November/December 2012

Residential Architect

A Magazine of The American Institute of Architects

Zoltan Pali and Judit Méda Fekete

SPF:a

Eldorado Nantucket Stacked Stone

The Foundation for Your Memorable Spaces.

Explore our authentic collections of stone, brick, fireplace surrounds and outdoor living products. Imagine, Learn, Create and Share online at eldoradostone.com

ELDORADO STONE®

eldoradostone.com 800.925.1491

Go to http://resarch.hotims.com for more info

Residential Architect

Editorial and Advertising Offices
One Thomas Circle NW, Suite 600
Washington, DC 20005
Phone 202.452.0800 / Fax 202.785.1974

Volume 16, number 6. Residential Architect (ISSN 1093-359X; USPS 016-871) is published bimonthly (January/February, March/April, May/June, July/August, September/October, November/December) by Hanley Wood, LLC, One Thomas Circle NW, Suite 600, Washington, DC, 20005.

Residential Architect is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., $39.95; U.S. students, $19.99; Canada and all other countries, U.S. $49.95; airmail is additional. Single-copy price is $10.00. For subscription information write to: Residential Architect, P.O. Box 3494, Northbrook, IL 60065-9831. Subscription inquiries and back issue orders: 888.269.8410 / Fax: 847.291.4816. Reprints: YGS Group 717-505-9701 ext. 128. Periodicals postage paid at Washington, DC, and at additional mailing offices. Postmaster: Send address changes to: residential architect, P.O. Box 3494, Northbrook, IL 60065-9831. This issue is mailed in regional editions. Canada Post Registration #40612608/G.S.T. number: R-120931738. Canadian return address: Pitney Bowes Inc., P.O. Box 25542, London, ON N6C 6B2.

Residential Architect will occasionally write about companies in which its parent organization, Hanley Wood, LLC, has an investment interest. When it does, the magazine will fully disclose that relationship.

Privacy of mailing list: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll-free, at 888.269.8410.

hanley wood · ABM · BPA · THE AMERICAN INSTITUTE OF ARCHITECTS

CertainTeed

RESTORATION MILLWORK®

Exterior Trim

The closer you get to our amazing trim, the farther you get from your average house.

Beautiful. Versatile. And yes, even sustainable. Available in trimboards, sheets and scores of specialty profiles, Restoration Millwork Exterior Trim offers you a limitless range of solutions for accenting any home with fast, easy finishing touches.

800-233-8990 • certainteed.com

ROOFING • SIDING • **TRIM** • DECKING • RAILING • FENCE • FOUNDATIONS
GYPSUM • CEILINGS • INSULATION • PIPE

CertainTeed
SAINT-GOBAIN

Go to http://resarch.hotims.com for more info

Residential Architect

Advertising Sales Offices

Warren Nesbitt Group President, Residential Construction
Phone 202.736.3328 Fax 202.785.1974 wnesbitt@hanleywood.com

Jeff Calore Group Publisher, Residential Construction
Phone 202.380.3766 Fax 202.785.1974 jcalore@hanleywood.com

Joanna Mott Group Publishing Support Manager
Phone 773.824.2459 jmott@hanleywood.com

Mari Skelnik Director, Media Services
Phone 773.824.2463 mskelnik@hanleywood.com

Midwest

Mark Cullum Regional Sales Manager
8725 W. Higgins Road, Suite 600, Chicago, IL 60631
Phone 773.824.2400 Fax 773.824.2540 mcullum@hanleywood.com

John Murphy Regional Sales Manager
430 First Avenue N., Suite 550, Minneapolis, MN 55401
Phone 612.904.7220 Fax 612.338.7044 jmurphy@hanleywood.com

Northeast

Paul Pettersen Regional Sales Manager
112 Kingsbury Road, Garden City, NY 11530
Phone 516.536.9154 Fax 202.785.1974 ppettersen@hanleywood.com

Southeast/Mid-Atlantic

David Clark Regional Sales Manager
8725 W. Higgins Road, Suite 600, Chicago, IL 60631
Phone 773.824.2410 Fax 773.824.2540 dclark@hanleywood.com

West

Carol Weinman Regional Sales Manager
395 Del Monte Center, Suite 317, Monterey, CA 93945
Phone 831.373.6125 Fax 831.373.6069 cweinman@hanleywood.com

Canada

D. John Magner Regional Sales Manager
York Media Services
500 Queens Quay West, Suite 101W, Toronto, Ontario M5V 3K8
Phone 416.598.0101, ext. 220 Fax 416.598.9191 jmagner@yorkmedia.net

United Kingdom/Europe

Stuart Smith Regional Sales Manager
SSM Global Media
First Floor, SSM House, 1 Cobden Court, Wimpole Close, Bromley, Kent BR2 9JF
Phone 44.20.8464.5577 Fax 44.20.8464.5588 stuart.smith@ssm.co.uk

e-Media

Edwin Kraft National Sales Manager
5908 Northern Court, Elkridge, MD 21075
Phone 443.445.3488 ekraft@hanleywood.com

Classified Advertising

Stuart McKeel Executive Director, Account Management Group smckeel@hanleywood.com
Stacy Okoro Operations Coordinator, Inside Sales sokoro@hanleywood.com
Inside Sales Account Executives
One Thomas Circle NW, Suite 600, Washington, DC 20005
Phone 202.452.0800 / Fax 202.785.1974

Subscription inquiries and back issue orders: 888.269.8410 / Fax: 847.291.4816
To order reprints: YGS Group / 717.505.9701, ext. 128
List rentals: Scott Perillo / 203.778.8700, ext. 132
For a media kit: www.residentialarchitectmediakit.com

Published by Hanley Wood, LLC

SUSTAINABLE FORESTRY INITIATIVE Certified Sourcing
www.sfiprogram.org
SFI-01042

FORECAST: CLOUDY AND HUMID, WITH **NO CHANCE OF ROT.**

Umpqua River Lighthouse, Winchester Bay, Oregon
One of four renovated lighthouses featuring
JELD-WEN® Windows with exclusive AuraLast® Wood.

Lighthouses are exposed to all sorts of threats. One of the most damaging is moisture, which can lead to wood rot. Lighthouses aren't alone. Wood rot is a constant threat to homes everywhere. JELD-WEN® Windows with exclusive AuraLast® Wood offer to-the-core protection against wood rot for 20 years. Guaranteed. So whether your next project is light commercial, a lighthouse or any other kind of house, you can choose windows that stand up to rot and the test of time.

See the technology that goes into AuraLast Wood at **jeld-wen.com/12919**, or call **800.877.9482**.

AURALAST WOOD. A JELD-WEN EXCLUSIVE.

20YR **WARRANTY** AURALAST WOOD IS GUARANTEED NOT TO ROT FOR 20 YEARS.

100% **PROTECTION** FOR TO-THE-CORE PROTECTION AGAINST ROT.

100% **WOOD** OFFERS THE STRENGTH OF REAL WOOD, BECAUSE IT IS REAL WOOD.

Go to http://resarch.hotims.com for more info

RELIABILITY *for* real life®

JELD-WEN WINDOWS & DOORS

Your ideas. Just as you imagined.

The HP Designjet T520 ePrinter gives you fast and professional quality from the very first print – bringing your ideas to life. With up to 2400 dpi you get accurate lines and sharp detail that are bound to impress. And with HP Designjet ePrint & Share you can use your smartphone or tablet to access, view and print from virtually anywhere. It's the printer that does your work justice.

Find out more at **hp.com/go/newdesignjet** or call **888.772.9897.**

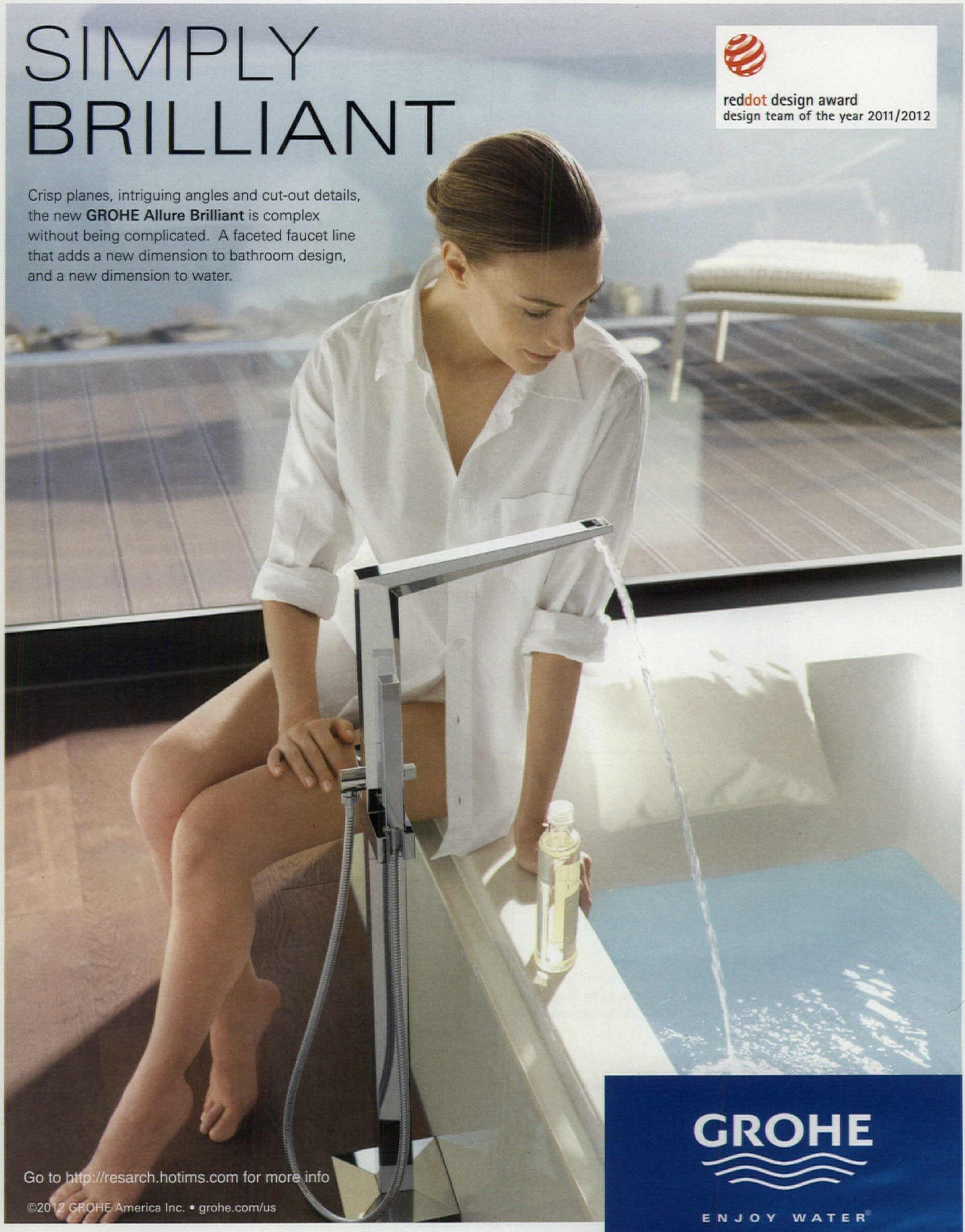
CONTENTS

Features

Departments

RA See full slideshows at residentialarchitect.com

CLOCKWISE FROM TOP: BRUCE DAMONTE; COURTESY PETERSSEN/KELLER ARCHITECTURE; JOHN HORNER; SHEENA LIVINGSTON/ELMSLIE OSLER ARCHITECT; COVER: NOAH KALINA


SIMPLY
BRILLIANT
Crisp planes, intriguing angles and cut-out details, the new **GROHE Allure Brilliant** is complex without being complicated. A faceted faucet line that adds a new dimension to bathroom design, and a new dimension to water.
reddot design award
design team of the year 2011/2012
GROHE
ENJOY WATER®
Go to http://resarch.hotims.com for more info
©2012 GROHE America Inc. • grohe.com/us

Changing Spaces

WITH A NEW GRAPHIC DESIGN, WE'RE MOVIN' ON UP.

WE NEED TO FIX THE WORLD BY UNFIXING IT.

In a few short weeks, my company will demolish my office space. No, I'm not being singled out for the wrecking ball, our entire editorial department, which supports multiple magazines, will undergo a radical reconfiguration. We're moving to an open office plan, and removing most of the private offices and cubicles in favor of streamlined, shared workspaces. Benihana tables, I call them.

I joke with my next door neighbor, Ned Cramer, editor-in-chief of *Architect*, about purging our pack-rat hoard. (We never met an architecture book we didn't want to keep.) But it's no joke that all of us will contend with a huge cultural shift and disruption to our personal work habits. I hear headphones help, no pun intended. I keep thinking of Susan Cain's *Quiet: The Power of Introverts*, and wonder how our contemplative constituency will fare when thrown into the lion's den with our more voluable colleagues.

Well, it's the current vogue in office environments, and a model many architectural firms have used for years. It's worth a try, in service to our goal of breaking down silos and collaborating more across all of our media enterprises. My concern is, what if we spend a bunch of money doing this big remodel and then discover it's a disaster? Do we spend another chunk of money to reinstate our once-divided state?

The larger problem we and others face is the inherent inflexibility of conventional architectural design and construction. Right now, changing our minds means more demolition and reconstruction. But the only certainty is change, as they say. We—or someone else—*will* want to change the space again in the future. And again. And again.

What a waste.

Going forward, we can ill afford fixed ways of thinking and building, neither economically nor environmentally. Architects and builders must plan beyond current program requirements and take into account occupants they may never meet.

One way to go about this is to shift the paradigm. Instead of approaching a design problem as a one-off, specific response, a systems solution could do the trick. Flexible, transmutable elements can shape a new space—and then reshape it again in the future. Recognizing that design knowledge and material performance may change substantially over time, we should probably add "easily removeable" and "easily recyclable" to our list of systems criteria. And I mean *easily* recyclable—not through some incredibly convoluted means of collection, deconstruction, and reconstruction that will never, ever happen.

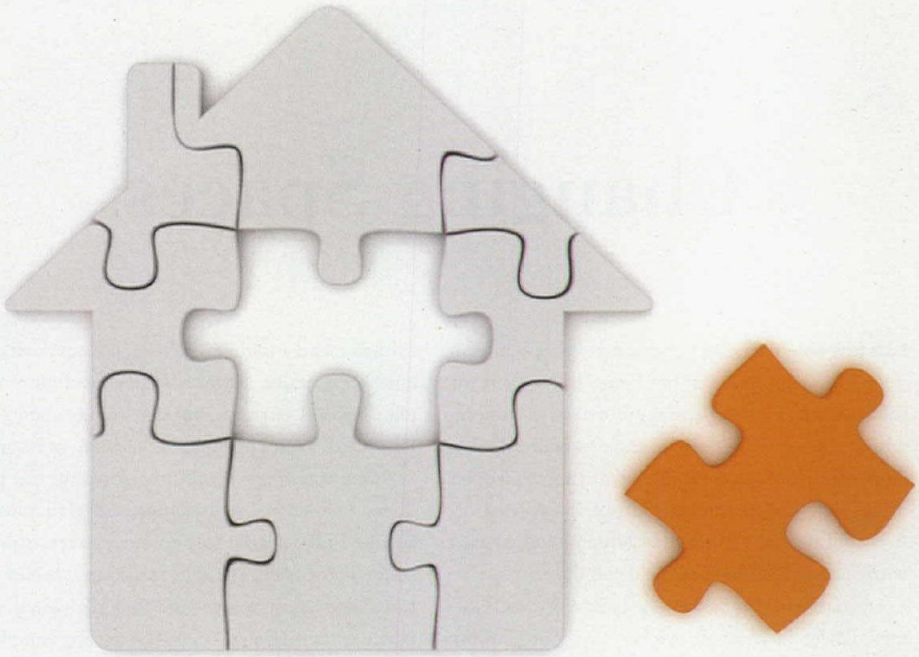
We see plenty of glimpses of this futuristic vision right now. Turn to our case studies, beginning on page 28, and you'll see some fine experiments in mutable spaces. Although largely built-in solutions, they are clever first steps in enabling space to transform. And perhaps these spaces may endure just a little bit longer than more static solutions.

By devising systems rather than custom solutions, I think architects may also discover greater relevance and reach in the housing industry. Just imagine the bright designer who invents a great component system for updating split-level houses.

The possibilities are limitless. And homeowners are hungry for your good ideas.

ELI KAPLAN

Solutions are here.



We know it's a great challenge to solve the puzzle of a home that presents the best of all worlds. Today's homeowner wants curb appeal, durability, value, sustainability and high quality. At The Tapco Group, helping solve this is our strength. For more than 50 years, we have been helping to finish homes with the right pieces, from authentic and sustainable composite slate roofing to architecturally-correct, historically-accurate shutters. All with durability and a passion for design. If you're in the market for winning pieces, The Tapco Group has proven solutions.

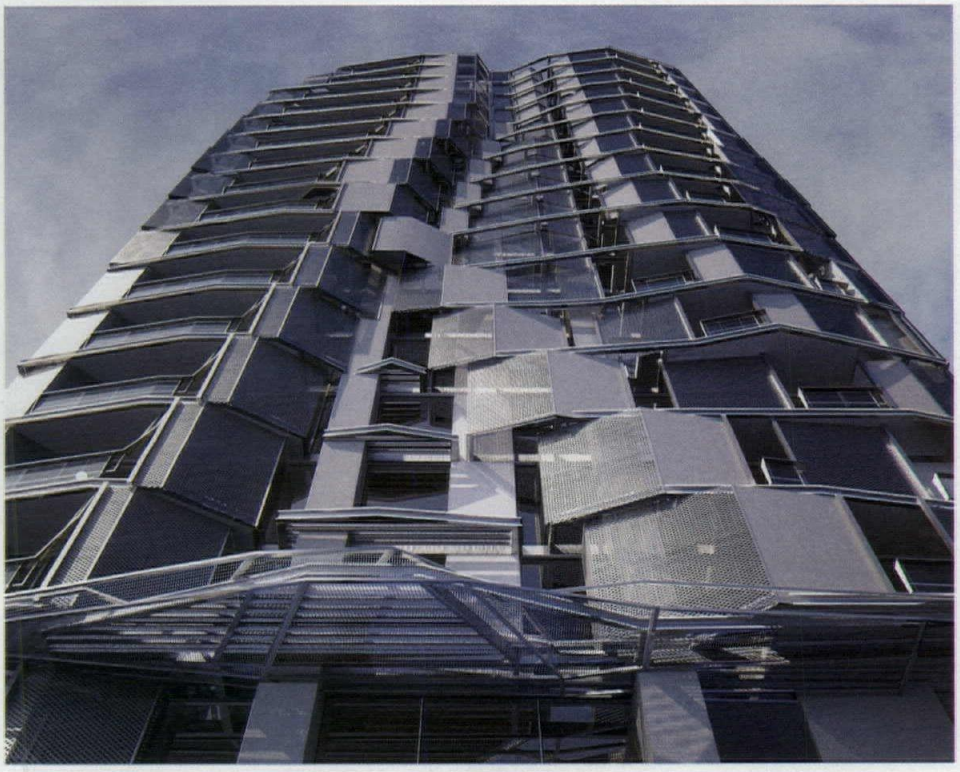
The Tapco® GROUP
A HEADWATERS COMPANY

Roofing ❖ Siding ❖ Shutters ❖ Siding Components ❖ Tool Systems ❖ Egress Systems

www.TapcoSolutions.com

Un-puzzled: See what one New Urbanist says about her Tapco solution, proven in coastal living.

Go to http://resarch.hotims.com for more info



TRENT BELL

THE NEXT FILES

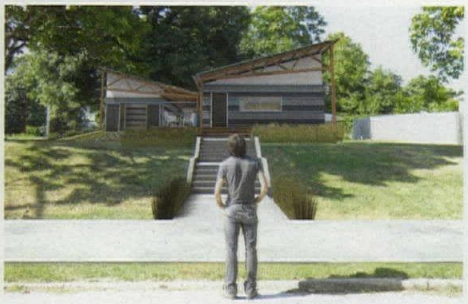
Road to Taipei

TEXT BY BRUCE SNIDER

In 2004, Dwayne Oyler and Jenny Wu moved from New York City to Los Angeles with a clear vision in mind: "The promise of an amazing place to become an architect," Oyler says. But they still faced the central conundrum of bootstrapping a new firm: It's hard to get work without exposure, and it's hard to get exposure without work. Then they solved that riddle. "Instead of just waiting for clients to come to us," Wu says, "we decided to invent our own projects and get them published."

First was a redo of the couple's apartment/office—which they completed for the cost of a month's rent—and a patio project for Wu's father. "Both of those projects got published," Wu says, "and we started to think that we were onto something." Next came a series of installation pieces at local galleries and at the Southern California Institute of Architecture, where both partners teach. Intricate assemblies of aluminum tubing that reflect the partners' interest in complex line work, the installations helped generate commissions for a residential tower in Taipei (shown above), a proposed villa in Inner Mongolia, and a house in Catalonia, Spain.

"We find ourselves located in more exotic places," Wu says, "but these details translate all around the world." Popularity outside of Los Angeles wasn't part of the original plan, she says, "but it's been an amazing process so far."



SHELTER LAB

Outside Influence

OUTDOOR ROOMS GRACE EL DORADO'S HABITAT PROTOTYPE

When Josh Shelton, AIA, and his partners at El Dorado teamed with Heartland Habitat for Humanity to design a residential prototype, they found the Kansas City, Kan.-based nonprofit to be an ideal collaborator. "They're one of the most open-minded clients I've ever worked with," Shelton says.

Another nonprofit, Public Architecture, connected Kansas City, Mo.–based El Dorado and Heartland Habitat as part of its 1% Habitat Initiative, which links Habitat chapters with innovative architects. El Dorado hoped to create an adaptable plan with inviting outdoor spaces, so the firm separated the garage from the house, inserting a covered breezeway between the buildings. A side patio and a front porch are connected by a vegetable garden. "A lot of the design was trying to get people to reengage with the outdoors," Shelton says. The house is slated for completion next spring.

Located in Kansas City, Kan., it occupies an alley-loaded site—but in the case of a front-loaded property, the garage and garden could switch places. And the breezeway could grow or shrink to accommodate a wider or narrower lot. A low roof pitch and shop-fabricated wall components and trusses make the house easier and safer to build, facilitating Habitat's model of volunteer labor. Resource-efficient tactics such as rainwater harvesting, a rainscreen system, and a whole-house exhaust fan will lower utility bills. —MEGHAN DRUEDING

RA See full slideshows at residentialarchitect.com

ON THE BOARDS

Capital Idea

The Miller Hull Partnership has designed projects in the cities of Seattle, San Diego, and Chicago, to name a few. But the firm has never created a building in Washington, D.C.—until now. Developer JBG has hired the Seattle-based firm as the design architect for a 240-unit mixed-use project in D.C.'s rapidly gentrifying Shaw neighborhood. Occupying two sites across the street from each other, the development is slated to break ground in January 2013.

According to project architect Brian Court, AIA, LEED AP, JBG wanted a clean, modern look for the project. "The historic review board was supportive of coming in with a modern design, as long as it transitioned into the surroundings," Court explains. So he, partner-in-charge and design lead David E. Miller, FAIA, and their team saved the most industrial-style elements for the north façades, which look onto a busy commercial street. As the metal-clad buildings step back toward the historic rowhouses that abut their south façades, the exteriors begin to incorporate brick. "We're detailing the brick in a modern way," Court says.

For now the units will be rental apartments, with floor-to-ceiling windows and an average approximate size of 700 square feet, and common courtyards will top the 30,000 square feet of ground-floor retail. The project's architect of record is BKV Group. —M.D.

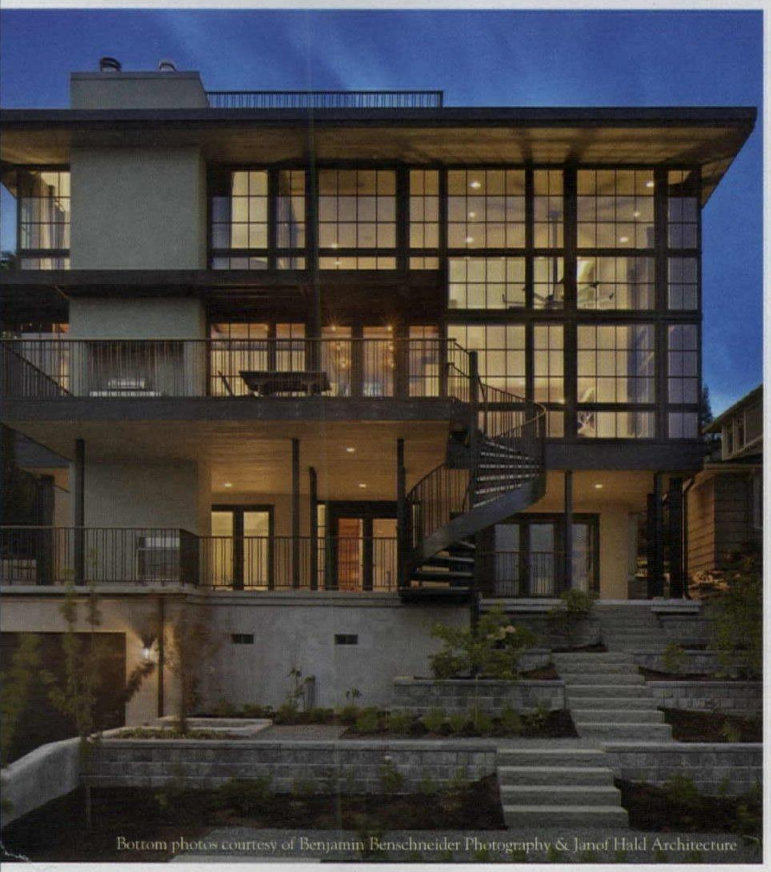
"WE HAVE A VISION: ALL NEW HOMES BY 2020 WILL BE NET-ZERO-ENERGY-READY HOMES THAT ARE AFFORDABLE, EFFICIENT, COMFORTABLE, HEALTHY, AND DURABLE."

—SAM RASHKIN, U.S. DEPARTMENT OF ENERGY

LEFT: COURTESY EL DORADO

DISTINCTIVE STYLE

demands distinctive windows & doors



Bottom photos courtesy of Benjamin Benschneider Photography & Janof Hald Architecture

Kolbe is your window and door expert for projects and designs that require a look of distinction. Whether your project is traditional, modern, or anything in between, Kolbe will provide you with specialized products that can be personalized for all styles. Choose from a multitude of performance options, including sustainable design, energy efficiency or impact resistance. With a number of different product lines that each offer multiple opportunities for customization, the possibilities are endless with Kolbe.

Go to http://resarch.hotims.com for more info

■ *Revit® and Google™ SketchUp models of many Kolbe products are available on our website* ■

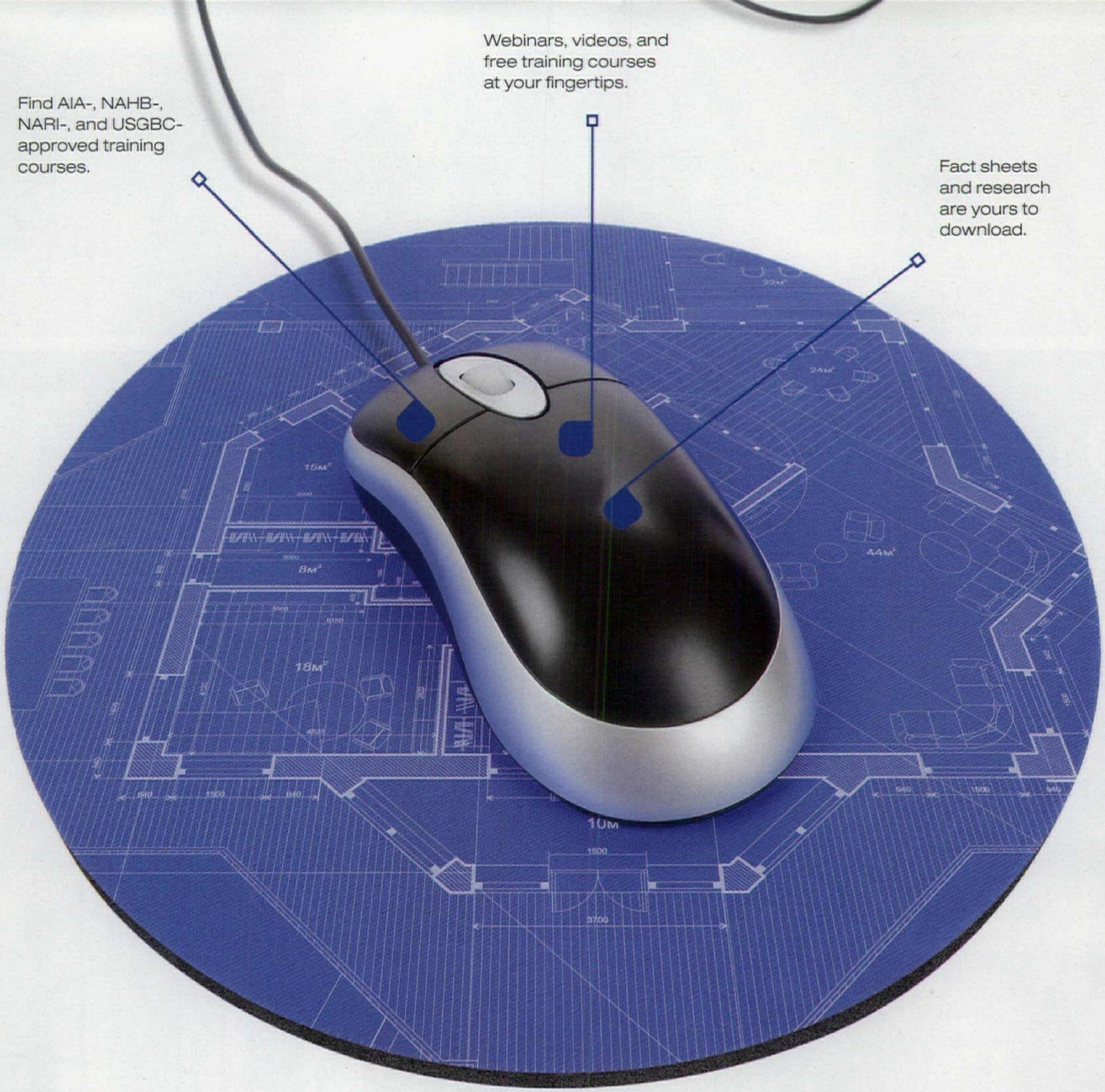
KOLBE®

■ WINDOWS & DOORS ■

See the Difference Quality Makes®

1.800.955.8177

www.kolbe-kolbe.com



For the latest propane training, consider this a tool of the trade.

Make Propane Training Academy your go-to online resource for free, continuing education training courses and other valuable propane application information. The Propane Education & Research Council (PERC) is constantly developing new AIA-, NAHB-, NARI-, and USGBC- approved training courses, covering a wide range of topics including the environmental and efficiency benefits of building and remodeling with propane. To take courses like the ones listed below, visit **propanetrainingacademy.com**.

- A Comparative Analysis of Residential Heating Systems.
- Living Off-Grid: Power Generation and Storage Basics.
- Expanding Outdoor Living: Using Propane for Efficient and Sustainable Outdoor Living.

Scan this code to connect to training.
Need a code reader? Download one at ScanLife.com.

Go to http://research.hotims.com for more info

PROPANE
EXCEPTIONAL ENERGY®

PHOTO: © CHRISTIAN BRECHEIS. LOCATION: MUSEUM BRANDHORST, MUNICH, GERMANY.

AIAVOICES

LIMINAL CONDITION | WORKING BETWEEN TWO WORLDS

In 1951, Martin Bulthaup founded a furniture company in Bavaria, Germany, and began producing wooden kitchen pantries and sideboards based on Bauhaus economies of scale and form. His company expanded its repertoire and product line to include the "bl concept kitchen" in 2011 for a unit in Moshe Safdie, FAIA's iconic Habitat '67 housing project in Montreal—led by Bulthaup's granddaughter, architect Antje Bulthaup. Antje, licensed with the Royal Institute of British Architects, splits her time between Canada and Germany while also co-managing the Bulthaup Toronto showroom.

To work within an existing building, we have to understand its structure, technologies, function, and its history. It's also important to understand the architect's original vision as well as the building's spatial and emotional qualities. My client for Habitat '67 bought three cubes in raw condition, as the previous owner had gutted the interior to its shell and then aborted his renovation. Since they were unconnected cubes with no character, I wanted to unify the cubes and let the space speak a new language that was contemporary while also expressing the original spirit of Habitat '67.

Moshe Safdie faced an incredible challenge in imagining a building for such a very narrow strip of land with water on either side. Not only is the building visible from very far away as well as from different parts of the city, it also addresses its solitary location on the isthmus from within the spaces, allowing for an enormous variety of outlooks and perspectives from the different apartments.

The fact that the building is stacked also enhances this condition—no window looks directly into another apartment. Windows are never located together, but placed on different walls—sometimes even over a corner. We acknowledged this condition by using the different outlooks as "framed views"—by arranging the furniture in such a way that a window becomes a screen or a specific place to sit. For example, the kitchen bar counter runs directly in front of the window, giving our clients the feeling that, as they sit there and sip their morning coffee, there is nothing in between them and the St. Lawrence River.

There are two ways of approaching building design. One is from the outside to the inside—creating an overall form and then trying to accommodate everything in the design brief. The other way is to address the entire space inside and then to let the outside express what is there. I believe that it is best if a good balance is struck between these two approaches. There should be no separation between the inside and outside. It should be easy to finish the internal spaces if the overall architectural language of the building is good, with the aim of realizing a unified and engaging building that will charm and delight and be appreciated for many years to come.—*As told to William Richards* AIA

AIAKNOWLEDGE

DESIGNING WITH CONTEXT

ILLUSTRATION: MICHAEL KIRKHAM

Achieving compatibility in historic districts.

BY MIKE BUHLER

A RECENTLY APPROVED PROJECT ONE BLOCK REMOVED FROM San Francisco's "Postcard Row" in the Alamo Square Historic District illustrates the complexities of designing within a hypersensitive historic context. Brazenly marketed as the "painted gentlemen" to play off the world-famous "painted ladies" up the street, three contiguous single-family homes will replace a 1950s structure in a neighborhood celebrated for the "intense ornamentation" of its Victorian- and Edwardian-era homes. Plans for the trio were approved by the city's Historic Preservation Commission in March 2011, but only after a two-year, three-architect design-by-committee saga that tested notions of what is compatible and the limits of consensus building.

With the best of intentions, the developer solicited input from the neighborhood association, preservation organizations, preservation commissioners, and city planning staff—all seemingly at odds with one another. Neighbors pushed for exact Victorian replicas, while preservation professionals weighed in with their own spin on what would best fit into the neighborhood context.

Frederic Knapp, AIA, a preservation architect who consulted on the project, reflects on the project's tortured path: "When different stakeholders are working toward different goals, preservation requirements—which are usually narrowly defined—can be overshadowed in serial design critiques based on additional criteria that are hard to anticipate."

The design was refined, scuttled, and re-muddled, but in the end it could not satisfy everyone. The final iteration was described in the San Francisco Planning Department's staff report as "distinctly contemporary," but taking cues from the front gabled roof forms, projecting bays, and horizontal wood siding prevalent throughout the district. Approved over the muted objections of San Francisco Architectural Heritage and the Alamo Square Neighborhood Association, this cautionary tale underscores the importance of a clear design

direction, ideally informed by historic district guidelines from a project's inception. It also points to the essential role of the architect in navigating, but not necessarily assimilating, the competing views of stakeholders when building anew within a historic setting.

Back to Basics

Historic districts give residents two rare and economically valuable assurances: that the very qualities that attracted them to their neighborhood will endure over time, and that they can safely improve their home without fear that their neighbor will undermine this investment with a new and inappropriate structure. Designation as a historic district helps to ensure that the most distinctive, historic, and charming qualities of the neighborhood will be preserved.

Preservationists cite studies from around the country that find higher appreciation rates in historic districts than in neighborhoods lacking that distinction, with price stability translating into longer owner tenure and enhanced neighborhood stability. This peace of mind makes historic neighborhoods more desirable, which can lead to speculation and intensified development pressures. New construction and additions within district boundaries are frequently, and understandably, subject to vigilant scrutiny by residents seeking to uphold the promise of living in a historic district.

Contrary to a well-worn trope about historic districts, new construction need not—indeed, should not—mimic the older buildings that surround it. A bedrock principle of the U.S. Secretary of the Interior's Standards for Rehabilitation, utilized by local governments in thousands of historic districts across the nation, provides that new construction within a historic district must be "differentiated from the old" and "compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment."

"Compatibility" requires more than similarities of massing or abstract references. What makes buildings from different eras and styles compatible is that they share the same underlying principles of space, structure, elements, composition, proportion, ornament, and character. This concept is broad enough to accommodate contemporary new construction, a design that more closely adheres to the relevant historical style, or something in between.

Simple enough, but achieving the right balance between old and new can prove to be elusive. The design process, skewed by competing views among clients, neighbors, and city officials, and tempered by financial considerations, can yield wide-ranging and sometimes controversial results. To limit imbroglios that can result from a lack of clear rules, many cities develop context-specific design guidelines for historic districts that describe the prevailing architectural styles and features that define a neighborhood's significance, and lay out parameters for alterations, additions, and infill construction.

In Los Angeles, the Department of City Planning works with residents to create a detailed "preservation plan" for each new historic district. The process allows neighborhoods to tailor design guidelines that respond to the needs and preferences of each community. Well-documented historic districts and design guidelines help avoid delays and neighbor-to-neighbor clashes by identifying protected features in advance, and by clearly defining the approval process for different types of projects. AIA

Mike Buhler is the executive director of San Francisco Architectural Heritage.

AIAPERSPECTIVE

"UNDER ONE ROOF"

PHOTO: WILLIAM STEWART

TO THE EXTENT THAT HUMAN BEHAVIOR IS PREDICTABLE, the primary factor in these predictions is demographics. The trick is to take a clear-eyed view of where those trends that are already in place are heading, and then plan for the future that is likely to emerge. This is especially important for those of us who work in residential design.

Historically, we've been pretty good at both observing trends and acting to influence them. After World War II, architects and home builders recognized that millions of returning veterans would be eager to have families and have homes, preferably on their own plots of grass. Residential design trends shifted as homeowners' needs to accommodate children and automobiles increased, leading to a style that required less maintenance on the part of the owner.

That was then. The drivers of American society after 1945 were primarily white males who were married, but this is not the market anymore. A more ethnically diverse society is both our reality and our destiny, a society increasingly inclined to find alternatives to what was once the status quo. In the future that is unfolding before our eyes, the two-car garage will move from dominance to niche.

Two more factors are caring for aging relatives and kids moving back home after college: There are more of both of these. This poses challenges for the design of new and existing homes, as well as challenges for the community. How will multiple families be housed under one roof? What zoning restrictions will need to be rewritten? How? By whom?

The issues we face are clearly more than aesthetic. Questions of sustainability, transportation, resource allocation, and vibrant placemaking will be taken up in city halls and statehouses, even more passionately than they are today. Informing and helping citizens navigate these discussions cannot be left to developers or to those who are fearful of change. Our engagement in these discussions is job one. The challenges to developing a new residential paradigm are great. But the powerful energy being driven by demographics is too important not to seize and turn into an advantage. What's at work today can be the driver to shape a better tomorrow for all citizens, a tomorrow shaped by that building block of America's prosperity: residential design. AIA

Jeff Potter, FAIA, 2012 President

ON A SMALLER BUDGET

Pinnacle sub-floor offers premium performance and optimum value.

NORBORD.COM/PINNACLE | FOLLOW @NORBORD ON TWITTER!

Norbord

100 DAY
NO-SAND GUARANTEE

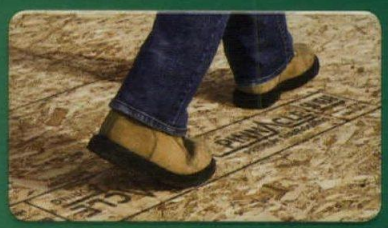
50 YEAR
LIMITED WARRANTY

A sub-floor you can stand on...

Things are starting to pick up again. That means build times are getting tighter. We know you don't want to waste time sanding sub-floor over and over. That's why Pinnacle comes with a 100 Day No Sand guarantee.

...and behind

You build houses that are meant to last. That's exactly why Pinnacle is the right sub-floor for your next build. With it's 50 Year Limited Warranty, Pinnacle is undoubtedly a premium sub-floor you can stand behind.

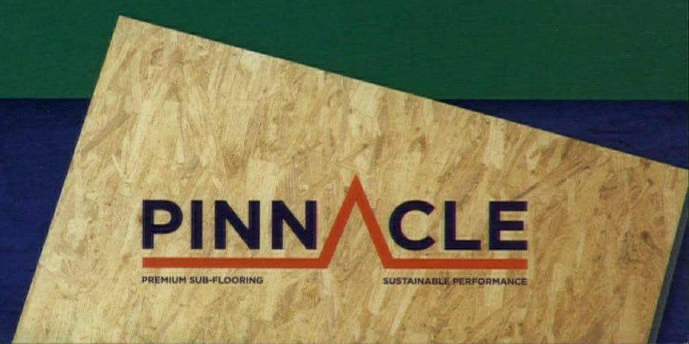


Get more, for less

No-sand guarantees and extended warranties are all well and good, but cutting costs is still in the front of everyone's mind. Thankfully, you don't have to pay a premium price for premium performance. Pinnacle offers outstanding value, so you can cut costs while increasing profits.

We're in your pocket

We don't just care about bringing you quality products at costs that will make you smile; we're also committed to the build. Check out our latest mobile-friendly installation video for tips that will benefit greenhorn and veteran alike: **norbord.com/tips/subfloor**



plastpro

Presents:

Impact-Rated Fiberglass Doors for Severe Weather Events

By: Kathy Price-Robinson

Door manufacturers are creating, testing and certifying doors to meet the most stringent wind and impact code requirements in the nation. Exterior impact-rated doors are envelope components that help keep a home safe during violent wind events.

When the new Florida Building Code became law earlier this year, door manufacturers had already started beefing up their impact-rated models. Their goal: to create, test and certify doors to meet the most stringent wind and impact code requirements in the nation.

While some parts of the Florida peninsula actually saw reduced building envelope requirements for wind and impact resistance — based on a change in how wind speeds are calculated, from theoretical speeds to actual speeds — some regions saw their requirements for protection increased.

The most heavily affected region is referred to as the High Velocity Hurricane Zone, or HVHZ, defined as all areas with wind speed in excess of 140 mph. The HVHZ encompasses some of the most picturesque, southernmost settings of the continental United States — Miami/Dade and Broward counties, which together are home to more than 11 million people.

More hurricanes have hit Florida than any other state in the Union, and the bottommost part of the state -- jutting out into the Atlantic on one side and the Gulf o Mexico on the other -- has suffered most of the onslaught.

On the list of U.S. areas most at risk from hurricanes, "Florida dominates the list with four out of 10 most vulnerable areas," say researchers from the International Hurrican Research Center at Florida International University in Miami[1].

CONTINUING EDUCATION

Use the learning objectives to the right to focus your study as you read this article.

To earn credit and obtain a certificate of completion, visit **hanleywooduniversity.com** and complete the quiz for free as you read this article. If you are new to Hanley Wood University, create a free learner account; returning users log in as usual.

LEARNING OBJECTIVES

1. Discuss how hurricanes have brought about changes in Florida building codes.
2. Explain new wind zone changes to the Florida code.
3. Describe how weather-related wind and impacts affect doors.
4. List factors of a high-velocity hurricane zone (HVHZ)-rated door that meet new impact code requirements.

10 MOST HURRICANE VULNERABLE AREAS

1 New Orleans, Louisiana
2 Lake Okeechobee, Florida
3 Florida Keys
4 Coastal Mississippi
5 Miami/Ft. Lauderdale, Florida
6 Galveston/Houston, Texas
7 Cape Hatteras, North Carolina
8 Eastern Long Island, New York
9 Wilmington, North Carolina
10 Tampa/St. Petersburg, Florida

In vulnerable areas, exterior impact-rated doors serve as critical envelope components that help keep a home safe during violent wind events. Exterior doors either protect the people inside a house during serious storms, or put them in grave danger if those doors were to fail, allowing water intrusion and pressure that could possibly cause the roof to detach.

With the country and world suffering through wildly intense weather events brought on by global warming (events that were accurately modeled and predicted decades ago by climate scientists), the rest of the country may look more and more to Florida codes as a way to protect homes, save lives, and lessen the tremendous financial burden of rebuilding devastated communities.

This article focuses on the technology and importance of HVHZ-rated fiberglass doors in storm events, in light of the new codes, and answers these questions:

- What makes up the skin of a fiberglass door?
- What's under the skin?
- How do these tough yet eye-catching doors survive nearly unscathed when slammed in a test lab by an 8-ft. 2-by-4 shot from a cannon-like device?

To understand why all this matters, this article is also about damages wrought by nature, and about how the codes requiring this extraordinary, state-of-the-art level of building protection came into existence. So let's start there.

A History of Florida Hurricanes

While the carnage brought by Hurricane Andrew in 1992 was a game changer for Florida codes (more on that later), the state was a target of tropical depressions, tropical storms and hurricanes long before that.

Tropical Depressions bring sustained wind speeds less than 39 MPH; Tropical Storms deliver winds between 39 and 73 MPH; Hurricanes bring winds between 74 and 110 MPH and Major Hurricanes blow in at more than 110 MPH, with gusts up to 50% higher.

Florida has been hit by nearly 500 hurricanes (also called tropical cyclones) since these destructive forces have been recorded beginning in 1851. Since 1891, only 18 hurricane seasons have passed without Florida getting walloped by a hurricane. Collectively, some 10,272 deaths in the region have been attributed to hurricanes. And the impact from those storms is estimated at more than $150 billion (2008 USD).

The 1926 Miami Hurricane (also called the Great Miami Hurricane) was a Category 4 hurricane that devastated Miami in September of that year. Miami was in the midst of a land boom at the time, and the carnage left by the storm gave the city a head start into the Great Depression. With little warning to inhabitants, the city saw a storm surge of 15 feet. The storm seriously damaged more than 3,500 buildings, leaving up to 50,000 people homeless. Nearly 400 were reported dead, but just as many were missing.

Hurricane Andrew on August 23 at approximately 1231 UTC. This image was produced from data from NOAA-12, provided by NOAA.

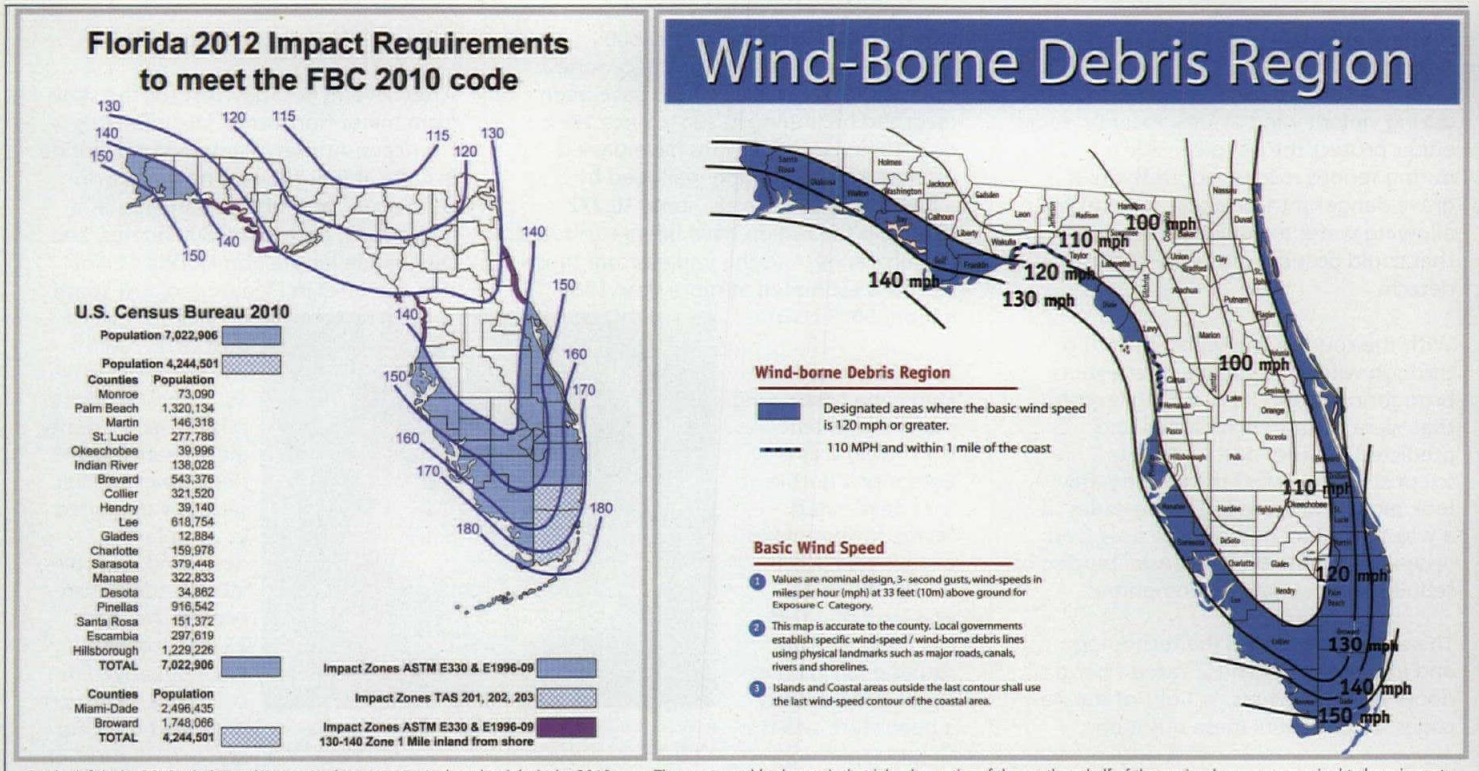
In response to the widespread destruction of buildings in Miami Beach, the first building code in the country was initiated by John J. Farrey, who was appointed the Chief Building, Plumbing and Electrical Inspector. In the 1950s, the city adopted the South Florida Building Code.

After several decades' rest for the state from major hurricanes, the infamous Hurricane Andrew slammed into Florida in 1992. It was the first named storm of the year, and hit the Bahamas as a Category 5, destroying 800 homes, and then made landfall on Florida's Elliot Key and later in Homestead, just south of Miami. A wind gust of 177 MPH was recorded in Southern Florida. In Miami-Dade County, more than 100,000 homes were either seriously damaged or completely destroyed, including 90% of the mobile homes. Another 23,000 homes were destroyed in Louisiana. Thanks to improved tracking and communications systems, many evacuated and the storm killed less than 70 people, yet caused around $40 billion in damages (USD 2008), making it the third costliest hurricane in history, behind Katrina in 2005 and Ike in 2008.

After the storm passed, with scores of homes destroyed, attention turned to the building codes and enforcement problems. While there was a robust building code in place in Southeast Florida when Andrew made landfall,

Storm	Saffir-Simpson Category	Year	Highest Winds	Landfall Location	Total Deaths	Damages in all areas affected
Great Miami	4	1926	150 mph	South of Miami	325-800 est.	$157 billion
Okeechobee	4	1928	160 mph	Palm Beach	2,000-4,000	$33.6 billion
Labor Day	5	1935	185 mph	Craig Key	408-600	$6 million (1935 USD)
Donna	4	1960	150 mph	Florida Keys	300+	$26.8 billion
Cleo	3	1964	155 mph	Key Biscayne	217	$198 million (1964 USD)
Betsy	3	1965	155 mph	Upper Florida Keys	76	$11 billion (2010 USD)
Andrew	5	1992	175 mph	Homestead	50+	$55 billion
Frances	2	2004	145 mph	Sewall's Point, Florida	7 direct, 42 indirect	$12 billion (2004 USD)
Jeanne	3	2004	120 mph	Hutchinson Island	3,035	$7 billion (2004 USD)
Wilma	3	2005	185 mph	Cape Romano	50+	$20 billion+

Worst South Florida Hurricanes (Source: South Florida Sun-Sentinel)



On the left is the 2012 wind zone impact requirement map and on the right is the 2010 map. The most notable change is that inland counties of the southern half of the peninsula are now required to have impact resistant assemblies for wind speeds up to 150 mph.

"It was not well enforced, at all," says Julie Rochman, president and CEO of the Insurance Institute for Business & Home Safety. "And that was critical to the amount of damage that was caused." Studies showed that if the code had been enforced, losses would have been halved.

After Hurricane Andrew, Broward and Dade counties passed tough new building codes (then known as the South Florida Building Code), which became effective on Sept. 1, 1994. Among other things, requirements for the new building code included thicker plywood, impact resistant glass or hurricane shutters, and truss tie-downs with minimum uplift force of 700 pounds.

According to a report from the Florida Catastrophic Storm Rick Management Center at Florida State University: "Research shows that newer homes built under tougher building codes perform better in hurricanes. A 2007 study by the Tampa-based Institute for Business and Home Safety, in conjunction with researchers at the University of Florida and the FEMA Mitigation Assessment Team, examined the damage caused by Hurricane Charley and showed that newer homes suffered less damage than older homes, and their owners filed fewer insurance claims. Homes built before 1996 suffered an average loss of $24 per square foot whereas houses built between 1996 and 2004 suffered an average loss of $14 per square foot."

"Not until you have 11 people standing in one bathroom, three of those your children, and your life is threatened do you realize how important the building code is," said Julie Romero, whose home came apart around her and her family as the storm roared through Homestead and other cities south of Miami on Aug. 23, 1992, in an interview with the New York Times.

How Hurricanes Damage Homes

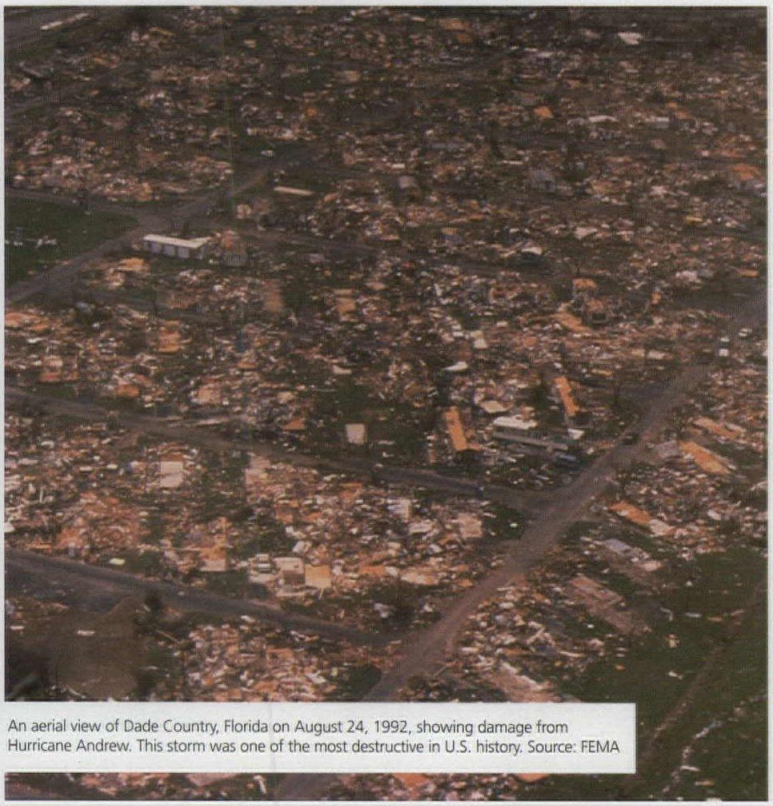
Two separate but related forces conspire to destroy homes during a hurricane — pressure and suction.

"Homes built in areas prone to hurricanes, tornadoes or other severe weather events need to be designed to resist severe wind, wind-induced pressures on the windward sides of the structure and suctions on the leeward sides," according to a My Florida Safe Home course titled "How Hurricanes Damage Homes." Massive damage to homes includes sliding off foundations, racking, overturning, roof failure and damage from wind-borne debris. We'll discuss the latter two damages here.

According to the Florida Division of Emergency Management, "The protection of openings is perhaps the greatest single loss mitigation strategy for a building."

The suction effect of wind flowing over a roof creates uplift forces that can strip the roof coverings, sheathing and even the whole assembly. These forces increase dramatically when doors or windows fail, allowing wind to blow into the house and increase pressure. The combination of increased interior pressure and the suction effect of the wind across the roof spells doom for many homes without proper protection.

It's not just air slamming into a building during a hurricane that does damage; it's what the wind has picked up on its



An aerial view of Dade Country, Florida on August 24, 1992, showing damage from Hurricane Andrew. This storm was one of the most destructive in U.S. history. Source: FEMA

STATE-BY-STATE (Rating Scale 0 - 100)

State	Total	Adoption of code, universality, and weakening provisions	Enforcement Officials	Contractor Licensing
Florida	95	48	22	25
Virginia	95	48	24	23
New Jersey	93	49	23	21
Massachusetts	87	46	21	20
South Carolina	84	45	18	21
Connecticut	81	40	24	17
North Carolina	81	40	22	19
Rhode Island	78	44	19	15
Louisiana	73	48	15	10
Maryland	73	43	15	15
Georgia	66	31	15	20
Maine	64	33	22	9
New York	60	37	23	0
New Hampshire	49	39	0	10
Alabama	18	0	0	18
Texas	18	18	0	0
Delaware	17	4	0	13
Mississippi	4	0	0	4

Category	One					Two			Three			Four						Five						
Wind Speed (mph)	75	80	85	90	95	100	105	110	115	120	125	130	135	140	145	150	155	160	165	170	175	180	185	190
Multiplier	1x	1.6x	2.9x	4.3x	6.6x	10x	15x	21x	30x	43x	60x	82x	110x	147x	195x	256x	333x	429x	549x	697x	879x	1101x	1371x	1696x

journey: other buildings that have been torn apart and become airborne, along with tree limbs, lumber, clay and concrete roofing tiles, lawn furniture, and more.

In areas of Florida designated as "Wind-borne Debris Regions," the basic assumption is that windows, door and garage doors will be penetrated and broken by flying debris during a hurricane unless they are either impact resistant or protected by some sort of impact-resistant shutter. Impact-resistant doors are generally considered a better option to shuttering, as they are a passive means of protection, requiring no action on the part of the homeowner as a storm approaches. The opening is simply protected.

However, unless those protections are folded into the building code, they are unlikely to happen because they add to the up-front cost of building and buying a home.

Saffir-Simpson Hurricane Wind Scale

The Saffir-Simpson Hurricane Wind Scale characterizes hurricanes on a scale of 1 to 5 based on the maximum sustained surface wind speed. In general, damages rise by about a factor of 4 for each category increase.

However, according to the National Weather Service, "this does not address the potential for such other hurricane-related impacts, such as storm surge, rainfall-induced floods, and tornadoes. When these additional factors are considered the rate of increase in damage is much higher."

In fact, when the costs from hurricane-related damages are adjusted for inflation, changes in population and other factors, the results show an 8-power increase in damages from category to category. So while category 3, 4, and 5 storms make up only 24% of all storms, they account for 85% of the damages, according to the National Weather Service (NWS).

Codes Created and Improved

Insurance companies promoted the first codes, with a focus on fire protection, and later structural and plumbing issues.

This article continues on www.hanleywooduniversity.com. Go online to read the rest of the article and complete the corresponding quiz for credit.


plastpro
KNOW THE BEAUTY OF INNOVATION
2012 new doorlite collection
BEST
FIBERGLASS DOOR
on earth just got better
Go to http://resarch.hotims.com for more info

NEW MATERIAL

Surface Tension

Stratum is a mash-up of Smith & Fong's Plyboo bamboo plywood sandwiched between two sheets of Richlite's FSC-certified and post-consumer-waste, paper-based surfacing material. Because it weighs 30 percent less than Richlite's standard product, it's easier to cut, fabricate, and install. Slabs measure 48 inches wide, 96 inches long, and 1 inch thick. The product is stable with up to an 18-inch overhang, the company says. Richlite, 888.383.5533; richlite.com. —NIGEL F. MAYNARD

All Things Considered

An architect involved in a diversity of design disciplines—architecture, product, fashion—might seem strange in this country, but such professionals are indigenous to Italy. Emanuela Frattini Magnusson, AIA, trained in this tradition and set up New York–based EFM Design & Architecture in the same vein. "That's how I started the practice," she says. "Italian product design came out of architecture. It's pretty much the way all architects have been trained there."

In addition to homes, EFM designs textiles, leather goods, electronics, furniture, hardware, stemware, lighting, jewelry, brand identity, and more. Frattini Magnusson is the founder and principal designer of Articolo, a collection of European-made furniture, and is the founder of Manù, which specializes in leather bags and accessories.

Sometimes product design work finds her through conventional projects. A job to design the Getzville, N.Y., headquarters for leather goods manufacturer Spinneybeck led to a commission designing architectural products and a host of other tasks related to its corporate identity.

So what is her dream design commission? "A car interior. I'm partial to Audi, but in general I'd like to do a car interior. That would be an interesting brief to tackle." —N.F.M.

RA See full slideshows at residentialarchitect.com

1

2

3

PRODUCTS

1. Basket Saucer, Dform Design
The 24-inch-wide fixture is made from birch wood veneers woven to create three-dimensional surface patterns. Domestically manufactured and hand-assembled in Brooklyn, N.Y., the light uses two 60-watt incandescent bulbs. It's available in five sizes up to 52 inches and can be ordered in the light "aspen" or darker "birch" color. 718.384.6887; dformdesign.com.

2. Cadence One, Icera Group
This is a sleek gravity-fed toilet that uses only 1 gallon of water per flush. Features include a fully glazed 2 1/8-inch trap and a glazed non-staining, antimicrobial surface that the manufacturer says keeps the bowl cleaner. The WaterSense-certified product is available in white, bisque, and black, and also in a model that uses 1.28 gallons of water per flush. 855.444.2372; icerausa.com.

3. Segmented Cooktop, Bertazzoni
Part of the company's "Design Series," the cooktop allows buyers to combine fuel based on preference or availability. Options include gas burners, griddle, and electric induction cooking zones in 12-inch segments. Available in 30- and 36-inch sizes, the cooktops are factory-assembled and come as a single unit for easy installation. 866.905.0010; bertazzoni.com.

4. Outdoor Shower, Oborain
This prefab outdoor shower features a cumaru shower deck, meranti panels, and a stainless steel frame. Outfitted with an Axor Citterio faucet from Hansgrohe, the shower comes as a kit-of-parts that a contractor can assemble in 30 minutes as a permanent or temporary structure. The price ranges from $4,300 for a single to $12,000 for a triple. 413.376.8854; oborain.com.

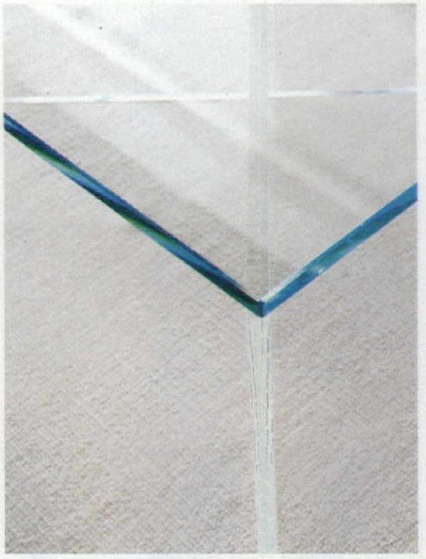
4

5. HC 1540, Liebherr
Perfect for condos or small houses with limited space, this bottom-mount refrigerator is part of the 1500 series of fully integrated 30-inch products. Its 1.5-liter internal water tank means it does not require a water connection for the ice maker, and the 24-inch depth allows a flush installation with cabinetry. 866.543.2437; www.liebherr-appliances.com.

5

6

6. Professional Series, True Refrigeration
This wine cabinet is said to be the first of its kind rated for indoor and outdoor use. Measuring 24 inches wide, the product is equipped with glide-out shelves, UV-tinted doors, stainless steel interior, and LED lights. It holds 53 bottles. 888-616-8783; true-residential.com. —N.F.M.



FROM OUR BLOG

Modern Classics

ARCHER, a Washington, D.C.–based furniture design, fabrication, and retailing company, has created a collection with Jacobsen Architecture. Working closely with Washington's Hugh Newell Jacobsen, FAIA, and Simon Jacobsen, Assoc. AIA, ARCHER has created a 50-piece furniture line based on classic modern pieces they've designed for custom residential clients over the years. "Everything is as Hugh and Simon designed it," says ARCHER's Robert Chapman. "It's made locally, at our own cabinet shop and upholstery shop."

My first question to Chapman was whether Jacobsen Architecture's supremely orderly egg-crate bookshelves would be available, and indeed they will. "All the iconic Jacobsen stuff" is part of the collection, he says. Chapman's personal favorite is the cruciform-based Vero coffee table, shown above. The Jacobsen Collection launched at ARCHER on Oct. 18, and may soon be available in other brick-and-mortar locations. —MEGHAN DRUEDING, FROM "AS WE SEE IT" AT RESIDENTIALARCHITECT.COM

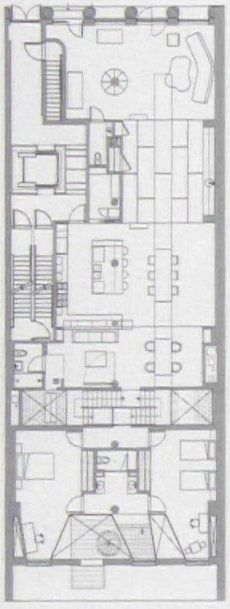
TEXT BY BRUCE D. SNIDER
PHOTOGRAPHY BY ELIZABETH FELICELLA

With floor-plan labels such as Shaker Box, Doghouse Elevator, and the Void, White Street Loft promises an entertaining experience, and it doesn't disappoint. Occupying the ground floor of a converted Manhattan commercial building and parts of the two floors below, the "inverse triplex" stands convention on its head at every turn. Architects Dan Wood, AIA, LEED AP, and Amale Andraos credit their clients—a fashion designer, an investment banker, and their two children—with pushing the pedal to the metal on creativity. The architects responded with an urban residential tour de force that, even at its most whimsical, supports and enriches a thriving family life.

The fun starts on the ground level, where a succession of connected spaces—each with a distinct character and palette of materials—serve living, dining, kitchen, and hangout functions. A stark white living room with an epoxy-painted floor opens directly onto the sidewalk, a gridwork of metal-fabric panels overhead screening the lighting fixtures mounted on the 16-foot ceiling.

Project: White Street Loft, New York
Architect: Work Architecture Company, New York
General contractor: Fred Harris Construction, New York
Project size: 6,000 square feet
Construction cost: Withheld

Floor Plan



Moving deeper into the apartment, one mounts two risers to enter the Shaker Box, a gift-to-be-simple bamboo-paneled tube whose floor lifts to become a Japanese-style dining table. Beyond the Box, a generous kitchen with a purple concrete floor adjoins a family room lined—top, bottom, and sides—with heavy gray felt. A ladder accesses the Cousin's Loft, an elevated sleeping nook with a mattress for a floor.

A three-story open stairwell—the Void—mediates between these public spaces and the rear of the apartment, which Wood and Andraos reconfigured to yield three stories of approximately equal height. Steel-grate stairs with free-form plywood railings communicate between floors, while a dog-house-shaped lift provides a shortcut for children and the family pet. A second stair, enclosed with corrugated polycarbonate panels, spans the Void's narrow dimension, linking the master bedroom to a clothes closet below the kitchen. Located at the rear of the building, the bedrooms share a system of skylights and light wells that, along with a narrow backyard at the subbasement, funnel daylight through all three levels.

The result of all this fresh thinking is a clubhouse experience for kids and—during the parents' frequent soirees—for adults, too. At fashion-industry gatherings, removable panels join the apartment's dining tables to create a catwalk for models. To signal mealtime, cables lower a glass panel from the living room ceiling, complete with place settings and lit candles, which links with the catwalk to form a 50-foot dining table. Later, those who tire of dancing in the Shaker Box can retire to the subbasement's windowless, hexagonal Tequila Nook. "You go in there, and time basically stops," says Wood, who evidently speaks from experience. "The project was fun from beginning to end," he adds, "and it's still fun, because we go over there for dinner sometimes. But what's really fun is how much the family lives in it. They really live every inch of it, and every idea."

An assembly of interlocking tables—joined with a ceiling-hung glass panel in the living room—accommodates banquet-scale dinners and doubles as a fashion runway (opposite page). The kitchen assembles stock cabinets in novel and eclectic ways.

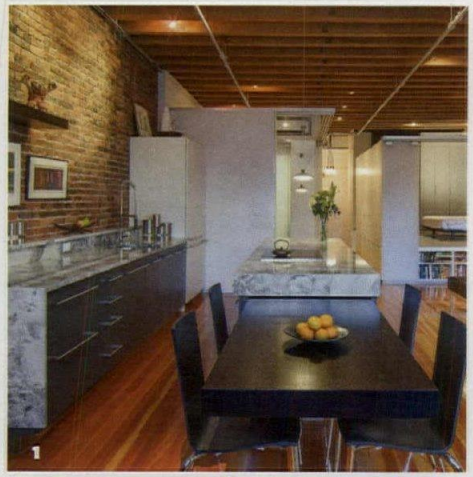
TEXT BY CHERYL WEBER, LEED AP
PHOTOGRAPHY BY JOHN HORNER

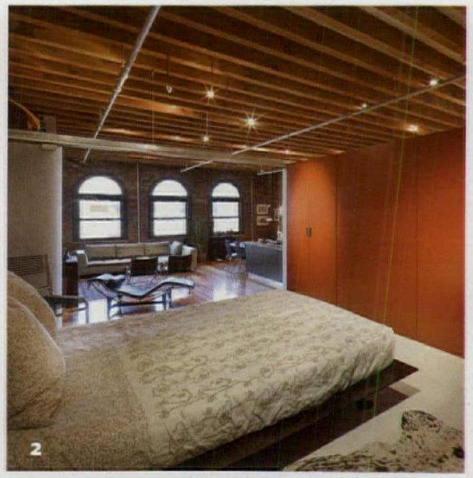
Project Leather District Loft Renovation, Boston
Architect Studio Luz Architects, Boston
General contractor Aldor Corporation, Boston
Millwork Mystic Millwork, Norwood, Mass., and Infusion Furniture, Milton, Mass.
Project size 1,200 square feet
Construction cost Withheld

Loft living is all about open space, and this renovation honors that quality while also making intimacy an option. The owners lived for 10 years in a compartmentalized warehouse loft in Boston's Leather District before hiring Studio Luz Architects to rethink the space. Principals Hansy Better Barraza, AIA, LEED AP, and Anthony Piermarini, AIA, gutted the apartment and then set about improving the room proportions and reinventing the drywall partitions with something more flexible and diffuse.

The 1,200-square-foot loft is organized as a simple rectangular box with the "wet" areas stationed against the long wall that houses the plumbing core. An open kitchen, dining, and living area are naturally lit by three arched windows at one end of the loft, while the adjacent private rooms—a small office/guest room, master bedroom, and bathroom—operate on the scale of large furniture pieces. Each room is fitted with a combination of translucent sliders and storage walls that stop short of the ceiling, preserving a sense of the entire loft. To give the bedroom a bit more separation, the architects raised it on a platform, with bookshelves nested beneath that face the living room.

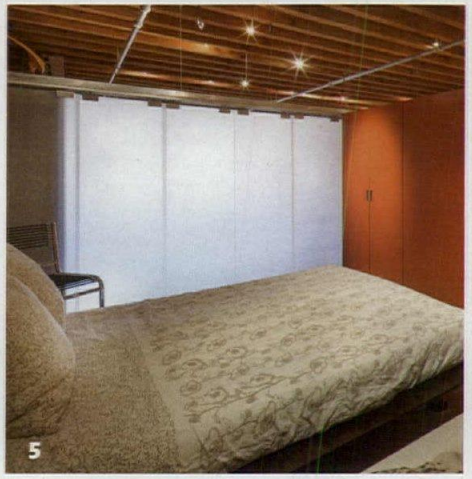
Leather District Loft (cont.)

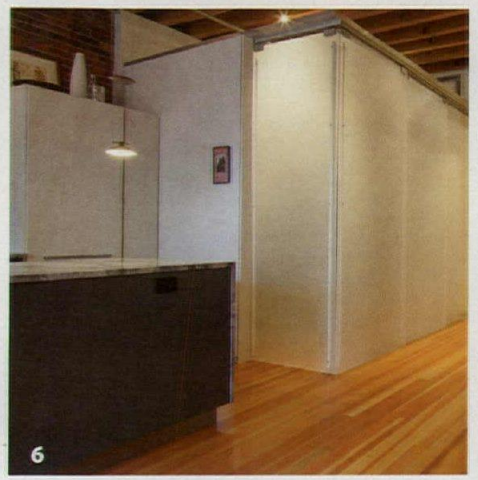

1


2


3


4


5


6

1. The cantilevered dining table slides out to seat six. 2. The bedroom's epoxy-coated platform overlooks the living space, and its red divider doubles as a two-sided storage unit in the entry. 3. When tucked away, translucent sliders expose a den between the kitchen and bath. 4–6. Conceived as furniture pieces, each secondary room is fitted with custom storage walls and movable panels for privacy.

RA See full slideshows at residentialarchitect.com

"We did almost the opposite of the typical all-open loft floor plan, but with movable, translucent materials so the clients can choose different levels of openness depending on whether they're entertaining, hosting overnight guests and wanting their own privacy, or alone and letting the dogs have optimal space," Barraza says.

Nearly every new wall surface is embedded with custom storage, and the material palette mixes hard and soft surfaces. Damaged Douglas fir flooring was swapped out for new Douglas fir, which is fairly soft and will feel lived-in as it ages. "The owners wanted the character of the loft's materials to come through—heavy timber beams, brick walls, wood floors—and a minimal intervention that would create a backdrop to their life, not impose itself," Piermarini says. The bedroom's deep red closet is made of MDF with a pigmented conversion varnish similar to the spray finish used on cars. The closet's center bay on the opposite side, facing the entry hall, is used as a coat closet. Its doors pull out and slide sideways, almost like a DeLorean, to conserve hallway space; oversize drawers on the bottom store linens and seasonal goods. Clad in fiberglass with an epoxy resin, the bedroom platform and steps read as a monolithic slab.

Barraza and Piermarini characterize the

Leather District Loft as an experiment in adding function with minimal fuss. Panels that glide vertically or horizontally factor into the open living area too. In addition to the concealed television cabinet and wine collection, the dining table is a 7-foot cantilever that can seat the couple, host a party of six, or completely disappear into the island when not needed. "We incorporated stops for different settings so the table can be locked into place," Barraza says.

"The clients had a specific vision they wanted to achieve," Piermarini says. "We were constantly inspiring each other to make this place better."

Floor Plan

Project Spring Street Loft, New York
Architect Elmslie Osler Architect, New York
General contractor Eljin Construction, Bronx, N.Y.
Project size 2,200 square feet
Construction cost $545 per square foot
Photography Sheena Livingston/Elmslie Osler Architect

TEXT BY BRUCE D. SNIDER

Spring Street Loft's owner is a globe-trotting businessman with sophisticated taste and a very distinctive architectural program.

"He works for a Singapore entertainment business," says architect Robin Elmslie Osler, AIA, LEED AP, "but he spends a lot of time in London, and he has a place in Mumbai." In establishing his Manhattan pied-à-terre, she says, "the big challenge was that he has a lot of art, and all of it is quite large." With its generous square footage and 13-foot ceilings, this converted industrial loft in SoHo offered ample space, but lacked spatial definition. Elmslie Osler deftly reworked its cavernous volume, using a series of movable "art walls" to create a flexible environment suited for both oversize paintings and average-size people.

Elmslie Osler's plan locates the apartment's primary spaces—a kitchen/dining/living room and the master bedroom—along its single outside wall. An office and guest bedroom share the window well at the building's core. "SoHo lofts can be very deep and long," Elmslie Osler says, "so we always use materials that can pull light deeper into the space." Acid-etched glass sliding doors and wall panels transmit filtered light from the light well and perimeter windows into landlocked interior spaces.

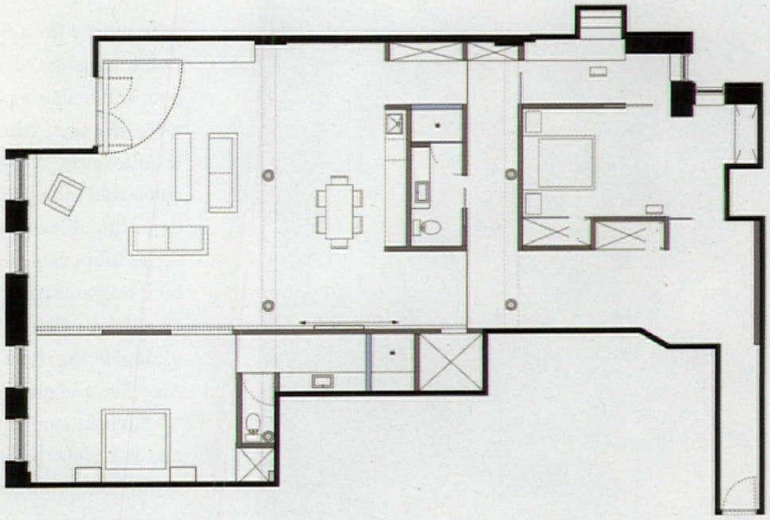
Spring Street Loft (cont.)

The building's character and history also influenced the material palette, Elmslie Osler says. "It's in one of those original manufacturing buildings. The floor joists are less than 12 inches on center; you could put a few Mack trucks on that floor. And the owner wanted that industrial character to remain intact. He didn't want a super-slick downtown loft." The theme of earthy solidity begins in the entrance hall, where visitors encounter a wall paneled with hardwood boards salvaged from a Brazilian barn. Horizontal gaps—some with hidden lighting—reveal glimpses of the original brick behind the new surface. The same wood, varied in color and pocked with nail holes, covers the floor.

A concrete cube anchors the central living space, with the kitchen and guest bath seemingly cast into its monolithic mass. The concrete surface actually consists of precast panels hung on conventional stud walls, Elmslie Osler notes, but in visual effect, "the whole thing is this concrete block." Concrete also clads the wall between the master suite and the living area.

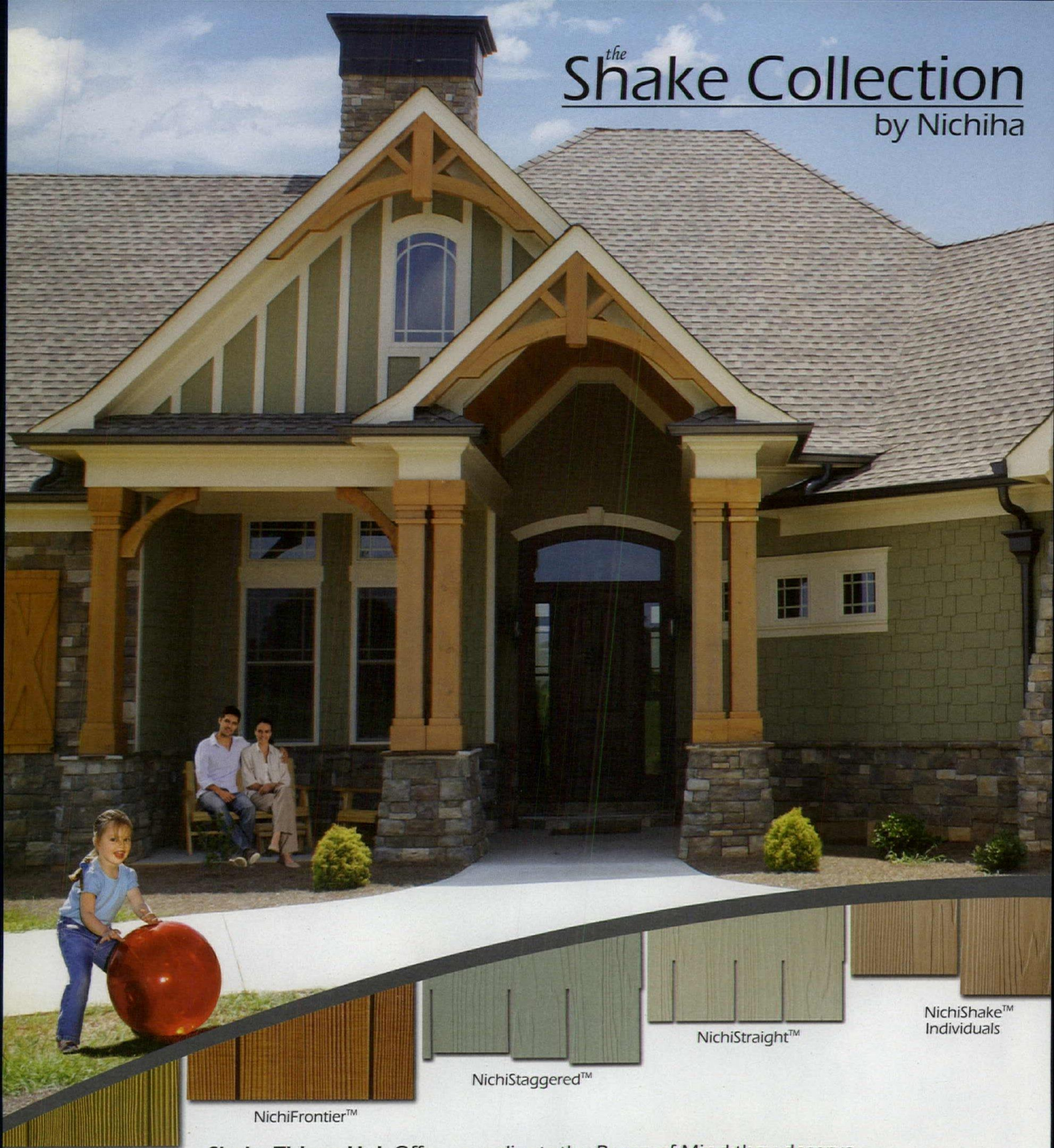
Rounding out the industrial-chic theme are the blackened steel movable walls that also lend the loft its shape-shifting character. Like the entry and guest bedroom, the master suite is two risers up from the living area—"We didn't want him to feel like he was sleeping in his living room," Elmslie Osler says—and to gain further privacy, the owner can use the sliding art walls to cover any combination of the two large openings and the horizontal window in the concrete bedroom wall. In the living space, a hinged panel of similar design conceals the unit's freight elevator. "The only time that will ever be used," Elmslie Osler explains, "is if he's doing more construction—or adding more art." ⌂

Floor Plan



Thirteen-foot ceilings and long interior walls made this post-industrial loft ideal for displaying large paintings. A massive hinged panel backdrops a substantial canvas—and conceals the freight elevator door (opposite page). A glass-and-steel kitchen, bracketed by concrete walls, faces the open living and dining area.

the Shake Collection
by Nichiha



Sierra Premium™ Shake

NichiFrontier™

NichiStaggered™

NichiStraight™

NichiShake™ Individuals

Shake Things Up! Offer your clients the Peace of Mind they deserve...

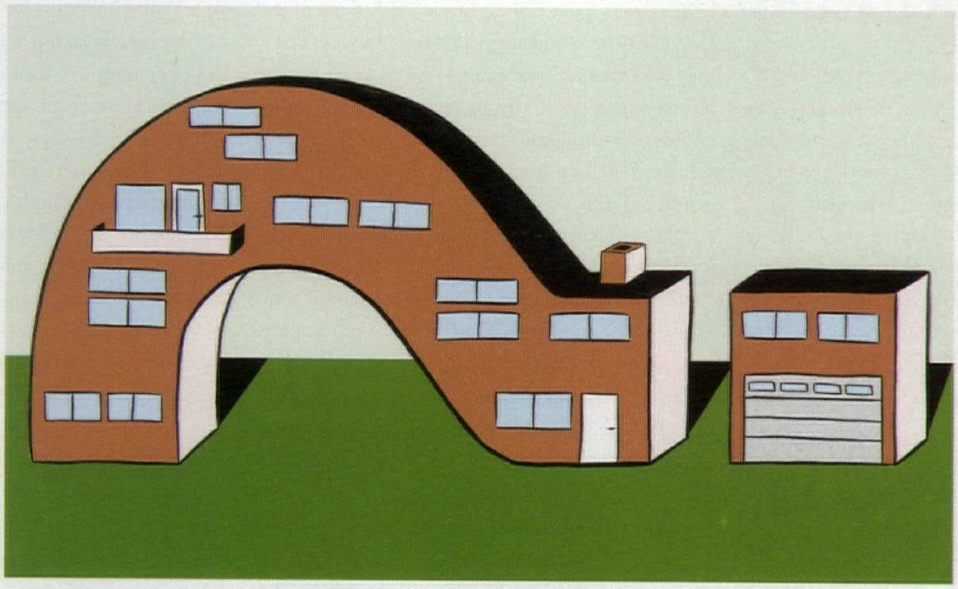
- Provides stunning looks with the best warranties* in the industry
- Fiber cement products require less maintenance, so your clients can enjoy the things they love
- Worry free, resistant to termites and other pests
- The charm and character of wood; yet it resists cracking, rotting and splitting
- Up to 100% thicker than other fiber cement shake panels, for superior durability and aesthetics

Nichiha's Shake Collection... more choices to build on.

Go to http://resarch.hotims.com for more info

NICHIHA fiber cement

*See Nichiha warranties for detailed information on terms, conditions and limitations.



Next-Generation Design

WHAT WILL THE FUTURE OF RESIDENTIAL ARCHITECTURE BRING?

TEXT BY CHERYL WEBER, LEED AP
ILLUSTRATION BY KELSEY DAKE

An inventory of the last half-decade's events might mystify even bona fide futurists: A recession that wiped out nearly 20 years of Americans' wealth, the urgency of global warming, the flood of social media, and an Internet that's accessible on a pocket-size touchscreen. What would Alvin Toffler, who popularized the term "information overload" in the 1970s, think about how we live and work today?

Times change, and the practice of architecture changes with them. In this industry moment poised between post-crash and comeback, it's a good time to pause, look around, and ask how we'll move forward. Will it be business as usual, or will the way we design and deliver housing look different? Global awareness is transformative, too. In a world where social and ecological systems seem increasingly tenuous, are we starting to rethink what home and shelter should mean?

A compacted economy, climate change, and emerging technologies are the game-changers going forward, and that means the concerns of architecture have multiplied at all kinds of scales. What follows, then, is a roundup of best guesses from leading practitioners, pundits, academics, and research-and-development types about how architects might busy themselves with the challenges ahead.

The New Public Square

"The job of the boss is to think about the future," says Andrés Duany, who lately has taken some time off from managing DPZ's daily operations to ruminate on the next 30 years. An idea worth exploring, outlined in his 2011 book *Theory & Practice of Agrarian Urbanism*, is how to bring agriculture closer to the places we live. One reason to integrate farming with urban design is to avoid the food shortages that climate change could bring. "We will grow our own food because we might not be able to fly strawberries from China anymore," Duany says. "It's the old survivalist situation, but at the level of the community. The neighborhood and region can still be secure if there's social instability."

The other reason doesn't depend on an apocalypse. Access to locally grown food, and the culture it creates, is an amenity people might pay for. In Duany's development scheme, residents could outsource the farming and food processing, but the agrarian activity would function as the town's social center, perhaps lending planned communities the soul they often lack. "I spend a huge amount of time trying to get town centers to work so people can get together," Duany says. "The only public realm we have is shopping, and people have to spend a lot of money."

In that regard, he and Michael Pollan are on the same page. Pollan wrote in a recent *New York Times* article, "The farmers' market has become the country's liveliest new public square, an outlet for our communitarian responses and a means of escaping, or at least complicating, the narrow role that capitalism usually assigns to us as 'consumers.'" —C.W.

Prognostications

First, the forecasts. The top end of the market won't change much. There will always be high-end clients hiring architects to design their houses, says Tom Fisher, Assoc. AIA, dean of the University of Minnesota College of Design. But it may be a smaller share in the future. Fisher sees increasing opportunity in renovations for aging boomers and people living in houses they can't sell, and a long-lasting revival of multifamily rental buildings.

"The current Millennial generation is very wary of homeownership, period," Fisher says. "They've watched their parents get stuck with houses. The banking industry, still such a mess, has made it difficult to get loans, and young people have huge college debts, so they won't qualify. Many are paying the equivalent of almost a mortgage on college loans."

Another trend worth monitoring is the move away from large-lot single-family homes to more intentional communities—a relatively common pattern in Europe—where family members and friends buy adjacent units. This kind of living arrangement appeals both to retiring boomers and Millenials, the two largest demographic groups. "They have a lot in common," Fisher says. "Retiring people don't want the maintenance of a big yard, and they want access to conveniences and healthcare. Millenials, too, want to live with each other and are moving from suburbs into cities."

Live/work spaces are fairly common in urban enclaves nowadays, but the blending of domestic and work lives will eventually demand a different kind of house, Fisher says. Research suggests that by 2020, 40 percent of the U.S. workforce may be self-employed. What's new is that people are turning their homes into minifactories, using recent technologies such as 3D printing to fabricate products and then sell them online.

"Now the spare bedroom is turned into a production place, but over time this merging of living, working, and making will radically change what we think of as the house," Fisher predicts. "This is how people lived in cities for thousands of years; fabrication happened in close quarters on every block. The industrial zone is a legacy of the 20th century and will gradually disappear in the new economy."

If that seems drastic, consider Andrés Duany's vision—albeit a long-distance one. It might be blue-sky thinking were it not based on such a dark premise: We lose the war on global warming. Without large developing countries such as China, India, and Russia obeying the rules, "we're not going to make it, so we'll have to adapt to the coming difficult times," says Duany, FAIA, co-founder of Duany Plater-Zyberk in Miami. He's been pitching something a little less clean and pure than Seaside: mixed-use communities with integrated tracts for small-scale food production, processing, and distribution; and solar panels to bridge the brownouts.

The point is, sustainability is sea level, he says, recalling the Panama prime minister who pretended to throw his cell phone out the window after listening to Duany tout a project's environmental attributes. "He said, 'Oh look, it's bouncing off the head of one environmentalist and hitting another, and another.' He was totally unimpressed because everyone is talking about sustainability now."

Affordability leverages that equation, especially on market-rate homes. Nothing that isn't cost-effective is important, because there isn't one penny to waste, Duany declares. "You don't start with design and then figure out how to meet the budget. You go the other way: to the mobile home market that delivers for $50 per square foot, and say, 'I'm going to make the design better.' We also need to have certified designs, like the auto industry does, that don't have to go through individual inspections, because bureaucracy adds a huge amount of costs."

Outside of wealthy circles, the possibility that tax reform might eliminate the mortgage interest deduction reinforces consumers' reluctance to overspend on their homes. "We are far removed from the days when there was strong demand for home theaters and saunas," AIA chief economist Kermit Baker, Hon. AIA, said in response to the latest AIA Home Design Trends Survey. This fiscal restraint does bring new opportunities. As systems thinkers who understand

building technology, architects could provide useful services to builders, Baker says. Are there things they can design and fabricate off-site, such as kitchen and bath units, that would be easy to process and replace? "That's the way the industry is going, but it means changing the way architects interact with builders," he says.

Cracking the Codes

How much buildings really cost is a realm of research that's not particularly poetic, but it has potentially huge ramifications for the new economy and the profession. "I don't see projects in architecture magazines that bear any relationship to economic reality," Duany says. "All sorts of budget numbers are offline, even for prefab."

KieranTimberlake, in Philadelphia, has been researching ways to pinpoint not only first costs, but the financial load of owning a building over time, in terms of utility bills, upkeep, and capital replacement costs. Just as consumers are becoming more demanding about food labeling and the price of healthcare services, they'll want to know what kind of home they're buying and what their responsibilities are, says partner Stephen Kieran, FAIA.

"Environmental costs are something that younger consumers are starting to care about," he says. "How much carbon is embodied in a home the day I buy it? What are the life cycle concerns I might have about the materials?" As building information modeling (BIM) becomes more sophisticated, architects are uniquely poised to add value by passing designs through streams of design-making that take such costs into account. For example, architects could fine-tune standard pattern-home designs for a specific location, reduce short- and long-term costs, and help developers with platting decisions. Publicized, those numbers would allow consumers to parse the differences between two seemingly similar houses with different orientations, envelope strategies, and materials.

"There's a whole array of information that could become really generative for how we go about designing things," Kieran says. "We don't have the tools or the mindset to provide that yet, but we think it will be expected of us."

> *"I DON'T SEE PROJECTS IN ARCHITECTURE MAGAZINES THAT BEAR ANY RELATIONSHIP TO ECONOMIC REALITY. ALL SORTS OF BUDGET NUMBERS ARE OFFLINE, EVEN FOR PREFAB."*
>
> —ANDRÉS DUANY

While BIM has made huge inroads in parametric modeling, it still lacks the refinement and user-friendliness to fill in those information fields. But the data structure continues to evolve. More and more vendors are saying they want their products to be embedded in software such as Revit, and the ones who have a good story to tell will include their sustainability stats, says Erin Rae Hoffer, AIA, senior industry programs manager at Autodesk.

From Hoffer's perspective, the solution is circular. "What we create are flexible tools, and people are going to use them to do all sorts of things we can't always predict," she says. "I think we'll see more and more building owners and designers starting to specify a standard for how they want to track these things. It's time-consuming to get a consensus and develop it between all parties. But if everyone said this is the most important thing, it would be achievable."

"Solutions must come from both directions," agrees Christopher Sharples, AIA, principal of SHoP Architects, which focuses on multistory buildings. Working in New York City, where construction costs are three times the national average, figuring out how to produce quality housing for a reasonable price is the big challenge, he says, whether it's by using modular components or synthesizing design and construction.

An early BIM adopter, SHoP builds 3D construction models and writes its own fabrication scripts. It's also tinkering with the idea of linking as-built models to maintenance calendars that could be marketed to clients with facilities staffs.

"Clicking on a ceiling finish calls up the manufacturer website and tells clients exactly what the material is made of, when it was installed, and that in two weeks they need to change some component," Sharples says. And tying the model to an energy monitoring system does away with the notion that buildings are static conditions. "Layered into a model, these kinds of things would inform the next move with your building," he says. "It's the idea of open architecture—adding, upgrading, and swapping elements—which the aerospace industry has been doing for 15 years."

While this delivery model seems distant for single-family homes, it's not far away for other project types, Sharples predicts, particularly as younger facilities managers fill the ranks. "I'd say that in the next five years we will be on the other side of the bridge in terms of building modeling becoming a management and operational tool," he says.

BIM and integrated project delivery—the transparent, collaborative effort that allows team members to share a project's risks and rewards—are changing architecture, in general. Whether that's also true for single-family homes, in particular, is uncertain, says Peggy Deamer, assistant dean at the Yale School of Architecture. "It takes an enlightened owner to enter into these relationships, so developers are doing this again and again, as opposed to a person building their country house. The software isn't flexible for a one-off house, but that's changing."

Calvin Kam, AIA, LEED AP, director of industry programs at Stanford University's Center for Integrated Facility Engineering and former chair of the AIA Technology in Architectural Practice Community, sees no reason why residential architects can't eventually profit from this model at various scales. "IPD contracts can include bonus clauses for meeting budget, schedule, or building performance criteria, but, at a minimum, the high client satisfaction rate would help architects win jobs," he says.

A Humanistic Approach

In the best of times, architects just had to be imaginative about how they spent clients' money; now they have to figure out new ways of working. And sometimes the human touch trumps high-tech expertise. Lately, BSB Design, in West Des Moines, Iowa, has begun conducting in-depth market research to support production builders. In the housing crash, those clients lost programming staff, putting pressure on the architects to develop the numbers—how many houses, what price per square foot?

As demand picks up, the design pace is quickening, too. Big builders have purged their architectural staffs, so BSB is taking design on the road. "Speed is the most important thing for us, so we're trying to compress the entire process by designing in clients' offices—they want to see

paper," senior partner Stephen C. Moore says. "It's a lot of pressure to produce on someone else's turf, but we choose to be face-to-face because it's the best way to make decisions quickly."

Publicly funded work is another sphere where architects might find new relevance by working close to the ground. The SEED Network (Social, Economic, and Environmental Design) offers a model for how to generate successful projects by addressing a community's critical challenges, at any scale or price point, and identifying others who can support the effort from a different point of view.

Stakeholder conversations encourage a creative response that wouldn't happen in a planning office or by one architect talking to a client, says SEED co-founder Bryan Bell, and that approach puts architects in the driver's seat. "You can go to the city and say, 'I have a solution to this problem your residents are having. Are you interested in talking?' You haven't waited for the city to issue an RFP; you're generating a project based on a discovery you made."

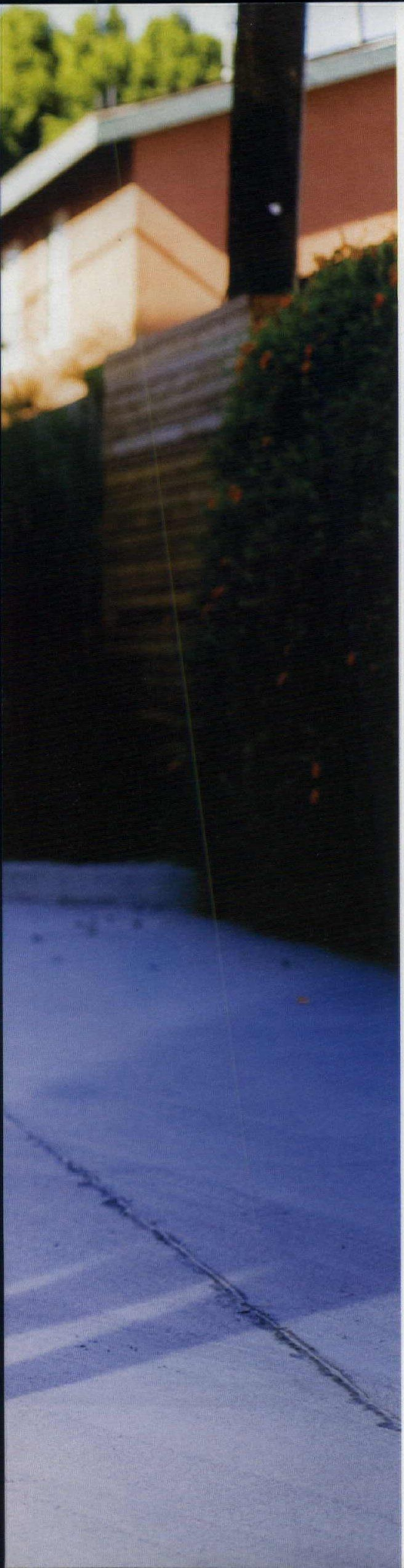
Bell describes how the 2008 Durham Performing Arts Center building in North Carolina ignited the local economy, in part because Chapel Hill–based Szostak Design took a bottom-up approach, engaging the community in decisions as detailed as the amount of legroom between seats. "I know this is the way things are going," says Bell, who runs Design Corps in Raleigh, N.C. "I can point to projects that are successful, look at the reasons they are, and discover this process, but it is extra work."

Architects who are focused on the work that needs to be done in the world can see, if not the future, then at least a plausible version of it. New opportunities will arise, and housing eventually will be designed and delivered much more efficiently, perhaps in ways we can't yet imagine.

"This is a really interesting time," Kam says. "Architects should come up with creative solutions that not only answer what owners are asking for, but new ideas to enlighten them. But it will require a holistic pursuit," working with manufacturers, community members, and professional organizations to make our voices heard. ⌂

"SPEED IS THE MOST IMPORTANT THING FOR US, SO WE'RE TRYING TO COMPRESS THE ENTIRE PROCESS BY DESIGNING IN CLIENTS' OFFICES—THEY WANT TO SEE PAPER. ... IT'S A LOT OF PRESSURE TO PRODUCE ON SOMEONE ELSE'S TURF, BUT WE CHOOSE TO BE FACE-TO-FACE."

—STEPHEN C. MOORE, SENIOR PARTNER, BSB DESIGN



SPF:a

MODERN MAESTROS OF DESIGN DRAMA AND ARCHITECTURAL REPOSE

TEXT BY MEGHAN DRUEDING
PORTRAIT BY NOAH KALINA

Zoltan Pali can't find a photo, and it's driving him crazy. He wants to show a visitor an iconic image of the 1955 Hunt House in Malibu, Calif., taken by Marvin Rand. The shot he's thinking of captures a flock of birds flying over the home, designed by Pali's friend and mentor, Jerrold E. Lomax, FAIA, while at Craig Ellwood Associates. Pali loves this house, and he really, really loves this photo. But it's not in the book he's determinedly thumbing through. Only a promise to look up the image online will assuage him.

Welcome to the detail-oriented mind of Zoltan Pali, FAIA, one of the two main forces behind Studio Pali Fekete Architects, known as SPF:a for short. Pali serves as the firm's design lead, while his wife, Judit Méda Fekete, Assoc. AIA, LEED AP, manages the 20-person company. Her big-picture perspective balances out Pali's intensely focused approach. The combination has always been a winning one, and lately they've kicked into an even higher gear.

SPF:a's elegantly detailed modern houses in the Los Angeles area have garnered attention ever since its Somis Hay Barn won an on-the-boards P/A Award from *Architecture* magazine in 1999. The firm also made a name for itself during the early-to-mid 2000s as the executive architect of large-scale projects such as the Getty Villa, designed by Machado and Silvetti Associates, and the Cathedral of Our Lady of the Angels, designed by José Rafael Moneo, Hon. FAIA. And SPF:a has designed a host of well-received commercial and institutional projects, particularly schools and performing arts venues.

But now Pali, Fekete, and their staff are working on their two highest-profile projects yet—commissions that should draw widespread recognition. They're designing the Wallis Annenberg Center for the Performing Arts in Beverly Hills, Calif., an under-construction, 60,000-square-foot complex. And they're co-designing, with Renzo Piano Building Workshop,

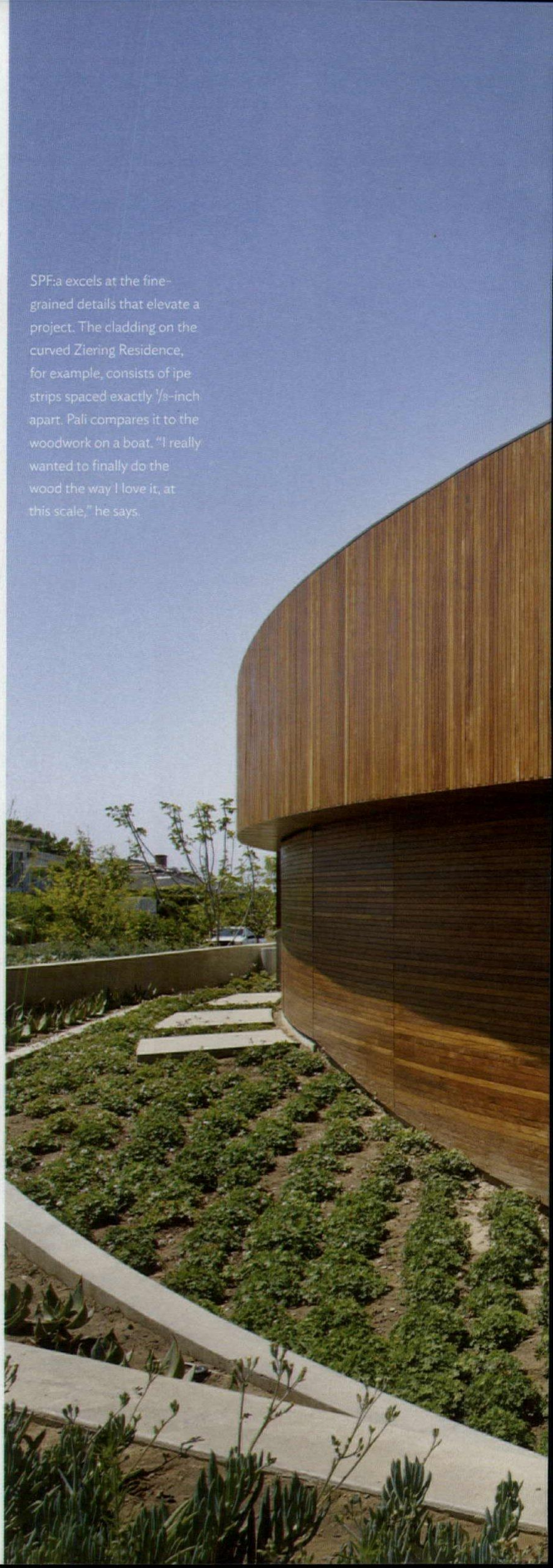
the 250,000-square-foot Academy Museum of Motion Pictures in L.A. "The future is really here for them," says Carlo Caccavale, Hon. AIA/LA, associate director of L.A.'s AIA chapter.

Custom houses are very much a part of that future. "We will always do residential because it is just so good to do," Fekete says. "It's so important because of the personal relationship." Adds Pali: "Sometimes the houses push you even farther than the other projects." SPF:a's jewel-box homes blend deceptively simple floor plans with innovative materials and a careful control of natural light. The Caverhill Residence in L.A., for example, uses exterior wood-composite fins to gain privacy on its west side. The painted fins create interior patterns of sunlight and shadow that change slowly throughout the day. At the Nightingale Residence in the Hollywood Hills, sunlight from above washes a 90-foot-long travertine wall, creating a shifting interplay of shadows across the stone's varied hues. And in the recently finished Ziering Residence in Pacific Palisades, Calif., a slim skylight over a concrete wall transforms the everyday end of a hallway into a meditation on concrete's textured beauty.

Born in L.A. to parents who emigrated from Communist Hungary, Pali seems to have retained the sense of wonder and possibility that Los Angeles, for all its faults, can convey. "On a beautiful day, the city sparkles and all the bad architecture goes away," he says. His embrace of the area comes through in the firm's houses, which often perch on vertiginous hillsides and tend to feature spectacular views. Pali knows exactly how to work with a view, how to give hints of it through a house but not give it away too soon, how to edit out the things you don't want to see, and how to highlight those you do.

And the less-dramatic views play just as important a part as do the standout Pacific Ocean or Hollywood Hills vistas. At the Ziering Residence, a curved floor plan enables the owner to look back at the rest of her house from the master bedroom, providing a cozy sense of enclosure not often found in an 8,900-square-foot building. And in the living room, pivoting walnut wall panels open to a tranquil side garden. This intimate view counters the sweeping, ocean-facing outlook on the other side of the space, giving the owner two different outdoor experiences. Both provide moments of sheer pleasure, which is one of Pali's chief goals. "We try to look for delight," he says—while acknowledging that "restraint is one of my favorite words."

SPF:a attains this delicate mix of joy and reserve with a design process that relies heavily on physical models. It might do some digital 3D drawings, too, but Pali counts on the tactile nature of wood, metal, or cardboard to spur his creativity. "We go to model right away, even before a rendering," he says. The firm recently bought a laser cutter to help create models more quickly. Building them lets SPF:a think through a project, both internally and with clients. "I like to hold meetings as workshops with my clients," Pali says. "There isn't [just] one person who has the solution here. Everything comes out of a strong collaborative process." Custom home client and general contractor Mauricio Oberfeld agrees. SPF:a made several models to work out the detailing of his home, including a full-sized one of an exterior fin element. "The model is an amazing tool for us to understand the space," he says.

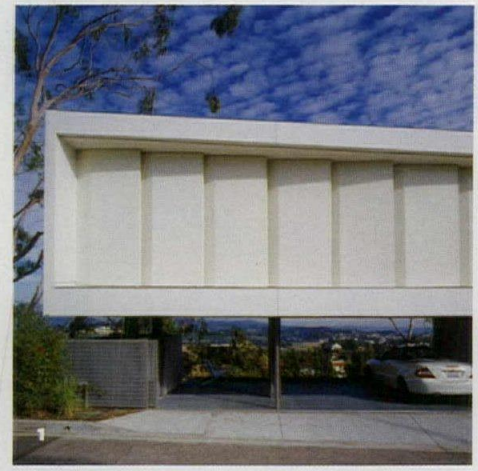


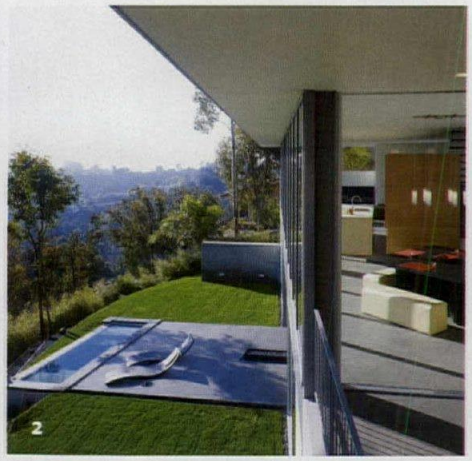
SPF:a excels at the fine-grained details that elevate a project. The cladding on the curved Ziering Residence, for example, consists of ipe strips spaced exactly 1/8-inch apart. Pali compares it to the woodwork on a boat. "I really wanted to finally do the wood the way I love it, at this scale," he says.

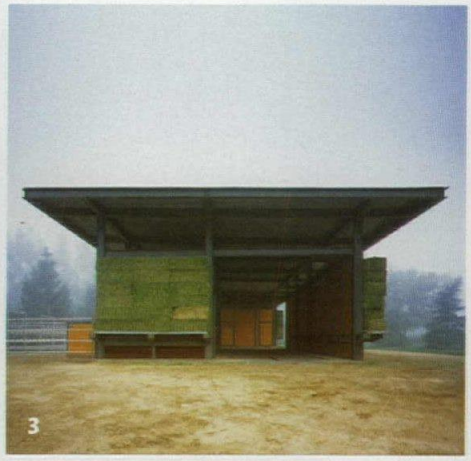
BRUCE DAMONTE

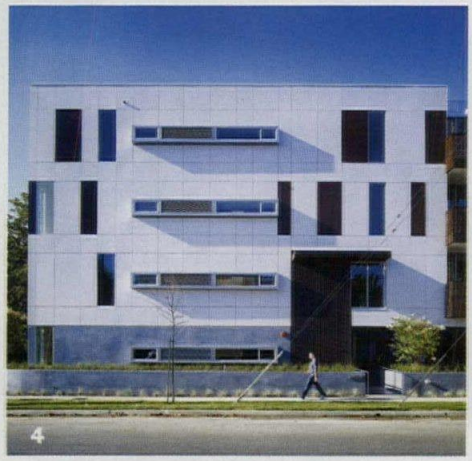
STUDIO PALI FEKETE ARCHITECTS

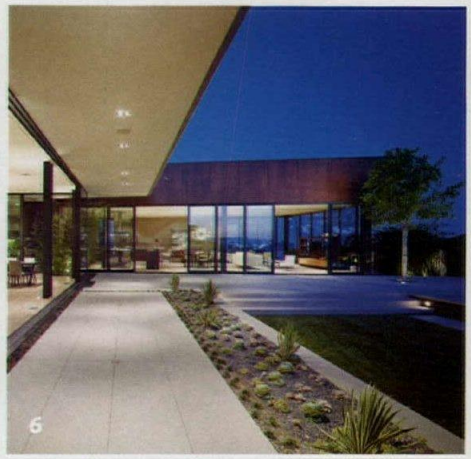
MONOGRAPH

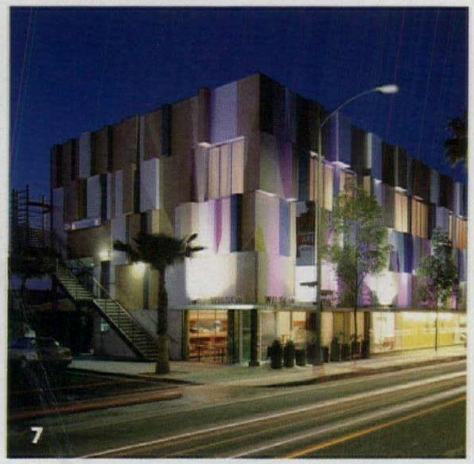


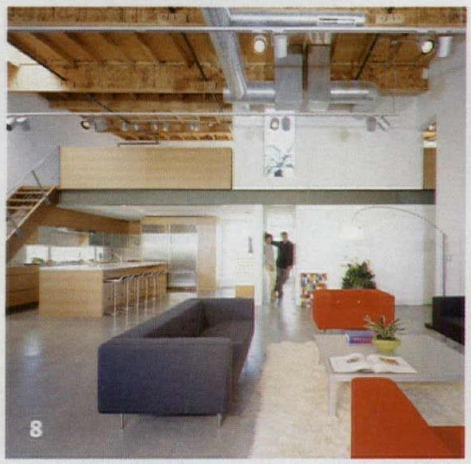








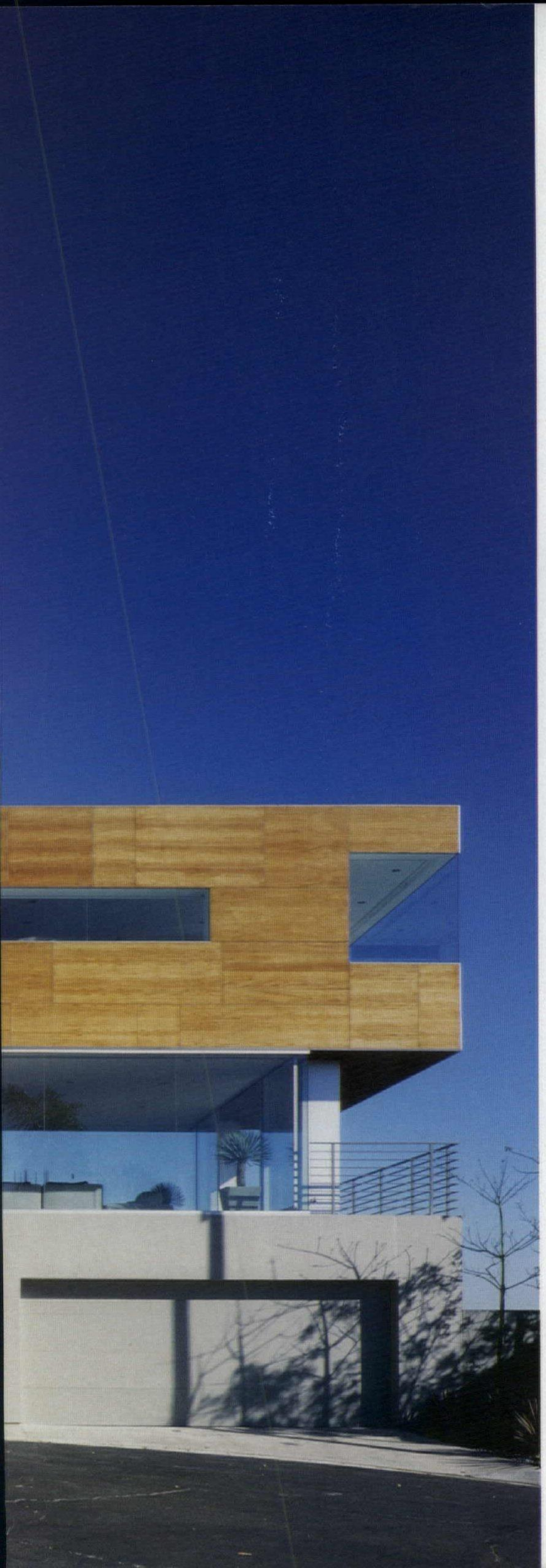




1: UNDINE PRÖHL; 2, 3, 4 & 5: JOHN EDWARD LINDEN; 6: BRUCE DAMONTE; 7 & 8: JOHN EDWARD LINDEN; 9 AND OPPOSITE: BRUCE DAMONTE

1–2. Caverhill Residence, Los Angeles 3. Somis Hay Barn, Somis, Calif. 4–5. Woodbridge 12, Studio City, Calif. 6. Nightingale Residence, Los Angeles 7–8. MODAA Lofts, Culver City, Calif. 9. Oberfeld Residence, Los Angeles. Opposite: The glass-and-concrete-enclosed entrance hall of the Oberfeld Residence blurs the line between indoors and outdoors.

SPF:a strategically deploys glass to bring in natural light and let show-stopping views take center stage. At the 2005 House on Blue Jay Way in the Hollywood Hills, floor-to-ceiling windows allow sight lines through the building to the L.A. Basin. Teak panels provide a visual warmth.



JOHN EDWARD LINDEN

Many of the models end up with clients, but others make it onto the display shelves in SPF:a's airy Culver City, Calif., office. (Some also become napping spots for Missy, the slinky gray office cat.) The double-height workspace occupies the ground floor of a 28,000-square-foot mixed-use building, MODAA Lofts, designed and developed by the firm in 2005. "It was very important to me that everyone had a good space to work in," Pali says.

The office also contains a nonprofit art gallery run by Hungarian-born Fekete, who met Pali through friends in L.A. in 1989. Fekete earned an Arts and Architecture degree from the University of Pécs in Hungary, and she still makes time to pursue her own art. "The purpose of the gallery is to advance art and architecture," she says. Recent show subjects include sculptures by DeWain Valentine, paintings by Lucas Blok, and houses by mid-century modernist William Krisel, AIA. In between exhibitions, the gallery can highlight images of the firm's own work. It also works nicely as a venue for meetings or presentations—as well as weekly yoga classes for SPF:a staff members.

MODAA Lofts is a quintessentially urban building, a Swiss Army Knife of a project that accomplishes many things at once. The couple used to live full-time in one of the eight upstairs live/work lofts, basically eliminating their commute. (This year they moved to Corona del Mar, Calif., to be closer to the school that sons Renzo, age 17, and Ezra, 15, attend.) A restaurant space on the ground floor adds to Culver City's revitalized nightlife, and the gallery aids the area's growing reputation as an art hub. Fekete and Pali dream of developing a successor to MODAA Lofts, this time with smaller units, a carshare program, and a rooftop garden. "It would be an experimental building," Fekete muses. "Something that makes a neighborhood better, a little bit."

SPF:a's multifamily work for other developers shows a similar level of care. The 12 units in a Studio City, Calif., project called Woodbridge 12 feel like little custom homes, with 9½-foot ceilings and perfectly lined-up joints. "Zoltan is all about finessing the proportions and detailing," says its developer, Elan Mordoch, noting that the architecture allowed price premiums of 10 to 15 percent. Pali seems to enjoy the considerable multiunit challenge of making every square inch count. According to Jerry Lomax, that's just how he is. "Zoltan loves solving problems," Lomax says. "He thrives on 'em."

Current residential projects include three multifamily buildings, three low-income houses for a local nonprofit, two Malibu custom homes, and another custom home in Beverly Hills. Like all of the firm's work, the Beverly Hills house creatively uses unexpected materials. Bronze-anodized aluminum panels attached with VHB (very high bond) tape will form the exterior rainscreen. And a 24-foot cantilevered roof made of aluminum grating and steel will appear to float, as many elements in SPF:a's houses do. Although the cantilever supplies drama, the project still possesses a calm simplicity that Pali, Fekete, and their team work hard to achieve. They'll keep aiming for that dynamic tranquility, even as their reputation grows.

"The architecture is getting quieter and quieter," Pali says. "I'm looking for that sort of peace. Still with joy, still with delight. We're trying to really boil things down to their essence."

why I love residential architecture

"It makes someone happy when they wake up in the morning, and it impacts the people who are living in the house. For me, it's about being able to work at a really fine scale, with fine details, and think of the landscaping, wind, air, and environment. There are so many things that go into creating a great house, and it's something so familiar."

ted flato, faia

LakeFlato, San Antonio, TX

Scan this code to view an exclusive video with Ted Flato about the importance of residential design and the value architects bring to the housing industry.

valueofresidentialdesign.com

AD INDEX

CertainTeed	3	800-233-8990	www.certainteed.com
Eldorado Stone	C2-1	800-925-1491	www.eldoradostone.com
Grohe	8	-	www.grohe.com/us
HP	6	888-772-9897	www.hp.com/go/newdesignjet
JELD-WEN Windows & Doors	5	800-877-9482	www.jeld-wen.com/12919
Kolbe Windows & Doors	13	800-955-8177	www.kolbe-kolbe.com
Lumber Liquidators	44	800-274-2360	www.lumberliquidators.com/commercial
Marvin Windows and Doors	43	800-268-7644	www.marvin.com/inspired
National Kitchen & Bath Association	C4	-	www.nkba.org/Architects
Nichiha	40	-	www.nichiha.com
Otis at Home	C3	888-852-6847	www.otisathome.com
PERC	14	-	www.propanetrainingacademy.com
Pinnacle by Norbord	18-19	-	www.norbord.com/pinnacle
Plastpro	20-23, 24	-	www.plastpro.com
SoftPlan	2	800-248-0164	www.softplan.com
The Modern Fan Company	4	888-588-3267	www.modernfan.com
The Tapco Group	10	-	www.TapcoSolutions.com
Tile of Spain	45	305-446-4387	www.TileofSpainUSA.com

Dake Wells Architecture

SPRINGFIELD, MO.

TEXT BY BRUCE D. SNIDER

Dake Wells Architecture has an extra-large calling card: the boxlike conference room that dominates the firm's studio. The box's bold orange exterior and self-contained geometry reflect the firm's taste for "sweet and sour relationships between a space and the things that are inserted in it," says partner Andrew Wells, FAIA, LEED AP. Wells and partner Brandon Dake, AIA, LEED AP, built the box in 2007, when they renovated the studio, which occupies a full floor of a 1910 downtown commercial building. "Funds were limited—$10 a foot—so we built only one enclosed space," Wells says. The box's back wall is lined with tackable polyethylene, "and the side walls are dry-erase surfaces," he says. "We can project images on them and draw on the projected images." While an eminently practical space, the enclosure is equally important as a design statement, Wells says. "It's a tool we use in a lot of our projects, and clients pick up on that when they come in."

RA See full slideshows at residentialarchitect.com

COURTESY PETERSSEN/KELLER ARCHITECTURE