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MAGAZINE OF THE AMERICAN INSTITUTE OF ARCHITECTS

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##### *LEARNING OBJECTIVES:*

- Describe what the ENERGY STAR label represents and what the requirements are for an ENERGY STAR home
- Identify where to find information and resources available to help you design, build and communicate the benefits of an ENERGY STAR home to your customer
- Describe what a green home means to today's homeowner
- Describe strategies that will help you market your green expertise to clients

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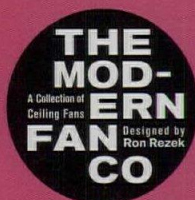
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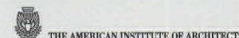
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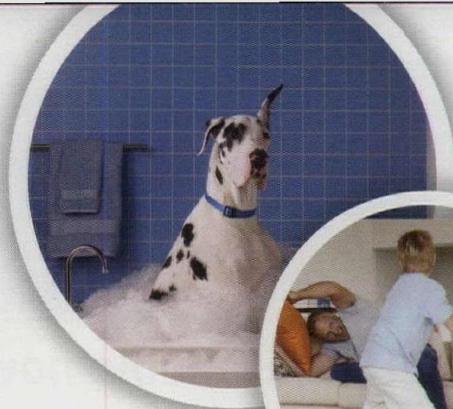
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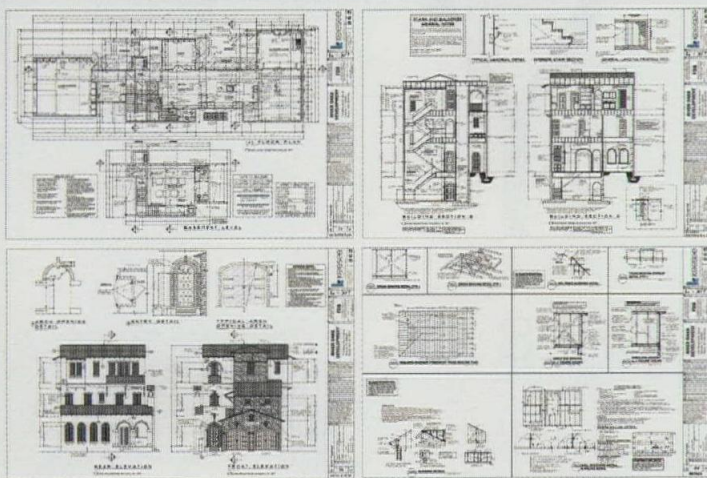


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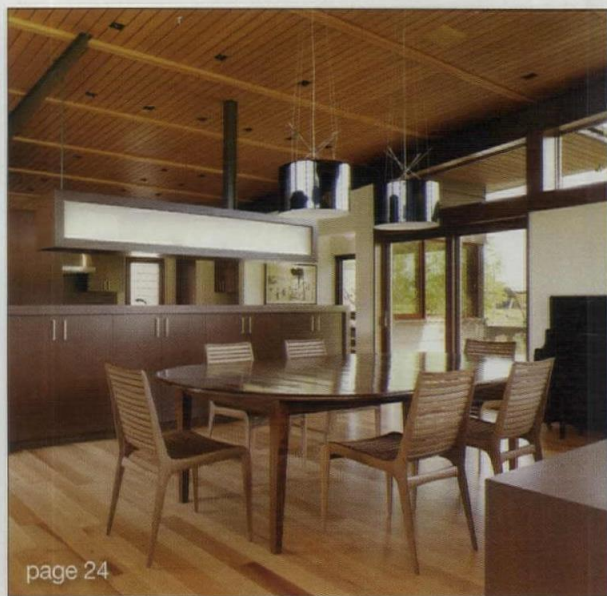
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**Call for entries:**

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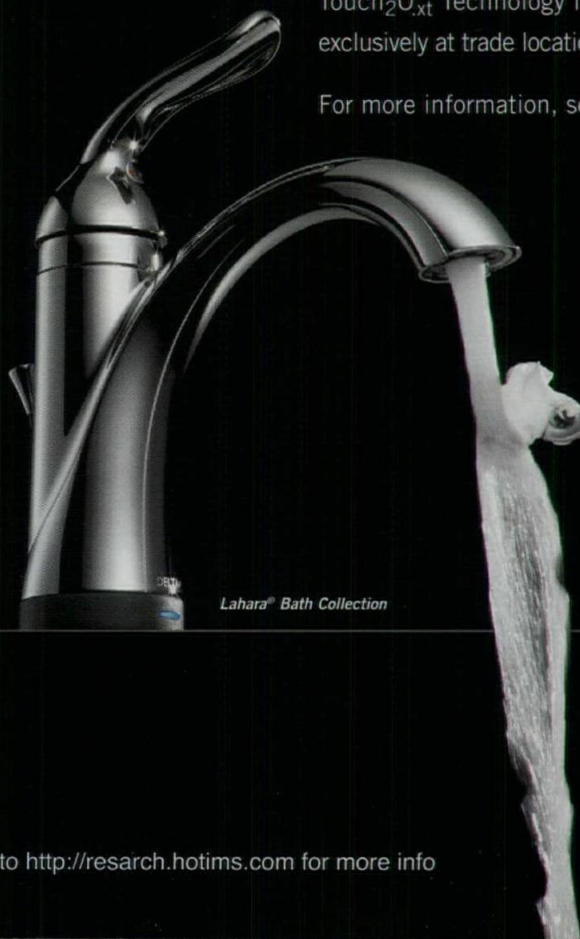


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from the editor

# whose job is it anyway?

no debate in the profession has raged louder or longer than licensed architects versus designers.

by s. claire conroy

In the political realm, the famous “third rail” topics are social security and health care entitlements. In the residential architecture world it’s architects versus their unlicensed competition. This fiery feud has scorched its way across countless online forums and through the letters page of this magazine and others for years now. In our *ra* LinkedIn group, two discussions on the topic have generated more than 1,600 comments.

The heat is turned up even higher these days because both groups are suffering acutely from the extended housing slump, and all feel downward pressure on the fees they can charge when work does come through the door.

The arguments lobbed back and forth in every venue are largely the same. You can get a good recap in Cheryl Weber’s Practice column on page 31. Education versus experience is one major theme on each side of the divide; and there’s always someone who makes comparisons to other professions where health, welfare, and safety are at stake, such as medicine and air transportation

(i.e., would you want an unlicensed brain surgeon operating on you? Or an unlicensed pilot flying your plane?).

While attention-grabbing, those analogies are really red herrings. No rational person thinks they can just pick up a scalpel and remove a brain tumor.

But home design is a little like the culinary arts. Both are fundamental and familiar in our everyday lives. Everyone who can make a basic sandwich, however, is not necessarily a chef. There are high and low versions of each discipline, and both, practiced carelessly, have the power to inflict mortal harm.

Still, it’s true that humans have built houses for centuries without the benefit of residential architects, and they will continue to do so—for good or ill. Many of our best loved neighborhoods were built by DIY-homeowners or local builders using a decent plan or a kit (often designed by architects).

As with all professions, I think everyone benefits from consulting someone with education and experience—the more, the better. And independent testing helps to separate the deadwood from the sturdy



Mark Robert Halper

timbers. Do all these safeguards ensure talent? By no means—but it’s the best means we have at present to predict competence.

Nonetheless, architects can’t depend on credentials to defend against market incursions. Forget the ire and consider the hire. What do your unlicensed competitors have to offer clients that’s attractive? Look within your own practice for flaws and deficiencies and outside it for new opportunities. Focus on process improvement and on expanding the market for design services in general. And take to heart that customers happy with lesser skills are not your

clients anyway.

We have a long way to go to foster a deep appreciation and understanding of residential architecture—both outside and inside the profession. Inside, it needs to begin in architecture school, where the specialty should be taught and honored as its own vital discipline. To do it well requires practice, perseverance, and passion. Health, safety, welfare, and that indefinable quality of delight—put this recipe together and you have the best residential architecture can deliver. *ra*

Comments? E-mail: [cconroy@hanleywood.com](mailto:cconroy@hanleywood.com).



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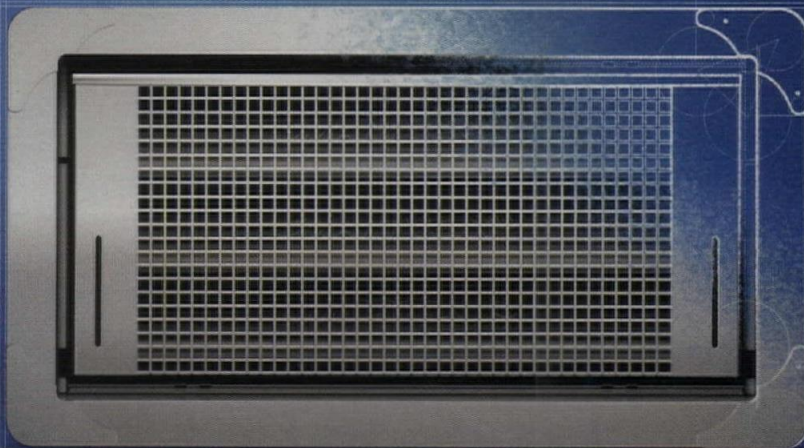
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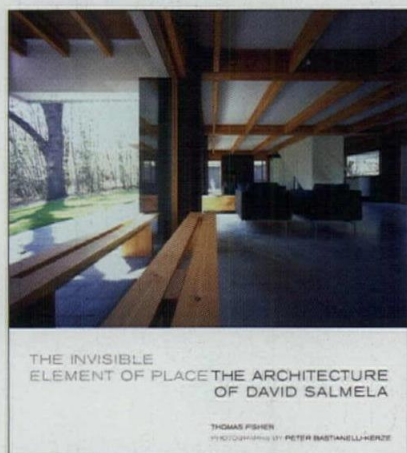
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# home front

news from the leading edge of residential design.



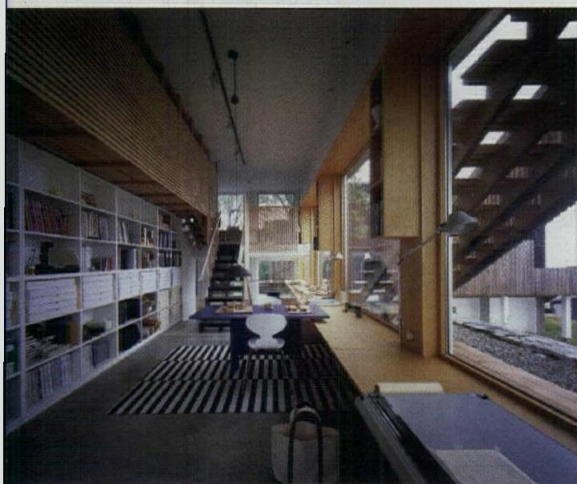
## northern light

As valiantly as prose writers try to explain architecture, sometimes poetry can prove more effective. Author and educator Thomas Fisher must have thought so when he and his publisher chose the title of his new book on architect David Salmela, FAIA—*The Invisible Element of Place* (University of Minnesota Press, \$39.95)—which comes from a Wallace Stevens poem sent to Salmela by an English-professor neighbor. The entire poem is reprinted in the book, one of many literary and cultural references that Fisher, dean of the College of Design at the University of Minnesota, weaves into his erudite and engaging narrative.

This is the rare monograph in which words carry just as much impact as photographs. (Not to take anything away from the informative, consistently

lovely photos of Salmela's work by Peter Bastianelli-Kerze, as shown at left.) Unusually in-depth case studies examine the Duluth, Minn.-based architect's relationships with clients, contractors, and other collaborators. They highlight the role of traditional Scandinavian and modernist architecture in shaping Salmela's aesthetic. "Salmela's architecture ... captures the sense of connection that modernism has long had with the distant past," Fisher writes. And he pinpoints the way his subject's houses express today's evolving lifestyles and family structures.

For example, in the pages devoted to the Streeter Residence in Deephaven, Minn., Fisher explores the project's identity as a home for a single dad and his son: "Salmela has given us one of the first houses of the twenty-first century that shows how architecture can temper



Peter Bastianelli-Kerze





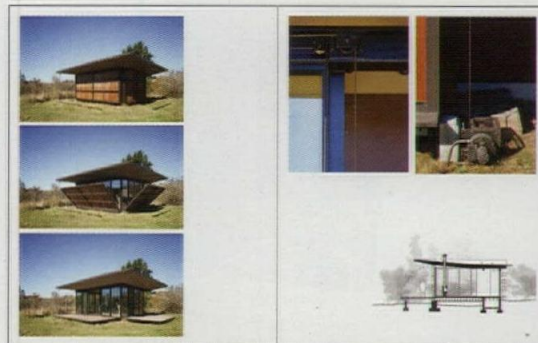
the tensions that naturally occur between father and son, providing a place in which the two generations can come together and also be apart.”

The book creates a rich experience for the reader, evoking the close connections between residential architecture and other, seemingly unrelated disciplines. (The write-up on a remodel Salmela did for his own dentist's house draws a persuasive parallel between design and dentistry.) Architect readers will enjoy it for the poetry of Salmela's buildings as well as the author's intellectually omnivorous approach to covering them.—*meghan drueding*

## artist in residence(s)

Tom Kundig, FAIA, often refers to his architectural method as “hot rodding.” Inspired by the sculptor/mechanics who make rolling art from mass-produced automotive iron, Kundig takes a cutting torch to our accustomed concepts of dwelling. Manipulating and combining familiar cultural and physical material, he makes buildings that do unfamiliar, wonderful things.

Kundig's second monograph, *Tom Kundig: Houses 2* (Princeton Architectural Press, \$55), presents 17 residential projects completed from 2005 to 2010—the most powerful of which engage large, dramatic landscapes. The Pierre (2010) inserts itself bodily into a rock outcropping on the shore of Lopez Island, Wash., and Slaughterhouse Beach House (2009) spreads along a cliff-top site in Lahaina, Hawaii, with window walls that swing up to turn the central living area into an open-air pavilion. Operable building elements are a long-standing



theme in Kundig's work, and this collection is replete with walls, roofs, and entire buildings that hinge, pivot, or roll in ingenious ways. To control the movements, Kundig devises custom “gizmos” that reflect the machine aesthetic of mechanical watches, bank vaults, and—in the case of Rolling Huts (2007)—medieval siege engines.

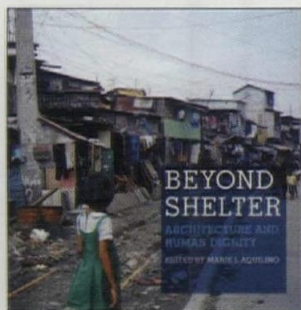
That all this is great fun in no way diminishes the fact that these are also great houses. Scheduled for release in September, this volume joins *Tom Kundig: Houses* (2008) as testament to an architectural original at the height of his formidable powers.—*bruce d. snider*

## home tomes

If you're in the market for even more new books to peruse, try the following architectural titles, listed here by release date (note: some aren't due out till the fall).

*Inspired by Place: Defining Mountain West Architecture*; Carney Logan Burke Architects; \$54.95; January 2011.

*Tomorrow's Houses: New*



*England Modernism*; Rizzoli New York; \$65; April 2011.

*Alvar Aalto Houses*; Princ-

eton Architectural Press; \$50; May 2011.

*Model Making*; Princeton Architectural Press; \$24.95; June 2011.

*Beyond Shelter: Architecture and Human Dignity*; Metropolis Books; \$35; July 2011.

*Adirondack Style: Great Camps and Rustic Lodges*; Universe Publishing; \$50; September 2011.

*The Glass House*; Rizzoli; \$25; September 2011.

*Carrere & Hastings*; Rizzoli New York; \$75; October 2011.

*The Splendor of Cuba: 450 Years of Architecture and Interiors*; Rizzoli New York; \$85; October 2011.

*Edward Durell Stone: A Son's Untold Story of a Legendary Architect*; Rizzoli; \$85; November 2011.



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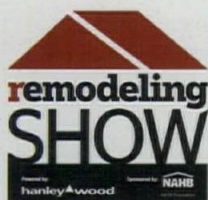
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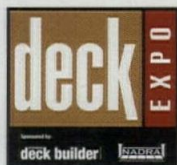
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## AIA VOICES

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*In 2010, after 13 years with the well-known Midwest firm SALA Architects, Meghan Kell Cornell, AIA, founded her own practice, Kell.Architect(s), in St. Paul, Minn., focusing on comfortable and welcoming residential architecture. She is proud to follow in the footsteps of her semi-retired father, Duane Kell, FAIA, who was active in the AIA throughout his career and in whose old offices Cornell now runs her firm. She currently is the president-elect of AIA St. Paul and recipient of AIA Minnesota and Midwest Home magazine's 2011 Emerging Talent award.*

**I BELIEVE THAT HOME IS ABOUT COMFORT AND SECURITY, AND** my designs are about welcoming and sheltering. That's intended through proportions that are familiar or even vernacular. One trend people see in my work has to do with the simplicity of the massing. But there are opportunities to punctuate that simplicity with special moves, like color or materials, or a tower, or an extension to the landscape that is unexpected.

I work on a lot of historic homes and feel a great drive to make something new feel like it's a part of the original house. Yet there can be nuances that address modern living. Context is so important. Whether it's a new home on an empty lot or a house that's in a dense urban neighborhood, I'm always looking to use what the property has to offer, like sunlight or shelter.

Sunlight is the most important consideration, because in our region we just don't have a lot of it. We want to grab as much daylight as we can. You can also address the landscape by how you extend the structure from inside to outside with plantings or floor materials, or how you ascend or descend into the main-level space. There's always a sequence of events that tells the story of the house.

I have found great value in the fellowship of colleagues that I met through AIA. As president-elect of AIA St. Paul, I want to keep up our member participation and continue to promote the benefits of participation. We have a program called Unauthorized Design, in which we take a project within the Twin Cities—usually St. Paul—and completely redesign it without any barriers or constraints. The general public is always invited. Our Unauthorized Design charrette this summer explores the reuse of an old juvenile detention center on valuable riverfront property in downtown St. Paul. It could lead to other projects.

I was blown away by the Emerging Talent award, especially in this first year of being a sole practitioner. I know this annual award will continue to garner really good visibility for architects and for what architects can do for residential design. There's some great talent out there. *As told to Kim A. O'Connell.* **AIA**





## Joel Sanders Architect draws from the land for hillside housing in Seoul.

BY DEBORAH K. DIETSCH

**THE RAPID GROWTH OF SEOUL OVER THE PAST THREE DECADES** has led to a majority of high-rise apartment dwellers in the South Korean capital. Few of its 10 million residents consider living in single-family houses, since such abodes—old and new—are now scarce in the redeveloped city.

A striking exception is a year-old enclave of 12 contemporary homes in Seongbuk-dong, an affluent neighborhood north of the Han River. Designed by Joel Sanders Architect, the hillside development is meant to attract a younger clientele to one of the oldest areas of Seoul. "The client wanted an alternative to the high-rise norm that was global and cutting-edge," the New York architect says.

Sanders undertook the project with Taeman Kim, president and CEO of Seoul-based Haeahn Architecture, who served

as executive architect for the LIG Engineering & Construction Co., a division of Korean electronics giant LG Corp. The two architects met during a student design review at Yale, where Sanders has taught architecture for the past 10 years, and together they won a limited competition in 2007 for the Seongbuk-dong commission.

In developing the design, Sanders confronted a rare commodity in Seoul: unspoiled terrain sloping in two directions. The two-acre site abuts Samcheong Park on the outskirts of Mount Bukak, a peak rising behind the South Korean presidential residence. Sanders took advantage of the steeply sloping site by providing ample private outdoor space and panoramas of the park for all residences.

Divided into two rows flanking an internal street, the L-shaped houses sit close together, like townhouses, but achieve separation through different positions on the hill-sides. Sanders staggered the dwellings in the upper and lower tiers so each fronts unobstructed vistas of the wooded park. He drew on the time-honored Asian principle of borrowed scenery by framing the natural features in the distance with the green roofs of neighboring houses. This integration of background and foreground elements makes the views seem more expansive.



Rooftops are planted with different species of sedum, so the colors of the plants change with the seasons. They are meant to create an ever-shifting display for residents as well as visitors looking down at the houses from the park across the valley. "We wanted to respect the integrity of this special place, from the outside-in and the inside-out," says Sanders.

While crisply modern, the residences pay homage to Seoul's disappearing indigenous architecture. Continuous stone walls at ground level, internal courtyards, and hovering rooflines pay homage to the city's few surviving historic homes, known as *han-oak*.

This nod to the past is hardly sentimental but interpreted through imported materials and fixtures, including limestone cladding from Portugal, flooring from Italy and Spain, and German kitchen appliances.

"We attempted to combine the best of both worlds," says Sanders. "Each home combines the sense of privacy and outdoor living of the traditional Korean house with the open plan, glazed window walls, and minimalist detailing associated with contemporary residential design."

**"We wanted to respect the integrity of this special place, from the outside-in and the inside-out," says Sanders.**

Elevated for privacy, the main living level of each 3,500-square-foot house is accessed from the garage or by an outdoor staircase. A kitchen, den, and utility room are positioned along the largely windowless northern perimeter, while the living and dining spaces open to the south-facing garden courtyard through sliding glass doors. This merging of indoors and outdoors is repeated upstairs, where a recessed terrace is accessible from the master suite. Steel louvers extend across portions of the glass to screen the interiors from the sun.



While Sanders designed the houses before the economic downturn, the commission helped him to expand his work into the global market. Currently, the architect is again embarking on a collaboration with Haeahn Architecture, along with the international firm RMJM, for another residential development in Seoul. This project is focused on the most common type of housing in this congested city: high-rise apartments. **AIA**

# AIA PERSPECTIVE

## GROWING ROOTS

PHOTO: WILLIAM STEWART



MENTION "HOME" AND THE IMAGE THE GENERAL PUBLIC SEES is a detached house on a plot of land complete with lawn and a gas-fired grill. While those whose work is largely residential have transformed the landscape around the traditional city, the future for such practice may be brightest downtown.

As urban sustainability and business development consultant Jeb Brugmann noted in his keynote presentation at the AIA National Convention in May, the future of the 21st century is decidedly urban. In 1900, only 10 percent of the world's population lived in cities. Recent projections have that figure vaulting to 75 percent by 2050.

People migrate to cities in search of jobs and opportunities to make their lives better. If cities are poorly governed and organized, opportunities may be limited to breaking the law and lives of crime. However, if growth is guided by a true urban strategy that leverages the benefits of density, the inherent efficiencies and social mobility of cities can be among the most powerful instruments to drive positive change. Essential elements of such a strategy include good public schools, safety, and quality affordable housing. To provide the latter, architects can repurpose the rich stock of existing commercial and institutional architecture, which is among the greatest resources of the downtown. From Connecticut to California, warehouses, factories, and empty department stores are being transformed into condos and co-ops for students, artists, the young, and empty nesters.

Increasingly, local and national AIA awards jurors are discovering excellent living spaces and new commercial spaces in cities. In the depressed residential market, adaptive-use projects have enjoyed greater success in retaining their value than housing built in the suburbs and beyond. In part, this has been supported not only by the rising cost of gas, but the fatigue of commuters stranded each day in mind-numbing gridlock.

Equally important but not so easily quantifiable are those who bring back to life a city's existing architectural fabric. Downtown design center employees, activists, urban farmers, bike-lane boosters, and preservationists (among others) contribute to the restoration of a vital sense of place. In an increasingly virtual world, anchoring our fast-paced lives in the fabric of our older cities speaks to our need for roots—no matter how many cloud-based applications become available in the coming decade. **AIA**

Clark D. Manus, FAIA, 2011 President





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# mountain solo

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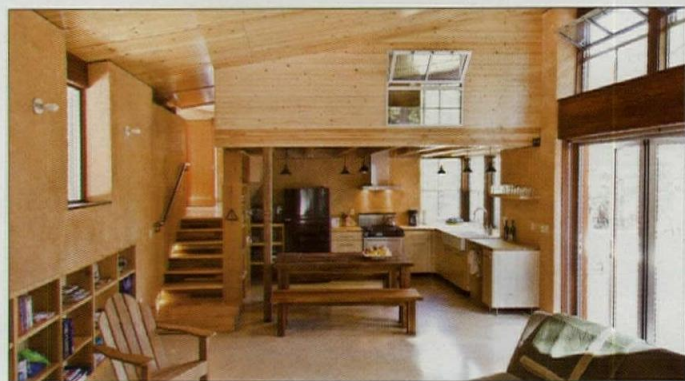
energy independence and passive sustainability are always desirable features, but for Chalk Hill Cabin they were virtual necessities. "It's in a remote part of the California Foothills, at almost 4,000 feet of elevation, so it sees some climatic extremes," says David Arkin, AIA, LEED AP, of Arkin Tilt Architects in Berkeley, Calif. "It's also several miles from the closest electrical connection, so the building envelope had to be very efficient and heat and cool itself passively as much as possible." Its straw bale walls, finished with sprayed-earth stucco, contain substantial amounts of both insulation and thermal mass, Arkin notes. The resulting 12-hour thermal

transfer cycle, he says, is "just about ideal."

SIPs form the building's shed roofs, which provide both mounting for photovoltaic panels and a deep overhang at the south-facing windows. Cement board siding at the cabin's conventionally framed sections, cement board trim, and a standing seam metal roof yield a low-maintenance, highly fire-resistant shell. A ground-mounted solar thermal array provides domestic hot water. Surplus heat is shunted via heat-exchange pipes into a 3-foot-deep, insulated sand bed beneath the floor, which serves as a thermal flywheel for the living spaces.

The cabin's interior consists of an open kitchen/living/dining room and, up a half flight, a small wing that holds a bathroom and mechanical equipment. A children's sleeping loft tops the kitchen space, and a living area alcove closes with curtains to become the master bedroom. Floors are ground and polished concrete, while the interior stucco wears a plasterlike troweled finish. "There's no sheetrock in the building," Arkin says. Knotty pine covers the ceiling; the rest of the interior is finished in a variety of salvaged woods.

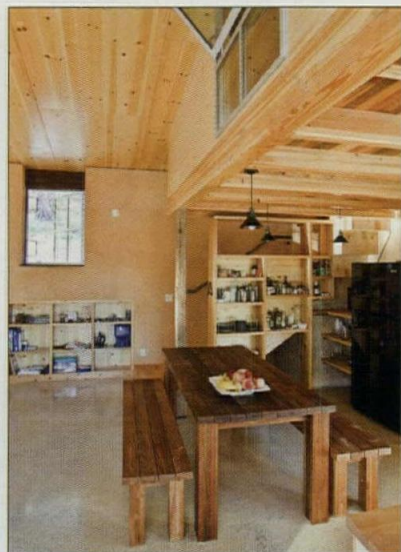
Tight and well insulated as it is, the cabin



Photos: Eric Millette

was not designed to meet Passive House standards, Arkin explains. The sand bed "acknowledges that over the course of the cold season, there's going to be heat loss." But the building replaces that lost heat—and supports its full electrical load—on its own. No building is completely an island, Arkin admits, "but all our energy comes from the sun, so we're going to take that."—*bruce d. snider*

An energy-efficient, low-maintenance building shell and both passive and active solar energy systems yield a building that can fend for itself in a remote location subject to extreme weather (top). Interior materials include a variety of salvaged woods and sprayed earth plaster. The knotty pine ceiling is the inside face of the SIPs that form the roof (above and left).







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## kitchen: scenic overlook

**P**eaks View Residence comes by its name honestly. Located at the base of Wyoming's Teton Pass, it stands in a former hay meadow shadowed by towering snow-capped mountains. Architect Eric Logan paid tribute to the setting by designing the house's primary living space as a kind of land-based observatory. Encompassing kitchen, dining, and living functions, the room salutes the peaks with a long shed roof that rises toward the west. "The kitchen is tucked back at the low end," explains Logan, from which the sloping ceiling directs attention upward and outward.

While leaving the kitchen open to the surrounding spaces, Logan used millwork to organize work and seating, and to conceal cooking operations from the dining and living areas. Three freestanding elements—two sink islands and a bank of cabinets containing wall ovens and the main refrigerator—give the room its shape, which is reinforced by a ceiling-hung cabinet between the kitchen and the dining area. "We called it 'the UFO' or 'the Tube,'" Logan says. "It's a container for glassware behind these sliding glass panels, lit from within." Only the range and its surrounding cabinets anchor to a wall. A pantry with a third sink and a second refrigerator keeps smaller appliances off the main counters but within easy reach. A windowed breakfast bay projects toward the south, with a lower ceiling, a more intimate scale, and a view of the property's nearby pond.

Sapele millwork and ceramic tile back-

splashes contrast with the lighter-colored madrone flooring, hemlock ceiling, and stone composite countertops. Stainless steel cabinet hardware helps integrate the built-in appliances and range hood. Square recessed lighting fixtures keep overhead space clear, blending discreetly into the ceiling board pattern. The simple materials palette and crisp detailing lend a sense of order that doesn't compete with the main event outside, resulting in a platform for family life that's as efficient as it is uplifting. "These clients were interested in having it all happen in one room," Logan says. This one should fit the bill nicely.—*bruce d. snider*

A tall backsplash (above) conceals the sink counter from the adjacent dining area. Free-standing banks of cabinetry define the cooking spaces (right).



*continued on page 26*





Photos: Matthew Millman

**project:** Peaks View Residence, Wilson, Wyo.

**architect:** Carney Logan Burke Architects, Jackson, Wyo.

**builder:** Dembergh Construction, Wilson

**resources:** ceramic tile: Heath Ceramics; cooktop: Wolf; counter-tops: Silestone; dishwasher: KitchenAid; fittings: Grohe; fixtures: Kohler; ovens: Wolf; refrigerators: SubZero; windows: Loewen



# k + b studio

## bath: space capsules

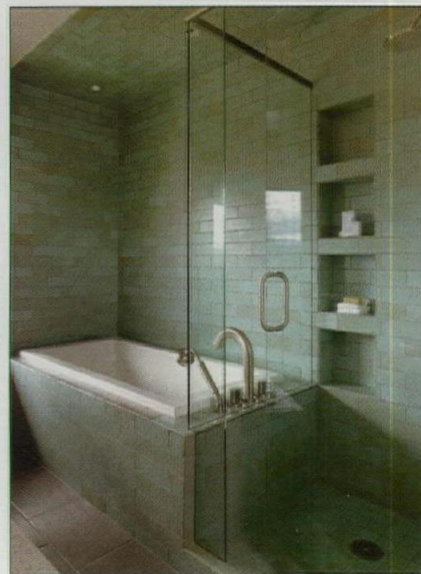
Reflecting Peaks View Residence's emphasis on public spaces, the house's private rooms are modestly scaled and straightforward in layout—qualities architect Eric Logan used to highlight the virtue of simplicity. The master bath devotes its outside wall to a tub-and-shower bay, with the tub's tiled deck becoming a bench where it enters the shower enclosure. A tiled soffit above marks where the bay projects from the body of the house. Floating along the opposite wall is a sapele vanity topped with a composite counter of concrete and recycled glass. A separate toilet compartment makes for a clutter-free bathing zone.

Maximizing space is even more important in the children's bath. As in the master, the bathing area is defined by ceramic tile in a running bond pattern. The transparent shower surround occupies little apparent space, virtually disappearing against the darker tile.

The window is stained to match the cabinet "to complement the millwork but also to limit the number of materials," Logan says. The window's mountain view expands the bath's visual scope to the scale of miles.—*b.d.s.*



Photos: Matthew Millman



Simplicity yields serenity in this master bath (left). The children's bath applies a similar layout at a more compact scale (top and above).

**resources:** ceramic tile: Heath Ceramics; countertops: IceStone; fittings: Hansgrohe; fixtures: Kohler; flooring: Heath Ceramics; hardware: Linea; windows: Loewen





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—by evelyn royer





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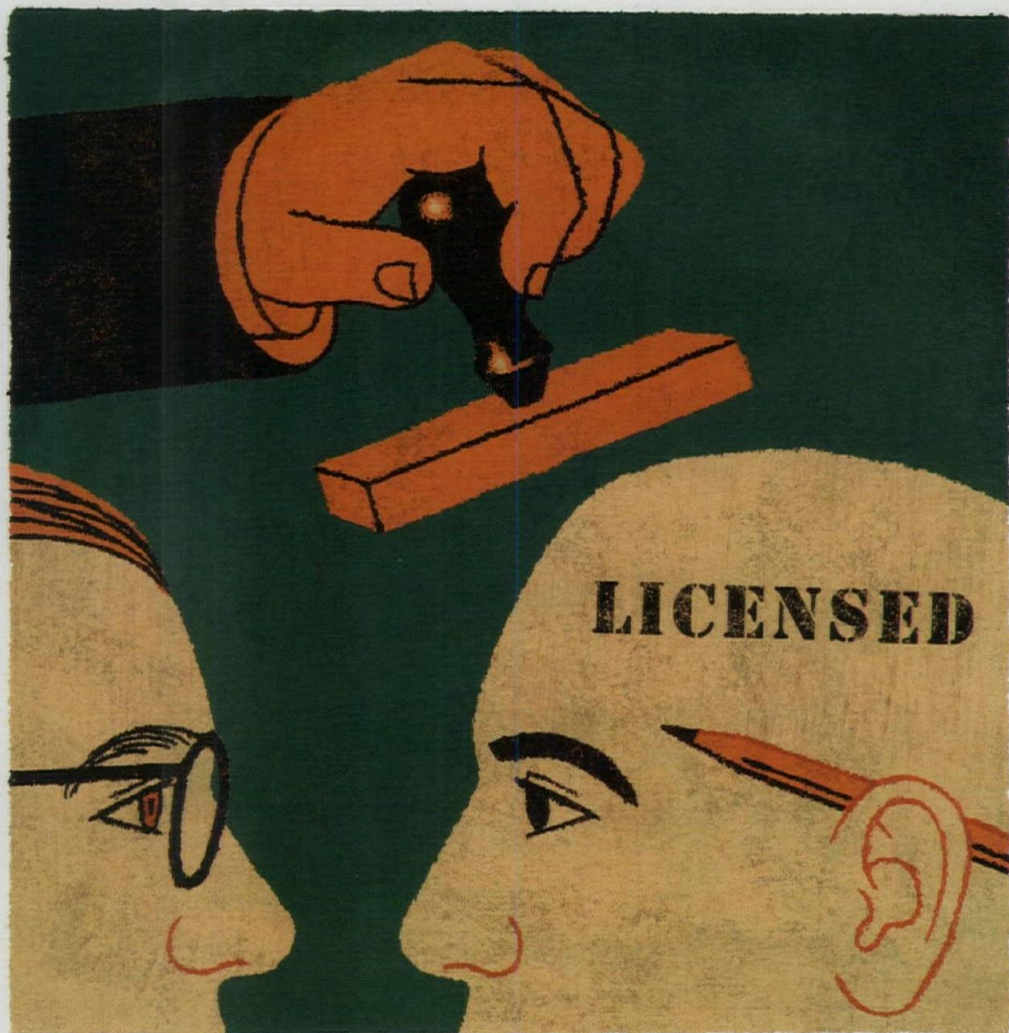
# architect vs. designer

what's in a name, and a credential? the debate has taken on new fervor in this cutthroat economy.

by cheryl weber, leed ap

though economic times trigger a variety of responses from business owners: fear, a new clarity, competitiveness, and, for architects who design houses, turf battles. Anyone who's been following the online forums this past year has seen the cauldron of comments boiling up around a long-simmering debate: Is it time to regulate residential design? After Waterloo, Iowa-based architect Edward J. Shannon, AIA, LEED GA, posed this question about eight months ago on *residential architect's* LinkedIn group, more than 1,000 posts—some calmly logical, some livid—lit up the message boards and cross-pollinated on the forums of the Congress of Residential Architecture (CORA) and the Custom Residential Architects Network (CRAN). Clearly, it touched a nerve.

To put this issue in perspective, residential architects seem especially vulnerable to the insults visited upon the profession these days: industries from IT to lawn services co-opting the term architect, a time-consuming licensing process exacerbated by the weak economy, and a lax regulatory environment for



James Steinberg

house design that invites sub-par players. Add the drawn-out housing bust, and it's enough to make anyone cranky.

"There's a low amount of work right now, which makes more evident what piece of the pie is being done by non-architects," says Luis Jauregui, AIA, president of Jauregui, a design/build firm based in

Austin, and former national chairman of CRAN. "Feelings are rawer in a slow economy. Nobody complains when they have more work than they can handle."

This contentious conversation may never be resolved, but at its heart is a question of value: If virtually anyone is allowed to design a house, what is registration worth to architects

specializing in houses? And what is the value of a residential architect versus a licensed designer?

Basically, the regulatory ideas that have been tossed around for decades are all laudable, but notoriously difficult to apply nationwide. The lack of measurable and consistent credentialing is what

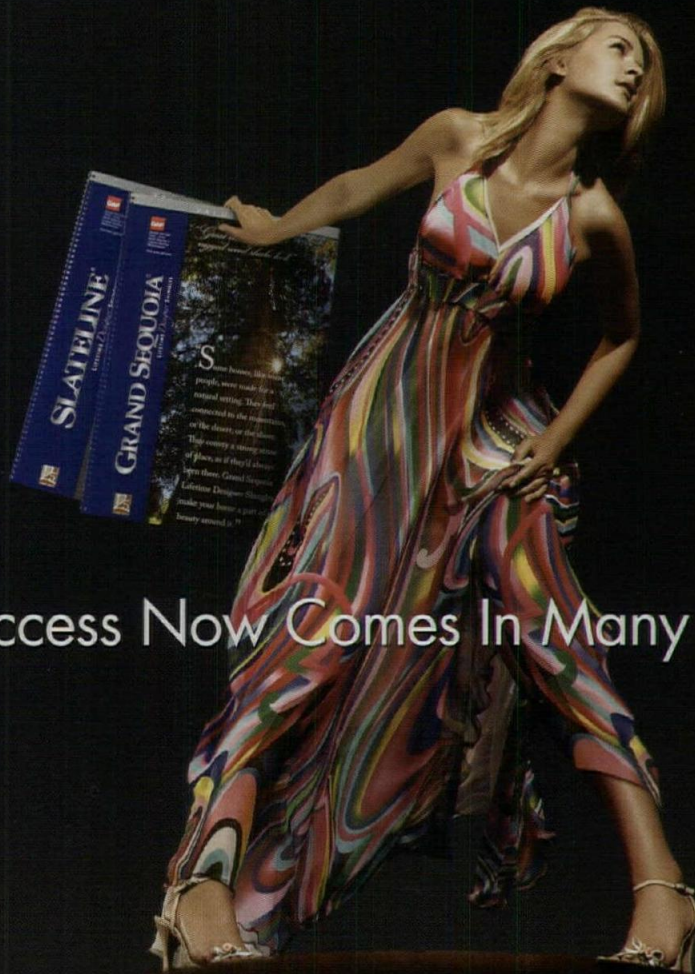
*continued on page 33*



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prompted Shannon's LinkedIn question. A year ago, he moved from Chicago, where residential designers are required to have a license, to Waterloo, where they are not. He teaches residential design in the local community college's architectural technology program, which emphasizes drafting skills. "As a college instructor, it's hard to look my students in the eye and say, 'If I give you this training, you're qualified to hang your shingle,' yet they are, according to state law," Shannon says. "It was culture shock."

With public health and safety and a solid design sense at stake, Shannon sees merit in a state-mandated competency test for home designers, which would sort out the poorly trained from the professionals. Thomas H. Donalek, AIA, of Chicago drew a harder line on the AIA Young

Architects Forum: "I think that the required combination of education/degree and work experience and a test is an example of architects holding our profession to a higher standard than bare minimum. It is the combination of these factors that together do a reasonable job of assuring the protection of the life, welfare, and safety of the general public."

Members of the American Institute of Building Design (AIBD) also chimed in. "I believe that any American has the right to design their own home as long as it meets codes. If you want to regulate 'ugly,'

## going public

he recent online discussion about licensing designers was a call to action, says national CRAN chairman Mark Demerly, AIA, LEED AP, president of Demerly Architects in Indianapolis. How are we going to elevate architects and show that they're different from a house designer, draftsman, or builder? "It's a challenge to the profession in general," he says. "We haven't done much to advocate who we are and what we do."

But new opportunities are opening now that CRAN is an AIA Knowledge Community. Formerly a subcommittee of the housing-focused Residential Knowledge Committee, CRAN's status change became official at the AIA National Convention in May. "CRAN's ability to form as a Knowledge Community means they have a place at the table and the ability to share their views," says AIA president Clark D. Manus, FAIA. "We need to address those concerns."

One of Demerly's goals is to get local CRAN chapters to organize speakers' bureaus to reach communities and allied professions. He's also working with the AIA on article ideas for dissemination to national media such as *The New York Times* and *Wall Street Journal*, as well as local news outlets. "We're visual people, and sometimes we take for granted that everyone understands what we do and will come to us when they want us," he says. "We have to shift the paradigm and show the value we provide."—c.w.

then you need to live in a community with design guidelines," wrote AIBD member Susan P. Berry, CEO of Classical Home Design in Maitland, Fla.

One reason this subject is so heated is because the single-family home is at the heart of the American dream, and our libertarian tendencies run deep. To quote Thomas Jefferson, a famous non-architect, "I would rather be exposed to the inconveniences attending too much liberty than to those attending too small a degree of it." That sounds a little dangerous in a construction context.

But Jefferson was, of course, a role model who spent his life building up and tearing down portions of his house, notes Marvin Malecha, FAIA, dean of North Carolina State University College of Design, Raleigh, N.C., and an Association of Collegiate Schools of Architecture distinguished professor.

"He did that with great trepidation and was very reluctant to share what he was doing with the architects in the Capitol, so there's always been this tension about what a professional can bring to a job, and what

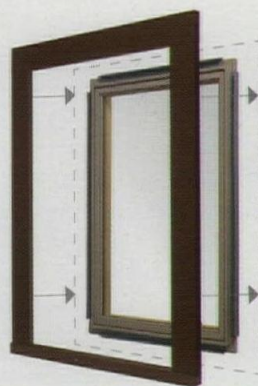
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## practice

an amateur brings, and what a builder knows that an architect doesn't," Malecha explains. "It's easy to fall into the temptation of 'I know everything.'"

### identity issues

Even if lobbying efforts have produced regulatory ennui, Nevada is one state that licenses both designers and architects, apparently without rancor from either camp. According to Stacey D. Hatfield, public information officer at the Nevada State Board of Architecture, Interior Design, and Residential Design, the 1975 law licensing residential designers was meant to be temporary; they were expected to go on to become architects. But many didn't, and building officials around the state requested that the law become perma-

"As far as I know, there hasn't been any resentment or clash of ideologies with regard to non-architects having licenses," says Randy Lavigne, Hon. AIA, executive director of AIA Nevada and Las Vegas. "We think it's a benefit that they're under the same licensing board as architects."

Holding designers to a national standard might help protect homeowners and communities from hacks. But if the goal is to preserve a larger slice of the market for architects, it would have no significant impact, assuming the average residential designer could pass some form of a certification test, argues Dale Mulfinger, FAIA, principal of Minneapolis-based SALA Architects. Plus, "it's hard to imagine getting that through all the state legislatures in today's

design all structures humans inhabit. "Architects are responsible for health, safety, and welfare, irrespective of the scale of the project—that's the primary thing," he says. "Second, it's really about design thinking and the ability to look at problems in a unique way."

Licensing residential designers separately would have no value, Manus says, because if there's an equivalency, how does the public evaluate the difference? "There's enough bureaucratic red tape about licensure," he says. Furthermore, states establish a continuing education level for architects. California, for example, emphasizes accessibility. How would you uphold that with a different licensing standard?

It also wouldn't solve the profession's deeper dilemma—separate but intertwined—of architecture-school graduates who lose steam in going for their licenses. At the head of a large firm where young associates perform the same work as residential architects but often lack the title to go with it, Mulfinger sees utility in creating specializations for licensed architects, similar to the medical field, which could shorten the intern development process (IDP). Licensing also could be streamlined by blending academic exams with portions of the ARE.

"When you finish law school, it's presumed you'll take the bar immediately

*continued on page 37*

*"there's a low amount of work right now, which makes more evident what piece of the pie is being done by non-architects."*

—luis jauregui, aia

nent. "They liked having the standards," Hatfield says, adding that applicants are required to have five years of combined education (not necessarily an architecture degree) and experience, and the exam is based on the residential portions of the Architectural Registration Exam (ARE).

anti-regulation climate."

For that reason, Clark D. Manus, FAIA, current president of The American Institute of Architects (AIA), thinks it's unrealistic to expect that architects will design all residential buildings, although the AIA maintains that the public is best served when architects



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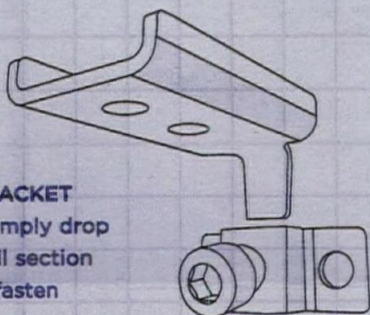
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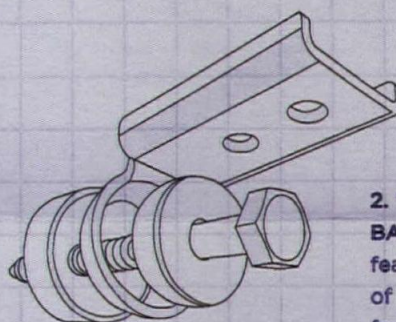
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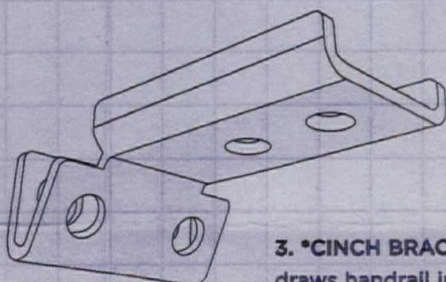
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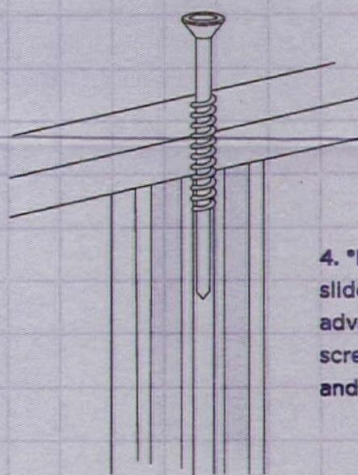
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## practice

upon graduation because you can't practice or get a job without it," Mulfinger says. "In our profession, everyone gets used along the way to registration; they don't need to have this

has taught us anything, it's that there is another practice competency schools ought to teach: entrepreneurship. Architects make up less than 1/10 of 1 percent of the U.S. population, so

in this painful economy there is growing hunger for good design, and architects are not alone in providing design expertise. The marketplace will adapt to high-quality design service delivery providers who meet the needs, do it at a value price, and use the latest technologies to get top quality and speed."

Entrepreneurship may mean working creatively with industry colleagues rather than trying to compete with them. For example, many builders and remodelers feel an off-the-shelf plan can get the job done, but there are times when they need someone with an artistic eye to solve a complex problem, and that's an architect.

On the CRAN forum, Decatur, Ga.-based architect Eric Rawlings, AIA, LEED AP, urged residential architects to consider designing one-of-a-kind speculative houses with local remodelers and builders. "We must recognize where the market opportunities are and the areas that need the most help," he says. "Spec houses fit both categories, and architects can't make a real impact on the residential market until we get involved in that market."

In downtown Atlanta, speculative renovations have kept Rawlings busy right through the recession. Residential designers are good at doing basic boxes, he says, but when it comes to transforming the structure behind an old house's

*continued on page 38*

*"as a college instructor, it's hard to look my students in the eye and say, 'if i give you this training, you're qualified to hang your shingle,' yet they are, according to state law."*

—edward j. shannon, aia, leed ga

credential to be productive. We diminish our value by not finding a structural way for the registration process to be more logical and normative."

Architecture schools should step up and help speed the IDP, Malecha agrees. For example, at a time when firms have fewer projects under construction, why not develop an online construction administration course for interns? Out of the 5,600 supervisory hours required, 1,880 can be chosen from any category, Malecha explains, so if they can't get onto a construction site, they can take an online course. "I think schools have to jump into this fray somehow, even though with budget cuts it's tough to focus on doing innovative things," he says.

### credential creep

If the Great Recession

they need leadership and negotiating skills to relate to a variety of audiences. In short, they need a stronger position from which to compete with other entrepreneurial business models.

The context for success is changing, and the profession needs a larger definition of itself, says James P. Cramer, Hon. AIA, chairman of the Greenway Group in Norcross, Ga. He also is president of the Design Futures Council and a past CEO of the AIA. The Greenway Group forecasts that private credentialing will increase across all professions and gain market share. That raises the stakes up and down the design food chain.

"What has overriding importance now is that architects must see themselves as design entrepreneurs in a very competitive zone," Cramer says. "Even



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## practice

plaster walls, their ideas are limited. And once he grooms his associates to offer unique solutions, they often enlist his help on new construction. The partnership pays off. Two spec projects sold for more than \$700,000 in 2009, he says, while nothing else sold in the neighborhood that year.

large home after another, he can work in shorthand to produce one-off details with trusted subs. By contrast, Malecha is more attuned to time, people, and place. "I like to call it understanding the scenarios of life in a building," he says. "Oh, by the way, the stair landing is reconfigured so the chan-

*"we [as architects] diminish our value by not finding a structural way for the registration process to be more logical and normative."*

—dale mulfinger, faia

Remodelers and builders want to pick finishes—that's how they differentiate themselves, Rawlings adds. By providing only the architectural moves, he's affordable to builders, and he's able to crank out far more houses and reach clients who never get to experience artistic solutions, while eliminating cookie-cutter homes in his neighborhood.

There's a give-and-take on homes that you can't have on commercial or third-party structures, Malecha says, so it's not either-or, but both-and. An example is the 9,000-square-foot chancellor's residence at NC State that he's working on with builder Jon Rufty, president of Rufty Homes in Raleigh. Because Rufty builds one

cellor can see everyone and everyone can see him when he's welcoming visitors at a reception."

The AIA's position that public welfare concerns justify licensure even for single-family homes resounds for many architects, too. It's ironic, points out Donalek, the Chicago architect, that many rural areas don't require an architect's stamp on house plans. "I wonder how many of those buildings destroyed by tornadoes last spring were substandard, seeing what happens in small towns in the good old boys' network," he says. "The more I learn and do, the more I see how complicated architecture is."

The past half-century's population growth has

*continued on page 40*





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## practice

raised the stakes on zoning and energy consumption. We live closer to each other now, and our residential energy codes are getting stricter. "Who is accountable when the documentation needed to get a building permit for a house in many states is one step above a child's drawing?" Malecha asks. "That's not in anyone's interest if we want communities of quality. And if a house is built cheaply, how will it maintain its value for resale?"

There's an in-between place where an architect has a voice, acting in the public good. That's what we should be focusing on, he says. "This isn't, in my mind, an issue of generat-

*"architects are responsible for health, safety, and welfare, irrespective of the scale of the project—that's the primary thing."*

—clark d. manus, faia

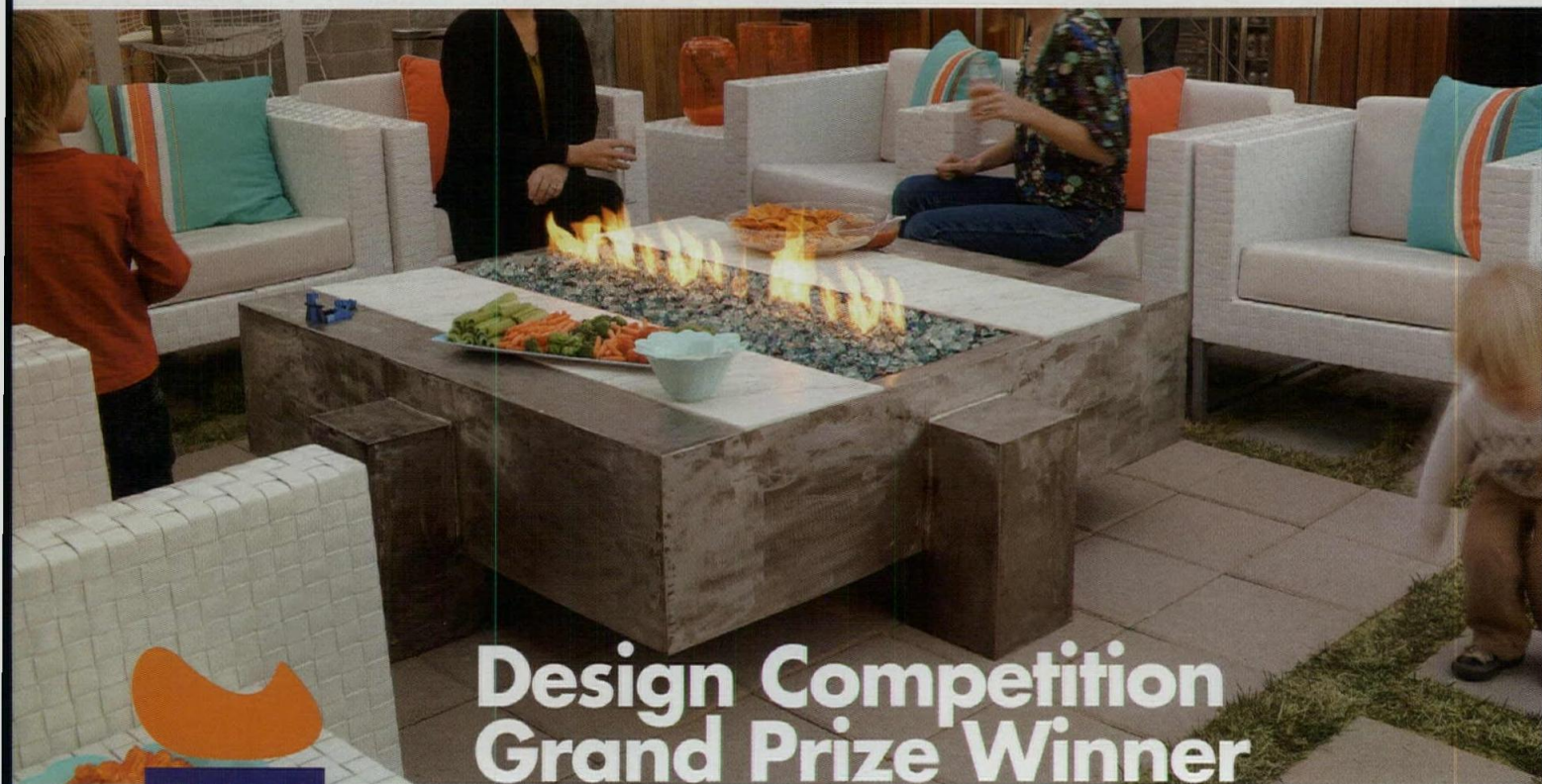
ing a business income, although one could argue that's what happens, but about the interest of the community being held. What someone builds on the open piece of property across the street will have an impact on me, and who's watching that for me? The building depart-

ment, not so much."

In a crowded professional marketplace, credentials do count. Cramer cites research by Morris Kleiner, an economics professor at the University of Minnesota, showing that licensure or certification from a government body boosts licensees' income by about

15 percent. But, Cramer says, it's up to individuals to invent their own future. "The licensing organizations do not owe the profession a steady stream of work," he says.

However, he adds, the AIA should have a strong public affairs and government relations arm that runs offense and defense for this diverse profession. And the registration process should be reviewed. "We never want to get so caught up in our habit patterns that we believe they can't be improved," Cramer says. "Everything we have can be substantially improved, including the relationship between the profession and the public it serves." **ra**



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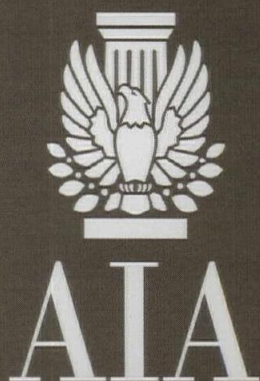


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## euro dash \$

● "The best robe hook is one that I don't see," Marsh says. This is why she opts for the \$12 Euro from Alno. It measures 1¼ inches by 2¼ inches and comes in finishes such as bronze, polished chrome, and satin nickel. Alno, 818.882.6028; [www.alnoinc.com](http://www.alnoinc.com).



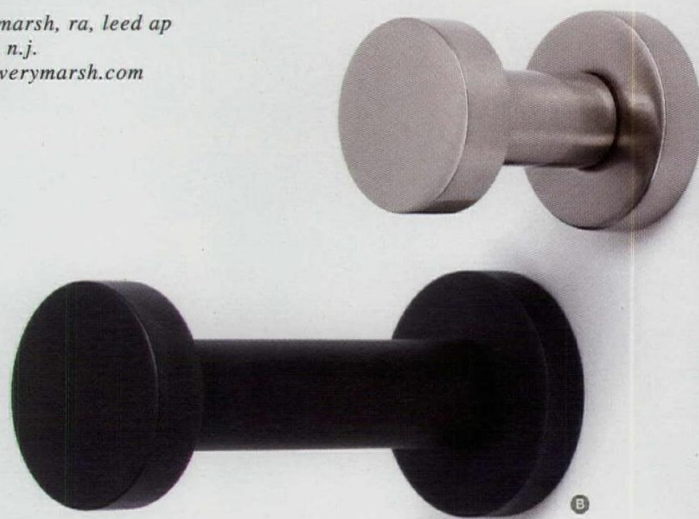
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## mowery marsh architect

jennifer marsh, ra, leed ap  
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▲



●

*"alno's euro robe hooks are so tiny and simple, that's why I love them."*





Elliott Kaufman



### minimalist marvel \$\$

Marsh loves Duravit fixtures because they “offer simple geometry and minimal lines.” While Duravit tubs are squarely in the high-end, Marsh finds them “to be moderately priced for such a high-quality product.” Shown in a Mowery Marsh project above, the tubs come in a variety of shapes and sizes, and cost anywhere from \$400 to \$1,200. Duravit, 770.931.3575; [www.duravit.us](http://www.duravit.us).

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## architects' choice

### voilà vola \$\$

Ⓐ Designed by Arne Jacobsen, the Vola faucet is a Brand favorite if money allows. "It was designed in the early '60s and has been associated with classic modern design ever since," he says. Priced at \$1,735, the unit features cast brass and ceramic disk cartridges. Hastings Tile and Bath, 800.351.0038; [www.hastingstilebath.com](http://www.hastingstilebath.com).

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Ⓑ When the budget permits, Brand specs a high-end tub, but he opts for BainUltra's Origami collection when it doesn't. "Like the Cube by WetStyle, the Origami tub has clean lines with chunky edges," he says. The Origami 7242 (shown) ranges from \$2,270 to \$3,845. BainUltra, 800.463.2187; [www.bainultra.com](http://www.bainultra.com).

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Ⓒ Brand uses Mosaico Moon by Porcelanosa when possible, but he selects the company's Firenze Nacar when money is tight. Priced at \$8.95 per square foot, the matte finish tiles are mounted on a sheet measuring 8 inches by 12 inches. Porcelanosa USA, 877.767.7287; [www.porcelanosa-usa.com](http://www.porcelanosa-usa.com).



*"what could be cleaner and more minimalist than a chrome pipe with a simple radius and a controller that is a simple cylinder?"*



Courtesy Mark Brand  
Architecture

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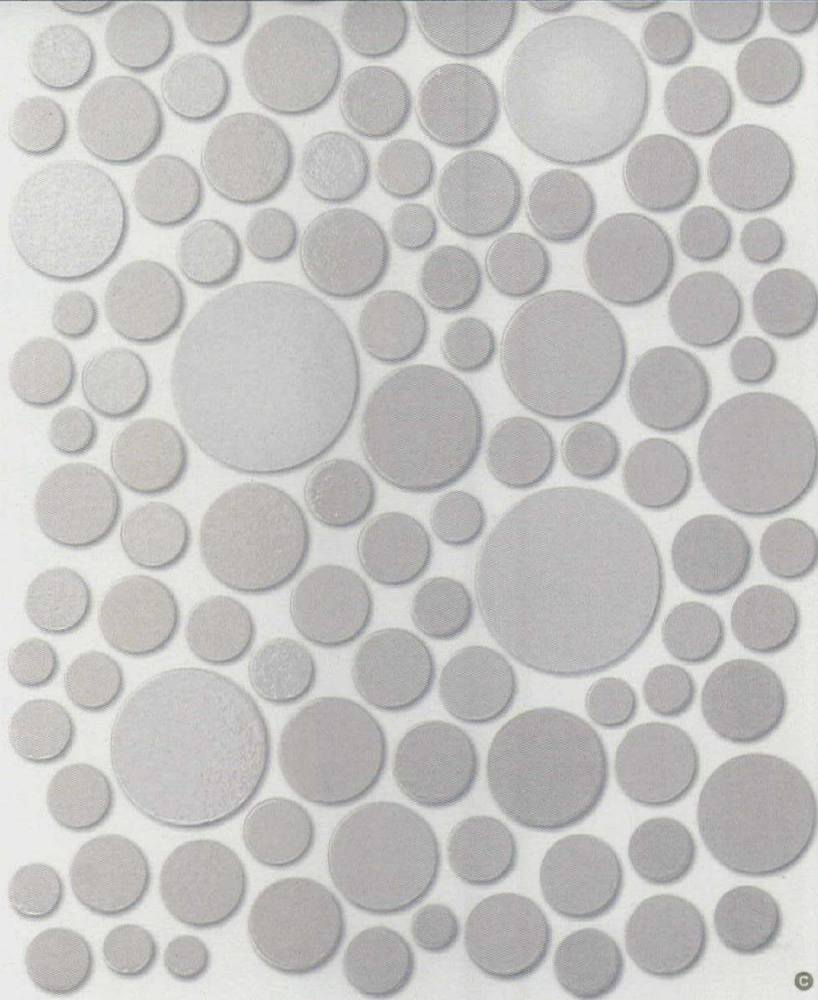
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**Duravit:** toilet, [www.duravit.com](http://www.duravit.com).





## walls that rock \$\$

① Brand adds interest to his spaces with dimensional InterlockingRock wall panels from Modular Arts. Made entirely of mineral, the 32-inch-by-32-inch panels create an uninterrupted sculptural wall. They contain no plastics, VOCs, or urea-formaldehyde. Brand used the dot pattern on this project. Modular Arts, 206.788.4210; [www.modulararts.com](http://www.modulararts.com).

*“the dot pattern from modular arts looks fresh, pop, and mid-century and at the same time, new and not retro.”*



Mark Fordelon



## architects' choice

### seriously good \$\$

Ⓐ Because glass openings are the weakest points in a building envelope, Interface relies on Serious Energy's high-performance windows with ratings as high as R-9. This 925 Series casement is fabricated with fiberglass exteriors and wood veneer interiors. Serious Energy, 800.797.8159; [www.seriousenergy.com](http://www.seriousenergy.com).

### water whirl \$

Ⓑ Phillips appreciates the eco angle of Kohler's Persuade toilet, but he also values the style. "It looks great, and it's a tremendous value for a water-sipping dual-flush toilet," he says. The two-piece unit, priced at about \$300, flushes with 0.8 or 1.6 gallons. Kohler, 800.456.4537; [www.kohler.com](http://www.kohler.com).

### essence of style \$

Ⓒ When the budget is tight, Interface Studio uses the Essence faucet from Grohe. It offers high-end "looks, good quality, and a great price," Phillips explains. Units are made with brass castings and ceramic cartridges. The versions shown here are priced from \$339 (left) and \$595 (right). Grohe America, 630.582.7711; [www.groheamerica.com](http://www.groheamerica.com).

### save \$

**CBF:** cladding, [www.cbf11.com](http://www.cbf11.com).

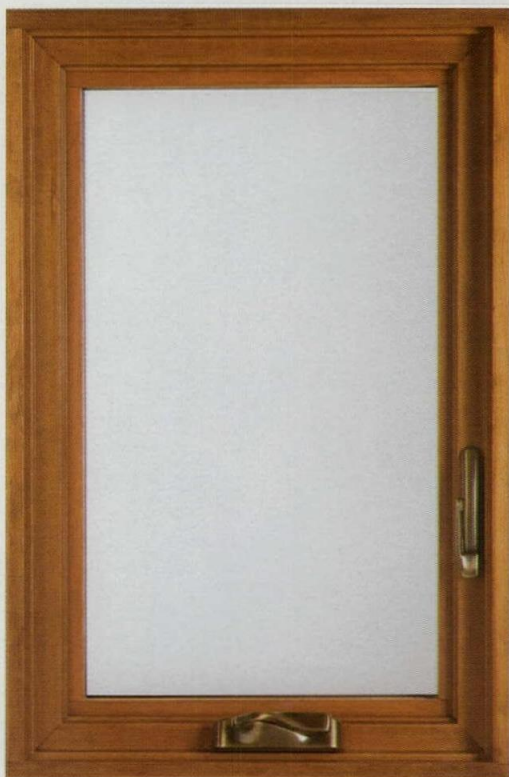
**Plumen:** exposed cfl, [www.plumen.com](http://www.plumen.com).

### splurge \$\$

**Dow:** spray foam insulation, [www.dow.com](http://www.dow.com).

**Duravit:** sink, [www.duravit.com](http://www.duravit.com).

**Omnia Industries:** door hardware, [www.omniaindustries.com](http://www.omniaindustries.com).



*"windows can't reach the same insulation values as walls, however, serious energy gets close by making incredibly well-insulated windows that can hit r-9."*



Courtesy Interface Studio Architects

## interface studio architects

brian phillips, aia, leed ap  
philadelphia  
[www.is-architects.com](http://www.is-architects.com)







## square pegs \$\$

① The 2.5 Square Suspended System is a modular platform that can be used for myriad tasks. "We like it over kitchen islands to finish off a minimal, sleek space," Phillips says. Made from die-cast aluminum, modules may be connected with linear or 90-degree corner connectors. Prices range from \$365 to \$680. Artemide, 631.694.9292; [www.artemide.us](http://www.artemide.us).

②

Sam Oberter





## architects' choice

*"we appreciate the  
thinness of victoria  
+ albert's english-  
cast material while  
still being durable  
and well composed."*



### high-end soak \$\$

Victoria + Albert tubs and sinks are what studio d'ARC architects (SDA) uses to bring luxury to its baths. Pieces are made from Englishcast, a composite material consisting of volcanic limestone and high-performance resins. The Barcelona (shown) costs \$6,500. Victoria + Albert, 800.421.7189; [www.vandabaths.com](http://www.vandabaths.com).

### night light \$

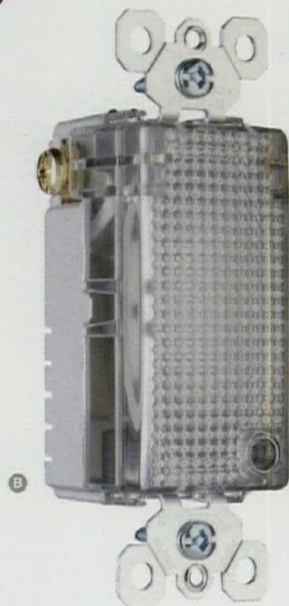
SDA is a big fan of Legrand's TradeMaster hallway lights. "They add safety to any home during the evening when one does not want to use other forms of lighting," Damiani says. Priced at \$9.87, the device features an impact-resistant face and an automatic sensor. Legrand, 877.295.3472; [www.legrand.us](http://www.legrand.us).



Richard Kelly Photography

## studio d'arc architects

gerard damiani, aia, ncarb, and  
debbie battistone  
pittsburgh  
[www.sdapgh.com](http://www.sdapgh.com)



### save \$

**AWP Butcher Block:** wood countertops, [www.awpbutcherblock.com](http://www.awpbutcherblock.com).

**Salice America:** cabinet hardware, [www.saliceamerica.com](http://www.saliceamerica.com).

**Seiho:** dryer vents, [www.seiho.com](http://www.seiho.com).

### splurge \$\$

**Vola:** faucet, [www.vola.com](http://www.vola.com).

**Carl Stahl DecorCable:** cable rails, [www.decorable.com](http://www.decorable.com).

**ClimateMaster:** geothermal heat pumps, [www.residential.climate-master.com](http://www.residential.climate-master.com).



*"first developed for  
louis kahn's phillips  
exeter academy  
library, duratherm  
windows help define  
a timeless home."*



### **durable decking \$**

© Made from reclaimed plastic grocery bags and waste wood fiber, Trex is a low-maintenance alternative to natural wood. The company claims the boards will never rot, crack, or splinter. "We like the durability of this product," Damiani says. "This, along with their hidden fasteners, can really add quality and low maintenance to a project's exterior." Trex Co., 800.289.8739; [www.trex.com](http://www.trex.com).

### **grand openings \$\$**

© Duratherm Window Corp. is SDA's go-to source for great windows. Known for high-end custom wet- and dry-glaze windows and doors, the company also has the ability to fuse two types of wood species on one unit. "The quality of the product is exceptional," Damiani says. The firm used the windows on this row house (left). Duratherm Window Corp., 800.996.5558; [www.durathermwindow.com](http://www.durathermwindow.com).

Ed Massery



## architects' choice

### savoy fare \$

**A** For workshop/apd, Savoy tiles hit the right notes: good looks and affordability. They “are reasonably priced and can go both modern and traditional in a design,” Kotchen says. The tiles are made from 21 percent pre-consumer recycled content, and are priced from \$10.98 per square foot. Ann Sacks, 800.278.8453; [www.annsacks.com](http://www.annsacks.com).

### tru dat \$\$

**B** Workshop avoids pedestrian-looking outlets and electrical trim in favor of Trufig installation kits that allow wall switches, outlets, and plates to be installed flush-mounted. Priced from \$300 to \$3,000, there are kit options for myriad panels. Dana Innovations, 949.366.8782; [www.trufig.com](http://www.trufig.com).

### shower me \$

**C** Speakman showerheads offer a “satisfying level of quality mixed with an affordable price,” Berman says. They also look great, he adds. The S-3010 (shown) features five adjustable nozzles, 12 center massage jets, and 50 full-body sprays. Priced at \$56, it comes in polished chrome or brushed nickel. Speakman Co., 800.537.2107; [www.speakmancompany.com](http://www.speakmancompany.com).



Courtesy workshop/apd

## workshop/apd

matthew d. berman, assoc. aia, and  
andrew d. kotchen, assoc. aia  
new york  
[www.workshopapd.com](http://www.workshopapd.com)

### save \$

**Contrast Lighting:** recessed lighting, [www.contrastlighting.com](http://www.contrastlighting.com).

**Stone Source:** glass tile, [www.stonesource.com](http://www.stonesource.com).

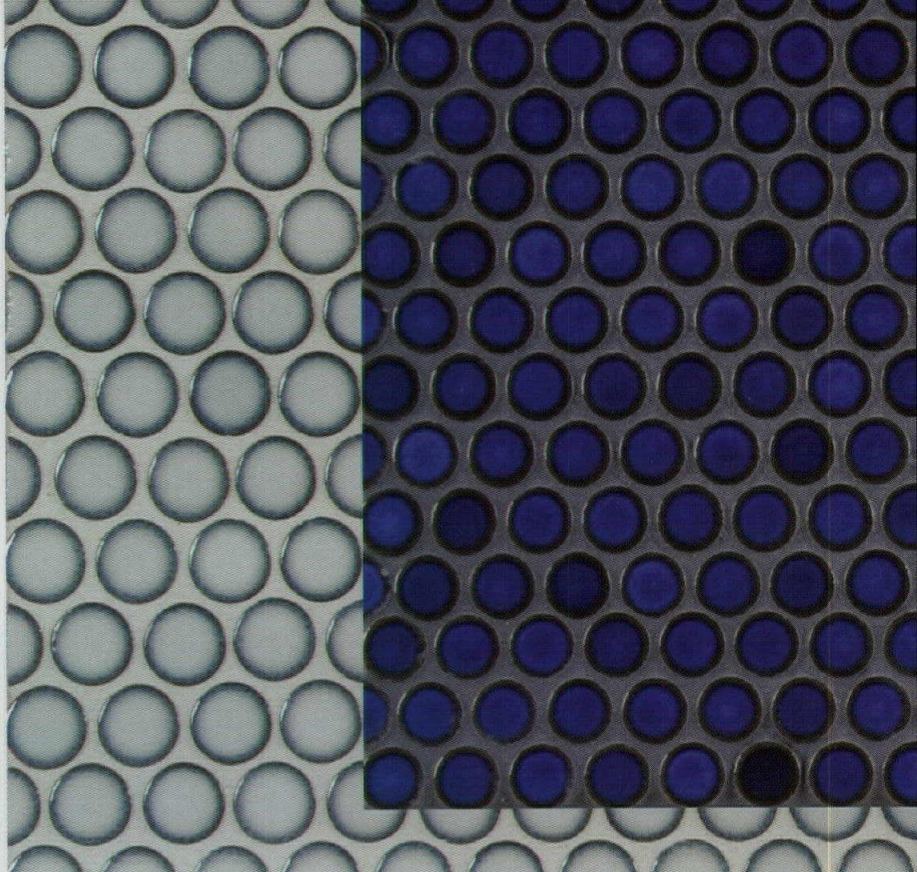
**Kirsch:** recessed track, [www.kirsch.com](http://www.kirsch.com).

### splurge \$\$

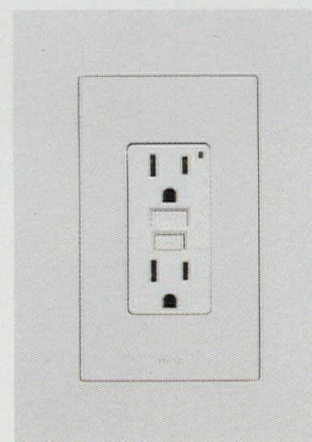
**Green Roof Blocks:** green roof, [www.greenroofblocks.com](http://www.greenroofblocks.com).

**Nulux Lighting:** lighting, [www.nulux.com](http://www.nulux.com).

**Miele:** steam oven, [www.miele.com](http://www.miele.com).

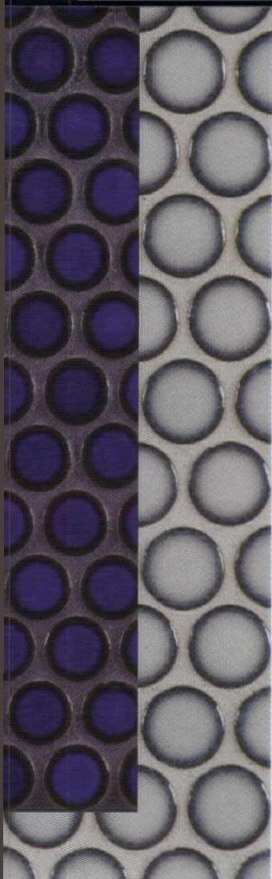


A



B





*"timeline takes its cue from the craftsmen and artisans throughout history who spent time carefully selecting the best materials and working them with precision and skill."*

### new ageless \$\$

ⓓ Timeline is a kitchen cabinet collection that workshop/apd designed for Italian manufacturer Aster Cucine. The line, used by the firm in the project shown below, is influenced by old-world materials such as Venetian ceruse applied to oak, oxidized metal, and wire mesh. Aster Cucine, 877.890.3800; [www.astercucineusa.com](http://www.astercucineusa.com).



ⓓ

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**SHERWIN-WILLIAMS.**



## architects' choice

### spray away \$

Ⓐ Ray considers WaterTile fittings “affordable elegance.” Available in body sprays, shower heads, or overhead panels, the line has a low-profile design that blends into the architecture—as shown in this Studio 27 project (right). It’s priced from \$295. Kohler, 800.456.4537; [www.kohler.com](http://www.kohler.com).

### water art \$\$

Ⓑ For many architects, Dornbracht doesn’t just manufacture high-quality faucets; it produces art. As Ray says, it’s “definitely an exploration in the art of water.” All faucets are made from cast brass and use ceramic cartridges. This single-hole mixer costs \$734. Dornbracht, 800.774.1181; [www.dornbracht.com](http://www.dornbracht.com).

### woven metal \$\$

Ⓒ GKD knits metal into architectural fabrics that come in various weights, weaves, and transparencies. “Taking the ancient craft of weaving tapestries and applying the loom to a bundle of stainless steel cables has a beautiful and durable result,” Ray notes. Shown: Omega 1550 (\$31 to \$33 per square foot). GKD USA, 800.453.8616; [www.gkdmetalfabrics.com](http://www.gkdmetalfabrics.com).

### save \$

**VELUX:** skylights, [www.veluxusa.com](http://www.veluxusa.com).

### splurge \$\$

**Schluter Systems:** threshold strips, [www.schluter.com](http://www.schluter.com).

**WaterFurnace International:** geothermal heat pump, [www.waterfurnace.com](http://www.waterfurnace.com).



Anice Hoachlander

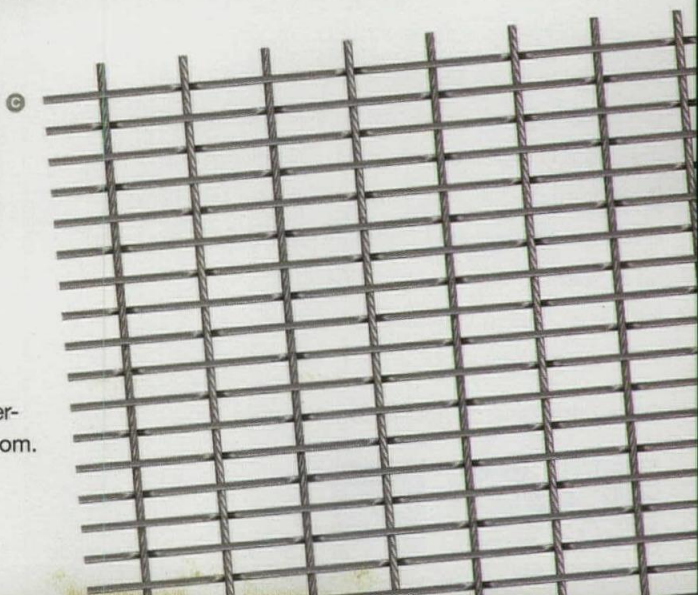
*“conceptualizing of the body in water and as design intent shows through in dornbracht’s minimal and well-crafted fixtures.”*



Courtesy Studio 27 Architecture

## studio 27 architecture

john kevin burke, aia, and todd ray,  
aia, lead ap  
washington, d.c.  
[www.studio27arch.com](http://www.studio27arch.com)





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## architects' choice

### get a handle \$

**A** Peters turns to Omnia when the budget is tight but he still wants well-made architectural door levers. They're "solid products with a luxurious look," he says. The company offers many styles and finishes. Shown: Lever 47 (\$94). Omnia Industries, 973.239.7272; [www.omniaindustries.com](http://www.omniaindustries.com).



*"nanawall folding doors have the ability to connect the indoors with the outdoors in a matter of seconds and they always wow a crowd."*

### wide angles \$\$

**B** NanaWall's folding and sliding doors create openings up to 36 feet wide. Operating on an overhead track, panels have wood, aluminum, or aluminum-clad frames. "This is one of our favorite products because of the way it can transform a space," says Peters, who used it on the home shown at right. NanaWall, 888.411.6262; [www.nanawall.com](http://www.nanawall.com).



Marty Peters

### hot off the press \$\$

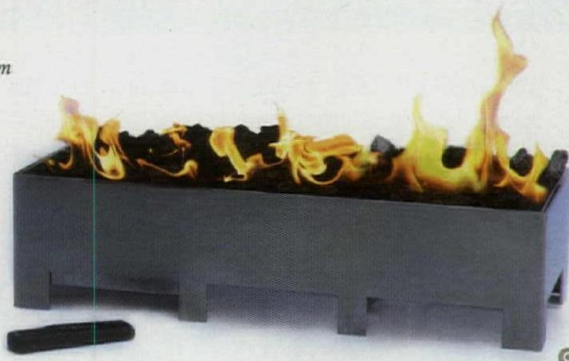
**C** Spark Modern Fires produces contemporary minimalist gas fireplaces that reduce products to the bare essentials. Units are available for indoor or outdoor use. This Linear Burner System Outdoor runs from \$4,100 for a 2-foot size to \$8,200 for 8 feet. Spark Modern Fires, 866.938.3846; [www.sparkfires.com](http://www.sparkfires.com).



Courtesy Studio Dwell Architects

## studio dwell architects

mark peters, aia  
chicago  
[www.studiodwell.com](http://www.studiodwell.com)



### save \$

**3M:** sun control film, [www.3m.com](http://www.3m.com).  
**TimberTech:** composite decking, [www.timbertech.com](http://www.timbertech.com).  
**Northfield Block Co.:** ground faced blocks, [www.northfieldblock.com](http://www.northfieldblock.com).

### splurge \$\$

**Dornbracht:** kitchen faucet, [www.dornbracht.com](http://www.dornbracht.com).  
**Titus:** linear diffusers, [www.titus-hvac.com](http://www.titus-hvac.com).  
**Poliform:** interior doors, [www.poliform.it](http://www.poliform.it).



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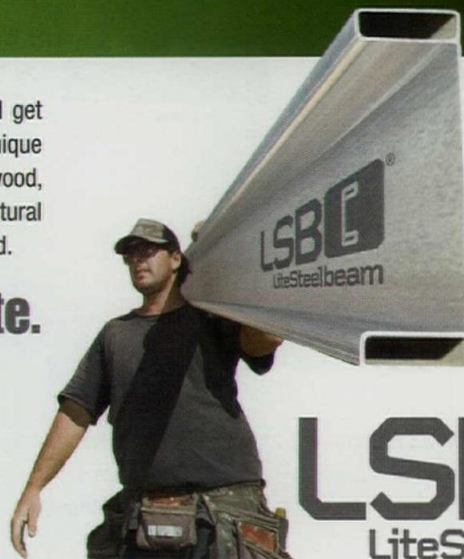
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# architects' choice

## basisk instinct \$

Ⓐ Trachtenberg considers IKEA's Basisk light "a great basic pendant." Measuring 9 7/8 inches long and 9 3/8 inches wide, the light has a mouth-blown glass shade, polypropylene ceiling cap, and a nickel-plated steel shade holder. IKEA, 800.434.4532; [www.ikea.com](http://www.ikea.com).

## lime dancing \$\$

Ⓑ Saint Astier natural lime plaster is no ordinary product, Trachtenberg says. Made with no chemical additives, the raw materials consist of calcareous rock infiltrated mainly by silica, which results in a durable, rich finish. Trachtenberg used it on the project shown. Saint Astier, 707.769.0661; [www.limes.us](http://www.limes.us).

## poul position \$\$

Ⓒ Designed by Poul Henningsen for Louis Poulsen, the PH5 pendant is a classic of mid-century modernism. Produced from spun aluminum and sand-blasted glass, its three-shade design offers glare-free illumination. Priced around \$700, it's "the best fixture one can have over a dining table," Trachtenberg says. Louis Poulsen, 954.349.2525; [www.louispoulsen.com](http://www.louispoulsen.com).

## save \$

**Basalite:** concrete blocks, [www.basalite.com](http://www.basalite.com).

**Galvalume:** metal roof, [www.galvalume.com](http://www.galvalume.com).

**Parex USA:** plaster, [www.parexusa.com](http://www.parexusa.com).

## splurge \$\$

**Kreysler & Associates:** concrete panels, [www.kreysler.com](http://www.kreysler.com).

**Sikkens:** coatings, [www.sikkens.com](http://www.sikkens.com).

*"there's nothing wrong with this ikea fixture—especially for \$16.99."*



Tom Tracey Photography



Courtesy Trachtenberg Architects

## trachtenberg architects

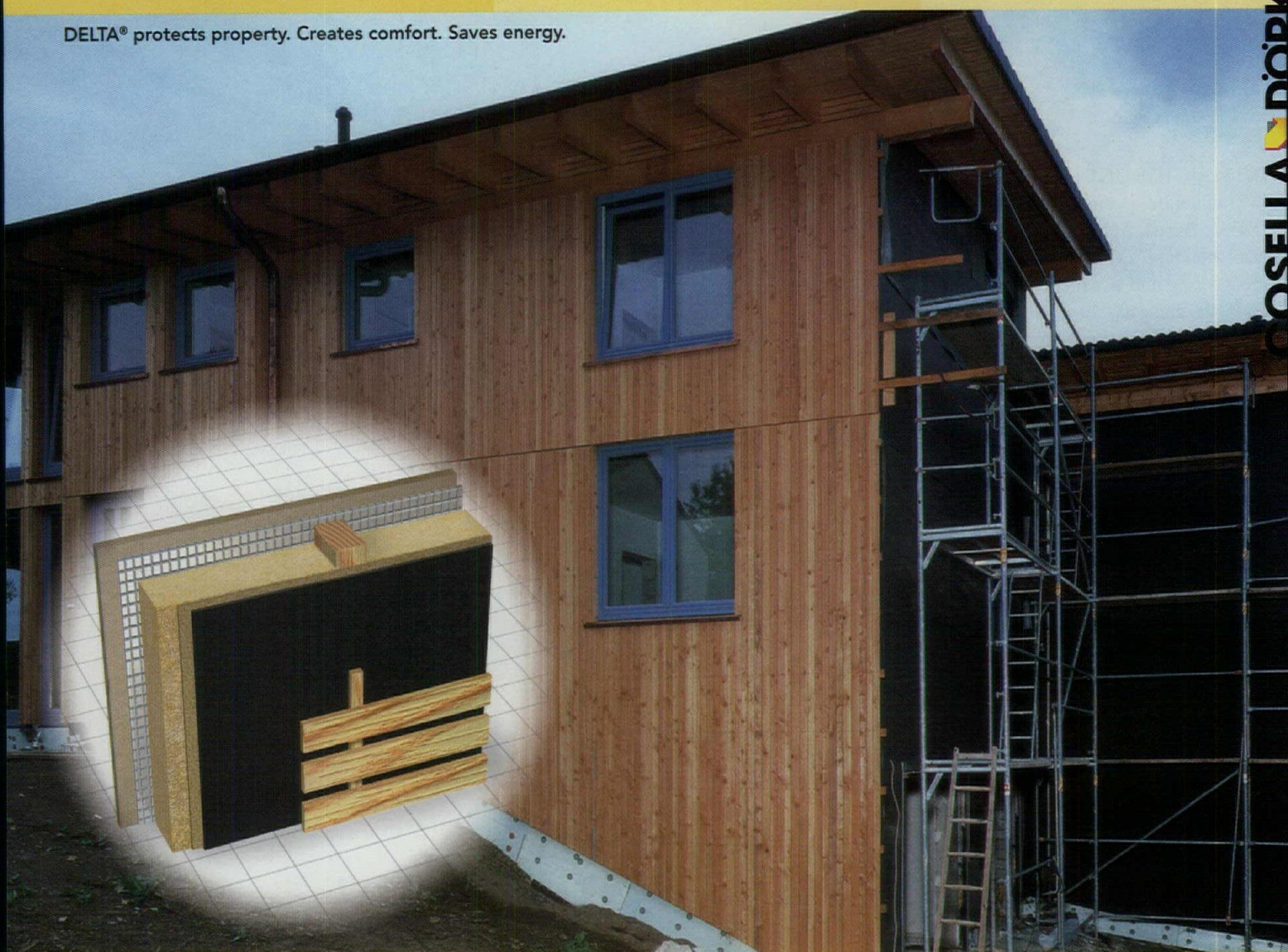
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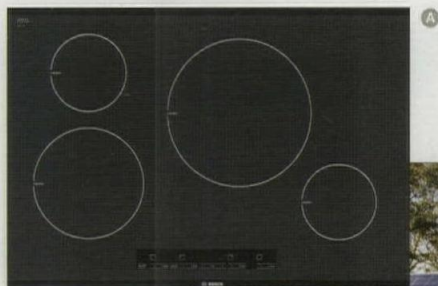




## architects' choice

### instant control \$\$

Ⓐ Induction is more energy efficient than electric and allows instant control like gas. Horowitz often specs a frameless version that “sets seamlessly into the countertop.” This one, with a 3,600-watt power heating element, self-adjusts the size of the cooking element and costs \$1,900. Bosch Home Appliances, 800.944.2904; [www.bosch-home.com](http://www.bosch-home.com).



*“liveroof modules are established in a greenhouse so the roof is actually green and vegetated on day one— instant gratification.”*

### green light \$

Ⓑ Unlike most green roofs, LiveRoof is flexible and easy to install. Plants are pre-grown to maturity in modules filled with a lightweight medium, and installers set them on the roof. Modules cost \$9 to \$15 per square foot (plus delivery and installation). LiveRoof, 800.875.1392; [www.liveroof.com](http://www.liveroof.com).



Courtesy Zero Energy Design

### air apparent \$\$

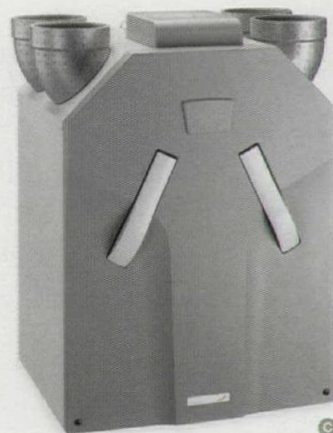
Ⓒ For Horowitz, a Comfoair heat or energy recovery ventilator is “a critical component of any mechanical system. The units are ultra-quiet and efficient.” They also increase the energy efficiency of HVAC systems and maintain the fresh air inside a home. Zehnder America, 888.778.6701; [www.zehnderamerica.com](http://www.zehnderamerica.com).



Courtesy Zero Energy Design

## zero energy design

stephanie horowitz, aia  
boston  
[www.zeroenergy.com](http://www.zeroenergy.com)



### save \$

**ECOS Paints:** floor paint, [www.ecospaints.net](http://www.ecospaints.net).

**Poggenpohl:** quick ship cabinets, [www.poggenpohl.de/en](http://www.poggenpohl.de/en).

**Powerhouse Dynamics:** energy monitoring, [www.powerhousedynamics.com](http://www.powerhousedynamics.com).

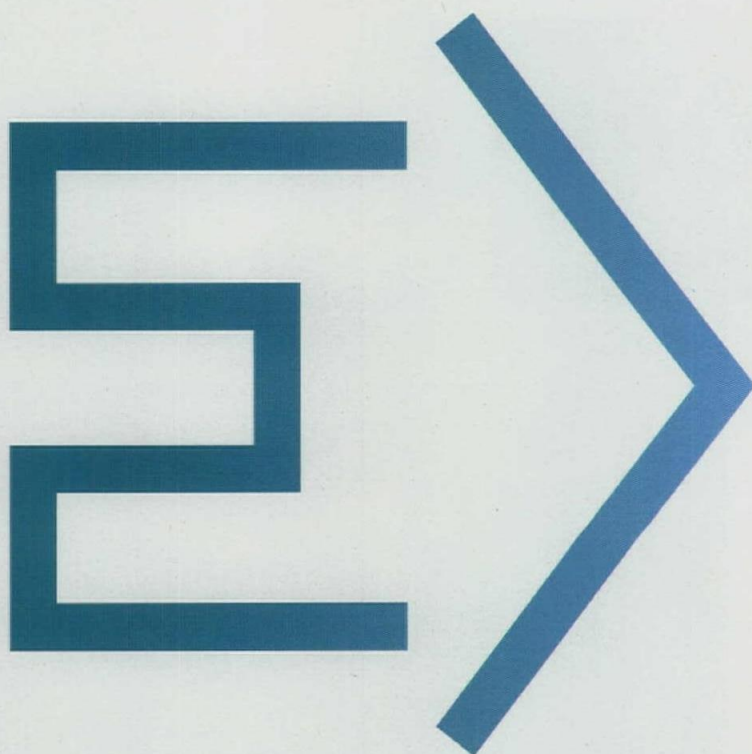
### splurge \$\$

**Unilux:** windows, [www.unilux-usa.com](http://www.unilux-usa.com).

**SunPower:** pv panels, [www.sunpowercorp.com](http://www.sunpowercorp.com).

**Eastern Architectural Products:** colored fiber cement, [www.fibercementproducts.com](http://www.fibercementproducts.com).





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## architects' choice

### breeze easy \$

**A** García likes the simplicity of Modern Fan Co. products, particularly Plum and Ball. They're "slick, effective, and reasonably silent," he says. Listed at about \$370, Ball (shown) is available in 42- or 52-inch-diameter sizes and with or without integrated lighting. Modern Fan Co., 888-588-3267; [www.modernfan.com](http://www.modernfan.com).

### a to zinc \$

**B** Umicore's VM Zinc is a zinc-copper-titanium alloy optimized for exterior walls and roofs. "I like the fact that, due to the protective patina it naturally develops, zinc will have the exact same appearance 100 years after it is first installed," García says. The architect used zinc tiles on this house (right). Umicore, 919.874.7173; [www.v zinc-us.com](http://www.v zinc-us.com).

### cradle to cradle \$\$

**C** Made from 100 percent recycled glass and no additives or colorants, Bio-Glass "is a striking glass panel with a beautiful translucency and waterlike surface texture," García says. The 110-inch-by-50-inch sheets are priced from \$85 per square foot. Coverings Etc., 305.757.6000; [www.coveringsetc.com](http://www.coveringsetc.com).

### save \$

**Treefrog Veneer:** wood veneer, [www.treefrogveneer.com](http://www.treefrogveneer.com).

**Viroc:** cement panels, [www.virocusa.com](http://www.virocusa.com).

**Pittcon Industries:** reveals and trims, [www.pittconindustries.com](http://www.pittconindustries.com).

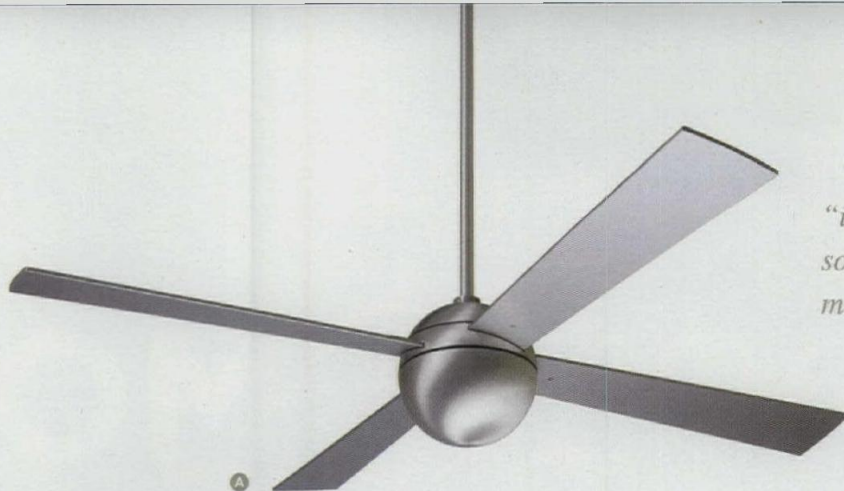
### splurge \$\$

**Prodema:** wood veneer cladding, [www.prodema.com](http://www.prodema.com).

**LaCantina Doors:** folding doors, [www.lacantinadoors.com](http://www.lacantinadoors.com).

**Unilux:** windows, [www.unilux-usa.com](http://www.unilux-usa.com).

*"i like the simplicity of some models made by modern fan."*



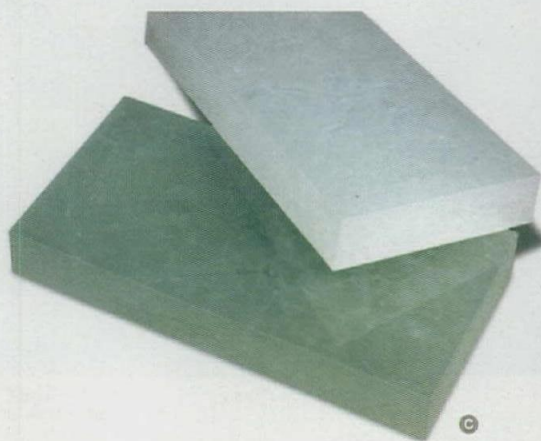
Ryan Kurtz



Courtesy José García Design

## josé garcía design

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### WEDNESDAY, DECEMBER 7

Housing Tour  
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Welcome Reception

### THURSDAY, DECEMBER 8

Keynote Conversation—"Small + Small = Big: Partnering With Other Architects"  
Panel Discussion—Thinking and Making  
Leadership Awards Luncheon  
• Hall of Fame  
• Top Firm  
• Rising Star

Special Award-Winners Panel Discussion: "The Future of Residential Practice"

#### Breakout Sessions

- Architect-Led Design/Build
- Architect-Led Development
- Architect-Led Interior Design
- Perfecting the Client Process
- The Fine Art of Blogging

Case Study—What a High-Design Firm Learned From Prefab

Cocktail Reception

### FRIDAY, DECEMBER 9

Special "You on View" slide presentations by attendees and speakers

Panel Discussion—Getting It Right: The Architect/Builder Collaboration

Reinvention Symposium Adjourns

### SPECIAL EVENT

The Annual Meeting of the Congress of Residential Architecture—CORA: 10 Years After

## PROGRAM HIGHLIGHTS

### KEYNOTE CONVERSATION

#### "Small + Small = Big"

Every architecture firm has downsized during this recession, but lean doesn't mean you can't still go for those big firm commissions. Learn how some well-known small offices are joining forces to scale their talents for complex high-dollar, high-design projects.

### PANEL DISCUSSIONS

#### Thinking and Making

When design stops at the contractors' feet, architects shed control and commissions. No wonder more entrepreneurial young firms are embracing the whole project—from start to finish.

#### The Future of Residential Practice

Winners of *residential architect* magazine's annual Hall of Fame, Top Firm, and Rising Star Leadership Awards discuss what they think the future of residential practice will bring.

#### Case Study—What a High-Design Firm Learned From Prefab

If you've ever dreamed of expanding your influence on American housing, you'll learn from the inspiring and perspiring journey one firm took to reinvent the mass market formula.

#### Getting It Right: The Architect/Builder Collaboration

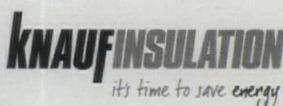
Beautiful, successful houses require a meeting of the minds among important members of the project team. Hear from accomplished architects and builders about how they keep communication, invention, and problem-solving flowing in their one-of-a-kind collaborations.

#### SPECIAL PARTICIPATORY EVENT You On View: Slide Presentation

It's been a tough year for everyone in the profession. But slow times are when architects reignite their inventive sides. Here's your chance to share your built or conceptual work, your thoughts about housing and residential practice, or any other creative enterprise that inspires you. Take two minutes and show everyone what's on your mind.

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# screen shot

a perforated aluminum wrapper elevates a san antonio project.

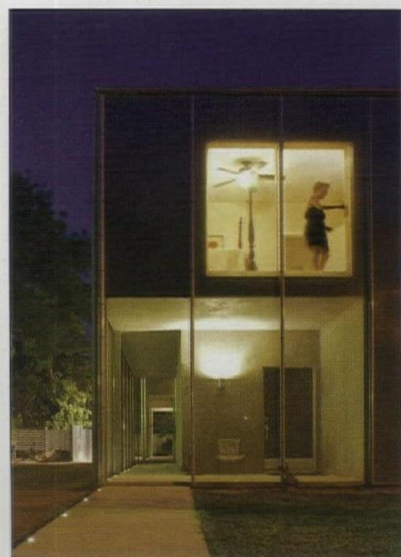
**t**he shimmering exterior panels on these two San Antonio homes boast a dual identity. During the day, the custom-made, perforated aluminum screens appear opaque from the outside. At night, the screens seem to almost disappear, adding just a hint of gauziness to the buildings' illuminated windows.

Architect Hilary Scruggs, Assoc. AIA, LEED AP, designed, developed, and built the LEED-Silver project herself after moving to San Antonio from New York City in 2008. She says that in addition to providing shade, the screens also supply privacy and security. They add a layer of protec-



Photos: Bailey Porter

The screens enclose the units' front porches and outdoor entry halls.



tion between the homes' main walls and the street, so residents can leave their windows and doors open for cross-ventilation.

Initially, Scruggs lived in one of the 1,500-square-foot units, which were completed last summer. Now she rents them both to tenants. "I was shocked at how fast they rented," she notes, guessing at a pent-up demand in the city for small-scale infill housing. Through her design/build company, Operative Ventures (a sibling to her design-only firm, Hilary Scruggs Design), she's now working on a 1,300-square-foot spec house around the corner. And she's also designing a five-unit rental project.—*meghan drueding*



Scruggs experimented with full-scale screen mock-ups in various metals, trying to find the lightweight texture she wanted. Eventually, perforated aluminum won out. Its tiny circular vents echo the penny round tiles (left) in the units' bathrooms.



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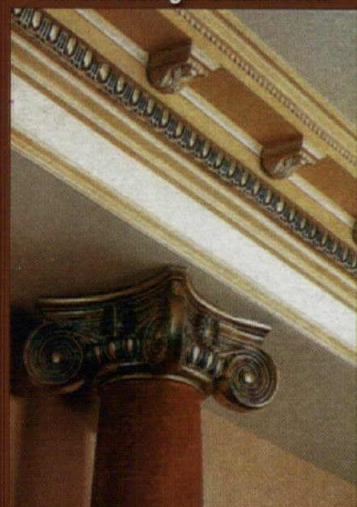
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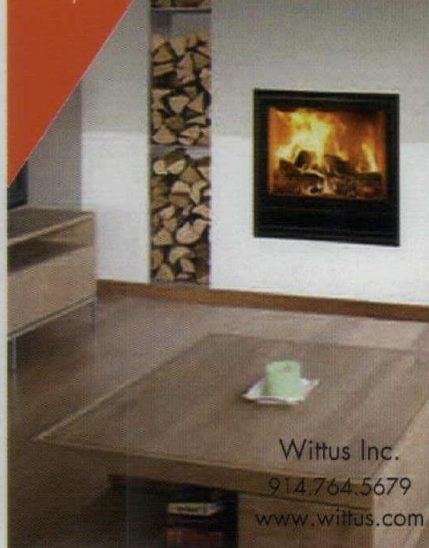
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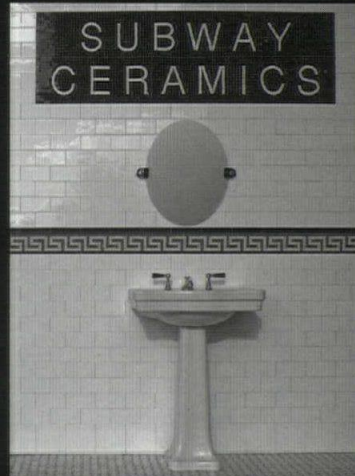
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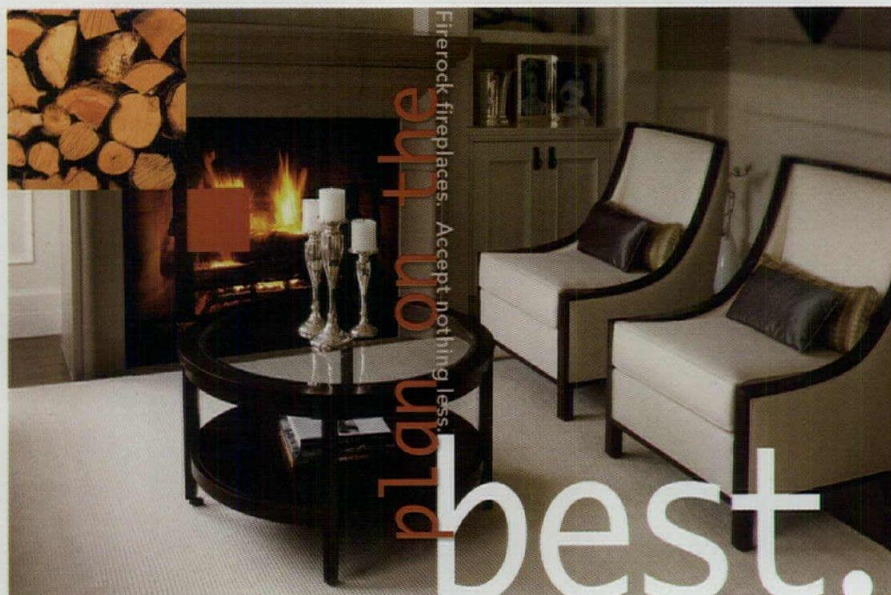
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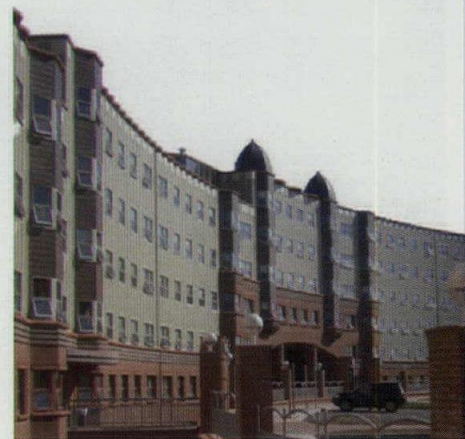
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Estes/Twombly Architects' knack for harmonizing historical and modern architectural forms is very much on display in the firm's Newport, R.I., office, the former sanctuary of a 1933 brick church. During a renovation several years ago, says partner Peter Twombly, "we took out everything that wasn't original fabric." Into the spare, wainscoted room the firm then introduced gently contrasting contemporary elements: a birch-clad kitchen, a translucent, cedar-framed conference room, and birch-and-steel workstations.

Unfinished steel I-beams and tie rods restrain a roof structure that had

begun to spread, and the material repeats in exposed HVAC ducts, plan-storage cabinets, and the conference room's barn-door hardware. Industrial lighting fixtures hang from the 19-foot ceiling, supplemented by banks of north-facing skylights. Underscoring the balance of past and present, the conference room's new windows look out on the still-operational Cardines Field, one of the country's earliest baseball diamonds.—*bruce d. snider*



Photos: Warren Jagger Photography

