# residential Residential

NOVEMBER · DECEMBER 2007

# leader Riovards

for joeb moore, style is only the beginning of the conversation

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# ARCHITECTURE · DESIGN Outlook

#### WHIRLPOOL CORPORATION LAUNCHES THE DIGITAL GREEN<sup>™</sup> PROJECT.

Mark R. Johnson, FAIA, CKD, AIBD

What happens when a leader in <sup>14</sup> harnessing technology to achieve sustainable goals focuses its efforts specifically on the design community? Here's a perfect example: Whirlpool Corporation recently launched the first two components of its Digital Green<sup>™</sup> Project at West Coast Green in San Francisco and at the U.S. Green Building Council's Greenbuild 2007 in Chicago. The response has been fabulous.



The Digital Green<sup>™</sup> Project is the latest manifestation of an ongoing commitment Whirlpool

aunching the Digital Green<sup>™</sup> Project West Coast Green.

#### CONTINUING EDUCATION

Whirlpool Corporation has teamed up with School to create the first AIAapproved video podcast series. It consists of five episodes of *The Sketchup Show*, a free weekly video podcast produced by School. To view the episodes and get credit, take the course 3-D Design with Google\* SketchUp<sup>TM</sup> at AECdaily.com. The free episodes are also available at go-2-school.com or the iTunes\* Store (search for *The Sketchup Show*).



Michelle Kaufmann's sustainable, modular mkLotus<sup>TM</sup> home at West Coast Green.\*

Corporation has made to environmental stewardship. In fact, we received the ENERGY STAR® Partner of the Year Award for Sustained Excellence in 2006 and 2007, giving us a total eight ENERGY STAR® Award wins. Currently, we're applying our industry leadership to creating next-generation, web-based tools for architects and building designers.

Encompassing a series of solutions, the Digital Green<sup>™</sup> Project streamlines the design, project visualization and product specification process. You will find the first solution, the Green Appliance Collection, in the Google<sup>®</sup> 3–D Warehouse. It's the most extensive collection of virtual models from any building product manufacturer available for Google<sup>®</sup> SketchUp,<sup>™</sup> and it works with most other CAD software.

The Green Appliance Collection itself contains the most energy- and water-efficient appliances offered by KitchenAid, Jenn-Air, Whirlpool, Maytag and Gladiator GarageWorks brands. Accessing this easy-to-use collection of 3–D models and product information will save designers valuable time. The second component of our Digital Green<sup>™</sup> Project is also part of the Google<sup>®</sup> 3–D Warehouse: the Green Home Collection. It showcases work by progressive architects and designers like Michelle Kaufmann, who specified Whirlpool Corporation appliances in her mkLotus<sup>™</sup> home at West Coast Green.

The Green Home Collection, which is drawn in Google<sup>®</sup> SketchUp,<sup>™</sup> also serves an additional role. It's a gallery of kitchen and laundry center designs for your viewing and inspiration.

To see what all the buzz is about, go to sketchup.google.com/3dwarehouse. Select the option to search in Collections, then simply enter "Green Appliance Collection" or "Green Home Collection."



Kitchen model from mkLotus<sup>™</sup> home, drawn 3–D in Google<sup>®</sup> SketchUp,<sup>™</sup> reenvisioned with added options from the Whirlpool Corporation Green Appliance Collection.

It's an exciting start, but it's not all. Watch for more groundbreaking offerings in 2008 from the Digital Green<sup>™</sup> Project and Whirlpool Corporation.



Mark R. Johnson, FAIA, CKD, AIBD Senior Manager, Architecture and Design Marketing

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#### residential architect / november $\cdot$ december 2007

# contents



#### from the editor..page 13

letters..page 15

**home front**...page 18 Exploring the pros of context / Calendar

**k** + **b** studio..page 24 Liz Olberding designs green into an Oregon vacation home for a renowned cabinetmaker family.

**perspective**..page 31 Ann McCallum made peace with traditional architecture by breaking it down into its constituent pieces.





*ra*'s annual profiles in leadership. Photos (from top): Paul Elledge Photography; Stephen Voss / WpN; and Tracey Kroll. Cover photo: Tracey Kroll.



Looking Back Without Anger: Integrating Our Past With Our Future Register now for the 4th annual Reinvention Symposium—page 75



Call for entries: Enter your best projects in the 9th annual residential architect design awards—page 33 **practice**...page 37 When your clients ask for a particular style of house, why not shift the discussion to substance?

#### cover story..page 51

### leadership awards

#### hall of fame..page 51

Stuart Cohen and Julie Hacker's houses don't push style first, they emphasize design rigor as their highest allegiance. *by Meghan Drueding* 

#### top firm..page 56

Known for especially sensitive remodels, Stephen Muse doesn't translate word for word from the past; he makes his houses what they should have been from the start. *by Cheryl Weber* 

#### rising star..page 60

Joeb Moore's houses work on a number of different levels simultaneously familiar and fresh, serious and witty, straightforward and cunning. *by Cheryl Weber* 

**doctor spec**...page 65 What's hot and what's not in alternative heating systems.

**digital home.**.page 69 When it comes to televisions, there's no such thing as too thin.

off the shelf..page 73 The latest achievements in sand.

**workspace**...page 88 Reader & Swartz take aim at a shaky Winchester, Va., neighborhood.

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### from the editor pitched battle

who appointed modernists the inspiration police?

#### by s. claire conroy

ou may notice a theme in our choices for this year's residential architect Leadership Awards. The winners of our Hall of Fame, Top Firm, and Rising Star honors are unafraid of a pitched roof, or a dormer, or crown molding. And to their clients' relief, they take on the challenge of existing context with a light touch instead of a sledgehammer. We at the magazine think their work is beautiful, and so do many members of the mainstream press, but they may have a tough time winning national design awards from architect-led juries. Why? Because most architects are trained to consider work that uses traditional forms derivative. So-called derivative work does not win critical praise and laurels. Or does it?

In my 16 years of serving on design juries and organizing them, I've seen derivative "modern" work trump fresh "traditional" work for award status time and time again. Apparently it's OK to use as inspiration work from zero to 50 years ago but not 150. Wait, let me correct that—you can use a commercial, industrial, or agricultural building from 150 years ago as your palette, but vou can't use a residential building in the same way. To move outside the arena of residential architecture for appropriation is a fresh take, but to continue the conversation started by existing houses is unimaginative, uncreative. So, go ahead, design a house that evokes a piece by David Hockney. You'll probably win an award. But design something that outmaneuvers our expectations of Victorian, Tudor, or Shingle precedents -well, you might not want to clear a space on your wall for the plaque.

Houses serve basic functions that are remarkably consistent from occupant to occupant. We all need a place to cook, clean, sleep, entertain, and relax. Within this similar program is the potential for infinite variety. The same is true of any architectural style-whether we saw it newly built last year or on a visit to the ancient ruins of Pompeiithere's always something new to say using a vocabulary we all understand.

Some architects try to dodge the style argument by saying the look of their houses emerges "organically" from site, climate, and program. It's a lovely thought, and I'm sure those components help direct



Mark Robert Halper

choices in important ways. But it's also a bit of a copout. Every architect has an ingrained aesthetic preference that steers the house in a certain stylistic direction, within the length of the clients' leash, of course.

So, isn't it time we abandon the moral judgments and sanction the entire world as acceptable inspiration for creativity and conversation?

Our three award-winning firms are indeed leading the way for other architects, even though they're not designing houses that look like amoebas or shipping containers. How so? They continue to move the bar forward each time they design a house. They bring an intellectual rigor and a broad base of knowledge to their work. They don't design with blinders on-this is OK to use, but this isn't. And they feel a deep sense of responsibility to their clients and the neighbors to build something of enduring value. They love modern work, too, and it informs everything they do, but they choose to apply those lessons with subtlety. As our Hall of Fame winner, Stuart Cohen, FAIA, says, "For me, Corbu was so monumental. How can you pretend it never happened?" His wife and partner, Julie Hacker, AIA, aptly adds, "We could, but it wouldn't be as interesting." ra

Comments? E-mail: S. Claire Conroy at cconroy @hanleywood.com.

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# exercise your right to write.

#### call waiting

enjoyed your editorial
in the May 2007 issue
("The 98 Percent Solution," page 15). It struck a chord with me for
two reasons in particular.
One, I passionately agree
with you that the "architectural quality" of the average middle-class home is far
below what it could be, for
the same price, and two, I aspire to become an architect who designs "nicer" homes for the masses.

It seems your answer concerning *how* to address this issue is correct but also a lot more difficult than you imply. Admittedly, I know little about the business and political aspects of architecture, development, and urban planning.

But having said that, it seems that virtually every architecture student and faculty member I've come across agrees with you. It also seems that at least a few of us have considered the same approaches to address this problem. But then, when we set out to make a difference, we are quickly rebuffed and our dreams are reduced to academic ponderings and frustrations amongst ourselves. The reality hits us that it's next-to-impossible to start a firm of our own to tackle these issues. Who will our clients be? We have no experience in residential design (there are virtually no opportunities in this area coming out of school everything is commercial). How will we get clients? And if we did get clients, how could we convince them to let us do our thing?

You also suggest becoming a developer or getting into the policy end of things. But the same problems and questions still remain. Young architects know what we want to do and why, but it seems out of reach to most of us. We're so jaded by this lack of opportunities that many of us do not stay in the field. We're dreaming of answering the call you make, but there's no realistic outlet for it.

Michael Johnson, LEED AP Intern Architect Houston

#### value added

 n response to the letter
from William J. Brown, AIA, NCARB, regarding
"Fitting In" (January/ February 2007, page 15),
I would like to present another alternative to the teardown phenomenon: adding on. What's at stake is greater than the intrinsic
"value" of a new house compared to that of its predecessor—the very fabric of our neighborhoods, towns, and cities is at risk of irrevocable damage or worse, complete destruction.

While many of these replacement projects are completed by seasoned design professionals who take into account less tangible, yet important concepts such as mass, character, texture, and a "sense of place," too often they're completed by less-skilled entities driven more by the bottom line or by ego than by the evolution of the neighborhood. These less-savory endeavors frequently result in McMansions-empty architecture that shares a distinct vapidity with the empty calories of the fastfood products they emulate!

It is with these anomalies that we take exception, and it compels us to offer smarter solutions that preserve the very essence of a neighborhood while improving the function, quality, and appearance of its existing structures. We have found that, through a simple process of engaging homeowners in an exercise that includes comprehensive design-architecture, interior design, and landscape architecture-coupled with "real-time" cost feedback and prefabricated building components, we can deliver competitively priced additions and renovations that sympathetically transform these older, undersized homes into highly functional, energy-efficient, and aesthetically pleasing domiciles worthy of distinction. Added benefits to this approach include shorter construction schedules, reduced trips to the landfill, and minimized disruption to the landscape and neighboring homes. What's more, the homeowners often are able to reside in the house while the work is under way.

I invite your readers to take a closer look at the real (hidden) costs of tearing down versus adding on. Obviously, in certain cases there are few alternatives, but here in the Mid-Atlantic, we have found that through additions and renovations, we can preserve neighborhoods and solve the problems associated with outdated housing types.

Morgan S. Pierce Grace Street Home Additions Richmond, Va.

#### redlines

Photographer Gordon Beall's name was misspelled on page 91 of the September/October 2007 issue.

Letters may be edited for clarity and length.



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# home front

news from the leading edge of residential design.

#### new spaces, old places

Brand-new suburban developments often lack the soul of established neighborhoods, which is why these older communities are perfect locations for architects to insert new projects. Many are doing just that, but instead of imposing their egos, architects are exploring context to inform their decisions.

Boston-based Eck MacNeely Architects' 99 Winchester, for example, is a fiveunit condo project that includes the renovation of an 1890 Queen Anne house and the addition of a similarly appropriate new building in a tree-lined neighborhood of Brookline, Mass. Principal Jeremiah Eck, FAIA, moved the existing house closer to the street and wedged behind it a multifamily building with three units. He converted





Carsten Stinn designed Lakeview Lofts as a sustainable development that will harmonize with its streetscape. The two volumes in front maintain a low-slung residential scale, while the building in the rear is geared to multifamily use. The project will have green roofs and permeable driveways.

18



the historic house into a

duplex with a top unit that straddles both buildings. The developer could have chosen to build a high-rise, Eck says, "but we tried to make the project blend in with the neighborhood, so we kept the same scale."

Carsten Stinn, LEED AP, took a similarly considerate approach for Lakeview Lofts in the desirable and rapidly changing neighborhood of Eastlake in Seattle. The area is zoned for multifamily use, but many of the long lots are being used for single-family residences. Combining two parcels, Stinn organized three buildings around a common green space and provided parking spaces for each unit. "The neighbors aren't that happy that older homes are





Architect Alex S. Kosich Jr. preserved the density and modest house sizes of the historic downtown community now home to Mill Street Cottages. Instead of private yards, the active-adult houses are arranged around a common green space.

Renderings (above and left): Courtesy Alex S. Kosich Jr., AIA

going away," Stinn says, "but our development is less obtrusive than what the zoning codes allow us to do, and the community appreciates that." Plus, he says, neighbors can take solace in the fact that "the massing and spacing of the buildings are in keeping with what's there."

Desirable areas aren't the only ones getting the royal treatment. Alex S. Kosich Jr., AIA, believes transitional neighborhoods deserve thoughtful consideration too. His Mill Street Cottages, a senior housing project of 11 Craftsman houses in Tehachapi, Calif., improves and respects the history of the place. "The homes are in line with the architectural character and small lot sizes" of the area, Kosich says, "but they are an updated version that appeals to seniors."—*nigel f. maynard* 





Eck MacNeely's 99 Winchester is sited near commercial, retail, and fine dining in a wellestablished community. The project's 2,000to 3,000-square-foot houses will offer highefficiency technologies such as geothermal heat pumps, cellulose and foam insulation, and low-maintenance cellular PVC siding.



Renderings (above and left): Eck MacNeely Architects

the developer could have built a high-rise, says jeremiah eck. faia, of 99 winchester, "but we tried to make the project blend in with the neighborhood, so we kept the same scale."

residential architect / november · december 2007

#### home front

#### calendar

#### the source awards

deadline: entries must be postmarked before january 1



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-shelley d. hutchins

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#### **III. Wind Load Testing Methods**

Small and large missile impact testing is covered by ASTM E1996-04. The comparable testing standards for Miami-Dade and Broward include: TAS 201-94, TAS 202-94, and TAS 203-94. All windows and doors are rated for air, water, and wind load (structural) performance using the AAMA 101 standard. In addition, products are subjected to cyclic testing designed to simulate the positive and negative pressures of hurricane-force winds. The standard test method for cyclic testing, referenced by the IBC and the AAMA, is ASTM E1886-05. Products are also tested for air leakage on a pass/fail basis in accordance with ASTM E283. To pass, the air leakage must be less than 0.3 cfm/ft2. Residential products are tested for water penetration resistance in accordance with ASTM E547. To pass the test, the product must not leak.

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# k+b studio

#### kitchen: leed the way

Residential architects and home builders around the country know the Neil Kelly Co. name because of its environmentally friendly business philosophy and its highly regarded custom cabinets made of reclaimed or recycled materials. It follows, then, that the central component of this Parkdale, Ore., retreat for Tom Kelly -the company's president and son of its namesakeis a good-looking kitchen that's extremely green.

Notably, the project was the first on the West Coast to receive LEED certification from the U.S. Green Building Council's LEED for Homes pilot program. Although the milestone wasn't planned, it was a



The utilitarian kitchen layout flows seamlessly into dining, living, and outdoor spaces, resulting in a laid-back floor plan that fosters togetherness.

serendipitous outcome for a company that's been committed to sustainability since the 1970s. "The house was already under construction when the pilot single-family program" was introduced, Kelly explains, "so we applied and got it."

Kelly credits his niece, a LEED-accredited architect who grew up spending

vacations with her extended family, for the home's energy-efficient design. "Coming from a huge family, we always hung out in the kitchen, so there was no question that it had to be completely in the center of the living spaces," Liz Olberding, AIA, says of the floor plan she conceived. Two sides of the open kitchen spin off into

dining and living areas, and a punched-out opening above the sink offers a glimpse of the lower level. A two-story concrete-block wall holds all of the room's appliances and much of its storage. Olberding, who believes thermal mass is ideal for handling climates of widely varying temperatures, says she wanted the wall to function "as the backbone of the house." And it does: The thick concrete and its interior thermal break act as a self-regulating system, absorbing excess heat from south-facing windows and releasing it back when ambient temperatures drop.

Other key specs come from, well, the trash, which Olberding spun into treasure for Kelly. Sleek drawer fronts and the island's base give new purpose to 100-year-old vinegar vats. Recycled newspapers blended with nontoxic acrylic become cabinet insets and a 14-foot-long eating bar. Kelly especially likes the whimsical countertops, which were made from cement mixed with crushed beer and wine bottles.

project continued on page 26







Appliances frame recycled steel shelves on the kitchen wall. Those touches of raw steel and exposed conduit fit Kelly's vision of a vacation home that has "aspects of a Portland loft mixed with a mountain lodge influence."

Photos: Photo Design

**architect:** Liz Olberding, AIA, LEED AP, Anchorage, Alaska

**general contractor:** Tom Kelly, Neil Kelly Co., Portland, Ore.

interior designer: Therese DuBravac, Neil Kelly Co.

resources: countertops: IceStone, Paneltech International (PaperStone); dishwasher: Bosch Home Appliances; exterior doors and windows: Marvin Windows and Doors; ovens and range: Dacor; plumbing fittings and fixtures: Hansgrohe, Kohler Co.; solar energy system: Mitsubishi Electric & Electronics USA; washer/dryer: Electrolux Home Products (Frigidaire)



# k+b studio

#### bath: common ground

While the kitchen is the top-floor living hub, the master bath is service central for lower-level sleeping quarters. To conserve space and energy, Olberding devised a smaller-scale bath that cleverly packs in laundry equipment and ample storage "to make up for the lack of storage" elsewhere, she says. Among the tricks she used to stretch the not quite 120-square-foot space: clustering the cabinets in floor-to-ceiling banks and using bright, natural woods to lighten the visual load.

The core feature—a two-story concreteblock wall that contains the building's mechanical systems and provides loadbearing support for the roof and thermal mass for passive heating and cooling serves as the main wall for both the bath



and the kitchen above. Olberding says placement of both rooms was a matter of common sense. The bathroom and kitchen are areas people tend to occupy first thing in the morning, so positioning them next to the concrete block not only creates a cozy environment, it shortens plumbing runs as well. "The idea was to use less material and miti-

gate the dissipation of heat as the hot water passes through the pipes," she explains.

The room's recycle-and-reuse spirit is evident throughout. Cabinet doors and drawer fronts were milled from logs found at the bottom of the nearby Columbia River. The homeowner did his part, too, fabricating the sink from recycled aluminum and searching through discarded granite remnants for slabs that could serve as the counter and backsplash.—*shelley d. hutchins* 



A deep-angled sill along the bottom of the room's sole window creates the illusion of a larger source of daylight. A sink-to-ceiling mirror (below) also helps amplify the opening's natural illumination.

Photos: Photo Design



26

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#### perspective

### native speaker

a new englander comes to terms with the nuances of vernacular architecture.

by ann mccallum, faia

remember the challenge of that first architecture commission: how to cram enough cool modern moves into it to ensure you win a P/A Award and become instantly famous. And then the sad reality: Not every mother has the Mrs. Venturi spirit of architectural adventure. How disappointing to be faced with a brief stating that vernacular architecture is what's called for-pitched roofs, clapboard siding, perhaps a porch with some gingerbread trim.

But, ever crafty, the young architect will attempt an end run around his hopelessly unhip client, perhaps slipping in some slats disguised as a sunshade or maybe a small area of titanium shingles; or, if he is possessed of a truly golden tongue, he might finagle a small section of flat roof. Certainly, this was my business partner and me when we first began our careers. It took us a long while to realize that the result of our efforts was less

"we've come to realize it is not the building type itself that is desirable, but rather other, less quantifiable aspects of massing and detailing."

a stunning hybrid of old mixed with modern, and more a disappointing stew, neither fish nor fowl.

Flash-forward several years. Our local vernacular architecture is now a familiar friend. and our appreciation for its flexibility has grown along with our vocabulary of forms and details. It has gradually dawned on us that architecture doesn't need modern interventions to feel new and that we can be creative within the vernacular language.

#### industrial age

Playing an important early role in our revised way of thinking was Hancock Shaker Village, a neighbor in the Berkshires of western Massachusetts. The Village couples late 18th- and 19thcentury power and beauty with a minimalist sensibility. We have borrowed many details over the years from one particular building,



Courtesy Ann McCallum, FAIA



Courtesy Hancock Shaker Village

The Laundry and Machine Shop at Hancock Shaker Village in Pittsfield, Mass., showed the author that the vocabulary of vernacular architecture includes bold, cleanly articulated buildings—and that influences on her firm's work don't always have to be residential.

> the Laundry and Machine Shop: its stone columns, its monochromatic exterior, its asymmetrical bold massing, its very delicate eave detail —even its interior color scheme of a pale milky green and barely off-white. In addition, this building gave us the idea that vernacular architecture does not necessarily mean a rosecovered cottage.

We've learned that when our clients request a "farmhouse," what they're really asking for is traditional detailing, windows made up of relatively small units, and a rhythm of massing of component parts that feels "New Englandy." The Shaker Laundry and Machine Shop is not a residential building at all, but it has the desired elements that make it feel familiar and accessible. In fact, New England industrial buildings from the 18th century to the present have become a mainstay of our new vernacular vocabulary.

An unusual pair of commissions highlighted the diversity possible within this single genre when two brothers hired us to do two houses. Both loved the idea of industrial buildings—the *continued on page 32* 

#### perspective

grittier the better—but had differing ideas on how to transform them into domestic structures. One wished for an unarticulated Butler building, inscrutable from the street, with a dynamic interior. The other wanted a narrative exterior recalling old mill buildings in a historic continuum, with the



Photos: Paul Rocheleau



These houses for two brothers, both designed by Burr and McCallum Architects, take the industrial-vernacular influence in different directions. One presents an outgoing, expressive exterior (above), while the other turns its focus inward (top). restraint on the inside. The resulting houses are as different from one another as the brothers themselves.

Another typology we frequently go to, and a good choice for the vernacular-lover on a budget, is the barn. A farmhouse requires dormers, porches, brackets, and small-scale parts to feel right, but all of this costs a lot of money. A barn, on the other hand-with its simple massing, simple eave details, no porches, no gingerbread, and no dormers -can be built for far less without cutting corners. Even for the client with a huge budget, the barn and the industrial building are good models for another reason: their scale works well with large programs, avoiding the undesirable look of a farmhouse on steroids.

#### outside influences

We've come to realize it is not the building type itself that is desirable, but rather other, less quantifiable aspects of massing and detailing. This knowledge has freed us up to look for inspiration beyond our local New England region. The ad hoc shapes of rural 18thand 19th-century English industrial buildings are wonderful; massing quirks, born of necessity, give personality and infinite variety. Equally inspiring are the sublime vertical airiness and



Courtesy Ann McCallum, FAIA

In designing this mixed-use building in Williamstown, Mass., the author's firm was inspired by Bernd and Hilla Becher's iconic photos of mine shaft cable-winding towers. The project, completed in 2006, incorporates retail, office space, and apartments.

industrial bombast of mine shaft cable-winding towers in coal-mining country in the United States and Europe, as photographed by the influential German team of Bernd and Hilla Becher. Those have been tougher to modify to our needs, but they're always at the back of our consciousness. Last year we finally found an opportunity to introduce a bit of the 19th-century winding towers captured in the Becher photos into yet another vernacular typology: the Main Street mixed-use commercial building.

Tapping regional forms has yielded results that please both us and our clients. The growths and bumps—and the look of a building added onto over many years work well with the programmatic complexity of a modern residence *and* satisfy clients' desires for a vernacular feel. The starkness of cable-supported overhangs, factory sash windows, enclosed bridges connecting separate buildings, and the absence of gingerbread all appeal to our own desire for simplicity, even austerity.

No longer do we resent the client who isn't looking for a modernist statement. Instead, we try to do work that pushes forward the continuum, breaking new ground within a venerable vernacular tradition. ra

Ann McCallum, FAIA, is a principal of Burr and McCallum Architects in Williamstown, Mass. She teaches architectural design at Williams College.

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# he question of style

negotiating aesthetic issues with your clients.

### by cheryl weber

ears ago, in the days before cyberspace, Madison, Conn., architect Duo Dickinson, AIA, remembers toting a slide carousel of his work to the home of a prospective client. Halfway through the show, he heard a massive sigh. "Shall I stop?" he asked. "Yes, I think you'd better," she replied.

Dickinson laughs about it now, because fortunately, such awkward moments are a thing of the past. Matching up aesthetic ideals between client and architect has never been easier, thanks to Google. By checking out a firm's Web site, clients can tell at a glance whether they're on the same wavelength-and if not, no harm done. Homeowners have their pick of architects who are well-versed in their vision of paradise, whether it's an ivy-covered cottage or a vernacular post-andbeam house. However, even in the most compatible of professional relationships, differences of opinion crop up in the myriad decisions that go into designing a home. Maybe the architectural mismatch concerns the site: the client wants to put a rustic farmhouse on a suburban plot, or a



Mick Wiggins

symmetrical Colonial on hilly terrain. Maybe it's a matter of mood: those cherry kitchen cabinets on the homeowner's must-have list don't strike the right architectural tone.

Whereas commercial clients are hiring someone to reflect an image or brand, designing a home is personal, and the ability to negotiate aesthetic differences goes right to the heart of what it means to work with residential clients. It doesn't help that the message from academia is often that doing a "pure" design which doesn't get built is better than adapting to what the client wants. On the other hand, when inexperienced architects try to design something outside of their own artistic predilections, the result is often mediocre.

"There's a little bit of the chicken and the egg thing going on," Dickinson says. "You have to create an oeuvre someone can look at. The best residential architects I know are those who have an aesthetic vision *continued on page 39* 

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## practice

that's adaptable to different clients and sites. The only way it's 'hackish' is if you do something not aesthetically valid for you."

### what lies beneath

While some architecture practices strive to be all things to all people, artistically speaking, others hew to a clear stylistic direction. Modernist architect Brian Messana, AIA, of New York City-based Messana O'Rorke Architects, insists he has never had a major disagreement with clients, because they want what he offers. Still, familiarity can breed dissent. On a recent project, Messana resisted giving his clients the bookmatched wall of walnut cabinetry they'd seen and loved on another of the firm's projects. "In each project we evolve, and our ideas change," he says. "In this project, we wanted the wall to be all white so it would be more abstract. In the end, they decided to go with the walnut, because they felt it was easier to maintain." In the grand scheme of things, it was a minor setback. But the firm's biggest struggle is convincing clients to pare down. "If your work is about reducing everything, the most difficult part is not so much the materials as the program," he says. "How do you merge this consumerist mind with more of a reductive aesthetic?"

Miami architect Max Strang, AIA, has also staked his reputation on a distinctive contemporary

## balancing act

hen it comes to a signature look, singlefamily clients have only themselves to please. But when the client is a builder or developer, aesthetic issues become more laden, driven less by the client's tastes than by what he or she perceives will sell. Architect David Senden, a principal in the Irvine, Calif., office of the KTGY Group, tries to steer builders away from the popular "lick-and-stick" approach, as he calls the practice of pasting pseudohistorical details onto a building's exterior, regardless of floor plan. "Builders ask for a four-story Spanish Colonial building with parking beneath," he says. "You try to mediate that."

Rather than ask clients what they want their buildings to look like, Senden takes charge early on by showing image boards that convey the appropriate feel and detailing of a condo or townhouse complex—something that relates to the neighborhood and is relevant to the 21st century. "That process sorts out the clients who will work with me," he says. Usually the images provide a balance of old and new—something comforting and familiar but also new and exciting.

"People think contemporary is a purple canted wall," Senden continues. "We show them that contemporary means of its time. Whether it's a big porch or large eaves, you can put them on a building in a way that speaks to today rather than some faux idea of yesterday."

But it's hard to argue aesthetics with spec builders, who hesitate to stray from the tried and true. So Senden does his research, offering reassurance via examples of other developers who have successfully broken the mold. Even more convincing is the use of a contemporary design element to solve a basic problem. For example, he says, flat roofs come in handy for hiding the air conditioners on row houses.—c.w.

look. The firm's clients share his love for tropical-inspired modernism, so they're generally willing to go along with his ideas. But to ensure that there are no surprises, his contract includes a project description that refers to "environmental modernism"—a catchphrase meant to clarify the firm's philosophical bent. "If, in midterm, someone wanted to change the style to Mediterranean Revival, I could not do that," he says. "It would constitute a change of scope, because of what we have in writing." Even so, every project brings the inevitable compromises. "At the end of the day, I am providing a service to the client," he says. "If I lose the argument, I just won't *continued on page 40* 



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## practice

photograph the building from that angle."

In the world of design decisions, some of the misalignment between client and architect can be avoided with a frank, upfront discussion about the thinking that drives an aesthetic. Rick Harlan Schneider, AIA, LEED AP, a principal of Inscape Studio in Washington, D.C., says his firm's modernist style evolved from its mission of sustainability. He tells clients that there's a type of function and detailing that goes along with that value, such as choosing streamlined shapes over ornate ones and letting the grains of materials show instead of covering them with paint.

"Clients, even the savvy ones, don't really know that on a conscious level," Schneider says, "but if you talk them through it, they quickly get on board." And although he loves the classical detailing and old construction style that characterize the homes of many of his clients, it's simply not what he has chosen to practice. "We pose it as making a good fit," he says. "We don't know the details of a Georgian or a Craftsman bungalow as well as we know contemporary. We want clients to buy into that so they're not asking for something that doesn't play to our strengths

"we pose it as making a good fit. we don't know the details of a georgian as well as we know contemporary. we want clients to buy into that so they're not asking for something that doesn't play to our strengths."

-rick harlan schneider, aia, leed ap

#### down the road."

Sometimes, too, it's the practical arguments that prevail. Just as artists face pressure from galleries to do work that sells rather than experiment with new ideas, architects have to deal with clients who fixate on work they've already done. Basalt, Colo., architect Harry Teague, AIA, says his work has changed quite a bit over the years, mostly because he's figured out how to make buildings that are better suited to the climate. "When I wasn't sure of myself, we based a lot of our work on vernacular forms because they worked here," he says. "As we've done more work, *continued on page 42* 

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## practice

we've learned how to use materials that improve with age," such as metals, stone, cementitious board, and porous screens that shield a house's skin from the harsh weather and ultraviolet rays. "With those practical concepts, I think we're able to take what people were expecting and have them learn along with us," he continues. Teague makes sure people understand the point to which his firm's work has evolvedand that it doesn't want to get stuck in a rut-before they sign on.

That said, it's the house's interior where clients often feel they have more of a right to express themselves. In a tug-of-war, Teague has found it's better to pull clients along than to push against their wishes—a lesson he attributes to noted architect Charles Moore. "If you push against their wishes, that builds resentment, and it's not a very effective way of getting a good result," he says. In contrast, pulling is, by a conscious process, embracing what they want and moving it forward—a stepping-off point for something creative.

In one Teague project, however, every effort to take a different tack was rejected—not by the client, but by a dogmatic design review board. In response to a dormer mandate,

"as we've done more work, we've learned how to use materials that improve with age. with those practical concepts, i think we're able to take what people were expecting and have them learn along with us."

-harry teague, aia

Teague tried "dustbin" dormers instead of peaked ones and redesigned some window screens to satisfy another guideline, but he was thwarted at every turn. "It didn't kill the house, but it wasn't where we wanted to go," he says. "A lot of people come to us because they want the exposure, and we aren't excited about having it photographed and published." Architectural review boards notwithstanding, Cass Calder Smith, AIA, San Francisco, notes that clients often think they want something, but it turns out they aren't actually set in their ways. "Most people don't really want a copy or something fake," he observes. "If you can *continued on page 44* 

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## practice

show them how to make their ideas more unique or interesting, everyone is better off." Calder Smith's clients are typically looking for the user-friendly minimalism for which he's known, though he is open to variations on the theme.

### spin doctors

Firms whose work is rarely pure in style have more latitude to explore ideas jointly with their clients. At Centerbrook Architects and Planners, which prides itself on eclecticism, it's up to the architects to make something beautiful out of the bits and pieces of client preferences and priorities. Partner Mark Simon, FAIA, also credits Charles Moore with the notion that the more particular a client is, the more freedom a designer has-and the more interesting he or she can make the architecture. "It's a very different vision of how you design," Simon says. "We don't imagine there's a perfect solution out there for any project. There are good and bad solutions, and there may be many good solutions. It doesn't have to be any one way."

Has Simon ever been overruled? "Yes," he says, "especially when I was younger and didn't have the skills to work with whatever I was handed. If you practice working with a

"you figure out a way of using that thing the client wants and making it your own. the trick with clients is to make them think they thought of it, and that takes some pretty good dancing."

—mark simon, faia

variety of different people's visions, you can get very good at making things you're proud of." When there's a disagreement, Simon goes back—sometimes to the beginning—to work out new options and end up with something that has integrity. "That's really what I'm looking for, not to make a particular kind of statement," he says. "You figure out a way of using that thing the client wants and making it your own. The trick with clients is to make them think they thought of it, and that takes some pretty good dancing." And if the client asks for a pink marble foyer? "I'll come back with six different choices, all of which I like," he says. "It gives them a *continued on page 46* 



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## practice

sense of control. The first rule is to show respect— 'Oh, that's a very interesting idea; let's see what we can do with it.' Then you regain control."

Indeed, in an ideal relationship, what clients are paying for, among other things, is frank advice. They bring magazine images to early meetings that reflect their style and wishes, expecting that the architect will sort through those things and create something that adds up to a coherent whole. Tom Meyer, FAIA, a founding partner and principal of Meyer, Scherer & Rockcastle, Minneapolis, looks for that attitude to determine whether a relationship should go forward.

Over the years he's learned to gauge whether the clients are set in a package of conflicting ideas that he's going to be expected to literally execute, or whether they see it as a starting point.

"Sometimes when there's a great site, it seems like a wonderful and rare opportunity, and it makes you overly optimistic," Meyer admits. "Yes, they are wanting to put Gothic arches all over the front, but you think you can talk them out of that. Or you imagine that there's some wonderfully creative thing in this type of architecture that it's time to revive. But the older I get, the more I trust my

"it's like herding. we're using our design instincts to keep the process well-ordered. once we start, we're not shy about using our aesthetic sensibility to encourage and discourage ideas that come from the client."

—max jacobson

intuition. You occasionally run into people who take quick offense to being challenged, and there's a direct correlation between the end quality and the quality of the relationship between the client and architect."

When there are inherent conflicts—a request for a tropical-looking house in a northern setting, for example, or a budget mismatch—Meyer works with alternatives. He politely points out the problems and tries to find the essence of what's interesting to the clients. To illustrate, he shows several options that respond directly to their requests, but he also brings sketches that reveal other *continued on page 48* 



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## practice

aspects of their wishes ideas he thinks will lead in a better direction.

"It's like herding," agrees Max Jacobson, founding principal of Berkeley, Calif.-based JSW/D Architects, whose four partners encompass a collection of design proclivities from contemporary to traditional. "We're using our design instincts to keep the process well-ordered," he explains. "Once we start in a direction, we're not shy about using our aesthetic sensibility to encourage and discourage ideas that come up from the client."

That can be harder for



some projects than others. Currently on the boards is a project for a couple whose trip to Mexico in mid-design sparked a totally different idea of what they wanted to do. The architects scrapped the original concept and are now banging up against requested elements that are inappropriate for a house that's not on the water. "We're drowning in this project," Jacobson says. "We have to work harder to make the house work for this site, but isn't this true of all custom residential work? People are always traveling around getting images and trying to apply them to wherever they live. It's America."

Jacobson doesn't win all of his battles, but for him, success is relative. Even if the clients decide to go ahead with something he thinks is an aesthetic mistake, he doesn't throw a tantrum; instead, he gives it his best shot. "Sometimes we've said, 'You were right; that's pretty good,' and our aesthetic gets broadened," he says, summing up the optimal architect-client relationship.

"As I look back," he continues, "it's hard for me to remember which decisions were ours and which were theirs. People always think architects know what they're doing. But the creation of a building is such a mysterious process. We are never unsurprised when we walk into these buildings." ra

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## leadership awards

our three winning firms find originality and humanity in architectural traditions of the past.





Jon Miller/Hedrich Blessing

Julie Hacker and Stuart Cohen's work ages remarkably well. A Glencoe, III., residence (above and following page) built 17 years ago still looks fresh. It uses dormers to illuminate spaces from above, one of the firm's favorite natural lighting strategies.

## hall of fame:

## stuart cohen, faia, and julie hacker, aia

stuart cohen & julie hacker architects evanston, ill.

within familiar forms, a chicago-area firm makes room for infinite invention.

No one would call Stuart Cohen, FAIA, or Julie Hacker, AIA, shy. The encyclopedic Cohen, a former professor at the University of Illinois at Chicago, never seems more comfortable than when eloquently expounding on all things architectural. Hacker, his wife and business partner, asserts her views on design with the same intensity she applies to competing in triathlons. The Evanston, Ill.based couple make a formidable duo-a fact their elegant body of work, mostly concentrated in Chicago's leafy North Shore suburbs, ably demonstrates. Informed by both modern and classical principles, their traditionally styled homes inhabit these genteel neighborhoods like fine pieces of furniture.

Cohen's penchant for challenging the status quo emerged in the 1970s, when he and six others joined forces to revive Chicago's architectural culture by staging bold exhibitions and symposia. The group—comprising Cohen; Tom Beeby, FAIA; Larry Booth, FAIA; James Ingo Freed; Jim Nagle, FAIA; Stanley Tigerman, FAIA; and Ben Weese, FAIA—

## by meghan drueding

called itself the Chicago Seven, after the 1960s political radicals. At the time, Cornell University-educated Cohen—a veteran of the offices of Richard Meier and Philip Johnson was experimenting with postmodern work. During the 1980s, he practiced with fellow Chicago architect Anders Nereim while also teaching at UIC and raising two daughters from his first marriage.

Meanwhile Hacker, who studied modern dance at Wesleyan University and in New York City, had returned to her native Chicago for architecture school at UIC. She worked in the offices of Booth and Beeby, moving to Cohen and Nereim's firm after she and Cohen married in 1986. "I thought Stuart just had this really interesting way of looking at space," she says. Nereim and Cohen eventually parted ways, and in 1991 Stuart Cohen & Julie Hacker Architects was formed.

According to Cohen, the pair "backed into" the rigorous, traditionally rooted work they do today. He and Nereim had designed a Chicago remodel—the Carrigan Townhouse—that



The state of the s





used generous amounts of trimwork to delineate interior spaces. As Cohen and Hacker's partnership gained strength, they delved deeper into this idea of defining rooms within rooms by using trim, beams, columns, and ceiling height changes. The notion of juxtaposing modern spatial concepts with traditional detailing fascinated them, and with each project they gained confidence that this path was right for them. They also realized that they loved designing houses-both remodels and new construction. "For me, on the list of 20th-century architecture, so many of the high points were houses," Cohen says. "The thought that somehow houses were an art form always appealed to me." In time, custom residential projects became their exclusive focus.

## guiding principles

When their son was born in 1995, Cohen and Hacker moved their practice from downtown Chicago to be closer to their Evanston condominium. Now their commute consists of a five-minute drive or 15-minute walk to the office—a former Oriental rug warehouse on a side street. Homey painted-wood furnishings and sunlight streaming in through an east-facing storefront window help give the open studio a casual vibe. "I always wanted an office where you could have intellectual discussions," Cohen explains. He and Hacker are quick to cite the skill and importance of their staff, who appreciate the encouraging atmosphere. "The level of communication in the office now is the best it's ever been," says designer Gary Shumaker.

Informality aside, the six-person staff faces a demanding work load. The firm creates about 50 sheets of drawings for a typical project and up to 90 for a particularly large commission. It builds numerous foamboard models in addition to computer ones. Like most successful architecture, Cohen and Hacker's completed residences seem effortless, but the designs behind them tend to be quite complex. All the drawings and models help the two keep each little piece of the building process under control.

Certain elements appear in each of their houses: classical axial layouts, custom trim that organizes spaces, views through glass cabinetry or French doors into other rooms. Influences as diverse as Michelangelo, Frank Lloyd Wright, Le Corbusier, Edwin Lutyens, and Cohen's Cornell professor, Colin Rowe, affect the work in ways that aren't always obvious. "I think of all the trimwork we do, and the way it works spatially comes out of



Photos: Jon Miller/Hedrich Blessing At a limestone-clad house in Highland Park, III., an Lshaped plan and a wide front gable help minimize the building's size—a common request from Cohen and Hacker's clients. Inside, secondary spaces, including the master dressing room (above), receive as much attention to detail as the main living areas do. leadersh







Photos: Jon Miller/Hedrich Blessing

Frank Lloyd Wright," Cohen says. "Substitute Georgian moldings for flat boards ... the moldings either define spaces or connect them to one another."

Though the firm designs buildings rooted in various historical idioms—Shingle-style and English Tudor new houses and a Prairie-style remodel are a few recent examples—each project represents a new exploration into how older styles can be pushed to accommodate modernist affinities for natural light and open floor plans. "For me, Corbu was so monumental. How can you pretend it never happened?" Cohen asks. "We could," Hacker adds, "but it wouldn't be as interesting."

Her dance background shows in the way both architects choreograph space to enhance clients' daily experiences. Entry halls, for example, direct users into the heart of a house with a strategically placed column or curve, while using sight lines to deliver an understanding of the house as a whole. Ideally, "when you're in a space, you understand where you are and where you might go," she says. "But you're seeing the bigger picture at the same time. That's always been a mark for me of a great piece of work—in art, dance, architecture, anything. So you don't just experience fragments."

#### house proud

Cohen and Hacker seem to have entered into a groove with their work. Every new project presents a design situation that challenges and compels them. But, when they stop to think about it, they do feel somewhat marginalized by the architectural establishment because they work in a traditional vein. "I think most people want to feel the same about their house now as they will in 10 to 20 years," Cohen says, explaining his and Hacker's commitment to picturesque architecture. "People want things they are comfortable with and familiar with in terms of the architecturethings that exude warmth and comfort and security. That's not necessarily true for office buildings or boutiques, but it's what they want to come home to." In a pleasant surprise for both of them, the respected local architecture writer Jay Pridmore included their 2006 Shingle House (shown at right) in a list of "Ten Modern Masterpieces" in the September 2007 issue of Chicago magazine, placing the stone-and-shingled cottage alongside structures by such heavyweights as Gehry Partners and Murphy/Jahn. "Spaces overlap, so the room you're in depends essentially on what you're looking at," Pridmore writes of the house. "That's Mies, Corbu, even Frank Lloyd Wright."

Though the *Chicago* piece is highly complimentary, it barely mentions Hacker—a fact that upsets both her and Cohen. They design as a team, using a routine that plays to each of their strengths. Cohen does the initial drawings, establishing a general vision for what the house might look like. Then Hacker, the more detail-oriented of the two, analyzes it for geometric inconsistencies and other potential pitfalls, pounding the design into shape. "I like coming in and attacking it," she says.

Both partners stay heavily involved throughout the construction process, in most cases visiting sites and meeting with clients together. "They really listened to me and gave me good feedback," says one recent client. "They complement each other so extremely well."

Back at the office, Cohen and Hacker divide responsibilities: He handles contracts and marketing, while she runs the business and human resources side of the practice. The pair currently has several houses in design or under construction, including one that features such sustainable design elements as advanced framing, high-efficiency systems, and closed-cell spray-foam insulation. "The





solar orientation and cross-ventilation is stuff we've been doing all these years," Cohen says. He also recently finished writing *Great Houses of Chicago*, 1871–1921 with coauthor Susan Benjamin, to be published by Acanthus Press in spring 2008.

An earlier book of his, *North Shore Chicago: Houses of the Lakefront Suburbs, 1890–1940* (Acanthus Press, 2004), also co-written with Benjamin, highlighted grand mansions by the likes of David Adler, Howard Van Doren Shaw, and Daniel Burnham. In their two decades of practice together, Cohen and Hacker have assembled a portfolio worthy of these illustrious predecessors. The firm's houses quietly enrich streetscapes, neighborhoods, and the lives of those lucky enough to inhabit them. ra



The walls of windows, double-sided glass cabinets, and framed views into other rooms that enrich this Glencoe, III., house appear throughout the firm's work. The architects tucked the home's entry into a corner niche, sheltering it from the elements.

## leadership awards



Stephen Voss / WpN



Photos: Robert C. Lautman

In his practice, Stephen Muse strives to create architecture that supports and improves the larger environment. The long woodshingle roof and lean-to porch of this simple stucco home near Middleburg, Va., reflect local Piedmont architecture. Its porch (opposite) provides the best view of the nearby mountains.

## top firm:

## stephen muse, faia

muse architects bethesda, md.

for stephen muse, creativity begins with context.

## by cheryl weber

Taking a visitor on a tour of his work one sunny afternoon at the end of summer, Stephen Muse, FAIA, steered his Audi through an Upper Northwest Washington, D.C., community, where several examples of his architecture stand like good neighbors, contributing their unmistakable elegance to the street. Fueled by the last real estate boom, renovation projects seem to pop up on every block in these well-to-do historic neighborhoods, ranging from sympathetic face-lifts and additions to contemporary updates that clearly demarcate old and new. Muse slowed in front of a modern house under construction. Perched on a site that slopes up from the street, a wall was being built out front. He commented matter-of-factly that the architect does good work and that he has no problem with the house, but that he would not build a wall that tall. In the continuing debate over whether new urban architecture should blend in stylistically or stand out, Muse comes down firmly on the side of deferring to the rhythm of the street. "Not all of the existing houses in a neighborhood are good, but there are things here that are very good, and I'm going to support that," he says.

At 57, Muse has the low-key confidence that comes with a successful 24-year practice, a collection of more than 100 design awards, and the satisfaction of seeing his work published in magazines and books too numerous to mention. Clad in a gray suit and plain white shirt, throughout the afternoon Muse lived up to his name, reflecting on his practice, relating elements of his life story, and explaining his

design values. He does think about design as a value rather than a theory, and for him it comes down to this simple idea: "Architecture must improve the bigger picture-the community," he says. "The distinction between old and new will occur naturally, as a result of problem solving."

That's not to say Muse's work literally copies its context. What it does do extremely well is respond to the environment-to the complexities of the landscape, the angle of the sun, and the scale and patterns of the street. He describes his interventions as corrective surgery. These old houses have flaws that detract from their many good qualities. By striving to discover what individual houses were meant to be-and designing new ones that look believable, whether they're in a neighborhood or all alone in the countrysidehe has created an architecture that's both true to the place and unexpectedly disciplined.

### site specific

It may be easiest to explain who Stephen Muse is by looking at his past. There was no epiphany pointing him to architecture; it was simply something he always knew he wanted to do. A native of Washington, D.C., he studied architecture at the nearby University of Maryland, intending to practice after completing the five-year bachelor's program it offered at the time. But it wasn't until his final year that his professors began discussing context, and it struck a chord. "You go through school working with different critics



## leadership awards





An addition and renovation opened this center-hall Colonial to its double lot—a rarity in Washington, D.C. Muse reoriented all the rooms to face that side of the property and extended the porch through the west-facing site.



Muse spends a lot of time undoing what others have done over the years. He removed a series of appendages on the back of this Tudor home and added two smaller gabled additions that allow its strong forms and sweeping roofline to read. who try to convince you that architecture is about certain issues," he says. "You can make buildings that are about virtually any idea, and people can tell you that the work is good, but if it doesn't sink in as something of great importance to you, you keep looking."

He found what he was looking for at Cornell University, where architectural historian Colin Rowe was teaching at the time. During those two years in the Master of Architecture in Urban Design program, Muse never made elevations-only plans that responded to the site's structure and the larger setting. He stayed on a third year to teach, but mostly to buy time with Rowe. "We talked about everything from furniture to city plans," Muse recalls. "What was actually very good was that Rowe wasn't an architect, but rather a historian and a critic. If you study with architects like Gehry or Mies or Graves, who have a very strong personal hand in how they do their architecture, it's probably a bit seductive to, after you leave, just want to make buildings that look like that. In studying with Rowe, you couldn't do that, because he didn't make buildings. So when you went away, you had to figure out what the building would look like and how your work would be about this idea."

Rowe's influence was immediate and lasting. "Trying to come up with the answer to that question is what has driven our work ever since," Muse explains. After working for Washington, D.C.-based Hartman–Cox Architects for a few years, he opened his practice in 1983. Since then, the office has grown by one person a year until reaching the ideal size of 18 or so, and many of them have stayed on. Fifteen years after being hired as an intern, William Kirwan, AIA, LEED AP, was made a principal in 2003. That same year Kuk-Ja Kim, AIA, who also joined the firm in 1988, was promoted to senior associate.

As the teacher he is—Muse has been on the design faculty of the architecture schools at the University of Maryland, Cornell, and Harvard University—he counsels his staff to start with the site, because that is the only factor that doesn't change. Even the program, he notes, usually morphs as the conversations get more detailed and clients realize the possibilities. Project architects are taught to ask: What are the different ways of putting the building on the land that address the client requirements? If the house is on the street, how does it respond to the program while making a statement about how the entire street works?

Believing there are no perfect solutions, the firm initially prepares two to five layout options to show clients. They're not allowed to vote, only to point out what's right and wrong in the various schemes. "We may do a little massing drawing that starts to put an image in their minds, but we ask them to have faith that we'll work out those issues," Muse explains. After a couple of rounds, the site and floor plans are finalized and the elevations adjusted.



In contrast to many old-house additions that step suddenly from a small doorway to a bright room, Muse thinks about how it works its way back through the house. Here, the exterior wall's arched opening is repeated at the edge of the existing house, opening the kitchen to the new sunroom.

> how sustainability figures into this idea of context. Openly wary of a green aesthetic, Muse is currently overseeing construction of a 7,000-square-foot addition to an Art Moderne house in Washington. It includes a geothermal heat pump, underground rainwatercollection tanks, and solar panels on a flat part of the roof. "I feel absolutely no need to display those things," he says.

Over the course of his career, Muse has not been without his critics, whom he says question why he hasn't adapted to certain stylistic trends. But he knows who he is as an architect. "There's a spot between two extremes that says you know what your work is about, and you get better at doing it," he says. "It's about the same ideas, but thought-out much better. The hope is that it is made of such solid stuff and is grounded in such good ideas that it's going to have a lasting effect." ra

### value judgments

This process repeats itself whether it's an ambitious addition to a historic city house or a new residence on 22 acres in rural Montana. For the circa 1916 home of a photographer in Washington, D.C.'s Cleveland Park neighborhood, he tapped the potential of the large, relatively flat lot by reorienting the centerhall Colonial to the west with a two-story hyphen that joins the original house to the rear addition. A side porch spans the length of the residence, whose varied interior volumes are cleverly articulated and reconfigured so that living, dining, and relaxation areas unfold along the west side of the house, spilling out onto the new terrace and garden. The result is a house that would never have been imagined nearly a century ago, but one that, part and parcel, feels like it belongs.

Muse, who recently visited his daughter in Paris, agrees that, yes, the European model of

Photos: Robert C. Lautman

juxtaposing old and new can be successful. But he maintains that it's the consistent context of streets and squares that allows those contrasts to occur. "You hear over and over, Why can't we be a city like Paris?" he says. "What we're not seeing is that what allows I.M. Pei to do that pyramid at the Louvre, no matter what you think about it, is an incredibly consistent, rich texture of building in Paris. What is a city's foundation made of?"

Rural projects offer Muse's firm a welcome break from the historic vocabulary. Muse is enthusiastic about a house he's designing in Montana on barren, windswept land. The clustered buildings will be variously oriented toward views of mountain peaks and a river. He'll take stone from the site for foundations and walls, and he's looking into using wind power for electricity. Indeed, one of the firm's challenges now is figuring out

## leadership awards



Tracey Kroll



Photos: David Sundberg/Esto

Joeb Moore reinterprets familiar materials and forms in fresh, often witty ways. Set at the end of a long driveway, the Rye Residence's exaggerated roofline (above) responds to its deep, narrow lot and its Victorian neighbors. As austere as a New England farmhouse, this home (opposite) on the Mianus River tracks the rise and fall of the land.

## rising star:

## joeb moore, aia

kaehler/moore architects greenwich, conn.

on connecticut's gold coast, joeb moore mines his aesthetic of contrasts.

by cheryl weber

In the vestibule of Joeb Moore's office building on Greenwich Avenue, the busy retail corridor that runs down to Long Island Sound, a 10-foot-tall black "iPod" shows a continuous loop of digital photos of the firm's work, and passersby on the street stop now and then to take in the images that flow across the 50-inch screen. The vintage midcentury modern building stands out amid the mostly gentrified Ralph Lauren-style storefronts. This is Shope Reno Wharton territory, and Moore worked for the large architecture firm famous for its Shingle-style mansions for nearly a decade before starting his own practice in 1993.

But Greenwich is also close to New Canaan, Conn., home of the so-called Harvard Five. History was made there 60 years ago when, fresh from the Harvard University Graduate School of Design, Marcel Breuer, Eliot Noyes, Landis Gores, Philip Johnson, and John Johansen moved to the bucolic countryside, introducing ideas that flew in the face of old New England architecture. It's fitting that Moore, AIA, chose this manicured enclave, where classical old houses commingle with the moderns, to explore the contrasts that have intrigued him since architecture school: What is modern and what is traditional, and how does contemporary architecture connect, in a dynamic way, to history, culture, and ideas about domesticity while also moving them forward?



At the heart of his aesthetic is a fascination with the template-based neo-traditional architecture currently dominating suburbia, which Moore says "plays into that deep, deep nostalgia Americans have for a history that's not theirs." In response, his work experiments with the "gradation or scale at which we slide traditional and modern architecture between each other" and the ambiguity—sometimes straightforward, sometimes ironic—he can create from that. He tries to use familiar ideas in unexpected ways to show that suburban architecture can be more than product design—granite counters, open floor plan, French doors, and



shingle coating, for example. "At its best, architecture can use the concepts of commodity, but you have to do it in a knowing way," he says. "There has to be a moment of delight and mystery in the work. That's the problem with the mass-produced housing that dominates, even in these high-end markets. It's a receipt, a sum: Here are all the things you need."

## a social art

Moore's voluble, brainy nature has been a defining force in the trajectory of his career. Building design piqued his interest as early as middle school. He signed up for his high school's architecture program, but it appeared to be a dull endeavor—a means to an end, which was to make pretty spaces. That view was transformed during his first two years of college, which were spent studying not architecture, but rather sampling courses in environmental economics, philosophy, social studies, and the history of beauty and aesthetics. He finally declared an architecture major in his junior year at Clemson University. "At that point, I was certain there was more to it as a social art than purely a visual art," he says.

Since then, Moore has kept one foot in academia while tending to the demands of

## leadership awards



Moore returned to his first commission, Winding Lane, to add a Bali-inspired three-tier screened porch in 2006. Done in mahogany with a Sikkens boat finish, each deck level orients to a different view of the surrounding wetlands. As furnished rooms, the covered porches occupy that middle ground between indoors and out.



Kaehler/Moore Architects

The Coastal Residence's wave pattern unfolds like a seashell, sheltering an interior courtyard. Its vertical cedar louvers are a twist on traditional board-and-batten siding. In contrast to the flat panoramic view from inside the elevated rectangle, the shifting, louver-clad geometries create a moire pattern when viewed from an angle.



practice. After receiving his M.Arch from Clemson in 1985, he settled not far from where he grew up in northern Westchester, N.Y., having decided that Greenwich-35 minutes from Manhattan—was close enough to the city to stay connected, as well as a place with a more domestic, suburban identity. In 1988 he enrolled in post-professional studies at Yale University, studying architectural history and theory while working at Shope Reno Wharton part time. By the fall of 1992, after turning down a partnership offer, he left the firm to accept a teaching position at Columbia University that continues today, and a year later, he joined up with fellow SRW alum Laura Kaehler, AIA, to found Kaehler/Moore Architects. The principals preside over independent studios but share a staff that fluctuates in number from 25 to 35, many of them Moore's current or former students from Columbia and Yale, where he was a visiting professor last spring.

Connecticut's Gold Coast was the perfect place to begin testing his ideas. There, he found reasonably sophisticated clients who were interested in both historical buildings and contemporary design—and deep-pocketed enough to take some risks. A family friend gave Moore his first commission—a modern house, which he says was "shocking" at the time. That project, Winding Lane, resulted in a regional AIA award and subsequent additions and renovations to the house. improving on the past At his core, Moore is motivated by the belief that the built environment reflects society's cultural health and is one of the things that animates it and pushes it along. Even though his work is clearly about spatial and material innovation, he is leery of the modernist label (at least where clients are concerned). Viewed in the context of history, Moore aims to build on the ideas of the Harvard Five, who in turn took the Bauhaus to the next level. "Getting contemporary work is hard, and it's taken me 10 years to reach a point where I can do this bridging between traditional and contemporary experiences," Moore says. "Promoting modernism can be dangerousit implies it's just a style, and I'm just as suspicious of a modernist style as I am classical style. I'm interested in work that moves people."

On any given project, Moore tries to distill the design to a single thought, and the process includes building an early-concept model that's used as a reference point when making decisions about construction details. "If you can't reduce your idea to one sentence in writing, it's a problem," he says, "because the process builds up through accumulation and accretion. If it's not clear on mood, it will get lost by all the systemization and means and ends and become just a sum of its parts, instead of something that transcends."



In the case of the recently completed Coastal Residence, the idea took shape around the board-and-batten siding that characterized late 19th-century New England architecture. Elevated above the floodplain on stilts, the building starts as a glassy rectangle but then twists and folds, sheltering an interior courtyard. Moore cloaked those shifting geometries in yellow cedar vertical battens that produce a moire effect as one circles the building. The seashell-like spiral is one of the oldest motifs in architecture, and he used it to play with the contrast between dynamic and static views: the rectangle's "flattened million-dollar picture," juxtaposed with the oblique, changing perspectives created by the spiral. Moore's design also addresses the main complaint about modernism-that it's too clinical and transparent. "How do I create varying levels of transparency-through lattice, courtyards, and materials-to get to a modernism that's sensitive to what we find comfortable and protected, yet has that openness to nature that every client loves?" he asks.

As Moore's body of new work grows, he plans to continue the restoration projects that have been part of his practice from the beginning. Among them are a 1910 house by McKim, Mead and White; a Noyes pool house in New Canaan; and a Richard Neutra house in Stamford, Conn. With a keen eye on history,

he hopes to expand on the brightest ideas architecture can offer. "When you step into a space that inspires you, you'll know," Moore says. "Holding on to the art of construction in the consumerist-driven landscape of residential design is hard to do. I'm trying to promote that distinction but not erase it; if anything, I'm trying to make people more aware of what's positive about the culture we live in." ra



Photos: David Sundberg/Esto

Moore's award-winning reinvention of an early 1950s Eliot Noyes house included restoring the original first-floor shell and adding a floating second-story box that mimics the proportions of Noyes' creation, based on a nine-square grid. In contrast to developers' prevailing teardown ethic, Moore wanted to bridge two cultural moments by showing how the idea of good-life modernism has evolved from its Bauhaus days to be more luxurious and sensual.

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## warm ways

are alternative heating technologies really better than conventional systems?

#### by nigel f. maynard

o matter what style of house you design or where it sits, conditioning its interior will consume a sizable portion of your client's maintenance budget. In fact, the Office of Energy Efficiency and Renewable Energy at the U.S. Department of Energy says heating and cooling typically accounts for about 56 percent of overall energy usage, "making it the largest energy expense for most homes."

The internal comfort of a home is just as important as its architectural design, yet many homeowners are anything but cozy in their castles. Drafts and temperature differentials are common ailments that plague even new homes. Many factors can be blamed for the problem, but the heating system is often the primary cause.

## in the hot seat

Most American homeowners heat their houses with forced air or a boiler that distributes heat to radiators. Both systems have inefficiencies, however, so industry pros often pursue more comfortable, energy-efficient alternatives. Architect C. Joseph Vigil IV, president of Boulder, Colo.-based VaST, is sold on in-floor hydronic (liquid-based) radiant heat. "I spec it for every house I do," he says. His preferred installation consists of tubes cast in a 2.5-inch concrete slab; a central boiler that heats the water; and up to seven temperature-control zones, depending on the size of the house.

Vigil's own home has radiant heat on both levels. He cites several reasons for the choice. "A forced-air [system] has to blow a lot hotter than you imagine to warm a space," he explains. "That hot air rises and

immediately goes to the ceiling and then migrates down to the floor, so it's inefficient." Radiant, on the other hand, "is much more comfortable, and you can set the temperature lower."

DOE agrees that radiant is more efficient than baseboard heating and usually more efficient than forcedair heating, because no energy is lost through ducts. "Hydronic systems use little electricity—a benefit for homes off the power grid or in areas with high electricity prices," it reports.

But radiant heat has its issues. Perhaps its biggest obstacle is initial expense. "A forced-air system in a new home would cost about \$15,000, as a rule of thumb," Vigil says, but radiant "will cost you \$30,000. My guess



Courtesy Tulikivi Corp.

Heat-retaining masonry fireplaces, such as this Tulikivi unit, burn cleanly and efficiently. Many can warm a reasonably sized house.

is that the payback is about 10 years." And because radiant only addresses heating, homeowners in warmer climates must pony up for a separate cooling system as well.

Some green building resources even go so far as to say that radiant systems aren't always necessary, as BuildingGreen.com did in "Radiant-Floor Heating: When It Does-and Doesn't-Make Sense" (2002). Unless a homeowner is using a solar energy source, radiant heat still relies on fossil fuels, thus depleting the environment of its resources. As an alternative, the National Biodiesel Board (NBB) in Jefferson City, Mo., suggests Bioheat, a fuel that combines biodiesel and traditional home heating oil. Jenna Higgins, NBB's director of communications, describes it as "nontoxic, biodegradable, and renewable."

Promoted mostly as a fuel for diesel-powered vehicles, biodiesel is comprised of 5 percent or 20 percent soybean oil or recycled cooking oil and home heating oil, and according to NBB, is a perfect additive or replacement fuel in a standard oil-fired furnace or boiler. Higgins says biodiesel reduces emissions when burned in home heating oil and costs either the same or slightly more per gallon than regular home heating oil.

But biodiesel has limited applications. The Washington, D.C.-based Energy Information Administration (EIA) reports that, of the 107 million households in the United States, roughly 8.1 million use heating oil as their main heating fuel; 6.3 million of those houses are in the Northeast alone. EIA's "Residential Heating Oil Prices: What Consumers Should Know" (2006) goes on to note that, "In other regions, older homes have been converted from oil heat to gas heat, and

continued on page 66

## doctor spec

oil no longer has a noticeable share of the new-home construction market."

One ancient alternative with appealing potential is fire—in the form of pellet stoves and other highefficiency wood heaters. Peter T. Schmelzer, AIA, LEED AP, president of Vivus Architecture + Design, Northfield, Minn., cites masonry heaters as a favorite spec. "A soapstone stove burns very hot and radiates that heat to the entire house," he explains. Even in cold climates, it can serve "as a primary source of heat."

DOE concurs, noting that masonry heaters "produce more heat and less pollution than any other wood- or pellet-burning appliance." A small, hot fire, built once or twice a day, releases heated gases into the long masonry heat tunnels, where the heat is absorbed and then slowly released into the house over a period of 12 to 20 hours.

Unfortunately, masonry heaters-whether custombuilt or prefabricated by manufacturers such as Tulikivi Corp.-are pricey. They also can't generate quick heat from a cold start. What's more, some jurisdictions have "no-burn" days that restrict the operation of fire-burning products, thus requiring homeowners to have a back-up heating system. And although other fire-based renewable heating alternatives are relatively inexpensive and efficient-and often burn recycled materials such as wood waste, wheat, and corn-many architects see

them as supplementary sources or better suited to a vacation home.

### exchange rate

Perhaps the most efficient heating system available today is geothermal exchange-a process powered by the earth's natural heat. According to the Washington, D.C.-based Geothermal Heat Pump Consortium (GHPC), the system works "by attaching geothermal heat pumps to the ground through either a series of buried plastic pipes (closed loop) or water wells (open loop), often beneath parking lots or green areas." Because the earth's soil temperature at depths of 6 feet or greater consistently ranges from 45 degrees to 70 degrees, it's an ideal source for heating and cooling. Proponents insist geothermal requires less energy and has much lower operating costs than traditional systems. In fact, GHPC says the typical 2,000-square-foot home can be heated and cooled for as

little as \$1 a day. Steve Brown, owner of Carl Franklin Homes in Dallas, has been using geothermal in his homes since 1993. He's convinced the technology has no equal. "The principle behind the system makes a lot of sense," he says. "The entire unit sits in the conditioned



Courtesy California Energy Commission

Geothermal technology uses the earth's consistent ground temperature to condition a space. Although pricey, it's considered the most efficient system available.

> attic space, so it's functioning where it's operating and the pump is pulling no energy." Vigil is equally enamored of the technology. "My fantasy system would be a photovoltaic system on the roof that runs a geothermal system," he says. Still, Brown acknowledges that geothermal systems aren't suitable for every home. They're more effective in moderately cold climates, for instance, but less so in areas with severe winters. Additionally, the technology is overkill for houses, especially tightly constructed ones, that are smaller than 1,400 square feet. For houses measuring more than 2,000 square feet, "geothermal will work great," he adds.

Proper installation is also vitally important, warns Paul E. Duncker, AIA, principal of HandsOn Design. For his home in Wilson, Wyo., the architect used an unconventional method instead of the typical trenches. The result was a system that hasn't been as effective as it could have been. He's had better luck since then. however. For some recent clients, "I went by the book," he says, "digging long trenches and using a consultant ... to do the heat-loss calculations and soils investigation. This time, the heat pump and ground loop are sized correctly, and the unit has been delivering significant savings to the owners."

A geothermal system will save money in the long run, but the upfront costs are significant. In addition to the heat pump, which can run around \$13,000, there are well-digging costs to consider. There's no way for a single home to avoid this expense, of course, but developers are finding ways to mitigate it. "In Dallas," Brown says, "we're starting to see developers put in loop lines and spider systems that allow multiple homes to feed off one system," thus reducing the overall cost.

Although every alternative heating system has its benefits, there's no single application that works for everyone. Analyzing your client's budget, home size, and heating needs will help you determine the best application. As a matter of course, Vigil says all architects should site their houses to receive free heat from the sun and construct a supertight building envelope. From there, the sky (and the ground) are the limit. ra

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## digital home



### by rebecca day

n less than 15 months, the transition to digital TV will be a done deal. For anyone shopping TVs today, the question isn't whether you'll buy a highdefinition TV, but rather which type, format, and feature set you'll choose. Consumers used to just pick a screen size and style. These days, you have to pick from an alphabet soup of technologies, too: DLP (Digital Light Processing), D-ILA (Digital Direct Drive Image Light Amplifier), LCD (Liquid Crystal Display). There's also plasma to consider, and then projector or standalone varieties on top of that.

The plethora of options is good news for modern homeowners who want TVs in several rooms. In fact, today's custom home can easily accommodate several different types of TVs, depending on the room and the application. Flat-panel TVs may be all the rage, but clients will likely never tire of the cinemalike experience of a projector system for their home theater room. An affordable rearprojection model might be the best option for a family room, where homeowners don't want to commit to

a full-blown installation. And an LCD TV might be the preferred choice for the prime real estate above the fireplace, since its lighter weight requires less bracing than other high-definition models.

Manufacturers certainly are doing their part to make HDTV too good to pass up. Price wars at the end of 2006 sent consumers scurrying to stores in search of \$1,000 42-inch plasma TVs-a price not fathomable a few short years ago. And TVs today simply fit better in a room. Design is as much a part of the engineering process as picture quality and features. Flat displays are no longer a marketing craze but the holy grail of TV design. The big, bulky TV of the past will soon be a relic of the analog age, and though not all TVs are flat-panels (yet), this much is certain: competing technologies had better be thin if they want to take on plasma and LCD.

#### worth the weight

As the television market continues its shift, there are certain things homeowners should know about their choices now and in the immediate future. Flatpanel TVs will continue to



Courtesy Panasonic

The picture display of Panasonic's 103-inch plasma HDTV measures 4 feet tall by nearly 7½ feet wide. The manufacturer notes that the 485-pound unit is large enough to contain the equivalent of 50 basketballs, lined up edge to edge, or four 42-inch plasma TVs (with room to spare).

expand into new and larger screen sizes to meet a variety of placement options. Panasonic held 2006 bragging rights for the largest flat-panel TV-a 103-inch plasma model that sells for roughly \$70,000-and Sharp is next in line for the trophy. (Its 108-inch LCD TV is due to ship sometime next year.) Back on earth, homeowners will see more screen sizes in the 40-inch to 60-inch range and highdefinition models replacing the old projection-tube TVs.

The main differentiator between flat-panel TVs used to be screen size, with LCD taking the "42-inch and smaller" segment and plasma accounting for larger screen sizes. Plasma models likely won't go down in size because of manufacturing issues, so expect to see LCD TV sizes increase to keep pace. Sharp currently produces 46-inch, 52-inch, 57-inch, and 65-inch LCD TVs (with the 108-inch model looming large), and Samsung will ship a 70inch LCD in December.

An alternative to plasma and LCD is DLP, an optical semiconductor technology based on Texas Instruments components and built to the specs of many manufacturers, including LG, Mitsubishi, Samsung, and *continued on page 70* 

## digital home

Toshiba. DLP TVs tend to be larger and less expensive than their flat-panel counterparts. Mitsubishi's DLP TVs, for example, measure 52 inches, 57 inches, 65 inches, and 73 inches diagonally.

DLP TVs are shallower and much lighter than the old CRT (Cathode Ray Tube) TVs, but they still require a share of floor space. A 56-inch Samsung DLP set, for instance, measures 10.6 inches to 15.8 inches deep, depending on the model selected. On the plus side, DLP technology doesn't use the glass tubes of old rearprojection sets, making them lightweight for their size. For homeowners wanting to mount one in a cabinet, the 65-pound to 74-pound weights are manageable.

Another type of TV technology used for bigscreen TVs is LCOS (Liquid Crystal on Silicon), which JVC and Sony market as D-ILA and SXRD (Silicon X-tal Reflective Display), respectively. These technologies-alternatives to bigscreen tube TVs-promise rich color and a smooth moving image. JVC's latest 58-inch and 65-inch HD-ILA TVs are built around an innovative mirror assembly that shaves the depth of the TV cabinet by a third. The cabinets measure about 11 inches deep, making them a nice choice for in-wall mounting applications.

### boxed in?

Each system has benefits and drawbacks, although technology continues to improve on all fronts. LCD

will remain the technology of choice for smaller TVs (those with diagonal screen sizes of 42 inches or less). The thin, lightweight panels make LCDs perfect for wallor cabinet-mounted kitchen and bathroom applications. Toshiba's RealSteel TV is designed specifically to match the stainless steel appliances in contemporary kitchens. Philips, Séura, and other manufacturers sell TVs that double as mirrors when not in use, making them a popular choice for upscale bathrooms. And combination units that fit a side-loading DVD player into an LCD TV, such as those from Toshiba and Westinghouse Digital Electronics, are perfect space-savers for the bedroom or home office.

LCD TVs are known for their brightness, making them good candidates for brightly lit rooms. Their contrast, however, has been an issue when compared with plasma TVs, which produce deep blacks and better detail in dark scenes. LCD TVs also have been faulted for response time, which affects how motion is displayed on screen. Other technologies claim smoother motion in action and sports scenes, although LCD suppliers continually improve the technology.

Plasma TVs are known for exceptionally rich color and contrast, along with fast response time. But plasma does have its drawbacks. Static images can result in "burn-in," where an imprint of a channel's logo or a



Courtesy Texas Instruments

This illustration from Texas Instruments shows how one-chip DLP projection systems work. White light passes through a color filter, causing red, green, and blue light to shine in sequence on the surface of the DLP chip. The switching of the mirrors, and the length of time they are 'on' or 'off,' is coordinated according to the color shining on them. The viewer's eye then integrates the sequential color and sees a full-color image.

video game screen left on for too long becomes part of the display. Recently, TV manufacturers have come up with various technologies that reduce burn-in, so video game households should expect to see an increase in the number of plasma TVs that purportedly solve the problem.

Another limitation of plasma TVs is that they run very hot and require sufficient ventilation if mounted in the wall or in a cabinet. What's more, plasma sets are heavier than their LCD counterparts and could require additional bracing in the construction stage. They're also less efficient than competing technologies. In an issue paper on the energy efficiency of TVs, the Natural Resources Defense Council rates LCD, LCOS,

DLP, and plasma TVs as very high, high, moderate, and very low, respectively. While promoting its HD-ILA TVs, JVC even touted energy usage as an advantage over plasma. In testing, a JVC 58-inch TV used 230 watts of power, compared with 683 watts for a similarly sized plasma display.

TV as we know it will be completely overhauled by mid-February 2009, but there's no reason to panic. Smart consumers can begin making planning decisions today that will carry them far into the digital future. 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.



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## blue by you

Bear Creek's Blue Glass sink collection molds cobalt glass into artistic forms such as a shallow, lipped bowl or an amorphous wave. The vessel lavs are handcrafted in four styles: Classic, Fusion, Ocean, and Splash. Although glass is often perceived as fragile, the manufacturer is confident enough in the products' durability to offer a lifetime warranty against wear or breakage. Bear Creek Glass, 205.324.9339; www.bearcreekglass.com.



### glass tacks

Sietto is a new company specializing in handmade glass hardware. Each pull and knob is made of individually cut pieces of glass fused together into a <sup>3</sup>/<sub>8</sub>-inch-thick mass. The glass is then mounted on

a solid brass base in five stock finishes: satin nickel, oil-rubbed bronze, polished chrome or brass, and antique brass. Sietto, 312.513.6968; www.sietto.com.

continued on page 74

73

# off the shelf



#### sea craft

Yorgos Studio creator George Papadopoulos dove deep to find inspiration for his latest series. Abstract versions of underwater forms both organic and crystalline become architectural glass panels for an array of structural or sculptural applications. The artist's unique process includes smashing, coloring, and texturing industrial glass and then reassembling and re-laminating it to produce imaginative installations like the one seen here. Yorgos Studio, 44.20.8885.2029; www.yorgosglass.com.



### cristal clear

Signed and numbered works of art grace the Cristal de Lalique Collection of luxury bath fixtures and accessories from THG. Each of the collection's four satinfinished crystal designs (Ange, Bambou, Panthere, and Papillon) carry throughout the bath with coordinating shower and tub sets, towel

bars, soap dishes, and hooks. The plumbing fixtures are solid brass in precious metal finishes such as gold, silver, bronze, and rhodium. The Bambou faucet, shown here, is available in clear, black, or amber crystal. THG USA, 954.425.8225; www.thgusa.com.



## door lore

ClearCast Glass door panels tell their tales through design. The repetitive ridges of the Echo, for example, represent the physical embodiment of reverberating sound. The rest of the story is found inside the glass, where each compartmentalized hollow contains more than double the typical airspace used to make insulated glass. The tempered, thermal glass insets are framed in mahogany, clear vertical-grain fir, and other rich woods. Choose from 16 styles. Sculptural Glass Doors, 360.325.8968; www.sculpturalglassdoors.com.

-shelley d. hutchins

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What is modern and what is traditional? It's an age-old debate that gets in the way of honest, open, and inspiring conversation between architects and their clients and architects and their peers.

At our fourth annual symposium we'll look at what modern design really means today. And we'll examine what traditions continue to teach us about our hometowns, our dwellings, and ourselves.

What clues and cues should you follow? And how can you apply them to make your houses exquisitely of their time, place, and program—no matter what their inspiration?

Join us in a no-holds-barred conversation about architectural invention and the rich language architects draw from in the past, present and future.

#### **KEYNOTE SPEAKER**

Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson, Wilkes-Barre, PA Bohlin is a design leader in buildings of nearly every type, but it's residential architecture that is his first and best love. And it shows. His houses are at once vigorous, rigorous, and remarkably diverse in their execution. What they all have in common is a singular observation of place, person, and program, coupled with a palette unfettered by architectural bias. His firm, Bohlin Cywinski Jackson, has received more than 340 regional, national, and international awards for design. In 1994, the practice received the Architecture Firm Award from the American Institute of Architects.

### Speaker Book Corner

Pick up a copy of one of our speakers' latest books! Speakers are available between sessions for book signing.

## Continuing Education Center

Stop by our continuing education center to pick up some additional coursework opportunities provided by the Reinvention 2007 sponsors.



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# **Conference Program**



#### **MONDAY, DECEMBER 3**

#### 9:00ам-4:00рм

Housing Tour\* 5 CES Credits

Visit Charleston's finest residential architecture.

Buses will begin leaving at 9:00AM from the Charleston Place lobby. Lunch will be provided.

A separate registration is required for this bonus program-\$35 per person.

(Note: No self drives are permitted. All tour participants must use provided transportation.)

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#### 6:30-7:30PM Welcome Reception and Exhibition

Join us for a meet and greet with your fellow architects. Appetizers and drinks provided.

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### **TUESDAY, DECEMBER 4**

#### 7:00-7:30AM

Breakfast Sponsored By:



#### 7:30-8:45AM

Keynote Address: Unfettered Inspiration\* 1.0 CES Credit

Presenter **Peter O. Bohlin**, FAIA Bohlin Cywinski Jackson

From his parents' home to Bill Gates' compound, done in collaboration with James Cutler, FAIA, Peter Bohlin has designed houses that are intimately entwined with the landscape. His palette is the natural environment of the site and his inspiration, without bounds or biases, is the entire world before him. The result is work that's at once bold and humble, of its time and timeless.

#### 9:00-10:30AM

From Bauhaus Modern to Our House Modern\* 1.5 CES Credit

It is possible to design user-friendly modern houses with lasting appeal. Today's highdesign houses aren't machines for living and laboratories for ideas, they're living places for human beings. Panelists **Peter Q. Bohlin**, FAIA Bohlin Cywinski Jackson

Frank Harmon, FAIA Frank Harmon Architect

Mark McInturff, FAIA McInturff Architects

#### 10:30–10:45AM Coffee Break

#### 10:45ам-12:15рм

Considering Context: The New House\* 1.5 CES Credits

Responsible architecture reacts with sensitivity and ingenuity to what's next door and what's come before. How you can do your due diligence while still honoring your inner muse.

Panelists Mark Hutker, AIA Hutker Architects

Joeb Moore, AIA Kaehler/Moore Architects

Laura Hartman, AIA Fernau & Hartman Architects



#### 12:15-2:15PM Awards Lunch

The 2007 *residential architect* Leadership Awards

#### Hall of Fame: Stuart Cohen, FAIA and Julie Hacker, AIA, Cohen & Hacker Architects, LLC

Cohen & Hacker's houses don't push style first; they emphasize design rigor as their highest allegiance. Their work may seem familiar at first glance, but careful study reveals it as distinctly original and meticulously executed. And it's no wonder. Cohen worked for Philip Johnson and Richard Meier, where invention and attention to detail were paramount. And Hacker's background as a modern dancer and a triathlete further solidifies the firm's disciplined, artful approach to domestic architecture.

#### Top Firm: Stephen Muse, FAIA, Muse Architects

In the Nation's Capital, if you have a precious historic house to renovate and expand, you call Muse. If you want a new house that honors what's come before it, slipping seamlessly into its neighborhood, you call Muse. That's not to say his work is a word-for-word translation of the past; he simply makes his houses what they should have been right from the start.

#### Rising Star: Joeb Moore, AIA Kaehler/Moore Architects

Connecticut's taste in residential architecture runs the gamut from grand to discreet, from old world to modern times. Here Moore is building a practice that embraces the contradictions and explores the tension between these seemingly opposing forces. His houses work on a number of different levels simultaneously—familiar and fresh, serious and witty, straightforward and cunning.

#### Sponsored By:

Come home to Andersen.

#### 2:30-3:45рм

Breakout Sessions\* 1.25 CES Credits

- 1. Working on a Modern Masterwork Leader: Joeb Moore, AIA Kaehler/Moore Architects
- 2. Going Beyond Style With Your Clients Leader: Mark Hutker, AIA Hutker Architects
- 3. Rewriting the Classics Leader: Stuart Cohen, FAIA, and Julie Hacker, AIA Cohen & Hacker Architects, LLC

#### 4. From Post-Modernism to Contemporary Picturesque Leader: Dennis Wedlick, AIA Dennis Wedlick Architect, LLC

#### 3:45-4:00PM Coffee Break

#### 4:00-5:30pm

Considering Context: The Altered House\* 1.5 CES Credits

Should new work on an existing house blend in or stand out? A look at alternative solutions to pre-existing conditions in additions and remodels.

#### Panelists

Christine L. Albertsson, AIA and Todd P. Hansen, AIA Albertsson Hansen Architecture

Heather H. McKinney, AIA McKinney Architects

Stephen Muse, FAIA Muse Architects

#### 5:30-7:00PM Reception

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#### WEDNESDAY, DECEMBER 5

#### 7:00-7:30AM

Breakfast

Sponsored By:



#### 8:00-9:30AM

Refreshing the Familiar\* 1.5 CES Credits

Who says there's no invention in reinvention? All houses have common elements that can come together in an infinite variety of fresh and friendly ways.

Panelists

**R. Christian Schmitt**, FAIA, NCARB Schmitt Walker Architects

Dennis Wedlick, AIA Dennis Wedlick Architect, LLC

Stuart Cohen, FAIA, and Julie Hacker, AIA Cohen & Hacker Architects

Christine L. Albertsson, AIA and Todd P. Hansen, AIA Albertsson Hansen Architecture

9:30-10:00AM Coffee Break

#### 10:00ам-12:15рм

Special Summit: Strategies in Sustainable Design\* 2.0 CES Credits

Must green look green? How architects can incorporate earth-friendly strategies, materials, and technologies into their architecture without compromising design integrity.

#### Panelists

Frank Harmon, FAIA Frank Harmon Architects

Whitney Power, RA, NCARB Studio A

Laura Hartman, AIA Fernau & Hartman Architects

Heather H. McKinney, AIA McKinney Architects

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#### 12:15-12:30рм

Closing remarks. Conference adjourns.

#### **SPECIAL EVENT**

**Congress of Residential Architecture** 

#### 1:30-5:30рм

#### Ahead of the Curve: Imagining What's Next

The Congress of Residential Architecture, an independent organization of residential practitioners, convenes immediately following Reinvention 2007. Join CORA as they host a brainstorming session on how architects can position themselves for professional and artistic success in an economic downturn.

Separate registration required. Registration is FREE. For more information about CORA and to register, please email info@corarchitecture.org or visit www.corarchitecture.org



# Speakers



- 1 Christine L. Albertsson, AIA, and Todd P. Hansen, AIA, Albertsson Hansen Architecture, Minneapolis, MN
- 2 Peter Q. Bohlin, FAIA, Bohlin, Cywinski Jackson, Wilkes-Barre, PA
- 3 Stuart Cohen, FAIA, and Julie Hacker, AIA, Cohen & Hacker Architects, LLC, Chicago, IL
- 4 Frank Harmon, FAIA, Frank Harmon Architect, Raleigh, NC

- 5 Laura Hartman, AIA, Fernau & Hartman Architects, Berkeley, CA
- 6 Mark Hutker, AIA, Hutker Architects, Vineyard Haven, MA
- 7 Heather H. McKinney, AIA, McKinney Architects, Austin, TX
- 8 Mark McInturff, FAIA, McInturff Architects, Bethesda, MD
- 9 Joeb Moore, AIA, Kaehler/Moore Architects, Greenwich, CT

- 10 Stephen Muse, FAIA, Muse Architects, Washington, DC
- 11 Whitney Powers, RA, NCARB, Studio A, Charleston, SC
- 12 R. Christian Schmitt, FAIA, NCARB, Schmitt Walker Architects, Charleston, SC
- 13 Dennis Wedlick, AIA, Dennis Wedlick Architect, LLC, New York, NY

#### Accommodations

Hotel accommodations have been reserved at Charleston Place at a discounted group rate of \$219 per night. Attendees are responsible for booking their own hotel and travel accommodations. Please make your reservations early as space is limited. This special rate is only available until November 2, 2007 or until Hanley Wood's block is sold out, whichever occurs first. After that time, availability and rates are at the hotel's discretion.

To make reservations, please call the hotel directly at 800.611.5545 or email **groupres@ charlestonplace.com**. Attendees should identify themselves as with Reinvention to receive the discounted conference room rate. Attendees will be charged one room night, plus tax for cancellations within 72 hours.

If you have any difficulty booking your room reservation at Charleston Place, please contact us at **reinvention@hanleywood.com**. **Attendance Policy** 

Attendance at this event is reserved exclusively for architects and service providers who have paid a fee as official sponsors and/or exhibitors of this event. Hanley Wood, LLC reserves the right to review, accept and/or reject all registrations. If you plan to bring a guest, please note that they will be charged as an additional registrant if they attend the conference or activities.

Press attendance is allowed only with the written permission of Hanley Wood editors. Press must register through Hanley Wood in Washington, DC.

#### **Registration Cancellation Policy**

A cancellation must be made in writing and submitted to the Hanley Wood registration company via email. Cancellation requests received 31 days prior to the first day of the conference will receive a full refund minus a \$75 handling fee. Cancellation requests received on or within 30–22 days of the first day of the conference will be subject to a loss of 50% of the entire registration fee. Cancellation requests received within 21 days of the first day of the conference will be subject to a loss of 100% of the total registration fee. A confirmation of your registration will be sent upon registering. Name changes are permitted at any time.

For cancellations or modifications please contact Laura Smith at Ismith@hanleywood.com.

The early-conference registration rate of \$325 ends November 1, 2007 at 11:59PM EST. Registration after this date will be \$375. Please note, attendance is limited and this conference will sell out. Please register early to ensure a space at the conference.



# Register Today! reinventionconf.com

# Electrical and Lighting

Proper lighting is the backdrop for every great room. In fact, lighting is an easy, relatively inexpensive way to transform a room entirely. The right lighting products, placed correctly, meet functional needs but also create ambiance and depth. Fortunately, lamps and lighting fixtures are available in any style you can imagine on today's market. 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.

Known internationally for excellence in design and engineering, **Derek Marshall Lighting** offers dynamic illumination solutions for interior designers and architects. In its large selection of sculptural wall sconces and pendants, you will find a wide range of dramatic designs in American art glass, wrought iron, and metal-finished ceramic. These custom lights, all designed by Derek Marshall and made in house, provide a strong design element in any application and good ambient light as well.

#### A Greener Way to Light Your Home

Thinking "Green"? One easy way to "Go Green" is to choose more energy-efficient lighting products. Architectural Products by Outwater has just expanded its lighting collection with "Green" LED Puck Lights. These new low-cost lights are ultra energy efficient, consuming only 1.25w per fixture. Outwater's Puck Lights comprise 12-point cool white or warm white LEDs with a protective diffuser glass and an all-metal housing. Bulb life is rated at 50,000 hours. Low heat emissions make this fixture ideal and safe for a variety of applications.



Steven Handelman Studios Circle no. 501



Derek Marshall Lighting Circle no. 502



Architectural Products by Outwater Circle no. 503

## A Tribute to Eras Past

Vintage lighting never goes out of style. The crisp, clean geometry of **Brass Light Gallery**'s Moderne No. 1 Sconce was influenced by the 1930s design movement that bears its name. Today, this wall sconce is appreciated for its simplicity and versatility of use. In the photo on this page, the sconce is shown in polished nickel with J170 Opal Gloss Shade. Brass Light Gallery, designers and manufacturers of architectural lighting since 1974, is known for its quality finishes and breadth of selection.

When you think of vintage European lighting, think of **Dahlhaus Lighting** as your manufacturer of "instant antiques." This family-owned business based in Germany, 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, the highest-quality materials, authentic craftsmanship, and outstanding service.



Brass Light Gallery Circle no. 504



Dahlhaus Lighting Circle no. 505

Keep reading through this special section to learn more about other fine lighting and electrical products.

- Steven Handelman Studios: Call 805-962-5119 or visit stevenhandelmanstudios.com
- Derek Marshall Lighting: Call 800-497-3891 or visit www.derekmarshall.com
- Architectural Products by Outwater: Call 800-835-4400 or visit www.outwater.com
- Brass Light Gallery: Call 800-243-9595 or visit www.brasslight.com
- Dahlhaus Lighting: Call 718-218-6651 or visit www.dahlhaus-lighting.com

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centralite         42         12         877-466-5483         www.centralite.com           CertainTeed Bailding Solutions         C3         281         800-233-8990         www.certainteed.com/continuinged           CertainTeed Insulation         7         269         800-233-8990         www.certainteed.com/reefTrial           Chief Architez         7         269         800-253-8990         www.certainteed.com           Chief Architez         7         9         800-452-433         www.certainteed.com           Chief Architez         7         9         800-255-0755         www.certainteed.com           Chief Architez         12         288         800-255-0755         www.certainteed.com           Daron Paints & Wallcovering         67         7.0         800-482-4435         www.certainteed.com           OrAP Materials Corporation         34         46, 53, 55, 342          www.certainteed.com           GLAR Materials Corporation         34         46, 53, 55, 342          www.degroom           GLAR Materials Corporation         34         46, 53, 55, 342          www.degroom           GLAR Materials Corporation         34         7         80          www.ceraintee.com           Hanover Architecturull Pro	Centraline         42         212         877-465-5843         www.centralite.com           CertainTleed Bailding Solutions         C3         281         800-233-8990         www.centrainteed.com/continuinged           CertainTleed Insulation         7         269         800-233-8990         www.centrainteed.com/continuinged           Chif Architer         87         70         806-482-4433         www.centrainteed.com/continuinged           Chif Architer         12         288         800-255 7955         www.centrainteed.com           Chif Architer         12         288         800-255 7955         www.centrainteed.com           Darkon Faint Chahrey         67         35          www.centrainteed.inteed.com           Arkitarial Corporation         44         46,553,51,342          www.gatoring           GUARDAY Generators         14         91         888-GENERAC         www.gatoring.com           GUARDAY Generators         64         250         800-427-422         www.hanovergavers.com           James Hardin         71         72         800-827-404         www.hanovergavers.com           James Hardin         72         82         804-427-422         www.kanotencom           Kohdre WeN Mardox & Doors         72	Brass Light Gallery	6	75	800-243-9595	www.brasslight.com
CertainTeed Building Solutions         C3         281         800-233-8990         www.ecretiniteed.com/continuinged           CertainTeed Instalation         7         269         800-233-8990         www.ecretiniteed.com           Chilef Architext         87         70         800-482-4433         www.echafarchitect.com/Pref Trial           CMI / MinTEC         12         288         800-255-0785         www.corempoint.com           Duron Tryvek         67         335          www.corempoint.com           Duron Tryvek         67         335          www.corempoint.com           Duron Tryvek         67         335          www.corempoint.com           GAP Materials Corporation         34         46,53,55,342         -         www.afuron.com           GAP Materials Corporation         34         46,53,55,342         -         www.gardinagenerators.com           Hander Wood Urbierstry CEU         224-41         -         -         www.gardinagenerators.com           Hanse Hardie         21         278         888-400-7664         www.maintect.com           LD-WEN Windows & Doors         C2-1         1800-877-482 ext.1419         www.fell-wencern/149           Knaft Insulation         47         82         800-450	CertainTeed Building SolutionsC3281800-333-8900www.certainteed.com/continuingedCertainTeed Insulation7269800-233-8900www.certainteed.com/freeThalCML / MinTEC12288800-482-443www.childrethitect.com/freeThalCML / MinTEC12288800-995-6904www.cons.point.comDuPont Tyrek67335www.cons.point.comDuPont Tyrek6734446, 53, 55, 342www.denon.omGAF Material Corporation3446, 53, 55, 342www.gardiong.comGUARDAN Generators1491888 GENERACwww.gardiong.comGUARDAN Generators1491888 GENERACwww.gardiong.comHaney Marchiterian CEU224, 41www.gardiong.comHaney Marchiterian CEU21278888-800-7864www.Atanoverpares.comHaney Marchiterian CEU21278888-800-7864www.Atanoverpares.comJanes Mardie21278880-822-4434 cet. 1419www.Kauffanatlation.comKohler24a-b800-482-4432www.Kauffanatlation.comKohler24a-b800-482-4432www.Kauffanatlation.comKohler24a-b800-482-1432www.Kauffanatlation.comKohler24a-b800-482-1432www.Kauffanatlation.comKohler24a-b800-482-1432www.Kauffanatlation.comKohler25061800-480-1452www.Kauffanatlation.com		42	212	877-466-5483	www.centralite.com
Cataliticade Building Solutions         C3         281         800-333-8990         www.certainteed.com/continuinged           CertainTeed Insulation         7         269         800-233-8990         www.certainteed.com           Chif Architet         87         70         800-482-4433         www.cintactirtim.com           CMI / MarTEC         12         288         800-255-0785         www.cintactirtim.com           Duron Dirts & Wallcoverings         48a-g.49*         24          www.corwn.point.com           Darta Buits & Wallcoverings         48a-g.49*         24          www.corwn.point.com           GLAR Materials Corporation         34         46, 53, 55, 342          www.acrown.point.com           GLAR Materials Corporation         34         46, 53, 55, 342          www.acrown.point.com           GLAR Materials Corporation         34         46, 53, 55, 342          www.acrown.point.com           GLAR Materials Corporation         34         46, 53, 55, 342          www.acrown.point.com           GLAR Materials Corporation         41         91         888-607864         www.wardiatalancharcom           FILD-WEN Windows & Doors         C21         18         800-4254434         www.staftafanchitect.com <td>CertainTeck Building Solutions         C3         281         800-233-8900         www.certaintecd.com/continuinged           CertainTeck Instantion         7         269         800-233-8900         www.certaintecd.com/TechTial           CMI /MinTEC         12         288         800-452-453.3         www.chifarchinet.com/TechTial           CMI /MinTEC         12         288         800-452-453.3         www.chifarchinet.com/TechTial           CMI /MinTEC         12         288         800-452-453.5         www.chifarchinet.com/TechTial           Duron Paints &amp; Walloovering         67         355          www.gatrGingenerators.com           GAP Materials Corporation         54         46.5.5.5.5, 54.2         -         www.gatrGingenerators.com           GUARDAN Generators         14         91         888-6DRRAC         www.gatrGingenerators.com           Hanser Mort University CEU         22°, 41         -         -         www.gatrGingenerators.com           James Marclie         21         278         880-452-422         www.hanoverporeconcenter.com           Hanser Mort University CEU         22°, 414         -         www.chaffarchinet.com           Banes Marclie         21         278         800-4520-4524.2         www.hanoverporeconcenter.com</td> <td>Ceramic Tiles of Italy</td> <td>17</td> <td>316</td> <td>212-980-1500</td> <td>www.italiantiles.com</td>	CertainTeck Building Solutions         C3         281         800-233-8900         www.certaintecd.com/continuinged           CertainTeck Instantion         7         269         800-233-8900         www.certaintecd.com/TechTial           CMI /MinTEC         12         288         800-452-453.3         www.chifarchinet.com/TechTial           CMI /MinTEC         12         288         800-452-453.3         www.chifarchinet.com/TechTial           CMI /MinTEC         12         288         800-452-453.5         www.chifarchinet.com/TechTial           Duron Paints & Walloovering         67         355          www.gatrGingenerators.com           GAP Materials Corporation         54         46.5.5.5.5, 54.2         -         www.gatrGingenerators.com           GUARDAN Generators         14         91         888-6DRRAC         www.gatrGingenerators.com           Hanser Mort University CEU         22°, 41         -         -         www.gatrGingenerators.com           James Marclie         21         278         880-452-422         www.hanoverporeconcenter.com           Hanser Mort University CEU         22°, 414         -         www.chaffarchinet.com           Banes Marclie         21         278         800-4520-4524.2         www.hanoverporeconcenter.com	Ceramic Tiles of Italy	17	316	212-980-1500	www.italiantiles.com
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Crown Point Cabinetry         72          800-999-4994         www.crown-point.com           Durbon Paints & Walloverings         47         335          www.duron.com           GAF Materials Corporation         34         46, 53, 55, 342          www.duron.com           GUARDIAN Generators         14         91         888-GENERAC         www.garding.enerators.com           Hander Wood University CEU         22°, 41         -          www.cresidentifactiket.com           Hanver Architectural Products         64         250         800-426-4242         www.anoverpayers.com           James Hardie         21         278         888-800-7864         www.arcsidentifactiket.com           James Hardie         21         278         880-800-7864         www.arcsidentifactiket.com           Kohler         24a-b          800-457-4434 ext. 8300         www.KontInstalation.com           Kohler         30         277         800-955-8177         www.kole-kolhe.com           Marvin Windows & Doors         5         99         800-235-6960         www.maxin.com/clad           Marvin Windows & Doors         5         99         866-337-8883         www.maxin.com/clad           Marvin Windows & Doors         5	Crown Point Cabinetry72—800-999-4994www.crown-point.comDuffort Tyvek67335—www.crown-point.comDuffort Tyvek67335—www.crown-point.comGAF Matcrials Corporation3446, 53, 55, 342—www.gaardiangenerators.comGUARDIAN Generators149188-GENERACwww.gaardiangenerators.comHanley Wood University CEU22*, 41——www.institutalchitet.comHanover Architectural Products64250800-426-4242www.hardianc.comIBED-WEN Windows & DoorsC2-11888-800-7864www.KrisialLachitet.comIELD-WEN Windows & DoorsC2-11800-877-9482 ext. 1419www.KOHL BC.com/mantrividuation.comKohler24a-b—800-45C0HLR.ext. YDYwww.KOHL BC.com/mantrividuation.comKohler24a-b—800-45C0HLR.ext. YDYwww.KOHL BC.com/mantrividuationKohler599800-235-6900www.marvin.com/cladMarvin Windows & Doors599800-235-6900www.marvin.com/cladNorbeard*16357—www.Battern/WhitePine.orgNucdar Milis28399866-392-5883www.ucatencomNorbeard*16357—www.ucatencomNucdar Milis28399866-392-5883www.ucatencomOwens Cornig Cultured Sone27257800-528-8601www.ucatencomPanasonic Professional Display Co.45273800-528-361www.uc					www.miratectrim.com
DuPont Tyvek         67         335         —         www.construction.tyvek.com           Duron Paints & Wallcoverings         45a-g.49*         254         —         www.gatcom           GAF Materials Corporation         34         45, 35, 53, 42         —         www.gatcom           GUARDIAN Generators         14         91         888-GENERAC         www.gatcom           Hanley Mood University CEU         22*, 41         —         —         www.trainalarchitect.com           Hancy Architectural Products         64         250         800-426-4242         www.tarianLaxury.com           JELD-WEN Windows & Doors         C2-1         1         808-800-7864         www.ArtianLaxury.com           Knauf Insulation         47         82         800-426-4242         www.KothanLBR.com/stant/stideinfo           Kohler         24a-b         —         800-480-7842         www.kothanter.com/1419         Knauf Insulation           Kohler         24a-b         —         800-480-51817         www.KothLER.com/stant/stideinfo           Kohler         24a-b         —         800-432-5490         www.matrix.com/clad           Marxin Windows & Doors         5         99         800-236-5600         www.matrix.com/clad           Masonite         5	DuPont Tyvek         67         335          www.construction.tyvek.com           Duron Paints & Wailcoverings         48a.g. 49"         254          www.gatcioncom           GAF Materials Corporation         34         46, 53, 55, 342          www.gatcioncom           GUARDAN Generators         14         91.0         888-GENERAC         www.gatciangenerators.com           Hanser Achitectural Products         64         250         800-426-4242         www.hanserepares.com           James Hardie         21         278         888-800-7864         www.classcherepares.com           James Hardie         21         278         888-800-7864         www.classcherepares.com           Kabler         24a-b          800-487-482 ext.1419         www.classcherecom           Kohler         24a-b          800-487-482 ext.1419         www.classcherecom           Kohler         30         277         800-955-8177         www.classcherecom         30           Kohler         50         64         800-633-DOOR         www.mainto.com           Marvin Windows & Doors         50         64         800-633-DOR         www.mastor.com           Norboerd*         16         57				800-999-4994	www.crown-point.com
Duron Paints & Wallcoverings         48a-g. 49*         254         —         www.duron.com           GAF Materials Corporation         34         46, 53, 55, 342         —         www.gutcom           GUARDIAN Generators         14         91         888-GENERAC         www.gutdiangenerators.com           Hanoter, Wood University CEU         22*, 41         —         —         www.hanoverpavers.com           James Hardie         21         278         888-607864         www.hanoverpavers.com           James Hardie         21         278         888-607864         www.kutalianchutzy.com           JELD-WEN Windows & Doors         C2-1         1         800-825-443et x8300         www.Kaufinsulation.com           Kohler         24a-6         —         800-4820-443et x8300         www.kause.com         16           Kohler         24a-5         —         800-4820-4508c         www.klobe-kolbe.com         16           Kohler         5         99         800-256-5600         www.masonite.com         16           Marvin Windows & Doors         5         99         800-532-5600         www.masonite.com           Norbord*         16         357         —         www.Eastern WhitePine.org           Nuccdar Milis         28	Duron Paints & Wallcoverings         48a-g. 49*         254          www.duron.com           GAF Materials Corporation         34         46, 53, 55, 42          www.gatCom           GUARDLAN Corenators         14         91         888-GENERAC         www.gatCom           Marley Wood University CEU         22*, 41           www.tresidentialarchitect.com           Hanover Architectural Products         64         250         800-426-4242         www.hanoverpayers.com           James Hardie         21         278         888.800-786.41         www.architalarchitect.com           JELD-WEIN Windows & Doors         C2-1         1         800-825-4434 ext.8300         www.facatinslation.com           Kohler         24a-b          800-4K01LER ext.YDY         www.kolbe-kolbe.com           Kohler         24a-b         -         800-4561-BCNCS         www.kolbe-kolbe.com           Marvin Windows & Doors         5         99         800-236-9690         www.masonit.com           Marvin Windows & Doors         5         99         800-633-DOR         www.usedarcom           Northeastern Lumber Manufacturers Association         48         338          www.windwincoms.com/RA           Northeastern Lumber Manufact			335		*
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# workspace

# reader & swartz architects

winchester, va. www.readerswartz.com

> When Reader & Swartz Architects decided to find new digs for its eightperson staff, it wanted a building that could be a catalyst for redevelopment in an overlooked area of Winchester, Va. This late 1890s building fit the bill perfectly. Located in a struggling neighborhood, the structure had housed various commercial enterprises, among them a meat market (the source of the building's name). "We wanted to respect the history but infuse it with some creativity," says principal Beth Reader, AIA.

> The firm, which bought the building with the graphic design firm Water Street Design, gutted the structure and created a couple of two-story offices—2,722 square feet for the architects and 2,107 square feet for the graphic artists. They inserted walls of wood and laminated glass



to create reception areas and conference rooms on the first level. And on the second level, they carved out a loftlike space with exposed elements such as brick walls, rafters, and structural steel. Light penetrates the interior through cracked-glass floors that are lit from above by clerestory windows and a skylight. Existing upper windows remain intact, but new storefront windows and paint unify the exterior. The two firms share 1,766 square feet of

CITY

Photos: Judy Davis/HDPhoto



common space in a three-story addition at the rear of the building; it contains a conference room, lounge, kitchen, and rooftop deck.

MEAT BUILDING

"The building is located in an area [city officials] hope will transition," Reader says. "With any luck, City Meat will help spur that change."—*nigel f. maynard* 

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