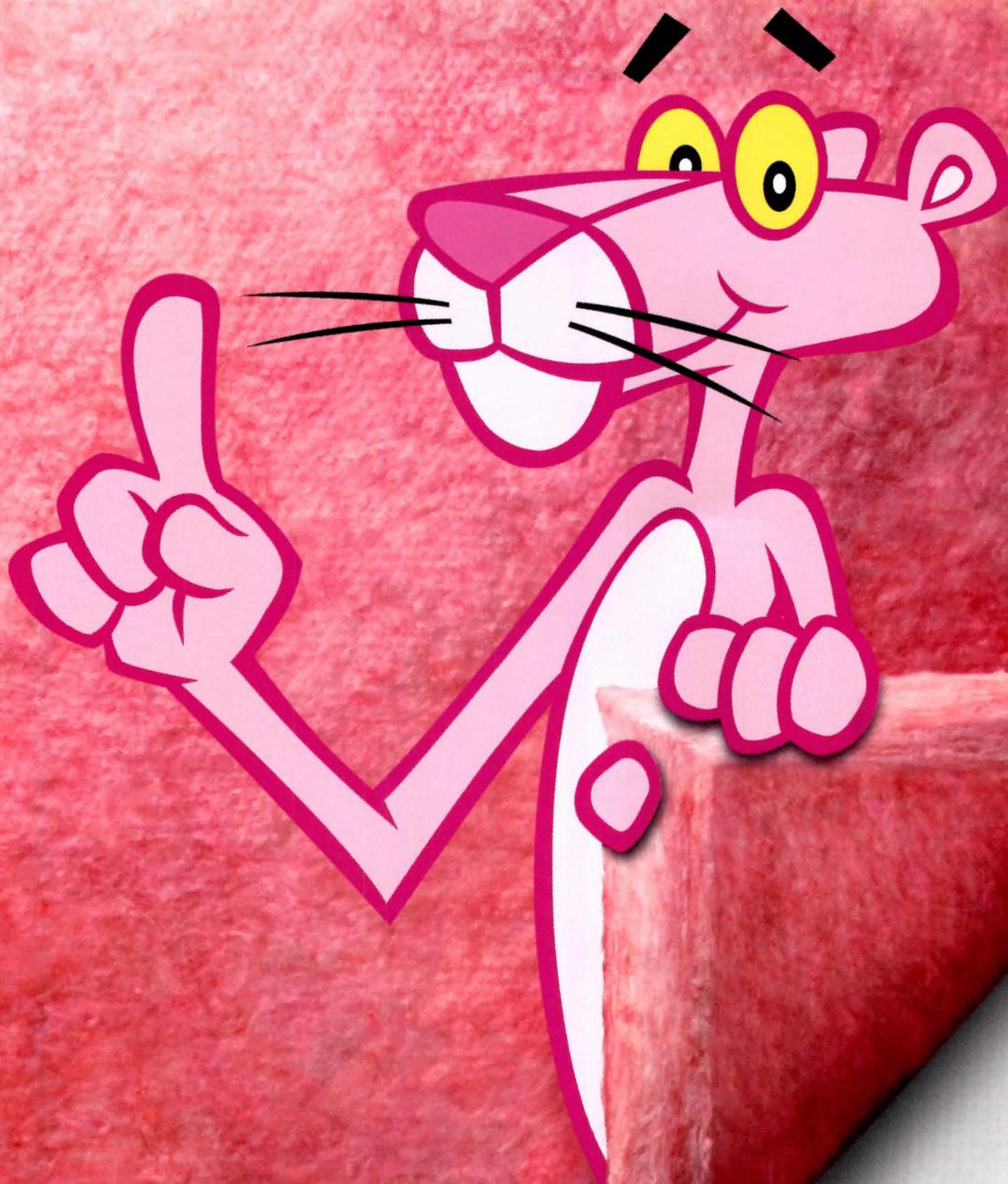
a matter of principal

A redesign is a chance to rethink the way architectural offices work. Hierarchy, culture, and the way people communicate are all waiting to be defined. In a new

building, of course, anything is possible, but a historic building is what it is. Its character often overrides first instincts and can lead to interesting solutions. When the Cowart Coleman Group, Savannah, Ga., adapted a double carriage house for office use three years ago, principal Gerry Cowart, AIA, appointed an intern as the project architect and involved everyone in the design. The 11-member staff had some say about where their cubicles would go. Some wanted a quiet location in the studio; others wanted to be in the middle of things. But the 3,000-square-foot building’s T shape dictated the general layout, to Cowart’s initial misgivings. Since the short leg of the T was the logical place for a suite of offices, Cowart had to give up being in the fray of the design studio. “It took me two years to get used to designing in my own office,” he says. “The ceiling of my space is open to the entire upstairs, and a large glass area allows me to look into part of the studio, but it’s not like

continued on page 58

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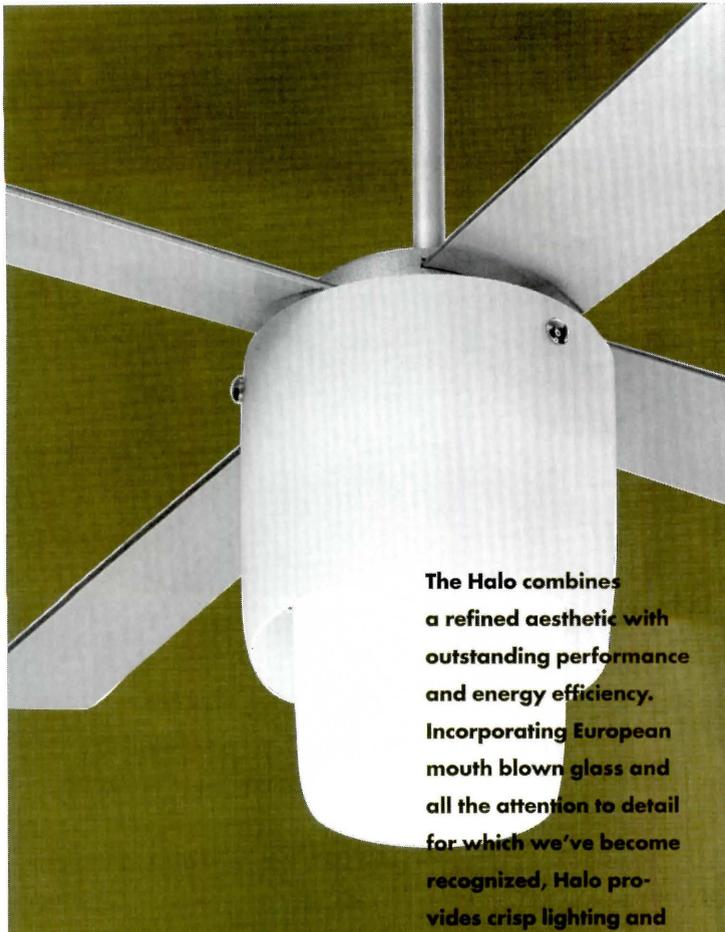
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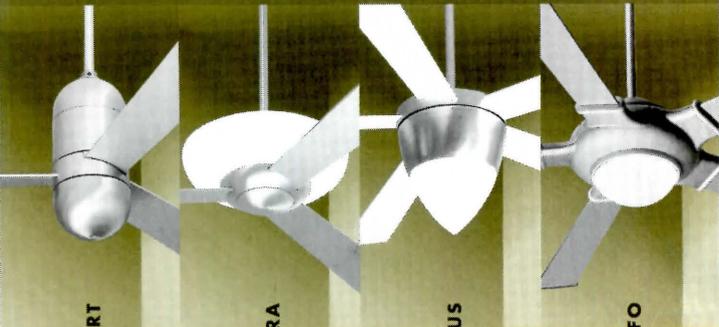
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practice



“we have our own collection of gardens, which have become a real amenity for the work space.”

—fred fisher, faia

being there with everyone. It hurt me.” However, Cowart says he’s still very much the professor in the atelier. He overcomes the isolation by doing a lot of walking around from desk to desk, sitting down and drafting with a young architect looking over his shoulder. Cowart’s own office isn’t bad, either. When he needs peace or privacy, he steps out on his balcony, which overlooks a quiet garden and church steeple.

The layout of Hinton and Tuck’s former Methodist church also elevates the partners—literally. They sit in the belfry, more like high priests than professors. Yet Hinton gives the unique setup a casual spin. “We think that’s important—the two crazy people are up in the belfry,” he says. The separation comes in handy when the partners are dealing with sensitive personnel or client issues, but the abundant glazing keeps their offices from being a cocoon. “Our office’s informality is something that has made us successful,” Hinton says. “We’ve very much aware of what’s going on in a project at any time.”

making a statement

A very different office is taking shape in Omaha, Neb. Now working on his third work abode to keep up with a growing practice, Randy Brown, AIA, is finishing out the raw interior of a 6,000-square-foot section of the office building he designed in 2001. Through charrettes, the seven-person staff is “looking at ways we can make ourselves work better,” Brown says. “Since design is what we sell, how can we use design to make our life at work easier and create spaces that inspire?” Some of the practical solutions include a model-building shop and place for power tools, a 40-foot-by-6-foot catalog-and-samples library (twice as large as his current one), and lots of pin-up walls and charrette areas right in the studio. Brown is ditching the sloped drawing surfaces and fiddling with new designs for desks.

The studio may be the heartbeat of a firm. But Brown clearly views his office as something more:

continued on page 60

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an experimental showpiece for clients. "Our last office ended up winning a lot of regional, state, and national awards," he says. "We see it as a way of marketing, but also showing the world this is who we are and what we do." There will be a high-tech conference room where the lights dim for Power-Point presentations or movie animations about a client's project, and some spotlighted model stands. "It's what Frank Lloyd Wright did 100 years ago," Brown says. "The Chicago studio had an octagon room with sketches on the walls. He had this great space where he sold design to clients."

A little drama is planned for the reception area, too.



"it's a warm, industrial space. clients can see what we're doing, and the work speaks for itself."

—steven ehrlich, faia

Brown is designing a museumlike gallery that will accommodate 40 people for receptions. Throughout, natural materials such as woods will mix with high-tech lighting and recycled metal and glass. "We'll incorporate recycled materials as a way to educate clients," Brown says. "In our old office we had a bath

sink with a knee-action valve that turned the water on and off. We do like to put in those elements that engage clients and make them ask questions."

Also in progress is the office of Daryl Rippeteau, AIA, in Washington, D.C.'s historic Logan Circle neighborhood, where buildings fetch prices unthinkable 10

years ago. Fortunately, Rippeteau bought a one-story warehouse in 1986 and rehabbed it for office use. Now he's knocked it down and is putting up a three-story building that will house ground-floor retail, 1,500 square feet of offices for his six staff members on the second

continued on page 62



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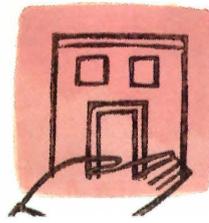
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ROOFING

SIDING

floor, and two apartments above. "The space will be utilitarian and I hope to convey a sense of industry or efficiency," Rippeteau says. "I don't know where I'll be in 10 years in terms of design. So I'm not trying to present major design themes. Those will be presented in the work in progress."

Even so, one snazzy element will be five floor-to-ceiling aerodynamic fins on pivots between the work hall and a light-filled conference room that rotate shut when a meeting is in session. Rippeteau is hoping to put matching operable louvers on the exterior windows, though the review board stripped them off before approving the plan.



"since design is what we sell, how can we use design to make our life at work easier and create spaces that inspire?"

—randy brown, aia

street cred

When architects lease office space five floors up, a street presence becomes even more of a challenge. Joe Sullivan and Gary Bruck Architects, Columbus, Ohio, found the perfect location in a century-old mid-rise building on the south edge of town. The firm took the top floor,

with its lovely views of a neighboring German-style village. But the partners negotiated a lease allowing them to redesign the lobby and entryway. They painted the office in glowing red, yellow, and purple hues. And a canted, umber-colored wall that serves as the gallery is visible from the street, thanks to a storefront

glass-wall system. Eighteen feet high, with aluminum and cut-glass detailing, it makes a big impact.

"You know there's something different going on as you come to the front door," Bruck says. "I think we are a classically rooted firm, yet our space is fairly contemporary. It demonstrates

continued on page 64



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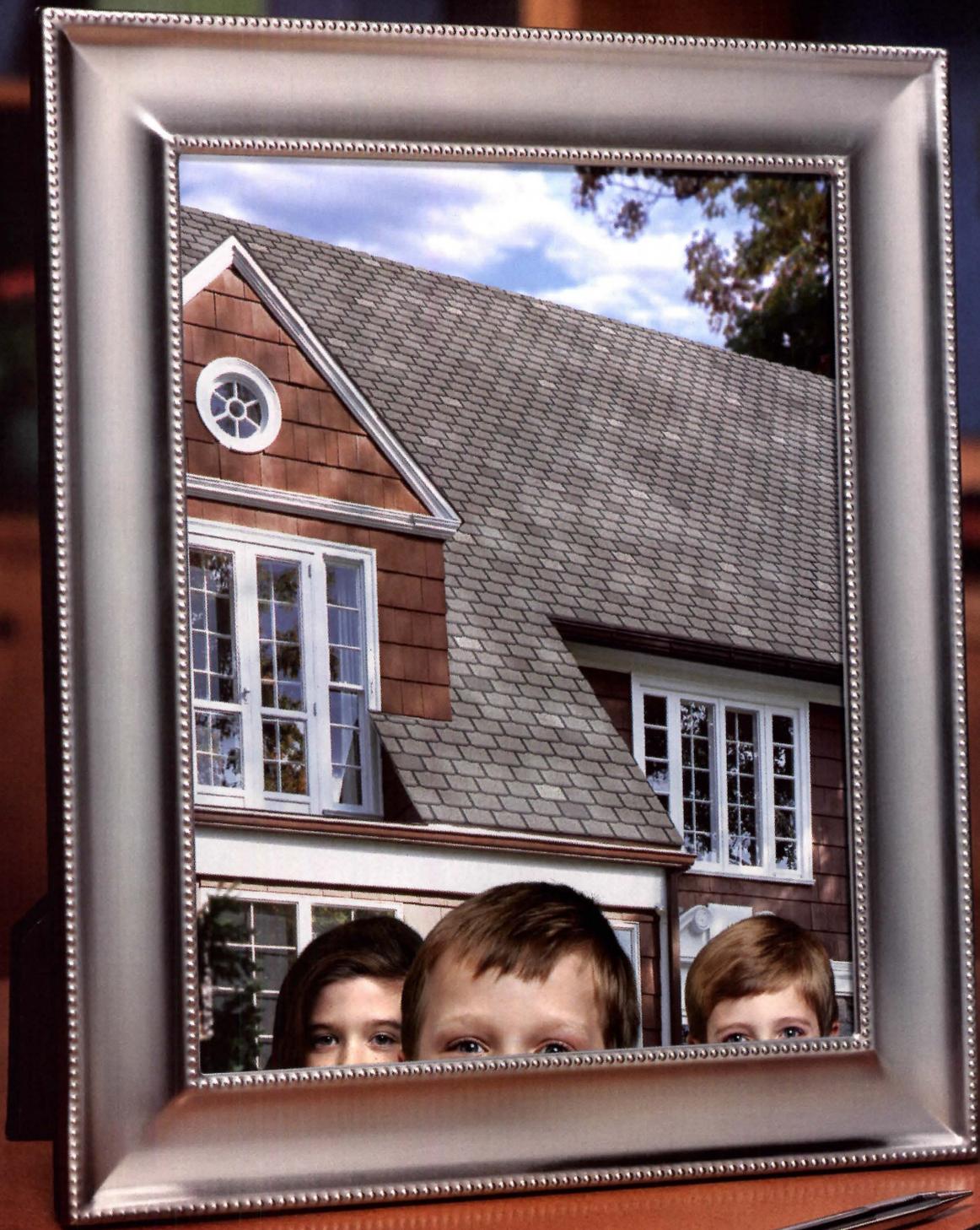


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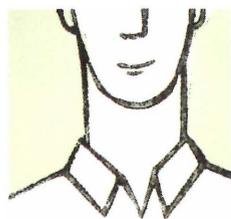
ROOFING



SIDING

classical principles of scale and proportion in a contemporary manner, to show that the theory still works no matter what foil you place on it.”

Whatever their office’s location or character, architects are improving their daily lives and their prospects by designing personalized spaces that are part of the community. For 75 years, Cowart’s building had housed a bookshop called The Little House. So when the firm moved in, it changed its name to Cowart Coleman Group at The Little House. And it commissioned a front gate from a local artisan that has become a stop on the historic Savannah bus tour. Some people still wander through the gar-



“i don’t know where i’ll be in 10 years in terms of design. so i’m not trying to present major design themes.”

—daryl rippeteau, aia

den and up to the door, asking where the bookshop is.

The garden itself is a conversation piece. The architects designed a formal boxwood parterre that reflects the layout of one of the city’s wards, with a square and obelisk in the middle, surrounded by “trust lots”—pieces of land that were reserved for

important architecture—and smaller “tithing lots” where the residents lived. “In my office, I knew I wanted to address an infill or adaptive situation in the historic part of town,” Cowart says. “I love this place and did it for myself. People say, ‘This looks just like you.’”

It’s been almost 10 years since Fisher moved into

Quincy Jones’ old offices. What would he do differently if he were redesigning the building today? Not a thing. “We’re very happy with it,” he says. “I feel like the luckiest guy to have gotten this building. Every day I’m happy to be here.” **ra**

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



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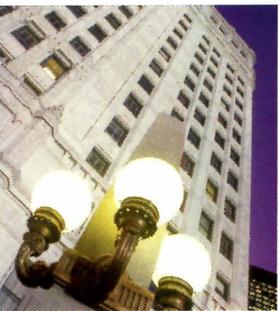
Barbara Karant (ASMP)



David B. Serle (ASMP)



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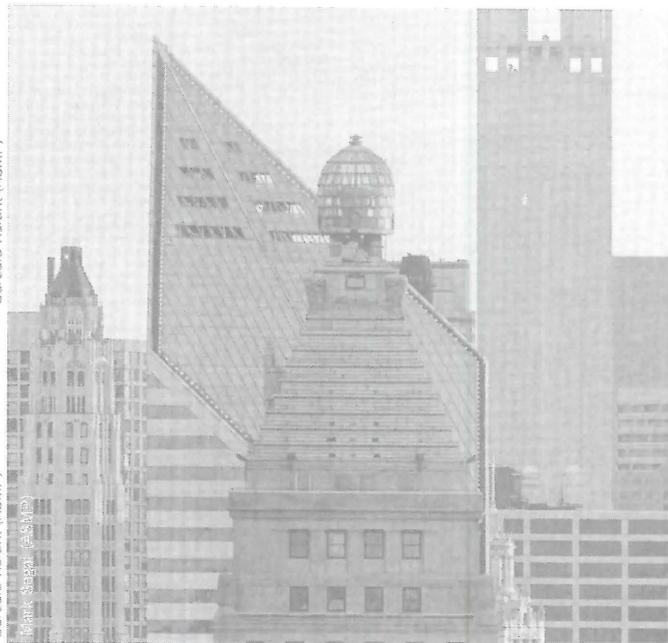
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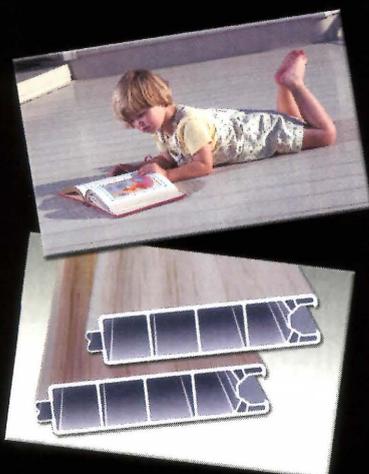
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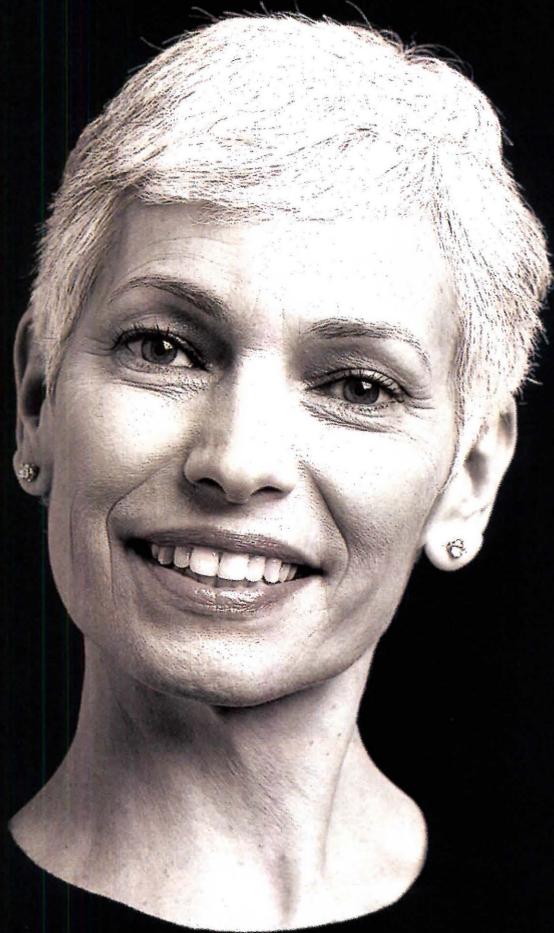
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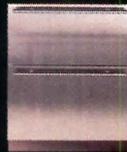
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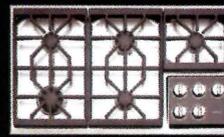
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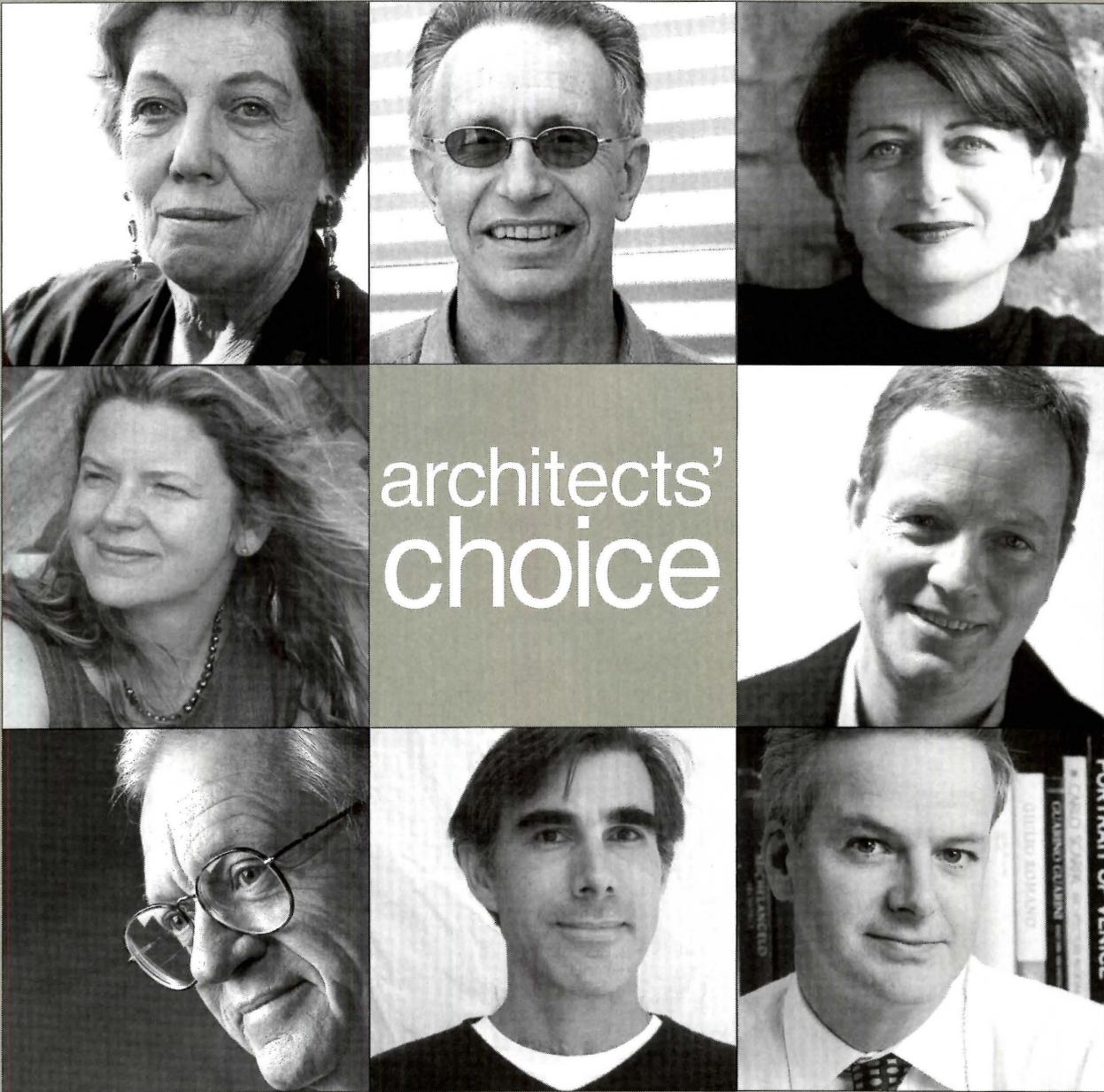
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by nigel f. maynard and shelley d. hutchins

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“the surface is almost mottled so you can see shadows through it, but it’s not clear.”

Anne Fougeron, AIA
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▶ pane relief

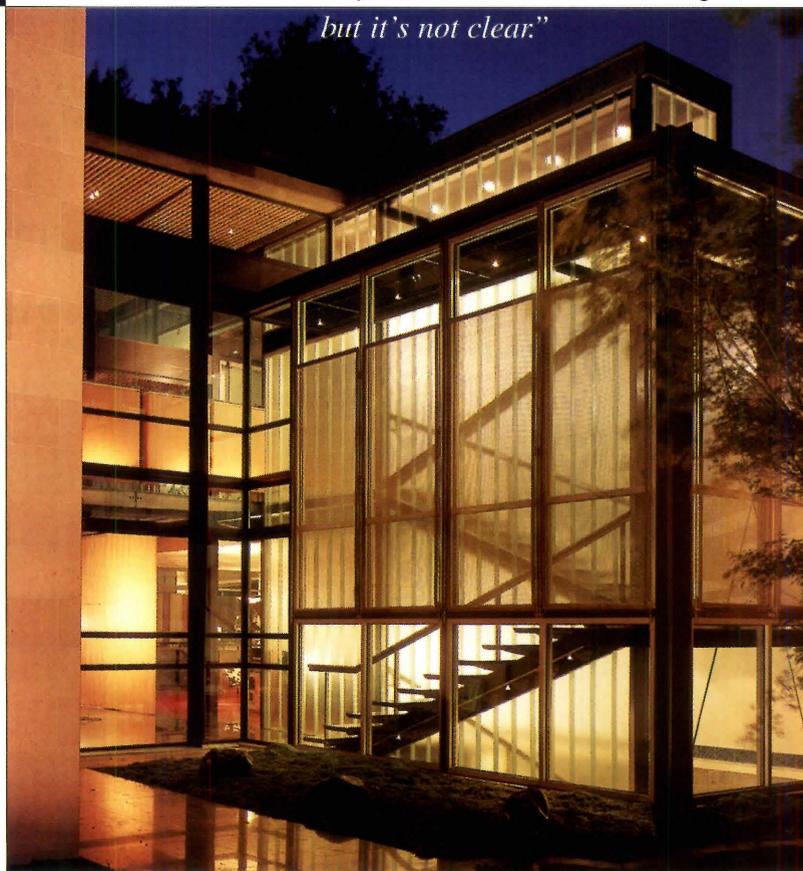
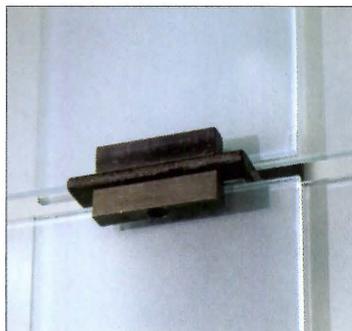
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▲ french fusion

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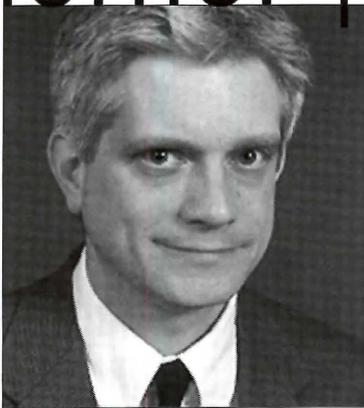


◀ expert forgery

Dennis Luedeman does custom metalwork and fabrication based on architects’ designs and concepts. Fougeron values his ability to comprehend the aesthetic she wants and transform it into a functioning piece. “It’s a collaborative effort that frees us up to do other things,” says Fougeron, who calls upon Luedeman’s skills for everything from massive window walls to finer points like this art gallery detail. Dennis Luedeman, 510.658.9435.

Photos: portrait by Peter Diggs; cabinets by Grey Crawford; glass walls by Richard Barnes; metal detail by Ethen Kaplan

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▶ about face

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"very clean and square but earthy look."



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▶ unglazed looks

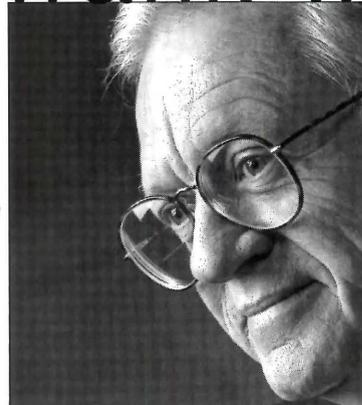
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Dallas

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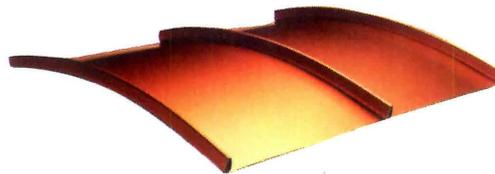
► flexible finish

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▲ bayou bricks

St. Joe Brick Works has been hand-pressing Louisiana clay into wood molds for 113 years. Welch likes the distinctive iron pyrite flecks and shape of the brick. In this project, he chose light hues with matching tinted mortar that's applied flush for a monolithic look. Four sizes and two pavers are offered in 14 color blends including full range and light rose. St. Joe Brick Works, 985.863.6161; www.stjoebrickworks.com.



◀ sheen stealer

Berridge standing seam roof gives Welch another weapon against the unrelenting Texas climate. The company's fluoropolymer resin coatings protect the panels against ultraviolet radiation and carry a 20-year guarantee against cracking, peeling, and fading. Welch usually selects a heavy, zinc-coated steel finish. "I like the monochrome look of the dark blue-gray color and that it's flat without any sheen." Berridge, 800.231.8127; www.berridge.com.

Photos: portrait by Danny Turner; brick facade by Paul Hester

reader & swartz architects



Winchester, Va.

Beth Reader, AIA
www.readerswartz.com

“it creates a nice shadow line that defines windows and doors.”

“we like the industrial aesthetic of everything being exposed.”



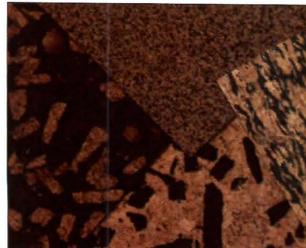
► fast track

For rolling ladders and doors, Reader specs heavy-duty barn door hardware. National’s galvanized trolley rails and offset bolt hangers can hold up to 450 pounds, allowing Reader to design a pocket door without tearing up a wall or roll this story-and-a-half library ladder along its track. National, 815.625.1320; www.natman.com.

▲ shady character

Trim Tex shadow bead connects drywall with interior door and window jambs for a clean look, Reader says. She has the vinyl trim spray-painted dark gray or black for a deep shadow effect, as shown in this project. The company offers such other options as ¼-inch or ½-inch-deep reveal beads for breaking up long expanses, plus fiber optic reveals for that Las Vegas look. Trim Tex, 800.874.2333; www.trim-tex.com.

“nice colors and nice lines.”



▲ no-fuss floors

Reader believes in Expanko cork enough to use it in her own home—which means partner and husband Charles Swartz also had to approve. From more than 15 shades and patterns, Reader and Swartz selected a traditional cork look in medium tones with a matte finish. Gloss or matte polyurethane, natural wax, or unfinished tiles come standard in 12-inch and 24-inch squares, as well as custom sizes. Expanko, 800.345.6202; www.expanko.com.

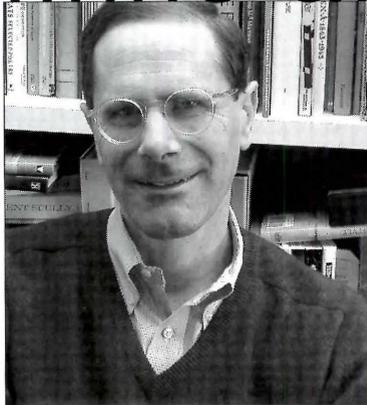
◀ rock hard

“Inexpensive, durable, and deep” are just some of the qualities Reader admires in Silgranit sinks. The composite material uses 80 percent natural granite mixed with acrylic resin for a sink that’s heat, stain, scratch, and chip resistant with penetrating color pigments and a nonporous, hygienic surface. Blanco America, 800.451.5782; www.blancoamerica.com.

Photos: portrait, door detail, and library ladder by Charles Swartz

architects'
choice

finne architects



Seattle

Nils Finne
www.finne.com

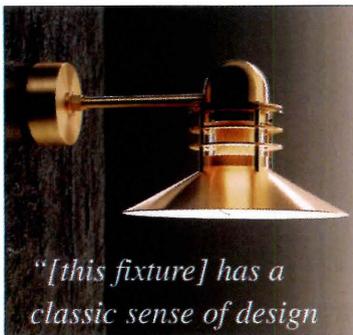
► fir real

"There is nothing comparable to the natural beauty of clear, vertical-grain Douglas fir windows," Finne says. He specs custom units from Quantum Windows & Doors for projects like the one shown here. But he's also careful to warn his clients that natural wood windows require regular maintenance to maintain their beauty. Quantum Windows & Doors, 800.287.6650; www.quantumwindows.com.



▲ on the lever

For entry doors, Finne likes hardware with a solid, handcrafted look. Enter Rocky Mountain Hardware, which specializes in stock and custom architectural products, including this large hook lever. Made from solid cast bronze, the 4¼-inch-long lever projects 2⅞ inches and comes in seven finishes, including the silicon bronze with a light patina shown. Rocky Mountain Hardware, 888.788.2013; www.rockymountainhardware.com.



"[this fixture] has a classic sense of design and proportion, combined with the wonderful color of copper."

◀ proper copper

The understated style of the Nyhavn copper wall-mount fixture from Louis Poulsen Lighting means it's equally at home in Finne's new Modern work as well as his more traditional renovations. Principally a downlight, the fixture's rings shed a small amount of illumination on the unit itself. Choose from brushed or lacquered copper, natural painted aluminum, and white. Louis Poulsen Lighting, 954.349.2525; www.louispoulsen.com.



"the cloud one pendant is simple and elegant, with a variety of colors and application types available."

▲ cloud cover

The Clouds line is a versatile hardware system that supports a wide range of fixtures. Finne favors the simplicity of the pendant. With its silver canopy and clear anodized aluminum hardware, it makes a subtle statement. The 9½-inch-long, 4-inch-in-diameter unit comes in various colors. Resolute, 206.343.9323; www.resoluteonline.com.



▲ tara dome

Finne is impressed by the engineering and durability of Dornbracht's Tara Classic lav faucet. It works well in many settings, says the architect, who used the widespread version for this powder room. Dornbracht USA, 800.774.1181; www.dornbracht.com.

atkin olshin lawson- bell architects



Philadelphia

Samuel E. Olshin, AIA
www.aol-b.com

▶ **you've got mail**
Vario letterboxes from Siedle Communication Systems of America earn Olshin's stamp of approval. Spec these stylish snail-mail vessels with a host of high-tech components, including a swivel camera, a speaker, and an information module that displays house numbers and logos. Large boxes can accommodate small packages and magazines; components are finished in white, titanium, silver metallic, or graphite metallic. Siedle Communication Systems of America, 800.874.3353; www.siedleusa.com.



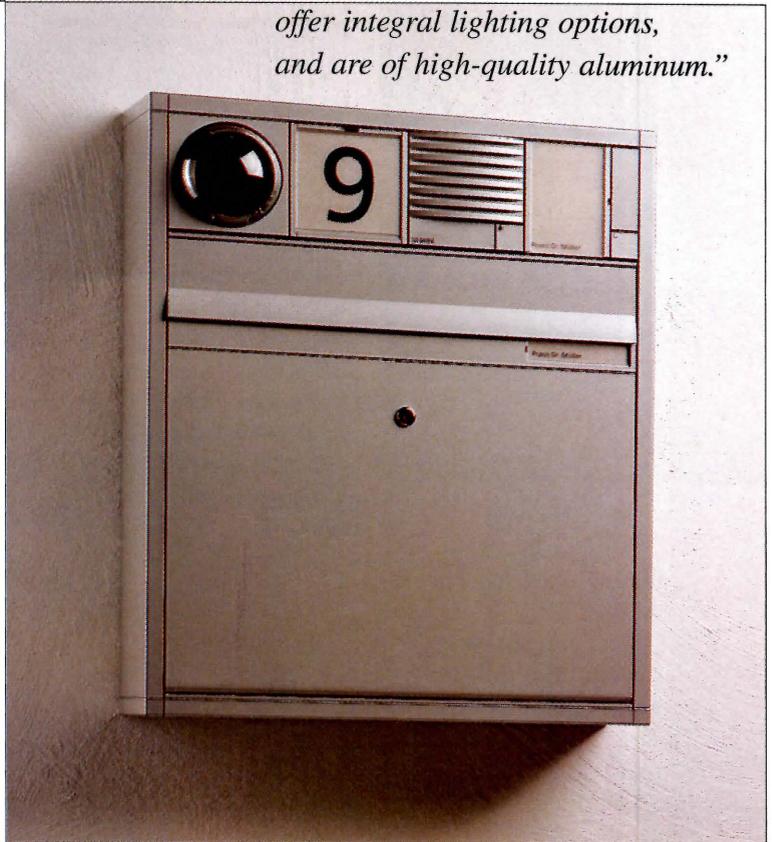
▲ **double identity**
Duratherm's custom wood windows and doors are highly praised by many architects. Olshin particularly appreciates the manufacturer's willingness to combine different wood species on the interior and exterior of its windows. The casement section shown here, for instance, features ash and teak. Duratherm Window Corp., 800.996.5558; www.durathermwindow.com.



◀ relief workers

Olshin is a big fan of Peace Valley Tile, describing the company's handmade flat- and high-relief ceramic products as "unique." Suitable for interior and exterior applications, the tiles come in glazed and unglazed variations. Peace Valley Tile, 215.340.0888.

"the boxes are timeless in design, beautifully detailed, offer integral lighting options, and are of high-quality aluminum."



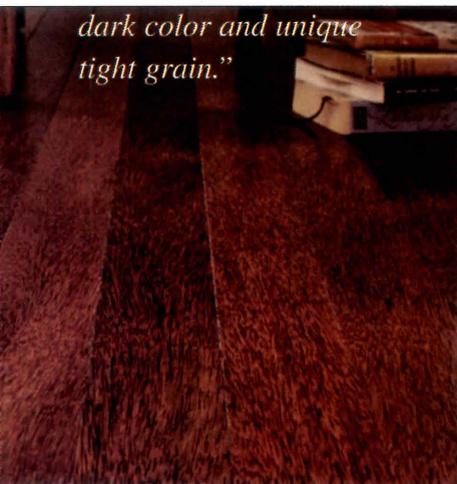
architects'
choice

pfau architecture



San Francisco

"i have recently specified this product because of its rich, dark color and unique tight grain."



▲ palms up

A longtime fan of bamboo flooring, Pfau now chooses Smith & Fong's Durapalm. The engineered product is made from plantation-grown palm that yields hard, stable, and durable flooring. It comes in ¾-inch-thick, 3-by-72-inch strips with a factory-applied finish. Smith & Fong, 866.835.9859; www.durapalm.com.

Peter Pfau, AIA
www.pfauarchitecture.com

► clear choice

For many residential practitioners, Bendheim is the preferred architectural glass supplier. Pfau is no exception, which is why he selected it for the exterior wall of this house. One of the largest resources for specialty glass in North America, Bendheim carries more than 2,000 stock products, including etched, laminated, and historically accurate restoration glass. Bendheim, 800.835.5304; www.bendheim.com.



"this is a relatively inexpensive glass product that comes in a range of great colors and textures."



◀ light the way

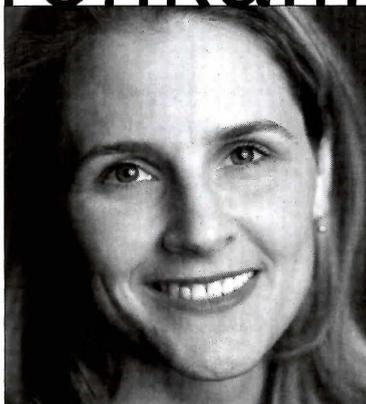
For track lighting, Pfau favors this fixture from Litelab. At 5½ inches long and 4⅞ inches in diameter, it suits office buildings and cozier galley kitchens. Pfau's tip: Forgo the large transformer if you're using it in a house. "Just have your electrician purchase off-the-shelf generic transformers," he says. The fixture comes in black, white, and custom colors. Litelab Corp., 800.238.4120; www.litelab.com.

Photos: portrait by Lisa Schemmerhorn; exterior by Cesar Rubio Photography

residential architect / april 2004

rehkamp larson architects

Minneapolis



Jean Rehkamp Larson, AIA
www.rehkamlarson.com



▲ flexible steel

Franke says its EuroPro undermount sink suits both traditional and contemporary kitchens. Pfau agrees, dubbing it “extremely versatile” and “great looking.” Made of 18-gauge stainless steel, the sink is 28 inches wide, 20 inches front to back, and 12 inches deep. It has a corner drain. Franke, 800.626.5771; www.frankeksd.com.

▼ turn style

“I don’t even think about using another lever,” says Pfau of Valli & Valli’s Ecostyle interior door lever. The solid brass lever comes finished in oil-rubbed bronze and polished chrome, among others. Pfau’s favorite? Satin nickel. Valli & Valli USA, 877.326.2565; www.vallievalli.com.



▲ global warming

Vaporproof ceiling fixtures can be gritty and bold, or remove the cage and fit them with a frosted glass globe, and they’re downright elegant. Shake things up with red, blue, green, and amber glass or polycarbonate globes in cylindrical and ball shapes. RAB, 888.RAB.1000; www.rabweb.com.

▶ steel reflections

Custom stainless steel cabinets bring an industrial edge to this Rehkamp Larson timber frame design. Plus, says Larson, the brushed steel cabinets “catch and reflect the light throughout the day, so they are always changing.” A practical, durable material, stainless steel has natural antibacterial characteristics that are useful in food prep areas. Nielsen’s Equipment & Design, 763.536.9919.



“these light and playful steel cabinets counter the heavy warmth of the wood.”

◀ tall order

For wide-open spaces, especially those with high ceilings, Rehkamp Larson applauds the scale of Kohler’s ProMaster faucet with pull-out spray head. “It feels good in your hand,” she says of the 27-inch-tall arched spout made of brass with a polished chrome finish. The hose extends 30 inches and has a rotating head for spray or aerated water flow. Kohler, 800.4.KOHLER; www.kohler.com.



Photos: portrait and stainless cabinets by Rau + Barber Photography; light fixture by Mark Larson

architects'
choice

turnbull griffin haesloop architects



Berkeley, Calif.

“wonderful company to work with on both restorations and new projects where we want custom sizes.”

Mary Griffin, AIA
www.tgharchs.com

▶ viewer's choice

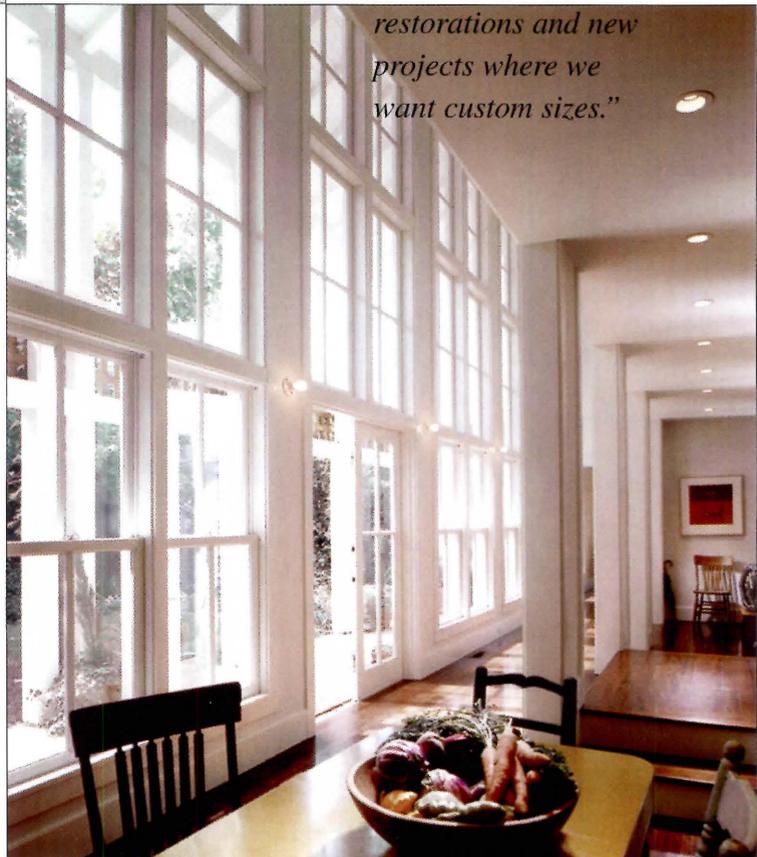
Sebastopol specializes in custom wood windows of any size or specification. Their slim profile maximizes views, says Griffin, whose firm spec'd them for this impressive window wall. Sebastopol Window Co., 707.823.8796.



▲ cool within reach

“Our kitchens are usually part of larger rooms, so we try to de-emphasize appliances,” says Griffin of the stealth Sub-Zero 700 series. Varied combinations of refrigerators and freezers come in tall units or drawers. The series matches standard cabinet depth and can accept custom panels for seamless integration into kitchens, family rooms, master suites, and more. Sub-Zero, 800.222.7820; www.subzero.com.

“started by two architects who wanted a recycled material.”



◀ glass reunion

Empty beer bottles, old traffic lights, and even Cinderella's discarded slipper are transformed into countertops and fireplace surrounds by Counter Production. The handcrafted designs consist of 80 percent to 95 percent salvaged glass set in cast concrete and built to specification. Thousands of polished glass chips give depth and add sparkle to the hardy, nonporous surfaces. Counter Production, 510.843.6948; www.counterproduction.com.

Photos: portrait and kitchen courtesy TGH; window wall by Peter Aaron/Esto



John Granen

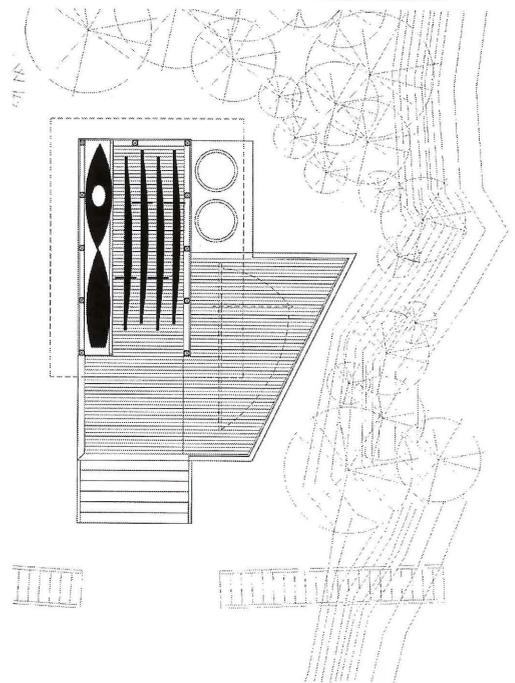


Thomas Isarankura



Thomas Isarankura

project: Board Shed, Seattle
architect: Heliotrope Architects, Seattle
general contractor: An Urban Company, Seattle
project size: 750 square feet
site size: 0.5 acre
construction cost: \$100 per square foot



perfect pitch

Like many a great painting, novel, or piece of music, this southern Connecticut violin studio came together in a burst of inspiration. “The client and I sat down and designed it in about two hours,” says Jim Childress, FAIA, of Centerbrook Architects in Centerbrook, Conn. The owner, a professional violinist, wanted to remodel her existing studio and improve its connection to the main house, which the firm had previously renovated.

Childress had designed music halls before and followed the same principles here, albeit on a smaller scale. “In a music hall, you want the sound to bounce off the walls so it fills the space,” he says. “In a room this small, making that happen becomes a lot easier.” He banished carpeting and most soft surfaces from the studio to let the client’s music reverberate.

Curved wood ceiling panels provide another bouncing point for sound, and their shapes, based on similar fabric panels in the main house’s living room, evoke the smooth twists and turns of a violin. Since the studio faces the living room, Childress opened up that wall with sliding doors, enhancing the give-and-take between the two spaces.

He and project architect Stephen Holmes, AIA, refinished all the exterior walls with vertical cedar siding to match the main house and extended the eaves for the same reason. Even the studio’s round window, with its stick detailing, resembles the owner’s master bath window. “In this case the main house is small, and the outbuilding makes something grander out of it,” Childress says. “So it made sense to have the studio be like the house.” Such graceful touches as a fluted entrance canopy and an exterior wall’s wooden arc detail strike just the right notes of exuberance in the serene composition.



project: Aki Music Studio, southern Connecticut

architect: Centerbrook Architects and Planners, Centerbrook, Conn.

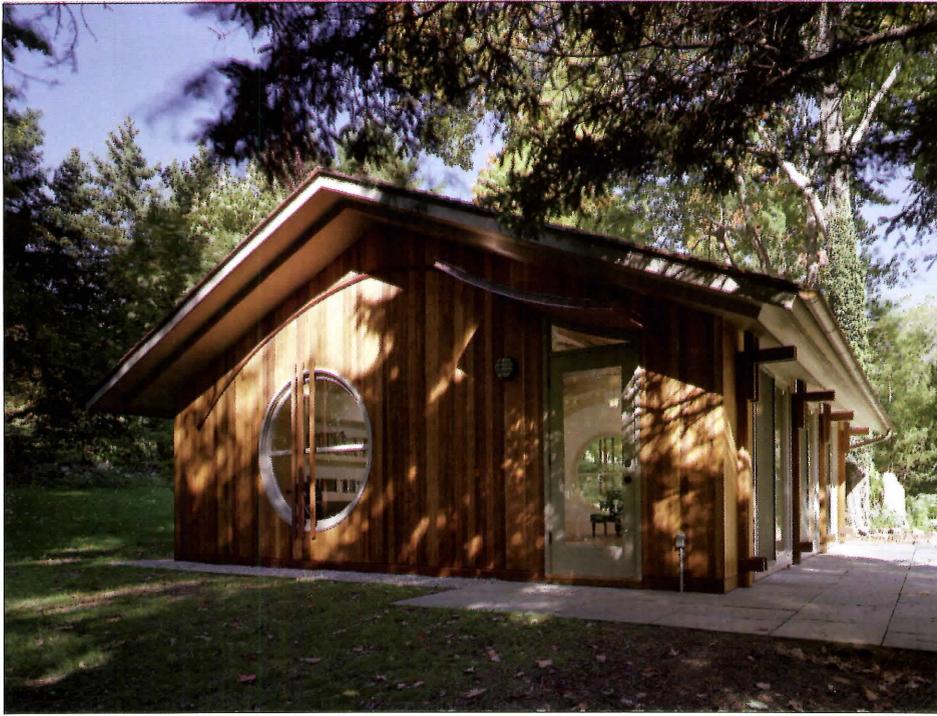
general contractor: Triangle Builders, Essex, Conn.

structural engineer: Gibble Norden Champion Brown, Old Saybrook, Conn.

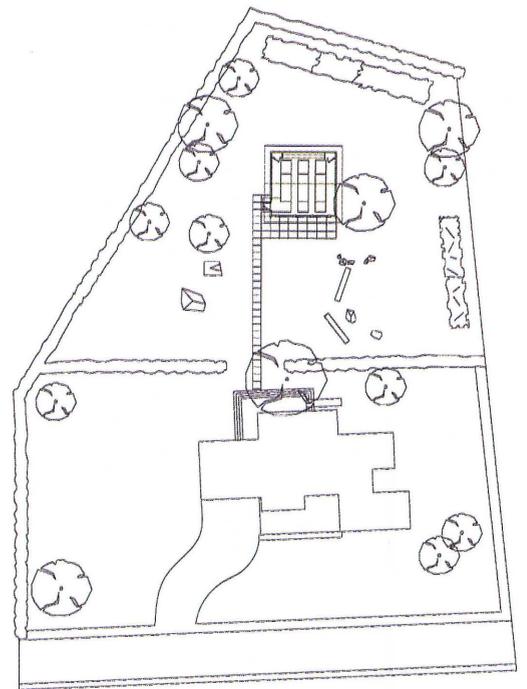
project size: 689 square feet

site size: 0.9 acre

construction cost: Withheld



Photos: Woodruff/Brown Photography



Childress and Holmes revealed in the studio's detailing. They reinforced the rear wall with steel to give it a long, uninterrupted stretch of shelving for sheet music and books (opposite). Custom Lumasite light fixtures emphasize the ceiling panels' sense of movement, and the refinished hardwood floors gleam like a polished violin.

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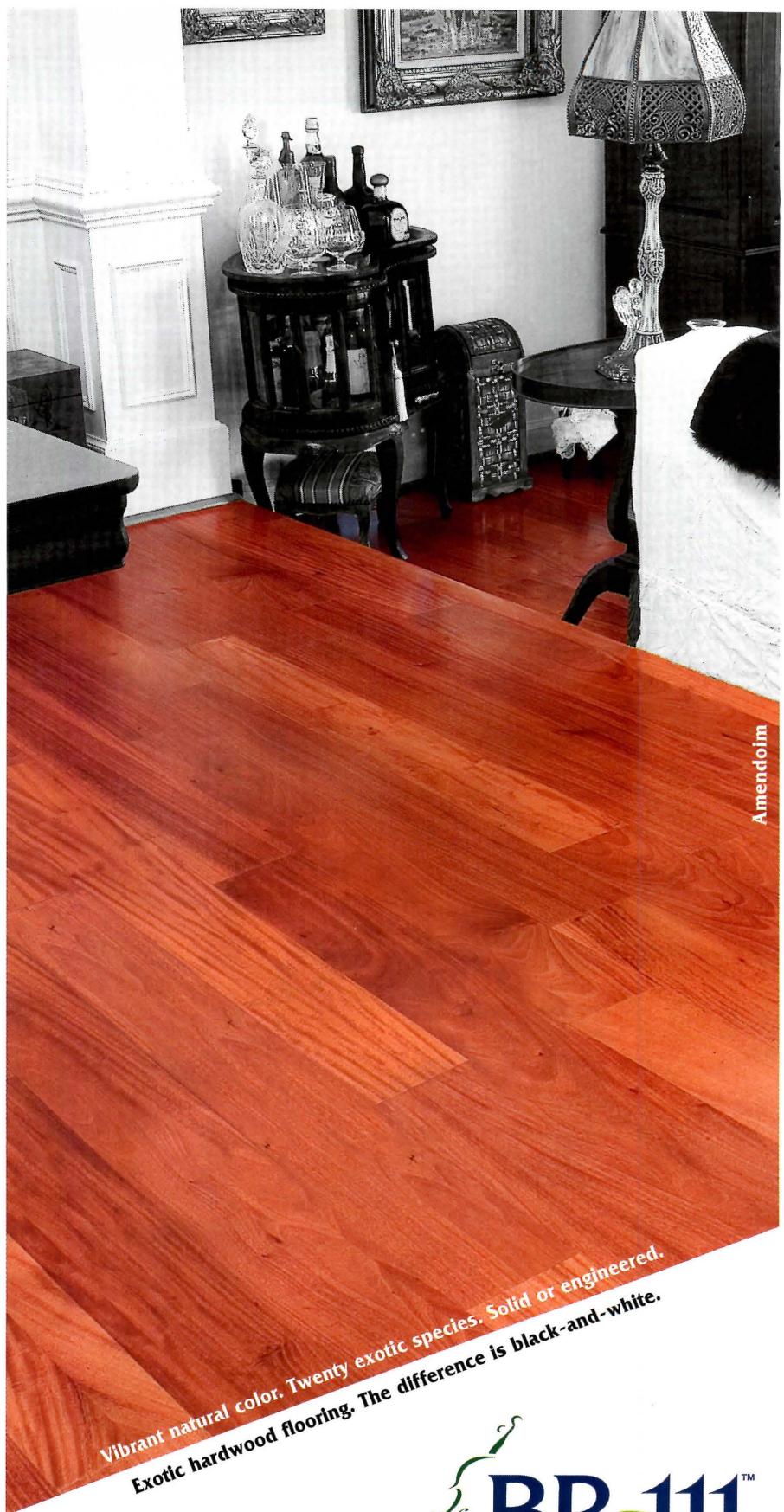
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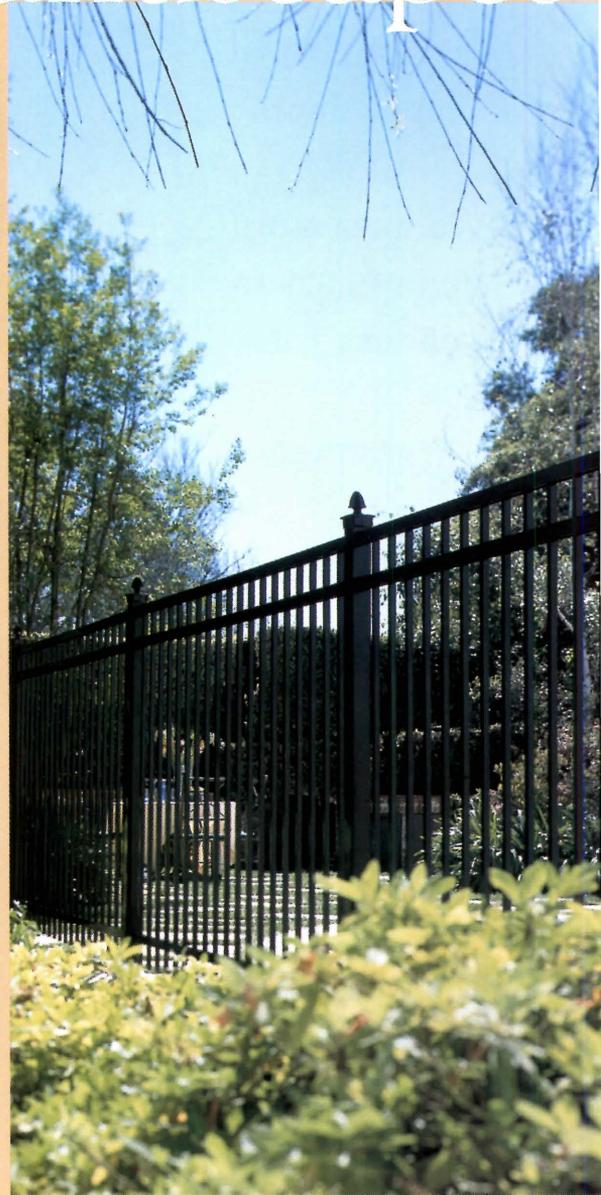
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a growth industry

architects clear the air in their fight against mold.

by nigel f. maynard

Policy Holders of America, a consumer advocacy group, counted 129 first-party mold claims in 1998. By 2001, the number had soared to an astonishing 9,563. Although claims dropped to 2,563 last year, mold remains an unwelcome newsmaker and a trouble spot for residential architects and their clients.

“Mold does seem to be a big problem these days,” says Ken Miller of Kenneth Miller Architects in Hobe Sound, Fla. “It seems that whenever the AIA holds an education seminar, mold is always a topic that’s well attended.” Indeed, Miller’s coastal community is no stranger to mold, nor are other humid climates homeowners flock to.

The fact is that harmless mold spores exist all around

us. But they can turn harmful when construction defects cause them to proliferate. Leaky windows or roofs, inadequate flashing, leaky pipes, and cracks in the siding all provide entry points for moisture, which then combines with warm indoor air and protection from sunlight to form molds. Those molds are certainly an aesthetic problem, and they’re a potential health concern as well.

tight quarters

“Tight houses are part of the problem,” says Rob Harrison, AIA, of Robert Harrison Architects in Seattle. “A house with inadequate insulation dries out quickly, but the houses we see having mold problems are those that were built tight but had

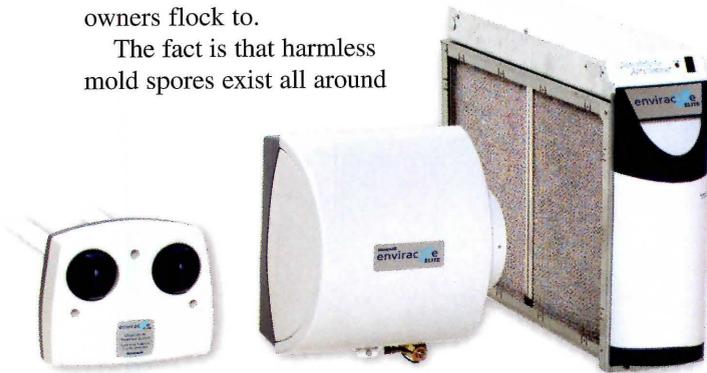
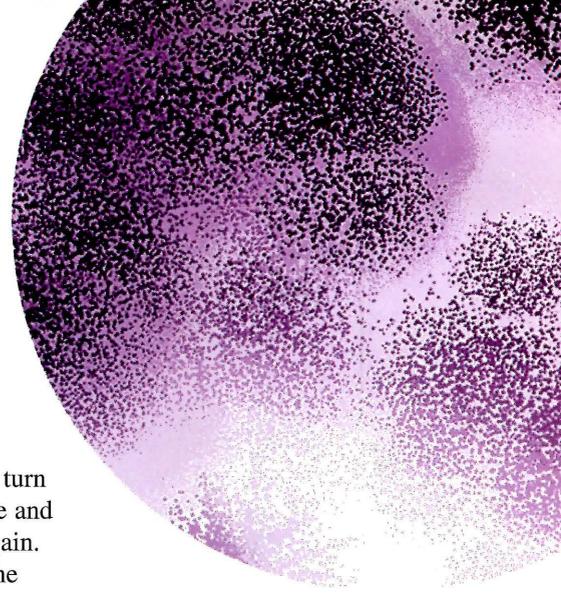
bad ventilation.”

Of course we can’t turn back the hands of time and build drafty houses again. We expect and need the efficiencies and comfort that well-insulated houses provide. That’s why architects experienced in controlling mold are sticking to designing tight houses, but have found ways to introduce more fresh air and to deter mold from taking hold in the first place.

Most architects and builders agree that moisture control is the most effective weapon against mold. “Keeping the water away from the house is a big issue,” says Christopher Rose, principal of Christopher Rose Architects in very humid Johns Island, S.C. One way Rose achieves a moisture-resistant building envelope is with closed-cell sprayed foam insulation. Typically sprayed into stud cavities, foam expands to fill all voids and is unaffected by moisture. It’s more expensive than fiberglass, but it creates such a tight house that a client can recapture the investment by reducing the size of the HVAC system, Rose says.

“I have been to these seminars where they say that no matter what you do,

some moisture will still get into the house,” Rose says. So, as an added measure of protection, he uses a wall slicker behind the siding to channel water down to the bottom of the exterior wall. He also applies 30-pound felt paper over the sheathing because it allows the house to breathe and “performs better than housewrap.” When he specs foam insulation, he includes a humidistat and an air exchange system to ventilate the house with fresh air. Architect Ellen Bailey Dickson says moisture is a problem in the Chicago area where she practices as well, so her firm takes preventative measures as a matter of course. Fresh air is her focus. “Houses are so tight these days that there aren’t enough natural places for fresh air to get into the house,” says the principal of Bailey Edward Design. “So we have been trying to create points through the ductwork where we’re actually bringing in fresh air at a ratio of about 5 percent to
continued on page 104



Honeywell’s Enviracare Elite mold-fighting products (above) include an ultraviolet air treatment system to zap airborne particles, antimicrobial-coated pads, and an air exchanger that dilutes pollutants.

“houses are so tight these days that there aren’t enough natural places for fresh air to get into the house.”

—ellen bailey dickson

8 percent of the total air.” She continues, “We bring it through a separate mixing box before it gets to the furnace so that you are not taking minus 5-degree air and mixing it with 72-degree air.” The box warms the outdoor air before it gets to the furnace. Dickson also specs “green board” for all the walls in the intense wet areas to help resist moisture, and she uses concrete board as a tile backer.

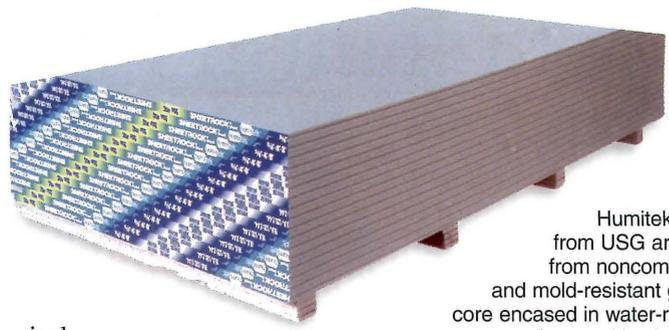
“Moisture control has always been an issue for us,” says Harrison of his invariably cloudy climate. That’s why he strives to make exterior walls as tight as possible, and it’s why he’s adopted a systemic approach to fighting mold in every house he designs.

A cross section of a typical Harrison house would reveal fiber cement siding, furring strips, builder paper, plywood sheathing, blow-in cellulose insulation, and gypsum board. All of his houses have a whole-house ventilation system. “We also work with an air tightening specialist who does blow tests and works with the contractor to seal air gaps,” he says.

Florida’s Miller says he has not made any major changes in his career-long battle against mold, but he has tweaked his specifications list a bit over the years. “I try to avoid oil-base paint on the exterior,” he says. “It helps avoid mold buildup. I also try to avoid wood on the exterior.” Both approaches may require a little “client education” to implement.

product support

While there are no substitutes for good building techniques, manufacturers have come up with products they claim add an extra measure of protection. For example, Florprufe by Grace Specialty Building Materials in Cambridge, Mass., is a high-performance



Humitek panels from USG are made from noncombustible and mold-resistant gypsum core encased in water-resistant face and back papers.

vapor barrier for use below slabs on grade. When the foundation is poured, the concrete forms a full adhesion, incorporating the vapor barrier and helping prevent moisture intrusion.

Minneapolis-based Honeywell says its Enviracare Elite whole-house ventilation system removes excess moisture, bacteria, and contaminants, and ushers in fresh air. The system includes an ultraviolet air-treatment system that zaps airborne particles to impede contaminant growth on air-conditioning coils, an antimicrobial Agion-coated pad that discourages microbial growth, and an air exchanger

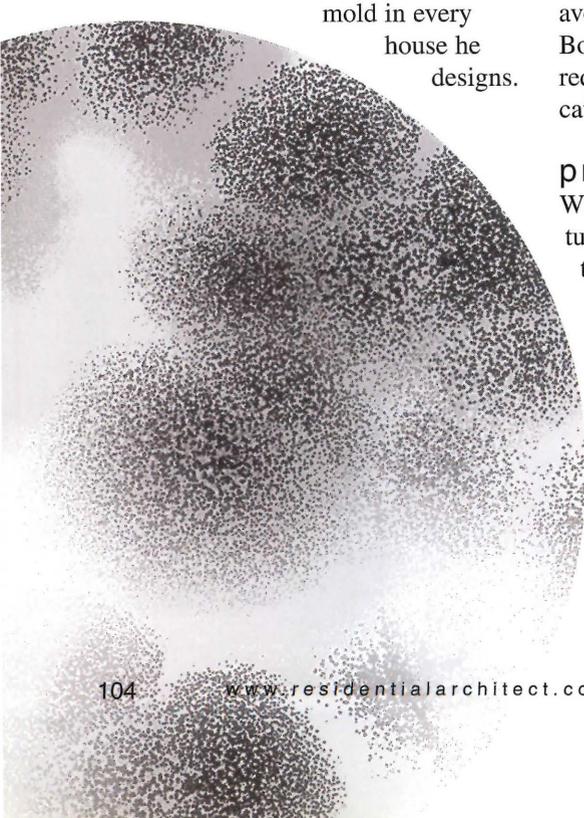
to dilute pollutants within the house.

Cutting off mold’s food source is another way to prevent its growth. To do just that, Atlanta-based Georgia-Pacific has introduced DensArmor and Chicago-based USG has launched Humitek gypsum panels. DensArmor interior gypsum panels are made with a coated glass mat on the back and a smooth, heavy-duty paper on the face. The mat offers protection from incidental moisture in the stud cavity and resists the growth of mold and mildew. The company’s new DensGlass Silver, an

continued on page 106

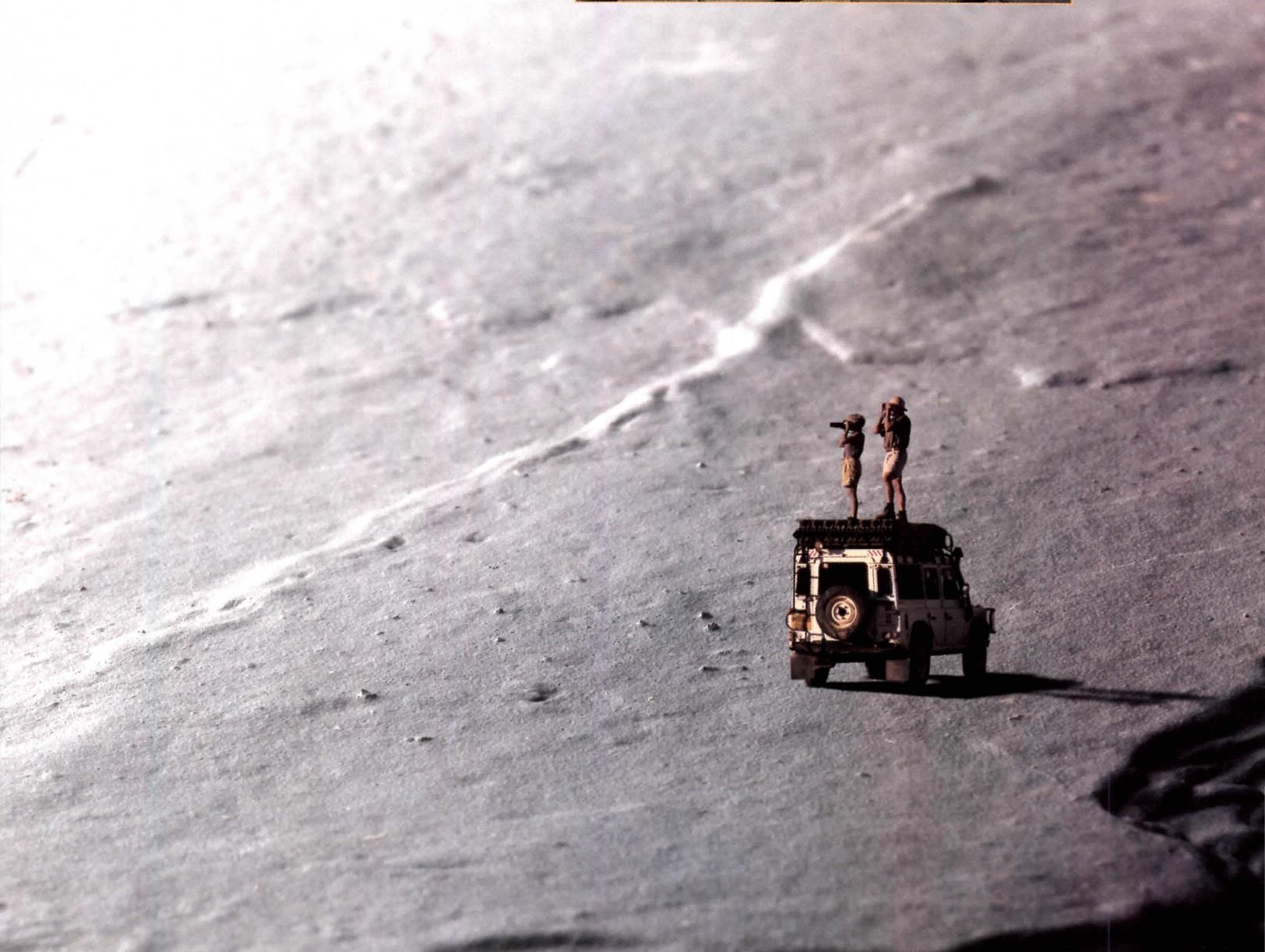


The glass mats and moisture-resistant core in Georgia-Pacific’s DensGlass Silver help reduce the risk of mold, the company says.



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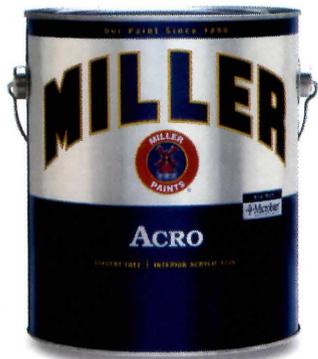
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exterior wall sheathing product, also fights the good fight against moisture infiltration. Humitek panels have a noncombustible, moisture- and mold-resistant gypsum core encased in water-resistant face and back papers. The panels are designed for interior applications where mold resistance is sought, such as interior faces of exterior walls, basements, garages, and areas around windows and doors.



Acro (top) by Miller Paint contains Microban antimicrobial protection to ward off mold growth; Rodda Paint says its Horizon paint (above) is enhanced with microbial agents that stop bacteria, mold, and mildew.

Apparently, fighting mold is a growth industry. Among the host of other products that are taking arms against the foe are a specialty oriented strand board from Spokane, Wash.-based Potlatch Corp.; the Horizon line of low-VOC and mold- and mildew-resistant paints from Portland, Ore.-based Rodda Paint; and Acro interior paint with Microban antimicrobial protection from Miller Paint, also based in Portland.

Although there are other chemical and organic coatings an architect may spec for lumber, sheathing, and other building products, most design professionals shun this approach. So does the National Association of Home Builders. Sprayed-on chemicals or fungicides may find their way into the food or water supply, the Washington, D.C.-based



Treated with a liquid copper-based chemical, Potlatch's OXTerminator specialty OSB provides protection against termites, fungal rot, and surface mold growth.

association says. There's also the question of how different chemicals may react with each other.

For these and other reasons, most building and design pros say the best ways to combat mold are with sound construction

practices that create a tight envelope, ventilation systems that introduce clean air, and exterior grading that moves water away from the house. Says architect Rob Harrison, "There is no substitute for quality construction." ra

mold busters

The enemy is mold. Here is a list of organizations fighting the good fight and willing to share their ammunition.

building science corp.
Westford, Mass.
978.589.5100
www.buildingscience.com

energy and environmental building association
Bloomington, Minn.
952.881.1098
www.eeba.org

indoor air quality association
Rockville, Md.
301.231.8388
www.iaqa.org

NAHB research center
Upper Marlboro, Md.
301.249.4000
www.nahbr.org

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Washington, D.C.
800.245.2691
www.pathnet.org

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www.rmi.org

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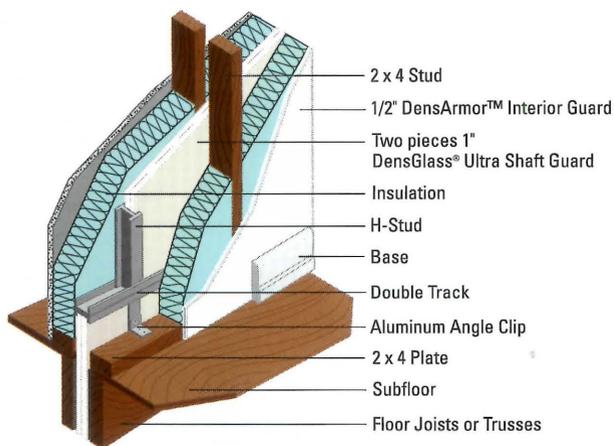


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sound surround

A stone fireplace surround is tough to install and often lacks finesse. Schaumburg, Ill.-based Doverra has the solution: a lightweight fiberglass-reinforced cement system that sets up in a snap. Harder than marble, the product has a high ratio of fibers for strength and weighs just 4.4 pounds per square foot when cast at $\frac{3}{8}$ of an inch, the company says. It attaches to the wall easily with mounting brackets and metal cleats. A bead of painter's caulk around the outer edge of the mantel finishes the installation. Doverra. 847.285.1902; www.doverra.com.



bionic block

Made from 10 percent recycled plastic powder, SEALTECH is water resistant, lighter than typical blocks, exceeds ASTM strength standards by 200 percent, and has a two-hour fire rating, claims its manufacturer, Canton, Ohio-based U.S. Technology Corp. Choose from split-face or smooth finishes and 16 colors, among them brick red, charcoal, and mauve. U.S. Technology Corp. 800.634.9185; www.sealtechblock.com.

metro lines

Regency cabinetry from New Holland, Pa.-based Quality Custom Cabinetry has the kind of contemporary look that more and more consumers are embracing. The full overlay cabinet door boasts clean lines, a simple recessed flat panel, and complementary Metro handles. Drawer fronts have an unexpected routed bowl, and bases carry contemporary tapered steel legs. Offered in cherry with a dark coffee bean finish.

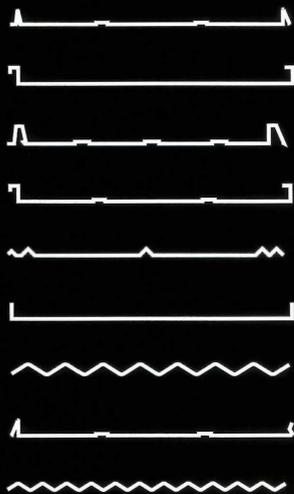
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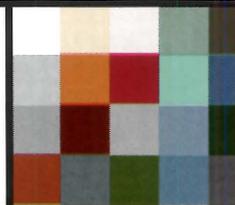
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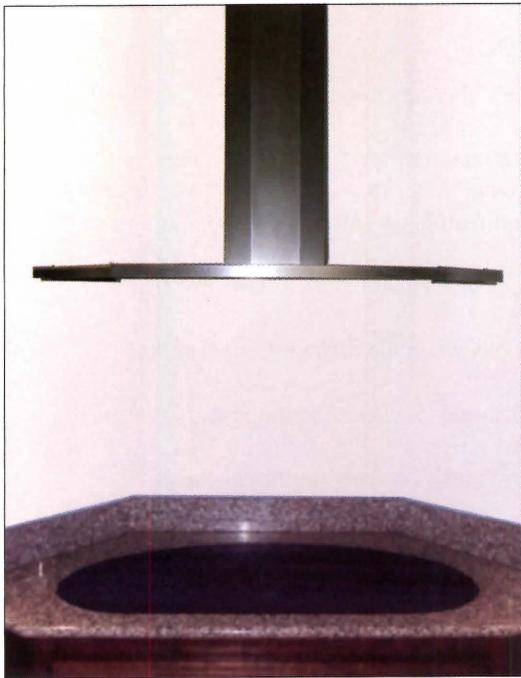
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over the top

today's hottest hoods are low profile and high tech.



corner lot

Touch controls on the cooktop mean no reaching over hot pots to control the Matrix corner hood. The centralized control panel also meets universal design requirements. Adjustable settings include 11 fan speeds, a 1-to-99-minute timer, and multiple light choices. Find the best aesthetic with mix-and-match chimney and canopy selections. Caldera, 800.725.7711; www.calderacorp.com.

power bar

All-stainless construction and a curved facade lend an understated elegance to Tamburo under-cabinet range hoods. An adjustable back panel serves as a convenient utensil bar and also ensures the hood can be flush-mounted to any cabinet depth. Zephyr, 888.880.VENT; www.zephyronline.com.



pretty pop-up

The Epicure Raised Ventilation System pops up next to 30-inch-, 36-inch-, and 48-inch-wide cooktops, eliminates smoke and fumes with dual in-line or remote blowers, and then disappears from sight. Elevated 10-inch-high intakes run at adjustable rates from 600 to 1600 cfm. Stainless steel, black, and arctic white colors are available. Dacor, 800.793.0093; www.dacor.com.

continued on page 112



small order

The new Empire hood is just 9 inches tall but still packs a powerful punch. Widths range from 36 inches up to 66 inches for covering restaurant-style ranges, and ventilators pull 800 to 1400 cfm. Wall- or island-mounted models come finished in brushed or polished stainless, brass, and copper. ABBAKA, 800.548.3932; www.abbaka.com.



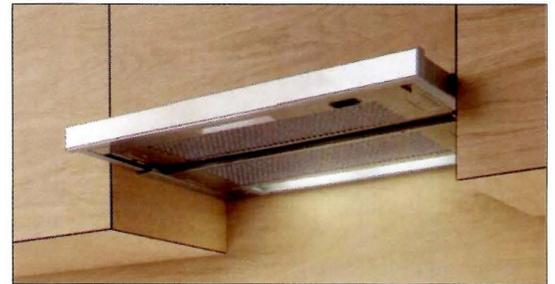
time out

Jenn-Air's chimney hoods are the perfect complement to its high-style appliances. The cool collection features a 15-minute delay, automatic shut-off mechanism and an indicator that alerts cooks when the dishwasher-safe filter needs cleaning. Six speed settings and electronic touch controls round out the smart features. Jenn-Air, 800.JENN.AIR; www.jennair.com.



sirius business

Clean lines with an industrial edge characterize Sirius' latest collection of Italian range hoods. The sleek, all-stainless or stainless-with-glass models use high-efficiency exhaust systems with variable speeds and quiet but powerful 600 cfm motors. Additional perks: heat overload sensors, built-in timers, and halogen lights. Sirius, 866.528.4987; www.siriushoods.com.



slip slidin' away

The stealth Sirocco series fits under an upper cabinet and slides away when not in use. Two removable grease filters keep the four-speed motor purring along at noise levels of 68 dB or below. The slide-out vent is a trim 2 inches high and comes in 24-inch, 30-inch, and 36-inch widths. Choose from brushed stainless steel and black or white powder coatings. Kenyon International, 860.664.4906; www.kenyonappliances.com.

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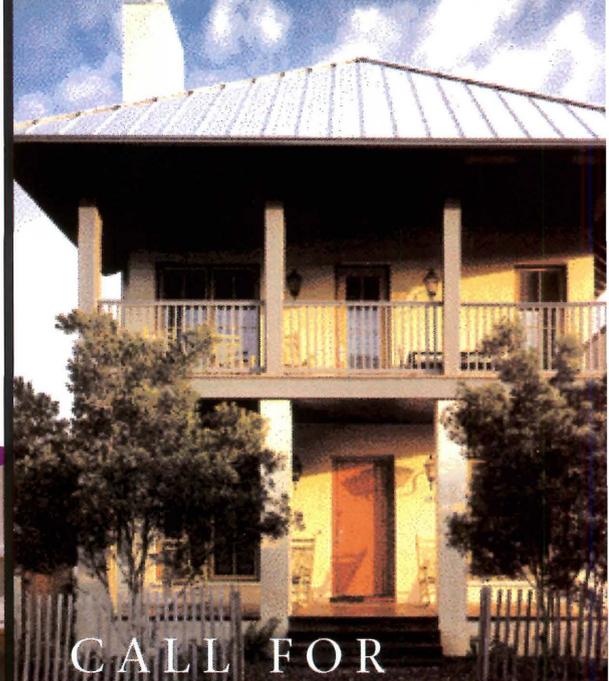
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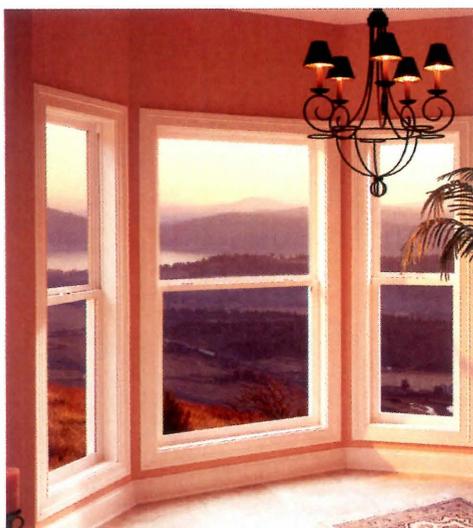
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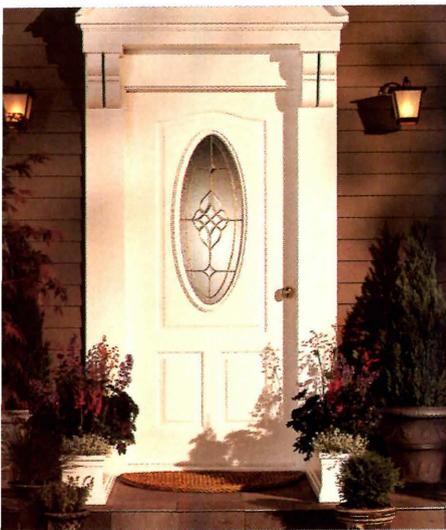
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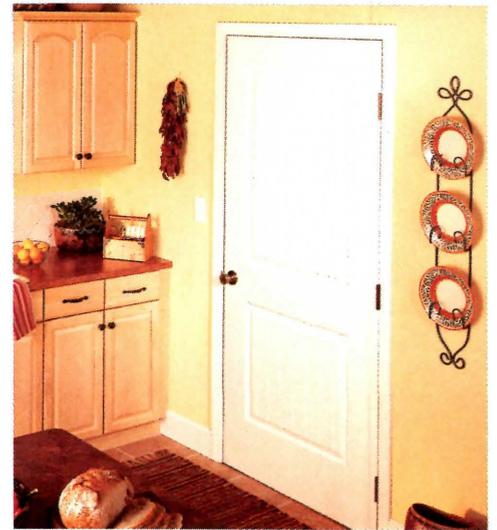
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By knowing what's available on the market, you can help your clients make the right choices when it comes to selecting a wine cellar and deciding on a location. Read on to learn about the latest and greatest products from today's wine cellar manufacturers.

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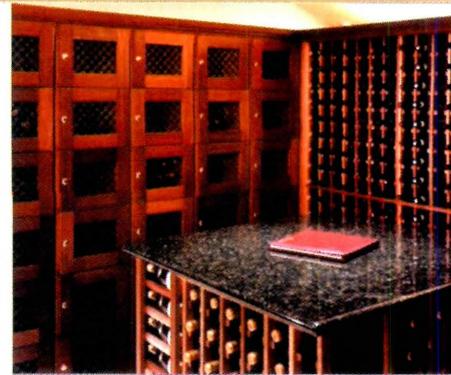
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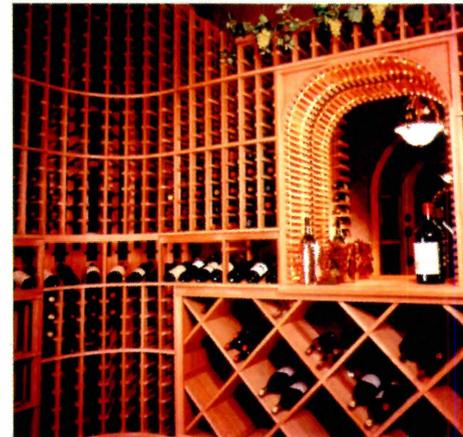
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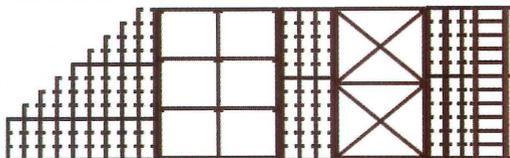
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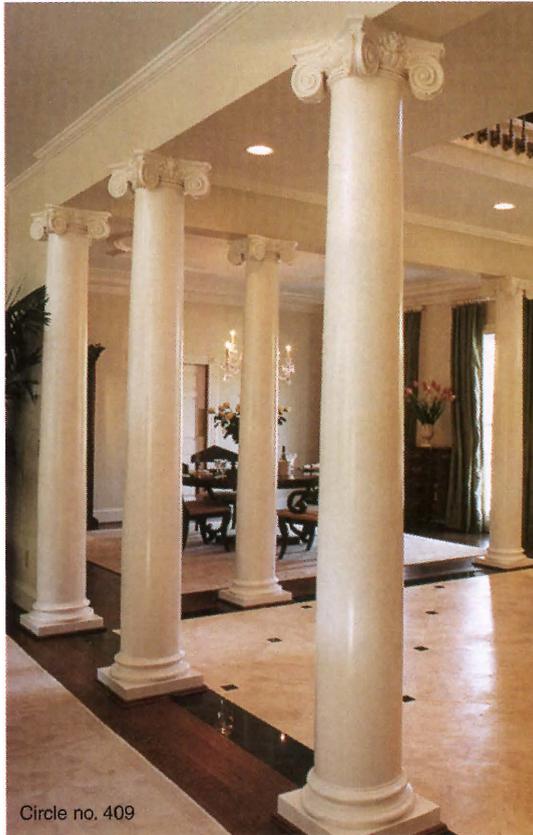


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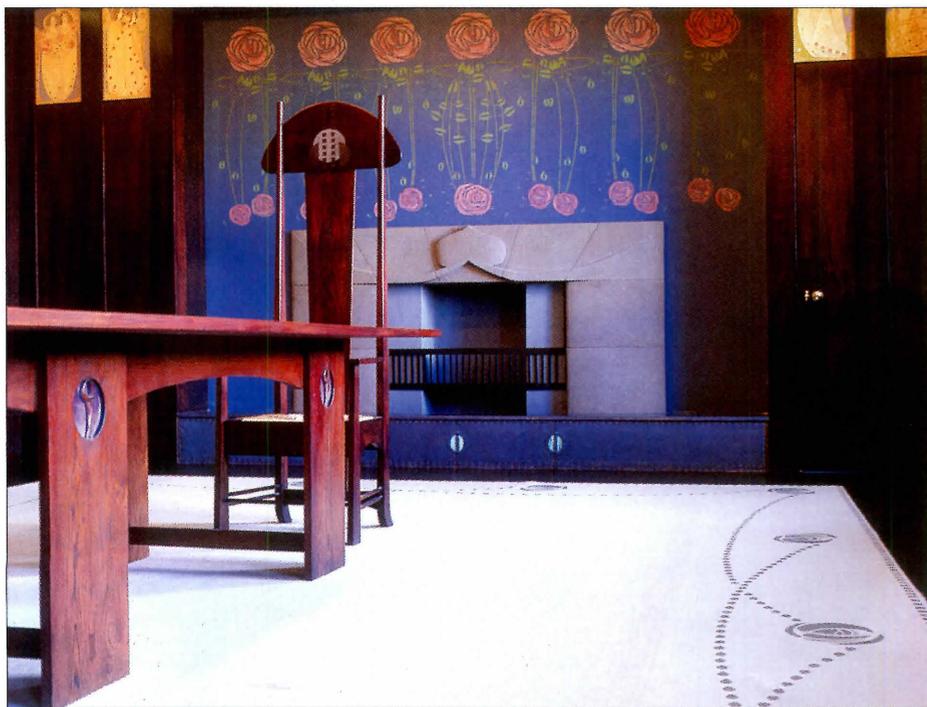
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great scot

house for an art lover, glasgow, scotland, designed 1901
charles rennie mackintosh

*“reason informed
by emotion ... expressed
in beauty ... elevated
by earnestness ...
lightened by humor ...
that is the ideal that
should guide all artists.”*

—charles rennie mackintosh



Courtesy House for an Art Lover

Like most architects today, Charles Rennie Mackintosh enjoyed winning design awards. He and his wife, artist Margaret Macdonald, labored heavily over their 1901 submission to a German magazine’s “House for an Art Lover” design competition. Alas, they labored too long, and their entry was disqualified for missing the magazine’s deadline. They won a special prize anyway, but the house remained unbuilt during Mackintosh’s lifetime.

In 1989 the Glasgow City Council and Glasgow School of Art joined together to build House for an Art Lover according to the original plans and drawings. Completed in 1996, it’s a modern-day interpretation of his view that a building should be a holistic

piece of artwork, from the overall floor plan to the smallest detail. His efforts to balance opposing forces in his work are represented in the home’s dining room, with its delicate pink rose motifs juxtaposed against the heaviness of the dark wood paneling.

Not only does the house serve as an educational tool regarding Mackintosh and Macdonald’s work, but it also functions as a location for corporate events and weddings. And the Glasgow School of Art’s Digital Design Studio occupies the attic. For information on visiting the House for an Art Lover, go to www.houseforanartlover.co.uk or call 011.44.141.353.4770.

—meghan drueding