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Circle 1 on inquiry card
Business
Photographers of Record Houses 1986, 2

Design
Building Types Study 626: Record Houses 1986
Preface, 71
by Douglas Brenner
House in Rio Grande Valley, Albuquerque, 72
Antoine Predock, Architect
Casa Los Andes, Lima, Peru, 80
Arquitectonica International, Architects
Rosewalk Cottages, Seaside, Florida, 90
Orr & Taylor, Architects
Posterla Residence, Morbio Superiore, Switzerland, 98
Maria Botta, Architect
Grove House, San Diego County, California, 104
Smith & Others, Architects
Farmhouse in Connecticut, 110
Allan Greenberg, Architect
Ito House, Tokyo, Japan, 122
Toyo Ito Architect & Associates
Kahn Residence, Lima, Ohio, 128
Hugh Newell Jacobsen, Architect
Vilanova House, Key Biscayne, Florida, 134
Andres Duany and Elizabeth Plater-Zyberk, Architects
Vacation Compound, Deer Isle, Maine, 140
Peter Forbes and Associates, Architects
Mallet House, New York City, 146
SITE Projects, Designers

Kitchens and bathrooms
Preface, 161
by Deborah K. Dietsch
David Wild, Architect
Kitchen, Wharton House, Stamford, Connecticut, 164
Shope Reno Wharton Associates
Kitchen, Ito House, Tokyo, Japan, 170
Toyo Ito Architect & Associates
Master Bathroom, Farmhouse in Connecticut, 172
Allan Greenberg, Architect
Bathroom, Hopper Residence, Venice, California, 174
Brian Alfred Murphy, Architect

Engineering
New products, 180
Manufacturer sources, 187
Product literature, 197
Advertising index, 222
Reader Service card, 225

Cover:
Mallet House, New York City
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Photographer: ©Paul Warchol
ENTRY PROCEDURE

Any registered architect is invited to submit materials for RECORD HOUSES 1986; no entry forms or fees are required. Materials sent to us should include all relevant plans and sections, a short written description, and whatever photographs are sufficient to describe the project. All materials should be securely bound and submitted in an 8 1/2 x 11 inch format. Do not send materials that must be returned before the date of publication. The deadline for submissions for RECORD HOUSES 1986 is October 1, 1986.

Of particular assistance to the editor in the preparation of this issue were Douglas Brenner, editor-in-chief, Muriel Cutrell, illustration Eileen Gabrielle, production.
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![Image of lamps](image)

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The media: WILSONART Design Group I™ decorative laminates and Decorative Tambours.

The designers: Bertram Laudenslager and Arthur L'Esperance, both ASID members, Whitemarsh Interiors, Flourtown, Pennsylvania. (L'Esperance is now with Witte Interiors, Inc., in Philadelphia.)

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Massing and form follow the functional interest of the owners, a couple whose children are grown. Entertainment areas have major ceiling volumes, perceived from the moment you enter the semicircular vestibule. Its leaded glass windows were created by an Aspen, Colorado, artist and installed over Pella Fixed Windows. Across the reception gallery, sunlight plays on the piano curve stairway. To the right, pocket doors designed by a fiber artist may close off the dining room, letting light through but directing attention to the living room opposite. Clerestory windows, and transom windows in the light tower above the grand piano, give the living room a marvelous diffused light in keeping with its sylvan setting.

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Record Houses 1986

It is purely fortuitous that this issue includes articles on a house in Lima, Peru, and another in Lima (the “i” is long), Ohio. The coincidence is telling, however, since it indicates how far RECORD HOUSES has expanded its geographical reach. Besides presenting houses abroad designed by North American architects, we have also opened our pages to projects by foreign designers working on their home turf. In part, the presence here of buildings such as Toyo Ito’s Silver Hut in Tokyo (drawing below and pages 122-127) and Mario Botta’s Posterla house near Lugano (pages 98-108) simply acknowledges international crossovers that RECORD has been charting for some time. No one who hopes to appreciate the full range of options available now to architects (and their clients) in this country can afford to ignore the influences—and the professional practices—that span national borders. At the same time, though, even a cursory survey of design on a global scale reveals a widespread desire for homes with foundations in familiar culture and history. Lima is not the same as Lima. History, or perhaps more accurately, memory, is a leitmotif throughout this issue, as it has been in RECORD HOUSES of years gone by. The theme, one might say, comes with the territory. From the moment any house becomes someone’s home—no matter how “Modern” its form or how briefly it is inhabited—it imprints its shape, its textures, and its colors on remembered experience. When a gifted architect lays out the passageways between past, present, and future, the destinations become all the more compelling. A house can celebrate the contingencies of personal history (pages 104-109, for example), affirm the vitality of shared tradition (pages 110-121), or evoke the poignancy of time lost and found (cover and pages 146-151).

Architects, of course, are not simply latter-day Prousts, dipping fancy cakes in the cup of memory. They also have to worry about work surfaces in the kitchen where someone is baking madeleines—and provide a tub where the weary host can soak after the tea party is over. Gourmet cooking—and epicurean bathing—have come to be regarded as necessities in many affluent households, and the contents of architects’ residential portfolios reflect this trend. To give these often independent design problems the attention they deserve, we have inaugurated a special department on kitchens and bathrooms, which begins on page 161. Here, too, we offer a varied bill of fare, both foreign and domestic. Douglas Brenner
Landscape memories
Albuquerque’s North Valley is quasi-agricultural, wholly rural, and, in the words of architect Antoine Predock, “charged with landscape memories.” The abundance of cottonwoods, the distant chain of bare hills, and the concrete irrigation ditches that crisscross the flat alluvial soil deposited by the Rio Grande perpetuate the rustic ambiance, though residential development of an upscale sort has made inroads on the agriculture. The owners of the house—two physicians and their small children—sought the fresh air and relaxed freedom associated with country life, as well as space enough for horses, pastureage, and stable. (The family’s horses have yet to be added; the livestock shown on the preceding pages belongs to the next-door neighbor.)

Predock, a transplanted Midwesterner who has analyzed acutely and lovingly New Mexico’s geography, history, and spirit, could fairly pick and choose among many and varied design antecedents. Such picking and choosing is in fact a tradition of New Mexican architecture, which comfortably blends elements of Indian, Spanish, and Territorial forms and materials as occasion suggests. In the absence of native timber suitable for construction, most of these stylistic layers draw on Indian adobe structure, though that relatively soluble material has mostly been replaced, as here, with stucco-faced concrete block. The thick walls either retain or repel warmth as season demands.

While conforming to many of the region’s familiar forms, Predock departed from them in a number of idiosyncratic ways. Concentrating first on a linear composition to parallel the flat valley floor and comport with the rural environment, Predock chose as model not the region’s ubiquitous flat-roofed pueblo style derived from Indian and Spanish sources but rather the pitched metal roofs that characterized American farmsteads in the territory. But then, still picking and choosing, Predock moved to pueblo-style usage for the house’s thick adobe-like stucco walls and small wood-framed windows. The roofline, however, has greater variety and complexity than either farmstead or pueblo architecture. The expected flatness is broken by unexpected triangular gables and a cylindrical tower.

The plan of the 4,200-square-foot structure, like its massing, mixes the traditional and the idiosyncratic. Predock likens the plan to the figure-eight of early New Mexican haciendas, which in the Spanish way turn inward toward private courtyards. Thus the front of the house visible from the road (top left) seems almost impervious to outsiders except for the ceremonial front porch and a wide opening to the automobile court. Predock deliberately fostered “an aspect of mystery” on this facade: the formal entry will be screened by a grove of Russian olive trees.

Once the visitor has penetrated the wall, though, he is welcomed into quieter, successively more familial precincts: from the semiprivate automobile court with the real front gate (opposite top) to a still more private planted forecourt with a still more real front door (site plan) to the innermost pool court. The back of the house, on the other hand, is more open, the privacy of the pool court protected by the owners’ own pasture (center left). On this side, only the pergola separates the court and a walled terrace.

The idiosyncracy of the plan shows in the splayed axes that define the courtyards. Predock devised the A-shaped plan to resolve opposing man-made and natural geographical alignments in the district: the front of the house and the pergola parallel to it reflect the surrounding orthogonal agricultural grid, while the bedroom pavilion rotates to direct views to the hills, which stretch diagonally in the northeast.

The constantly changing color and direction of the strong sunshine, in company with textured planes and well-defined edges, offer a special form of architectural ornament in the Southwest: shadow murals that vary from hour to hour and season to season. One such mural at the house, cast by pergola columns and trellis (opposite bottom), was captured in midafternoon on the stucco wall of the bedroom pavilion.

Grace Anderson
The pool court is literally and symbolically central to the dwelling. Easily accessible from all living areas, it allows the family to foregather in peace and quiet at any hour. The outdoor pergola and the long interior corridor, though geometrically divergent, serve the same circulation functions by connecting the living areas with the bedroom pavilion. The bedroom wing (opposite top), the only two-story element at the house, contains children’s rooms on the lower floor and the master bedroom suite upstairs. All but one of the children’s rooms offer views of the central court, and all bedrooms have views of the hills. The parents have in addition two modes of access to the upstairs suite—first by a silo-enclosed spiral stairway and second by open stairs to a terrace with view outside the bedroom. At the other end of the pool (opposite bottom) the kitchen and breakfast nook have more generous windows to receive the morning sun. The pergola, which covers a path separating pool and terrace (top), is built of redwood, a material resistant to the deleterious effects of New Mexico’s dry air. A covered breezeway connects the garage and the main entry, at the same time skirting the visitor’s forecourt at the left (bottom).
A long spine links the front entrance and the dining area (opposite bottom) with the sleeping wing (opposite top) and passes the sunken living room with its traditional corner fireplace and raised hearth. The French doors, the large windows, and the transom lights, all of which open to the central pool court, receive the southern sun in winter, turning the corridor and the living room, with its heat-retaining brick floor, into a solar greenhouse in cold weather. Despite the rustic suggestion of the exposed wood beams in the kitchen (top), the casework has the kind of efficiency needed by a working couple and the kind of expensiveness appreciated during parties. (A gazebo shown near the bedroom pavilion on the site plan [page 74] and a guest house extending the kitchen/dining spine have yet to be built.)

House in the Rio Grande Valley
Albuquerque, New Mexico
Architect:
Antoine Predock Architect FAIA
300 12th Street, N. W.
Albuquerque, New Mexico 87102
Geoffrey Beebe, project architect
General contractor:
Ron J. Romero
Photographer:
©Timothy Hursley/The Arkansas Office
With Inca pyramids only a block away, Modernist high-rises around the corner, and Mission Revival haciendas cheek by jowl with Bauhaus villas up and down the street, one searches in vain for a “typical” building style in the neighborhood of Arquitectonica’s Casa Los Andes. If there is one architectural form that binds together this fashionable quarter of Lima, it is the garden wall that demarcates every property line—nowadays a matter of practical security as much as local tradition. The 12-foot-high protective barrier surrounding Arquitectonica’s site conforms exactly to this cultural matrix, while isolating a neutral field for esthetic invention. Viewed from a nearby apartment tower, the cruciform structure skewed within this oblong frame looks uncannily like an axonometric drawing plucked from the architects’ Miami office. Stucco walls precisely delineate the taut constructivist equipoise of Arquitectonica’s graphics, while transforming them into a three-dimensional object of voluptuous plasticity and vibrant color. Looking down with a giant’s eye, one can imagine lifting this exquisite artifact to turn it around in one’s hand.

Head on, at human scale, there is no single vantage point from which the structure composes a static hierarchy of masses or facades. Instead the house resembles some cubist assemblage, a cluster of intersecting planes and curved and polygonal volumes, whose unifying order changes constantly as one passes around and through them. In Lima, where land is scarce and even mansions are impacted into narrow lots, the dynamism of Arquitectonica’s habitable sculpture seems positively exuberant.

The crossed walls that trace the geometric coordinates of the house also imply centrifugal lines of force, figuratively turning the confines of the yard inside out and reorienting them to the points of the compass. Besides opening the interior to light, air, and Pacific breezes, this parti effectively fuses architecture and landscape to extend their perceptible reach. Discipline prevails, however, since this schema also divides both house and garden into visually and functionally related quadrants: a flower-edged dooryard adjoining the foyer; a lawn and terraces outside the living room; an orchard bordering the library, dining room, and kitchen; and a service court off the laundry and maids’ quarters. This neat domestic economy is reminiscent of old-fashioned handbooks for the gentleman builder, albeit phrased in a Modernist idiom. The result recalls the streamlined “Modernistic” abodes of the 1930s, whose machine-age décor encased amenities for a way of life that, in retrospect, seems almost quaintly old-world.

Nevertheless, by current upper-class Peruvian standards, the Casa Los Andes is a remarkably casual and efficient home. The owners, a young couple with two small children, asked for a compact layout with easy circulation, multiuse rooms, and ample spaces for outdoor living. Architects Laurinda Spear and Bernardo Fort-Brescia (who is Peruvian by birth) interpreted these desiderata with proper regard to local mores. While their 3,500-square-foot layout dispenses with the customary suite of ceremonial reception rooms segregated from everyday family areas, it still includes a self-contained service zone complete with back stairs. And though the glass-walled living room and indoor/outdoor dining areas relax conventional boundaries, the public aspect of the entire compound is impeccably reserved. From the street, only a red-trimmed portal hints at the spectacle beyond the garden wall. Inside the front yard, the pink entry pavilion flanked by jutting wings looms like a gatehouse, standing guard before the inner sanctum. A porthole and tiny diamond windows, seemingly punched at random through the curvaceous tower, merely intensify the enigma. Even when the house door is open, the visitor’s field of vision is confined to a skylighted stairwell. Only on the threshold of the living room does a subtle shift of axis at last reveal exhilarating vistas through the family’s private domain. This dramatic route of arrival lends magic to the secret garden beyond, where a venerable date palm presides over the mysteries of modern art like a faithful native retainer.
The crossed walls at the core of the house are treated as segments sliced from infinitely continuous planes (cut-outs beyond the extruded corners are conceptual windows). Other three-dimensional shapes suggest fragments of larger volumes: the living room is a quarter-ellipsoid, the red chimney a prism, the yellow stair turret a helix. Whether Euclidean or idiosyncratic, as in the pink entry tower (overleaf), Arquitectonica's geometry has been executed beautifully. High-level Peruvian craftmanship and low-cost labor are evident in meticulous construction. Interior partitions are brick, exterior walls are concrete block, and all vertical surfaces are stuccoed, flawlessly. Roofs are brick panels over poured concrete. Because it never rains on the irrigated plain of Lima, waterproofing is unnecessary.
Varied fenestration whimsically syncopates the rhythms of Arquitectonica's design, while expressing the need for different degrees of privacy within (operable windows turn on stainless-steel pivots set in frames of cuaba, an Amazon jungle mahogany used for the woodwork throughout the house). A triangular opening in the dining room affords a view of a herbaceous border outside, but masks the presence of a neighboring villa above the garden wall. Looking back through this window from outside, one sees through the full width of the house and beyond the transparent living-room wall to an ornamental lawn (facing page). A breezeway for outdoor dining (this page) offers another space-enhancing vista.
A sculptural tour-de-force, the two-story stair hall (opposite) inserts a sort of aesthetic air lock between public and private zones. The porthole and a constellation of small square panes allow only a glimpse of the dooryard garden, while the elliptical skylight prefigures the bowled plan of the living room (right). A dramatic release from the introspective verticality of the foyer, the living room seems to flow outward into the garden. As if to emphasize the dematerialization of this enclosure, a massive portal is silhouetted surreally in the glass wall. The chimney is also articulated as an independent object, to belie its actual role as a structural support for the apparently weightless ceiling. A floor of randomly laid caoba planks reflects the fire. Arquitectonica is currently designing furniture for the house.

Casa Los Andes
Lima, Peru
Architects: Arquitectonica International Corporation
4215 Ponce de Leon Boulevard
Coral Gables, Florida 33146
Bernardo Fort-Brescia and Laurinda Spear, principals and project designers; Martin J. Wander, project manager; Enrique Chuy, project coordinator; Bill Holt and Richard Perttymur, design development

Engineers:
Dar Ingenieros, S. A. (electrical);
Gallup-Rico-Cambron-Uccelli-Icochea-Arango (structural);
Dimaros Ingenieros, S. A. (plumbing)

General contractor: G. L. Dupuy, Ingenieros
Photographer: Timothy Hursley/The Arkansas Office
Small pleasures
A tent-like gazebo and solar-heated sauna flanked by pergolas rise above low-lying undergrowth to form Rosewalk’s civic heart (preceding page). In order to focus a forced perspective of upper Rosewalk from an entry gate along county route 30A, the architects positioned a pair of tower houses on opposite sides of a north-south garden axis that narrows as one advances toward the center of the complex.

Six hundred miles northwest of the teeming Miami-Palm Beach resort axis, beyond the burgeoning Sunbelt cities of Orlando and Tampa, lies a Florida that northern visitors seldom see. The 100-mile stretch of Gulf Coast panhandle between the military towns of Panama City and Pensacola is a place where campers easily outnumber Cadillacs, where gentle Southern drawls are a constant reminder that Alabama—the self-styled Heart of Dixie—is never more than a few miles down the road. It is somehow right that when the powers-that-be drew up the nation’s time zones, they made sure that this narrow chunk of Florida would forever be an hour behind the rest of the East Coast; turning back the clock seems a way of life along the “Redneck Riviera.”

Not that time has stood totally still here: like much of coastal America, the western tip of Florida has seen a spate of recent high-rise condominium-building, most of it on the narrow bluff between the Gulf beaches and county route 30A, that has begun to alter the area’s appealing backwater character. So much the better, then, that when Robert Davis first thought about developing 80 waterfront acres near Panama City that he inherited from his grandfather, he hired Miami architects Andres Duany and Elizabeth Plater-Zyberk to design the master plan for a speculative resort community, called Seaside, that would embody the indigenous small-town qualities of the region.

Drawn up between 1978 and 1983, the Master Plan and Zoning Code of Seaside is an unusually comprehensive piece of town planning that represents “a turning away from the methods of contemporary real-estate development toward those of traditional American urbanism.” In addition to a concentric web of streets and pedestrian paths that define residential, commercial, public, and mixed-use zones, the plan includes a set of architectural guidelines governing setbacks, height limitations, materials, and specifications for the 350 private buildings envisioned for the new community. Development will take place over the next 10 to 15 years, and lot owners may employ any architect they wish, as long as designs adhere to the guidelines. The goal is a low-rise, high-density town characterized by deep porches, picket fences, and public amenities set into a natural landscape of sea grass and scrub oak.

Seaside’s first dwellings, including a house that Davis designed for himself and his wife Daryl, are pleasant, if not less prosaic, interpretations of the code. More recently, however, Robert Orr and Melanie Taylor raised the architectural standards by designing an enclave of 14 cottages, dubbed Rosewalk, for an irregularly shaped, three-acre parcel overlooking the beach. Although it is tempting to view Rosewalk merely as a charming variation on a wood-frame-Gulf-Coast vernacular theme, Orr and Taylor’s comely assemblage actually exhibits a far richer palette of allusions to resort architecture of the past, ranging from the “tropical Georgian” buildings of the Bahamas, to the diminutely scaled summer colonies of Martha’s Vineyard and Nantucket, and to the inwardly focused cabins of early 20th-century motor courts. The latter reference is meant to address Rosewalk’s somewhat problematic location along the eastern border of Seaside by channeling views away from the adjacent, visually banal settlement of Seagrove Beach into “outdoor rooms” that have been adorned with the architects’ gracious collection of garden furniture.

Each of the nine Rosewalk houses erected to date falls into one of three distinctive housing types—a one-story cottage with dormer, a one-story cottage with octagonal tower, and a two-story house. The architects achieved the sought-after feeling of controlled diversity through a delicately varied color scheme of creamy roses and yellows, and by subtle changes in trim detailing (latticework panels atop porch posts on one cottage, for example, become carved brackets on another). While the rural South probably never looked this good, the whole point of Rosewalk, and of Seaside, is not the archaeological replication of any specific prototype, but rather a utopian interpretation of small-town life as it could be. “The new town,” intones Davis’s understated promotional literature, “the old ways.” Paul M. Souther
As Seaside's first full-fledged neighborhood, Rosewalk sets a high architectural standard for future development in Robert Davis's new town. Clad in cedar or cypress ship-lap siding and topped by galvanized steel roofs, the houses shown on the bottom of these pages reveal how far architects Robert Orr and Melanie Taylor have gone in their search for an ideal residential type—all the way back, in fact, to an ever-so-slightly ornamental vernacular, erected by local carpenters, that owes nothing to the current excesses of Postmodernism. In addition to their role as architects of Rosewalk, Orr and Taylor also designed the project's landscaping and, perhaps more significantly, the fanciful group of outdoor wooden furnishings that revives a tradition of 19th-century garden architecture. Meant to provide “a sense of excitement and discovery,” in the architects' words, pieces placed strategically throughout the grounds include two round-arched entrance gates off Tupelo Street and the beach road (below left), a rose-covered pergola entrance gate off Grove Avenue (below right), a peak-roofed gate that evokes a wishing well in the center of the complex (bottom right), a whimsical garden seat whose scalloped seatback and canopy of jigsawn waves are references to Rosewalk's Gulf-Coast setting (top left facing page), and a festive gazebo whose pyramidal latticework roof shelters a small checkerboard-inlaid table (top right facing page). In their landscaping, Orr and Taylor left as much native scrub oak as possible, and they deliberately placed smaller cottages at the southern end of the site, where the growth of low vegetation has been stunted by winds.
off the Gulf. At Rosewalk's northern end the terrain slopes upward and is characterized by thick stands of taller scrub oak. Here, two-story dwellings rise above the vegetation, and the architects wisely placed the houses' public areas on the second floor in order to take advantage of views over the trees. Bedrooms, by contrast, are on the ground floor, nestled in the privacy of the vegetation. For the gaps between existing native flora, Orr and Taylor devised a planting scheme that consists of Florida palmetto, lupine, deer moss, wild goldenrod, magnolia, wild rosemary, and various low pines. Sandy paths crisscrossing the site follow the land surveyors' original cuts and are discreetly illuminated by an unobtrusive system of ankle-high, matte-finish lighting fixtures shaped like broad leaves.
Although Rosewalk's houses are relatively small by current standards, ranging in size from an 800-square-foot one-story cottage to an 1,100-square-foot two-story dwelling, the tiny, dollhouse-like scale of the buildings is meant to convey a quality that is "endearing, and not at all mean-spirited," according to Melanie Taylor. "If you put in enough features and handle proportions and scale carefully," she adds, "a small house becomes something special." Some of those features—shown below in the elevations and plans of a two-story house and one-story cottage with tower—include full-width porches and widow's walks that offer views of the Gulf and gardens, delicate latticework bases, and, in the tower houses, three-sided angular entrance bays and octagonal libraries that call to mind the image of a ship's pilothouse. Given their modest dimensions, Rosewalk's interiors seem remarkably commodious, thanks to high ceilings and open-plan layouts in the cottages, and loftlike balconies above living rooms in the two-story houses (opposite). Each interior is different, but a typical example might have walls and ceilings clad in three-inch-wide horizontal pine siding with V-groove joints, simple "picture frame" window and door surrounds, and tongue-and-groove bleached pine floors. Although the surprisingly extreme weather conditions of the Florida panhandle necessitated central heating and air-conditioning, Rosewalk residents usually respond to the area's climatic vagaries by relying on a more rudimentary form of environmental control—the ubiquitous ceiling fan.
Rosewalk Cottages
Seaside, Florida
Developer:
Robert S. Davis
Architects:
Orr & Taylor
633 Orange Street
New Haven, Connecticut 06511
Robert Orr and Melanie Taylor,
partners-in-charge; Stephen Dynia,
Sherry Williamson, Charles Barrett,
project assistants

Interiors:
Jamie Christ Interiors; Daryl Rose
Davis and Mary Patton
General contractors:
Seaside Community Development
Corporation, Beth Fólla
(construction manager); Al Bileto;
Alan Ficarra; Robert Lamn
(construction documentation)
Photographer:
Mick Hales
All that glitters

Few architects since Palladio have been as closely identified with a distinct geographical region and a singular building type as Mario Botta. Botta, who works amid the rugged terrain of Switzerland’s Ticino, has spent the past 20 years in his native canton, almost exclusively developing and refining the geometric composition of the single-family house. It is in this fertile meeting ground of Mediterranean culture and Alpine climate that the architect has completed over a dozen rural villas, all characterized by strikingly consistent formal motifs even though each has been adapted to the specific exigencies of site, program, and budget. Botta’s most recent house, located in Morbio Superiore not far from his Lugano studio, is perched on the edge of a plateau that slopes precipitously down toward the village below (opposite).

For Botta, the reading of a site such as this is as crucial to a design as any structural detail or stylistic flourish. Applying lessons acquired during a six-month tenure in Le Corbusier’s Paris studio and a subsequent collaboration with Louis Kahn in Venice, Botta combines cultural propriety and formal purity in his work. His prolific pursuit of what he calls the “encounter between an idea and a reality” and the “reciprocal rapport between a creative work and the territorial condition” pays tribute to his architectural progenitors. Describing the house in Morbio Superiore, Botta paraphrases Kahn (whose devotion to distilling each architectural element to its purest form prompted him to ask a brick, albeit rhetorically, what it wanted to be) in asserting that the house “wants to be the image of the hill.” This image emerges through a carefully controlled synthesis of several of Botta’s signature components: a discrete volume, in this case a rectangular box; a north-south incision, here capped by a pedimented skylight; and a symmetrical main facade with a clearly articulated piano nobile, here a concave surface neatly chiseled to create an enclosed second-floor porch. Behind the taut facade lies a rigorously apportioned layout (plans page 105). With a practiced hand, Botta has shaped and distributed curved and planar walls that are balanced on each of the three floors by the dominant central axis, their white plaster a stark foil for the blackened iron-framed openings and charcoal-gray slate floors: in conception abstract and removed, but in realization accessible and tactile.

Botta has crafted the exterior with equal diligence. The south facade is composed of concrete bricks with alternating bands laid at 45-degree angles and plated with silver paint. Both a receiver and reflector of light, this “little artifact,” as Botta terms his deceptively simple device, produces a continuous vibration of light on the facade, much like the silver sheen that emanates through the central slit in the vaulted ceilings of Kahn’s Kimbell Art Museum in Fort Worth. As the sun sets over Morbio Superiore, and neighboring villas begin to look almost despondent in the dusk, Botta’s house remains animated, radiant for a few minutes longer. That peculiar mixed heritage of Swiss precision and Italian sensuousness has imbued the architect with exacting methods and a transcendent romantic vision. Confronting this luminous presence in the twilight, one hears a reverberation of the teachings of Louis Kahn, who once began a lecture by saying “Architecture does not exist. What does exist is the work of architecture.” Karen D. Stein
Situated on the crest of a lush but jagged hill, the house marks the point of transition from the shelter of the mountain range behind it to the clearing of the valley below. The severity of the house's rectilinear volume is softened by the curved south facade (opposite). The pedimented skylight spanning the north-south axis binds the deep incision through the length of the house and filters light into the three floors. The play of light on the alternating bands of silver-painted concrete bricks set at 45-degree angles (detail top left) transforms the mood of house throughout the day. Botta has chiseled into the facade, creating an enclosed balcony that looks over the village and clearly defines the piano nobile.

Recalling the residential commissions of Botta's compatriot Le Corbusier, in particular his Villa Savoie at Poissy, the entrance to the house is at the back (center left). One is thus required to proceed up and around the west side of the house (not shown), to again confront the rectangular box's impenetrability, before following the curved wall on the north side to reach the hidden front door. The east elevation (bottom right) shows its anonymous face to the open countryside. For Botta, who defines a building as "something between the earth and the sky," the critical task of the architect is to establish a reciprocal relationship between the site and what the architect builds on it. Whereas the thickness of the exterior concrete block walls might seem to imply an inwardly focused interior, the main façade— which generously admits and reflects sunlight—reveals the actual symbiosis between the house and the surrounding landscape. Botta comments, "Architecture needs a territory to find motivation for its existence, and a territory needs architecture to be qualified as man's environment."
The third-floor entrance to the house opens to a stairwell inserted into a grand-piano-shaped niche by a metal grid (right). The staircase descends to the main living space of the piano noble—where Botta's own Seconda chair and Terzo table make up the informal dining area (below). The slate floors, concrete block walls coated with white plaster, exposed reinforced-concrete ceilings, and iron window frames and stair railings comprise the stark, texturally varied palette of the interior. In contrast to the flood of daylight that permeates the triangular stairwell, the similarly shaped porch is almost always cast in deep shadow (opposite, top). A recessed column of windows located opposite the top landing of the staircase reinforces the already dominant central axis of the house (opposite, below) and suggests why critics have taken Botta to task for relying too heavily on symmetry for both internal and external organization. Although Botta maintains that symmetry is "just an instrument," one of many at any architect's disposal, he does admit "I do often try to break the symmetry. And I often cannot do it."

Posterla Residence
Morbio Superiore
Switzerland

Owner:
Edmondo Posterla

Architect:
Marco Botta
via Lanzennes, 10
6900 Lugano
Switzerland

Marco Botta, principal-in-charge;
Giovanni Cairolari and Ferruccio Robbiani, project team

Photographer:
© Lorenzo Bonada
Consider the avocado
For many years the Baron family took weekend drives from their home near San Diego into the hills north of the city, where they owned an eight-acre avocado orchard. They would sit around a picnic table in the shade of the gnarled trees and talk about building a house there some day. When they first came to the grove, the surrounding slopes were open countryside, with distant glimpses of the Pacific beyond wild flowers and chaparral. But by the time Anne and Don Baron commissioned Smith & Others to design their rural home, suburbia had begun to creep up the hillsides. As an oasis, the grove became all the more precious, and clients and architects agreed that any new construction should alter nature as little as possible. Smith & Others situated the house at the heart of the orchard, where it could enjoy privacy on every side, but minimized the intrusion by partially burying the two-story structure in the slope and deploying a guest house and workshop as separate pavilions. Before working out the specifics of interior layouts, the architects narrowed the shell of the main house into a vessel 88 feet long and 16 feet wide that could slide into one row of the orchard. In memory of the four trees that had to be felled, four rounded "treetops" were cut out of a false-front roofline, and a "trunk" carved from the stucco wall below (preceding pages). In the same lightly fanciful vein, the guest cottage (far right in top photo opposite) looks as though it has been split away from the gable end of the house, to which it remains attached by a wooden deck; the workshop-storage building (at right in lower photo opposite) is a squat tower whose open latticed belvedere pokes above the foliage like a windmill or a child's fort, to provide the Baron's only view outside the glade.

The elongation of the house accentuated the different aspects of its two main facades: the uphill "villa" front greets visitors with an elegant sweep of terrace and lawn; the downhill "farmhouse" side (opposite below and overleaf) is a cheerfully utilitarian place where family and hired hands pass to and fro with muddy boots and tools and baskets of avocados. Not that the Baron's lead a strictly upstairs-downstairs existence: Smith & Others put the master bedroom on the lower level (the Barons asked for a dim, quiet lair), and left down-home touches all through the house, beginning with a shotgun plan. Along with plenty of rustic stone, there are corrugated-fiberglass barn skylights, a country kitchen, and a live-in front porch with garage-door walls that slide up for natural ventilation. Kathy McCormick, who mixed Smith & Others' palette, started out by gathering soil samples, avocados, leaves, and other bits of local color for inspiration. One charming exception to these indigenous hues is a blue-green based on the turquoise finish of Anne Baron's prize California antique, a vintage Mustang. D. B.
When Ted Smith and his associates were ready to present their design to the Barrows, they displayed the model on a picnic table in the avocado grove. The finished 2,200-square-foot building now stands on exactly the same spot. Only the rippled crown of the yellow stucco facade, the stacks of chimneys and heat ventilators, and the latticed gazebo atop the workshop tower are visible above the surrounding trees (opposite below).

Driveways and walks follow existing paths through the grove. The gap between the main house and the guest cottage (upper photo below) forms a gateway, signaling the entrance for visitors. On the far side of the railed deck, steps lead down to a lower story tucked into the hilside.
In addition to conducting busy professional lives, the Barons maintain the grove as a working orchard. As befits this agricultural enterprise, the composition of the south facade (below) artfully recalls the unselfconscious patchwork of rural sheds. Smith & Others selected green roof shingles as an appropriately generic material, and painted an exterior wainscot where farmyard dirt needs to be hoed down. Rustic skylights illuminate a porch (opposite top left) and kitchen-living room (opposite top right and bottom left), which has cabinetwork and a table designed by Kathy McCormick. The porch floor of Red River rock covers a deep masonry heat sink. Overhead garage-door windows combine with roof-mounted ventilators to draw breezes indoors.
In perpetuum
Classicism is a serious business for Allan Greenberg. His architecture has little to do with the ironic and witty plays on Classical themes that are so common in this age of Postmodern flamboyance—in its way, Greenberg’s architecture is as far from Postmodernism as the work of Mies van der Rohe. Indeed, there is something not unlike Mies in Greenberg’s work: it, too, is a kind of Platonic quest for perfection in a certain language, and it, too, emerges out of a deep conviction that there is a right way to make architecture. This sprawling Georgian house on a rural site in Connecticut exemplifies Greenberg’s stance. It is an ambitious and grandiose house, larger by half than the Mount Vernon that inspired it, and altogether lacking in the curious mix of sophistication and provincialism that energizes Mount Vernon. This house is made all of knowledge, not of instinct; it is a measured, sober essay in Classicism, its every door and window emanating an erudite love of Classical architecture. But, for all its deliberate quality, this house is not “about” Classicism, as the classicizing designs of so many of Greenberg’s peers might be said to be; Greenberg is more interested in practicing the Classical language than in commenting on it.

It is difficult, for all the importance of the architectural issues this house raises, not to speak first of its scale, for a house of this stature would be impressive in any mode today. The main wing is roughly 120 feet long, with attached side pavilions large enough to permit a full-size swimming pool to be within one of them. It commands its expansive, rolling site with self-assurance, presenting its grander facade containing a full-length portico to the open landscape and its more restrained front to the entry drive. The building is thus in the tradition of country houses that open primarily to their gardens and which, despite their rural or semirural settings, offer a formal, almost urban, face at their front door. But most direct, of course, is the connection between this house and Mount Vernon and, by implication at least, to such descendants of Mount Vernon as Stanford White and Theodate Pope Riddle’s Hill-Stead. Greenberg did not copy Mount Vernon literally; he not only changed the scale significantly, he altered many of the details. The entry facade is cleaned up considerably, and made symmetrical. The most conspicuous result of both the increase in size and the greater order is to create a sense of vast, clean space; the white-painted facade with its false rustication seems to go on and on. But it feels as if it were pulled taut over this large form—there is a precision to Greenberg’s detailing that keeps this mass from appearing bloated.

It is not hard to sense Greenberg’s love of the Italian Baroque here; he has more than just acknowledged the relationship between Italian Classicism and American Colonial architecture, he has intentionally exaggerated it. And it is through all of this that the facade acquires the rhythms that bring it to life: such details as the molding around the oval window in the central pediment, the huge brackets that anchor each end of the pediment, and the composition of Ionic pilasters and sumptuous scrollwork over the front door together bring a rich texture, and create a kind of drama in a facade that, without them, could run the danger of being precise to the point of primness. The entry facade thus has a kind of positive tension; it is almost a dialectic between a precise and highly ordered version of American Colonial architecture and the more sensuous, brooding power of the Baroque. On the garden facade, however, there is no such tension—a colonnade of paired Tuscan columns sets a gentle rhythm, and the detailing is understated. The mood is quieter here; despite the grandeur of the columns, this facade is clearly a less formal facade, a great veranda open to the landscape rather than a portico. Greenberg’s decision to pair the columns was critical; it gives this facade a rhythmic proportion that it would otherwise lack, as well as looking back to Classical precedent before American Colonial architecture, as the Baroque allusions in the entry facade do.

The formality of the entry facade is enhanced by the presence of the two side wings, which are placed at right angles to that facade to form what is in effect a three-sided forecourt. Graceful curving arcades do much to energize this outdoor space, which is defined and partially enclosed on its fourth side by careful planting of trees. The side wings are detailed in a manner consistent with the main house; they acknowledge their subsidiary status not only by their placement and scale, however, but by a slight understatement of detail. One side wing contains a garage and service functions; the other, essentially similar on the exterior, contains the swimming pool. It is not a little startling to find a swimming pool behind Palladian windows, though the barrel-vaulted space that it has been given makes a successful transition from the architectural themes of the structure itself to the mood of an indoor pool, for it gives the space a clear but unaggressive monumentality.

The plan is rigorously formal. A central hall spans the house from front to back, and on the rare occasions when the doors are left open, the view through the house from one landscape to another is an extraordinary one of nature placed securely within Greenberg’s Classical frame. The rooms are large, but not overwhelming; if anything, they seem the result of an attempt to strike a careful balance between normal domestic scale and the rather larger scale of this house. Despite Greenberg’s oft-professed affection for the work of Lutysen, he has kept all eccentricity of interior space far away from here. There are no double-height or round spaces or tricks of any kind. It is in tiny phrasings of detail rather than in grand gestures of space that Greenberg’s ability to manipulate the Classical language is most convincing. (It is here, too, that the remarkable quality of workmanship in this house is most apparent.) The chimneypieces alone tell the story: In the sitting room used as an informal family gathering place, a mantelpiece emerges with utter restraint and control from walls paneled in the same wood. In one of the two more formal living rooms, the voltage is turned up a bit in a somewhat more elaborate mantel with dentil moldings, while in the library, the main living room, the mantel is supported on brackets and the chimneypiece decorated with a band of circles. In another room, meanwhile, the mantel is Adamesque. The cornice moldings are one of Greenberg’s favorite variations on Classical precedent. Unlike most cornices, in which brackets along each side stop short of the corner, which remains a void, some of Greenberg’s cornices have an extra bracket on the diagonal, to visually bring the molding around the corner. So, too, above the arched window on the main landing has he topped pilasters and architrave with diagonal moldings. It is not exactly an earth-shattering event—but it is a significant reminder that Greenberg remains committed to using Classicism as a vocabulary that he can invent, not as a source that he must only take literally. What also turns this house from becoming cloyingly “Colonial” was the decision of the owners, who are noted collectors of postwar American art, to display their collection here amidst American antiques. Thus there are such startling presences as an Andy Warhol portrait of Marilyn Monroe above one of the fireplaces, a Lichtenstein in the entry hall, and Warhol’s Mona Lisa sharing a wall on the main stair with a grandfather clock. These juxtapositions work in part because of the high quality of the collection—just any modern art would hardly be at home in a setting of this caliber—and in part because the leap over time they represent helps this house to transcend the limits of any period design. So, too, with the important Art Deco furniture that the owners brought from their previous residence (a Robert Venturi house completed in the early 1970s), which fills a sitting room in this house, entering into easy, if unusual, dialogue with the architecture that enriches both. The modern art and the Art Deco furniture in effect make more conspicuous and easier to understand the point made by Greenberg’s inventiveness of detail—that this is not a piece of colonial Williamsburg, but a structure built in the 1970s. It was not made in our time, it was conceived for our time: Allan Greenberg’s belief that that Classicism is something of the past that our age would do well to return to, but that it is as much a living and changing style as any other, Paul Goldberger
The ancestry of Greenberg's parti, a great central block with flanking pavilions attached by quadrants, reaches back to Mount Vernon and beyond, to Palladio. As in the Italian villas and English country houses that embody this lineage, the symmetrically spread mass extends a gesture of dominion over the surrounding landscape (a cupola originally proposed for the center of the roof would have made this gesture even more emphatic). Barrel-vaulted arcades (center photos) and a portico on the main garden front (top photo) ease the transition between architectural order and its natural environs, as do, at more intimate scale, elegant ranges of picket fence, matched allées of lindens bounding the entry forecourt (preceding pages and bottom right), and stone terraces reminiscent of collaborative designs by Edwin Lutyens and Gertrude Jekyll. Pavers and plinths are the same red Indiana sandstone that Lutyens used in his Viceroy's House at New Delhi. Facing the house from the courtyard, the pavilions to either side of the main frontispiece enclose a garage and service areas to the left and an indoor swimming pool, to the right.
Farmhouse in Connecticut

Architect:
Allan Greenberg, Architect
21 High Street
New Haven, Connecticut 06510
Allan Greenberg, principal; James H. Jorgenson, project architect;
Richard Wies, Robert Orr, Jacquelin Gergus, Eric Oliner, Jacob Albert,
J. M. B. McWilliams, Elizabeth Masters, Raymond L. Drouin,
design team

Engineers:
Thor & Partners (structural); Harold Mindell (mechanical)

Interior consultant:
Johnson Wanzenberg & Associates

Woodwork:
Eisenhardt Mills, Inc.; Lititz Planing Mills, Inc.; Breakfast Woodwork

Landscape:
Deborah Nevin; Russell Page

General contractors:
Thomas P. Maguire, Inc.; Hayes

Creative Woodwork

Photographer:
© Peter Mauas/ESTO

When they are open, the doors at both ends of the broad center hall frame a vista through the house from entry court to portico and lawn. The contrast between the broken-pedimented tabernacle of the garden-front portal (top, this page) and the simpler surrounds of other doorways in the hall exemplifies Greenberg's creative manipulation of Classical ornament to define architectural hierarchies. The intensity and finesse of his invention are epitomized in the open-newel staircase, a virtuoso turn of design and joinery that deserves to be admired as a work of sculpture. Characteristic details, grounded in the Classical canon but unmistakably original, are the many-layered overlap of stringers, risers, and wainscoting, and the polygonal finial that terminates the curve of the railing above a fluted newel post. A subtle refinement that recurs elsewhere is the angled corner modillion, introduced in the cornice of the arched landing window (bottom, this page). Though the detailing applied to other rooms varies according to decorum and use, it sustains the same degree of fastidious articulation (see, for example, the bathroom illustrated on pages 172-173). Overleaf: A small parlor (1) is one of the few rooms in the house where furniture and art combine with interior architecture to compose a thorough period piece. The dining room (2) brings together 18th-century wallpaper and antiques with bold new cabinetwork by Greenberg. Another chamber (3) is a relatively spare showcase for some of the owners' museum-quality Art Deco furniture and decorative objects. In the cherry-paneled sitting room used for informal family gatherings (4), as throughout the house, contemporary American art engages in a dialogue with Classical architecture. Andy Warhol's portrait of Marilyn Monroe adorns the library chimney piece (pages 118-119). Part of the cornice molding above a flanking wall is hinged to release a retractable movie screen. Behind correctly Georgian facades, the barrel-vaulted swimming pool (pages 120-121) has the air of a Beaux-Arts public bath. Triple-sash windows give onto a terraced garden.
A simple, poetic impulse governed the design of Toyo Ito's residence: to live close to nature while living within the city. Indeed, the "Silver Hut"—so named by the architect—is an airy dwelling, flooded by sunshine and animated with ever-evolving images of cast shadows and reflected light. The open organization of the house is patterned after minka-style houses, traditional, primitive log huts common to rural Japan. The fabric of the building, however, has little in common with traditional materials and techniques. Translucent walls and hovering vaults float like sheets of supple, metallic cloth within the confines of a tight, wooded lot.

The "Silver Hut" backs directly onto the plot where Ito built a home for his sister in 1976. Without so much as a narrow alley between them, the street in front of the brother's residence is as near to the house as a motor vehicle dares approach. Set slightly askew from the lot lines, and deep within the site, the house is accessible only by a flight of stairs cut into an earthen embankment. Before the flagstone path meandering through a small grove of trees brings one to the house proper, one's eyes "enter" the courtyard through its screen of perforated metal. All other rooms cluster around the courtyard: a living room, dining room, kitchen, study, bedrooms, and a tatami room (page 126), each sheltered beneath its own vault. The entire house is one story except for the bedrooms. Ito's daughter's bedroom is on a raised deck under the lower left vault pictured at right; the parents' bedroom, within the same vaulted unit, is slightly sunken beneath the courtyard level (section on facing page).

The house is structured with independent concrete columns positioned on an 11.8-foot module (each module equals eight tatami—a tatami being the measure of a standard straw floor mat). The seven vaulted roofs supported by the columns are space frames made from rhombic units bent slightly inward at the center. The vault over the courtyard, which covers twice the span of the other vaults, comprises rhombic units approximately 3.3 feet long. The smaller vaults have units approximately two feet long. Components for the frame were factory manufactured and assembled on site using high-tension bolts. Because there are no bearing walls around the courtyard (the vaults rest on beams), the structure permits open, lateral space like that found in Japan's traditional wooden architecture. The openness is lyrically articulated with infill partitions of perforated aluminum sheets, white paper shoji screens, translucent fabric, and glass, each allowing nature to filter into the "Silver Hut" from the sky and the arbor. As Ito intended, once inside the house, one soon forgets that Tokyo lies just beyond the garden gate. Darl Rastorfer
The segmented axonometric at far left articulates the major elements of the construction system: concrete columns, steel beams, steel space frame, and flat-seam aluminum roofing with an interior finish of perforated asbestos-cement board. The end wall is infilled with perforated aluminum sheet metal. Lower drawing is a transverse section through the courtyard. The site plan, left, delineates the Silver Hut and the curvilinear courtyard house Ito designed for his sister. The lateral section at right reveals the stacked bedroom suite and kitchen (for more details of the kitchen, see pages 170-171).
The true living room of the house is its courtyard (previous two pages and top right). Defined by a space frame twice as wide as the typical span, the vault is nearly half-covered with a fixed fabric membrane. One can screen the otherwise open room from the sun and rain by drawing a fabric curtain across the vault with a rope on pulleys. Reached from the entrance corridor (lower right) a family room with traditional details has been given a quiet corner of the complex. Here, the eight-tatami measure of the column module is represented by actual straw mats in place on the floor (opposite). Other traditional features include shoji screens and a gnarled, log-framed niche containing an antique chest-of-drawers (both the framing elements and the chest came from an older Ito family house). Compared to the visual transparency of the other rooms in the house, the tatami room seems still and enclosed. Its lighting is nothing short of magical, with sparkle on opaque walls and the floor from the clear skylights overhead and baffled light radiating from a pair of shoji screens near the courtyard.

Ito House
Tokyo, Japan

Architects:
Toyo Ito Architect & Associates
10-12, Minamiaoyama 3-chome
Minato-ku, Tokyo
Toyo Ito, architect-in-charge;
Kazumichi Ikeda

Engineers:
Gengo Matsui and ORS (structural);
Yamazaki Structural Engineers (mechanical)

General contractor:
Bau Construction Co., Ltd.

Furniture design:
Teruaki Ohashi

Photographer:
Tomio Ohashi
When asked the "whys" of his design for this romantic country house, Hugh Jacobsen recalls that—on meeting his clients, Dr. and Mrs. James Kahn, and their winsome array of four small children—he immediately envisioned "Louisa May Alcott time."

The house does conjure up that warm, comfortable appeal—in a gentle recall of American Carpenter Gothic, sparked by a dash of the stateliness of Walpole's Strawberry Hill. Though essentially very Modern, with all its glass and sophisticated interiors, it is also decidedly in the best Ohio farmhouse vernacular: white, wood-framed, and multi-gabled, with a tidy red-brown "barn."

Indeed, the land was a farm 20 years ago, "since gone to seed, with lots of pulpy-green Osage oranges, and one 'real tree'—an elm." That tree was dramatized as the pivot for the entrance turnaround. The site was developed simply, by clearing the immediate grounds for the house and the entrance and service drives, and by cutting through two allees to make vistas for the main living rooms. A formal redbud orchard was planted to flank dining-room windows and the sky-blue-roofed front porch. Parts of the lawn about the house are defined by a minuscule white picket fence.

The house itself is big, spacious, and well suited to a large family. The exterior is economically surfaced with plywood board-and-batten, with the rhythmic battens carefully aligned with the standing seams of the painted galvanized-tin roof. Four massive chimneys join the oval-windowed gables and the glazed cupola to form a fanciful skyline, further accented by a bevy of ornamental lightning rods.

The basic, rectangular block of the house is modulated by five bays of double-hung, floor-to-ceiling windows. It is extended by the porch and a family room at opposite ends. The barn-like, four-car garage is linked to the house by a trellised "breezeway"—glazed here against the elements. Above the garage is a separate suite for visiting grandparents.

The main floor of the house centers on a mirror- and closet-lined hall, which widens two-thirds of the way down to dramatize (as Jacobsen calls it) a "Scarlett O'Hara" staircase. On the right are the three major rooms (living room, music room, and library), separated by folding, louvered doors—much as in the old "double parlors." To the left, also en suite, are dining room, pantry, and a big "country style" kitchen and breakfast room. Above are five bedrooms off a hall topped by the glazed cupola, and an attic playroom where the four oval-windowed gables afford a cranny for each of the children. For privacy or crowded festivities—the house is commodious and well organized. A modern Mr. Pickwick would feel right at home! Herbert L. Smith, Jr.
Openness and light are pervasive characteristics of the crisp, white interiors of the Kahn house. Not only do the ten-foot, floor-to-ceiling, shattered windows and bega afford an extraordinary amount of glass and controllable natural light, but ceiling-height doors and folding, lowered walls allow all the main-floor rooms to be closed off or opened to each other at will. For big gatherings, the entire level can be thrown together in one flowing space. A judicious use of room-height mirrors increases the impact, as in the dining room (bottom right). And so does the continuity of the white, drywall-finished walls and ceilings. Polished-wood floors are also continuous through the living spaces, with area rugs to help define "rooms" when the doors are open. At night, a carefully studied array of downlights and wall washers (including exterior lights on the trees and at each bay window) continues the sense of brightness and cheer. The feeling of space also extends in a vertical sense. From the entrance, the eye is immediately drawn to the green-carpeted stair, whose half-landing forms a sort of "Romeo and Juliet" balcony overlooking the gabled family room (opposite). And, on arriving at the bedroom level, the space soars up through a big light-well to the glazed cupola.

Kahn Residence
Lima, Ohio

Owners:
Dr. & Mrs. James Kahn

Architect:
Hugh Newell Jacobsen
2528 P Street, N.W.
Washington, D.C. 20007
Rodger Speas, project architect

Engineers:
Kraus & Mok Structural Engineers

Photographer:
Mick Hales
Temperate zone
The Miami that dwells in the minds of architects Andres Duany and Elizabeth Plater-Zyberk bears little resemblance to most people's image of the Florida metropolis. Endowed with an almost stoic temperance, their work is a persistent reminder that, beyond Arquitectonica's sizzling Modernism and Morris Lapidus's glitzy beachfront hotels, the city also boasts a substantive architectural tradition of Mediterranean classicism. Not content merely to resurrect the decorative revival styles of the early 20th century, however, Duany and Plater-Zyberk have elected to gaze deeply into the past—all the way back, in fact, to early Greek civilization, where they have unearthed a mode of design that both satisfies their quest for Miami's architectural roots and seems ideally suited to south Florida's subtropical climate.

If Duany and Plater-Zyberk have looked to the architecture of the ancients as their ideological wellspring, it is the Erechtheum that served as the specific historic prototype for a 6,450-square-foot house located on a street of unassumingly postwar ranches and split levels in Key Biscayne. The house is a conscientious attempt to translate the urban character of that idiosyncratic Hellenistic structure into a cool, inward-looking suburban villa. (The Erechtheum was selected as a model, says Duany, partly because its "imperfect classicism" can be adapted to the functional requirements of a contemporary house.) Two unornamented tetraestyle temples—the larger one covering a terrace off the master bedroom, the smaller one defining the main entrance—echo the relationship between the Erechtheum's east front and its famous Porch of the Maidens. By positioning the house atop a high podium, the architects ingeniously met the flood criteria of Miami's building code while infusing the structure with what Duany calls "perceptual zigzagging," most evident when one approaches the house along the diagonal line formed by an angled garden wall and an off-axis pergola (photo below and site plan right). Always mindful of the primacy of volume over wall plane, they reinforced the notion of thickness by utilizing stout piers instead of columns, wood strip moldings painted the same buff color as stucco-covered walls, and a hierarchy of facade-opening depths ranging from four-inch bathroom-window to a 15-foot-deep loggia off the living room.

Given the deliberate asymmetry that characterizes the exterior elevations, the carefully composed interior comes as no surprise. Although the owners, a young couple with one child, appear to have settled comfortably into the house, the building's austere, monumental splendor suggests that Duany and Plater-Zyberk's true calling may well be grandly scaled civic architecture, with its spiritual kinship to the Greek ideals they so admire. P.M.S.
The interior of the Vilanova House boasts a visual richness that derives less from materials—a prosaic palette of drywall, thin furring-strip moldings, and concrete tile floors—than from the thoughtful manipulation of volumes. Seen in plan or section, the house emerges as a series of three boxes within boxes. The central box is a 30-foot-square, double-height living room (opposite). Surrounded on two sides by a second-floor gallery (bottom), this cubical space resembles an atrium, its apparent openness enhanced by a central skylight. The middle box encloses five-foot-wide corridors that are meant, according to Andres Duany, "to slice through thick matter like streets" (below). The 10-foot-wide outer box contains all other public and private rooms.

Vilanova House
Key Biscayne, Florida

Owners:
Mr. and Mrs. Salvador Vilanova

Architects:
Andres Duany and Elizabeth Plater-Zyberk, Architects
2949 Coconut Avenue
Coconut Grove, Florida 33133

Hortensia Lario, project manager;
Dan Broggi, Delio Castillo, Anabel Padilla, Manuel Fernandez, Patrick

Marbin, Derrick Smith, project team

Engineers:
Eugenio Santiago and Associates
(structural); Victor Reeve
(mechanical/electrical)

General contractor:
Vernon Construction

Photographer:
©Timothy Hursley/
The Arkansas Office
Like most happy parents, the owners of this year-round Maine retreat accept the fact that they and their children will not always see eye to eye. In this household, both mother and father are given to quiet pursuits—she paints, he sails—while the teenage son plays the electric guitar and the daughter likes nothing better than a carload of guests. The seclusion of a 50-acre bayfront tract contributes immeasurably to domestic tranquility, as does the privacy of living quarters dispersed among separate pavilions—in plan, at least, rather like the cabins of an old-fashioned camp (axonometric overleaf). Architect Peter Forbes placed the living room, dining room, and kitchen in one structure (opposite), the parents’ bedroom and bathroom in a second (above), and childrens’ and guests’ rooms out of earshot in a third (page 149). The physical drawbacks to outdoor circulation in a northern climate were, in Forbes’s and his clients’ opinion, outweighed by the aesthetic advantage of fitting several small buildings, rather than one large one, into the wilderness. Like-minded discretion suggested the site within a grove of birch and spruce, set back from the rocky shore. Of course, buildings do not actually vanish among the trees—nor should they, argues Forbes, who strove for a subtle harmony played equally by art and nature. This counterpoint was already implicit in the owners’ stated preference for a
elementary and refined, an architecture of essences. As Forbes describes the genesis of his composition, he began with the schematic image of a linear edge at the boundary of forest and water. By projecting the line into a rectangular volume, and breaking it in two, he established a rudimentary gateway; by splitting the two oblong structures and aligning a third with the cleft between them, he transformed a woodland clearing into a courtyard. Forbes likens this glade to the temenos, or sacred precinct, of ancient Greek temples. The kinship does not depend on Classical style, he explains, but derives instead from a common dedication to myth and ceremony—even if the myths of Deer Isle are secular and the rites the quotidian events of family meals, a friend’s arrival, or departure for a solitary walk. The processional approach from the outside world, a dirt track through the woods, meanders informally yet, as at a Greek shrine, aligns with architecture to frame views into the surrounding terrain. Although lead-coated roofs, granite masonry, and weathered cedar siding reflect the colors of nature hereabouts (as do, quite literally, walls of glass), Forbes asserts the man-made order of his construction by repeating a basic geometry of cubes and pyramids, keyed to a uniform 20-foot module. Massive chimneys stand as reminders that these temples to art and nature are ultimately dedicated to peace around the hearth. D. B.
Viewed from the shore of Penobscot Bay (below), two glass-walled pavilions seem to nestle between stone chimneys like sentry boxes flanked by giant gateposts. From other vantage points, the same composition suggests a single dwelling rent esander by some cataclysmic upheaval, or a pair of cottages built amid the ruins of an earlier mansion. This ruggedly romantic aspect only heightens the serene order that pervades the clearing on the far side of the promontory (preceding pages and opposite top left). The juxtaposition of weathered cedar with lead-coated copper, split with sawn granite (all from nearby Croach Island), and details such as concrete Stonotube columns seen through butt-glazed corners (opposite top left), and the recessed linkage of chimneys and pavilions (opposite right) display the...
subtlety of Forbes's study in contrast. Axial alignment of the cedar-clad children's cottage (top left below) with the gap between the glass pavilions reinforces a figurative threshold between civilization and wilderness. Reflective and transparent walls render this confrontation all the more dramatic. To shield glass panels from the elements when the owners are away, timber decks fold up to lock into fascia-level hooks. The ground beside the decks has been sodded with cuttings from blueberry barrens on the mainland, making a gentle transition to forest undergrowth and lichen-covered rock. About a quarter-mile down the coast, on the next point of land, is a painting studio for one of the owners. Forbes describes the hip-roofed 30-foot cube as "a piece of the house thrown out into the woods."
Forbes articulates the enclosure of interior volumes with consistent precision. Vertical steel plates clarify the juncture of concrete columns and tubular roof trusses, as clips separate cedar rafters from the space frame itself. A freestanding half-cylindrical wall partially screens the dining area, the remainder of whose circular plan has been incised into granite pavers. A house-within-a-house contains the kitchen, a Russian doll motif that Forbes carried to its logical conclusion by designing a similarly proportioned bread box. Le Corbusier’s Grand Confort sofa faces another room-within-a-room, the granite inglenook. The other major heat source is a radiant forced-air system in the perimeter of the slab. Mechanical systems are housed in a niche within the chimney, accessible from outside.
Vacation Compound
Deer Isle, Maine

Architects:
Peter Forbes and Associates, Inc.
144 Lincoln Street
Boston, Massachusetts 02111
and 192 Lexington Avenue
New York City 10016

Peter Forbes, FAIA, project architect; Roger Comee, David
Tobias, Barry Dallas, Elizabeth
Nemura, production team

Engineers:
Zaldastani Associates (structural);
Goldman Associates (mechanical)

General contractor:
Prin Allen & Sons

Photographer:
Paul Ferrino
At home with ghosts
The line between clever and silly is almost imperceptibly thin, but we always know when it has been crossed. We can sense it. And we don’t like it. Our warm, appreciative smile changes to an icy, irritated smirk. Alison Sky, Michelle Stone, and James Wines are especially sensitive to the point. And understandably so. The founding principals of SITE Projects have built their practice on that last, high-risk plot of land at the very edge of acceptability, right before ingenious hots the fence and enters the never-never land of cheap thrills.

They call it “narrative architecture,” and for those who fear we now have yet another style to contend with, fear not. SITE’s work is not about style, but rather substance. It is about inquiry and interpretive reportage; about reaching down below the surface and ferreting out information; about identifying the physical, social, psychological, historical, and personal contexts that make a project unique; and about devising ways in which those findings can then be communicated through architecture. Case in point: the Mallet House. Though architecturally modest, the 160-year-old Greenwich Village row house nonetheless has its own humble pedigree as an early example of 19th-century speculative housing. If time and neglect took their toll, they never robbed the diminutive house of its charm. Which was precisely the quality that drew Laurie Mallet to it when she decided that a loft in SoHo no longer suited the working mother of two pre-schoolers, and invited Sky, Stone, and Wines over to see if they had any ideas for transforming her new old house into something special. Mallet knew they would, of course, just as they had before for the showrooms and offices she had enlisted SITE to design for WilliWear, the defiantly festive clothing company Mallet founded and presides over.

Considering the decrepit condition of the structure, it would have been more expedient simply to gut the house behind its ivy-clad facade, which is protected as a New York City landmark. But neither SITE nor Mallet considered that alternative, as their intention was to preserve and accentuate, not obliterate. Though there were moments when they must have rued the decision—as plaster crumbled at the workmen’s touch, and as woodwork that generations of termites had feasted upon turned to dust—designer and client persevered in their effort to retain the existing character and textures of the house without sacrificing the functional requirements of the program. Salvaging as much as possible, discarding only when absolutely necessary, SITE effectively massaged the house into working order. The gentleness of the firm’s touch is ever present, as one must search for clues that distinguish new from old. Even the most dramatic alteration to the house, at least in conventional architectural terms, is unobtrusive: a 200-square-foot rec room buried in the garden literally breaks new ground in keeping a self-effacingly low profile. At this point, SITE could have called it a day and returned to the office justifiably satisfied. They didn’t.

“It’s a built-in historical layering,” supplies Alison Sky, referring to the “ghosts” permanently embedded in the walls (previous and facing pages). Though more prominent now than they will be behind the final layer Mallet plans to add when she takes possession of her house, the sculptural mementoes are intended as gentle reminders of things past, as whispered testimony to the history of both the house and its French émigré owner. The cast of a Houdon bust on the dining-room mantel, the Louis XV chair emerging from the living-room wall, the surreal still life in the foyer that acknowledges a secret fascination with the hunt were all carved from Mallet’s personal history. Although the pre-renovated house is no less diligently commemorated in vestigial reminders of bygone windows, doors, arches, fireplaces, and walls, SITE chose to pass on one extraordinary opportunity when midway through construction a portrait of the original owner fell from a collapsing ceiling. After interpreting it as “an almost mystical confirmation that what we were doing was right,” SITE regretfully set aside the portrait as one memento of one life too many. They know where to draw the line. Charles K. Gandee
Since the petite 20- by 30-ft., floors of Laurie Mallet's four-story house allowed little room for architectural gymnastics, SITE looked to the walls for inspiration. What they found within them, of course, was a scrapbook full of memories. Though remarkable in their visual allure (facing page and below left), SITE's historical setpieces also serve, at least at times, as pragmatic as well as esthetic function. For example, behind the library's "ghost" bookshelf (left) lies a maze of ducts, pipes, and conduits required to bring a 19th-century house up to 20th-century standards. Similarly, the freestanding door frame that commemorates the wall-that-was (left) assists in defining the library from the adjacent living room (plan left). If distinguishing between the pre-existing and the new is a difficult task, SITE will take that as a compliment. Their goal was to mend and extend the fabric of the house, not tear it or diminish its richness. Toward that end, every surface was hand-finished, from the minutiae of mantelpiece garnitures to the drapery of the Greco-Roman nymph who emerges so enticingly from the new garden wall (below).

Mallet House
New York City
Owner: Laurie Mallet
Designers: SITE Projects, Inc.
65 Bleecker Street
New York, New York 10012
Alison Sky, John de Vitry, Kim Doggett, Quentin Thomas, Saimu Miyazaki, project team
Engineer: Geiger Group (structural)
Consultants: Bob Davis, Inc. (lighting); C.S.L. Inc., and M.R.A. Associates (creative artifacts)
General contractor: Gordon Construction Corp.
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Glorious necessities

“Kitchen decoration is at the moment rivaled in glory only by that of the bathroom.”
Emily Post, The Personality of the House, 1930

If Emily Post were alive today, she'd be pleased to learn that her assessment of residential design still holds true, as American homeowners continue to upgrade kitchens and bathrooms in record numbers, regardless of expense. This year alone, the custom-designed "glory" of kitchen and bathroom renovation will total over $10 billion, in contrast to a mere $2.5 billion to be spent on family rooms, according to a projection by the National Association of the Remodeling Industry. The significance of this phenomenon is revealed not solely in statistics, but in the way that the uses of these rooms have changed within the home, from utilitarian necessities to conspicuous symbols of luxury.

The kitchen began to assume a place of its own inside the average American home only with the development of the cooking stove in the late 18th century; by the mid-19th century it was routinely paired with a requisite status symbol of middle-class life, the dining room. In the 1920s, as the common conveniences of black, cast-iron oven and icebox began to yield to the white-enamedled, steel bodies of the electric range and refrigerator, the kitchen came to be viewed as a streamlined laboratory of built-in appliances to promote the housewife-chemist's productivity. This attitude persisted in the 1930s with time-motion studies of meal preparation, which continued to be touted as the basis of kitchen design through the 1950s. Similarly, the elements of early bathrooms—"necessary house," portable wash basin, and tub—remained relatively unchanged until the advent of fixed indoor plumbing in the late 19th century (made possible by the legendary 1880s invention of the modern flush toilet by the English plumber, Thomas Crapper), when locating the toilet, sink, and bathtub within one room became standard American practice.

Times have changed. According to a recent survey of U.S. home builders, the kitchen and bathroom have begun to dominate the house as spacious, multipurpose areas not merely focused on mechanical conveniences, while the formal living room and dining room have shrunk in size. No longer hidden as a peripheral space for cooking, the kitchen has become a comfortably furnished center of the house for lounging, dining, and entertaining. Similarly, the solitary privy of the past has merged with the bedroom into a “master” bathroom-bedroom suite and, most recently, has expanded into a spa for relaxation and exercise with therapeutic accouterments that range from gymnastic equipment to computer-programmed whirlpools.

For architects, kitchen and bathroom design is no longer regarded as the domain of the professional novice, but has become a lucrative staple of many practices, providing an opportunity to experiment with formal ideas on a small scale. The task of devising new strategies for these spaces is no longer a matter of plugging the latest appliances and pipes into a functional formula, but tailoring them to suit the personal idiosyncracies of a diversity of users and residential building types, from the traditional family in the suburban house to the affluent, single homeowner in a city condominium. Explains Bernard Wharton of Shope Reno Wharton Associates, a firm that designs a dozen kitchens a year (including Wharton's own on pages 164-169), "We don't design around the triangle between the stove, refrigerator, and sink. Our kitchens are geared to individuals who cook in many different styles. They don't care about some golden rule based on layout efficiency."

The kitchen and bathroom interiors that inaugurate this new section of RECORD HOUSES reflect this attitude, underscored by differences in cooking, bathing, and architectural styles. Designed by their architect owners, the kitchens exemplify the new-found multifunctional prominence of the room type and illustrate its typical permutations, including corridor/galley, L-shaped, and island arrangements of culinary work spaces and dining areas. The bathrooms that follow encapsulate other aspects of current trends, revealing that renovation is just as likely to occur in a residence designed by a "star" architect, as in an ordinary ranch house (see, for example, the Murphy bathroom in the Hopper loft, pages 174-176). Common to all is an underlying architectural character that elevates domestic necessities to a position of spatial strength, achieved with imagination and wit, qualities that Mrs. Post would have certainly approved. Deborah K. Dietach.
Listen to David Wild's assessment of his London house as displaying a "decorum appropriate to its surroundings," and an unassuming version of a typical, semidetached villa comes to mind. Look at the exterior of the house (bottom), however, and the architect's description assumes new life: the "decorum" of the house appears far more "appropriate" to Le Corbusier's and Adolph Loos's 1920s townhouses than to its adjacent 1840s terraced mews—a reinterpretation of the modest, stuccoed proportions of its surroundings without historicist kitsch or slavish replication. In plan, the house echoes the bay width of its 19th-century neighbors and location of the stair to one side, but transforms the prototype through an open plan, staggered section, and glazed wall surfaces that suffuse every cubic nook and cranny with daylight. Similarly, the first floor living "room" focuses on a conventional fireplace, but is divided into two, 1 1/2-story cubes by four unadorned concrete columns, with a seating area sandwiched between the stair and gridded glass at the front of the house (plan left). The kitchen, sequestered in a corner of the floor at the back of the house (top left), is designed as an integral part of the living area and doubles as a dining "room" with built-in table top and open shelving that miniaturizes the interior's interposed planar geometries (facing page). To attain the quality of construction that makes or breaks such a purist vision, Wild resorted to budget-conscious materials such as plywood for the shelving and terrazzo for the table top, but didn't have to compromise on the details or the craftsmanship, since he built the entire house himself. D.K.D.

Owner and architect:
David Wild
44 Rochester Place
London, England

Engineer:
John Romer

General contractor:
David Wild

Photographer:
Richard Bryant
Like most owners of old houses, Caroline and Bernard Wharton put the kitchen and bathroom at the top of their rooms-to-be-remodeled list soon after moving into a 1790s Connecticut chicken farmhouse three years ago. Since she is an interior designer fond of cooking, and he is an architect fond of finely crafted woodwork, the kitchen became their first priority. In collaborating on its renovation, the couple struck a balance between her practical demands for counter space, storage, and a coveted commercial gas stove, and his creative desire to experiment with cabinet detailing and furniture design. They agreed not to recreate a version of the farmhouse’s colonial beginnings, but to save enough original features such as exposed ceiling timbers and paneled doors as a reminder of its history within an expanded layout.

The existing kitchen was enlarged by demolishing its back wall and incorporating a side entrance vestibule to form an L-shaped work area, divided from the dining nook by the partition-enclosed stove (plan). Once the cook was satisfied with her arrangement, the architect set about detailing the cabinets with a Vienna Secessionist-inspired series of grids and inlay squares (right). For the dining area’s pair of built-in settles and table, he elaborated the pattern into a whimsical, miniature city of illumined towers for his two young sons (left on facing page).

"What makes a good kitchen is establishing a consistent rhythm on all its surfaces," says architect Wharton, who has accomplished that and more, with delicacy attuned to the kitchen’s diminutive scale, and a palette as white as the eggs that were once sorted and packed in this room. D.K.D.

The kitchen plays an important, multipurpose role in the Wharton household as a room used for both cooking and dining, entered through the front and side doors (plan). Its floating checkerboard floor (facing page) was assembled from 3-inch tiles in keeping with the small scale of the cabinets’ gridded glass doors with maple inlay, and the pattern of upholstery tack studs on the partitions.
The patchwork of wood and steel beams in the kitchen ceiling was concealed, but the timbers over the dining nook were left exposed and painted white (below). Above the marble countertop nearest the dining area, cabinets display tableware and cookbooks, while those around the corner from the sink store food. They were detailed to hold one pane of glass behind their gridded doors to facilitate cleaning.
Looking like a booth from a C.R. Mackintosh-designed diner, the corner of the kitchen reserved for eating is furnished with a table and pair of straight-backed settles that allude to a Lilliputian white city. "The seating started out as a design for my two kids, but became my fantasy," admits Bernard Wharton, who embellished the backrests with Roman numeral birthdates of each son (below).
On the wall of the dining nook, the electrical panel is disguised by a frosted glass cabinet (top). The maple armrests of the settle match the cabinet (inlay and table top bottom). In designing the table base, the architect approached it as a skyscraper elevation with a tiny “door” at ground level, vertically striped “elevator” shaft and “windows” at the scrolled top (facing page). The pyramids crowning the posts that flank the backrests of the settle are illuminated by incandescent lamps to convey the image of four glowing towers.

Owners: Bernard and Caroline Wharton
Architects: Shape Reno Wharton Associates
15 West Putnam Avenue
Greenwich, Connecticut 06830
Bernard M. Wharton, principal-in-charge
Consultants: Caroline A.O. Wharton (interior design); Breakfast Woodworks (cabinetry)
General contractor: Thomas Officer
Photographer: H. Durston Saylor
The kitchen of Toyo Ito's "Silver Hut" possesses the same fine craftsmanship that characterizes the entire residence (pages 122-127). Serving the house as a circulation link, the kitchen is fully open to the stacked bedroom suite at its southern end, and to a dining/living room perpendicular to its northern end (near right and facing page). When a gridded security gate is open, the kitchen is directly accessible to the central courtyard through sliding glass doors. The space frame spanning the room comprises exposed rhombic steel units, tied together with high-tension bolts. In addition to an infill of perforated asbestos-cement boards, the structure has been fitted with a random pattern of 11 triangular skylights, operated with gasoline dampers borrowed from the automotive industry (top right). During the day, the kitchen is amply illuminated by light from the skylights, courtyard and end-wall windows. Movable task lighting is arranged along a continuous green steel rod suspended from the vault.

An island counter serves to anchor the room. Raised on poured-in-place concrete stanchions, the counter integrates a brushed stainless-steel sink with exposed plumbing set within a natural-finish countertop (lower right). A similar cooking counter cantilevers off the back wall. Contributing to the clean look of the kitchen, flush details have been executed for stainless-steel doors on pivot hinges, and for glass-and-wood storage cabinets opposite the courtyard wall. The cabinets, whose wood doors are finished with metallic paint, and refrigerator are set within concrete walls, painted silver-gray with a synthetic resin. This silver-gray palette of the walls is pulled across the floor with ceramic tile specially designed for the project by Shuji Yamada. In contrast to the machine-finished surfaces found elsewhere, these tiles, used throughout the residence, evoke the manmade texture of compact earthen floors common to minka-style Japanese folk houses. D. R.
Behind closed doors

Architect Allan Greenberg's design of a sprawling Georgian farmhouse in Connecticut, which is based on George Washington's home at Mount Vernon (pages 110-121), includes an equally grand master-bathroom suite. Crafted from a sumptuous palette of green Italian Vertisori and white statuary marbles, and raised panels of northeastern white pine, the 11 1/2- by 15-ft "his" half of the suite (above and opposite) received the same studied care that the architect devoted to the rest of the house. For example, the polished bronze frame Greenberg created for the glass shower enclosure, which is composed of intricately fitted square, flat, and round tubing extrusions, took two months to design and three more to fabricate; and the wood, selected for its resistance to the damaging effects of moisture, was hand-painted with an 18th-century grain pattern.
Master bathroom
Farmhouse in Connecticut
Allan Greenberg, Architect

Nevertheless, for all its old world grandeur, the bathroom is anything but another addition to the owner's collection of period pieces. K. D. S.

Architect:
Allan Greenberg, Architect
31 High Street
New Haven, Connecticut 06510

Interior consultant:
Johnson Wanzenberg

Marble work:
Friedman Marble and Slateworks

Bronze work:
Samuel Yellin and Company

Metalworks:

Woodwork:
Eisenhardt Mills, Inc.

Painting:
Albert Sands

Photographer:
©Peter Mauss/ESTO
When Frank Gehry designed his three Indiana Avenue Houses, in Venice, California, he deliberately left the interiors raw. Each of the tall wooden boxes was meant to be an artist's studio and residence, and Gehry hoped that the owners would adapt the loft spaces to suit their own taste, producing a multimedia collaboration over time. Actor-director Dennis Hopper acquired one of the 1,500-square-foot units (in foreground of small photo opposite) and asked architect Brian Murphy to help make the house livable. On a spartan $24,000 budget, Murphy installed a kitchen, sleeping loft, storage areas, and roof garden, and transformed what he calls a "Marxist john" into the sleek bathroom shown here.

Throughout most of the interior, Murphy held details to a minimum, relying on two-by-four platforms and stairs for constructivist effects—partly for thrift but also to "play Gehry's game." Murphy didn't want the game to be boring, though, and knew that his client would agree: "You can throw Dennis a curve and he's not afraid." The curve in this game is the translucent bathroom that juts into a corner of the living room (overleaf). The unconventional location was determined by extant plumbing lines, which would have been too costly to move. Murphy pragmatically elected to turn another variation on a theme of emphatic corners that began with a chamfered bay window in the Gehry shell. Twin sinks and medicine chests, with custom gooseneck lamps above, are tucked into angled cupboards to conserve floor area in close quarters behind the kitchen. A quadrant-shaped, tiled tub neatly adjoins the toilet and clears access to a separate shower stall. The bathtub curve that Murphy echoed in the shower enclosure is a provocative exception to the angular geometry of the rest of the house, as though offering a glimpse of human contours in an otherwise tectonic composition. When the glass-block arc is illuminated from behind, as it is all day long, it takes its place in the living room as one of the larger pieces of sculpture in Hopper's art collection. Which seems to be the kind of thing Frank Gehry had in mind. D. B.
There is an intentionally voyeuristic side to the shower stall, which has no ceiling to conceal it from the mezzanine overhead (bottom). Towards the living room and the outdoors, however, glass block affords a modicum of privacy. Daylight converts the translucent quarter-cylinder into a giant light fixture for the loft. The interior of the lavatory provides a luminous gallery for some of Hopper’s art.

Owner:
Dennis Hopper

Architect:
Brian Alfred Murphy
1422 1/2 Second Street
Santa Monica, California 90401
Seth Reed, Tim Murphy

General contractors:
BAM Construction & Design;
Goreng & Maltby

Photographer:
Tim Street-Porter
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Write 306 on reader service card

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An amplifier designed for background music and sound management applications in schools, churches, stores, stadiums, offices, and other facilities features a broad frequency response and a distortion level said to be less than 0.5 percent over full bandwidth. The amplifier comes equipped with electronic protection and a thermal circuit breaker. Dukane Corp., St. Charles, Ill.
Write 316 on reader service card

Bird cages
The Tension-Wire Bird Cage I is one of several bird cages designed by Belmont Freeman. Constructed of thin stainless-steel cables held in tension over a rigid metal armature, the bird cage measures 33- by 33- by 24-in. Jeffrey Ruesch Fine Arts, Ltd., New York City.
Write 317 on reader service card

Power strip
The Surgebuster Plus multioutlet power strip provides a central AC connection for up to six electrical devices while protecting them against power spikes and power surges. The power strip is said to reduce spikes and surges of up to 6,000 volts to a harmless level. The unit operates on 50 Hz or 60 Hz power. Topaz, Inc., San Diego, Calif.
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Chair
The Duo Armchair designed by Werther Toffoloni is made of solid beechwood and offers two back design options. One back features vertical wooden dowels and the other features a padded bentwood panel. Both models have conically contoured backs and integral seat cushions. Natural beechwood, lacquered colors, and aniline stain finishes are available. Atelier International Ltd., New York City.
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Architectural Record Houses 1986 183
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Circle 83 on inquiry card © NORCO WINDOWS INC., 1984
Multi-reflector lamps
The manufacturer's multi-reflector series consists of miniature low voltage die-cast units that use dichroic bulbs. The units are available in a range of beam spreads, and feature an integral transformer for 120-volt input, mounting devices, and a variety of accessories. Lighting Services, Inc., New York City.

Write 318 on reader service card

IN A FIRE-RATED EXTERIOR SYSTEM...
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Stonecast Fire-Rated architectural aggregate panels are a necessary part of any highly engineered, beautifully designed exterior system.

These low flame spread panels, carrying a UL Class I rating of 15, combine an asbestos-free cement board with a natural stone surface. Your system benefits four ways:

1. Durability. Stonecast panels have 25 years of field use. Factory assembled, with stone and wood permanently bonded by a special industrial epoxy, they're warranted for 15 years.

2. Ease of Installation. Stonecast Fire-Rated panels are easily pre-drilled and screwed in place utilizing a gasket over the stud. Standard 4' x 8' and 4' x 10' sizes may be field-cut or can be ordered factory pre-cut.

3. Attractive appearance. Textures and colors range from earthtone beach pebbles to grey granite aggregate. You can make joints blend, or feature them with contrasting moldings and battens. Colored nails and screws keep fasteners hidden.

4. Economy. Stonecast Fire-Rated exterior panels promote savings for the life of your building through low initial cost, simple installation and a long, low-maintenance life.

Stonecast Stone-and-Plywood and Granex integral aggregate panels are also available. Ask for samples and literature from Sanspray Corporation, 630 Martin Ave., Santa Clara, CA 95050. Phone (800) 538-6882; in California, (408) 727-3292.

STONECAST FIRE-RATED FROM SANSPRAY CORP.
The Panel People
Manufacturer sources

For your convenience in locating building materials and other products shown in this month's feature articles, RECORD has asked the architects to identify the products specified.

Pages 72-79
House in the Rio Grande Valley
Antoine Predock PFA, architect


Pages 90-97
Rosewalk Cottages, Seaside, Florida
Orr & Taylor, architects


Pages 97—Flooring finish: Duraseal.

Pages 104-109
Grove House, San Diego County, California
Smith and Others, architects


Pages 110-121
Farmhouse in Connecticut
Allan Greenburg, architect


Pages 117—(bottom) Cherry wood paneling: Mark Adams.

Pages 128-133
Kahn Residence, Lima, Ohio
Hugh Newell Jacobsen, architect


Pages 146-151
Mallet House, New York City
SITE Projects, designers


Pages 164-169
Kitchen, Wharton House
Stanford, Connecticut
Shope Reno Wharton Associates, architects


Pages 172-173
Master bathroom
Farmhouse in Connecticut
Allan Greenberg, architect


Pages 174-176
Bathroom, Hopper Residence
Venice, California
Brian Alfred Murphy, architect


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Architectural Record Houses 1986 187
Though principles of good design never change, Gyp-Crete knows that construction methods must meet the changing demands of today.

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Marble tiles
The *Paradiso* collection of marble tiles is suitable for contract and residential applications on floors, walls, counter tops, and vanities. The 12 in. by 12 in. tiles are 3/8 in. thick and are available in a selection of colors. Stark Carpet Corp., New York City.
*Write 324 on reader service card*

Filing system
A ten-drawer filing unit features 9/16-in. deep drawers lined with a hinged dust cover to keep papers flat. Hardened ball-bearing rollers with nylon wheels guide the drawers on a curbed track, and are intended to prevent jamming. Also available are 6-in. magnetized drawer dividers for arranging smaller papers. Mayline Co., Inc., Sheboygan, Wis.
*Write 327 on reader service card*

Drafting plotter
The manufacturer's Model SP1200 E-size drafting plotter can accommodate paper, vellum, or transparent film up to 37 1/2 in. by 81 in. The plotter is designed for use with microcomputer-based CAD and CAE systems and can be attached directly to a workstation. Enter Computer, Inc., San Diego, Calif.
*Write 325 on reader service card*

Paneling
*Write 328 on reader service card*

Accent lights
The manufacturer's line of miniature low-voltage accent lights has been designed to use ultra-compact quartz halogen mirrored reflector lamps. The directional lights use 20- and 35-watt bulbs and are said to provide good color rendition and beam control. Capri Lighting, Los Angeles.
*Write 326 on reader service card*

Grout
A fast-drying plastic floor grout, designed for use on new brick flooring or for repairing older brick floors, is said to form a tight adhesive bond that is both shrink-proof and chemical-resistant. The grout is available in gray, black, or red. Drehtmann Paving and Flooring, Philadelphia.
*Write 329 on reader service card*

Central Park Luminaire
Leaf patterns sculptured along elliptical shell loops ornament the Sentry SCP luminaires that now light up New York's famed Central Park. At night they're energy-efficient light sources equipped with brilliant H.I.D. lamps. By day they're a classic period-piece design with high vandal resistance. Available with New York Type B or other decorative post.
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**Floor lamp**
The *Antares III* dual-head quartz floor lamp features an anodized and precision-machined all-aluminum body and a four-position dimmer switch that is activated through the center strip. The 67-in. lamp is available in gray or black with either an anodized or sand-blasted finish. The unit uses two 12-volt bulbs set into hinge-action light heads. Antares, Inc., Chicago. Write 335 on reader service card.

**Whirlpools**
The manufacturer’s whirlpools are made of fiberglass-reinforced resin and are available in 5 1/2- and 6-ft models. Both units are pre-wired and come fitted with copper tubing. The units feature tub-mounted switches for pneumatically operated solid-brass jets, air volume controls, handrails, and an adjustable headrest. EPIC, Indianapolis, Ind. Write 337 on reader service card.

**Ready-to-assemble furniture**
More than 25 models of the manufacturer’s ready-to-assemble furniture featuring dual component heights, contrasting leveler legs, automatic backlighting, slide-out component shelves, and bi-fold doors are available. The furniture has a multicoat white lacquer finish and 45-deg-angled solid ash trim stripes. Cutter Furniture Corp., Northbrook, Ill. Write 338 on reader service card.

**Decorative laminates**
The *Color Quest* line of solid color decorative laminates is available in marigold, tropical jade, rosemist, cherry, dresden blue, wisteria, arctic blue, and tyrol green. Several surfacing options are available including matte, gloss, and embossed grid. The laminates feature chemical-, fire-, and wear-resistant finishes. Wilsonart, Temple, Tex. Write 339 on reader service card.

**Sink**
Model ILGR-4322 of the manufacturer’s Gourmet Sink Collection features double stainless-steel 18-inch bowls, an integral 17 1/8 in. drainboard that may be ordered for either side, and a Hi-Arc faucet. The collection is available in 11 different configurations. Elkay Manufacturing Co., Oak Brook, Ill. Write 339 on reader service card.

Continued from page 191
“Nobel™”, with its five sizes ranging from 8” x 8” to 24” x 24” and its nine unique granite colors, allows specifiers total design flexibility for those residential and commercial installations where elegance and function are required. Produced by Marazzi’s patented manufacturing process, “Nobel™” offers a durable glazed finish, easily maintained for a timeless appeal. For more information, contact American Marazzi Tile’s Marketing Department at (214) 226-0110.
Faucets
A line of solid brass faucets features ceramic disc valves, removable cartridges, single lever control, and a liquid crystal display that gives the temperature of the water passing through the faucet. The line is available in six finishes—chrome, polished brass, bone, white, white with a gold trim, and gold. American Standard, Inc., New Brunswick, N.J. Write 340 on reader service card

Cooktop
The manufacturer's 36-in. gas downdraft cooktop features the Wisp-Air vent system said to eliminate the need for an overhead exhaust hood. The unit features a solid-state pilotless ignition and an interchangeable cartridge system that allows for four cooking modes—double burners, grill, griddle, and rotisserie. The grates are made of cast iron. Modern Maid Co., Topton, Pa. Write 343 on reader service card

Custom lighting
The custom-built Palmeidex chandelier is available as one-of-a-kind creations designed to meet the client's shape, size, finish, and material specifications. The series comes in a variety of metals, mica colors, and lamp configurations. Modulighting, Inc., New York City. Write 341 on reader service card

Water filter
The manufacturer's pull-out hose kitchen deck features a series of interchangeable attachments including a spray head with two water patterns, a brush spray for washingchina and crystal, a scraper spray for scouring pots and pans, and the Ladyglace water filter head. The filter head should be used on cold water only. Grohe America, Inc., Wood Dale, Ill. Write 344 on reader service card

Bathroom accessories
The Americana II collection of solid brass bathroom accessories features 18-, 24-, and 30-in. towel bars, a towel ring, a soap dish, a paper holder, a brush and tumbler holder, and a switch and outlet plates. The units are available in polished brass, antique brass, and polished chrome combinations. Franklin Brass Manufacturing Co., Culver City, Calif. Write 345 on reader service card

Continued on page 197
PROTECTIVE CUSTODY

Hamilton UnitSystem Files. Rugged steel custody for maximum protection and instant retrieval of drawings and prints. Stackable, interlocking UnitSystem Files include space-saving ten drawer units for active drawings. The exclusive tracing lifter in each drawer makes every sheet the top sheet.

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Circle 97 on inquiry card
Product literature

Windows and doors
A 60-page color catalog features the manufacturer’s line of roof, basement, casement, double hung, and sliding windows and patio doors. The catalog provides detailed illustrations, product descriptions, and technical specifications. Andersen Corp., Bayport, Minn. Write 343 on reader service card.

Kitchen appliances
The manufacturer's Continental Series line of built-in kitchen appliances is featured in an 18-page color brochure. The material includes product descriptions, available options, and dimensional information on refrigerators, freezers, and dishwashers. Admiral, Div. of Magic Chef, Inc., Schaumburg, Ill. Write 346 on reader service card.

Staircases
A 22-page color portfolio describes a series of freestanding staircases. The portfolio contains photographs of each staircare in its environment along with detailed descriptions of the materials used. Dimensional data including width of passage, outside diameter, and tread angle is also included. Atlantic Stairworks, Inc., Newburyport, Mass. Write 347 on reader service card.

Carpentry
The manufacturer's commercial broadloom and modular carpet systems are highlighted in an 8-page color guide. The brochure includes performance specifications, comparison charts of available carpet backings, and descriptions of product characteristics and options. Lees Commercial Carpet Co., King of Prussia, Pa. Write 348 on reader service card.

Track lighting
A 4-page color brochure features a series of track lights designed for use with up to 150-watt bulbs. The brochure describes the lights’ roundback cylinders with their twist-off face plates, gimbal ring lampholders, and a variety of lenses and color filter accessories. Halo Lighting, Elk Grove Village, Ill. Write 349 on reader service card.

Floor tile
Italian ceramic floor tile is described in an 18-page color brochure. The Linear, Floral, Monaco, Geometric, Travertine, Engraved, Rustic, Slate, Glazed, Classic, Hardstone, and Quarry lines are included with photographs and color specifications. Balluck Corp., Oakhurst, N.J. Write 350 on reader service card. Continued on page 199.

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Roofing products
Roof edges, framing systems, downspouts and gutters, reglets, roof drains, and a roof expansion joint system are featured in a 20-page color brochure. Product descriptions, analytical diagrams, dimensional specification charts, and installation information are included in the brochure. W. P. Hickman Co., Asheville, N. C. Write 351 on reader service card.

Insulation
Thermal and acoustic insulation for new and retrofit installations are featured in a 4-page brochure. The literature contains detailed product information including necessary preparatory work, application methods, cure stages, acoustic data, and product limitations. Kasko Industries, Inc., New Canaan, Conn. Write 352 on reader service card.

Polyurethane coatings
A 4-page color guide describes the manufacturer's lines of Chemglaze polyurethane coatings. The guide includes product descriptions and sample color chips of the A-Line aliphatic and Z-Line aromatic product lines. The material also includes instructions for pastel mixing from standard colors. Lord Corp., Erie, Pa. Write 353 on reader service card.

Locks
The manufacturer's 1500 Series of electromagnetic locking devices, which may be used with egress doors, is described in a 4-page catalog. The material includes descriptions of the product and optional accessories, suggested specifications, a cutaway view of the lock and technical illustrations. Rixson-Firemark, Franklin Park, Ill. Write 354 on reader service card.

Wallcoverings
A 6-page color brochure features the manufacturer's Anaglypta and Linicrusta wallcoverings. Designed to look like pressed tin, hand-tooled leather, intricate plasterwork, and carved wood, the wallcoverings come in an unfinished white and can be painted, lacquered or stained. Crown Decorative Products, Ltd., Lancashire, England. Write 355 on reader service card.

Coatings and floorcoverings
The manufacturer's floorcoverings, interior and exterior coatings, and support services are featured in an 8-page color brochure. The literature includes selection guides and charts listing available coatings and detailing the types of surfaces. Sherwin-Williams Stores Div., Cleveland. Write 356 on reader service card.
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Whirlpools
A 28-page color brochure highlights the Designer Series of whirlpool baths. The information describes eight models including product diagrams, dimensional data, materials used, water capacity, and installation information. Also included are color and trim spout/faucet options. Jaezi Whirlpool Bath, Walnut Creek, Calif. Write 357 on reader service card

Kitchen design
The manufacturer's kitchen design concept is highlighted in a 4-page color pamphlet. The literature describes nine laminate door styles that feature curved shapes of color-contrasted inlaid laminate. The pamphlet includes available colors and ordering information. Neff Kitchen Manufacturers Ltd., Ontario, Canada. Write 358 on reader service card

Bathroom fixtures
An 8-page catalog features color photographs, descriptive literature, and detailed specifications on the manufacturer's line of vitreous china lavatories, urinals, and toilet bowls. Specifications for all models are included along with designs for wheelchair and handicapped units. Briggs Plumbingware, Inc., Tampa, Fla. Write 359 on reader service card

Windows
Low-emissivity glass with wood windows and doors are featured in a 4-page color brochure. A definition of Low E glass is included along with descriptions of its insulating and protective benefits. Instructive diagrams and a comparison chart are included. Weather Shield Manufacturing, Inc., Medford, Wis. Write 360 on reader service card

Kitchen appliances
An 18-page color catalog highlights three brands of kitchen appliances that the manufacturer makes available. The catalog features detailed product descriptions and dimensional diagrams on ranges, wall ovens, cooktops, dishwashers, microwave ovens, and washers and dryers. Builders Choice, Indianapolis, Ind. Write 361 on reader service card

Ceramic tiles
A 48-page color booklet features the manufacturer's commercial and residential ceramic tiles. The booklet includes color samples, dimensional information, and application data on glazed and unglazed vitreous tiles and extruded tiles. Villeroy & Boch, Pine Brook, N.J. Write 362 on reader service card

Continued from page 199


Any way you look at it, the Dovre Eclipse fireplace adds a whole new dimension to your design. As unique in style as your creations, it complements every setting from country to contemporary.

Eclipse is the first airtight, zero clearance fireplace with an all cast-iron firechamber, able to burn both wood or coal. It offers your customers more than four times the heat efficiency of an old-fashioned fireplace and amounts to about half the cost of a new all-masonry design.

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Skylights
Skylights and slope glazing are highlighted in an 8-page color brochure. The literature includes the manufacturer's features, detailed product descriptions, necessary specifications, installation information, and construction details. Eagle Manufacturing, Dubuque, Iowa. Write 363 on reader service card.

Building products
The manufacturer's 1986 building products catalog features structural wood panels, lumber, siding, paneling, roofing, insulation, and metal, gypsum, and engineered board products. The catalog includes detailed product descriptions and diagrams, and photographs of applications. Georgia-Pacific Corp., Atlanta, Ga. Write 364 on reader service card.

Downlighting fixtures
A 32-page color catalog includes information on the manufacturer's series of downlighting fixtures. Product descriptions and options are featured along with dimensional data and diagrams. Ordering specifications and application examples are also included. Juno Lighting, Inc., Des Plaines, Ill. Write 365 on reader service card.

Window fashions
A compact color sampler that measures 3 - by 6 1/2-in. by 1 1/2-in. features the Duette collection of soft fabric shades. Included in the sampler is the Duotone series that features color on the inside and outside, and the Whispersoft series that features 10 pastel colors. Hunter Douglas, Inc., Maywood, N.J. Write 366 on reader service card.

Locks
A line of solid brass bar stock mortise cylinders with a choice of eight collars, six cams, and nine finishes is described in a 12-page catalog. Four styles of decorative door hardware in 2 in., 2 3/8 in., and 2 3/4 in. backsets are also included in the literature along with thumbturns and dummy cylinders. Lori Corp., Southington, Conn. Write 367 on reader service card.

Wall facing
A 4-page brochure describes Olympia Bloc wall facing. Stone aggregates are bound using a clear chemical compound into an integral face that cannot be removed. Sample photos of size sections, test data, and guide specifications are also included. United Glazed Products, Inc., Baltimore, Md. Write 368 on reader service card.

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Floor matting
A 28-page catalog features mats, floor coverings, and accessories. Color photos and diagrams illustrate applications. The catalog includes tables and charts for color and size selection and specific recommendations for a range of safety, and general floor covering needs. Durable Mat Co., Norwalk, Ohio.
Write 369 on reader service card

Washroom equipment
Write 370 on reader service card

Lathe-cut seals
Information on lathe-cut seals, detailing standards, applications, compounds, and specifications is contained in the manufacturer's brochure. Also included are descriptions of finish qualities, design configurations, and tables for inside and outside diameters and cut-thickness tolerances. Stalwart Rubber Corp., Burton, Ohio.
Write 371 on reader service card

Toilet
A 6-page color foldout brochure features the Microflush toilet. Included in the literature are illustrations of the unit's 12-second flush cycle, specification highlights, installation information, code approvals, and charts reflecting monetary reductions using the Microflush system. Microplow, Inc., Willits, Calif.
Write 372 on reader service card

Replacement windows
A 16-page color catalog features the manufacturer's line of commercial aluminum replacement windows. Models highlighted in the catalog include picture, double- and single-hung, projected, casement, slider, multi-units, and specialty products. Product descriptions and diagrams are also included. Season-all Industries, Inc., Indiana, Pa.
Write 373 on reader service card

Storage system
The manufacturer's storage system is described in a 6-page color brochure. The literature contains information photos of the system in corporate, public, institutional, medical, and legal libraries; detailed explanation of the Quik-Lok design concept; and dimensional data. Richards-Wilcox, Aurora, Ill.
Write 374 on reader service card

Custom Flooring.
Along with our specialty, The Custom Classics, Kentucky Wood Floors offers a wide range of pre-finished and unfinished hardwood flooring to fit within all budget constraints.

The hardwood floor displayed here consists of Quartered Oak Herringbone and Fingerblock with Walnut Feature Strip.

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Circle 106 on inquiry card
Contract wallcoverings
The manufacturer's Portfolio Series of contract vinyl wallcoverings is presented in multiple fold-out panels each containing product swatches. Portfolio is a set of three mini-collections—Interplay, Ensembles, and Dimensions—all color-coordinated to work together. Genon, Hackensack, N. J. Write 375 on reader service card

Home security
A 4-page brochure features the System 2000 home protection system. The literature offers a comprehensive analysis of the system along with detailed descriptions of each of the panel's features. Dimensional information is also included. Honeywell Protective Services, Minneapolis. Write 378 on reader service card

Rolling doors
A 24-page color booklet features the manufacturer's line of rolling doors including fire doors, rolling grilles, counter doors, and side ceiling closures. The booklet contains detailed specification listings, dimensional charts, and analytical diagrams. The Cookson Co., San Francisco. Write 377 on reader service card

Storage chamber
A storage chamber made of lightweight, factory-engineered panels, is featured in a 4-page brochure. The modular panels lock together using a patented cam-action joining system. Instructional diagrams and product features are included. Bally Engineered Structures, Inc. Div. of Allegheny International Co., Bally, Pa. Write 376 on reader service card

Electronic ballasts
A 6-page brochure describes the manufacturer's line of electronic ballasts designed for commercial use. The literature details product benefits and features, lists available models, and provides operating data and fluorescent lamp types and wattages. Triad-Ultral, Div. of MagnaTek, Inc., Huntington, Ind. Write 379 on reader service card

Concrete products
A 12-page brochure features the manufacturer's prestressed building systems and underground utility systems. The literature includes photographs of the systems in use, along with descriptions of the projects' specifications. Tindall Concrete Products, Inc., Spartanburg, S. C. Write 380 on reader service card Continued on page 210

When it comes to window details, SEASON • ALL puts everything together.

In this age of specialty, high-performance products, you need a manufacturer who can meet your specifications and produce a quality product.

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Our newest tile is like a diamond in the rough.

It's Promenade. And like a diamond, it's hard and beautiful. Just to give you an idea of how hard it is, it rates a 7.0 to 8.0 on the Mohs scale. And the beauty shines through the glazed matte finish with subtle shading in five different colors. All of which will help you coordinate with today's contract colors.

It's in the rough, mainly because of the surface. Promenade's textured surface increases friction, so it decreases slippage. And that's important in all your high-traffic commercial applications.

Promenade is durable, as well as versatile. It's vitreous, meaning the moisture absorption is no more than 3%, so it can handle applications of extreme temperature. And because of the frost resistance, you can install it either indoors or out.

So you see, Promenade is just about everything you need in a commercial ceramic floor tile. Rough, tough and beautiful. And even a breeze to work with. The flat-back surface makes for easier installation, which cuts down on labor. And that saves you time and money.

Promenade is available in 4" x 8" and 8" x 8" with matching 4" x 8" bullnose trim. And now you can get it nationwide through our extensive distribution network.

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Cabinets
The manufacturer’s Series 2000 diagonal cabinets are said to provide a more effective use of space in the kitchen. The cabinets stand 222.2 cm high and are available in varying cabinet depths. The series comes in a variety design with birch, jurassic-white birch, natural oak, and brown glazed oak. Poggenpol USA Corp., Allendale, N.J. Write 383 on reader service card

Louvered
Custom-made exterior and interior shutters, folding and louver doors are available in pine, cherry, mahogany, cypress, oak or ash. Each product is made to exact design specifications and features mortise and tenon joinery. Various styles of hardware for hanging the shutters are available. Beech River Mill Co., Center Ossipee, N.H. Write 383 on reader service card

Sink
The Lift height-adjustable lavatory is said to have been designed especially for use with small children and handicapped users. The ceramic lavatory is available in 11 colors and is said to be easy to install. Villeroys & Roch USA, Inc., Pine Brook, N.J. Write 383 on reader service card

Mirrored cabinets
The manufacturer’s line of mirrored medicine cabinets features single-door and tri-view mirrored versions. The cabinets can be built-in or surface-mounted and are available in three sizes. The doors feature 1/8-in.-thick safety mirrors mounted on knife hinges with recessed magnetic catches. Merillat Industries, Inc., Adrian, Mich. Write 382 on reader service card

Paneling
The manufacturer’s printed paneling is produced using holographic image printing technology. The paneling is available in 19 different versions that appear either as a textured stripe, a floral pattern, a combination of both, or a painted scene. Weyerhaeuser Co., Chesapeake, Va. Write 385 on reader service card

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Patio doors
Pre-hung steel patio doors feature a vinyl Mull on the hinge side, a removable steel grille, insulated double glazing, foam insulation, and a thermal barrier. The Vista II doors are available in two- or three-door systems and can be installed either as in-swing or out-swing units. When opened fully, the doors fold flat against each other. Benchmark, General Products Co., Inc., Fredericksburg, Va. Write 386 on reader service card.

Wallcoverings
The Leatherette designer wallcoverings are part of the manufacturer’s Stripes & Textures collection. The pattern is available in 14 colors ranging from shades of tan to gray-blues to rose and coral. The wallcoverings were designed for contract as well as residential interior application. Albert Van Luit & Co., Los Angeles. Write 387 on reader service card.

Chair
The Thalia chair is available with a natural ash, walnut, oak, white or black glossy, white or black open pore, and white closed-pore lacquered frame. The seat comes in straw, padded with fabric, imitation leather, or leather upholstery. The chair is 17.3 in. wide, 18.5 in. deep, and 34.6 in. high. Tisettanta, Italy. Write 388 on reader service card.

Shower system
A multidirectional showering system consists of six vertically aligned showerheads (three on each side of the shower entry) and a five-piece shower surround (a back wall, two end and two corner panels). The shower surround comes in 36- and 48-in. widths. A diverter allows the use of either the conventional showerhead or the six vertical ones. Kohler Co., Kohler, Wis. Write 389 on reader service card.

Lighting
The CB1300 wall sconce is a 12-in-diameter prismatic-glass half cone with polished solid brass retaining rods and backplate. The glass cone provides diffusion lighting and can be used with either incandescent or fluorescent bulbs. The sconce measures 8 1/2 in. high, and 13 1/2 in. wide with a 6 1/2 in. extension. Visa Lighting, Milwaukee, Wis. Write 390 on reader service card.

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There’s no sunspace project too tough for our 53 years of construction experience. Judge for yourself: The Gallery Plaza in Knoxville called for 10,000 square feet of canopy glazing. Bays were specially designed on 30° centers. Valley roofs were added to facilitate turns. Eaves were formed on-site to assure a perfect fit.
In Utah, we opened-up Fryer Tucks restaurant to the sun, the moon and the stars. First floor bars were extended 10° to achieve the desired height. All glass was customized and the vestibule, assembled on site, matched the contour of the building.
If your specs call for one of our 37 standard units or creative glazing that’s both functional and fashionable, specify with confidence — specify Sun System.
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Whitacre Greer face brick and pavers are produced from the rich clay deposits of Central Ohio, and offer a wide variety of rich tones to service the most discriminating architect and builder.

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Weathersail
A dual durometer weatherflap is said to be the third weatherseal on the manufacturer's Clad and Wisper Glide patio doors. The two other seals exist where the aluminum extrusion fits into the vinyl weatherstrip and where the pile weatherstrip meets the door stile. Each door also features tempered insulating glass and two adjustable tandem rollers. Reuten-Klein Corp., Schenectady, N.Y.
Write 393 on reader service card

Vinyl wallcoverings
Baratow, a textile-inspired cord in the Guard line of vinyl wallcoverings, features a linear vertical design said to be well-suited to corridor applications. Baratow is made of 19.5-ounce vinyl and is available in 31 shades and 54 in. widths. Columbus Coated Fabrics, Columbus, Ohio.
Write 394 on reader service card
Chair collection
Designed by Manfred Herrmann, the *Delos* collection of chairs features four-leg and cantilevered sled-base arm chairs, a tilt-swivel desk chair, and a lounge group. The chairs are constructed of polished chrome, black molded rubber, and epoxy frame and arms with leather or fabric seat and backs. Fixtures Furniture, Kansas City, Mo. Write 395 on reader service card.

Leather upholstery
The *Crystal Aniline* collection of contract and residential upholstery is made of aniline drum-dyed leather without pigment finishing. The leather is available in a variety of in-stock colors but special colors may be ordered to the designer's specifications. The upholstery meets all federal flammability requirements. American Leather Manufacturing Co., Rahway, N.J. Write 397 on reader service card.

PVC unit
Versa-Lite is a self-contained flexible PVC unit that is said to be waterproof and capable of being bent around corners or twisted without damage. The tube is held by an aluminum channel in chrome, gold, or black. The PVC colors include clear, amber, red, blue, green, white, bronze, and silver. Vista Manufacturing Co., Elkhart, Ind. Write 398 on reader service card.

Wallcoverings
The manufacturer's *Volume XXVI* Collection of wallcoverings features 14 flora and foliage patterns, along with one scenic pattern, and seven complementary fabrics. The patterns are available in a variety of colors ranging from cream-and taupe-colored neutrals to Wedgewood blues and deep greens. Louis W. Bowen Fine Wallcoverings, New York City. Write 399 on reader service card.

Bathroom accessories
The *Kosmari* line of bathroom accessories features natural white onyx combined with polished brass or chrome, as well as 24-karat yellow gold. The line includes tub, shower, and bidet fixtures along with towel bars and rings, and faucets. Bathroom Jewelry, Inc., Los Angeles. Write 399 on reader service card Continued on page 214.

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Landscaping with Lighting!
The "Junior Jefferson" enhances any low level lighting site. Custom selected *Western Red Cedar* is kiln dried and fabricated with care. Direct burial or wall mounted. Wide selection of globes for incandescent to 60 watt.

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Guide Railings • Benches
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Circle 114 on inquiry card

Circle 115 on inquiry card
Wood flooring
The manufacturer's Designer Series of acrylic impregnated wood flooring is available in Plum Ash, Pistachio Ash, Grey Ash, Bleached Ash, Grey Cherry, and Black Cherry. The series is also available in 12- by 12-in. parquet and one-directional patterns. PermaGrain Products, Inc., Media, Pa. Write 400 on reader service card

Credenza
The Pinstripe Collection includes a writing/occasional table, coffee table, console, executive desk, and credenza. The series is made of solid Honduras mahogany, quartersawn Honduras mahogany veneers, and is available as a double or triple unit with drawers and doors. Agati Designs, Chicago. Write 401 on reader service card

Basin spout
The Aqueduct waterfall spout is available in nickel silver, brushed nickel, gold, or a combination of these finishes. Aqueduct can be used as an alternative to any of the manufacturer's standard basin spouts in its faucetry series. Kallista, Inc., San Francisco. Write 402 on reader service card

Tambour plank
The manufacturer's tambour plank features a 30-deg bevel for the V-shaped grooves. The plank is offered in two woodgrain designs—natural oak and carriage oak, plus an unfinished red oak veneer that can be stained or finished. The plank is 16- by 96-in. by 1/4-in. thick and is constructed of fiberboard composition with a flexible backing. Commercial Div. of Masonite Corp., Dover, Ohio. Write 403 on reader service card

Table lamp
The Precipice lamp, designed by Doyle Crosby, is an asymmetrically styled table lamp whose upward moving silhouette and jagged planes are said to suggest a mountain landscape. Precipice is made of faux-stone in white, gray, or beach, with complementary opaque shade in white cotton/linen or matte black paper. The lamp's overall height is 31 1/2 in. Boyd Lighting Co., San Francisco. Write 404 on reader service card

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Circle 116 on inquiry card
Moldings
The Perfect Corner is a pre-cut, pre-joined, and pre-finished section that fits into any inside or outside corner. Straight pieces are then connected flush to each end of the corner. The piece comes in a variety of profiles including crown, chair rail, and base molding, and window and doorway casing. DG Mouldings, Marion, Va. Write 405 on reader service card

Residential broadloom
The Landmark Collection is three residential broadlooms in six styles and patterns. Acadia is a dense cut-pile plush with tuft definition and is available in 25 colors. Yosemite is an ultra-dense cut-pile plush that comes in 25 colors, and Kings Canyon is a dense cut-pile plush also available in 25 colors. Karastan Rug Mills, New York City. Write 406 on reader service card

Faucet
A dual-control faucet operates with a washerless ceramic disc. The Diskette faucet is made of solid brass with chrome plating or coated with epoxy in three colors. Diskette may be used in the kitchen, bar, or bath. Franke, Inc., North Wales, Pa. Write 407 on reader service card

Wallcoverings
The Tiffany Suede Collection of vinyl wallcoverings is available in four suede patterns made in a 27-square inch size. The collection features a surface treatment that is said to help reduce shading problems inherent with suede wallcoverings. The collection also features a heavy woven cotton backing and is available in 24 colors. BFGoodrich Wallcovering Products, Dublin, Ohio. Write 408 on reader service card

Chairs
The manufacturer's Visitors Chairs are available in contemporary and traditional styling and feature a molded, contoured seat and back. The chairs are available in open and closed arm formats. Tufly Furniture Co., Minneapolis, Minn. Write 409 on reader service card

Sunroom system
The Window Quilt sunroom system is designed with a sealed track around a five-layer Window Quilt shade. Lowering the shade creates insulated side seals. Appropriate Technology Corp., Brattleboro, Vt. Write 410 on reader service card

Continued on page 277

Aim your sites high.

Send for our 16-page color catalog of Sitecraft standard and custom planters, benches, receptacles and site accents. See the many ways you can add beauty to your designs outdoors or indoors. Crafted in clear all heart California redwood or other select woods, products are shown in actual installations. Catalog lists specifications, prices, ordering data. Contact Sitecraft, 40-25 Crescent St., Long Island City, NY 11101 (718) 729-4900. Call toll-free outside NY State 800-221-1448.

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Summitville is ceramic tile for floors — warm and inviting, durable beyond expectations, with authentic natural qualities vinyl floors can't match.

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And Summitville is American made, with over 75 years of craftsmanship that meets or exceeds the quality standards set for commercial installations.

From colonial to contemporary, Summitville's extensive tile collection has a solution for every decorating need. Ask for Summitville. The authentic ceramic tile for today's homes.

Summitville
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Summitville, Ohio 43962
Circle 118 on inquiry card
Lamps
The Great collection features floor, table, and wall lamps. Designed by Gabriella Montaguti, the collection is available in white, black, and charcoal gray trimmed in blue. The lamps are constructed of molded aluminum. Thunder and Light, Ltd., New York City.
Write 411 on reader service card

Sofa
Designed by Christian Liaigre, the Jumping sofa is covered in leather. The back cushions rest against a brass bar covered in leather and mounted on chrome supports. The sofa is available with one or two cushions and is 8 ft. long. Interna Designs, Ltd., Chicago.
Write 412 on reader service card

Faucets
The Harden 'Tek line of faucets is available as a widespread and roman tub set. The roman tubs have handles which are sized in proportion to the spout. The faucets may be ordered in 12 metal finishes, and two enamel colors. All have Epoxy-Glue protections. Harden Industries, Los Angeles.
Write 414 on reader service card

Tubular lighting systems
The Circa 325 lighting system features a 3 1/4-in-tubular design. The system may be stem-, cable-, or wall-mounted and sections can be individually or tandem mounted as required. Chrome, brass, and painted finishes are available. Rotational end fittings and corners allow the segments to be rotated. Swivelier Company, Inc., Nanuet, N.Y.
Write 413 on reader service card

Solar module
The Frontier-100 is a full-size, thin-film solar electric module. The 2- by 4-ft module is made of amorphous silicon solar cells. The unit is said to generate 32 watts of electricity in full sunlight. Sovonics Solar Systems, Solon, Ohio.
Write 415 on reader service card

Continued on page 219

The BLU-RAY Model 248 Whiteprinter.
Consider features and functions second to none.

Dual-Range Heat & Pump Controls - assure quality prints regardless of media.

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Dual-Range Speed Control - allows consistent performance.

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Architectural Record Houses 1986  217
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R.4

Hurd makes classic windows in the most carefully controlled modern environment, infusing the best of today's technology into our craft. We offer the sizes, shapes and window types necessary to produce buildings of character and imagination. We also offer R-Values above 4.0, superior comfort and economy.

Consider the Hurd clad casement. A standard product for us, by any other criteria, this is a very exceptional window. The .050 inch thick aluminum cladding on the frame and sash is electrostatically coated so it won't chip, fade or peel. The full one-inch insulating glass is also available with two different Heat Mirror™ glazings. Top performance is further guaranteed by triple weather-stripping and a thick wood frame.

Although a single glance qualifies this Hurd window as a good choice, further investigation of the adherence to detail will convince you that it's the only choice. You can build a reputation with Hurd.

Hurd gears efficiency to specific climates.

Different areas of the country have different solar exposures and varying heating and cooling demands. Plus, some climates are extremely hot in summer but bitter cold in winter. Hurd won't pretend that one window could be right for all these conditions. Instead, we offer specific glazing options, such as Heat Mirror 88 and Sunbelt 66.

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You can improve the efficiency and beauty of every project you design by joining the innovative leader. Don't you deserve the best?

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GLAZING OPTIONS

<table>
<thead>
<tr>
<th>Glazing Options</th>
<th>U Values</th>
<th>R Values</th>
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</tr>
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<td>.24</td>
<td>4.20</td>
<td>86</td>
</tr>
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1 Standard ASHRAE (1981) winter conditions.

For cold climates and Sunbelt 66 for hot climates. Each is intended to minimize energy usage and maximize interior comfort. Yet neither restricts or limits the view.

Although you can include this custom feature as a premium, it's a standard offering from Hurd.
**Countertop material**
Countertop material designed to replicate marble, granite, parchment stone, and onyx is said to be especially durable and easily repaired if scratches occur. The material is available in 17 standard colors but special colors may be specified. Manufactured in 34 by 10-ft sheets, it is available in 3/8 in., 1/2 in., and 3/4 in. thicknesses. Avonite, Sylmar, Calif.
Write 416 on reader service card

**Chair**
The *Firenze* high-back chair is ergonomically designed and said to correctly support and distribute body weight. The chair features a five-prong, rotary-tilt base with dual casters. The chair is available in a number of styles including leather, vinyl, and the manufacturer's designer fabrics. Continental Imports, Philadelphia.
Write 419 on reader service card

**Modular armoires**
The manufacturer's modular armoires feature a variety of interior fittings including bars, drawer and shelf storage, and entertainment centers all concealed behind mirrored doors. Each two-door unit measures 48 1/4 in. by 31 1/4 in. by 85 in. and features a handwoven oak lattice. Kirk-Bruunuel Associates, Inc., New York City.
Write 417 on reader service card

**Remote control device**
The manufacturer's electric remote control device for use with roof windows and ventilating skylights features a 24-volt power motor. The unit is housed in a rectangular-shaped bronze casing and includes a safety connector that is attached to the screens. Velux-America, Inc., Greenwich, S. C.
Write 420 on reader service card

**Flooring**
The manufacturer's Mini-Pastille line of 100 percent synthetic rubber flooring features miniature pastilles grouped in a 1-in. diameter circle. The flooring is said to resist chemicals, burns, scuffs, and stains and is also said to be slip-resistant. Nors Flooring, Madison, Ind.
Write 418 on reader service card

**Keyboard cable**
A retractile cable designed for use with computer keyboards features seven tinned-copper, polypropylene-insulated conductors. The cable has 14 1/2-in.-long and .710-in.-wide coils and an extended-length of six ft. Belden Electronic Wire and Cable, Richmond, Ind.
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Circle 122 on inquiry card
The book is Passive Solar Design and Construction. And it tells you all you need to know to build the homes more and more consumers want—passive solar homes.

Best of all, the book is free from PPG.

Passive Solar Design and Construction starts at the beginning—why passive solar is an opportunity you shouldn’t miss. It discusses design basics, site selection and performance analysis, and concludes 34 pages later with a list of sources for even more information.

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We’ll also send you Living with the Sun, PPG’s book for homeowners on passive solar. And we’ll tell you how to get copies for your customers. Living with the Sun could help you make passive solar sales, because it explains the significant cost-saving benefits of passive solar, and how easy they are to get.

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PPG Industries, Inc., Glass Advertising, PT18, P.O. Box 8727, Harrisburg, PA 17105.

Circle 123 on inquiry card
Waterproofing membrane
The self-adhesive Ice & Water Shield waterproofing membrane is a composite of polyethylene film laminated to a thick layer of flexible rubberized asphalt. The membrane may be applied to roof decks, parallel to roof edges, or under shingles, slates, shakes, tiles, or metal roofing. The membrane is available in rolls that are 36 in. wide and 75 ft. long. W. R. Grace & Co., Cambridge, Mass.
Write 422 on reader service card

Faucet
The manufacturer's Swing-Spout lavatory faucet features all-brass construction. The faucet spout swings 90 deg and includes a touch-lever waste assembly. The unit may be installed with or without an escutcheon plate and is available in chrome or Deco-White. Moen International, Elyria, Ohio.
Write 423 on reader service card

CADD software system
A computer-aided design, drawing, and data management software system features space tracking capabilities, construction graphics, an interrupt command structure, and the ability to do in-stride calculations and to manipulate and annotate drawings. Synergy 2000 includes two color screens, a tablet menu, and an electronic stylus. Skok Systems, Inc., Cambridge, Mass.
Write 424 on reader service card
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Circle 125 on inquiry card

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Circle 126 on inquiry card

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1. Write your STAC ID number, as imprinted on your STAC card, in the boxes in Step 4 below. Do not add 0s.

2. Write the Reader Service numbers for those items about which you want more information in the boxes in Step 6 below. Do not add 0s.

### Call STAC

3. Using a standard touch-tone telephone, call 413/442-2668, and follow the computer-generated instructions.

### Enter Your STAC Number and Issue Number:

4. When the recording says, "Enter your subscriber number," enter your STAC number by pushing the numbers and symbols (# or *) on your telephone keypad. Ignore blank boxes. Enter:

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5. When the recording says, "Enter magazine code and issue code," enter these numbers and symbols:

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### Enter Your Inquiries:

6. "Enter (next) inquiry number..." enter the first inquiry selection:

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### End STAC Session:

7. When you have entered all your inquiry selection numbers and the recording prompts, "Enter next inquiry number," End the call by entering:

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If you are a subscriber and need assistance, call 212/512-3442. If you are not a subscriber, fill out the subscription card in this issue, or call Architectural Record Subscription Services at 914/628-0821.
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Circle 128 on inquiry card