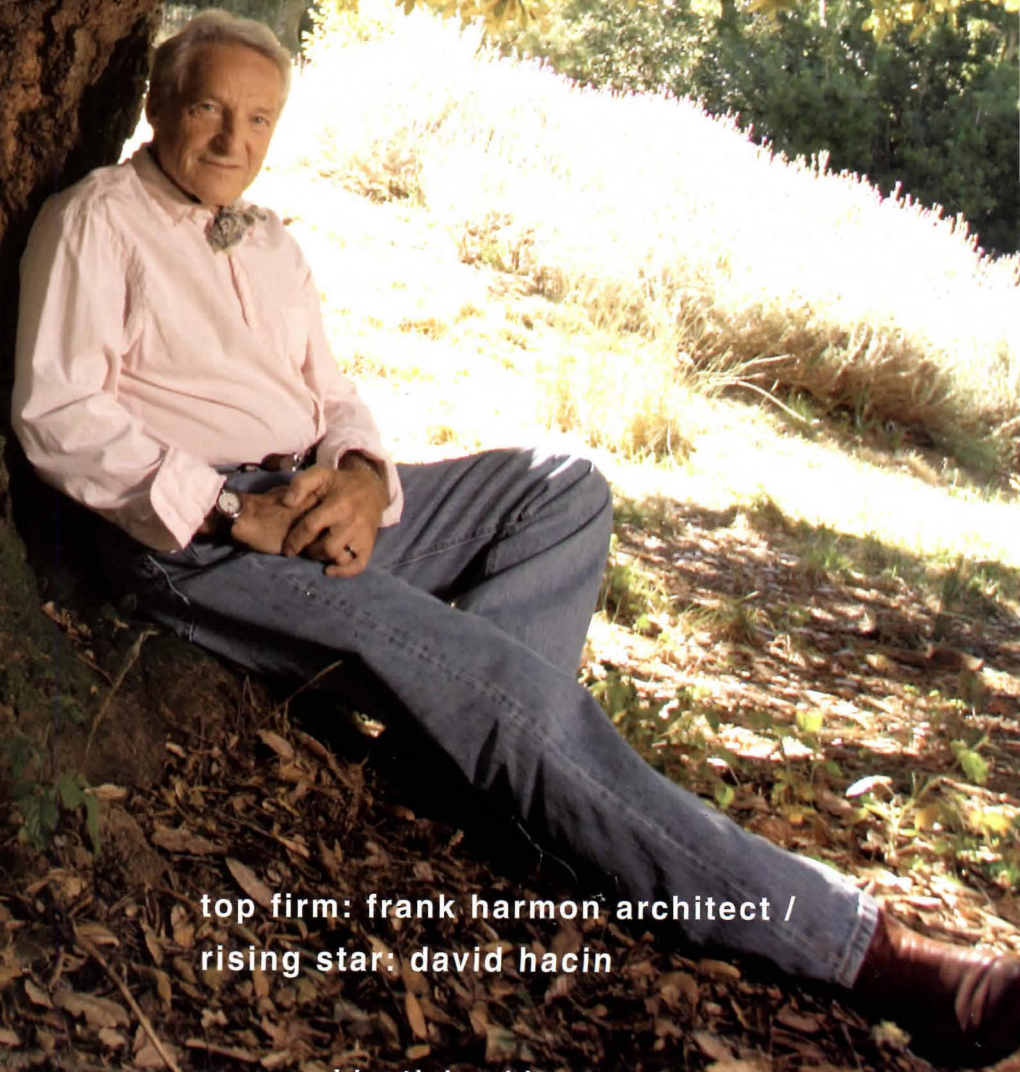


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hall of fame winner
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Turnkey Entry Doors

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Door and sidelight frames sit on top of the sill so they won't absorb water — keeping the door operating and looking great for years.



The competitors' frames touch the concrete slab or exterior subfloor, where they can absorb water — causing frames to rot, warp or stain.



Pella offers lock sets and hinges in a variety of finishes — allowing you to match other decorative metals in the home.

CREATE CURB APPEAL THAT SELLS.

A stunning entry system can set your residential project apart. Pella's entry door panel options include oak-, walnut-, fir- and smooth-grain fiberglass — offering the warm, rich look of wood that's easy to care for. For increased security, a 21" lock block adds strength where it's needed most. Premium steel panels arrive from the factory primed and ready to paint. Pella's extensive decorative glass collection includes a variety of matching transoms and sidelights. Hassle-Free® aluminum-clad exterior frames are a popular option. They're available in colors to match Pella® windows and patio doors and don't need painting.

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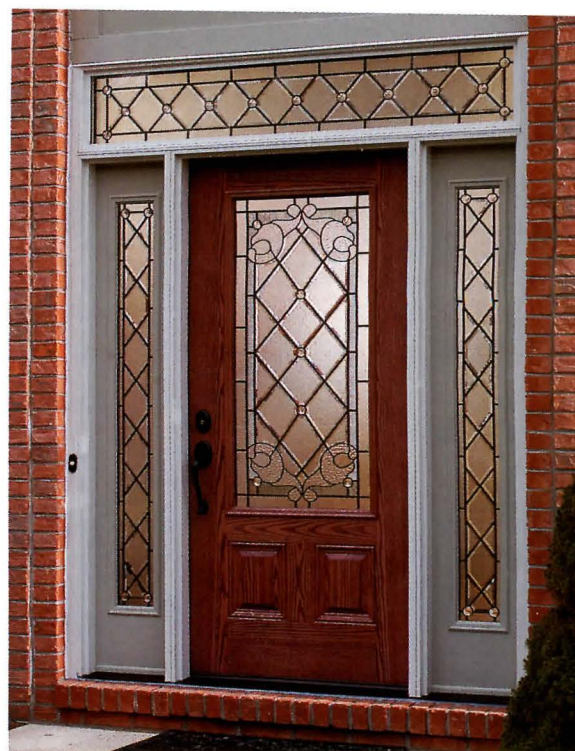
Pella entry door systems feature an exclusive design that offers peace of mind year after year. Pella's unique Jamb-On-Sill® design puts door and sidelight frames on top of the sill, keeping water away for long-lasting performance. In addition, Pella entry doors provide the energy efficiency residential projects demand — they're ENERGY STAR® qualified in all 50 states.

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All entry door warranties are not created equal. Pella's 20/10 Limited Warranty* covers the entire unit, is not prorated and is fully transferable. Other leading entry door manufacturers' warranties only cover their door panels. Pella entry systems are built to the highest quality standards. Should your client have concerns with a Pella entry door, Pella provides service to the client after the sale.

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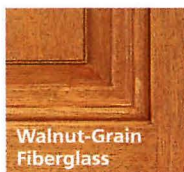
With today's competitive residential market, you strive to offer your clients a balance between design, performance and budget. Pella offers entry door systems that help you maximize all three. In addition, full technical support from Pella's architectural consultants makes your job easier. Service is provided at every stage of the residential project from design through construction, including budgets, drawings and specifications. It all adds up to this: Pella entry systems are truly a turnkey solution anyone would welcome.



For more information about building with Pella products, please visit www.pella.com or call 866-829-9051.



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Pella's premium steel entry door is priced competitively, but architects will gain the advantages of brand recognition, craftsmanship and service that Pella is famous for.



Outlook

SUSTAINABILITY REVIVES INTEREST IN TRASH COMPACTION

Mark R. Johnson, FAIA, AIBD

Back in 1969, Whirlpool Corporation was the first manufacturer to introduce a residential trash compactor, the first new-to-market kitchen appliance in 30 years. In fact, the trash compactor became the best-selling home appliance of that year.

Thirty-five years later, Whirlpool's trash compactors (sold under KitchenAid and Whirlpool brands) are still ahead of their time. Capable of reducing five trash bags to one, this humble invention has reduced an immeasurable amount of America's waste.

When Less Is More

By compacting trash, the average family produces 80% less waste by volume, providing landfills with extended life. Trash compactors are also very energy efficient and have low operating cost. By compacting waste directly at the



Reclaimed landfills can become beautiful golf courses that enhance communities.

source where it is generated, the environment benefits in the following ways: fewer trips to landfills, less fuel consumption and less toxic emissions by waste hauling trucks.

Environmentally Friendly

Your clients also benefit in many ways. In communities where citizens pay for the amount of waste they put out/haul away, a trash compactor shortly pays for itself by reducing collection bills. Trash is also a source for odors and can compromise air quality in the home. Whirlpool Corporation offers trash compactors with an integrated forced-air charcoal filter helping to control garbage odors and circulate fresher air. Further, when their useful life is over, approximately 85% of trash compactors are recycled for their scrap metal.



Form Follows Function

Aside from their environmental benefits, today's trash compactors are designed to coordinate with the kitchen appliance

suite, and undoubtedly are more fashionable than the waste can they replace. They don't take up a lot of space and



fit conveniently underneath the countertop almost anywhere in the kitchen or garage.

Trash compaction effectively eliminates much of the labor

and handling time by compacting trash right at the source. This advantage over normal waste handling provides clients both convenience and time-savings in trips to the curb, as well as improved security by having trash out of reach of children and pets. So the next time you are spec'ing out a kitchen, don't forget to include the trash compactor.



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

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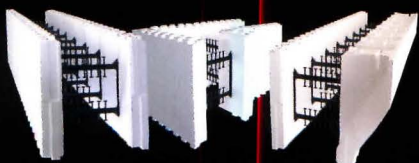
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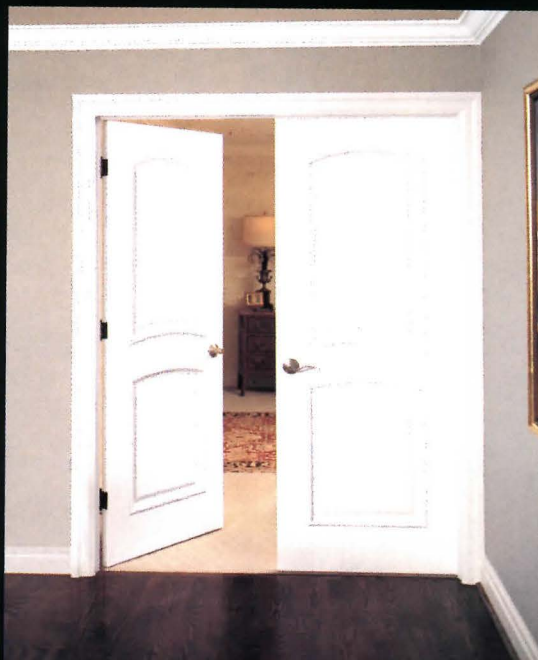


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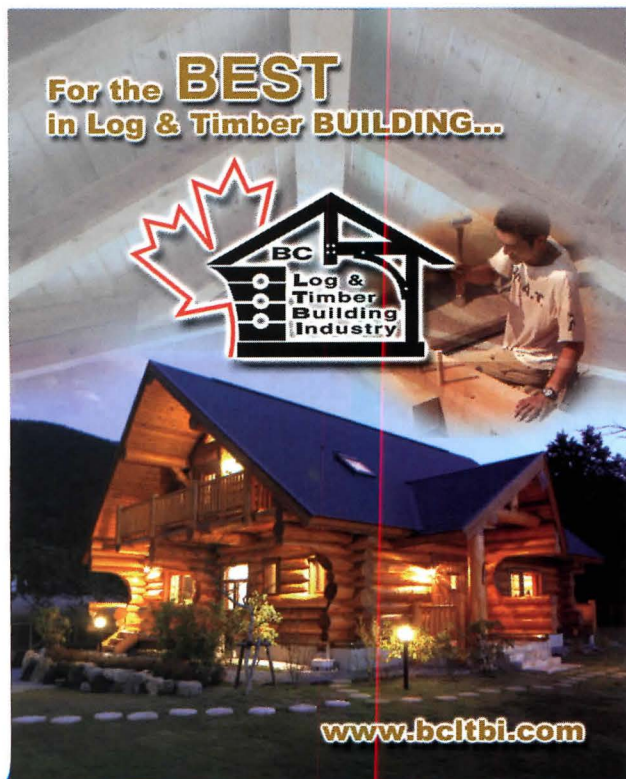
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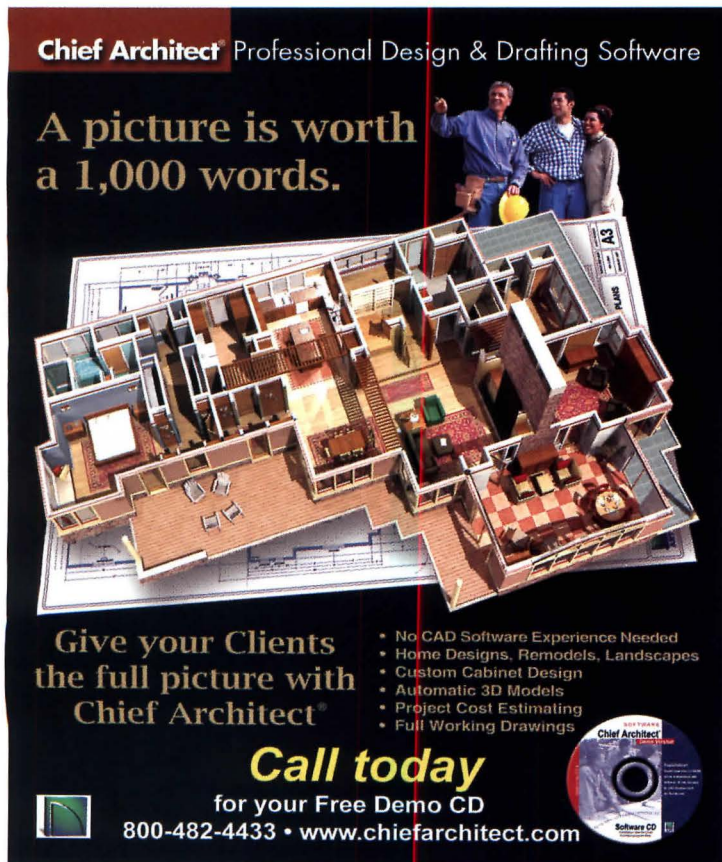
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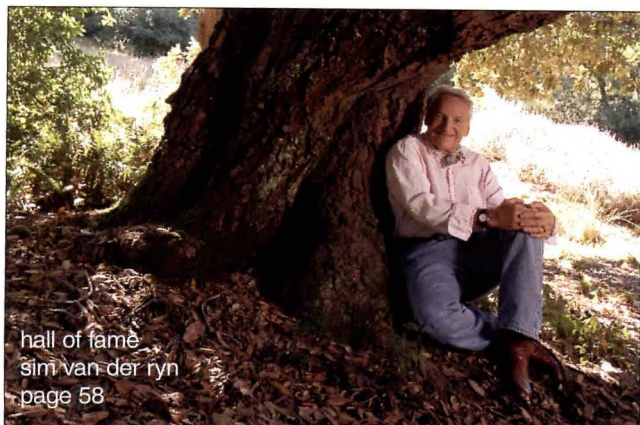


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residential architect
design awards

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A long-time proponent of sustainable design, Sim Van der Ryn sees life in every home he creates.

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Call him a genius generalist or a stylistic schizophrenic, but Frank Harmon starts each new commission afresh.

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Boston transplant David Hacin plumbs moribund buildings for modern opportunities.

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Sean Godsell and the client in the mirror.

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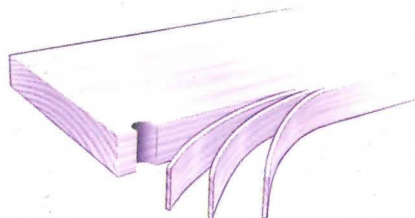
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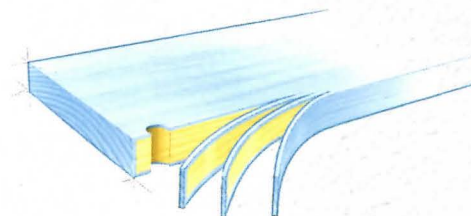


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from the editor

in plain sight

do visionaries see the future or just perceive the present more clearly?

by s. claire conroy

The trouble with being a visionary is sometimes you have to wait 30 years for the rest of the world to catch up to you. That's the case with Sim Van der Ryn, this year's Hall of Fame Leadership Award winner. He's experiencing a resurgence of interest in his ideas, which entwine ecology, biology, and architecture. Nature, he believes, is architecture's greatest collaborator. Thirty years ago, then-Governor Jerry Brown appointed Van der Ryn California's State Architect, encouraging him to establish energy standards for its government buildings. What a time it was. Three decades later, the General Services Administration is finally awakening to the need for energy conservation.

Van der Ryn hasn't been idle during the environmental dark ages; he's been slowly but surely lighting candles. He's designed a number of groundbreaking energy-efficient buildings, contributed his wisdom to the U.S. Green Building Council, and inspired scores of architecture students at Cal Berkeley to dedicate themselves to green design. As the mainstream begins to rediscover him, Van der Ryn

remains resolutely ahead of the pack. He's not happy to simply do less harm in the buildings he designs; he intends them to heal the damage that's come before them. Restorative and regenerative are the words he uses to describe his architecture's ultimate goals. The word style never passes his lips, but beauty does. The greatest examples of beauty and the most innovative forms in our world come from nature, he says. He's not satisfied with the punier ambitions of sustainable and green design. He wants the profession to abandon "egotecture" entirely for the higher purpose of "ecotecture."

Our Top Firm winner, Frank Harmon, FAIA, also aspires to bury ego, to clear the way for unfiltered observation and unsullied response. He eschews a subjective style for a more objective aesthetic driven by site, client, and climate. Nature is the great collaborator in his work, too, giving it specificity and authenticity. Like Van der Ryn, Harmon has a vision as well. He strives for an architecture intimately linked to its place, its occupants, and its time.

Rising Star David Hacin's context is dominated by the built environment. Working



Mark Robert | 10/1/05

within the dense urban fabric of Boston, he dodges preconceived notions of what existing buildings should look like and the purposes they can serve as he rehabilitates them. And he's unafraid to expose the timeline of interventions—this part happened yesterday and it's lovely, and look at what we built today. Old and new can derive vitality and strength from each other. Like Van der Ryn and Harmon, he refuses the dictatorial constraints of a prescribed style.

What does it take to be a visionary? Perhaps it's not the ability to predict the future, but the knack for comprehending the present more clearly and identifying connections others miss.

Visionaries look beyond the artificial boundaries established by those of more limited perception. And despite protests to the contrary, they probably apply a dose of ego to strengthen their purpose and bolster their conviction. There's no way we can entirely banish self from expression, nor should we unless we wish to live in a bland, homogenous world. But like all that we admire in nature and architecture, balance and proportion are everything. **ra**

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

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06 ☐ interior designer/space planner
07 ☐ management/marketing
08 ☐ construction administration
09 ☐ planner
10 ☐ draftsman
99 ☐ other (please describe) _____

4. Which one of the following ranges best describes the average annual total revenue of your firm?

- 1 ☐ \$10,000,000 or more
2 ☐ \$5,000,000 - \$9,999,999
3 ☐ \$3,000,000 - \$4,999,999
4 ☐ \$1,000,000 - \$2,999,999
5 ☐ \$500,000 - \$999,999
6 ☐ \$250,000 - \$499,999
7 ☐ \$100,000 - \$249,999
8 ☐ \$1 - \$99,999
9 ☐ None

5. What is the average annual number of new housing units built from architectural designs provided by your firm?

- 1 ☐ over 500
2 ☐ 251 - 500
3 ☐ 101 - 250
4 ☐ 51 - 100
5 ☐ 26 - 50
6 ☐ 11 - 25
7 ☐ 5 - 10
9 ☐ 1 - 4

6. Which of the following products, used in residential construction projects designed by your firm, do you specify, recommend or influence the purchase of? (check all that apply)

- 01 ☐ appliances
02 ☐ bathroom ventilating fans
03 ☐ cabinets
04 ☐ ceiling fans
05 ☐ central vacuums
06 ☐ computer products
07 ☐ doors
08 ☐ electrical/electronic (switches, outlets, wiring)
09 ☐ engineered lumber
10 ☐ entertainment systems
11 ☐ faucets
12 ☐ fireplaces
13 ☐ flooring
14 ☐ garage doors
15 ☐ glass block
16 ☐ home automation
17 ☐ housewrap
18 ☐ HVAC
19 ☐ insulation
20 ☐ laminate
21 ☐ lighting
22 ☐ locksets
23 ☐ mouldings/trim
24 ☐ paints/sealants
25 ☐ plumbing fixtures
26 ☐ roofing
27 ☐ security systems
28 ☐ sheathing
29 ☐ siding
30 ☐ sinks
31 ☐ skylights
32 ☐ sunspaces
33 ☐ tiles
34 ☐ toilets
35 ☐ tubs/shower surrounds
36 ☐ universally designed products
37 ☐ windows
38 ☐ whirlpool baths
99 ☐ none of the above

7. Are you a registered architect? 1 ☐ YES 0 ☐ NO

8. Which of the following business magazines do you personally receive? (check all that apply)

- 1 ☐ Architectural Record
2 ☐ Architecture
3 ☐ Other _____

9. What professional organizations/associations/societies do you belong to? (check all that apply)

- 1 ☐ AIA
2 ☐ ASID
3 ☐ NAHB
4 ☐ AIBD
5 ☐ ASLA
6 ☐ NKBA
7 ☐ APA
8 ☐ ULI
9 ☐ other _____

10. Do you have Internet access? 1 ☐ YES 0 ☐ NO

11. Please give us the names of others at your firm, next to the appropriate title, to whom you would like us to send their own FREE subscription to **residential architect**.

Manag. principal/CEO/Partner/Corp exec: 01 _____
Job captain/staff architect: 02 _____
Chief architect: 03 _____
Designer: 04 _____
Other (Please Specify): 99 _____

12. Do you plan on purchasing a truck in the next 12 months?

- 1 ☐ YES 0 ☐ NO

NOTE: Based on information supplied, the publisher reserves the right to reject non-qualified requests.

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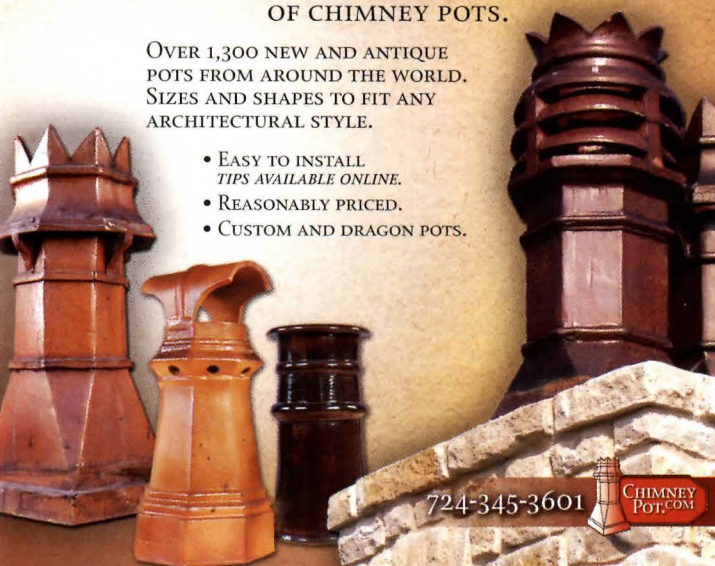
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letters

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I've worked with several architects during my 20 years being a builder. It sounds like a cliché, but I've found that the "cost" of their services is relative. Owners seldom comprehend the value associated with architects or designers and often don't understand what we builders bring to the table in terms of value also.

The percentage quote almost always makes a client feel uncomfortable. I quote fixed-price construction contracts because of the same feeling generated by cost-plus work. People always feel like the meter is running and that somehow the price they pay for carpet should have nothing to do with the architectural fee.

An architect should be prepared to quote rates; the discussion of justifying rates or costs is a losing proposition. Usually, people who have built and remodeled before are excellent candidates for architects and builders because they appreciate professionalism.

Your readers should know their annual operating costs and what annual compensation is desired or needed for the principal. It's simple. The percentage for developing plans is important, but I think these dollar summaries make it secondary to really understanding costs and value.

There are [approximately] 256 working days per year. Those days generate 2,304 (256 x 9) working hours per year. If an architect wants to earn \$160,000 per year and does 10 designs, that translates to \$16,000 per project + OVH. That salary divided by 2,304 equals [nearly] \$70 per hour.

Overhead costs to operate the office for one year can be estimated and divided by the same days/hours. If you generate an OVH cost of \$900 per day, those costs should be prorated into the quoted rate.

To simplify things: If a small firm has OVH costs of \$150,000 per year and the owner would like to be paid \$150,000 and they can do 10 projects per year (of the same caliber and size), they need to charge \$30,000 per project.

The clients I've had in the past are never afraid to pay a real professional. I usually prep them as to what to expect, telling them we don't do the \$1,000 set of plans here.

Any client seeking a cost-per-square-foot price is probably a bad prospect. Sometimes, saying "I'm not the right architect for your project" does wonders to bring people around. Clients always feel they can reject an architect or builder. If the architect or builder rejects

them, they usually become slightly indignant.

Roughly one-third of my jobs have been quoted as a design/build package, where I hire and compensate the architect. That way the owner really doesn't know what's being paid. I treat the architect as just another sub, albeit a critical one, just like the civil [engineer] and the surveyor.

Perhaps partnering up with builders they like and trust can help some of the frustrated-by-price architects.

*Dennis A. Dixon
Dixon Ventures
Flagstaff, Ariz.*

I agree with the notion of "real" architects dismissing "house architects" as mere start-ups, or maybe not having the experience to tackle commercial projects. I think a lot of architects (not all, but it seems like a fair number of them) have quite an ego. A good majority are just regular working folk like myself. None of us in this office wears a cape. None of us talks down to those without a degree in architecture or those not doing the all-important commercial projects. We all work together to complete the projects, wringing the most design we can get out of often-limited budgets. Some design, some

make the designs actually buildable, but all are working together for the good of each and every project.

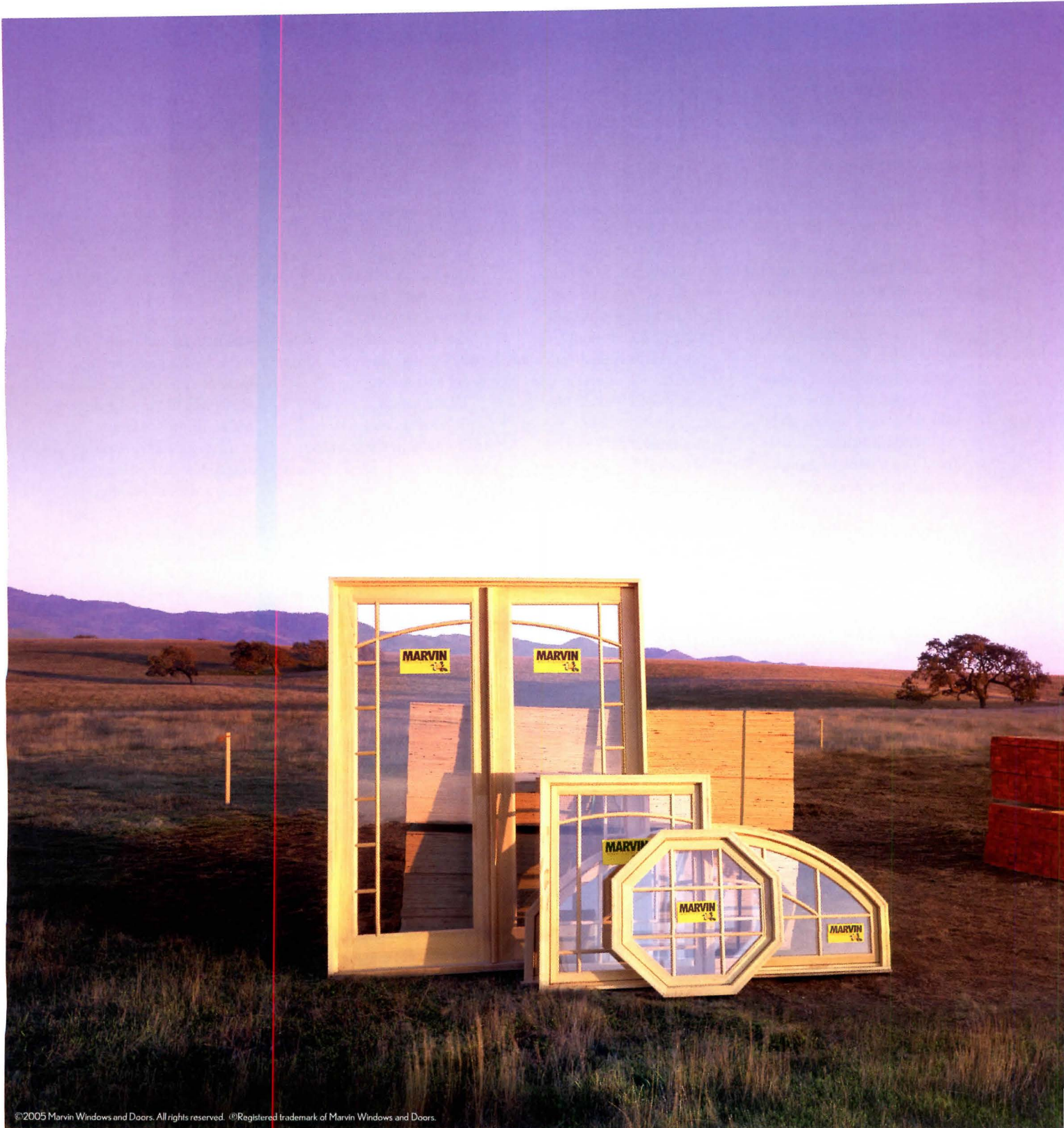
However, we would have to do five \$300,000 houses with a 10 percent commission to equal one \$3 million community center with a 5 percent commission. A small team can usually do more than one \$3 million project at a time, and ideally there would be several going on in different stages.

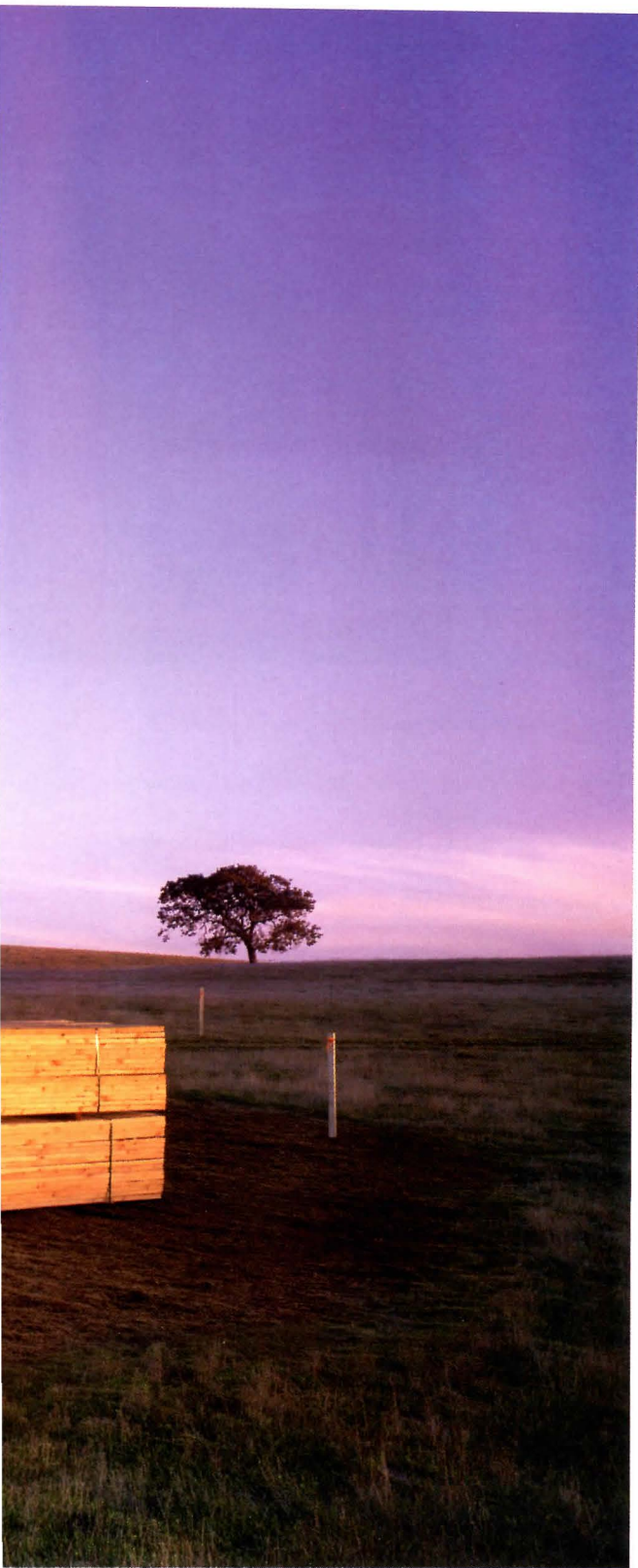
I remember dreaming about designing houses when I was in architecture school, but I haven't done one since graduating in the late '90s. Yet I have friends who graduated with me who do nothing but residential projects—and they were some of the most creative people in my class. Residential design offers about the most design bang for the buck out there in the architecture world.

If, in fact, "God is in the details," then you can't go wrong with residential design. Just make sure you can get enough customers to afford the type of lifestyle you dreamed about when you started school and thought you'd be wearing a cape to the office every day.

*Scott A. Gilbertson,
AIA Associate
KKE Architects
Minneapolis*

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home front

news from the leading edge of residential design

aqua moderne

Ponder this: You're at work, juggling the obligations of your thriving practice, and then you hear the chirp, squawk of the fax machine. Once you recover from your surprise that anyone still faxes anything, you take a look. It's an invitation to drop everything you're doing, buy a triple-shot espresso, and start pulling some all-nighters. The task? Design a new townhouse model for Aqua, the first major modernist new community in

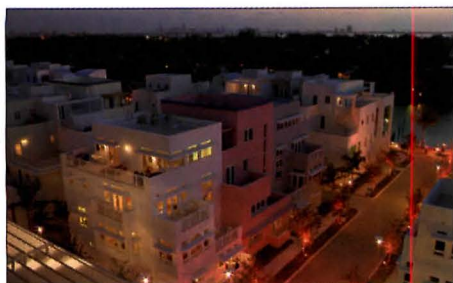
hadn't worked with any of these people before," she says.

"A fax came through, and it had one paragraph, five sentences. We had one day to decide,

five days to hand over the project."

Architects Alison Spear, AIA, and Walter Chatham, FAIA, came in at the beginning, brainstorming with Lizz Plater-Zyberk, FAIA, and her team on how to handle the tricky little interstitial island, formerly occupied by the hospital where Robins was born. The plan called for 46 "tropical urbanist" townhouses and three mid-rise luxury condo buildings. Spear, Chatham, and Alex Gorlin, FAIA, designed the mid-rises, which are named after them. Gorlin and Chatham also

designed townhouse models. DPZ arranged all the houses, including one of its own design, like puzzle pieces for water views and lot variations.



Aqua's greatest achievement, says Chatham, is in reconciling "Star Trek"-like development on one side of the island and "leafy green suburbs on the other." Pictured from left to right: Spear, Hariri and Hariri, and Gorlin.

York City, and to Allan T. Shulman Architect, Suzanne Martinson Architects, Brown Demandt Architects, and Albaisa Musumano Architects in Miami. The developer was Craig Robins, whose Dacra company rehabilitated the Miami Design District, and the planner was New Urbanist guru Duany Plater-Zyberk. At a press conference, Gisue Hariri recalls her reaction to the mysterious missive: "We





All photos courtesy of Dacra



Clockwise from top left: Hariri and Hariri's end-unit mimics ocean waves. Spear's building grabs corner views and cross-ventilation. Gorlin liked his building so much he bought a unit. DPZ contributed its own take on "tropical urbanism."

Wolfberg Alvarez & Partners devised the working drawings. The result, says Gorlin, "puts

to rest that New Urbanism is about traditional styles. It's not about style."

"We were very suspicious of this kind of planning," says Hariri. Seaside, another DPZ plan, "is very sugar-coated," she says. "But Aqua is not Seaside. It's come a long way."—s. claire conroy

solar flair

It's easy enough to slap solar panels onto a roof, but integrating them into a graceful residential design is a tougher assignment. Such was the challenge for 18 university teams competing in the second biennial Solar Decathlon, held recently in Washington, D.C., and sponsored by the Department of Energy and the AIA, among others. The students vied to design, build, and operate the most attractive and energy-efficient solar-powered home.

The University of Colorado won the overall competition, which conferred points in 10 categories, including power generation for heating and cooling. Virginia Tech took first place in the architecture and dwelling categories, which emphasize aesthetic achievement and the comfort of occupants. "Everything about this house is wonderful," said jury member Sarah Susanka, FAIA. "It took my breath away."

Virginia Tech's house uses operable windows and shading devices rather than mechanical equipment for heating, cooling, and lighting. South, east, and west walls are polycarbonate panels filled with aerogel insulation. Clerestory windows admit daylight, while movable dampers in the walls bring in fresh air. Motorized shades adjust temperature in the wall cavity during the day and offer privacy at night. The inverted roof conceals the solar panels and conveys rain into a cistern for gray water use.



California Polytechnic State University, which placed second in the architecture category, designed its house with structural insulated panels and colored fiber-resin cladding. The designers kept the house narrow for easy transport and added solar panels, awnings, and a rooftop deck on site. The judges called the exterior "beautiful" and the interior "elegant."
—nigel f. maynard



Photos: Stefano Paltera/Solar Decathlon

Virginia Tech's "ghost-like" student project (above) took top honors in the architecture category at the 2005 Solar Decathlon. California Polytechnic State University's pre-fab-inspired house (below) came in second, while Cornell University's entry (bottom) tied with the New York Institute of Technology for third place.

calendar



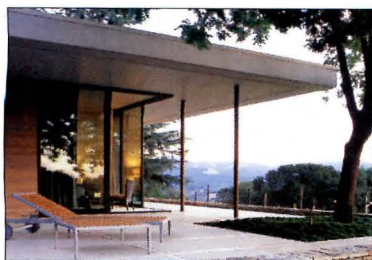
Jeff Herbert

2006 residential architect design awards: call for entries

entry deadline: december 9
binder deadline: january 5

Our annual design awards program honors outstanding architecture in 15 categories, including custom, renovation, multifamily, production,

interiors, and on the boards. Winning projects will be published in the May 2006 issue of *residential architect* and honored during the 2006 AIA National Convention in Los Angeles. Shown: Warwick Grove, Warwick, N.Y., by Donald Powers Architects. For an entry form, call 202.736.3407, visit www.residentialarchitect.com, or go to page 33 in this magazine.



JD Peterson

custom home design awards 2006

entry deadline: december 9
binder deadline: january 16

Houses designed for a specific client and site may be submitted by builders, architects, remodelers, designers, or other industry professionals.

Categories include custom home, custom kitchen, custom bath, renovation, accessory building, and custom detail. Winners will be featured in the May 2006 issue of *CUSTOM HOME* magazine and honored during the 2006 AIA National Convention. Shown: 2005 Custom Home of the Year by Aidlin Darling Design, San Francisco. For an entry form, call 202.736.3407 or visit www.customhomeonline.com.

mind in matter: constructions of the built environment

november 10–december 2
opensource art, champion, ill.

This show will explore the ways people perceive, interpret, and react to the built environment, and how that experience correlates to the intentions of its architects, designers, and planners. Drawings, sketches, models, and videos will be displayed. Visit opensource.boxwith.com for exhibition information.

in pursuit of pleasure: schultze & weaver and the american hotel

november 13–may 28
the wolfsonian-fiu museum, miami beach, fla.



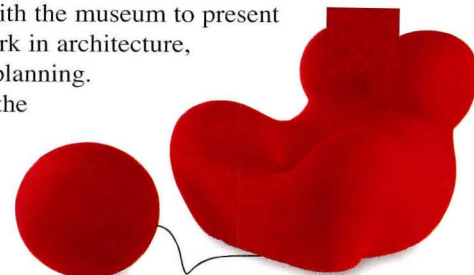
Silvia Ros

Leonard Schultze and S. Fullerton Weaver were eminent architects/designers of American hotels in the 1920s and 1930s. Their architectural icons of luxury, including the Waldorf-Astoria and Biltmore hotels, are the focus of this exhibition. Changing patterns of design and use—from rambling urban hotels with thousands of guestrooms to small streamlined hotels of the 1930s—are also explored. Shown: Waldorf-Astoria rendering by Lloyd Morgan (1931). Call 305.531.1001 or visit www.wolfsonian.fiu.edu for more information.

gaetano pesce: pushing the limits

november 18–april 9
philadelphia museum of art

Known for experimenting with innovative production processes and technologically advanced materials, Pesce is collaborating with the museum to present his multidisciplinary work in architecture, design, visual arts, and planning. Included in the show is the pictured 1969 “Up 5” armchair and “Up 6” ottoman—expandable polyurethane-foam pieces covered with stretch jersey fabric. Call 215.763.8100 or visit www.philamuseum.org for more information.



Courtesy Philadelphia Museum of Art

cityscapes revealed: highlights from the collection

opens december 3
national building museum, washington, d.c.

This is a first-time survey of the museum's holdings in honor of its 25th anniversary. The show explores America's architectural heritage through original building fragments, rare photographs, detailed drawings, and more. The exhibition will be organized as a walking tour of the cityscape and will be anchored by a series of large architectural elements. Call 202.272.2448 or visit www.nbm.org to learn more.

—shelley d. hutchins



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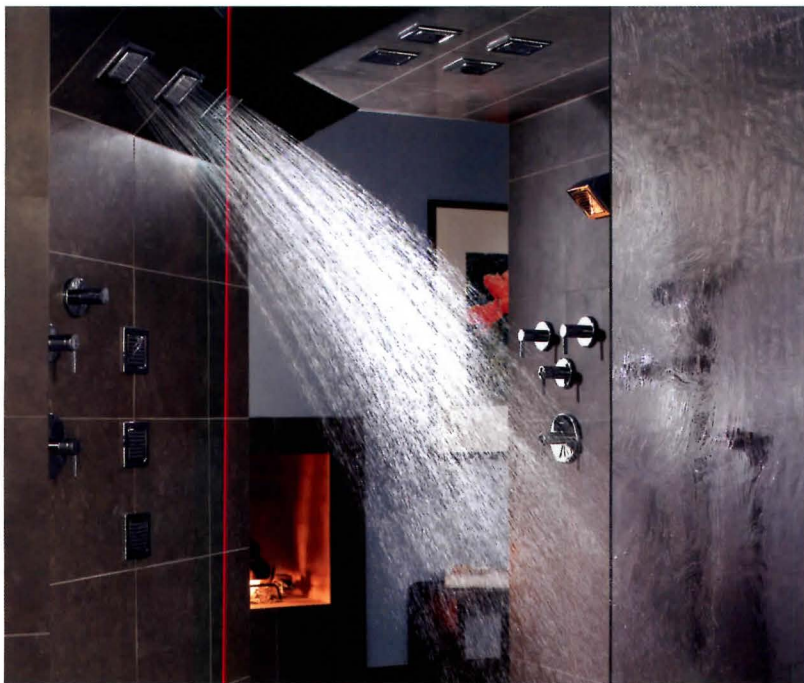
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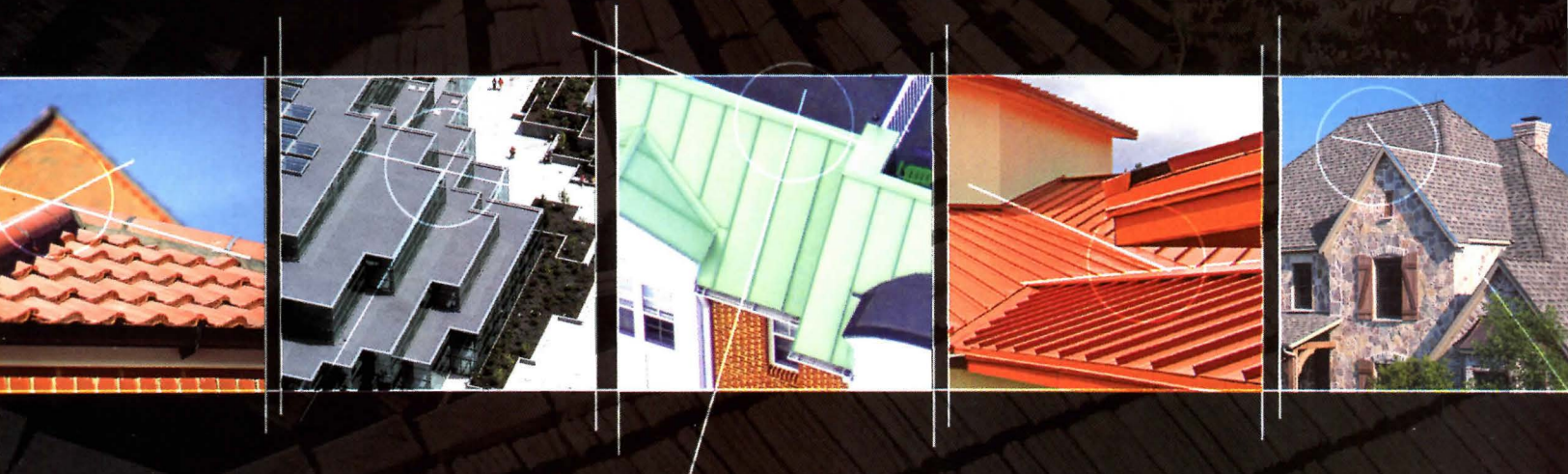
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kitchen: body and soul

m

Minneapolis architect Rosemary McMonigal has experience designing homes for people with special needs. An emphasis on “healthy living” is, after all, one of the tenets of her firm, McMonigal Architects. But the variety of concerns Minneapolis residents Barb and Hans Gasterland brought to her were downright daunting. They wanted something not too big (about 2,100 square feet of finished space on three levels) in the farmhouse vernacular (a nod to Barb’s rural Wisconsin roots) that could accom-

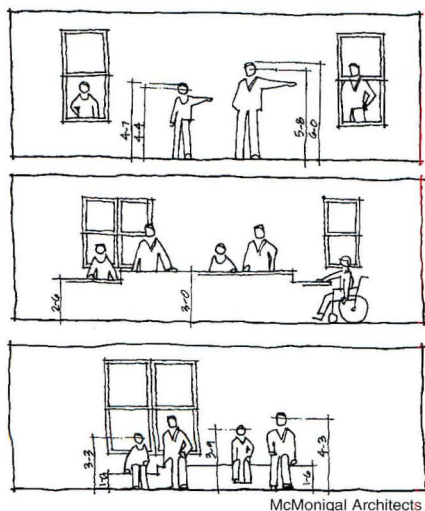
modate the couple’s 17-inch height difference and Barb’s health issues. She uses a wheelchair periodically due to a degenerative joint disease and suffers from chemical sensitivities.

“Barb said her goal was to have a place to live that would ‘cheer, shelter, and give strength to body and soul,’” says McMonigal. “That was her No. 1 request.”

For nearly two years, every material spec’d for the house was tested to determine Barb’s reaction—among them the solid-

maple flooring used throughout the house, the laminate countertops, and the cabinets, which are maple veneer over formaldehyde-free composite panels.

Health concerns permeated every aspect of the home, but their greatest impact was in the kitchen. To start, the 12-foot-by-13-foot space was left open in the center to accommodate a wheelchair’s turning radius. Countertop heights were dictated by the couple’s particular kitchen roles. She’s more of the cook, so the stovetop and peninsula’s prep



McMonigal Architects

Height and reach issues—from standing and sitting positions— influenced everything from window placement to counter size to built-in bench dimensions at the Gasterlands’ Minneapolis home.

areas are 30 inches high. He’s more of the dishwasher, so the sink’s countertop is 36 inches high. A set of steps pulls out from below the sink to give her standing access to that area, too. Should she move into a wheelchair full time, those under-sink cabinets are easy to remove.

Other accessible features in the kitchen include outlets, light switches, and appliance controls mounted on cabinet faces; an easy-to-reach appliance garage above the equally easy-to-reach oven; and roll-under space for a wheelchair at the peninsula, which faces the dining and living rooms.

Even something as straightforward as windows, positioned on opposite walls for cross-ventilation, were tricky given the couple’s height difference. “They really wanted double-hungs, but that was a challenge because of the horizontal divide,” says McMonigal. The windows had to be placed just right, she adds, so Barb could see out from below and Hans could look out from above.

project continued on page 32



There's room in the light-filled kitchen and under the curved peninsula to accommodate Barb Gasterland's wheelchair when she needs it.

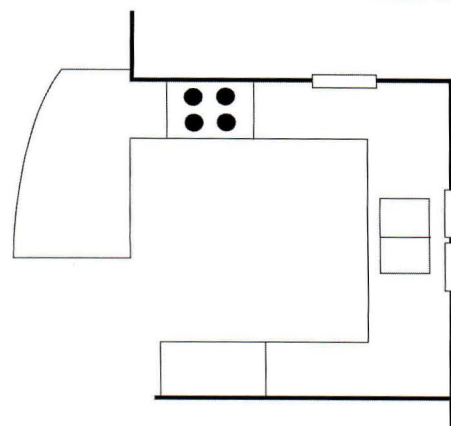
Photos: Andrea Rugg



architect: Rosemary McMonigal, AIA, McMonigal Architects, Minneapolis

builder: Luloff Inc., Minnetonka, Minn.

resources: bathroom plumbing fittings: American Standard, Delta, and Kohler; bathroom plumbing fixtures: Aquatic, Kohler, and Porcher; cooktop: Thermador; countertops: Nevamar and Wilsonart; kitchen plumbing fittings: American Standard; kitchen plumbing fixtures: Elkay; oven: KitchenAid; paints: Basic, Crystal Shield, Miller, and Zinnser; windows: Pella



bath: hidden help

The sink in the Gasterlands' half bath, located on the first floor, is a good example of the design touches McMonigal used throughout the house. It's a standard Kohler sink, fitted into the apron of the laminated countertop. "When you think 'accessible,' you often envision the kind of wall-hung sink you'd see in an office building," the architect says. "But here we were looking for something that would read as residential

when you're in the space, but still provide accessibility."

That guiding principle—accessible but not institutional—led McMonigal to choose brushed-nickel grab bars that double as towel bars. They're slightly smaller in diameter than most grab bars, which disguises their accessible application and fits Barb's small grip.

Other materials, used here and in the second-floor hall bath that serves the upstairs bedrooms, don't telegraph their universal utility. Both floors are commercial-grade, solid-body tile; the fixtures are standard-issue; and the hall bath's backsplash and roll-in shower are ceramic tile. Only the handheld shower bar in the upstairs bath gives a hint of any special need. It's longer than a conventional bar to span the couple's height difference.

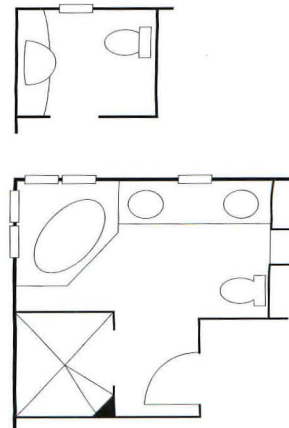
Cross-ventilation is crucial for mitigating Barb's chemical sensitivities, so the upstairs bath also features wide-open expanses of double-hung windows. "The corner windows look into [the Gasterlands'] backyard, so there's a very private feeling," says McMonigal. "They bring in lots of light, even between the sinks, which is something Barb and Hans really wanted."—*kathleen stanley*



Architect Rosemary McMonigal chose to use materials for both bathrooms that offer accessibility without looking institutional.



Photos: Andrea Rugg



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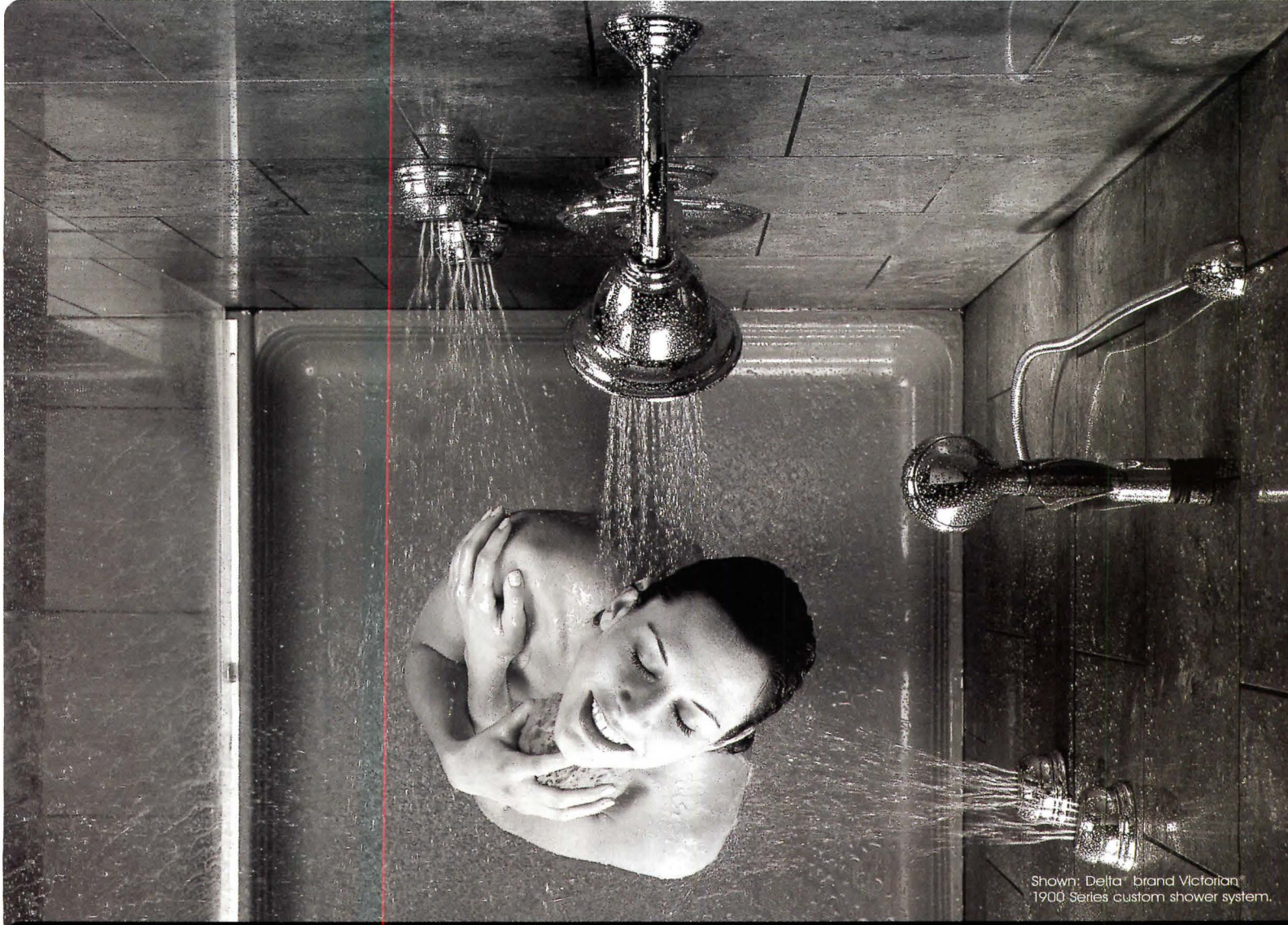
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native to place

local and international initiatives demonstrate how sustainable design can forge stronger communities.

by tim beatley

We live in disconnected times. We occupy space but know little about it. Instead of joining communities or neighborhoods, we buy houses and make real estate investments.

Sustainable design offers us the chance to rekindle these lost connections, to rebuild knowledge of place. New residential development is commonly thought to bring more cars and traffic, higher taxes, overcrowded schools, diminished views, and open spaces. But there is a way to turn this around—if we can imagine new growth connecting with and strengthening our sense of place. This kind of green design might take many forms, but just a few possibilities are mentioned here.

acting locally

One idea is to locally source building materials. In our globalized economy, such materials can originate hundreds or thousands of miles away from where they are eventually installed or assembled. They contain a high embodied energy, and their extraction often entails substantial ecological impact. Paradoxically, much of the practice of



green building has emphasized materials, such as bamboo flooring, that are transported great distances.

We need to look much closer to home, to materials that nurture local livelihoods and reconnect us to place and land. An innovative sustainable wood initiative here in Virginia holds some clues and offers some inspiration. Operated by Appalachian Sustainable Development (ASD), it supports the local economy by working with small woodlot owners who are willing to manage and harvest sustainably. The wood produced is beautiful, durable, and distinctive (more of the tree is used, with knotty “character” wood a key result), and it is certified under ASD’s Sustainable Wood label. It is



Photos: Tim Beatley

then dried in a solar- and wood-waste-powered kiln and cut into flooring at ASD’s mill.

My family and I recently installed ASD-certified white-ash flooring in our home. As a result, I know where the wood was grown, and I have some assurance that the result for the landscape is not destructive but rather restorative. In this case, a sustainable material

close to home was actually less expensive than its standard commercial alternative. It is a small expression of commitment to sustainability but an important step on the way to a deeper connection and duty to place.

Using local materials is a growing practice in sustainable design communities. Innovative green projects like BedZED, the Bedding-

continued on page 36

The author has visited BedZED in England (above) and Aeroe Island in Denmark (left), among other locations, in his search for sustainable communities.

ton Zero Energy Development in the London borough of Sutton, have explicit targets for local materials. At BedZED, more than half of the building materials arrive from sources within a 35-mile radius of the site. Wood siding comes from local municipal forests, bricks from a local brick company.

In Western Australia, there has been a creative effort to nurture furniture building and wood artistry. Rather than exporting logs (or allowing them to be converted to low-value wood chips and then exported), there is a growing sentiment that these resources can be the foundation of a high-value-added, labor-intensive economy, of which sustainably managed forests can serve as a linchpin. Among other steps, a forest heritage center and school of fine furniture making has been established there, and the number of outlets for locally made wood products and crafts is growing.

origins. New developments could begin to think more carefully about the food needs of their future residents, perhaps developing long-term relationships with local growers. This is essentially the concept of Community Supported Agriculture (CSA)—residents buy a share in a local farm that provides (often delivered) a basket or box full of produce each week during the growing season. CSA farms are growing in popularity—there are now more than 1,500 of them nationally—and they could be offered as part of the package that goes along with a new home (or at least as an option).

Designing in opportunities to grow food directly is another way of promoting sustainability (and healthier living), strengthening place, and re-earthing us. This is a trend in Europe, where ecological, mixed-use projects such as Viikki in Helsinki, Finland, have left green fingers between major

garden is large enough to produce all the vegetables a typical family needs.

energy alternatives

Energy use is another way to reconnect with local places. Every place has opportunities to generate its own power, whether through wind, sunlight, or biomass. Strong European examples exist of communities that have been able to redirect community resources to local energy production. In Aeroe Island, Denmark, which aspires to be 100 percent energy independent, small power plants generate energy from the sun and from locally grown straw and hay. Expenditures for energy stay local and help to strengthen, not diminish, the region's economy.

A more urban example is the redeveloped district of Vastra Hamnen in Malmö, Sweden, where a variety of renewable energy technologies and design ideas have been incorporated into dense housing and the ambitious goal of 100 percent renewable energy from local sources has been met. Energy production is a visible element of the community, with vertical solar hot-water-heating panels feeding into a district heating grid.

BedZED again offers inspiration with an on-site combined-heat-and-power plant fueled by wood waste from tree trimmings. In Freiburg, Germany, the Solar-Fabrik solar-technology factory burns oil from locally grown rapeseed in a

carbon-neutral cycle, further demonstrating the power of combining green and local.

The energy consumed by residents and the embodied energy associated with new building materials might also be compensated for in ways that creatively restore and renew bioregions. In the U.K., the CarbonNeutral Company works with banks and building societies to offer a carbon-neutral mortgage, which provides for the planting of enough trees to cover the carbon footprint of the home and lifestyle of its occupants. In Australia, similarly, several banks are now offering carbon-neutral car loans. Habitat and place restoration can happen in many ways, of course, but local tree planting holds potential for productively harnessing the green sensibilities of people on behalf of place.

In an increasingly turbulent and globalized world, rebuilding lost place and human connections in a host of creative ways provides solace, strength, and reassurance. Sustainable design must strive not only to reduce its overall ecological impact, but to do so in ways that enable us to be truly native to place. **ra**

Tim Beatley is the Teresa Heinz Professor of Sustainable Communities at the University of Virginia. This article is based, in part, on ideas discussed in his book Native to Nowhere: Sustaining Home and Community in a Global Age (Island Press, 2004).

“using local materials is a growing practice in sustainable design communities.”



Courtesy Tim Beatley

food for thought

Much of our food comes from very far away. It typically travels some 1,500 miles from where it is grown to where it is eaten, according to the 2001 report “Food, Fuel, and Freeways,” and we are usually oblivious to these

buildings for garden plots. Single-family homes might be designed to facilitate this as well. A model sustainable home in the Perth, Australia, suburb of Subiaco, for instance, includes extensive edible landscaping and a built-in raised-bed vegetable garden in its backyard. The



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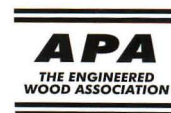


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moonlighting has its merits and its perils.

by cheryl weber

an intern who is halfway through the licensing exams, Dan Nicely, Fargo, N.D., is experienced in the dark side of architecture. He graduated in 1998 and soon found his way to an architecture firm that does primarily retail work. But with a family to support, it's almost impossible to get by on an intern's salary. Plus, he wants to get some residential experience onto his résumé. So he moonlights, designing houses evenings and weekends.

By working two jobs, Nicely joined a long tradition of ambitious young architects who have done design on the side as a launching pad to private practice, whether openly or under the boss's radar. It happens almost by default. There's the brother who wants a beach house, the neighbor looking for a discount on a two-story addition. Then too, with the average starting wage for interns at \$34,600, who can blame them for grabbing work where they can?

Still, moonlighting has its perils. Nicely happens to have his employer's blessing, but what if you don't? Whose computer equipment



Arthur Simon

will you use? And what are the risks of working without insurance—to yourself, to your employer, and to your client? “For some reason, the liability issue hasn’t cropped up for me,” says Giocondo Susini, a Toronto intern who graduated in 2002 and completed a 3,700-square-foot house

without his boss’s knowledge. “It’s always on your mind. But as long as you’ve got the engineering part of it and the code part of it set, it should be no problem.”

Those words would make architect Ralph Cunningham, AIA, wince. Cunningham is at the helm of the 13-year-old Cuning-

ham + Quill Architects, Washington, D.C. Not surprisingly, side ventures look much different from the top. Although he admits to moonlighting once upon a time—in an era that was less litigious, and in an office without a policy on side work—he forbids the

continued on page 44

AZEK Goes Wide in Sarasota



Wrapping beams and columns with AZEK and getting crisp mitered corners was no problem for architect Mark Smith's recent Sarasota job,

especially since he spec'd the new AZEK 16-inch wider boards. "AZEK's variety of sizes and styles suited every aspect of the job and the homeowners really like the Frontier wood-grain look," says Mark, who has just been elected President Elect of AIA Florida. Mark said Pat Ball Construction did a great job of mitering the corners and fabricating window surrounds on site for a clean, finished look. "The homeowners wanted low-maintenance in an area where the sun and insects are brutal on wood," Mark explained. "It's amazing how quickly the sun can fade, dry out and crack wood—with AZEK we won't have those problems." Mark used the new 16-inch profile for the beams and columns, the Frontier texture for the fascia, window, door and garage door trim and AZEK Beadboard for the soffits. Way to beat the heat, bugs and humidity Mark!

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practice because of the risk it poses to his 23-member office. "If someone inadvertently uses our equipment, or a fax goes out with our name on it, we could get sucked in with our insurance," Cunningham says. In hindsight, he says he had a very poor understanding of liability. The risks hit home during a project that didn't go so well. Although it worked out fine in the end, there were many sleepless nights. "It's easy to have a lot of hubris and confidence in your ability when you're under someone else's umbrella," he says. "It's another thing to realize, 'Hey, I've got to solve this problem by myself.' When you're in your 20s, it's hard to imagine the pitfalls of almost anything in life."

Poll a dozen heads of architecture firms and you'll find they're all over the map on moonlighting. Many firms, especially large ones, make their prohibition crystal clear in the employee agreement, though they'll often grant waivers for family-related jobs. Andrea Cohen Gehring, AIA, partner and design principal, WWCOT, Santa Monica, Calif., and chair of the AIA's Practice Management Advisory Group, believes moonlighting is "a big, dangerous risk." Says Gehring: "If a person wants to do their own work, they should start a firm and struggle and starve. If they use a title block or any kind of materials from the office, it poses a risk to the firm." Seattle

specs for sidelines

Can an architecture firm legally be held responsible for work that employees do on their own time? Technically, no. But as with all legal matters, there's the written policy, and then there are nuanced interpretations. Barbara Sable, a partner at the McLean, Va., law firm Ames & Gough, says most errors and omissions policies cover only work that's rendered on behalf of the firm. However, she has seen at least one case—a residential project—in which a firm was sued when an employee's moonlighting job went bad. The case rested on the fact that the employee had used company equipment. The firm had a no-moonlighting policy, but the homeowners claimed that because they were receiving faxes on company letterhead, they began to believe it was the firm providing the service. "The homeowner was able to successfully collect against the insurance policy," Sable says. "That's not the intent of the policy, but it's a risk for the firm. I think the clients realized that the individual had limited assets and the firm had more substantial assets."

Most insurance companies have reasonably priced policies for individuals to prevent this situation. When a firm allows moonlighting, Sable recommends that it require the employee to carry his or her own insurance policy. Premiums depend on annual billings, but for \$2,000 to \$4,000, an architect can receive \$100,000 worth of coverage for any one claim, with a \$300,000-per-year limit.

The common lawyerly advice is that firms should restrict moonlighting. The problem, says David Pfeffer, an attorney with Arent Fox in New York City, is that in the design world, it happens all the time. "You'd want to allow it in certain circumstances, such as pro bono work, or if it could lead to an assignment for the firm," he says. "You'd want to restrict it unless the employee received a supervisor's OK."—C.W.

architect Eric Cobb, AIA, forbids side work for the same reason—and because he wants his employees' full attention. "I don't think you can sling two jobs at the same time and be effective at both," he says.

Other architects, remembering their own youth, take a "don't ask, don't tell" approach. "It's hard to say, 'Don't do it' when it's something I did myself," says Kava Massih, AIA, Berkeley,

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Calif., who oversees 25 people. "But I wouldn't want to know they're doing it because it implies that they're putting their energies somewhere else."

Secrecy is all but impossible in a small firm like Winchester, Va.-based Reader Swartz Architects. All seven associates sit in one room, so everyone knows what's going on, and Charles Swartz and Beth Reader have never created a written policy. Swartz, AIA, is happy to help employees who are entering a design competition or designing a house for themselves or their family, but he draws the line at someone trying to start his or her own office at night. "If they're doing it to make money on the side and it's a direct conflict with what we're doing here, that's a different thing." Besides, he adds, with so much work at the office, people rarely have time to take on second jobs.

the modern moonlighter

Office politics aside, today's young architects are optimistic, well-educated, and achievement-minded. They're increasingly well-connected, computer-savvy, and proficient at multitasking. They often expect to advance by jumping from job to job. And, with the help of mentors, they're finding creative ways to get the experiences they want. Architectural work is space-intensive, but technology has made it easy to do at home.

"it's easy to have a lot of hubris and confidence in your ability when you're under someone else's umbrella. it's another thing to realize, 'hey, i've got to solve this problem by myself.'"

—ralph cunningham, aia

Most people have home computers that run CAD or 3-D programs, and if they don't, there's usually room on the credit card for a \$2,500 investment in equipment. Plotting is no problem, either; files simply get e-mailed to the local graphics firm or sent to a friend with an established office.

Nicely, who works for the retail-oriented firm, got his first solo job, a castoff from an architect in another city, a year ago. The client wanted a basic package—design development for a 2,800-square-foot house he had sketched on a napkin. Working from home, Nicely drew up plans that the builder then developed into construction documents. He charged a fee that was 30 percent below market rate, with a written agreement that absolved him of liability. "I learned quite a bit doing it," Nicely says. "Everyone thinks that because they're an architect they can do residential work. But after five years of dealing with metal studs and ½-inch gypsum, to all of a sudden shift to a residential palette of doors with different heights and widths was

harder than I thought. I asked a lot of questions of my employer and other people."

Indeed, some heads of firms—particularly those who teach—encourage staff to pick up outside jobs to broaden their experience. The idea is that the more they know, the more skills they bring to the office. "When I was an intern it was highly discouraged," says Nicely's former boss, Phil Stahl, AIA, Stahl Architects, Fargo, N.D. "They said you should be bringing work into the office, and if it's not good enough for us, don't work on it."

However, Stahl adds, "This is a new generation of interns. I think the architecture profession will be caught short if we're going to be managing them like previous generations. The Millennials won't even ask for permission to moonlight. They don't feel like they're being disrespectful, just [taking] charge of their own careers." Even after his interns move on, he keeps in touch, passing on referrals for small jobs and offering

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corrective measures on designs and advice on fees.

the warm glow of guidance

Moonlighting has dark undertones, suggesting forays into unknown territory. But John Connell, AIA, CORA, founder of 2morrow Studio, Warren, Vt., is another architect who tries to make side jobs safer by bringing them into the light of day. Connell, who also founded the Yestermorrow Design/Build School, says that half of his compensation package is low pay; the other half is his genuine interest in developing his employees as professionals, which includes coaching them on appropriate side jobs.

"it's hard to say 'don't do it' when it's something i did myself. but i wouldn't want to know they're doing it because it implies that they're putting their energies somewhere else." —kava massih, aia

"Side jobs should be encouraged because they teach young architects so much about what can go wrong," Connell says. However, he makes it clear that the job may not compromise interns' office performance. "We have plenty of work, so I'm not lusting after their work," he

says, "but if I think they're getting in over their head[s] and will be depending on me for excessive support, I'll recommend they bring it into the office." The intern gets to be job captain, but clients are asked to meet with Connell initially so they know he's the architect of record.

His open-book approach also helps rookies fend off clients motivated primarily by a lower fee. "I really try to educate the intern as to what that portends," he says. "They're so desperate to get built and they're thrilled to have someone address them as an architect before their time. But you never want it to turn into a situation where the client needs the intern to be working independently so the fee can be so low."

Too often, people trying to get a deal are the worst kind of client. Last fall, for example, a builder/developer asked Connell's intern to take over the design development and

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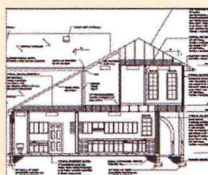
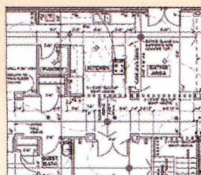
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construction drawings for five houses. Although there wasn't much design involved, Connell thought it would be a good exercise in doing construction documents. Since the intern wasn't proficient enough to execute the drawings without coaching, he suggested she complete the first house to see how long it would take and then tell the builder how much the next four would cost. When she proposed this to the builder, the deal fell through.

Although Connell sticks his neck out for interns, he recognizes that it's not the way all businesses should operate. "While I can offer support to my small group of interns at any time, if I

"side jobs should be encouraged because they teach young architects so much about what can go wrong, but you never want it to turn into a situation where the client needs the intern to be working independently so the fee can be so low." —john

connell, aia, cora

was running an office of 50 employees and 20 were interns, I wouldn't want to hear about their weekend escapades," he says. "I wouldn't be able to sleep for fear of liability, [not to

mention] worrying about how much they are taking from my office and fusing into their work. If a good percentage of 20 people were moonlighting, you'd have to format a policy, and

the next thing you know, you would be responsible for it."

building a career
Resourceful architects-in-training have found other ways to jump-start their careers. An intern at a commercial firm, who wishes to remain anonymous, works safely under the umbrella of several architects outside the office to get residential experience. For others, design/build companies are the ticket to avoiding the intern trap. After Matt O'Connell graduated from the University of Pennsylvania, he did a two-year stint at Yestermorrow before receiving a master's degree
continued on page 52




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from MIT. Soon he landed a job with a large custom builder who had established a network of architects, and before long, he proposed starting a design division within the firm. That model turned out to be a winner for everyone. It brought in several million dollars' worth of new work, the architects they worked with began sending over jobs they were too busy to handle, and O'Connell got a raise, plus the opportunity to work with vendors. Two years ago, he and his wife formed a start-up architecture firm, Anderson and O'Connell.

"There are builders in every town who would

love to have a young designer available to them," O'Connell says. "It's a real untapped opportunity. It's easy for interns to put a product on paper, but they have to realize this is going to be built and has consequences." He vividly recalls the kitchen design he sketched in a project for his former employer. Six weeks later, he got a call from the field crew asking how to resolve a corner. "When the person who's building your design is a fellow employee, it's a much more open and collaborative process," O'Connell says. "I learned a lot by having other people build my work

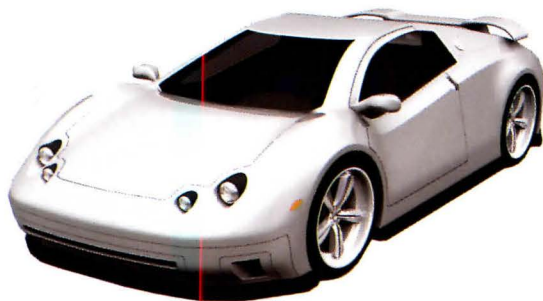
very carefully because I was on their team."

For Jeremy Culver, a recent graduate who is working on Intern Development Program credits, toting around a level and square beats life in a cubicle any day. He works for the Seattle firm McHegg Design + Build, where one of the principals is a licensed architect. He likes the fact that every project involves figuring out design details in the field, whether it's a deck railing, stairway, or entryway. "For the most part, I have it all here, so I'd like to stay as long as possible," Culver says. "Or I may want to do my own

thing when I get licensed."

Whatever schemes young architects dream up to kick off their careers, it's smart to be safe and ethical. Sooner or later, everyone finds his or her niche—or it finds them. Take Reader and Swartz, for example. They were working for the same firm when the 1990s recession suddenly left them without jobs. "We had a clean break, and we just had to scramble," Swartz says. Nine months later, karma caught up with them. A nonprofit group they had once helped out, with permission from their employer, was one of the first new clients to come along. *ra*

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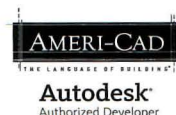
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2005 leadership awards

by cheryl weber, vernon mays, and meghan drueding



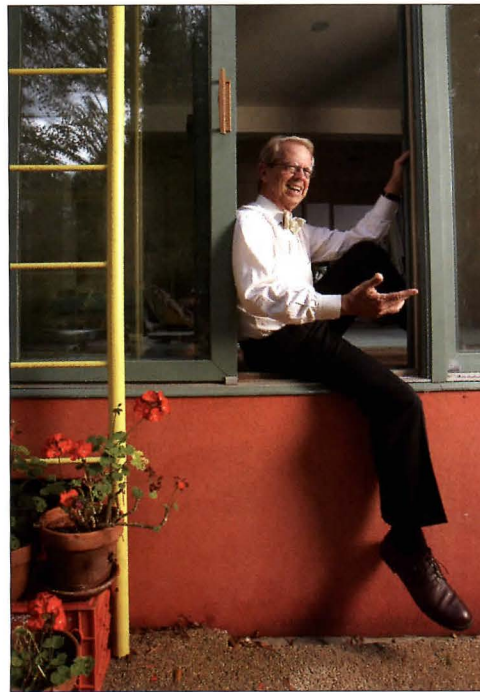
sim van der ryn
van der ryn architects

david hacin
hacin + associates



Photos: Danny Turner (top and middle); Jason Grow (bottom)

frank harmon
frank harmon architect



It's late fall and there's a perceptible change in the air. A quick frisson marks the transition from the warm, languid flatness of late summer to the sharp chill of autumn. Something about this shift makes us feel more alert; attention must be paid. As we, the editors of *residential architect*, selected this year's Leadership Award winners, we sensed a

deeper undercurrent of importance to this mission.

That change in the air we all feel signifies a moment in time when architects finally have the ear of the American public once again. They are listening, they are learning, and they are hungry for answers to their questions. How should we live? Where should we live? Why are we dissatisfied with so much of what we see around us? They are indeed looking for leadership, but on the more intimate, democratic level of equals—as partners and collaborators.

When we looked for inspiring architects for this year's Hall of Fame, Top Firm, and Rising Star awards, we searched for practitioners who share a missionary zeal. They feel a deep and abiding responsibility to their clients, sites, towns, and planet. They're struggling with the big questions and they're making strides toward some important answers. Hall of Fame winner Sim Van der Ryn taught and thought about earth-friendly architecture ahead of most of today's green design experts. Top Firm winner Frank Harmon shed his ego long ago

to make room for finer responses to site, client, and program. And Rising Star David Hacin is exploring the tension between what's old and new as he rescues and revives Boston's decaying buildings. As a group, these architects aren't grasping at fame and fancy in the short term; they're designing and building for the long haul. They're agents for thoughtful, sensitive, beautiful change.

2005 leadership awards

hall of fame:

sim van der ryn

for sim van der ryn, our environment is more than a charity case—it's the best design collaborator there is.



Danny Turner

by cheryl weber

decades after the first Earth Day thrust the environment into our nation's collective consciousness, the green building movement has just begun to gel. Although sustainable design is still a hard sell—and represents just a sliver of the housing market—it has come a long way since its origins in the back-to-nature movement of the 1960s. Today, a combination of smart design and emerging building technology, rather than a romantic notion of living off the land, is giving ecological design its legs. And with soaring fuel costs taking us into uncharted territory, this may be the moment in history when sustainable architecture truly takes off. If so, Sausalito, Calif., architect Sim Van der Ryn gets much of the credit for laying the groundwork. A tireless experimenter, educator, and politician, he has been leading the architecture profession in a new direction for the past 40 years, starting well before the term green design was invented.

The 70-year-old architect is part of a generation of visionaries who are more interested in their work than in making a name for themselves. Never one to concern himself with conventional marketing, Van der Ryn nevertheless has been the subject of countless magazine and newspaper articles and has collected a long list of honors and awards. Among them are a Richard Neutra Award for Professional Excellence from Cal Poly Pomona and a Sustainability Trailblazer Award from the Marin County Community Development Agency. The AIA California Council gave him a Nathaniel Owings Award



for environmental leadership, and his Marin Solar Village earned him a merit award from *Progressive Architecture* magazine. His accomplishments bear witness to the ingenuity of a man who has never stopped inventing and evolving. Now, after decades of working out his deeply held environmental and spiritual values, his message seems as fresh as ever.



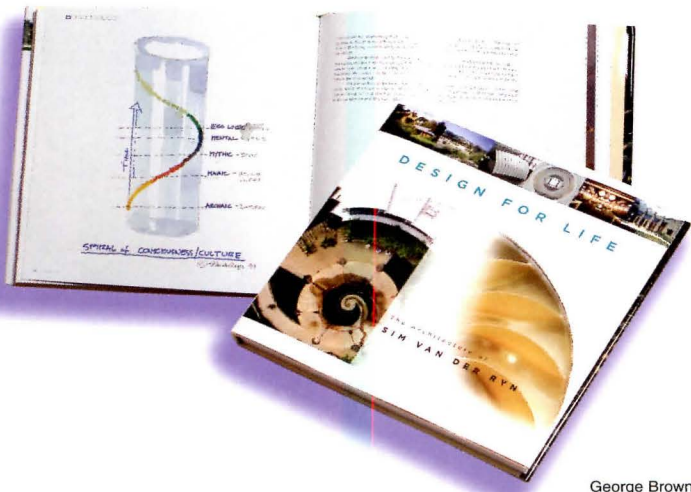
Photos: Russ Eddy

Designed for an avid musician and environmentalist, the Guitar House (right and opposite) grew to three times its initial size during construction. Interior light is reflected onto sprayed earth walls and rammed earth columns via massive sliding-glass doors and skylit towers.



The reddish tone quarry waste for the Guitar House's columns came from nearby Napa. Van der Ryn speced three different color mixes to suggest geologic strata.

Tim Street-Porter



George Brown

In his latest book, Van der Ryn explains how his ideas about ecological design have evolved over the last 40 years. "The growing evidence of damage to basic planetary life support systems brings into question popular views of how human culture and nature are connected," he writes. "My hope is that another profound process of cultural mutation can ... bring about an Ecological Age in which both our species and the living planet thrive and continue to evolve."

designing with nature

Van der Ryn started experimenting with sustainable design in the 1960s, back when just about every aspect of dominant culture was being questioned. At the time, many architects were embracing Modernism as a way to express new forms, materials, and values, but Van der Ryn began to see it as just another architectural style that failed to address the larger problem of how to build intelligently. "I think early Modernism did have a good, optimistic side, but it certainly wasn't derived from nature," he says. Van der Ryn was interested in designing buildings and communities that imitated how ecosystems work by recycling waste water, using renewable materials, and taking full advantage of their solar setting. He describes his design aesthetic as ecomorphic: The architectural forms come from following the logic of the land and the climate, and from figuring out what kind of dwelling makes his clients feel at ease in the world. "I try to move them away from the object to the living aspect of it," he says. "You do have to have some sensitivity for how your house is you and how you are your home."

Despite their heavily environmental agenda—or perhaps because of it—his buildings have a vibrant, poetic quality. They display a good dose of utopian or just-plain-good-sense values, yet there's nothing preachy, pretentious, or strained about his artistry.

One of his largest houses, for a musician, is called the Guitar House because its 40 rammed-earth columns look like the neck and frets of a guitar. They mark a long east-west colonnade that links a series of discrete rooms clad in sprayed earth and topped with curved zinc roofs. Like every large-scale project, this one served as a laboratory for testing technologies and construction techniques that could be used on public projects. David Warner, owner of Red Horse Constructors, San Rafael, Calif., built full-scale models of the columns and walls so that they could be thoroughly tested for seismic and thermal performance. "It's always a grafting with Sim, putting together materials not put together before," says Warner, who has built many of Van der Ryn's designs. "A project is a seed bed for other projects."

Ever since he was a boy, Van der Ryn has been fascinated by the natural world. He was five years old when his Jewish family fled Holland in 1939, settling in Manhattan, of all places. There, he managed to find nature in the nooks and crannies of vacant lots and pocket parks. "What I found in that haggard slice of nature was myself," he writes in his newest book, *Design for Life* (Gibbs Smith, 2005). "When you escape one holocaust, you don't want to be part of creating another. Looking back at this time, I see the seeds of my life's work beginning to germinate, grounded immutably in nature and in an innate respect for all living things."

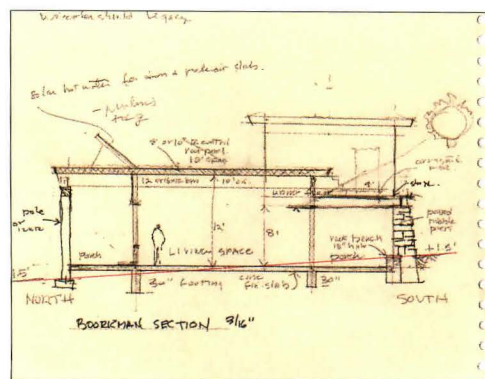
After graduating from the University of Michigan, Ann Arbor, in 1958, Van der Ryn rejected a job offer from Skidmore, Owings & Merrill in New York and headed for the West Coast. He had been bored with architecture school, except, that is, for an encounter with a visiting lecturer, Buckminster Fuller. Fuller's ideas about creating more flexible, sustainable structures by combining technology with models of good design found in nature, like geodesics, were a gestalt to his inquisitive mind. "Fuller had the foresight to recognize 50 or 60 years ago that the mindless expansion of industrial culture was stupid," Van der Ryn says. "He wasn't wagging his finger so much as saying it wasn't supportable, and that you can do so much more with so much less."

That awakening also tugged him farther from traditional practice, and at age 26, he landed a teaching job at the University of California, Berkeley—the





Photos: Libby Dietrich



Sim Van der Ryn

From the edge of a bluff, the 1,200-square-foot Red Rock Retreat in Torrey, Utah, takes in dramatic views of a river valley. A large, sheltered porch provides shade and extends the interior living space.

perfect forum for exploring the green edges of architecture. While holding down a professorship there from 1961 to 1994, Van der Ryn founded the Farallones Institute, a nonprofit organization that supported research and education in ecologically appropriate technology, and served as its president for 20 years. His trailblazing work even caught the eye of politicians. In 1975, then-Governor Jerry Brown appointed him California State Architect. In that role, he developed the nation's first standards for energy-efficient state office buildings, among other accomplishments.

valuing life and light

Van der Ryn has changed lives, not just ways of thinking. Stuart Cowan was working on a doctorate in applied mathematics, specializing in complex systems, when he took a class with Van der Ryn in the early 1990s. "I was studying chaos theory, fractal geometry, and all these theories about how nature works," recalls Cowan, of Sustainable Systems Design, Portland, Ore. (He co-founded the firm with his wife, Katie Langstaff, another former student of Van der Ryn's.) "Sim was fascinated with

how these theories influence how we build, and we decided we wanted to explore this intersection," he says. The result of their collaboration was the book *Ecological Design* (Island Press, 1995), which uses science to support new ways of building. "There's a new generation of architects and landscape architects who are building their practice around these technical ideas," Cowan says. "The huge lesson that I took from Sim is the interdisciplinary nature of ecological design. He was generous enough to be a wonderful mentor. He passed on what he learned from years of engaging with these very difficult topics of how we integrate design with nature."

"That's part of his brilliance—creating the conditions where these deeper levels of exploration can take place," agrees David Arkin, AIA, Arkin Tilt Architects, Berkeley, another Van der Ryn protégé who was a project manager on his landmark Real Goods Solar Living Center in Hopland, Calif. "There's a long list of people who have been inspired by Sim as a student or as a collaborator and have gone on to do impressive work."

2005 leadership awards

The start of a new design commission typically finds Van der Ryn spending two or three days on site, sketching with watercolors as the spirit moves. But he also demands a great deal from clients. "Architecture school tells you you're Moses coming down with the tablets, and there are people who are overentitled who want a servant or a master, like they're buying a Picasso," he says. "But you really need to be a collaborator with clients." He used to write contracts requiring the use of 100 percent renewable building materials, or nearly so, but by now, residential clients simply expect it.

Highland House, Van der Ryn's home in Inverness, Calif., has been a continuous work in progress since 1972. The main part of the house is a pole barn with cedar floors. Built with reclaimed materials, the house reveals itself in layers, Japanese style.

Indeed, Van der Ryn says that when he explains green design to homeowners, they agree that it makes good sense. But politics is another matter. "I don't think it's hard to change ordinary people. That's one thing that gets me mad about the Washington, D.C., Beltway and all the consultants they have," he says. "I've worked in rural Tennessee and Kentucky with people who understand that photosynthesis is the basis for life on earth, and that you can literally design a tree whose leaves are solar panels.

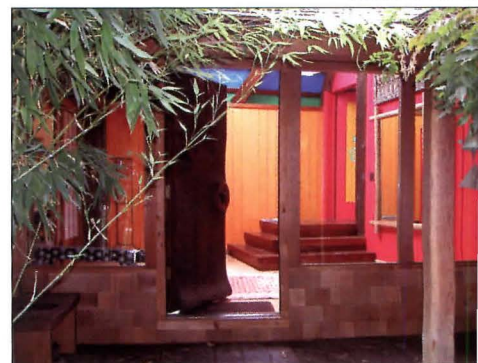
"Photovoltaics are incredibly exciting," he continues. "You are recycling a dying star. It's putting out all this disordered electricity and through PV technology, you are turning that into an orderly stream of electrons that can do work. Al Gore and John Kerry, who understand this stuff backwards and forwards, were timid about making the case that we could be energy independent and reduce climate change instead of going to war for oil.



Photos: Susan St



Sim Van der Ryn



We're just falling farther behind Europe and Asia. That's a no-brainer place to start."

Today Van der Ryn is virtually a one-man firm, relying on a network of about two dozen designers, production people, and contractors to get his designs built. He's a regular presence on the lecture circuit, and through his firm's nonprofit arm, the Ecological Design Institute, he's building on the work that the Farallones Institute began.

As his pioneering work continues, one gets the sense that his spell is still potent. "Sim has a quietness and vibrancy to him that people recognize," says Not So Big House guru Sarah Susanka, Raleigh, N.C. "What he believes in his heart of hearts comes through in everything he does. His buildings speak of valuing life and light—what I refer to as the moreness that's at our fingertips, if we just look." **ra**

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top firm:

frank harmon architect

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Danny Turner

by vernon mays

frank Harmon has won his fair share of accolades for design over the years. But no occasion evoked such a pointed reaction to his work as the judging of the entries for AIA North Carolina in 1999, when Harmon swept the competition by winning three out of four Honor Awards in his home state. On that day awards juror Max Protetch, the New York gallery owner, opened the concealed identification tucked into the submissions for three very accomplished, but very different, buildings by Harmon—and was stunned to learn of their common authorship. “I don’t who this guy is,” Protetch reputedly said, “but he’s either a genius or a schizophrenic.”

Harmon, 63, lets go an easy laugh as he tells the story. “I’m quite comfortable with that,” he allows, noting how his diverse body of work illustrates an important lesson he learned from his mentor a quarter century ago: The best buildings grow from the individual needs of the client, if only you take time to listen. “He let me know it was all right to start afresh every time.” (More about that mentor later.)

By accepting such simple truths, Harmon—an affable teacher-practitioner—has made his own way through a career that took many turns early on. Over time, he found his comfort zone in a modernism that eschews self-reference—and instead draws its strength from a responsiveness to the site and client and a fondness for the sensual characteristics of light, materials, and color. In recognition of the standard of excellence Harmon has set and maintained, Frank Harmon Architect, Raleigh, N.C., is the *residential*

architect Firm of the Year for 2005.

size matters

Like many architects, Harmon started his practice with a desire to build big and “important” buildings. But he made a decision about 12 years ago to focus more on houses. “Up until then, my firm had been doing mostly office buildings, museums, and galleries. At the time, we had one or two very large projects. I woke up one morning and thought, ‘Gosh, if one of those projects went away, our firm would be in big trouble.’ That’s the way that I began to develop more small projects. It’s a way that we could work on design ideas at a smaller scale that would be applicable to larger buildings as well.”

Scattered around an industrial loft building that once housed electrical hardware, Harmon and his staff of five work in a casual setting that very much

In his design for the Strickland-Ferris Residence (right and opposite), Frank Harmon, FAIA, created a “house in the trees” by raising it off the ground and glazing the expansive wall that faces the woods.



Photos: Timothy Hursley





2005 leadership awards

resembles a university architecture studio. The firm has been as large as 10, but Harmon says he likes the present size because it allows him more involvement. His wife, Judy, runs her landscape architecture practice under the same roof, working off to one side near the plate-glass storefront.

"It's very important that we all work in one room," says Harmon, who used to organize his practice like the mammoth New York firm where he once worked. But one day while doing studio crits at nearby North Carolina State University, he realized he could train better architects and cultivate a more productive atmosphere if he gave his employees greater responsibility for their projects. The system has worked well: "I know what's going on with everybody, they know what's going on with everybody, and we all have mutual interaction," he says.

Residential projects comprise between one-third and two-thirds of the workload in Harmon's office. Some are single-family houses; others are modest additions. But they all share an instinctive relationship to their natural surroundings. "There is a strong relationship between the indoors and the outdoors," he says. "The craft of how they are made and finished is very evident. The materials are

usually natural and things you would want to touch. And they are usually colorful—I love to use color."

learning curve

Born in Georgia, Harmon was still a child when his family moved to North Carolina. It was a sizable family—four kids in a small house with a demanding mother watching over the brood. "As a result, I spent a lot of time out of doors," Harmon says. "It was easier for me to be in the woods following the streams."

On the day he discovered architecture, Harmon was sitting in his eighth grade English class gazing across the street. "I saw this wonderful old house—one of those big wood-frame houses with porches all around it. And I remember wondering, 'How did a house like that get built?'" Soon he learned about the existence of architects, and decided that it was the path he would follow. It wasn't the easiest thing, he says. His mother wanted him to be a doctor.

When the time came, Harmon enrolled in the design school at N.C. State. After two years, he moved to London to study at the Architectural Association School of Architecture, where he encountered a different approach to architecture. The faculty—including personalities such as James Stirling,

Harmon's own residence in Raleigh, N.C., is full of glass that opens to views of a rich, urban garden. The house's cheerful colors complement the lush landscape of zinnias, yuccas, and palms.



Photos: Tom Aldi



Photos: Bryan Hoffman



This live/work space for two artists in Saxapahaw, N.C., accommodates their disparate needs with two double-height studios separated by a shared wood shop. The couple's apartment is above the shop.

Nikolaus Pevsner, and Kenneth Frampton—were an inspiring lot. “The thing about the AA was that everybody who taught there was an architect,” he says. “That made the difference for me, as opposed to most American universities, where the teachers are academics. I loved that, because I’m an architect who likes the real making of things.”

When Harmon returned from London in 1970, he landed in New York and went to work for Richard Meier. During his three years there, he got married before returning to London to open an office with some of his old classmates. “We couldn’t have picked a worse time,” Harmon says of the British economy, which was in the midst of its worst slump since World War II. After trying for six years to build the business, Frank and Judy came back home to North Carolina. “We both loved architecture and the landscape and decided that we’d have a much better chance of working on those things in America.”

Harmon’s view of architecture was transformed when he began to teach at N.C. State—not so much because of the university, but by mere happenstance. “As a young faculty member, I was in the mailroom one day and this very gentlemanly figure came in wearing a Brooks Brothers suit and introduced him-

self. It was Harwell Harris. We immediately became friends. I don’t know why. We just had a magnetism.”

Harmon already knew a bit about Harwell Hamilton Harris, who had been the darling of the architectural press in the 1930s and 1940s. “I had discovered Harwell when I was young. I had seen this very fetching building that looked like it hovered over a hillside in California. It was one room and it had a rush-mat floor and four slender columns and a roof that looked like an upside-down boat. It turned out this was his Fellowship Park; it was where he lived.”

Over the next nine years, until Harris died, the two men were together often. During that time, Harmon got to know the man who learned his craft under Rudolph Schindler, developed a thriving practice in California, moved to Texas to head the architecture school at the University of Texas, and relocated to Raleigh during vibrant times at N.C. State.

“Harwell was a big influence on me in this way: He taught me that every client and every situation is different and new,” Harmon recalls. “And it is the architect’s job to understand the needs of every situation and every client. He loved to say that the house is a portrait of the client. He was a very important person to me—still is.”

tactile tactics

Among the many ways Harris taught Harmon to experience architecture was through a sense of touch. “It was a revelation to me when I was young and used to study buildings in magazines. It was visual. But when I went to see things such as Le Corbusier’s Villa Savoye, I was blown away by the fact that it had gorgeous ceramic tiles on the floor. And the walls were actually quite rough. It was something you wanted to touch.”

Harmon infuses his own buildings with many of the same qualities. On a formal level, his work—including the North Carolina Pottery Center and the woodworking studio for sculptor Stephen Wainwright—are so strongly based on precedents of unassuming agricultural buildings that critics are quick to label his work vernacular. But seen in isolation, Harmon’s designs for residences such as the Taylor House and the more recent Strickland-Ferris House are much more progressive in outlook—hard-edged, abstract, and pure in the details.

Harmon attributes that contrast to the nature of the clients. “With most of the larger projects, the client is a group of people. And working with a group is different from working with a single person. For example, the Pottery Center is in a region of North Carolina that is very old and, in many ways, conservative. A Bauhaus Modern building was not going to do for them. I would have gotten nowhere.”

On the other hand, by designing a building that recalled a barn or studio, Harmon was able to engage the clients. “What I would give that building was a sense of proportion and rhythm—and even elegance—that was of the 21st century. And it worked. They could relate to that.” It’s an approach that he attributes again to Harwell Harris. “What people thought was cold and

threatening modernism, he made warm and approachable,” Harmon says.

When it comes to houses, however, Harmon relishes the opportunity to work with clients who want their residence warm, approachable, and modern. Adopting the language of his youthful colleagues, Harmon says, “My default mode would be the Taylor House.”

Harmon has done his part to help popularize architecture in the Research Triangle area of North Carolina. For many years he taught an adult education course in Raleigh called “The Design of Your Home.” His goal: to improve the quality of residential design. Rather than try to provide all the answers, Harmon assembled a course that was intended to give people a basis for making judgments. An early session discussed how to place a house on the site; another session talked about the pattern language—“that a house is not a series of rooms, it is a series of experiences about light and dark, about intimacy and largeness, and how to contrast them,” he says.

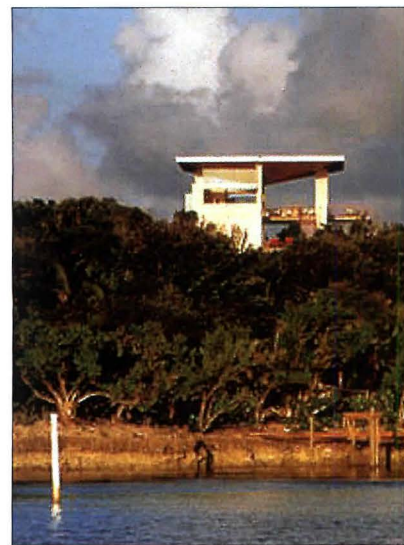
In his own work, Harmon strives to distill the design of a house to a single thought. For instance, when he designed his own house in Raleigh, he made the garden the focal point. “It took me a little while to learn this, but the house needed to be deferential to the garden,” he says. “The house needed to be like the man in the tuxedo, deferring to the woman in the beautiful evening gown. That was a major determinant. It established the house’s location on the site. It established its grammar of expression—quiet, understated, in the background. The house is like a wall.”

In the case of the tropical house he designed in the Bahamas for Jim and Janice Taylor, the starting point was an idea for a big cube with a hipped roof on top. It was a design the clients had seen elsewhere, and they were adamant about it. “I messed

Two-story-high windows in the living room of the Wainwright Beach House allow summer winds to bring the sounds and scents of the ocean into the house while framing views of water and sky.

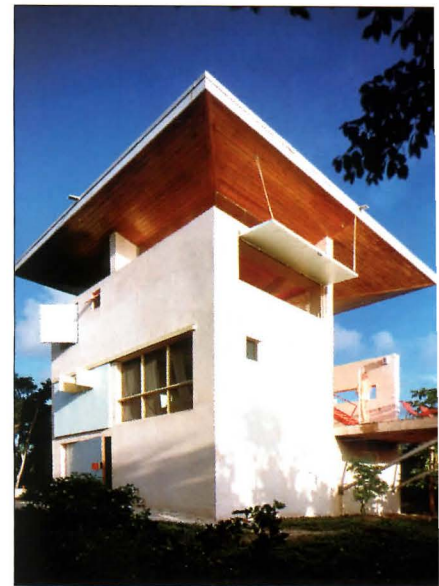


Gordon Schenck Jr.





Photos: ©JWestProductions.com



The roof of the Taylor House (above and opposite) shelters the habitable spaces below like a giant umbrella. It also funnels rain into cisterns for drinking water.

around with the cube, and I couldn't make it work," Harmon recalls. "I finally blew up the thing. I turned the roof upside down, put the living room underneath the roof, and used the cube as a safe get-away place." The result was a remarkably inventive house that affords intoxicating views of the ocean while still offering protection during hurricanes.

Some lessons come quicker than others do. Harmon admits that his work today is more satisfying because, as he's gotten older, he's learned to turn away certain clients. "When you design a house, it is a long journey," he muses. "It's a struggle—not like buying something off the shelf. You

have to really get involved and you have to really know what you want. The clients who have that passion are the ones I'm looking for."

That kind of knowledge doesn't come without experience, and ultimately that's what Frank Harmon brings to his practice—the experience of a life that has been broad, deep, urban, rural, and international. He has been at his craft long enough to have shown that if he knows anything, he knows himself. **ra**

Vernon Mays is Curator of Architecture + Design at the Virginia Center for Architecture.

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Round caps finished off the ends of this radius wall perfectly. Aluminum mulls were used to connect the three radius walls together, while a flat cap mounted the units to the top of the curved wall.



Aluminum mulls were used to connect these flat panels and radius walls together. A flat cap and mounting channel were used to mount the units to the base and the walls. Flat caps were also used to connect the desktop to the top of the panels.

HYRA1105AC



Jason Grow

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rising star:

david hacin, aia

in one of the nation's oldest cities, modernist david hacin makes himself at home.

by megan drueding

david Hacin, AIA, knows everyone. The 44-year-old architect can't walk through Boston's South End, where he lives and works, without a stream of greetings from shopkeepers, neighbors, and fellow dog owners. Even in the city's other neighborhoods, he regularly runs into friends and acquaintances, often from the close-knit local design community. "I grew up in a small town," he says, by way of explanation. "There's something [I like] about knowing the lay of the land."

Hacin's social nature has played a starring role in the rapid rise of his 11-year-old firm, Hacin + Associates. From the day he went out on his own after working at larger firms, including a five-year period at Boston's CBT/Childs Bertman Tseckares, his client base has grown out of his strong personal relationships. Early commissions included a house for his sister in Arizona and a trade show booth for a couple he befriended when they opened a bath-and-body-care store close to his apartment. The former gave him the opportunity to realize he enjoyed custom residential work, still a mainstay of his firm. And the mom-and-pop bath shop evolved into Fresh, an international beauty care company and his biggest retail client. With the exception of his sister's house, Hacin credits most of his initial breaks to his commitment to his adopted neighborhood and city. "You know that saying, 'All politics is local?'" he asks. "I kind of feel that way about architecture, too. Not just that you give back, but also [that] you gain from being involved in the city and its trajectory."

In custom residential interiors such as this Brookline, Mass., home (right and opposite), Hacin defines spaces with planes, materials, and light instead of full-scale walls.



Photos: Keller + Keller

He couldn't have found a better place to get started than the South End. When he moved there after graduate school, the area contained a historic district of Victorian rowhouses, plus a more motley mix of warehouses, parking lots, and gas stations. He joined the neighborhood association, making contacts that eventually led to jobs converting historic townhouses into condos. And when a far-sighted developer conceived a ground-up artists' loft building that he hoped would revitalize the community, he chose Hacin's fledgling firm to design it. The project, Laconia Lofts, proved to be a turning point for both architect and neighborhood.



2005 leadership awards

Loft commission after loft commission followed for Hacin, and the South End boomed as developers saw the potential in its old industrial buildings.

modern man

As Hacin's career developed, he arrived at an understanding of his own views on architectural style. Raised in Pennsylvania, he spent the summers in Switzerland with his Swiss architect father. That exposure to European design gave him a comfort level with Modernism. "It took me a little while to figure out," he says. "My interest is clearly in modern architecture. I developed a keen appreciation for historic preservation and work very hard to preserve historic resources. But if we're building new, we're building new." His sensitive townhouse conversions earned him the trust of local preservationists. By the time he felt ready to propose modern projects for the South End, he'd accumulated a deep and valuable well of community goodwill.

Juxtaposing the unapologetically new with the well-preserved old can strengthen the urban fabric, he posits, citing Amsterdam and London as examples. "I guess I see it a little from the European

perspective," he says. "They have a little more guts with their historic buildings because they have more of them. They have the confidence to let the new contrast with the old. Here, a lot of times, we're reacting in fear to what people might not like." His multifamily buildings blend contextual materials and scale with streamlined forms and spare detailing, announcing their modernity while complementing the established rhythm of the city. Some of Hacin + Associates' more recent work even combines old and new within the same building: At several just-finished or on-the-boards adaptive re-use projects, the firm has restored and preserved an existing structure while layering a modern addition onto its top or side.

Impressed by the small, relaxed studio atmosphere his father cultivated, Hacin has endeavored to do the same. He's limited his full-time staff to 10 people, joint-venturing or hiring consultants when the workload gets too heavy to handle. (Make that 10 physically fit people—the office is located on the fourth floor of a walk-up building, a situation he hopes to change soon by finding a new space.) The Princeton- and Harvard-educated Hacin has purposely chosen

At multifamily projects like The Lofts @ East Berkeley (below), The Savoy (below middle), and 27 Wareham Street (below right), the firm uses iconic roof elements to declare the buildings' presence in the neighborhood.



Photos: Richard Mandelkorn



Photos: Richard Mandelkorn



employees from diverse educational backgrounds to ensure a wide range of influences on the firm's work. And he's kept a steady slate of three project types going—multifamily, custom residential, and retail. While each type exercises different design muscles, they all inform one another to some extent. "I learned from retail that a person makes up a space within five feet [after entering] the front door," he says. "So entrances are very important at all our projects."

lasting legacy

Perhaps because of his retail design

experience, Hacin likes to get involved in the marketing end of his multifamily projects. His firm often works with the developers of its buildings to design logos and signage. And as chair of the board of directors at the Boston Center for the Arts, he's acted as the client for several construction projects by fellow architects, giving him another perspective on the architect-developer relationship. "David is a leader of a generation of architects who find work by getting into the community and finding out what the development issues are," says Elizabeth Padjen, FAIA, editor of *ArchitectureBoston*. "It's a change from the perception of young architects as economically naive."

In the last year, sustainable design has emerged as a major development issue in Boston, with the city's adoption of a Green Building Standard promoting (and in some cases requiring) adherence to LEED



Hacin created the interior of a unit at his Laconia Lofts project for himself and partner Tim Grafft. "When designing for yourself ... you have to decide what you really like and value," he says.



Chuck Choi

2005 leadership awards

guidelines. Hacin is stepping up his commitment to green design accordingly. While the common-sense aspects of sustainability—things like climate-appropriate siting and operable windows—had always interested him, he admits to feeling frustrated in the past by green materials. “Before, you didn’t know if they were really sustainable or not, and there was a limited palette,” he says. “Now, with certification programs, it’s so much easier.” A mixed-use, publicly subsidized SRO the firm is designing for the South End will incorporate geothermal wells and a reflective roof for greater energy efficiency. “As I’m going through it, I’m realizing it’s fairly understandable,” he says of LEED paperwork. At the high end, the firm is designing a coastal Oregon beach house filled with green and healthy materials: no-VOC paints and finishes, bamboo flooring, locally obtained stone, and recycled decking.

Of course, the adaptive re-use and remodeling work Hacin has been doing all along conveys its own environmental benefits. By definition, it recycles existing materials and reduces the need for new ones, avoiding the waste and embodied energy associated with ground-up construction. As Boston developers

address a strong demand for housing by converting commercial spaces to residential use, the firm will only continue along this path. It’s also branching out into new neighborhoods; in addition to a just-finished adaptive re-use loft building in the downtown business district, Hacin and his staff are designing another in the burgeoning Fort Point Channel/South Boston Waterfront area. They’re also working on affordable housing in Lawrence, Mass., and a Manhattan apartment remodel, among other projects.



The just-completed, 38-unit Lafayette Lofts in downtown Boston incorporates three new stories atop an existing 19th-century building.



Renderings: Hacin + Associates

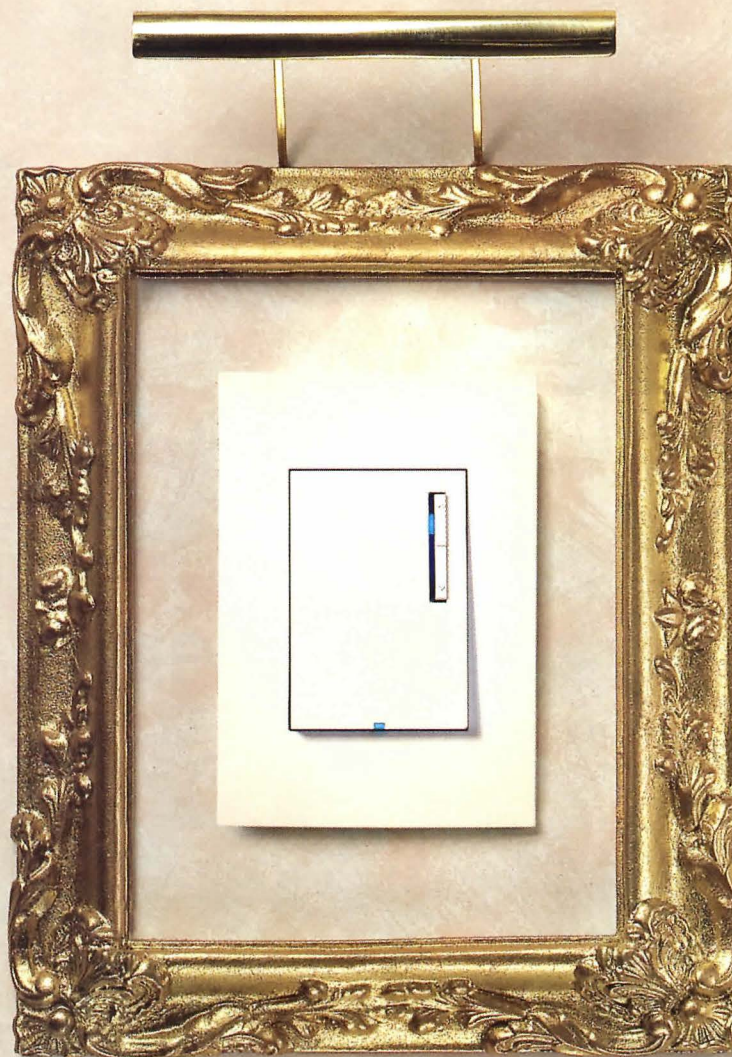
Wherever Hacin’s focus is, he’ll do his best to ensure his larger projects attain a sense of beauty and proportion, even boldness, while remaining a good neighbor to other buildings on the block. In the case of his custom residential work, he’ll strive for a timeless Modernism that uses materials and spatial configurations in dynamic, surprising ways. And he’ll think about each project in a long-term sense, not only about how it will look in five to 10 years, but how it will hold up decades down the line. “Philosophically, architects come and go,” he says. “In the end, what’s left are the buildings.” To design something enduring may be the most sustainable achievement of all. **ra**

Ideas about storage and display often make their way from the firm’s retail work, like the Fresh store in Las Vegas, into its residential interiors.



David Hacin

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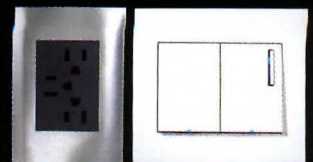


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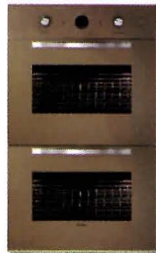


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look what's talking

who'll have the last say in home-management systems?

by rebecca day

ast century, X10 was synonymous with affordable home control. This century's de facto control standard for the mainstream market has yet to be crowned, but various home-control platforms are vying for bragging rights. Some use power lines, some use the Internet protocol, and others operate over the radio spectrum. In fact, the home of the future may use a combination of pipelines and languages.

As appliances and other household devices become more feature-rich—with the ability to communicate their operating status and coordinate with other devices—the need for simple and reliable control will be as important to tomorrow's home as structured wiring or Internet access.

allied approach

Few companies are in a position to go it alone, and most have realized that the best way to ensure compatibility and longevity with networked products is to join an alliance of established (and related) companies. Even LG Electronics, which has been developing a networking system called LG HomNet based in South Korea based on a proprietary communications

protocol, has abandoned plans to work independently. While the company continues to hammer away at the upscale appliance market in the United States, it has opened its once-proprietary control protocol to other companies. LG HomNet is currently installed in two controlled communities in South Korea and China. Plans for the U.S. market haven't been announced.

In the United States, Z-Wave and In2 Networks hope to become household names in home control. Both alliances are in the process of amassing rosters of star players looking to ride the next wave of mainstream home automation for control of lighting, HVAC, appliances, security, and other low-bandwidth command-and-control applications.

Leviton, Intermatic, and Honeywell are among the 100-plus companies that have joined the Z-Wave Alliance, which is headed by Z-Wave developer Zensys, based in Upper Saddle River, N.J. Z-Wave is a

wireless, radio frequency-based (RF) protocol that operates in the 906 MHz spectrum of the radio band.

Intermatic was the first to market, rolling out a line of do-it-yourself lighting and appliance controls in 31 Fry's Electronics stores earlier this year. The HomeSettings line includes light switches, appliance and lighting modules, a handheld remote control, and a master controller with LCD screen to guide users through operation of single devices or groups of devices. The master controller can operate up to 192 appliances or switches.

Leviton, a longtime proponent of X10 technology, will have Z-Wave products available by year's end. "Z-Wave offers us an inexpensive and robust way—we can put it in \$15 light switches—of doing home command and control without any new wires," says Mark Walters, director of business development at Leviton.

In a Z-Wave network, each device talks to its neighbor over a low-power RF link. The more devices, the stronger and more fault-tolerant the network becomes. "If device A in the

continued on page 84



Intermatic's HomeSettings lighting and appliance controls use Z-Wave radio frequency technology, so no wiring is needed. The modules and in-wall devices can be operated with a single remote control.

kitchen can talk to device B in the living room, they talk to each other directly," Walters says. "If there's interference between A and B, A could talk to device C in the upstairs bedroom, forming a reconfigurable mesh network." Z-Wave is more robust than X10, Walters says, because it's self-healing.

"X10 is good because it's inexpensive, and many manufacturers offer products that use that protocol," says Walters, but Z-Wave offers many of the benefits of X10 while overcoming some of the drawbacks. For example, "Since Z-Wave doesn't use the power line as the carrier, it's not susceptible to some of the AC

In addition to lighting and pool control, the Zensys vision for Z-Wave encompasses control of temperature, the entry, home entertainment, garage doors, window coverings, smoke detectors, and other household devices.

web wonder

In2 Networks, a Salt Lake City-based technology and software development company with roots in the PHAST home-control system (purchased several years ago by AMX Corp.), is taking a different approach to home control. Its In2 technology operates by Ethernet, leveraging the power and breadth of the Internet for control of

marketing for In2. "In2 Networks is connecting devices other than computers to that same type of network." The hope is to ride the coattails of the 61 percent of new homes with structured wiring since an In2 network operates over Ethernet and Category-5 cable.

Rather than amass a large following of licensees, In2's strategy is to partner with what it calls "best of breed" suppliers according to market share and reputation in each field of residential subsystem. The goal is to offer more affordable home control as an alternative to proprietary systems such as those from AMX and Crestron Electronics.

"AMX and Crestron charge \$50,000 to \$100,000 or more for their custom applications," Johnston says. In2 believes that many upscale customers want to buy subsystems from acknowledged industry leaders, so the company has partnered with Honeywell for HVAC and security, Lutron Electronics for lighting control, and Bowers & Wilkins (B&W) for audio and video gear. The company will continue to add suppliers for other residential subsystems.

Rolling out over the course of this year, In2 products will be sold by existing Honeywell, Lutron, and B&W dealers, who will handle support for the products they supply and install. Each In2-compatible device includes a 2-inch-by-2-inch piece of hardware that connects to the network as a

computer would connect to a network. In2 software provides bidirectional status and control of audio volume, lights, temperature, and so forth from any networked computer or In2-based Web tablet in the house.

In addition to control, an In2 system can provide interoperability. When a security alarm is triggered, for example, the lights could activate at 30 percent power to help light a pathway out of the house.

In2 says the additional cost for control of an In2 HVAC, lighting, or security system is typically 10 percent of the cost of the subsystem. "In an In2 network, the cost of the furnace doesn't change," Johnston says. A \$5,000 to \$8,000 HVAC system would typically require a \$500 smart thermostat and Internet-control module for In2 compatibility. A starter In2-compatible Lutron RadioRA lighting-control system runs \$2,000.

"We've tried to future-proof the control element of PCs by staying with a very common platform," Johnston says. "We believe that HTML and the Internet are here to stay. If homeowners change their PC devices, their control systems will not become obsolete." **ra**

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

the need for reliable [home systems] control will be as important as structured wiring or Internet access.

interference problems associated with X10," he says. With X10, on the other hand, "You could bring home a new cell-phone charger, plug it in, and take your whole house out. Z-Wave operates at a much faster communication rate, and it's truly two-way."

Zensys says Z-Wave technology typically adds 10 percent to 20 percent to the cost of a device, and that a standard home can be outfitted with basic controls for less than \$1,000. Z-Wave adherents hope the technology will have the same kind of reach as X10 but offer more reliable performance.

home devices. In2 uses TCP/IP, an alternative to power-line and wireless technology for packaging information and sending it throughout the house.

In2 defines the technology as "connect and control." According to In2 Co-Founder Daren Orth, "We are connecting existing subsystems that you already have in the house and controlling them under a single point." That single point could be a PC or a PDA.

"In less than a decade, the Internet connected virtually all of the world's computers," says Jamey Johnston, vice president of sales and



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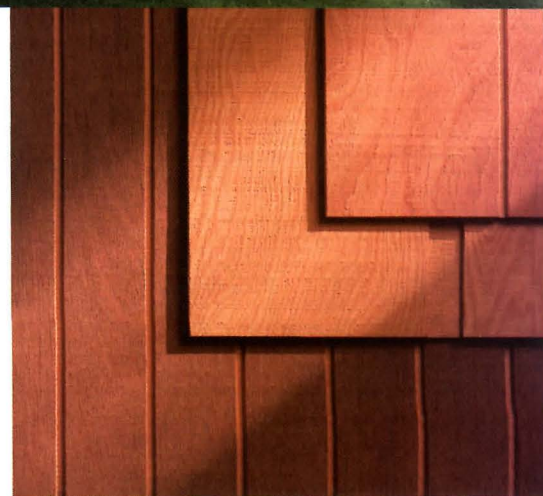
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outgoing lam

Laminates are cool again—well, some of them are. Davis likes Abet Laminati's yellow number, which he sped for this kitchen. "With its ribbed texture

and extroverted personality, it's the perfect material to bring life to otherwise ordinary millwork and make the kitchen a hip and fun place," he says. No matter what the aesthetic goal, Abet makes a fitting array of colors, types, and styles. "What's great about laminate is that it can ease the pain of a tight budget by doing all of the work," he says. Abet Laminati, 800.228.2238; www.abetlaminati.com.



Photos: Ron Pollard

semple brown design



christopher davis
denver
www.sbdesign-pc.com

top drop

When it comes to lighting, Davis is high on the Drop pendant fixture from Anta (shown here in a Semple Brown project); it's one of his all-time favorites. "It's such a cool design and is about as stripped down as you can find without just hanging a bulb from a socket," he says. Made in Germany, it has a distinctive teardrop-shaped glass diffuser and a matte-chrome housing. The 3-inch-wide-by-6 1/2-inch-long fixture is carried by lighting show-rooms. Anta; www.anta.de.



metal medley

Metal is among Davis's preferred cladding materials because "it's durable, long-lasting, maintenance-free, fire-resistant, and good-looking," he says. No wonder he decked out this entire house in various iterations of Metecno-Morin's metal products—including standard corrugated-panel siding and a lead-coated copper roof. "The options are limitless," he says. A variety of standard and custom colors are available. Metecno-Morin, 800.640.9501; www.morincorp.com.

—nigel f. maynard



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- 1 ☐ single-family - custom
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03 ☐ chief architect
04 ☐ designer
05 ☐ specification writer
06 ☐ interior designer/space planner
07 ☐ management/marketing
08 ☐ construction administration
09 ☐ planner
10 ☐ drafts person
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3 ☐ 101 - 250
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inside the box

As the appetite for contemporary design continues to grow, manufacturers are feeding the demand with sleek new products. Lakeville, Minn.-based Heat & Glo continues the trend with the launch of its Modern Collection—a line of freestanding and built-in gas fireplaces that blend clean lines with cast stone, glass, and stainless steel. The Paloma (shown here) has a 41-inch-high firebox, a curved outer-glass front available in four hues, and an optional color-tinted hearth pad. Heat & Glo, 888.427.3973; www.heatnglo.com.



ebb and flow


The Ebb console with resin countertop from City of Industry, Calif.-based Neo-Metro offers yet another dash of color to the bath. Made from 16-gauge stainless steel, the console comes in two sizes—a 36-inch-wide style or a 55-inch version with built-in, undercounter storage. The resin deck is available in various colors and opacities and can accommodate lighting underneath for a dramatic effect. Neo-Metro Collection, 800.591.9050; www.neo-metro.com.



hidden assets

Vela is the latest contribution from Snaidero, one of Italy's leading purveyors of contemporary kitchens. The manufacturer, whose U.S. headquarters is in Los Angeles, says the line incorporates glass doors with aluminum frames, wall units with a specialized lift-up mechanism, and Tambour units with tempered-glass rolling shutters. Doors can be optioned in stainless steel, light or dark oak, and matte or high-gloss lacquer finishes. The company also fabricates laminate, stainless steel, and marble countertops. Snaidero USA, 877.762.4337; www.snaidero-usa.com.

—nigel f. maynard



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energy stars

bright spots in the consortium for energy efficiency's annual "lighting for tomorrow" competition.



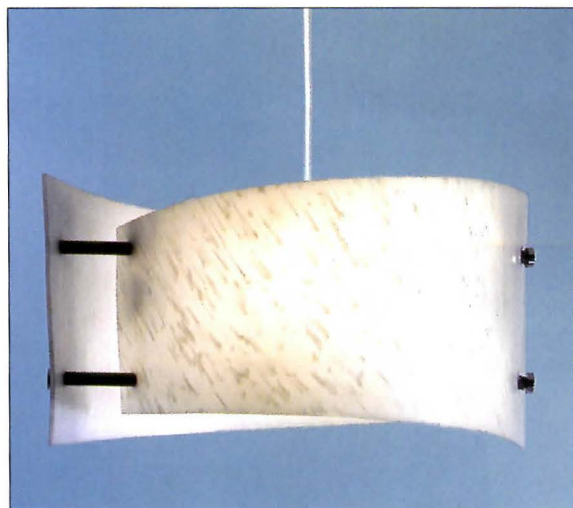
mirror, mirror

Sleek lighted mirrors from Good Earth Lighting can be plugged in for a quick fix or permanently wired into bathroom, dressing room, or bedroom walls. Energy Star-compliant fluorescent bulbs edge the mirrors' slim profiles, which are available in 20-inch circle, 24-inch square, or 60-inch-long rectangle designs. Good Earth Lighting, 800.291.8838; www.goodearthlighting.com. (Now available.)

half again

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updated Lulu line of fixtures. In either configuration, the shades are made from 50 percent post-consumer recycled plastic. The new fixtures are compatible with compact fluorescent bulbs for higher energy efficiency. Select from hanging ceiling mounts, floor and table lamps, and sconces designed by architect David Bergman. Fire & Water, 212.475.3106; www.cyberg.com. (Now available.)



split personality

Lithonia Lighting's Ferros fixtures come in brushed nickel with acid-etched white-opal shades to brighten a variety of contemporary styles or in tea-stained glass and antique bronze for more traditional tastes. Light the entire home with complementary elements such as five- or nine-light chandeliers, large and mini pendants, flush or semi-flush ceiling fixtures, a sconce, and three vanity options. Lithonia Lighting, 800.748.5070; www.lightahome.com. (Available December 2005.)

continued on page 92

off the shelf

window dressing

Fenestration from Craftsman homes inspired the Windows Collection of energy-efficient light fixtures. Architects and designers can customize the look by mixing Prairie, Plus, or Plain window designs with dark bronze, brushed nickel, matte black, or antique brass metal finishes and frosted or amber glass or mica lenses.



Shown is a sconce, which can be installed for up- or downlighting. Other pieces include a crossbar hanging fixture, single- or double-tier chandeliers, and pendants. Justice Design Group, 800.533.4799; www.jdg.com. (Available May 2006.)

covert switch

The technology innovation winner, Chablis-Soleil, features an onboard dimming switch concealed in the decorative final loop that hangs from the pendant's center. The dimmers twist to turn the lamp on and then slowly increase the brightness of the 70-watt double-circline fluorescent bulb. Other fixtures incorporating the dimmable lamp system may be introduced next year. American Fluorescent Corp., 847.249.5970; www.americanfluorescent.com. (Available third-quarter 2006.)



lights out

The Eureka series of outdoor lamps are ruggedly constructed with a cast-aluminum base, stamped-steel roof, and hand-fabricated brass cage. The components are painted in weather-resistant moss brown for further protection. The hanging wall, pocket



wall, pier-mount, and under-eave ceiling-mount fixtures come in various sizes and

accept low-wattage compact fluorescent bulbs. American Fluorescent Corp., 847.249.5970; www.americanfluorescent.com. (Available June 2006.)

—shelley d. hutchins



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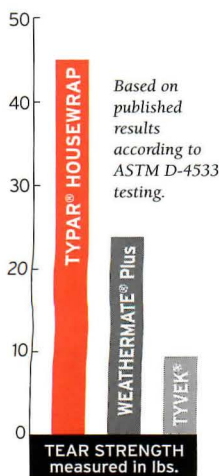
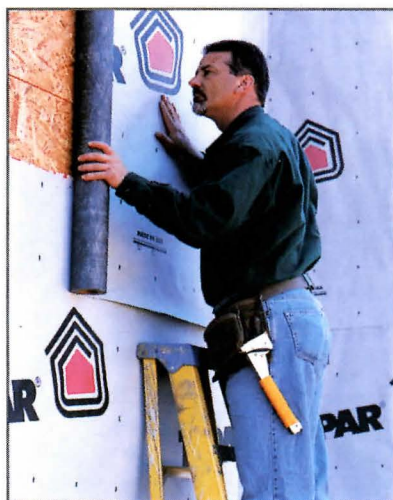
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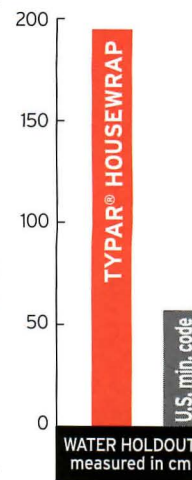
surfactant resistance. It minimizes damage caused by soaps from powerwashing and oils from cedar, which makes it ideal for installation under wood siding and stucco.

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When you describe the light in a room — bright and cheery, for example, or soft and romantic — you describe the room's mood. That's why it's so important to devote an adequate amount of time to choosing the right lighting products and planning their placement. Lamps and lighting fixtures are a key element in any decorating scheme, and there are endless styles to choose from. Read on to learn about lighting products that will cast a warm glow on your next home.

An Artisan's Touch

Done well, lighting adds warmth and style to any home — not only the light itself but also the light fixtures. At **Steven Handelman Studios**, the most discriminating customers can choose from over 350 lighting products, such as handwrought iron chandeliers, wall sconces, outdoor lanterns, and accessories. The company's beautiful, traditional designs have been installed throughout the country in the finest homes and commercial settings. These handmade, finely detailed products will be treasured for years to come.

Few lighting companies blend sophisticated design, exceptional craftsmanship, and the finest materials as well as **Cherry Tree Design**. The Arbor torchiere lamp, part of the company's Arbor Collection, features a design that combines organic curves up the trunk and the canopy with scalloped and angled shoots of wood to ground the base. The rich tone of the cherry wood it is carved from, along with the cloud shapes formed by the paper or alabaster shades, allows one to imagine a tree on a hilltop holding up the illuminating sky.



Steven Handelman Studios Circle no. 62

Form Meets Function Under the Cabinet

Adding lighting under cabinets and shelves serves a practical purpose, but also creates a soft glow that adds ambiance to a room. **Outwater** has just expanded its lighting collection with new and improved under-cabinet lighting. The retro-looking Domino is not only sleek in design, it is also adaptable to a variety of lighting situations in the home or office. Suitable for either mounting to the underside of cabinets or directly to walls, the Domino simultaneously functions as a shelf with load capacities up to 30 pounds.



Architectural Products by Outwater Circle no. 77

Lighting the Way Outdoors

Good lighting is just as important for a home's exterior as it is for the interior. **Hanover Lantern** offers distinctive outdoor lighting, including high-quality, decorative cast aluminum outdoor lighting fixtures, posts, accessories, signs, and mailboxes, all suitable for single dwellings or complete housing developments with street lighting requirements. To suit any style, Hanover features a selection of 23 hand-applied finishes.

Speaking of the outdoors brings to mind another type of lighting homeowners love: sunlight, which gives warmth and energy to a home. The Spyder Multi-Tube Skylight System from **Sun-Tek** can deliver natural light to different rooms in a home through just one roof opening. Since as many as four tubes can be attached to the curb-mounted skylight and frame, this system offers the maximum amount of natural light with the minimum amount of roof penetration.



Sun Tek Circle no. 83

A Companion for Your Chandelier

If your home has chandeliers on high ceilings, maintaining the luster of your chandelier can be difficult and dangerous. But with **Aladdin Light Lift**, you'll never have to climb a dangerously tall ladder or hire a costly cleaning service again. This patented motorized chandelier lift system lowers and raises chandeliers for cleaning and bulb changing. The Aladdin system was rigorously tested by Underwriters Laboratories and is designed for years of trouble free operation.



Aladdin Light Lift Circle no. 87

A Tribute to the Old World Approach

When you think of vintage European lighting, think of **Dahlhaus Lighting** as your manufacturer of "instant antiques." This family-owned business based in Germany,

ELECTRICAL & lighting

with a showroom in Brooklyn N.Y., produces one-of-a-kind custom lighting and accessories. Dahlhaus products are all crafted as they were almost 100 years ago, and offer impressive lighting solutions that reflect the company's dedication to original vintage design, highest-quality materials, authentic craftsmanship, and outstanding service.

Another manufacturer that honors old-world tradition is **100watt Network**. Its Clarity series from the Resolute brand integrates old world craftsmanship with a modern architectural sensibility. The Clarity series features a wide range of colors and configurations, from a pendant to an adjustable sconce. The incorporation of timeless materials into contemporary design creates a product that will endure for the ages.



Dahlhaus Lighting, Inc. Circle no. 90



100watt Network Circle no. 200

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Ball and Ball's newly expanded 40-page full-color lighting catalog features hundreds of exciting new products. All lighting fixtures are masterfully handcrafted to the finest quality by the company's own skilled artisans. Over the years, Ball and Ball's reproductions have earned it a reputation for historical accuracy. The collection includes 18th Century and American Revival Period reproduction pendants, chandeliers, lanterns, table lamps, candle stands, and candlesticks.



Ball and Ball Circle no. 91

Keep reading through this special section for more ideas on creating the perfect lighting.

Steven Handelman Studios: Call 805-962-5119 or visit www.stevenhandelmanstudios.com

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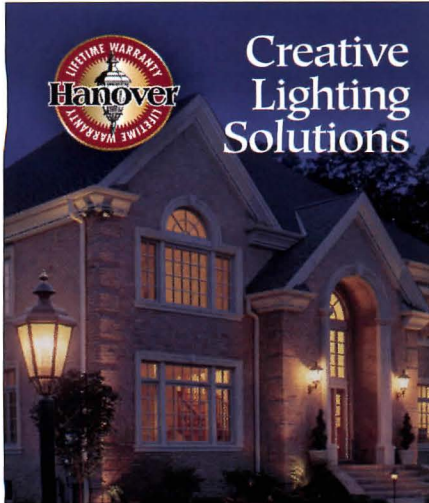


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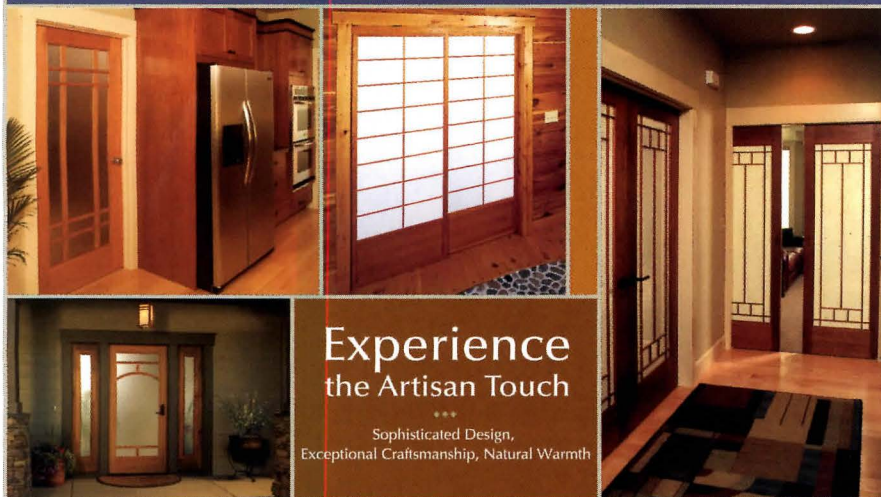
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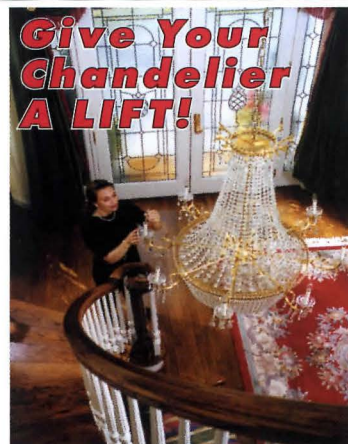
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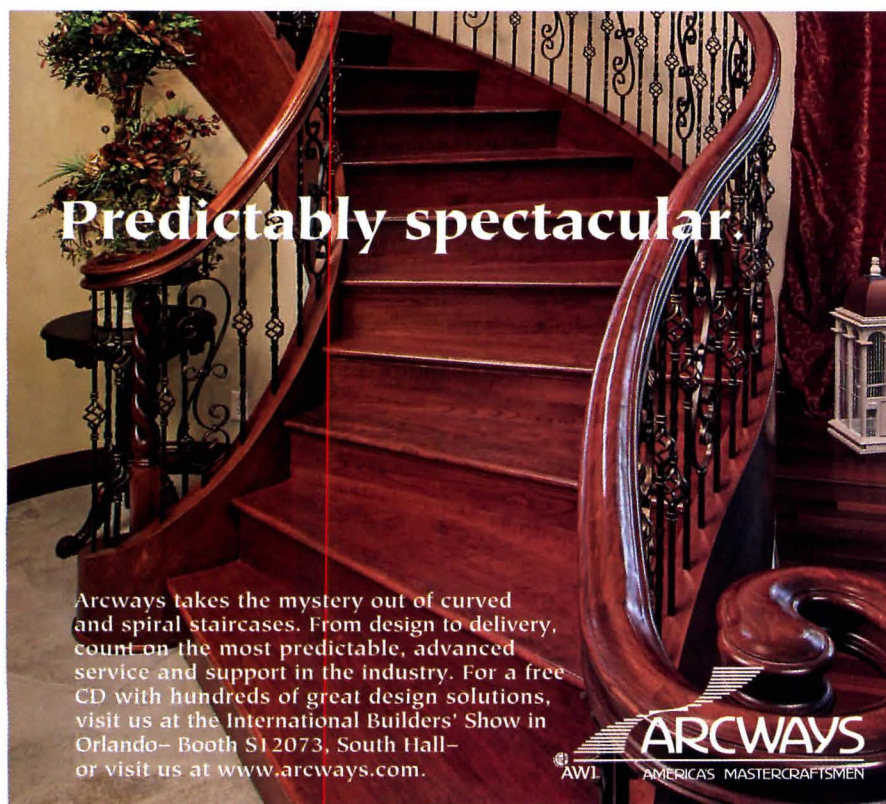
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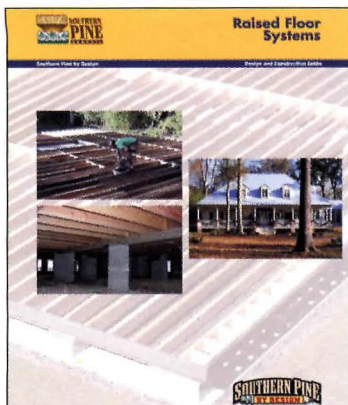
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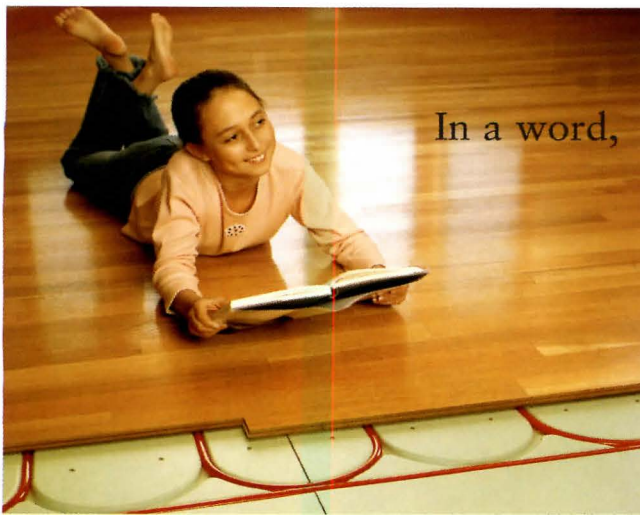
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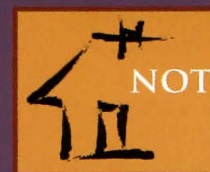
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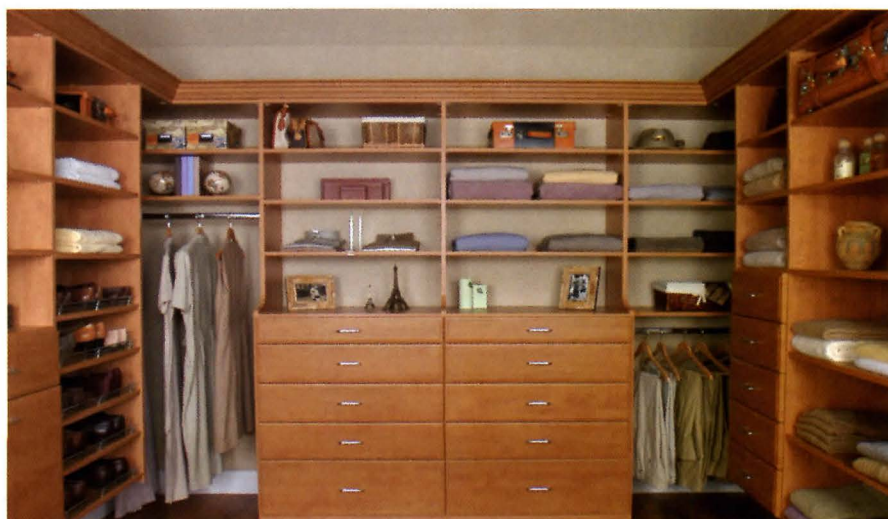
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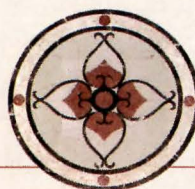
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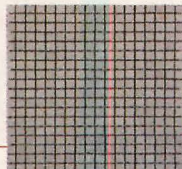
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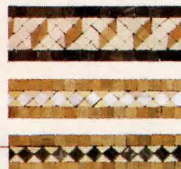
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