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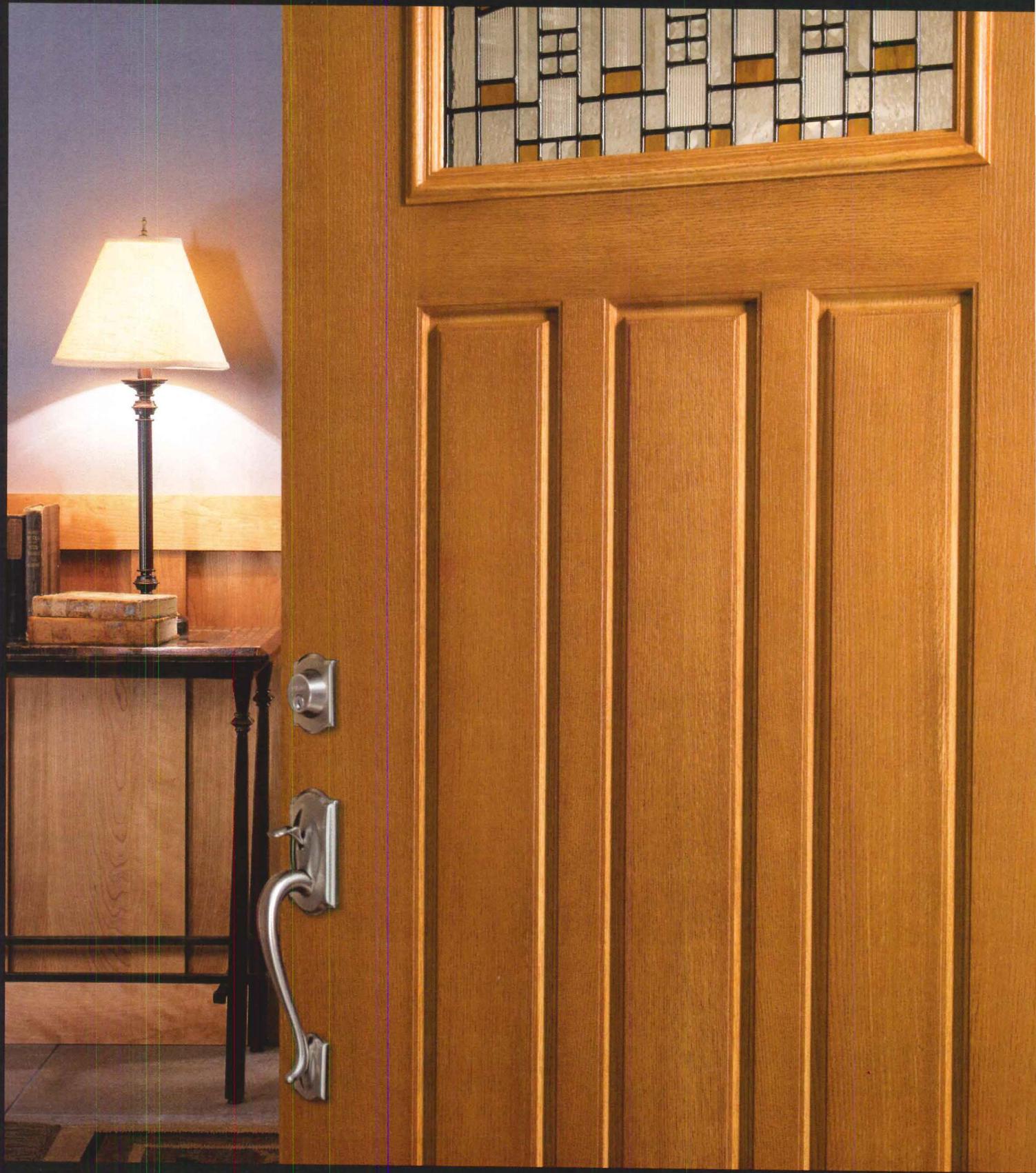
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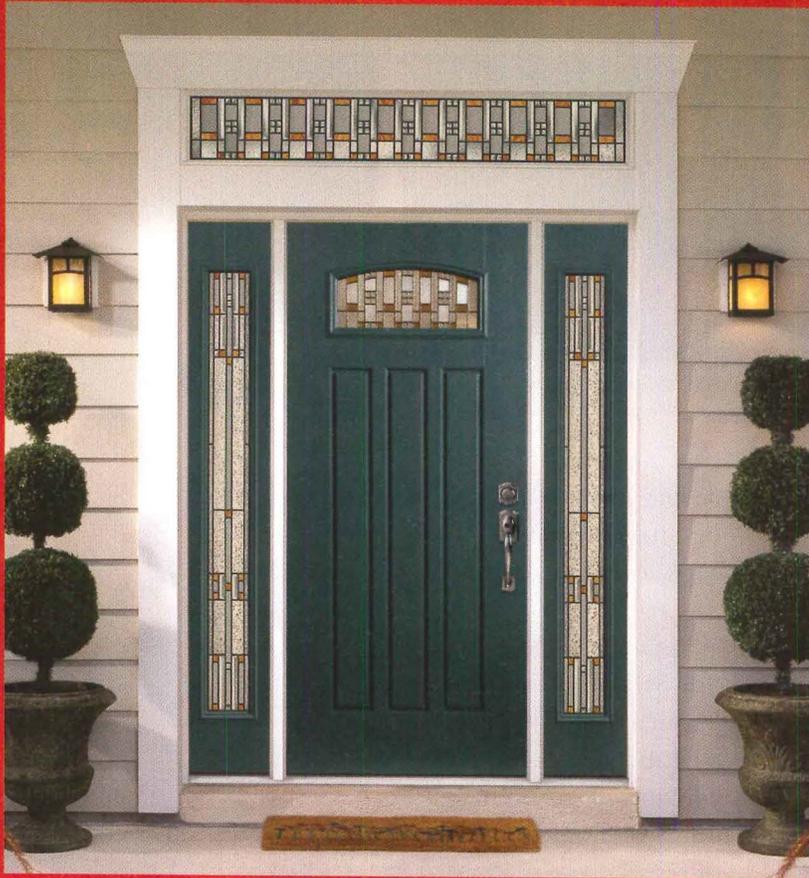
hats off to
top firm winner
dan rockhill

hall of fame: frank d. welch /
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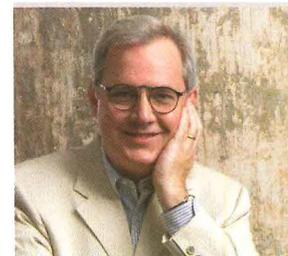
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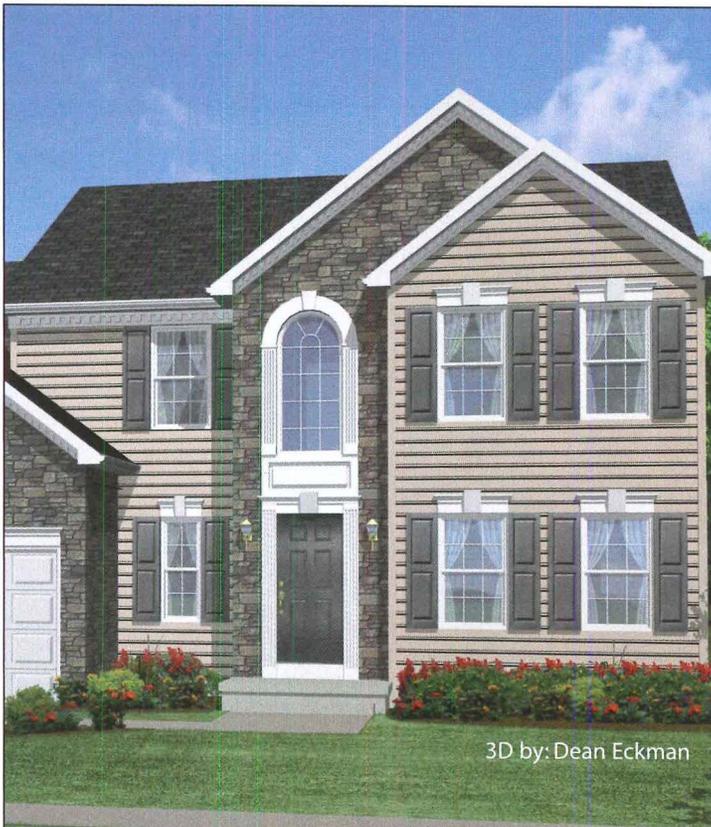
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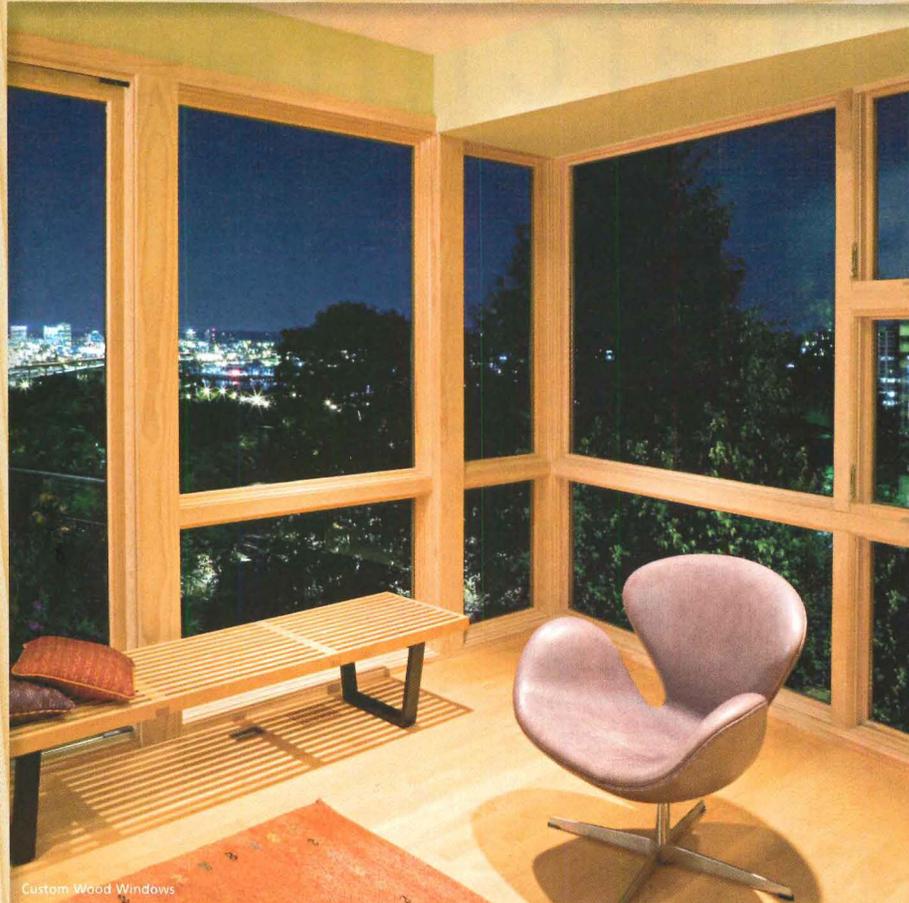
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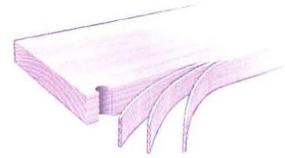
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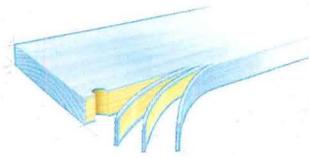
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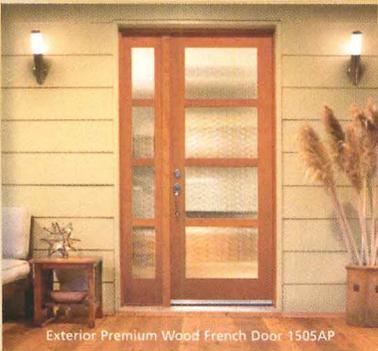


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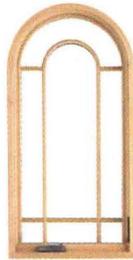
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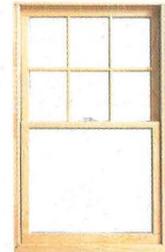
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Wood Radius Casement Window



Exterior Premium Wood French Door
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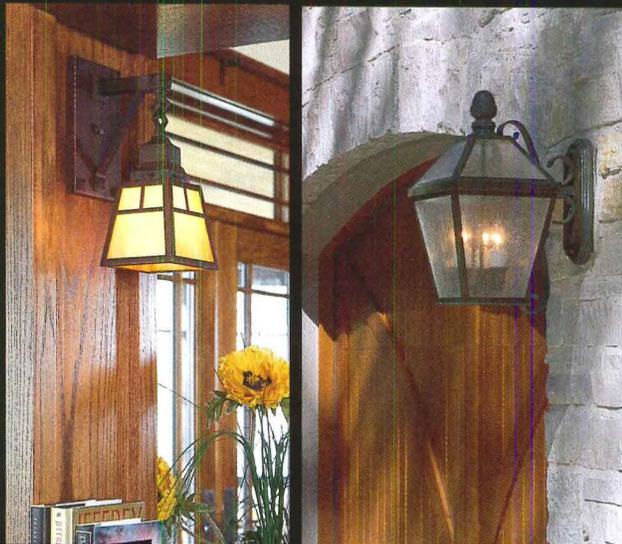
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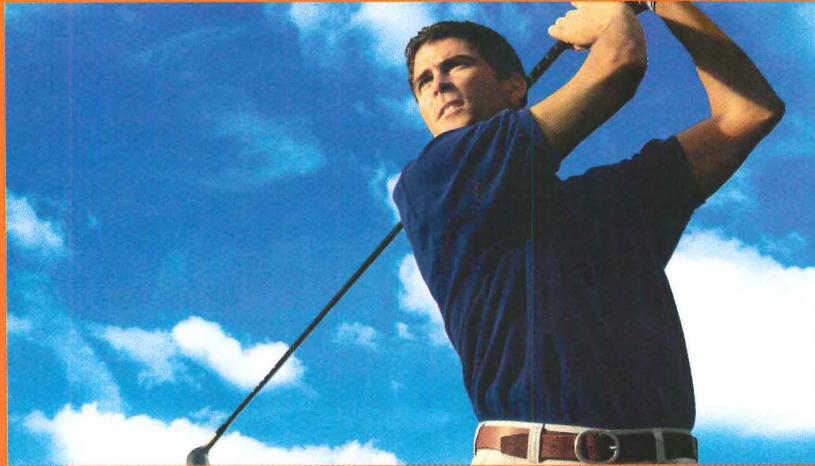
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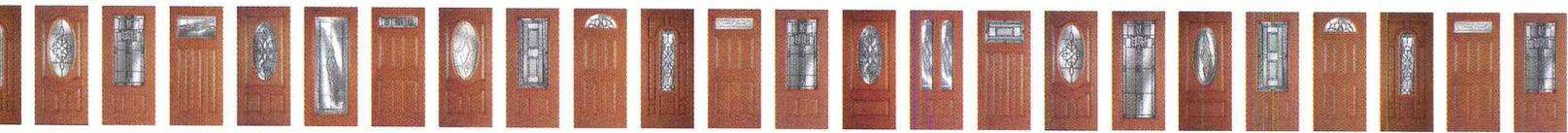
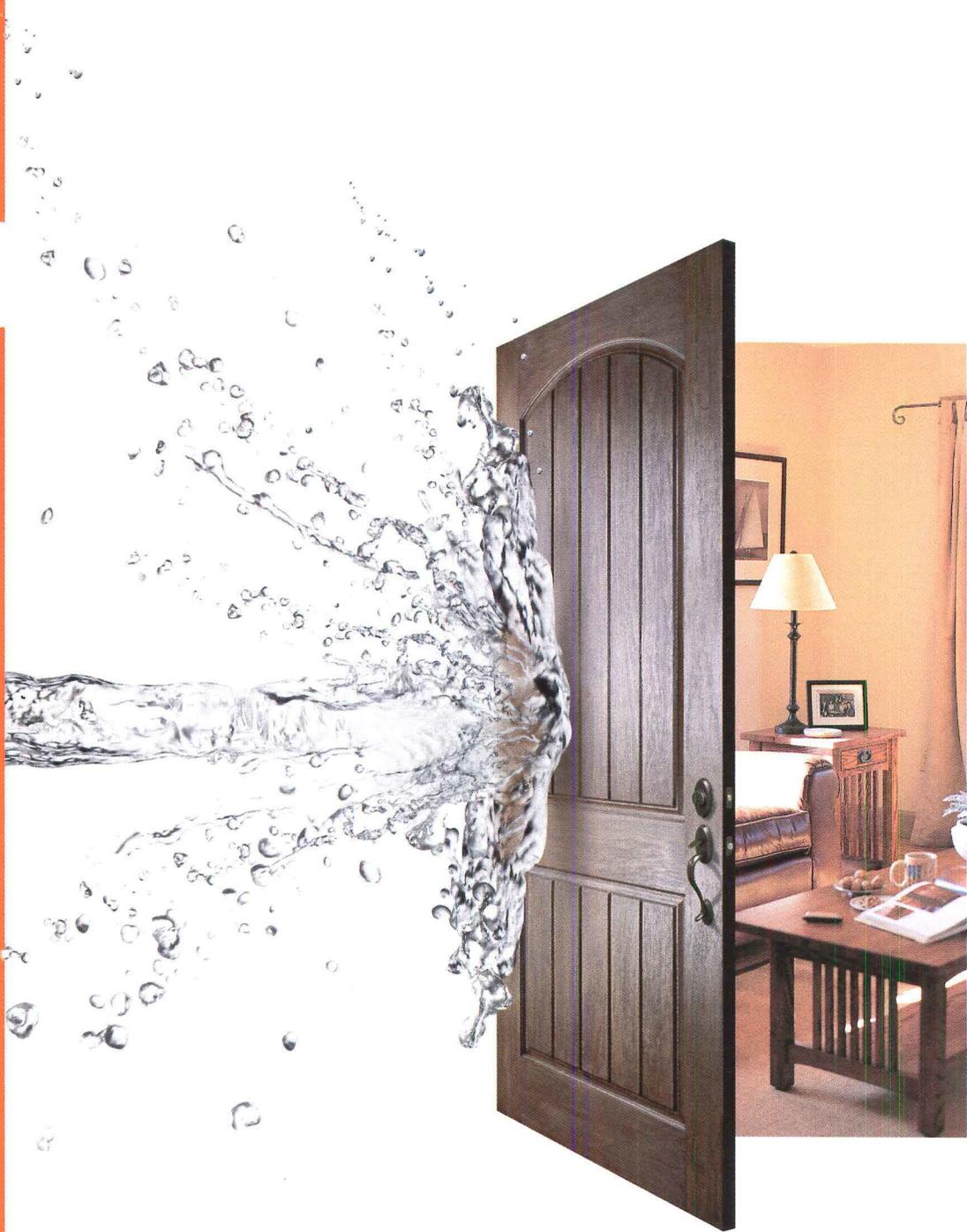


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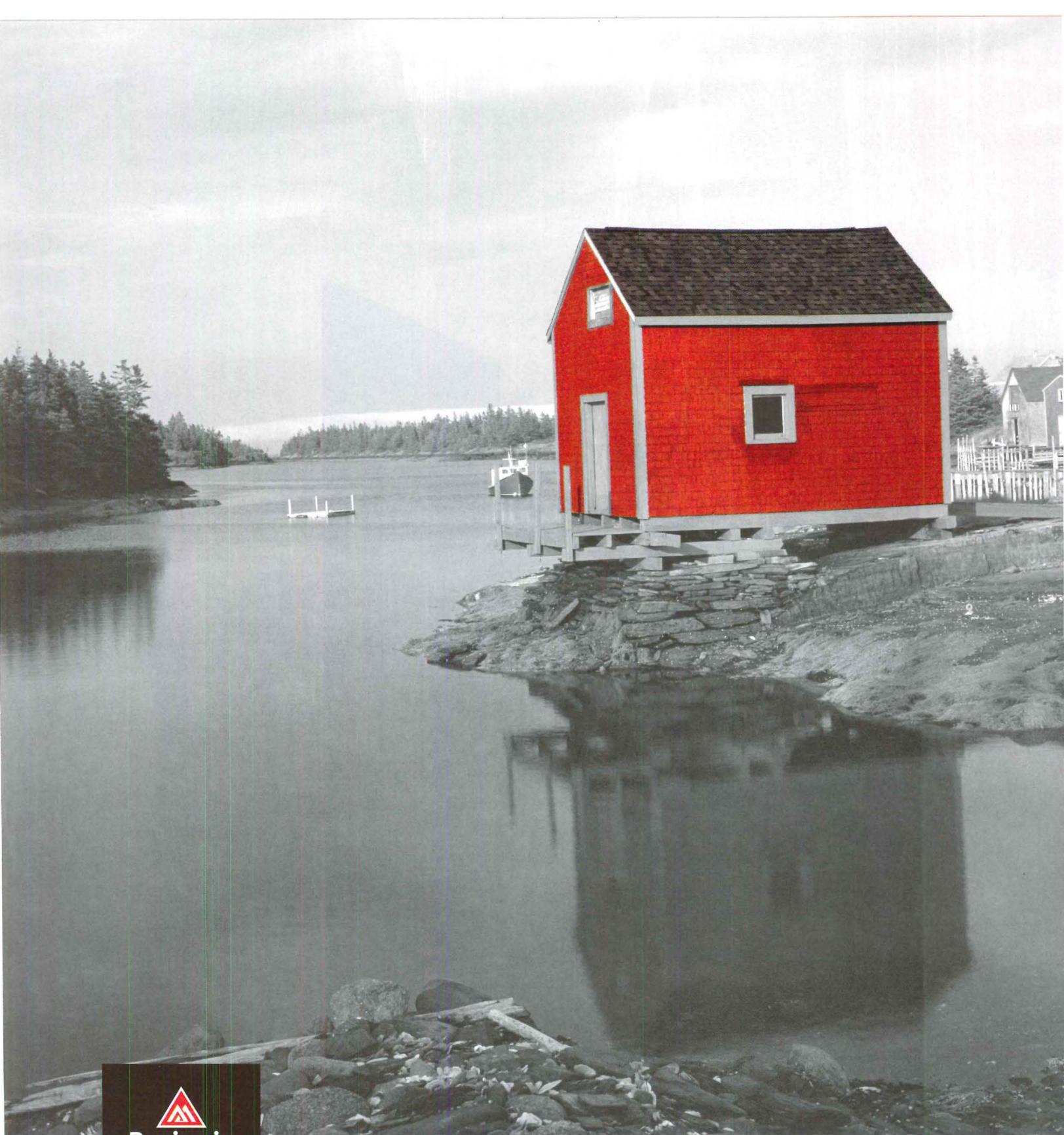
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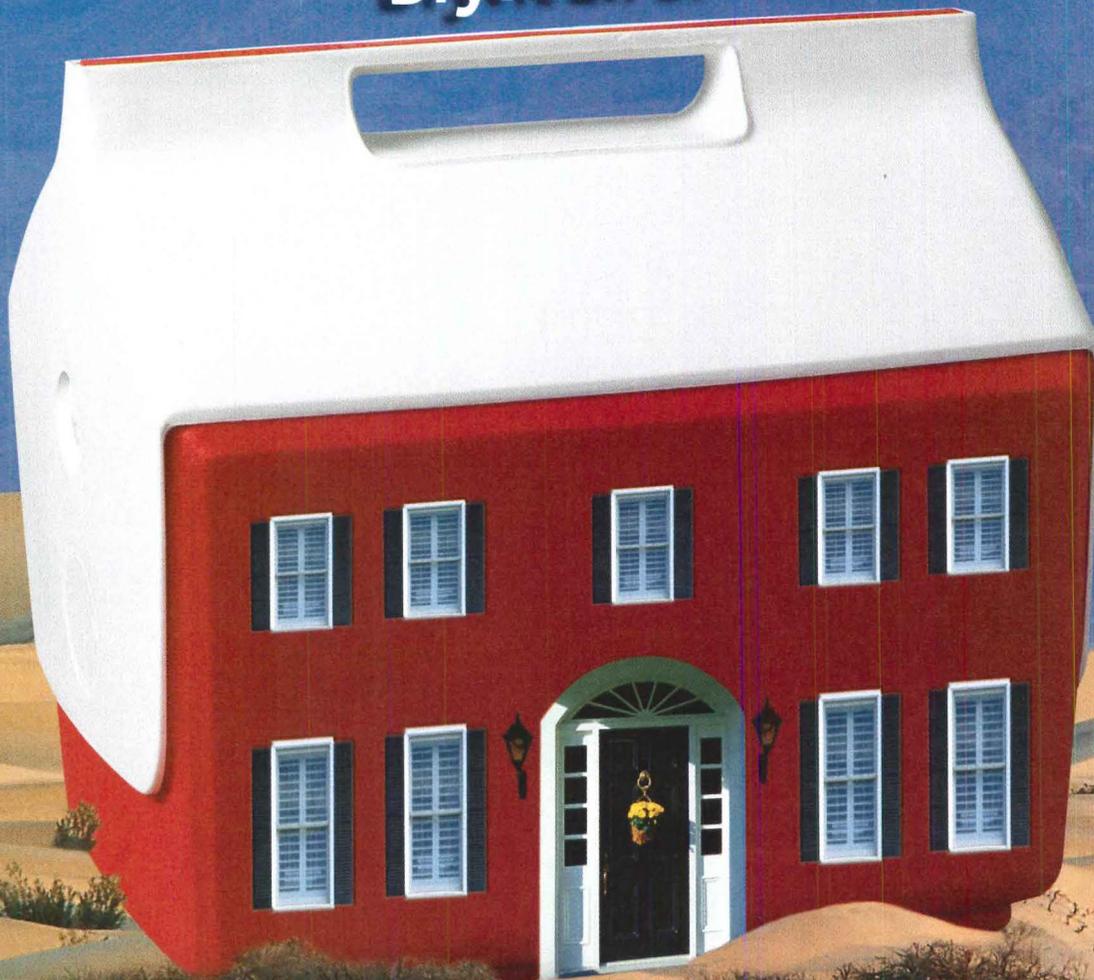
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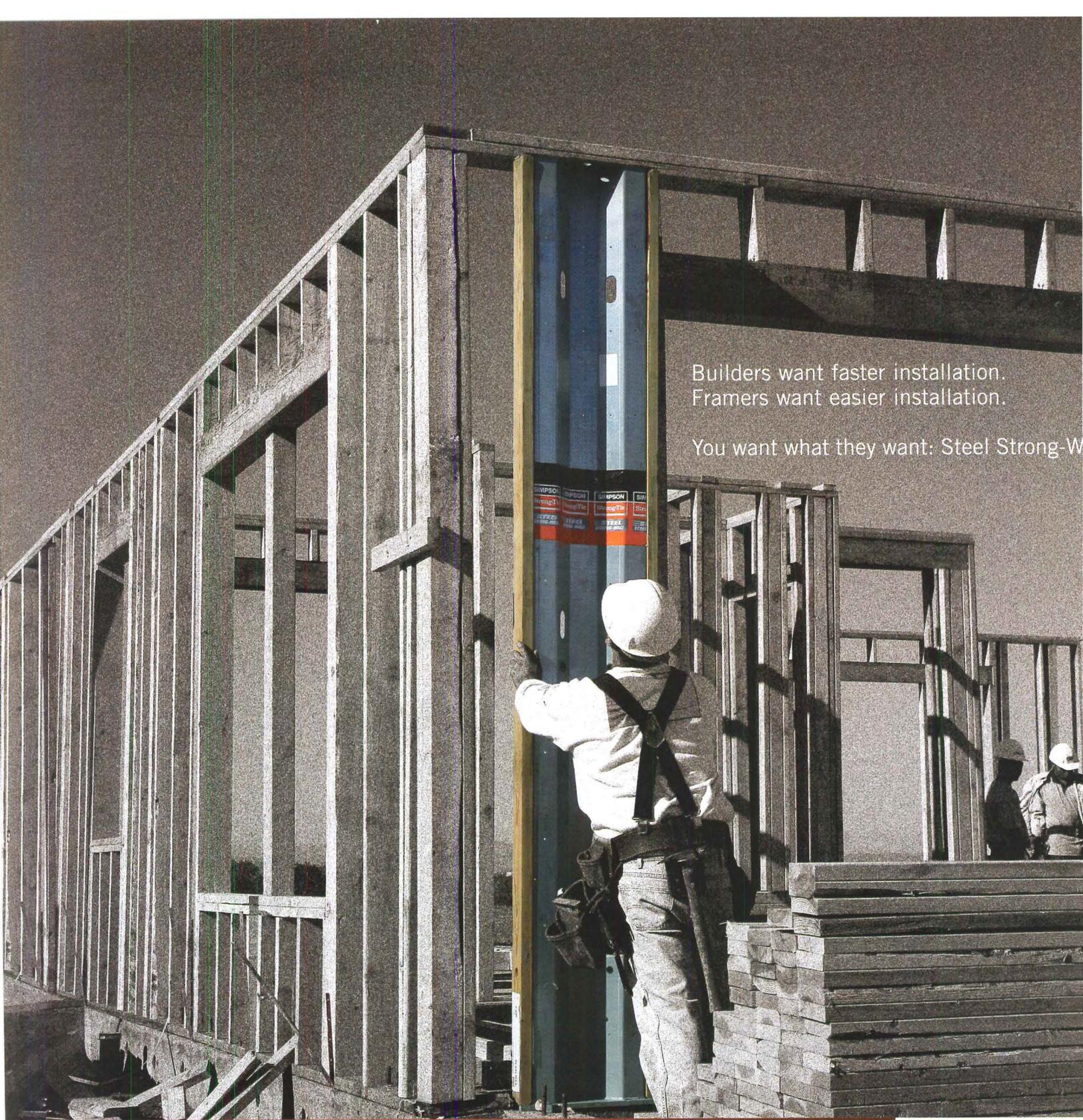
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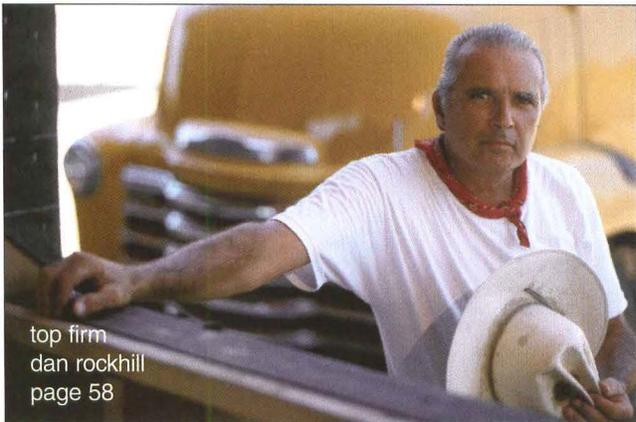
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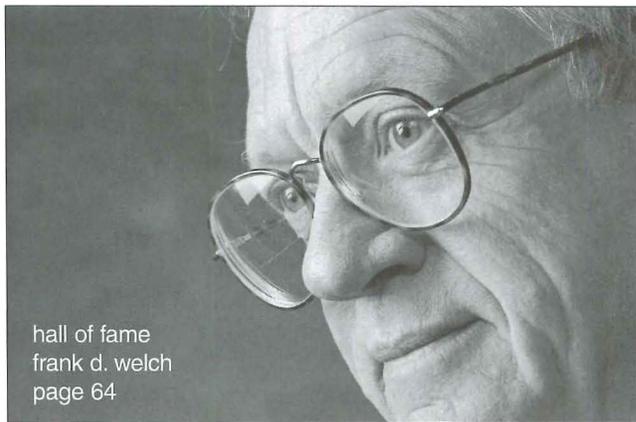
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Photos: Mark Robert Halper (top); Danny Turner (middle and bottom).
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residential architect
design awards

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Enter your best projects in the 8th annual residential architect
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from the editor

unsung heroes

remembering the candlepower behind our bright lights.

by s. claire conroy

■ t's happened more than once: The architecture practice we'd chosen for Top Firm in our leadership awards program coincidentally entered and won Project of the Year in our design awards competition too. A lucky twofer. Or perhaps it has nothing to do with luck. Dan Rockhill has been on our radar for quite some time now, growing more prominent in our purview each year.

For several years in a row, his Studio 804 class at the University of Kansas won notice from our judges for its forays into affordable housing. In the meantime, we noticed Rockhill was also designing and building interesting, edgy houses in his own practice, Rockhill and Associates. So last year we invited him to join the jury of our design awards program. As long as they meet our mandate for geographic and practice diversity, we always invite jurors we'd like to get to know better. Rockhill graciously accepted our invitation and refrained from entering the competition that year, as required.

This year, he returned as an entrant—with a vengeance. His studio class won Project

of the Year for two affordable prefab dwellings (tying with another project by Torti Gallas and Partners), and he grabbed his own merit award for Modern Speakeasy, a bold, green-roofed, home-based restaurant.

Rockhill couldn't make it to our design awards banquet in Los Angeles this summer, but he sent as emissary his architecture school's dean, John C. Gaunt, FAIA. At one point during the evening, Dean Gaunt turned to me and said, "You know, Dan is one of the unsung heroes of architecture." I said, "Yes, I know. And we're planning to do something about that."

Singing those praises is the best purpose for our leadership awards. We use them to single out architects who are advancing the practice of residential architecture through their exemplary design work, teaching, civic activities, and other agency for change. Rockhill just happens to fit all those bills.

When I called to tell Rockhill we wanted to give him this award, he said, great—as long as we also include David Sain, his associate of 18 years. Apparently, this unsung hero has an unsung hero of his own.



Mark Robert Halper

So many stars get lost in the shadows of flashier luminaries. It happens at the macro level when worthy firms are eclipsed by other pushier or trendier practices. And it happens at the micro level when work by a talented associate goes unacknowledged by the partner/owner. You might call these very different kinds of errors and omissions.

I'm delighted Rockhill told me about his associate. I wish all architects were so generous in dispensing credit. Most of the architects we interview barely mention their staffs—although we always ask point-blank if there's anyone else we should include in our firm profiles and project coverage. It's a slippery slope

for those of us writing about architecture. We have to rely on information given to us by the architect of record. And if that architect doesn't wish to share the glory, someone else gets shortchanged.

Architecture is still a star system. And when that light from your adoring public is shining on you, it's very difficult to shade your eyes and say, "Thanks so much, and there are some important people who helped me along the way." But that's what real star quality is all about. **ra**

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



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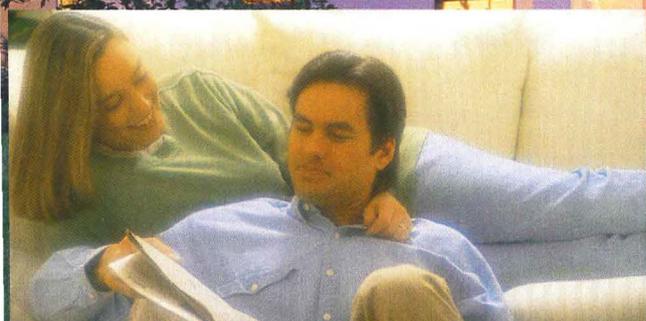
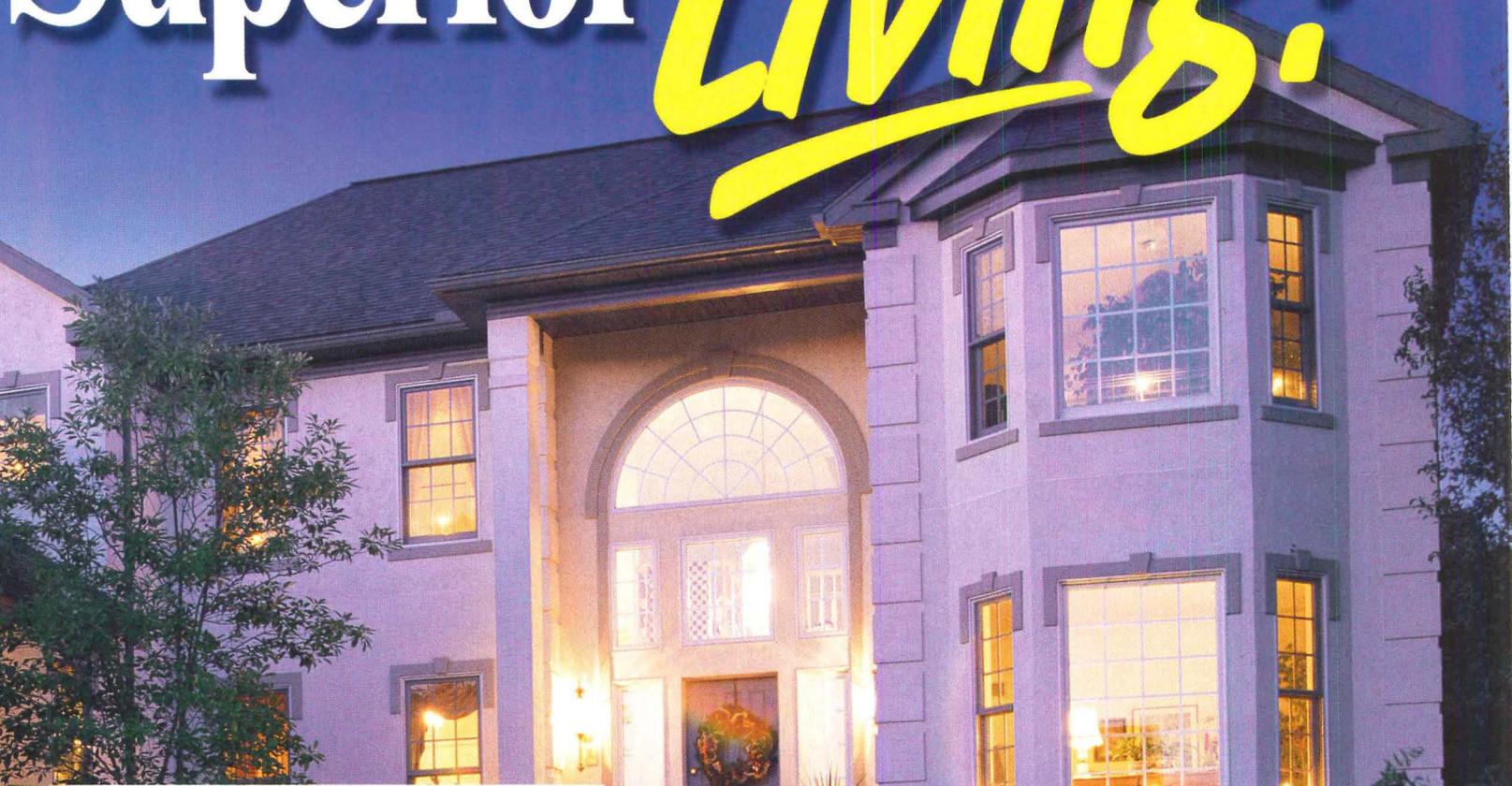
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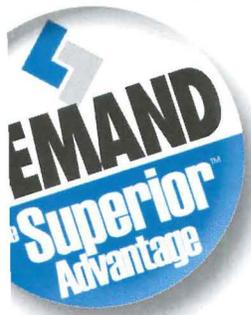
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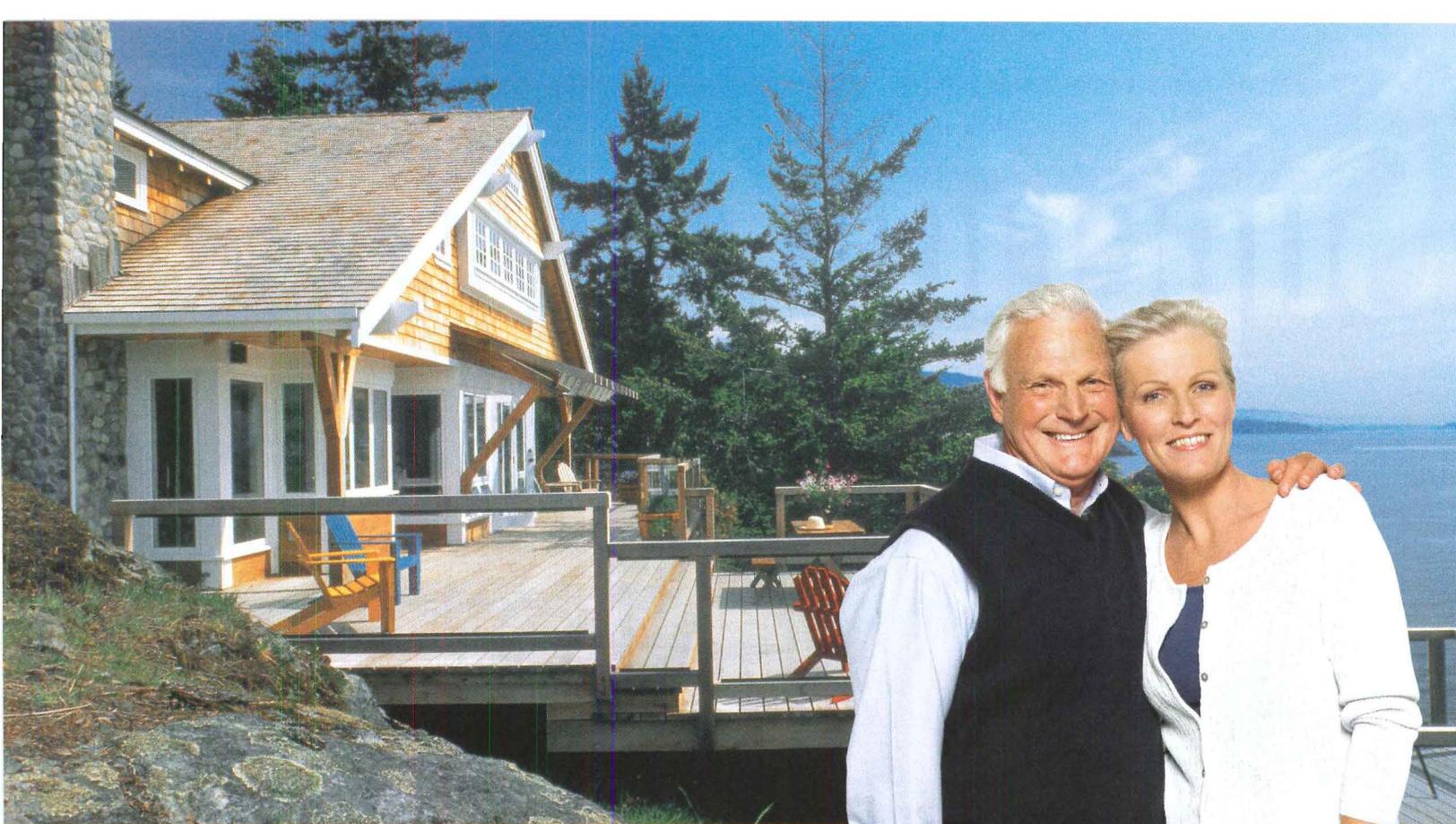
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letters

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bare essentials

thank you for your April 2006 editorial (“We Want Our Truths Self-Evident,” page 15). I feel architects have lost sight of their value to society. Somehow we have drifted to the lowest common denominator in much of our thinking. We all can attest to the challenges that affect how we apply our wares.

I once attended a seminar on the topic of identifying an “original” from a “copy.” Many examples of original and knockoff products of the same design were presented. The importance of knowing and accepting that you have a copy and not touting it as the real thing cannot be overplayed. I left with an appreciation that I have carried with me since, and I have used it to foster understanding, much like your expression of “authenticity” does. An example from the seminar compared orange juice from the orange and from concentrate. The difference: the orange has essence, the concentrate does not.

Hopefully a victory for authenticity will be an outcome from time to time, as it certainly should be a benchmark from which we can be encouraged.

David C. Paterson, AIA, CSI

real suspect

I always look forward to the Architects’ Choice issue (April 2006). However, I found it ironic that this year’s theme was “Keeping It Real” in light of the fact that very few of the chosen products are sustainable. How real is that?

As architects, we design for the future. Beautiful-looking products are ubiquitous, but beautiful sustainable products are truly “choice.”

*Heidi Hansen
Heidi Hansen Architect
San Diego*

eye of the beholder

after reading about each of the award-winning projects in this year’s *residential architect* Design Awards competition, one caught our attention: the Martin Luther King Jr. Plaza (May 2006, page 44). We kept going back to a quote by one of the judges: “Architecturally it’s not pushing the envelope, but it’s not about that. It’s about revitalizing a neighborhood.”

We read this over and over, as it reminded us of your March 2006 editorial (“How Green Is Green Enough?” page 15). Your comments about the design direction of the magazine

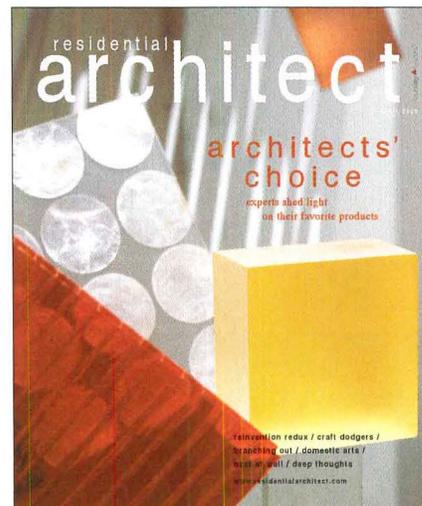
were exciting for our firm to read. They were directed to “green architecture” but apply to architecture in general. Some quotes from your letter: “We won’t sacrifice our notion of good design just to show something ‘green.’”

“We’ll always select a house that’s more beautiful over one that’s more sustainable.” Further on, you speak of a “blandly pleasant” design, saying, “Such a building won’t make it into ... this magazine. Because we love beautiful architecture here. It’s first and foremost what we are about.”

Maybe the judges don’t read your articles. It sounds like you’re saying it *is* about the architecture. Does this project deserve an award? Sure. But does it fit your mission statement?

*Daniel R. Townsend
and Daniel J. Gomez
Fuse Architects
Capitola, Calif.*

It’s refreshing and encouraging, in this time of greater and greater wealth concentrated in fewer and fewer families in the United States, that your judges saw the value in a HOPE VI community in Philadelphia (page 44) and



in prefab homes in Kansas City, Kan., (page 48). Not only are both [concepts] “housing strategies for real people,” they are terrific-looking places.

Bravo for reminding us of the message of “housing for everybody.”

*Sandra Kulli
Kulli Marketing
Malibu, Calif.*

you are making some headway in recognizing Torti Gallas and Partners in a tie for Project of the Year with Dan Rockhill/ Studio 804’s Modular 1 and 2. In my opinion, it’s not even close: The modular box is a cold, sterile “unit” design, and an inefficient one at that. That is followed by four more cold, sterile boxes that appeal only to the academics and the architectural journalists.

I can appreciate your dilemma, though. It’s the
continued on page 24



Real Designs Have Curves



For Bradley J. Butcher, AIA, it was love at first sight when he realized the great looks, flexibility and durability of AZEK Trimboards. As principal of Bradley J. Butcher & Associates, PC in Gaylord, MI, Brad recommends AZEK trim for much of his residential design work. His recommendations and use of AZEK trim products will lead to long-term cost savings for his clients and the builders constructing the projects, eliminating unnecessary hours of callbacks and installation challenges. "We're enamored with the permanence, color, flexibility and low-maintenance of AZEK Trimboards," says Brad. And the workability was key for a luxury lakeside home built by Stephen Ames of Ames Construction, also of Gaylord. "Steve built an on-site oven to heat-form the AZEK boards," says Brad. "Once heated, AZEK trim could be curved around numerous archways and windows, as well as its fascia and soffits. It molded to all our specifications and blended with the look of the natural cedar siding. The homeowners love the bright, white look which will last indefinitely, even without being painted." For Brad, it's the peak of creativity!

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letters

same one the architectural establishment has. How do we do something original? You can't. The human race solved how to do comfortable spaces to live in eons ago. The only thing we do better is climate control and plumbing. Those "boxes" are relatively easy to do, which is why so much of it is boring. The best work [among the winners] is Chip Webster & Associates' outbuilding in Tennessee (page 109). As for the "archispeak" — "successful interplay of 'order and chaos'" — how about, it just pleases the eye, and leave it at that?

*M.L. "Mike" Waller
Charrette Design Group
Architects
Mandeville, La.*

I felt compelled to comment on the Kitchen grand award selection (page 117). While architecturally and visually stunning, a family of five "lives" here? Really? I think this kitchen design is devoid of humanity, practicality, and realism.

"After two days of tough choices, the jury unanimously cheered for this 'perfectly done' kitchen renovation in which 'nothing [was] out of place.'" Duh! While I understand the need to represent the design in a professional manner, aren't we leaving out the realities of how real people use their kitchens on a daily basis?

I guess the answer to the question, Do you see you and your family in this kitchen? is the ultimate

disclosure on whether "form follows function."

*Sandra Kroll, CID
Alexandria Designs*

objection sustained?

While Peter Pfeiffer, FAIA, is to be commended for his commitment to sustainable design, the projects pictured in the June 2006 issue somewhat belie that goal ("10 Architects Making a Difference," page 66). No amount of recycled, energy-efficient, low-toxicity products can compensate for the oversized, automobile-dependent single-family homes pictured. The 2,000-plus-square-foot house will never be sustainable, regardless of how many low-flow showerheads it contains. Add to that the destruction of "green-field" land (or an existing "sub-standard" home), and we can see that "green" architecture remains ... a marketing gimmick divorced from the reality of its total lifetime impact on the environment.

Turn the page: In spite of its Disneyesque cuteness, here we see macro planning principles that can lead us toward a more sustainable future. Perhaps a collaboration between Pfeiffer and Andrés Duany, FAIA?

*Chuck Crawford
San Diego*

*Letters have been edited
for clarity and length.*



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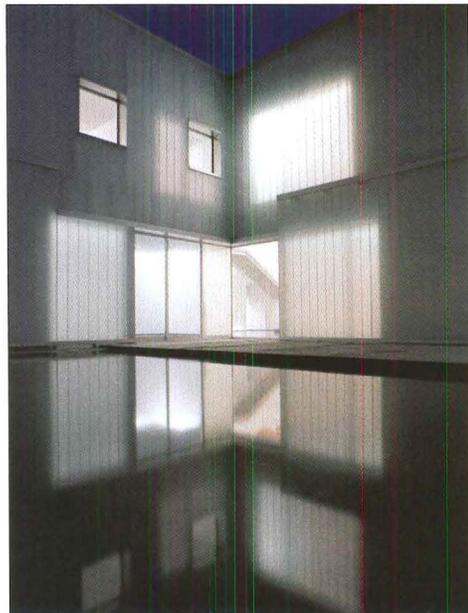
home front

news from the leading edge of residential design.

swiss bliss

Steven Holl, AIA, never forgot his earliest impressions of Switzerland. “As a student in 1970 on a train, [I remember] white ice and snow and charcoal stone and always-changing light,” he said at the September 16 opening of the Swiss Residence at the Embassy of Switzerland in Washington, D.C. He translated those memories into color and material choices for the project, which he designed with Swiss architect Justin Rüssli.

Holl and Rüssli were charged with creating a dual-purpose building that serves not only as a residence for Ambassador Urs Ziswiler and his wife, Ronit, but also as a gathering space for official functions. The architects responded with a cruciform plan containing



The Swiss Residence's cross-shaped plan provides space for a serene reflecting pool (above and top). A mixture of textured and clear exterior glass represents Alpine ice.

form plan containing private quarters for the Ziswilers, guests, and



Photos: Andy Ryan

staff on the second floor and gracious public spaces on the first.

Diagonal sight lines capture views of the Washington Monument in the distance, while terraces, a front courtyard, and a reflecting pool make adjacent outdoor areas enticing destinations. Dark gray exposed concrete and glass of varying translucencies cover the façades, recalling the hues and textures Holl noticed on that long-ago train ride. Built to comply with MINERGIE, the Swiss low-energy-use building standard, the home is topped with a vegetated roof covered in pink flowers.

—megan drueding





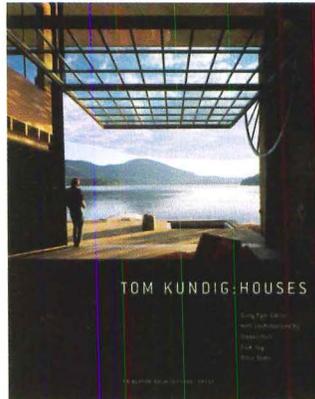
An American-Swiss team composed of Steven Holl Architects and Rüssli Architects designed the house. Swiss interior design firm zed. chose mostly Swiss furniture and art, as well as a few American pieces.



gizmo guru

Most monographs whisk the reader through an architect's portfolio. They provide the opportunity for oohs and aahs, but they often don't contain enough space to take a truly in-depth look at the subject's work.

Tom Kundig: Houses, to be published by Princeton Architectural Press in January, is different. The 176-page book covers just five houses designed by Kundig, FAIA, a principal at the Seattle firm Olson Sundberg Kundig Allen Architects. An informative write-up on each project accompanies dozens of photos, line drawings, hand sketches, plans, elevations, sections, and captions. Insightful essays by the book's editor, Dung Ngo, and by Kundig contemporaries Steven Holl, AIA, Billie Tsien, AIA, and Rick Joy, FAIA, are interspersed throughout the volume.



Courtesy Princeton Architectural Press

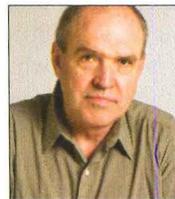
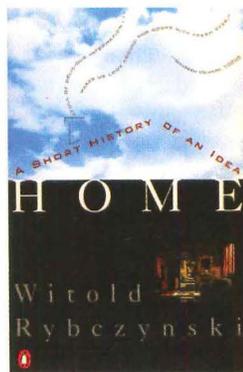
By positioning these essays between case studies rather than grouping them together at the beginning or end, Ngo ensures an even pacing of eye candy and text.

Readers may be familiar with some of the highlighted projects—especially The Brain, Chicken Point Cabin, and Delta Shelter, which are all widely pub-

lished. But this book examines them more closely, exploring and explaining Kundig's penchant for making mechanical devices—he calls them “Gizmos”—part of a design. It also illuminates the ways in which his personal experiences, including an apprenticeship with the sculptor Harold Balazs and a passion for mountain climbing, have influenced his work. It even showcases Kundig's own, newly finished residence in Seattle, where he continues to push residential design into uncharted territory.—*m.d.*

comfort zone

Author, professor, scholar, and architect Witold Rybczynski, Hon. FAIA, will receive the eighth Vincent J. Scully Prize on January 17 at the National Building Museum in Washington, D.C. Rybczynski was selected for his decades of contributions to architecture and urban planning. One such contribution—and perhaps the most famous—is *Home: A Short History of an Idea*, which has been translated into 10 languages. Published two decades ago, the book attempts to discover the meaning of comfort by exploring houses and their furnishings from the Middle Ages to modern times.



Described by *Library Journal* as “one of the most original, accessible, and stimulating writers on architecture,” Rybczynski has authored numerous award-winning books and essays for such venerable publications as *The Atlantic* and *The Wall Street Journal*. He has also been recognized for his teaching and research prowess—he's currently a professor at the University of Pennsylvania and a member of the U.S. Commission of Fine Arts—as well as for his built contributions.—*shelley d. hutchins*

Photos (from left): Courtesy Penguin; David Graham, courtesy National Building Museum

calendar



Bradley Wheeler/ItaliaFocus.com

2007 residential architect design awards: call for entries

entry deadline: december 11
binder deadline: january 8

Our annual *residential architect* Design Awards program recognizes outstanding architecture in 15 categories, including custom, renovation, multifamily, production,

architectural interiors, and on the boards. Winning projects will be published in the May 2007 issue of *residential architect* and honored during the 2007 AIA National Convention in San Antonio. Shown: Barrio Metalico, Tucson, Ariz., by Rob Paulus Architect, a 2006 grand award winner in the Single-Family Production / Detached category. To register, visit www.radesignawards.com or www.residentialarchitect.com, or go to page 32 or page 80 in this magazine. Call 202.736.3407 with questions.

custom home design awards 2007

entry deadline: december 18
binder deadline: january 17

Houses designed for a specific client and site may be submitted by builders, architects, remodelers, designers, or other industry professionals. Categories include custom home, custom kitchen, custom bath, renovation, accessory building, and custom detail. A new category for outdoor spaces has been added this year. Winners will be featured in the May 2007 issue of *CUSTOM HOME* magazine and honored during the 2007 AIA National Convention in San Antonio. Go to www.chdesignawards.com or www.customhomeonline.com to register.

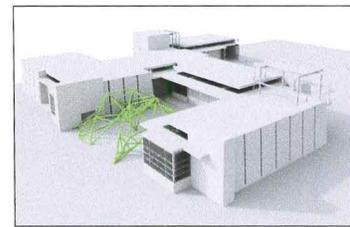
the michelangelo award

entry deadline: january 15

Inspired by the renowned artist whose bust is its prize, the Michelangelo Award from The Construction Specifications Institute (CSI) recognizes an individual who has given a lifetime of outstanding service to the design and construction industries. CSI requires that all nominations be supported by evidence of significant contributions to the built environment. Call 800.689.2900 or visit www.csinet.org for specifics.

the gen[h]ome project

through february 18
mak center for art and architecture, west hollywood, calif.



Courtesy Open Source Architecture and the MAK Center

The integration of information technologies and the natural sciences into cutting-edge architecture is the focus of this exhibition, which will be accompanied by a publication and podcast of exhibited works. Curated by Open Source Architecture, whose Hylomorphic Project is shown here, *The Gen[h]ome Project* considers the evolution of domesticity and the “genetic modifications” it inspired in the home’s structure, interiors, and grounds. For more information, call 323.651.1510 or visit www.makcenter.org.

alexander girard: vibrant modern

through february 25
san francisco museum of modern art

Alexander Girard’s passion for bold colors and geometric patterns infused the American Modernism movement with vibrancy. This exhibition assembles work Girard created during his 21-year tenure as director of Herman Miller’s textiles division, as well as interior designs he completed for New York City’s La Fonda del Sol restaurant (including the 1961 salt and pepper shakers seen here). Go to www.sfmoma.org or call 415.357.4000 for details.



Courtesy SFMOMA

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—jillian berman

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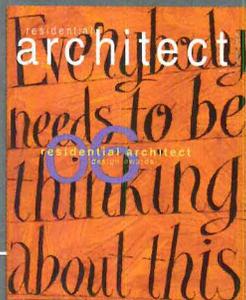
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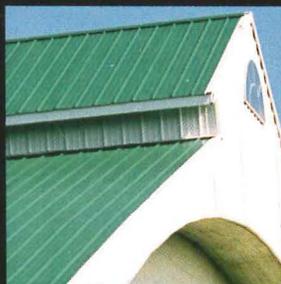
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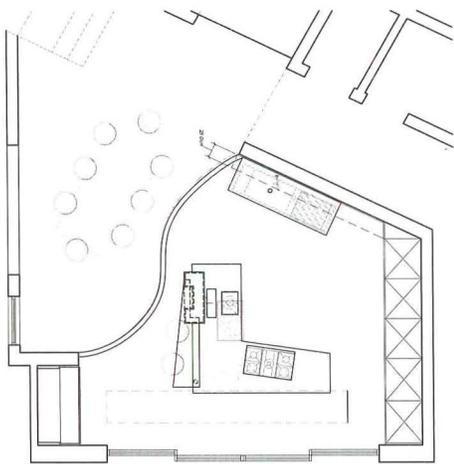
kitchen: fusion fashion

Troy Adams relied on his fusion philosophy to generate a sophisticated, yet comfortable, space in this high-profile kitchen for architect Jim Chuda. Mixing a variety of materials, Adams merged edgy European sleekness with the calming natural elements common in Asian design. He started from the ground up: “We knew we wanted a cork floor, so we started picking materials that would fit into the palette of the cork,” he says. Popular in European and commercial kitchens, cork floors reduce the impact of constant standing. As the open kitchen moves into the dining area, the flooring changes to renewable bamboo. A testament to Adams’ approach, the two floors flow fluently into each other, integrating both materials and influences.

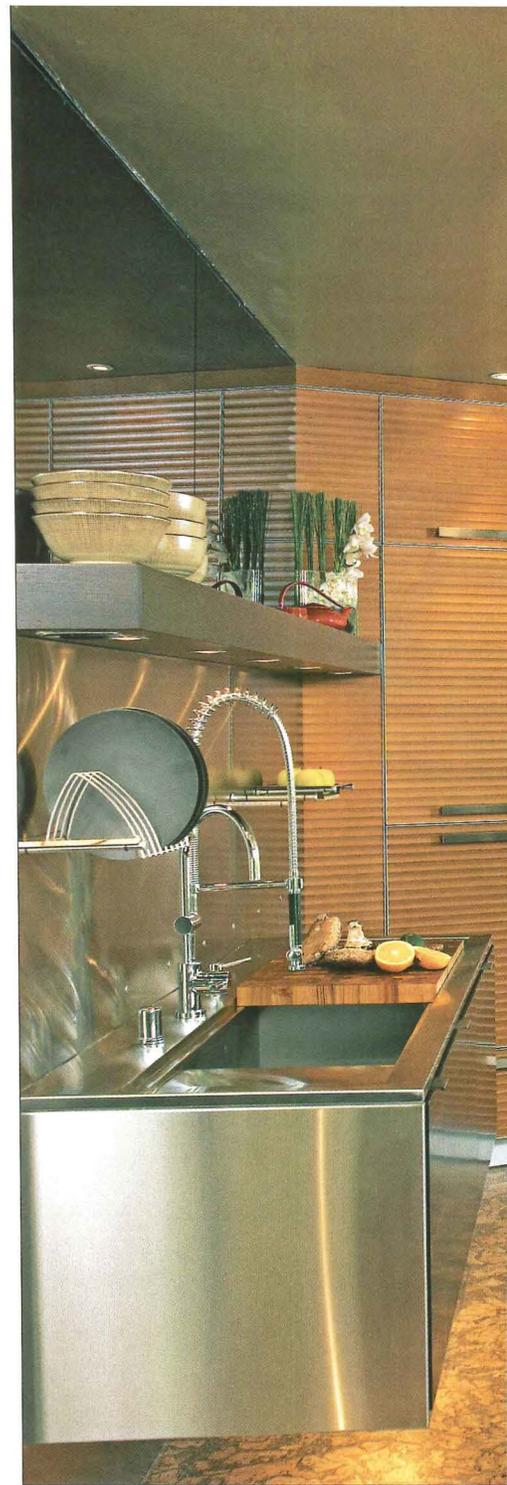
Corrugated cherry wood on a condensed wall of cabinets pulls out the red hues of the variegated cork. For the island, Adams chose a dark wenge; Makassar ebony on the floating sink cabinet unites the dark and light woods with its distinctive striping. To help this amalgam of woods cooperate rather than compete, enameled and raw lavastone are woven together on the island countertop, resulting in a vivid focal point for the room.

“Because the kitchen was so exposed, we wanted to hide as much as possible,” Adams explains. To wit, he elevated the dishwasher, used undercounter refrigerator

drawers, and hid the microwave, oven, cappuccino maker, and more inside stainless appliance garages. To balance this minimalist European look, Adams incorporated an Asian technique of bringing the outdoors in. “We oriented the kitchen so you’re experiencing the nature beyond,” he says. Pushing back and tilting the L-shaped island toward the window gives the cook and hangers-on unobstructed views to the outside. And a built-in water fountain of basalt granite supplies the soothing sounds of a bubbling brook.—*jillian berman and shelley d. hutchins*



The merging of cork and bamboo flooring signals the transition from kitchen to dining areas. The curvaceous dividing line is reflected by a similarly sinuous groove cut into the ceiling plane.



What you don't see in this cosmopolitan kitchen are details ranging from the conscientious to the sublime: a built-in composter beneath the custom cutting board (above) neatly eliminates waste and a mirror above the cantilevered sink (right) becomes a giant TV screen with the flick of a switch.



Photos: Douglas Hill

designers: Troy Adams and Lisa Adams, Troy Adams Design, West Hollywood, Calif.

architect: Jim Chuda, Los Angeles

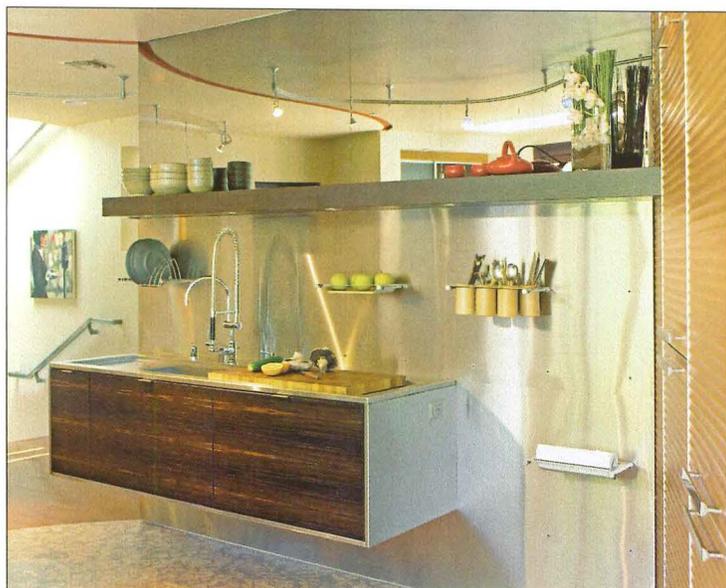
general contractor: Troy Adams

installer: Marlow Barger, Barger Construction Co., Pasadena, Calif.

steel fabricator: Julien, Quebec City

stone fabricator: Zohar Marble, North Hollywood, Calif.

resources: cabinetry and hardware: Studio Becker; cooktop, dishwasher, and oven: Miele; countertops: Basaltina S.r.l. and Pyrolave; lighting: Hera Lighting; paint: Benjamin Moore & Co. and Dunn-Edwards Corp.; plumbing fixtures: Dornbracht; refrigerator and freezer: Sub-Zero; sink: Kohler



k + b studio

bath: bachelor bath

1 Troy Adams describes the client for this Los Angeles master bath remodel as “a dream customer” who gave him carte blanche to create a “cool spalike concept that was also masculine.” Taking his client’s words to heart, Adams centered the room on a stainless Japanese-style soaking tub that appears to float within a shallow, pebble-filled pond. A freestanding wall with a cascading waterfall behind the tub screens an open shower and fills the pond. A teak bridge connects through a window wall to a stunning cliffside view of Hollywood in the valley below. Adams says the bridge feels like walking the plank, as it culminates in the vertiginous vista.



The 500-square-foot room’s pleasing medley of materials is one of Adams’ trademarks. His fondness for exotic natural woods warmly balances his equal attraction to slick stainless steel and the contemporary feel of abundant glass. In addition to the glass-walled shower and fixed windows, a large panel of glass backs the double vanity, allowing light to be shared between

bath and hallway. With the flick of a switch, the panel transforms from opaque to translucent, granting complete privacy or a titillating glimpse of forms and movement inside the bath.—*s.d.h.*

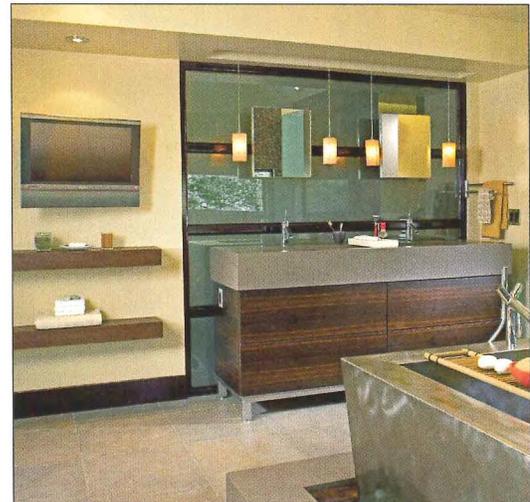
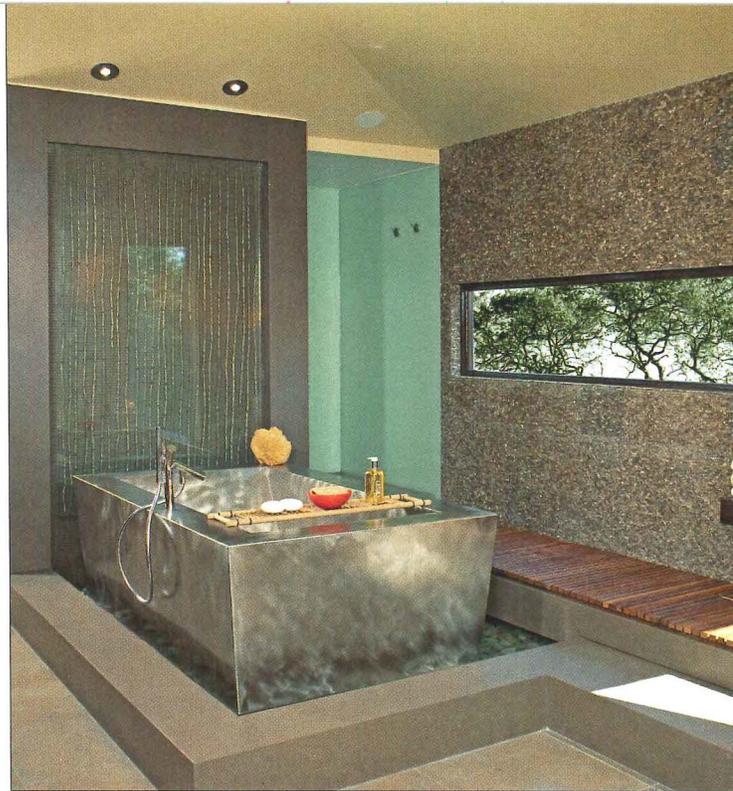
designer/general contractor: Troy Adams, Troy Adams Design, West Hollywood, Calif.

electrician: Jose Campos, Los Angeles

millwork: John Galbraith, Los Angeles

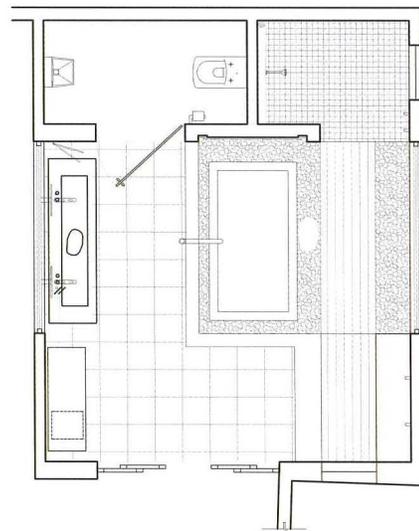
stonemason: Tony Flores, FM Tile & Marble, Los Angeles

resources: custom lavatory: Julien; plumbing fixtures: Diamond Spas, Duravit USA, Hansgrohe (Axor), and Neo-Metro

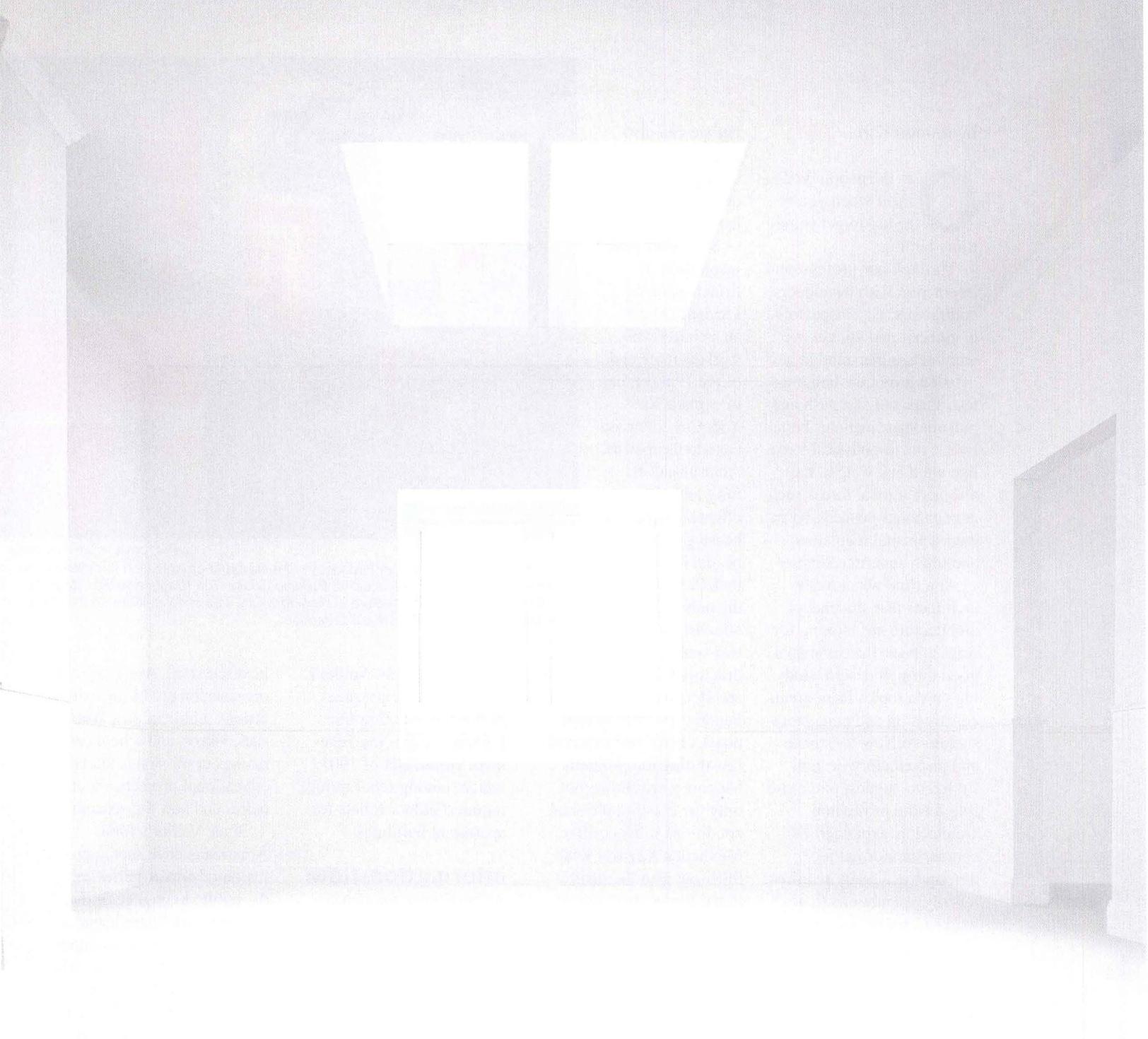


Photos: Douglas Hill

Adams’ geometric design incorporates spartan details, including heavy mullions in the glass wall behind the vanity (left) and a window on the opposite wall (above) that was cut to match the size and shape of the wall sections. Cantilevered shelves, horizontal-grain cabinetry, and a long, low toilet bench (far left) complete the look.



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by damon rich

Oh, the people you meet when you're trying to get something built ...

Through our professional interaction with developers, contractors, city inspectors, engineers, and clients, we architects understand at a detailed level how buildings take shape out of a push-and-pull among sometimes brutal forces: not just physical forces like wind and weight, but also institutional forces such as community councils, banks, environmental regulators, and town superintendents.

At a time when many architects and students of architecture are looking for ways to boost the communal good through design, studying up on topics from green construction and emergency shelters to New Urbanism and participatory design, I'd like to suggest one more role for the profession: architect as explainer. Of course, the normal job description already requires lots of explanations to co-workers, suppliers, and clients. What I am proposing is a more public and open-ended role for designers, who possess an intimate knowledge of the decisions that form the built environment. Usually our job is to find solutions for our clients,

but we can also contribute by clearly and visually delineating problems for the public.

Such work finds inspiration in leaders such as Lawrence Veiller, an architect who worked at the end of the 19th century to explain New York City's housing crisis to the masses. After unsuccessfully lobbying city officials to improve housing conditions, he and his allies took their case to the public, most famously with a two-week exhibition in 1900 that contained architectural models and hundreds of photographs, maps, charts, and diagrams illustrating the problem. Visitors were shown not only the existing physical conditions in places like Manhattan's Lower East Side, but also the institutional forces that created those conditions. The exhibition included not just a single solution, but rather many proposed designs for low-cost housing. According to historian Richard Plunz, "a housing exhibition of such size and scope has not been seen since in New York



Courtesy Center for Urban Pedagogy

In 2001, the Center for Urban Pedagogy—the nonprofit organization founded by the author—put together an exhibit called *Building Codes: The Programmable City* at the Storefront for Art and Architecture in New York City. The show celebrated the 100th anniversary of New York's first building code.

City." Ultimately, Veiller's work led to the passage of our nation's first true building code—the Tenement House Act of 1901, which, among other things, required indoor toilets for apartment buildings.

information flow

At the Center for Urban Pedagogy (CUP), we aspire to follow Veiller's approach by using tools of architecture that are often kept in the back room of a practice—site and program analyses, visual representations, models, cost estimates—and make them useful and accessible for pub-

lic discussions. As a nonprofit organization producing exhibitions, publications, Web sites, videos, and school curricula, our mission is to make educational projects about places and how they change.

Since Veiller's time, Americans have seen a profusion of opportunities for the public to engage in the design of our shared spaces. Just the hearings associated with a single environmental-impact review to widen a highway could tire the most civic-minded citizen. To the dismay of many architects, this increase in public partici-

continued on page 40

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pation has failed to open up a dynamic architectural debate. More often, it has bolstered people's resistance to change in the form of NIMBY syndrome. Our work at CUP aims to overcome the fear of the new by giving people a realistic and provocative sense of the possible. Simply put, we hope to put the visionary power of architecture and design in the hands of the public.

For example, while doing a project about the state of public housing, we noticed that the word "subsidy" gets thrown around a lot, usually with a pejorative connotation. It implies a relationship of dependency bordering on impropriety. To hear of a highly subsidized project is to hear of a project that stinks of corruption, government favor, or—depending on who you talk to—soft-headed liberalism. After one talks with a few policy specialists, the picture becomes more complex. In the United States, all sorts of construction projects are supported directly by public money, and if you include "incentives," such as tax deductions, the line between the private and the "subsidized" landscape blurs.

To show this complex relationship between the public and private, we built a large interactive model.

"we hope to put the power of architecture and design in the hands of the public."

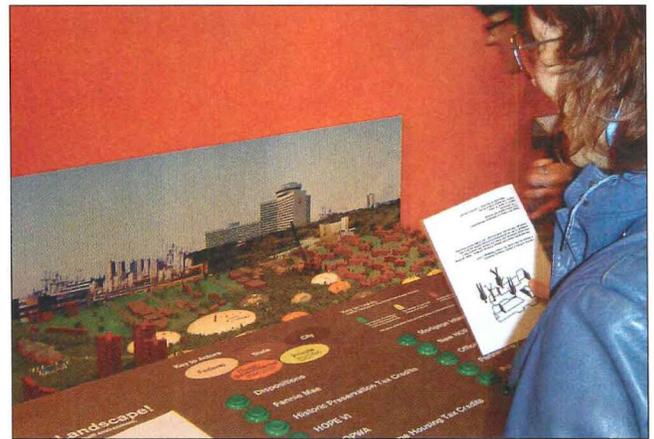


The model illustrates 14 types of subsidy programs supporting a wide range of housing types. Decision makers—including government agencies, developers, and banks—are connected to the different housing types by animated lights showing the flows of money, authority, and noncash assets that result in development.

force for change

The goal of our model is not to convince people to end subsidies, but instead, to see the reality of our built environment beyond the simple dichotomy of public and private. Hopefully, this vision of the subsidized landscape may help us think about how a finite sum of public dollars should be used to facilitate the construction of our ideal living environments.

After all, the ideal of homeownership—made possible only through government loans and the construction of a state-devised mortgage finance system—has become a key aspect of American life. And yet, it is public housing that continues to symbolize government intervention, while highways and suburbs have been taken for granted as nearly natural occurrences. Much like the disparate fates of Social Security and "welfare," housing subsidies have



Photos and model: Courtesy Center for Urban Pedagogy

The Subsidized Landscape, a 2003 exhibit created by CUP, used an interactive model (above and top) to demonstrate how governments supply funding for various housing types, from historic structures to single-family houses to low-income apartment buildings.

developed along separate and unequal tracks, highly segregated by income and race. One track leads to homeownership for well-off whites, the other to standard rental housing for poor blacks; one is normalized, the other, stigmatized.

CUP hopes to develop further technologies for visualizing the subsidized landscape. We're currently developing a set of visual aids for community development that a variety of organizations can use to help educate and motivate their constituencies, improve public charrettes, and more. We're also producing a television series called "Public Housing Television" to educate residents

and others about how public housing works. When residents have a clear understanding of the government's role in shaping their environment, they can take a more active role in shaping their government. Even if we are not proposing new buildings, architects can still play a vital role in educating the public about places and how they work. *ra*

Damon Rich is the founder of CUP (Center for Urban Pedagogy), a Brooklyn, N.Y.-based nonprofit organization. He studied architecture at Columbia University and was recently named a Loeb Fellow at Harvard's Graduate School of Design.

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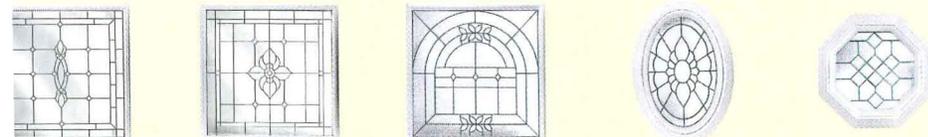
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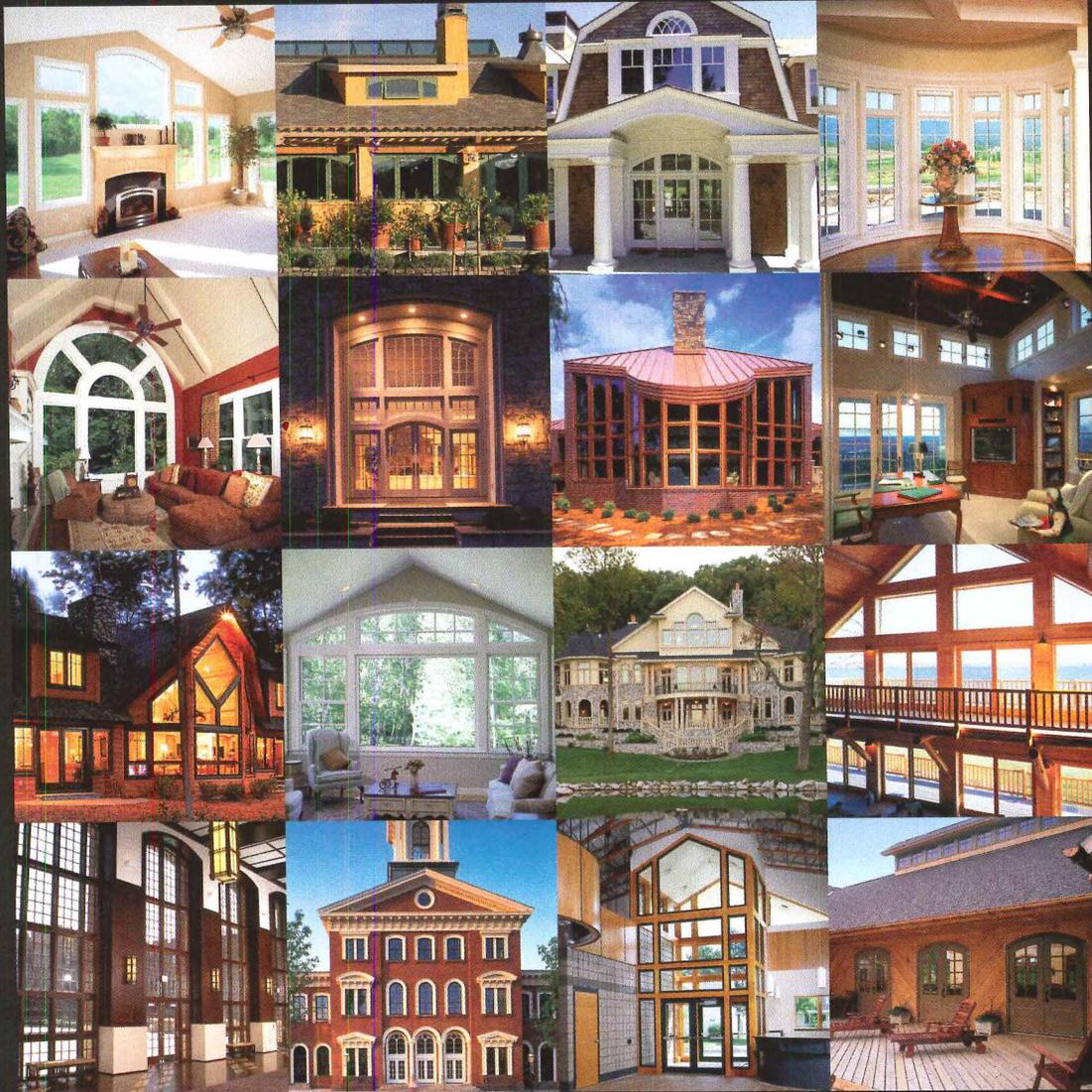
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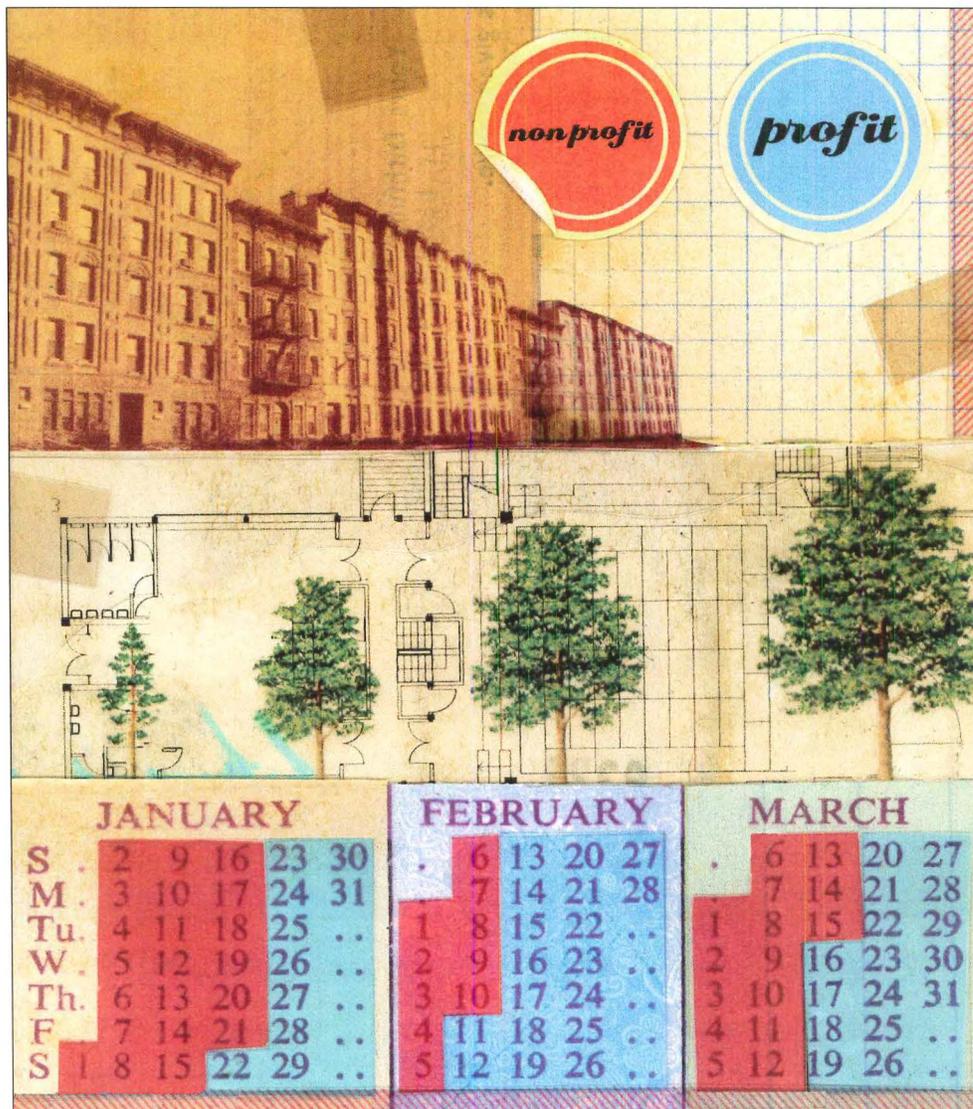
citizen architect

nonprofits can help architects put the pro in pro bono.

by cheryl weber

When Leroy Street Studio co-founders Marc Turkel, AIA, and Morgan Hare volunteered to perk up the public spaces of a tenement building in a rough Brooklyn, N.Y., neighborhood nine years ago, they couldn't have imagined it would eventually lead them to establish a parallel non-profit called Hester Street Collaborative. The former Yale classmates worked with a group of artists, sculptors, and tile makers to transform a dilapidated lobby and courtyard into a place of inspiration. But the real revelation came six years later, when the architects revisited the Community Courtyard and found it perfectly preserved, though packs of dogs still roamed the streets. "The sense we had was that people really looked after their space," Turkel remembers.

Several years later, their high-end residential firm outgrew its Leroy Street brownstone and moved to Hester Street in Chinatown, where the architects came face-to-face with their next pro bono opportunity. Directly across the street sat M.S. 131, a penitentiarylike middle school that inspired Turkel and Hare to develop an art



Martin O'Neill

and architecture curriculum for the students. The design/build classes culminated in a school-improvement project, and thus was born Leroy Street Studio's nonprofit arm. "We thought there was a niche for architects on projects with a limited budget, where it's hard to bring that extra layer of joy," Turkel explains.

Doing good is nothing new in design circles. Many architecture firms regularly waive or reduce their fees for work with underserved clients. But in the quest to become more socially relevant, a handful of architects are working strategically outside the bounds of traditional practice. They're creating 501(c)(3) organizations as a

formal means for initiating design discussions across disciplines, making sure the right questions get asked and, in some cases, forming the necessary political connections to change entrenched bylaws and practices. In short, architect-run nonprofits represent a shift to broader entrepreneurial

continued on page 47

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thinking about how design can solve social, economic, and environmental problems.

As a result of Leroy Street Studio's dispersed creativity, the design/build curriculum has morphed into Ground Up, an educational design/build program slated for rollout in several New York City schools. In a separate community project, a stroll down the Lower East Side's Allen Street—recently co-named Avenue of the Immigrants—reveals the names of 35 people and places that are part of the neighborhood's cultural history. And money is being raised to design libraries for needy schools, among other ventures. Even Turkel and Hare hadn't foreseen the extent to which the melting-pot nonprofit would deepen their existing practice. Although Hester Street Collaborative consists of full-time executive director Anne Frederick and several paid interns, Leroy Street Studio's 20 staff members move fluidly between the two offices as time allows. (They occupy separate floors in the same building.) Some of the firm's for-profit clients have become Hester Street board members and beneficiaries, and the traditional practice attracts A-list employees because of its rainbow of work.

taking the initiative

"I think there's a new energy around the desire to affect more complex issues," says John Peterson, AIA, principal, Peterson Architects, San Francisco. "The more inclu-

sive view of architecture's role in the community—that feels quite new to me." He is an example of this new breed of architects. Disenchanted with the lack of follow-through on city-sponsored design competitions, Peterson's office initiated a design solution in its own backyard, adding to the light-industrial South of Market district a series of outdoor public spaces that serve the emerging mixed-use neighborhoods. That project grew into Public Architecture, the nonprofit he founded in 2002.

"After we proposed this open-space strategy we thought, 'Why aren't more people doing it?'" he recalls. "We realized there wasn't an organization that supported this type of thing—sending design professionals out into the world to identify projects. As designers we're sitting here waiting for the phone to ring. A lot of problems are not being addressed because agencies have no engagement with them."

In this case, it was a matter of making small changes to local conditions, like widening the sidewalks in discrete locations to create landscaped nooks where people could sit outside and have a snack. The firm then looked for partners willing to be stewards of that space. The first build-out will be in front of a Laundromat and café. Because the Laundromat has late hours, its management will take in the tables and chairs at night. Peterson says Public Architecture's intent is to

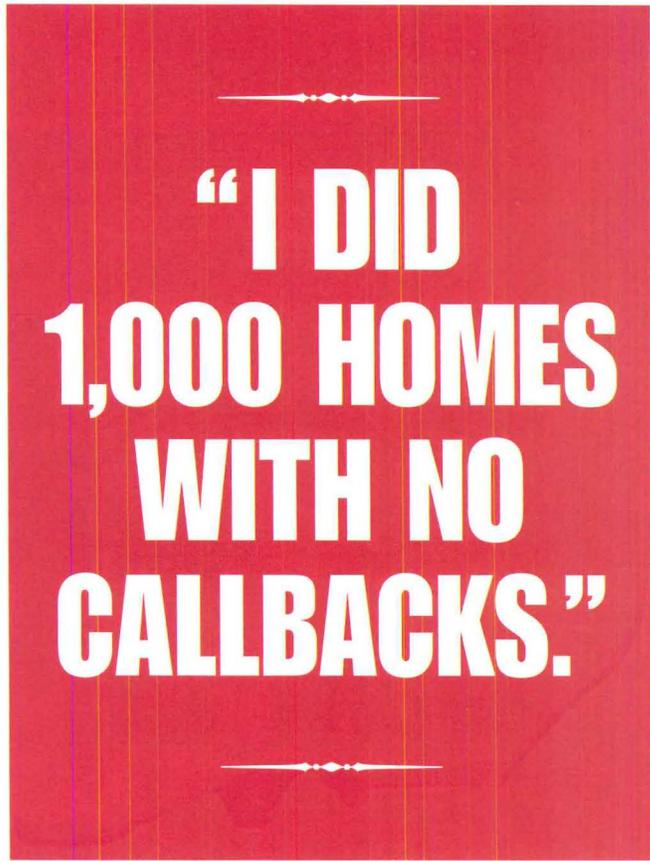
create prototypes other cities can use to solve similar problems. "We knew this was a problem in every major city," he explains. "How could we solve it systemically and use it to start the conversation in other urban areas? Every project we take on needs to be a model for places other than the specific site."

In all of these efforts, architects are using skills they've developed in their mainstream practice. In San Francisco, for example, every project that changes the streetscape is scrutinized by planning officials and neighbors, so Peterson's firm has refined its political savvy with each new job. "The city's been very supportive of much of what

we've been interested in," he says of the relationship. "It sounds motivational speakerish, but it takes a tremendous amount of patience and persistence" to effect change. It also requires an interest in all things nonprofit, he adds—from participating in popular culture to financing and fundraising. "We're coming up on four years," he says, "and I would have guessed we'd be a lot further along."

Indeed, architects starting this sort of revolution face a common conundrum: how to divide their time, and how to keep the 501(c)(3) from siphoning energy and profits from the existing firm. Peterson doesn't track his time on Public Architecture

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—he doesn't want to know —but he's guessing that some weeks it takes 75 percent of his time, some weeks, 25 percent. "It needs to be a more healthy accommodation," he admits. "For someone who runs a practice, that's craziness."

Gathering financial sustenance is a big part of any nonprofit effort. At Hester Street Collaborative, executive director Frederick oversees the grant process, but the learning curve is steep. Turkel says the work is "seriously subsidized" by Leroy Street Studio, which pays its rent and soft costs. It's a similar story at Public Architecture, which has with its for-profit sibling what Peterson calls a "parasitic relationship." Despite a plethora of funding sources — foundations, the National Endowment for the Arts, architecture firms, and a recent \$50,000 grant from a paper company — with deeper pockets Public Architecture could easily triple in size.

Even when nonprofits are independent on paper from a founder's traditional practice, the business strategies may blur. Peterson unequivocally counsels design professionals to use pro bono work to promote their firms, and yet, he is skittish about the perception that his firm might use Public Architecture as a vehicle to make more money. "I've never been paid a cent for Public Architecture; I don't even get reimbursed for my travel expenses," he says. "We're asking people to give us money, and if there were

some suspicion that the money was making its way into my pocket, people would be less interested in supporting us." Running the daily operations instead are two salaried staffers who are trained as architects — John Cary and Liz Ogbu — and an assortment of paid interns. But for now, Peterson's payoff is professional recognition and a growing expertise in larger-scale public work. Since founding Public Architecture, he's been asked to lecture at universities; he also was awarded a 2005–2006 Loeb Fellowship from Harvard University's Graduate School of Design. "They weren't interested in me because of my cute little firm," he says of his selection, "but because of the nonprofit."

nonprofit, for-profit, or pro bono?

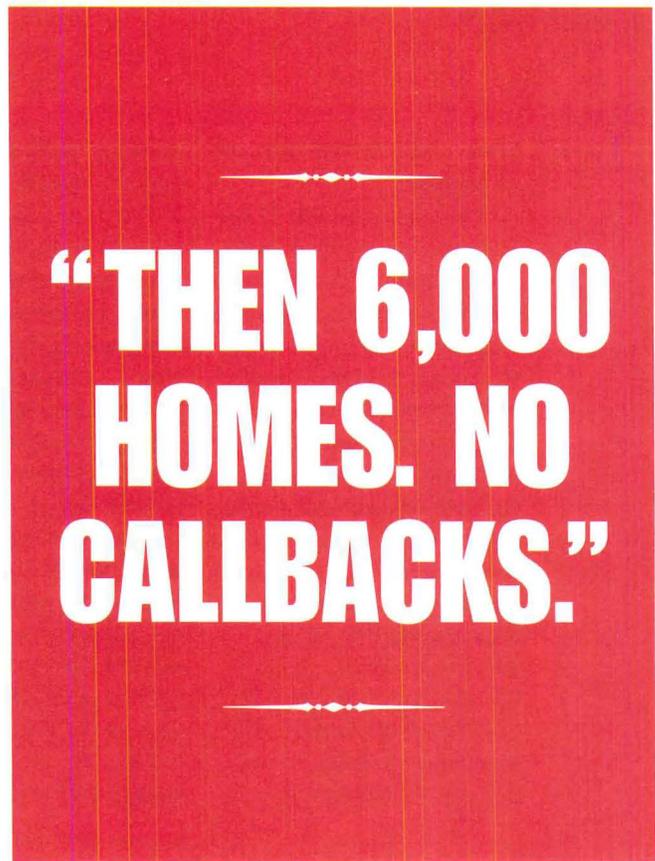
Aside from altruism, those are good reasons to found a 501(c)(3). On the other hand, why bother with the administrative complexities when you can do pro bono projects under a for-profit umbrella? For that matter, why not simply create a "good citizenship" niche that accrues economic value?

The last question, in particular, could apply to GreenBlue, a Charlottesville, Va., nonprofit thought up by William McDonough, FAIA, and German chemist Michael Braungart, Ph.D., of Cradle to Cradle fame. Led by executive director Jason Pearson, who joined the startup in 2003, the

group works with industries to develop sustainable materials, products, and packaging. According to Pearson, who trained as an architect, nonprofits are a neutral ground on which would-be competitors can put their heads together to solve a problem. "Nonprofits are in a unique position to act as a safe place for industrywide partnership," he explains. "Our nonprofit status allows us to sidestep the limitations of both the for-profit and government sectors in order to create really dynamic space for collaboration and innovation." Still, he expects to eventually create for-profit spin-offs within GreenBlue, selling minority ownership to investors as a way to raise capital.

Nonprofit status also provides a platform for attracting seed money — an issue that Pugh + Scarpa principals Angela Brooks, AIA, and Lawrence Scarpa, AIA, considered when they established Livable Places, a development entity, six years ago. "We could have formed a for-profit, but we started out with no money and felt that [by] being a nonprofit, we'd be able to [raise funds] more easily," says Brooks, who serves as board president. That structure also improved their prospects with the Los Angeles city council. The perception is that "you're more likely to be a good partner if you're a nonprofit," she says. "Other developers

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come with a whole other set of baggage.”

The idea for Livable Places had been brewing for a long time. Brooks’ SCI-Arc master’s thesis involved rewriting Los Angeles zoning codes to encourage higher density and mixed-use development. But after graduating in 1991 and finding no such niche for architects, she and Scarpa began talking to like-minded professionals. That led to monthly meetings with architects, developers, artists, bankers, and city officials, all of which ultimately led to the development agency that today is staffed by an executive director, a project

manager, and two policy experts. “On the policy side we’ve been making baby steps,” Brooks says. “We have four ordinances on the books that we’ve helped the city planning department write.” (Among other things, they include concessions for higher allowable densities for affordable housing and townhomes.)

Since so many developers are already doing low-income housing, the nonprofit focuses on residential and mixed-use development that’s within reach of middle-income folks, such as teachers, architects, and firefighters. They’re targeting underused land parcels

in depressed or industrial neighborhoods, like the old W.P. Fuller Building in L.A.’s Lincoln Heights neighborhood that’s being adapted for residential use. Although Pugh + Scarpa is designing the lofts, one of the nonprofit’s goals is to help other talented firms break into affordable housing by hiring them for projects—in short, expanding the field so that others will follow suit.

For Brooks, Livable Places represents a chance for architects to position themselves higher on the decision-making chain. “The education of an architect is such that we should

be impacting planning issues instead of doing work after it trickles down from planners, which often amounts to doing a pretty building on the site,” she says. “That’s the main thing I’m proud of regarding Livable Places: We’re starting to be looked at as creative problem-solvers.”

The pursuit of design influence that goes beyond the rather narrow province of the wealthy—or, at least, the well-off—is the motivator for most architects who start nonprofits. And what is commonly viewed as philanthropy may also turn out to be a sound career strategy.

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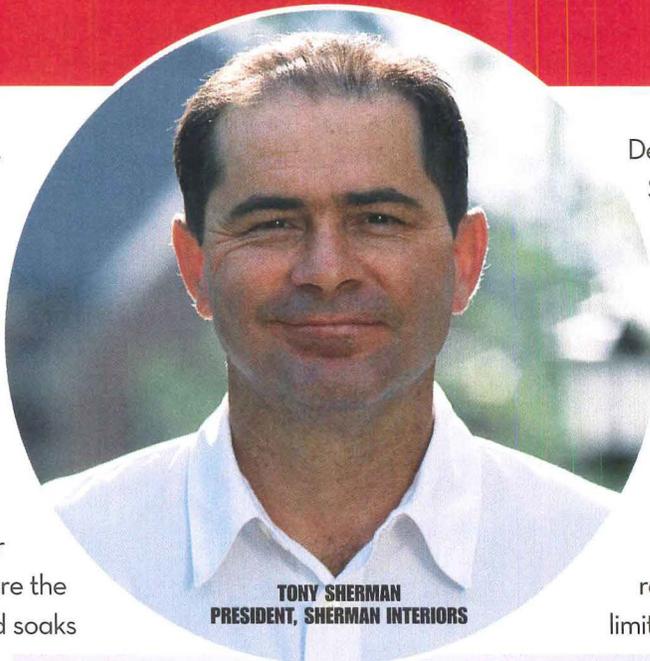
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practice

Bryan Bell makes his living through the Raleigh, N.C.-based nonprofit Design Corps, wearing the hats of both architect and developer of low-income housing. Much of it is for migrant workers around the country. While his niche falls squarely into the category of good deeds, it's also an unlimited market opportunity for architects with development skills.

As a profession, "We're competing harder and harder for jobs from the 2 percent of the population who hire residential architects," he reasons. "I'm going over to where there are 98 percent of the jobs and no other

architects are competing. All those jobs we never had and all those clients who never thought of us—that's what I'm talking about."

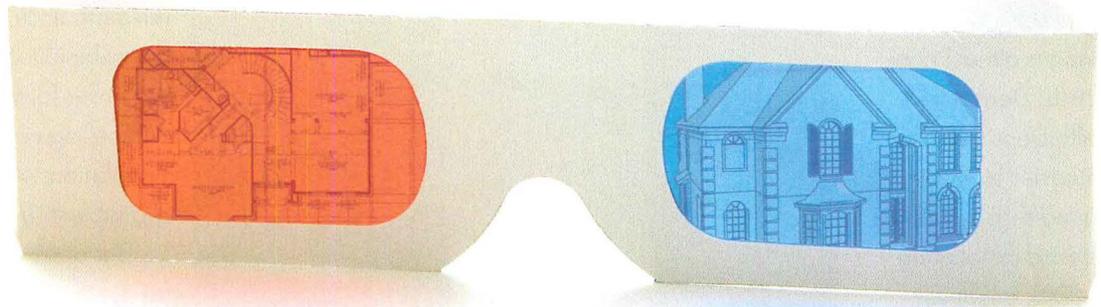
Bell incorporated as a nonprofit because, like Peterson, he saw design needs that no agencies were addressing. He also believes there's a widespread misconception about 501(c)(3)s. "Being a nonprofit means that federal programs available to help people are available directly to you, as opposed to your client," he says. "Our work is fee-based—we do a project, [we] get a design fee and a developer's fee. We're in a situation where we could

conceivably enjoy a 30 percent fee. We never have, though, because we put 20 percent to 25 percent back in to pay for whatever nice features we want to include. It doesn't mean I don't have to get paid much. I could easily draw a salary comparable to my former classmates at Yale."

Bell, who edited *Good Deeds, Good Design: Community Service Through Architecture* (Princeton Architectural Press, 2003), quotes a statistic from "Building Community: A New Future for Architecture Education and Practice" (a Carnegie Foundation study

commonly known as "the Boyer Report"). It states that 22 percent of architecture students—the second-highest response—said they wanted to become designers in order to help their communities. "I think this will be a growth segment until that 22 percent has been able to find the population they were looking for," he says of the finding. "I hope the designers who are so motivated can find the opportunity to fulfill their original hopes." **ra**

For more on architect-run nonprofits, visit www.residentialarchitect.com.



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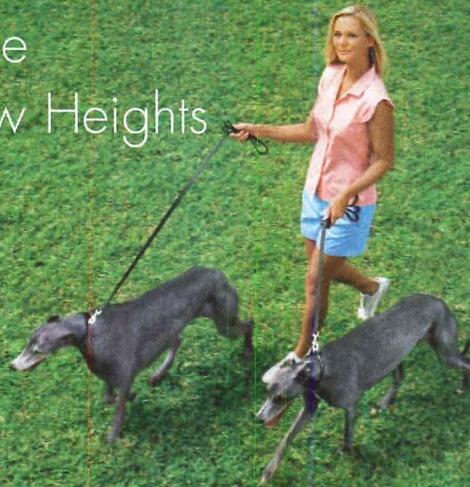
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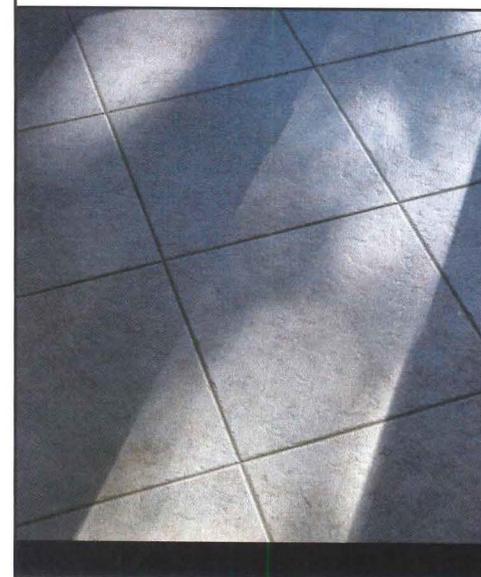
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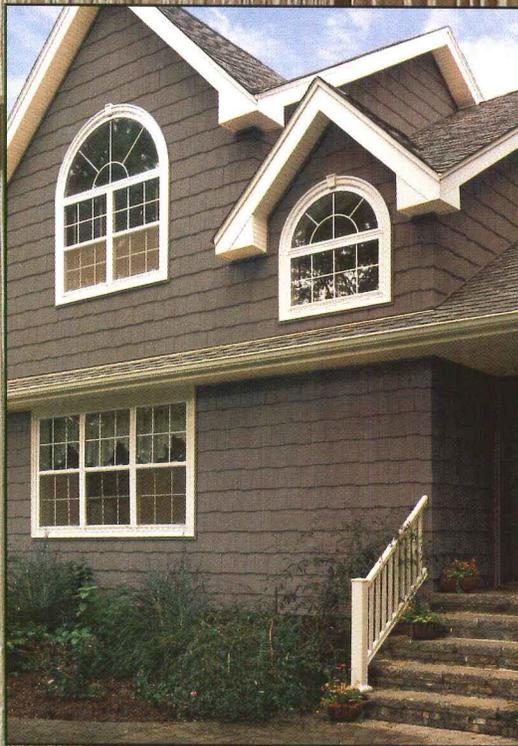
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2006 leadership awards

our annual editors' choice awards single out three firms for the example they set for architects everywhere.

top firm:

dan rockhill

*rockhill and associates
lecompton, kan.*

*studio 804
lawrence, kan.*

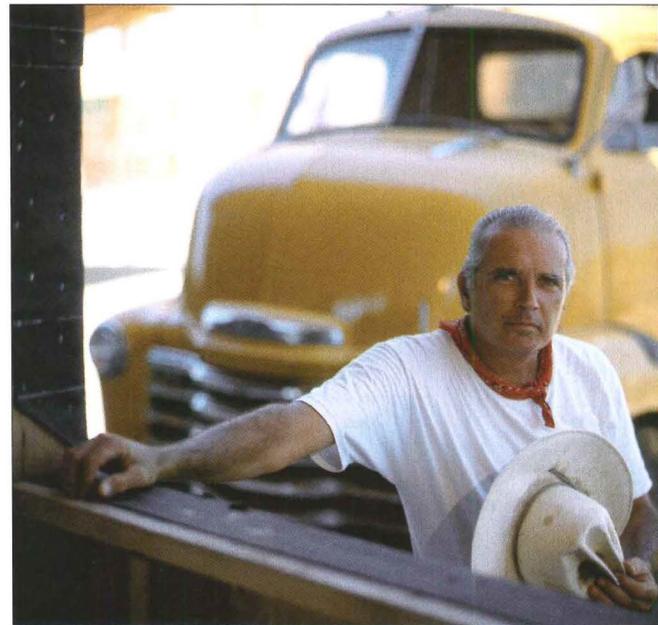
dan rockhill and his students aren't afraid to dirty their hands building their designs.

by vernon mays

Somewhere along the diminishing fringe of the Ozarks, but still well east of the flounder-flat plains typically associated with Kansas, lie the rolling hills that tumble between Topeka and Kansas City. Call it Dan Rockhill Country.

In Dan Rockhill Country, there's not much room for pretension. Pragmatism built this agricultural region, and pragmatism still rules many of the decisions made here. "It's about frugal methods and Spartan aesthetics," notes Rockhill, who came to the Sunflower State 26 years ago to teach at the University of Kansas (KU) in Lawrence and now also runs a busy design/build practice from a cluster of outbuildings on an old cattle farm in Lecompton.

Along the way, Rockhill decided his students would benefit from a dose of practical knowledge too. Eager to teach them how to build, he started small. Eventually the idea grew to become Studio 804, a nonprofit developer of affordable houses built at the rate of one per year, with graduate students providing the design skills and labor. Now, as head of



Mark Robert Halper

an innovative practice in the nation's heartland and founder of the widely recognized studio at KU, Rockhill is being honored with the *residential architect* Top Firm Leadership Award for 2006.

ingrained work ethic

Life on a farm is nothing new to Rockhill, who grew up getting his hands dirty on Long Island, N.Y. His father was a farmer; mom's family raised ducks. "People were always fending for themselves," he says. Then Rockhill went off to college in the Midwest, enrolling in the architecture school at the University of Notre Dame. Even then, he was uncomfortable with the gap he saw between architecture and building.

Rockhill returned to his home state for graduate school at the University at Buffalo and taught there after earning his M.Arch. He continued to be fascinated by the making of



Photos: Courtesy Rockhill and Associates

things and discovered someone worth admiring in artist Wharton Esherick, who pieced together his own house in the Pennsylvania mountains. “I developed a reverence for craft at that point,” he says.

In 1980 Rockhill was hired to teach building technology and design at KU, but it didn’t take long for him to realize he wasn’t getting the job done. “I was discouraged because students would come back after graduation and say, ‘Why didn’t you tell me?’” They convinced Rockhill that the difference between architecture education and the practice world outside of the design studio was the difference between night and day. That provoked him to make a change.

The current Studio 804—a literal name adopted from the course number—evolved from a graduate course students



Nestled into the grass in the rolling hills west of Lawrence, Kan., the Newton House draws inspiration from the region’s industrial and agricultural buildings. Continuous louvers run the length of the façade (above, right), anchoring the building to the horizon. Inside, arch trusses lend a rhythm to the living spaces (above, left).

leadership awards

take during their final semester. Although Rockhill expected the students to be preoccupied with getting out of school—“You were the last thing in the way of their graduation,” he explains—he discovered instead that they were completely engaged by the simple roofing project he assigned them. The next year he took it a little farther, and before long, they were building entire houses.

Rockhill believes the 11-year-old studio is a perfect complement to the students’ background, because most of them have limited life experience. “Young people today have often never even held a hammer,” he says. “They’ve grown up in suburbia. Most have never even built a treehouse.” Almost without exception, he adds, they are hungry for first-hand experience.

And an intense experience it is, beginning with the first class meeting in January and ending in mid-May with an open house in the completed building. “We have never had a site selected before class begins,” Rockhill points out. “It adds to the madness and to their collective experience.” He keeps the pressure constant by assigning one student a skill

area and making that person ultimately responsible for the completion of the task. “Others pitch in and are part of the team,” he adds, “but I need someone to build the fire under.”

The 20-or-so people in Studio 804 are responsible for every aspect of the project, notes Amanda Langweil, a 2006 KU graduate. “We design and build every detail and are also responsible for finding financing, choosing a site, obtaining a building permit, meeting with the neighborhood, and marketing the house for sale,” she says. Rockhill participates as a coach might, from the sidelines, allowing the students to make mistakes and learn from them.

Earlier this year Langweil worked on a team that completed the studio’s eighth house. Much has changed since the first house was built in 1998. At the time, Rockhill says, the City of Lawrence was equipped to channel federal funding to low-income housing, and city staff helped locate sites close to campus. But in a booming

college town, lots were hard to come by. And frankly, Rockhill admits, the student work was a little too challenging for the town’s conservative tastes. In the past three years, Studio 804 has collaborated instead with community development corporations in Kansas City, Kan., where residential lots are freely available. Says Rockhill: “You go to Kansas City, and it’s like, ‘How many blocks do you want?’ Then they apologize because they have to charge you \$300 for the lot.”

The 40-mile distance between Lawrence and Kansas City also has transformed the Studio 804 experience into an exercise in prefabrication. Working inside a 10,000-square-foot warehouse in Lawrence, students build the houses in sections and then truck them to their sites for assembly. The modular houses, which average about 1,200 square feet, have varying widths of 10 feet to 12 feet and lengths of 18 feet to 21 feet. The components are built of 2x6 wall construction with engineered lumber floors and roofs.

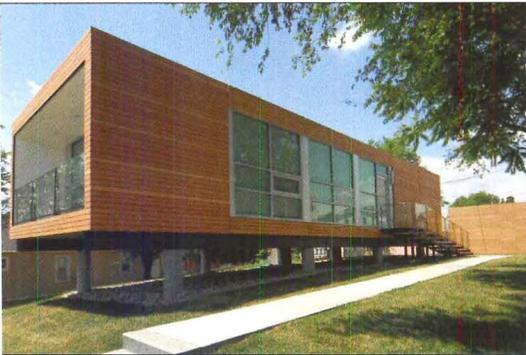
Studio 804’s early houses, which were traditional in style, sold to families in dire need of housing. The recent houses are edgier—unabashed modern boxes with crisp detailing—and are being scooped up by what Rockhill calls “young hipsters” who don’t care about curb appeal and have no objection to living in racially and economically mixed neighborhoods. Rockhill admits he finds the shift in demographics somewhat troubling and says he would prefer to do something that has a greater social agenda.

For now, he takes comfort in knowing that he’s doing good things for his students. He’s not saying they should exit the program insisting they build all their own buildings: “I’m more interested in giving them the opportunity to see how hard you have to work to produce a good product, how determined you need to be to realize good design,” he explains. He also hopes to offer a wellspring of experience that will round them out and give them the vision to make a difference in their own lives.

In the short run, the practical experience is invaluable. Langweil, for instance, says she learned tons about the business side of architecture—how to interact with the city building department, how to manage a budget, how to keep the client and neighbors happy. She had a B.Arch. and five years’ experience before coming to Kansas for graduate school, and she says she chose KU expressly for Studio 804. “Now that I’m back working at an architecture firm, I look at construction documents in a different manner,” she says. “I understand what I’m looking at and I can picture how the construction workers will put it together.”

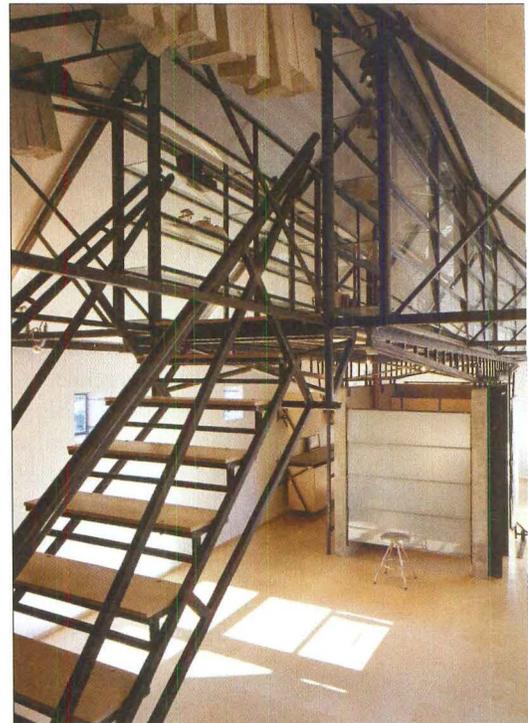
back to business

When he isn’t overseeing his college-age charges, Rockhill tends to the demands of his own practice, Rockhill and



Photos (above and top): Courtesy Studio 804

Modular 3, Studio 804’s 2006 project, was prefabricated in six units, trucked to Kansas City, Kan., and assembled on steel skids supported by concrete piers. East-facing windows fill the interior with natural light, giving the bamboo floors a warm glow.



Photos: Courtesy Rockhill and Associates
The Epard/Porsch House (left) features layers of inside/outside spaces and an observation tower capped by a movable cover to accommodate the clients' stargazing. Its thick, insulated walls and controlled openings reveal passive cooling and heating strategies (above). Rockhill used native limestone and a sod roof on the Kansas Longhouse (below), which has a strong southern orientation for direct solar gain and natural daylighting.



2006 leadership awards

Associates. Working alongside colleague David Sain, his associate of 18 years, Rockhill shepherds his practice on a 40-acre farm about 12 miles west of campus. The complex includes a granary, machinery shed, silo, barn, and milk house. All Rockhill had to add was a workshop.

With a staff of seven and a fleet of at least a dozen trucks (Rockhill's not quite sure of the exact number), the practice focuses primarily on residential work. Other current projects include the conversion of a Colorado grain facility into artist studios and the renovation of a Lawrence storefront into a small church. This summer Rockhill was one of 12 nationally recognized architects invited to participate in Architecture for Humanity's Biloxi Model Home Program, an initiative to solicit ideas for replacement housing along the Gulf Coast that pairs hurricane-affected families with architects.

Rockhill has embraced design/build so fully in his practice that, until recently, he could claim he built everything he designed. He does all the concrete work on his projects. He has a steel workshop. And his company builds the windows it designs. In truth, he started as a builder when he first landed

in Kansas. "I couldn't just come here and hang out a shingle," he allows. So he developed a reputation for taking on challenging construction projects, and as word spread, he was able to get work that included design.

Having so many resources at his disposal also gave Rockhill a competitive advantage. "Being a one-stop shop, we can always produce work for less money than anyone else can," he says. "And that's the way you get a client base when you are in Kansas. You don't have people in this region who are that interested in design. And you don't have the moneyed people who are building big vacation houses. So I sell my kind of work by attracting their pocketbooks." The firm's custom houses are typically completed for \$200,000 to \$300,000—a bargain in many markets.

Rockhill has exhibited his work in the context of the Kansas vernacular, but he bristles at the suggestion that he is a regionalist. And he is quick to point out that

his work is widely perceived by the public as having little to do with Kansas. "We are good at forming neighborhood associations, because what we do is so different that it really irritates people," he quips. "But all we're doing is taking something from the landscape and making something that we think deals with being in Kansas."

One example is the Platform House, which was built for a client who is sensitive to mold. To eliminate moisture beneath the house, Rockhill lifted the entire structure above grade on piers. "If you look historically at what people do in these agricultural regions, you elevate buildings," he explains. "So it's a very simple concept we used for this house."

Another case is the Newton House. For its exterior walls, Rockhill borrowed the color palette of the small terra-cotta structures built for milk storage on many Kansas farms. The same project also drew inspiration from the machinelike pumping stations that dot the landscape—simple structures that are wrapped in metal and punctured with factory window sashes.

"I think Dan is important nationally because of the quality of work he does," says Frank Harmon, FAIA, who included Rockhill in a conference he organized for Harvard University's Graduate School of Design Executive Education program. "His work has great content in terms of innovation, form, and materials. But more importantly, it's very rooted in the plains of Kansas."

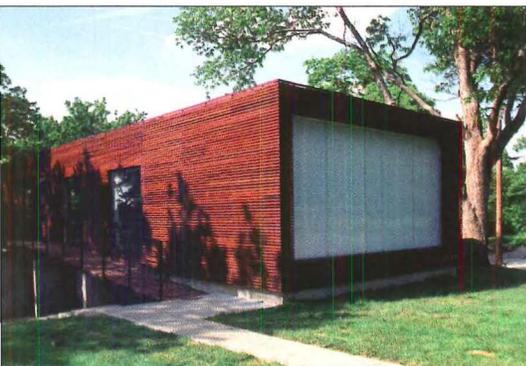
Harmon says the landscape around Lawrence gave him a new appreciation for the pioneers who settled this region. And, in a sense, he sees Rockhill as a kind of pioneer. "Out to Kansas comes this kid from Long Island, a guy who grew up knowing how to fix anything. He comes out there with his know-how and his Yankee ingenuity. And what does he use? Scraps of steel, slabs of limestone."

Rockhill says stone is most useful to him when doing restoration work, of which he has done quite a lot. In his new projects he tends to favor modern materials, such as steel, concrete, and glass. He likes their durability, he says—and the fact that steel and glass are recyclable.

a breed apart

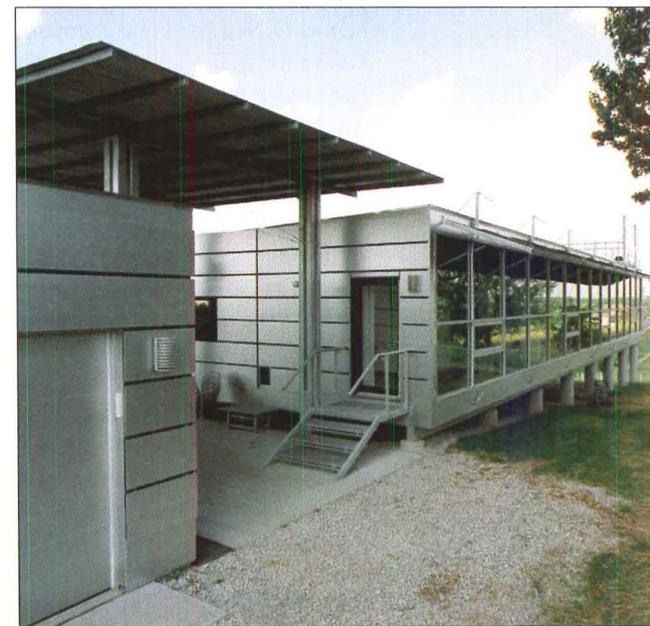
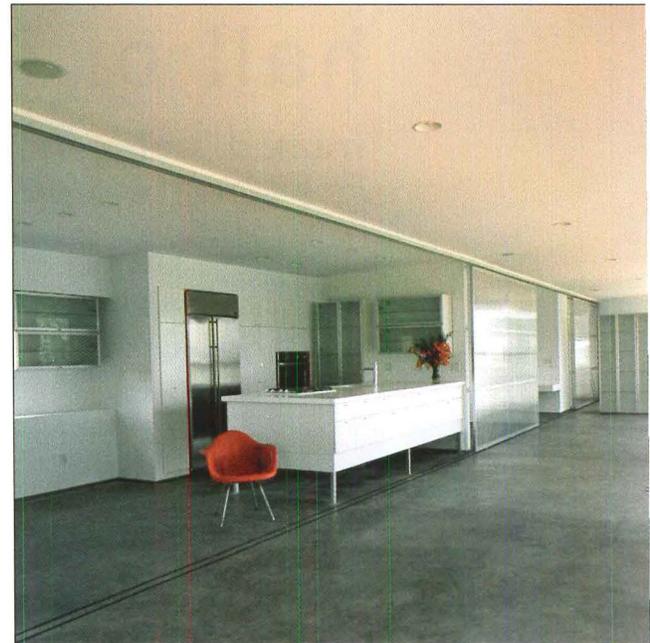
Rockhill's propensity to marry design and construction, in both his teaching and his practice, gives his design studio a structure that sets it apart from many programs that build low-cost housing. And the process has resulted in buildings that are receiving national attention, based on their design merit, in competitions that include seasoned professionals.

"We are trying to create architecture in a setting that more students will face when they start to practice—real budgets, mean clients," Rockhill says. "I think what distinguishes us from programs such as Habitat for Humanity is that we are



Photos (above and top): Courtesy Studio 804

Studio 804 built its first prefabricated house in 2004. Modular 1 (top) consists of five modules, each dedicated to a different function. Modular 2 (above) incorporates maple flooring from an old gymnasium and leftover channel glass from a nearby museum expansion.



Photos: Courtesy Rockhill and Associates

Rooted in the function of the elevated shed, the Platform House nods to the vernacular tradition of raising buildings off the ground to eliminate moisture. Inside, simple partitions allow for a clear organization of space (top). Outside, the articulation of the skin recalls corncribs that dot the landscape (above).

strong on design. I attribute that to my insistence on raising the bar of design.”

Rockhill also keeps a keen eye on the overall process because he believes the finished building is not the be-all and end-all. “There are so many things—the engineering, the electrical panel, the plumbing—that make a comprehensive experience only a house like this can give you,” he says. “It’s more than swinging a hammer. We take responsibility for the smallest detail.”

That depth of accountability, he insists, is the signature characteristic that distinguishes Studio 804 from other comparable programs. And, when you get right down to it, it’s also what distinguishes Rockhill and Associates from most other firms. After all, how many architects build their own windows? **ra**

Vernon Mays is Curator of Architecture + Design at the Virginia Center for Architecture and Editor of Inform, the magazine of the Virginia Society AIA.

hall of fame:

frank d. welch, faia

*frank welch and associates
dallas*

in the heart of texas, frank welch designs with a regional eye and a global sensibility.

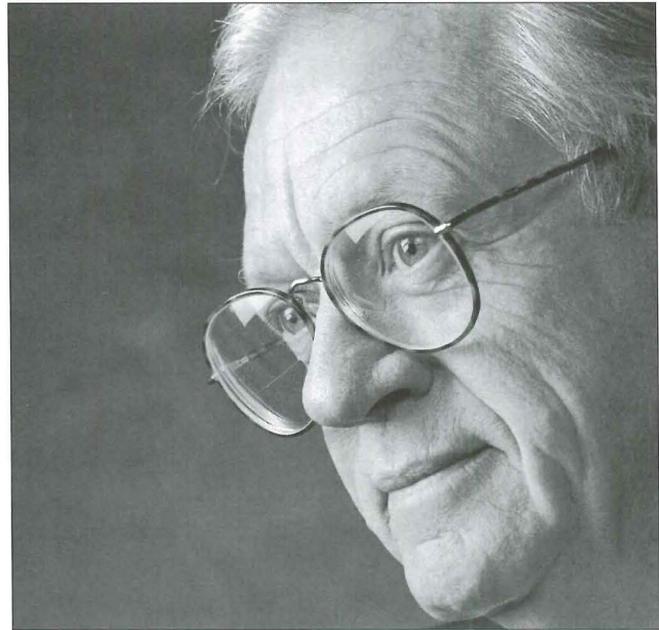
by cheryl weber

Reflecting on his 50-year career, Frank D. Welch, FAIA, recalls the pivotal moment in the architectural journey as if it were yesterday. In 1954, fresh off a Fulbright Scholarship in Paris, the young Welch was invited to an informal dinner party in Houston given by two sisters who were artists. There he met O'Neil Ford, the charismatic Texas architect nationally known for well-crafted, vernacular-inspired architecture. Welch can't recall the details of their conversation. But after dinner, when everyone else had fallen asleep on the floor, the two men talked late into the night. "I really turned a corner in architecture when I fell under his spell," Welch says. What impressed him most was Ford's unpretentious approach to architecture, which shunned artistic showmanship.

Now 80, Welch himself is a bright light in Texas architectural circles, having honed a brand of regional modernism that combines a contemporary feel for space and light with a strong sense of place and history. Welch has lived his entire life in Texas, coming of age just as Modernism began to merge with the regionalist movement there. Over the years, his small Dallas firm has designed schools, churches, commercial buildings, and the occasional cultural facility. But he is best known for helping to introduce a refined modernism that nevertheless appeals to a broad residential audience. His houses are confident, yet understated; they're crisp and sophisticated, yet they honor the spirit of something very old.

Welch creates this effect over and over again. On a rock bluff in Sterling County, West Texas, surrounded by ranches dating to the 1880s, he designed *The Birthday*, a ranch shelter austere in its simplicity. His clients gave him *carte blanche* back in 1964, requesting only a place to stay overnight.

Welch designed a single enclosed room with a fireplace, bracketed by wood decks and fitted with 20-foot rolling walls. The materials—stacked limestone piers, untreated cedar



Danny Turner

siding, and oil rig timber from an abandoned lumberyard—could have come right from the site. Welch was devastated when the structure was swallowed up in a house built by subsequent owners, but while it lasted, it created a domestic presence that melted almost invisibly into the bluff. "The West Texas land is quite beautiful when empty of extraneous elements," he observes. In 1997 it won the Texas Society of Architects' 25-Year Award, an honor it shared that year with Louis Kahn's Kimbell Art Museum in Fort Worth, Texas.

For a more refined property in a mature North Dallas neighborhood, this year Welch designed a house whose simple volumes, elegant proportions, and plain exterior materials recall rural farm buildings. It sits on a ravine among oaks and elms, and an open porch overlooks a pond. To showcase the owners' modern art and bonsai collections, Welch created a central core as its focus. The long public space unfolds under a tentlike ceiling clad in closely spaced oak "sticks" and inset with skylights. With its high peaked ceiling and pristine interior, the effect is as serene as a chapel in the woods. "A house has to have an organized floor plan that's easy to understand," he explains. "I refer to it as a plan with legibility." Welch trademarks include the use of galleries and connecting spines, large window walls and skylights, and quiet, unfussy interiors. "I'm sort of a Puritan that way," he says of his monochromatic schemes.

artistic exposure

Light is a key element in Welch's buildings; it's a quality he became keenly aware of at an early age. One of his oldest



Photos: Charles D. Smith



memories is of the photography studio in his hometown of Sherman, 60 miles north of Dallas, where he went to have his picture taken every couple of years. The studio was up a flight of stairs, and clients were photographed beneath a skylight. "Sitting there under that skylight was a great experience, and it affected me for life," Welch remembers. Since then, "I learned about balanced light and what light does to an interior."

His appreciation for architec-



At the Dillon residence, a limestone outcropping serves as a pedestal for outdoor entertaining. The third floor houses the public areas, including a bright kitchen with an 11-foot ceiling clad in oak "sticks." On the house's west side (left), a deep porch and wood brise-soleil diffuse the powerful sunlight.

leadership awards

ture developed slowly, in snippets. As a child he liked to draw and was encouraged to become an artist. “I don’t know if architecture was mentioned at home,” he says, “but I was certainly aware that buildings were important, even in a small town like Sherman.” The local post office—a handsome three-story Spanish Revival—was one of the first buildings he noticed, though he wasn’t old enough to recognize architecture as an art form. And on frequent trips to Dallas, his family would drive through Highland Park, a tony suburb just north of downtown Dallas. “My parents would remark about this or that house, so residences were important to them,” he says.

When the time came to attend Texas A&M University, Welch—leery of his ability to master technical courses—majored in liberal arts. But after his freshman year, time off for military service helped him find his inner architect. He spent time with the Merchant Marine on Catalina Island, Calif., and then with the Army stationed near Williamsburg, Va., soaking up the architecture wherever he went. While in the Army he visited the Sir Christopher Wren Building at The College of William and Mary. On another trip, arriving at Washington, D.C.’s Union Station, he immediately hailed a cab to the National Gallery of Art to see what is now the West Building. “I loved the symmetry of the axial organization and its clarity,” he recalls.

Thus it was that Welch returned to school as an architecture major, finishing up his degree in 1951. The following year brought a Fulbright Scholarship in France through Southern Methodist University. As Welch tells it, he was at loose ends when a girl he met on a blind date talked him into applying for the scholarship. “I got the scholarship, and she got one too,” he says. In the meantime he met and married Katherine Welch, and three days after the wedding they sailed for Paris. “I was in the city of my dreams,” Welch says. “I had read all of [Ernest] Hemingway and [F. Scott] Fitzgerald and just wanted to be involved in some sort of artistic activity in Paris.”

renaissance man

In addition to a thriving practice, Welch has always cultivated an artistic life around the edges of architecture. In 2000, following two articles he wrote about Philip Johnson for *Texas Architect* magazine, he authored the book *Philip Johnson & Texas* (University of Texas Press). “I was intrigued by his appeal to Texans,” Welch says of Johnson. “I finally determined it was his personality and enthusiasm that made people call him back—and his diplomacy and self-effacement, his not taking himself too seriously. The media never got that part of him.”

Welch’s fascination with light also led to a photography sideline and continuing exhibits at a handful of galleries in Dallas and Houston. It’s a talent he discovered during his year in Paris. Disappointed with the classes offered at the École des Beaux-Arts, the story goes, he lobbied his Fulbright adviser to let him document the city on film instead. “I thought, ‘I can’t undergo an education in this institution,’” he says. “It seemed so fusty and out of touch.” Leica in hand, Welch spent the next 12 months taking the subway to isolated parts of Paris and living the life of an impoverished artist.

Soon thereafter, the fateful dinner party occurred. Ford offered him a job that night, and Welch spent the next five years working in Ford’s Houston office. When Ford and Corpus Christi-based architect Richard S. Colley won a design commission for the landmark Texas Instruments Semiconductor Building, Welch was sent to Richardson, Texas, to oversee its construction. By 1959, with Ford’s blessing, he moved to Midland, Texas, to accept his first solo commission; he established a practice there before settling in Dallas in 1985.

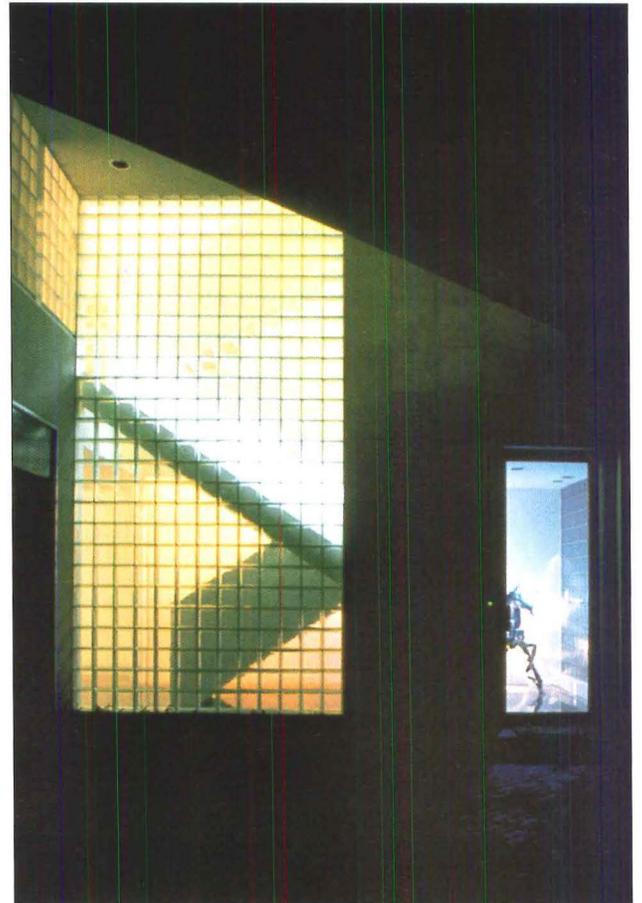
Dallas architect Max Levy, FAIA, who has known Welch for 20 years, says that while most modern designs are dashing and self-concerned, Welch’s floor plans and details are very polite. “They’re never just all about themselves,” he says. “They don’t just turn creative somersaults for the architecture audience; [they] accommodate life in a very courtly and genteel way. People who don’t have a great affection for Modernism still respond warmly to his work. That’s very rare, but that is what he has accomplished.”

When asked to define how his work has evolved, Welch says that, if anything, it’s become more conservative. “I’ve won a lot of design awards, but these days they’re going to more cutting-edge stuff. I’m not comfortable doing that. It’s forcing something for me, but it’s easy for the younger generation.” Over the years he’s chosen to run a small office of four to eight employees, and his goals remain the same: “to get the next job,” working with his staff of three architects and an office administrator.

Like Ford and Johnson, whom he admired, Welch is blessed with an idiosyncratic charm. He possesses an

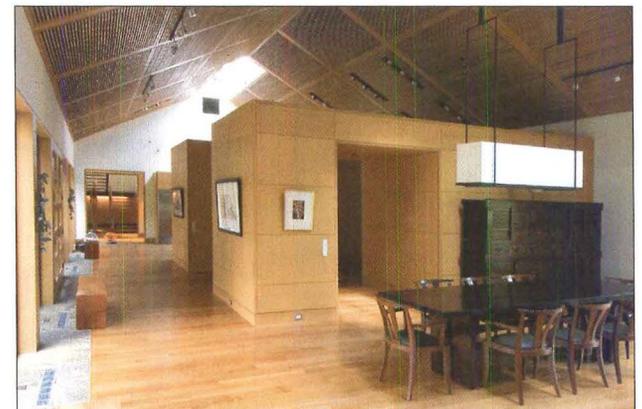
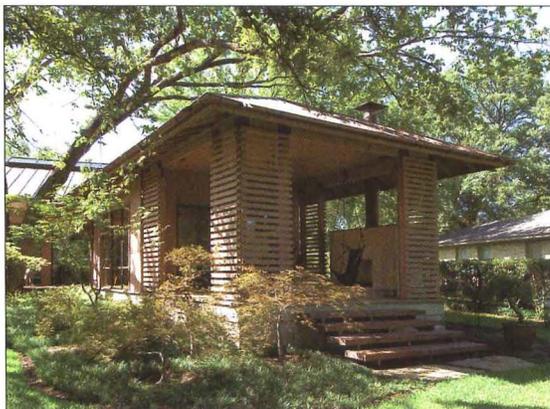


Simple and solitary, The Birthday seemed to grow from its austere landscape. Stacked limestone piers supported massive rolling walls, which lent transparency to the ranch shelter. Sadly, subsequent owners built a new house around it.



Photos: Hester + Hardaway Photographers

inquiring mind, an ebullient personality, and a memory for good stories, and this particular combination of talents has won him a loyal, well-heeled clientele. It's made him a mentor to a revolving door of young interns. And his wide-ranging enthusiasms—for writing, public speaking, and photography—have inspired his Texas peers.



Shoehorned onto a narrow creek-bank lot, the Shamoan residence (top, left and right) showcases Welch's talent for creating harmonious forms that play with light and shadow. The angular street façade is clad in cut limestone, while gray stucco covers the curving creekside volume. The Ward residence (above, left and right) possesses the serenity of a rural farm building.

Earlier this year, Levy penned a letter to the Texas Society of Architects supporting his nomination of Welch for the TSA Medal for Lifetime Achievement—an honor Welch accepted in early November. "The baton of regional modernism was passed to Frank Welch," he wrote, "and he has advanced it far down the track, setting the pace for the rest of us." *ra*

rising star:

taal safdie and ricardo rabines

safdie rabines architects

san diego

whatever they set their sights on, safdie rabines treats the site with utmost sensitivity.

by meghan drueding

For Southern Californians, Taal Safdie and Ricardo Rabines do quite a bit of walking. The two architects walk 7-year-old Raquel, the youngest of their three children, to her elementary school on weekday mornings. They walk to their office, which is situated just a few blocks from their modern home in the Mission Hills neighborhood of San Diego. They walk home for lunch (which they usually eat on their terrace) and back to the office, then home again at the end of the workday.

Safdie and Rabines clearly relish the outdoor lifestyle afforded by the balmy weather of their chosen city. In addition to the time they spend outside, the homes and buildings their 14-person firm designs weave together indoors and outdoors in an uncommonly imaginative way. From the shaded courtyard they fought hard to include in a recent low-budget public library renovation, to the treetop balconies they integrate into canyon-side houses, to the master bath showers that exit to a terrace or patio, they always find a way to enrich each project with outdoor rooms. Spaces that must have four walls and a ceiling don't deter them—they just use pocket or accordion doors to achieve the effect of being outside.

Even their office building, a former residence built in the 1920s, features a lush garden and patio out back for company barbecues and al fresco coffee breaks. Rabines created it himself; he and Safdie dream of someday bringing landscape architecture in-house.



Danny Turner

design education

Rabines has enjoyed the benefits of a warm climate for most of his life. Born and raised in Peru, he attended architecture school at Universidad Ricardo Palma in Lima. One of his professors and eventual employers, the architect Juvenal Baracco, encouraged him to pursue further studies at the University of Pennsylvania. There Rabines met another mentor, Adèle Naudé Santos, FAIA, and Safdie, his future wife.

Safdie grew up in Montreal, spending several years of her childhood living in Habitat '67, the groundbreaking apartment complex designed by her father, Moshe Safdie, FRAIC, FAIA. "It was a really great place to live," she says. "You're surrounded by water, you have terraces, views, light, air. It's wild-looking and sculptural." During her senior year at Vassar College she decided to go to architecture school, choosing Penn partly because of the legacy of Louis Kahn, for whom her father had worked in the early 1960s.

After graduate school, Safdie and Rabines married. Both worked for well-known firms—Safdie in New York City for Pei Cobb Freed & Partners and Kohn Pedersen Fox Architects, Rabines for Santos' firm in Philadelphia and Davis Brody & Associates (now Davis Brody Bond) in New York City. The pair moonlighted on a few small projects together and realized their divergent working



John Durant

Ricardo Rabines and Taal Safdie excel at designing outdoor rooms, such as the terraces and pool deck at this residence in Encinitas, Calif.



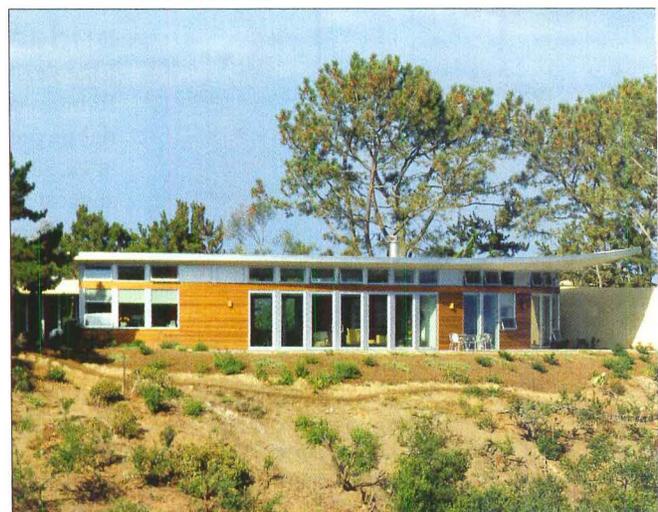
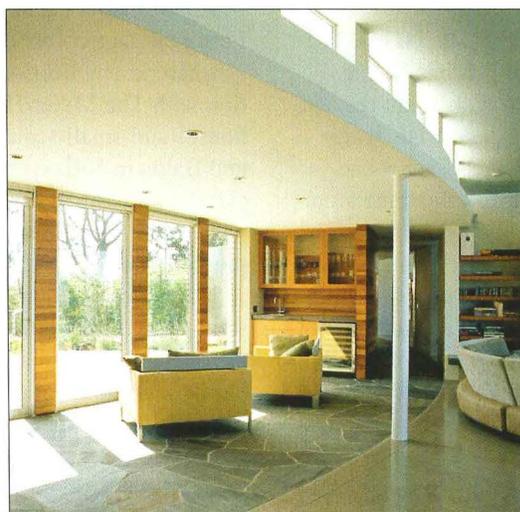


As with many of the firm's houses, the quiet front elevation of this La Jolla, Calif., residence (below, left) gives way to a dramatic rear façade (left and below). Clerestory windows let sunlight spill into the interiors.

Photos: Undine Pröhl



Ricardo Rabines

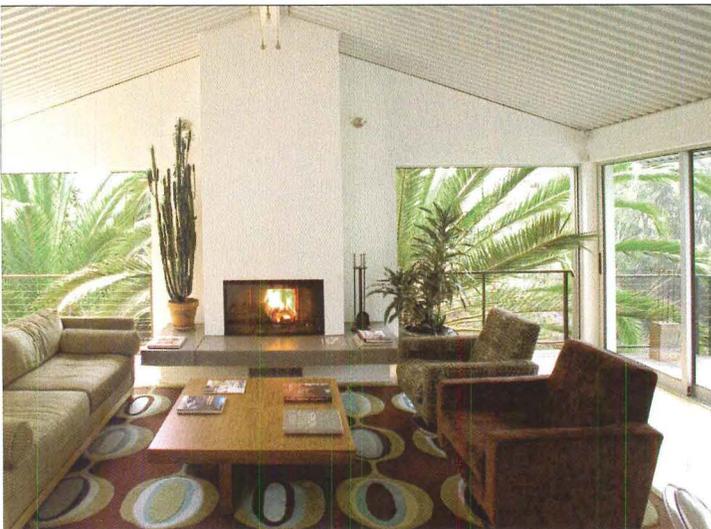


leadership awards

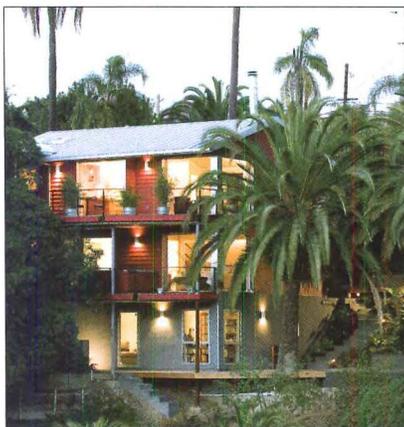
styles complemented one another. “Taal is an early [-morning] person, I am more of a late person,” Rabines says. “One of us has more emphasis on certain parts than the other. For example, Taal is much more detail-oriented than I am. I rely on her for that and she relies on me [for] different things.” The couple moved across the country in 1990 when Santos, tapped to head the newly formed architecture school at the University of California, San Diego (UCSD), moved her practice to the area.

But the school folded after a few years, and though Santos went north to UC Berkeley and relocated her firm to the San Francisco Bay Area, new parents Safdie and Rabines decided to stay in San Diego and start their own firm. “I never had

any doubts they’d work it out together,” says Santos, a self-described “informal family member” to the couple who now serves as dean of MIT’s School of Architecture and Planning. “They can take a really difficult site and are smart enough to figure out what to do with it.”



Adam Butler



Photos (above and opposite, top): John Durant

Safdie Rabines’ work melds indoors and outdoors in unexpected ways. This remodeled house in San Diego fits into its hillside site so seamlessly that, when the windows are open, palm fronds from surrounding trees poke into the living room.

bridge to the future

Like most young firms, Safdie Rabines started with small residential projects. A pedestrian bridge at UCSD, for which Santos had suggested Safdie, helped the architects diversify their repertoire. They aspired to eventually achieve a consistent mix of residential and institutional work, but it’s a goal they’ve met already with a current 50/50 split between the two project types. Small additions and remodels turned into new houses and major redos, and the little bridge led to bigger bridges, often done in partnership with engineering firms. All the while, Safdie Rabines was hiring

more people and expanding its office building down into its canyonside setting.

The firm teamed with Moshe Safdie and Associates in 1998 to design UCSD’s Eleanor Roosevelt College—an \$80 million, 455,000-square-foot mixed-use complex encompassing dorms, a dining hall, offices, computer labs, meeting areas, and parking facilities. The project felt pivotal to Safdie and Rabines, who were eager to prove they could handle large-scale public work. “It was good to wait until our firm had established itself before working with my dad,” Safdie says of the partnership. “That way we weren’t just learning from him—we were also contributing.” Though the commission was a coup for Safdie Rabines, its considerable scope also put unprecedented pressure on the firm. “Especially when we first started with my dad at UCSD, I felt like I couldn’t breathe,” she recalls. “It was fun, but I felt like I couldn’t do all of it and have a family too.”

It turns out they could rise to the challenge, though, and they continue to do so. Safdie and Rabines entrust their capable staff with plenty of responsibility, which keeps employees happy and the couple sane. They don’t bring design work home with them, because “it’s not fair to the kids,” Rabines says. And they try to take a couple of family vacations a year, no matter how busy things get.

But their seeming mastery of the live/work conundrum doesn’t mean they limit themselves professionally. They’re currently finishing up buildings as diverse as The Cairo, a 16-unit condo building in San Diego’s Hillcrest neighborhood; a San Diego police station; and a 10,000-square-foot house in Rancho Santa Fe, Calif. Work in the design phase includes the Baldwin Hills Scenic Overlook in Culver City, Calif.; a student center at UCLA; the Robert Paine Scripps Forum at the Scripps Institution of Oceanography at UCSD; a structural engineering building, also at UCSD, in conjunction with The Miller/Hull Partnership in Seattle; and various houses and small-scale condo projects. Winning the UCLA and Baldwin Hills commissions over L.A.’s deep talent pool signified a particularly big turning point for the firm. “We went crazy when the phone call arrived,” Safdie says of the moment they learned they’d won the UCLA job.

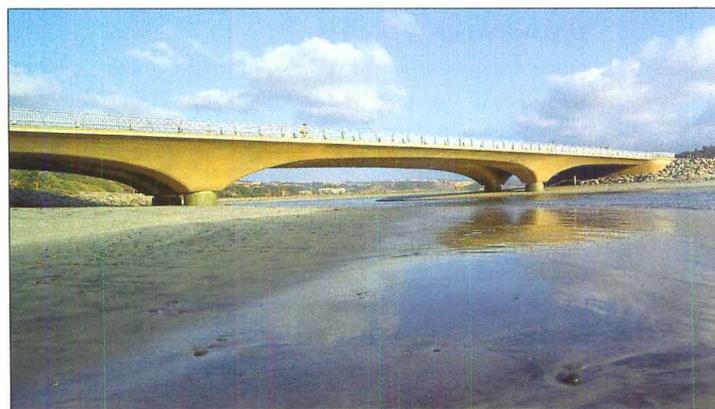
No matter what the project type, the firm always has the same ultimate objective. “We try to respond to the site and the client’s needs in a way that makes the project unique,” Safdie says. Some of their buildings—especially the houses—perch delicately on the land, while others (like The Cairo, whose developer, John Bertsch, calls it “a voluptuous building”) possess a curvy, appealing muscularity. “They have a great sense of how a building relates to its site and neighbors,” says Craig Curtis, AIA, one of the Miller/Hull partners working with Safdie Rabines on the UCSD engineering building.



Indeed, Safdie and Rabines' work never appears showoff-y or trendy, and that sense of restraint may be the architectural quality they value the most. "We want to do things that are very elegant and timeless," Rabines explains. "That is one of those things I constantly think is lacking in architecture—there are a lot of nice-looking things but not a lot of elegance. It could be very calm or refined or simple. It could have a very low budget and still be elegant in a way. If we accomplish that, I am pleased." ra



Brady Architectural Photography



Vince Streano

A sensitive response to site distinguishes every Safdie Rabines effort, including these San Diego projects: a canyonside house (top); the Otay Mesa-Nestor Branch Library (above, left); and the North Torrey Pines Road Bridge (above, right), on which the firm collaborated with design engineer T.Y. Lin International.



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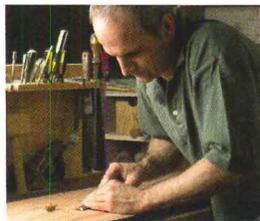
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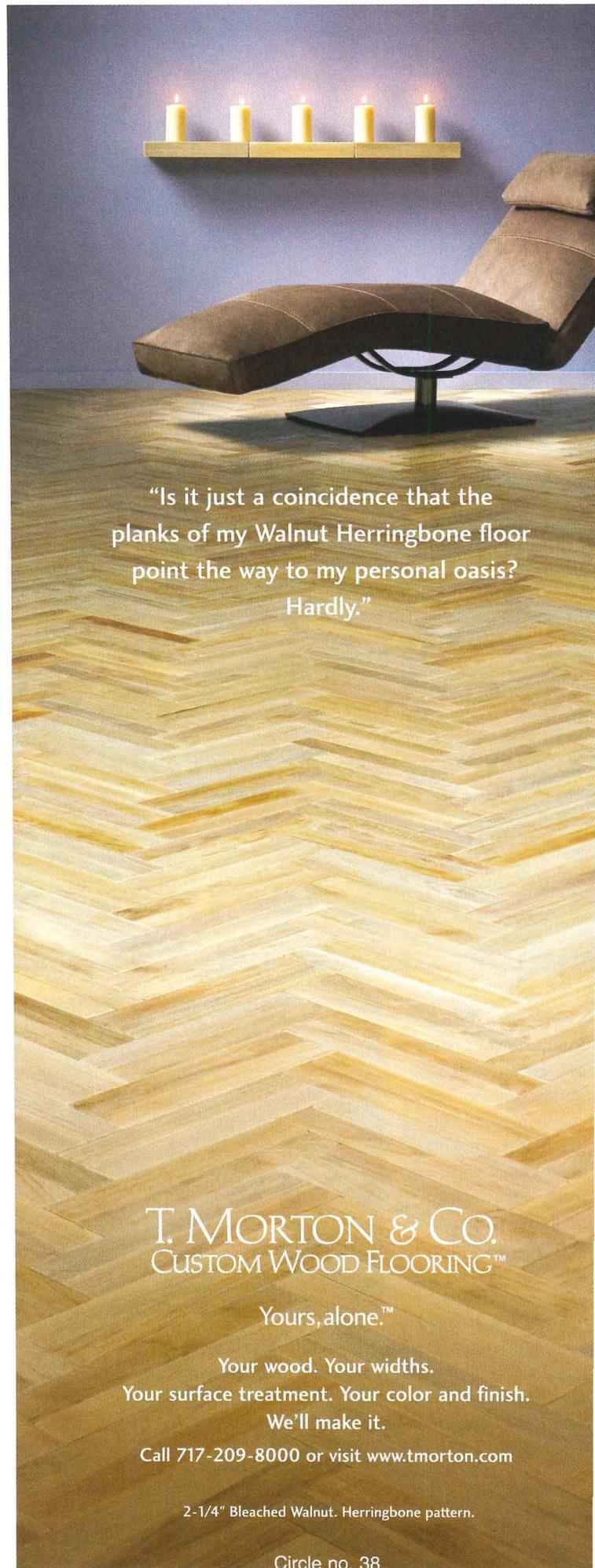


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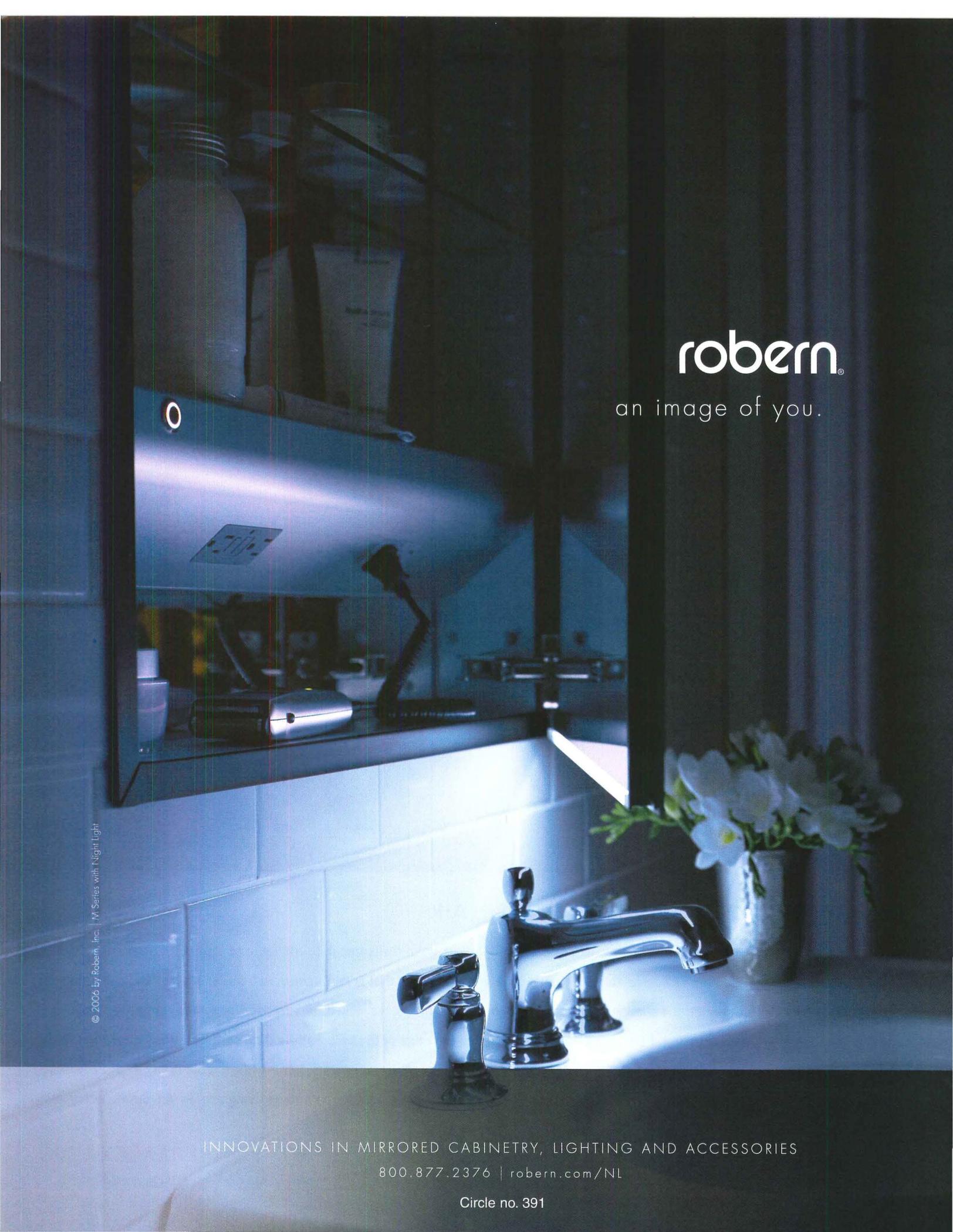
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rerun of the mill

reclaimed lumber and other materials are worthy of a second look.

by nigel f. maynard

Even with surging interest in green building and sustainability, new construction and renovation projects continue to deplete vast quantities of resources. Remodeling, in particular, is a double-edged sword—the new house consumes materials, the demolition of the old structure generates debris.

You can build efficiently with sustainable products, and many architects do, but reusing building materials salvaged from old structures is yet another way to help Mother Earth. The concept is simple: the tons of usable materials that already exist in commercial and residential applications can be carefully deconstructed, cleaned up, and reused in new buildings.

Recycling in this manner is an old tradition, but the practice has grown as an increasing number of architects consider it the ultimate sustainability strategy. “Using something old is often easier on the environment than buying new,” Jennifer Roberts writes in *Redux: Designs That Reuse, Recycle, and Reveal* (Gibbs Smith, Publisher, 2005). “Reuse reduces pressures to extract or mine nonrenewable resources from the earth or to harvest slow-growing renewable resources.”



Single Speed Design

Applying ingenuity (and patience), Single Speed Design turned 600,000 pounds of recycled concrete and steel from a highway construction project into this 4,300-square-foot home. The firm's principals say the Big Dig House is a prototype for recycling large materials from civic construction projects.

John Abrams, founder and president of the West Tisbury, Mass.-based design/build firm South Mountain Co., has long advocated the reuse of building materials. He says the built environment already has many of the materials we need and sees no reason to “fill up our vanishing landfills with perfectly good materials.”

It's hard to argue with his logic. With increasing frequency, architects and builders are scoping out high-quality materials during renovation and restoration projects and using them in new ones. They're also mining salvage yards, which can be excellent sources for period fixtures and fittings.

revivalist thinking
Salvaged lumber is one of the most popular reuse cate-

gories for the recycling savvy. “In many cases, the materials in old buildings are of far better quality than new materials,” Abrams argues. The reason: “Old buildings were often built with slow-growing first-growth timber, which is denser and more stable than new, fast-growing second-growth or plantation timber,” he says. This explains why South Mountain uses salvaged lumber in more than 80 percent of its interior and exterior finish work, he adds, and why the firm designs buildings with salvage availability in mind.

Minneapolis- and San Francisco-based LOCUS Architecture also takes this approach. Though the firm sets no limits on the materials it uses, wood products of all types make up a large portion. “In one of our first projects,

60 percent to 70 percent of the wood was reclaimed,” says principal and partner Paul V. Neseth, AIA. Reclaimed products included maple and oak flooring, dimensional wood framing lumber, and redwood trim.

Lumber is just one of many salvaged materials available for reuse, however. Bathtubs, chalkboards, sinks, cabinets, mantels, shutters, stairs, and tile also can be reclaimed. LOCUS, for example, has used old plumbing fixtures, billboard vinyl, and sidewalks that were cut and installed as pavers and stair treads. “Most commodity items, such as dimensional lumber, timber, bricks, and stone, can have value,” says William Zoeller, senior architect with Norwalk, Conn.-based Steven Winter Associates. “Plumbing fix-

continued on page 78

tures—especially sinks—and finished hardware are also good choices, and lighting fixtures can be easily rewired and upgraded.”

Getting your hands on such materials is getting easier too. In recent years, nonprofit salvage yards offering high-quality building materials have proliferated. One of the largest is The ReBuilding Center of Our United Villages, a nonprofit in Portland, Ore. The center started as a small yard but soon grew into a large operation that now diverts 4.5 million pounds of reusable building materials from landfills each year. It even has a division that provides deconstruction services.

Reuse opportunities need not always come from houses or buildings, however. John Hong, AIA, LEED AP, and Jinhee Park, principals of Cambridge, Mass.-based Single Speed Design, prove that a little imagination can turn the most unlikely elements into beautiful architecture. Single Speed had been exploring the idea of reusing a local armory building when a client approached the pair with a challenge: build a house with steel and concrete salvaged from Boston’s Big Dig highway project. Their efforts produced an industrial, yet beautiful, 4,300-square-foot home with a structural system comprised of more than 600,000 pounds of recycled materials from the nation’s largest public-works project.

Hong and Park see real value—and a real future—in deconstructed materials



Single Speed Design



David Christensen

Nearly any type of salvaged material is rich in potential—whether it’s highway platforms from Boston’s Big Dig project (above, left) or old-growth redwood railroad ties like the ones Pacific Heritage Wood Supply Co. reclaimed from the Oakland Navy Depot in California (above, right).

and sustainable building. “We were interested in realizing the material but also the system,” Park says of the Big Dig House. “Demolition of highways happens everywhere, and we can demo them to use in public housing. If we put enough time into feasibility studies, we can reuse bridges and many other structures.”

“Second use can even be designed into structures from the beginning,” Hong adds. “If you start looking at potential uses for salvaged materials, it boggles the mind what is possible.”

caveat emptor

Considering the world of new possibilities is exciting, but the process of using salvaged materials in new ways requires architects to think and design differently. Product availability, sizes, and codes all play a role. For one thing, the salvage yard is not like a typical materials supplier; no two pieces are alike. “The inventory is live and constantly changing,” says Mark Pomeroy of The ReBuilding Center. “If you hang out long enough, you’ll

get good stuff, but it depends on being in the right place at the right time.”

Sometimes just being there isn’t enough. “Planning ahead is key to using salvaged components,” Zoeller insists. “Standard dimensions change over time.” In most cases, you’ll have to figure out how to design *without* a specific product and yet, design *for* it. You may even have to buy the salvaged products first and then fit them into a design program later.

There are options aplenty, to be sure, but Zoeller cautions against reusing millwork with lead paint or old windows, which are inferior to new products. “Used radiators can be great with hydronic heat,” he says, “but I would stay clear of mechanical equipment entirely. Anything with a ‘useful life’—furnaces, boilers, water heaters—will either wear out, become antiquated, or both.”

Cost is another consideration, depending on what you’re using and how you’re getting it. “Sometimes the savings derived from avoiding

disposal costs and new material costs can combine to make deconstruction cost effective,” Abrams says. What’s more, Pomeroy adds, most nonprofit salvage yards will sell products for half of retail value—or way below it.

Neseth isn’t quite as optimistic. “Originally, there was a thought that salvaged would be cheaper, but that’s not the case,” he says. “The labor cost is higher. You might get the material for free, but the time and labor costs spent prepping it add up.”

Roberts concedes there are limitations to the old-is-better-than-new rule. “If you have antique barn timbers shipped from southern France to your construction site in Idaho, you’re using a lot of energy getting them from there to here,” she writes. “In that case, new timbers from a sustainably managed forest in the Pacific Northwest might make more sense.”

As with anything, she adds, it’s important “to weigh the pros and cons of old versus new. Reuse is often good for the environment, but not always.” *ra*



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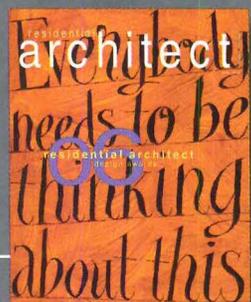
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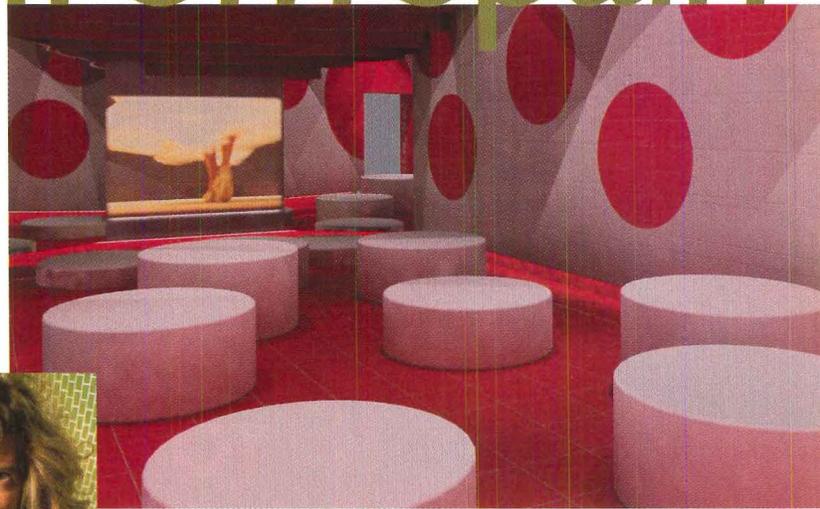
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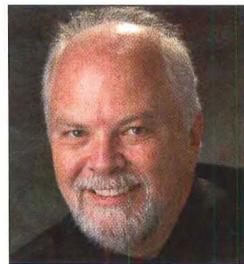
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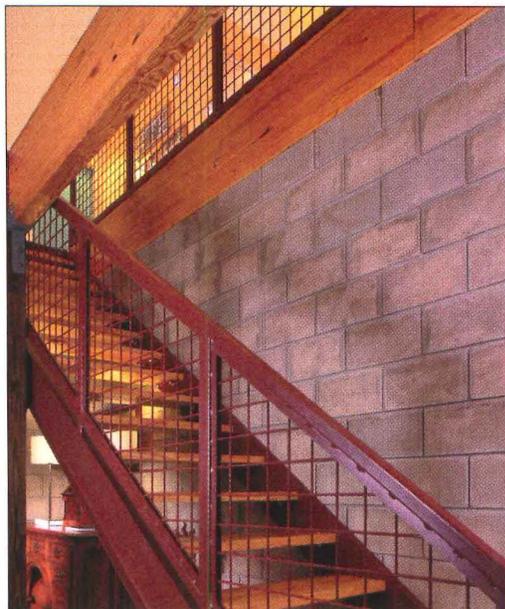
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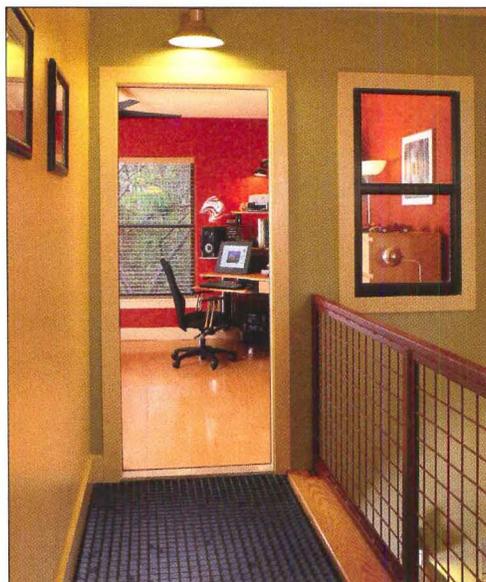
steel this appeal

In lieu of wood baluster systems, Binkley says he favors industrial steel wire mesh because it has “a different and economical approach that works very well for interiors.” For this staircase in his home, Binkley used Weldmesh from Tampa, Fla.-based McNichols Co. Manufactured from bright drawn mild steel, Weldmesh is electrically welded at its intersections and can be specced in a variety of diameters and meshes of up to 3 inches. McNichols Co., 877.884.4653; www.mcnichols.com.



color chameleon

Binkley is a firm believer in old-school laminate countertop surfacing, and his brand of choice is Formica. The Cincinnati company’s product line encompasses a wide range of neutrals and basic colors, but it also livens things up with retro-inspired classic hues and styles resembling metals, wood grains, and stone. “I like the fact that these laminates do not need to be considered as a sacrifice for quality, but rather as a complement to function and budget,” he says. Formica Corp., 800.367.6422; www.formica.com.



super ply

Standard materials often play unusual roles in Binkley’s hands. Take plywood, for example. “When sanded and sealed, it provides a warm and expressive flooring material that’s durable and functional,” he says. He likes the look so much, in fact, that he used ½-inch-thick birch for the floors of his own home. The material was cut into 16-inch-by-48-inch pieces, then glued and screwed to the subfloor—all at a cost of just 85 cents a foot. APA—The Engineered Wood Association, 253.565.6600; www.apawood.org.

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—nigel f. maynard



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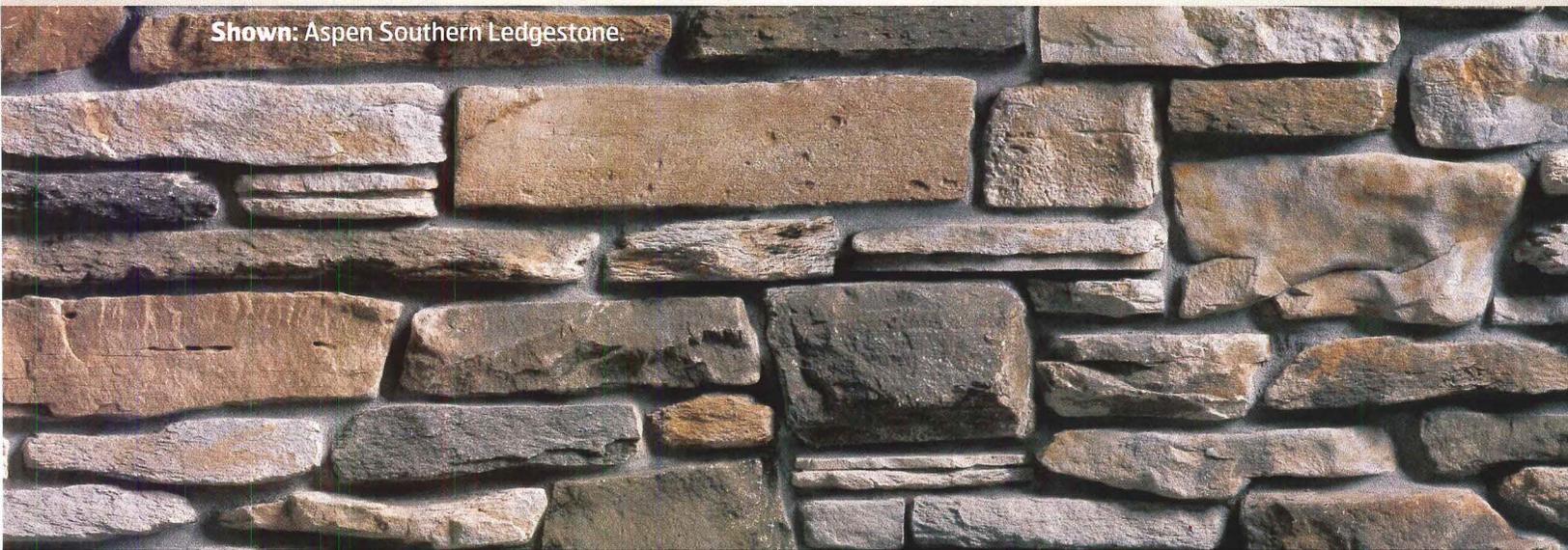
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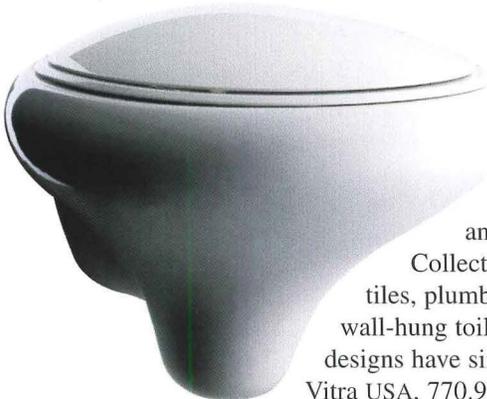
cold moves

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water management

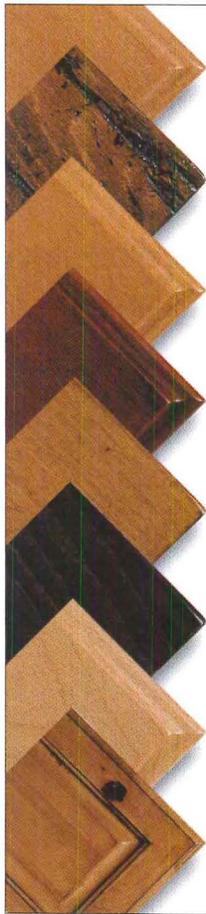
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turkish bath

Welsh industrial designer Ross Lovegrove has turned his attention to the bath, creating for Suwanee, Ga.-based Vitra USA a complete line of products inspired by the geometry and fluidity of Turkish ceramics and architecture. The 175-product-strong Istanbul Collection includes accessories, bathtubs, faucets, floor tiles, plumbing fixtures, and "sanitaryware," such as the wall-hung toilet seen here. Lovegrove's organic, sculptural designs have similar sweeping lines for maximum versatility. Vitra USA, 770.904.6830; www.vitra-usa.com.

—nigel f. maynard



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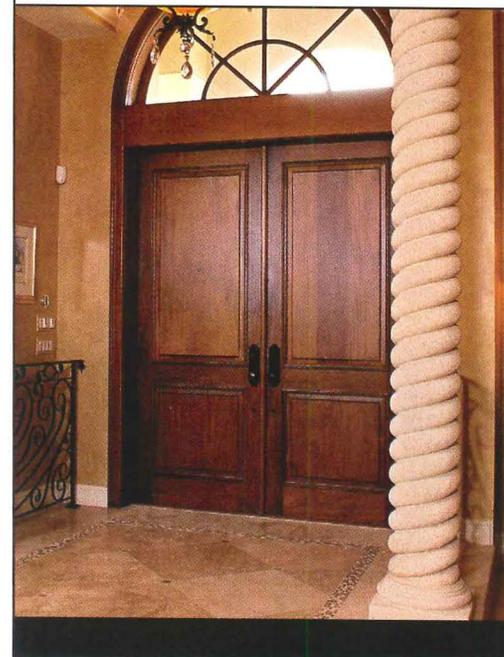
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GAF's Grand Canyon shingle is a thick laminated shingle that simulates the look of rugged wood shakes for the upscale home. The incredible depth and dimension of Grand Canyon shingles will astound even the most casual observer. With carefully sculpted shingle tabs and a subtle "shadow effect," ultra-heavyweight Grand Canyon Shingles result in a sophisticated, yet rugged design. Unlike wood shakes, however, these shingles have a UL Class A rating, ideal for high-fire risk areas. Additionally, their larger size makes for easier, faster installation. Grand Canyon shingles feature a Lifetime ltd. transferable warranty.

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The Ultimate Shingle!



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New RidgeRunner™ exhaust vent for roof ridges combines the performance of a baffled rigid vent with the ease of a roll vent. Faster and easier to install, RidgeRunner™ vents are fully nail-gunnable and include 1-3/4" coil nails. They also include GAF's EasyTear™ feature, which allows you to hand-tear the product in 12" increments—no knives necessary and less waste.

Circle no. 55



Grand Slate™ Shingles

Grand Slate shingles combine massive, extra-thick tabs with a specially-blended color palette to create the look of real slate shingles—at a fraction of the cost of expensive slate. Grand Slate shingles also feature GAF's Super-Heavyweight "PLUS" construction (approx. 425 lbs. per square) for ultimate durability. They carry a Class A fire rating from Underwriters Laboratories—the highest rating possible (unlike some plastic or synthetic "slate" shingles, which carry only a Class C fire rating), plus a Lifetime ltd. transferable warranty.

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Circle no. 46

off the shelf

covert operations

revealing the stealth appeal of drawer-based appliances.



double duty

KitchenAid's double-drawer dishwashers bring flexibility to the cleanup process, all while occupying the same amount of space as a traditional dishwasher. The stacked drawers can operate on completely different settings, which means you can simultaneously clean greasy pots and pans and your fragile stemware and china. Or save energy and water by using just one drawer for smaller loads. KitchenAid also offers single-drawer models for space-starved kitchens and for cooks who like to clean as they prep. KitchenAid, 800.422.1230; www.kitchenaid.com.



over ice

The Échelon Series Combo Drawer from U-Line Corp. combines a refrigerator, ice maker, and freezer in two handy 24-inch drawers. The top drawer cools 3 cubic feet of food. The bottom freezer drawer produces up to 6 pounds of filtered ice each day and can store 10 pounds of it with room to spare. (The leftover space can hold up to six half-gallon ice cream cartons.) A Slide & Divide tool for either drawer keeps food in its place, and touchscreen controls make temperature adjustments a breeze. Choose stainless steel or black, or insert a custom overlay for a stealth look. U-Line Corp., 414.354.0300; www.u-line.com.

micro management

Sharp has combined its Insight Pro microwave drawer with a ceramic cooktop for stylish and convenient meal preparation. A touch of the unit's backlit, angled-glass control panel opens the 30-inch-wide drawer for easy access. Automatic settings for 36 food, six defrost, and six reheat categories take full advantage of its 1,000 watts of power, and a warming function sustains food temperatures for up to 30 minutes. The 31½-inch-wide-by-26⅝-inch-deep cooking center can be specced in stainless steel, black, or white. Sharp Electronics Corp., 800.237.4277; www.sharppusa.com.



Sharp Electronics Corp., 800.237.4277; www.sharppusa.com.

continued on page 90

off the shelf



cold case

Perlick's freezer and refrigerated drawers have capacity to spare. Available in 24-inch, 48-inch, and 72-inch undercounter configurations, the drawers reportedly can hold up to 200 pounds of food and beverages. Stainless steel drawer fronts

come standard but can be camouflaged with custom overlays. All

models feature stainless steel interiors that discourage bacteria growth and keep in the cold. The product line also includes rugged outdoor models that coordinate with ice makers, beer dispensers, and wine storage cabinets. Perlick, 800.558.5592; www.bringperlickhome.com.



no tipping, please

The adjustable temperature controls on these dual refrigerator drawers from the GE Monogram Collection help homeowners keep a full range of products—delicate fruits, fresh meats, and ice-cold sodas among them—properly chilled. The heavy-duty slides on each full-extension drawer prevent tipping, even when drawers are fully loaded. A slide-out wine shelf, adjustable divider, and fold-down shelf complete the array of convenient cold-storage options. GE Consumer & Industrial, 800.444.1845; www.gemonogram.com.



under cooking

Free up precious counter space with an under-counter microwave drawer. Stylishly designed to match its elegant low-profile Millennia appliance line,

Dacor's 30-inch-wide Microwave-In-A-Drawer can be stacked with wall ovens or stand on its own to provide convenient popcorn-popping near living areas. Built-in recipes accessed through touchscreen controls offer up quick dinner ideas. Dacor, 800.793.0093; www.dacor.com.

—shelley d. hutchins

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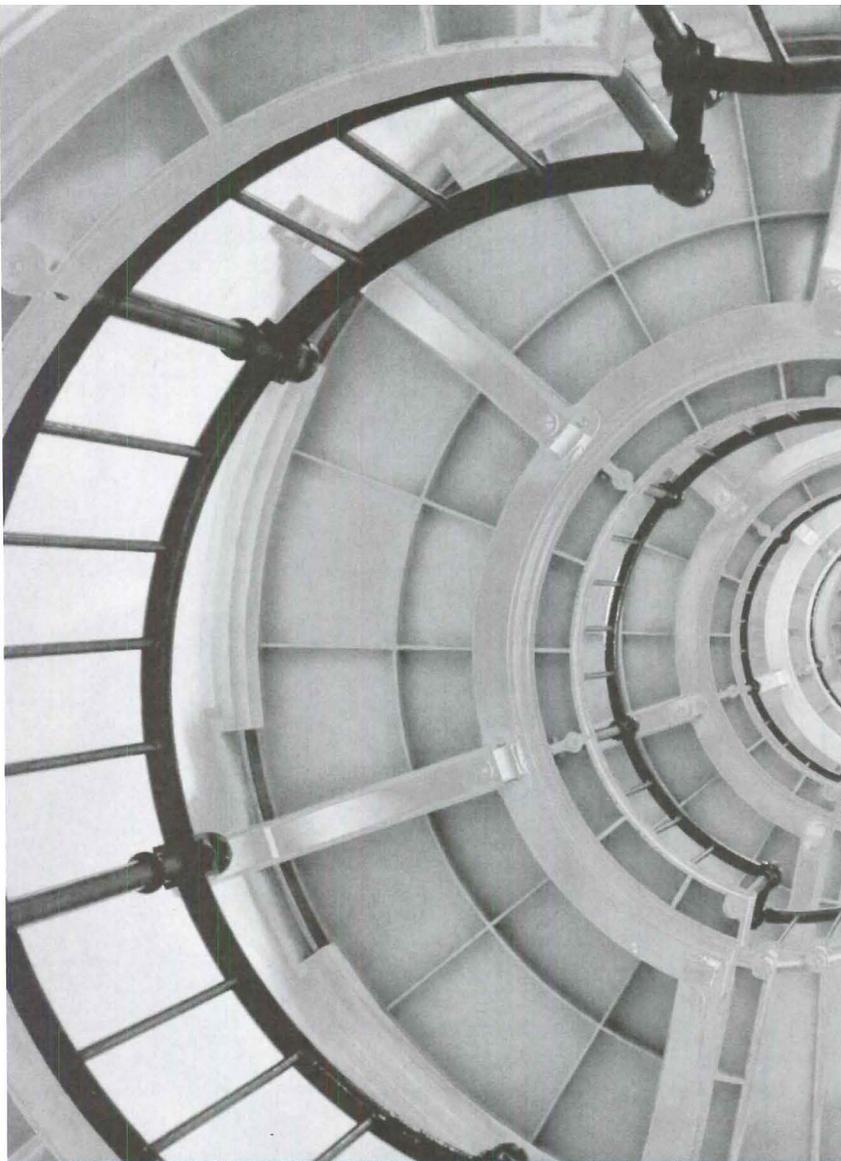
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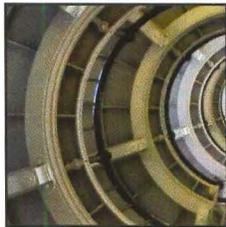
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AGENDA AT-A-GLANCE

WEDNESDAY, DECEMBER 6

House Tour

Visit San Diego's finest

Welcome Reception

THURSDAY, DECEMBER 7

Keynote Address

No Limits—Tom Kundig, FAIA

Panel Discussion

Inside, Outside, and In-Between

Learn how to integrate interior and landscape design into your practice

Panel Discussion

The Master Architect

Broaden your palette of building types to enhance your residential practice

Awards Luncheon

Hall of Fame

Frank D. Welch, FAIA

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Roundtable Discussions

- 1) Teaching What You Do
- 2) Writing What You Know
- 3) Building What You Design

Panel Discussion

Practice Made Perfect

Discover alternative business models for steering your firm to success.

Reception

FRIDAY, DECEMBER 8

Breakfast Panel Discussion

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Design Charrette

Reinvention Adjourns



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Electrical & Lighting

It's no secret in the home design industry that proper lighting is the backdrop for every great room. In fact, changing the lighting is an easy, relatively inexpensive way to transform a room. The right lighting products, placed correctly, meet functional needs but also create ambiance and depth. Fortunately, lamps and lighting fixtures are available in any style you can imagine on today's market. Read on to learn about lighting products that will cast a warm glow on your next home.

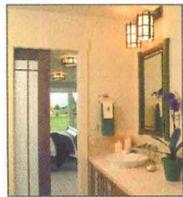
AN ARTISAN'S TOUCH



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

Few lighting companies blend sophisticated design, exceptional craftsmanship, and the finest



**CHERRY TREE
DESIGN**
Circle No. 502

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

MOLDINGS THAT ENHANCE LIGHTING

A truly unique collection of moldings uses natural light to uncanny effect. Orac, from **Architectural Products by Outwater**, has created a special series



**ARCHITECTURAL
PRODUCTS BY OUTWATER**
Circle No. 503

of high-density polyurethane cornice moldings in its Orac Decor® and Orac Myline Collections that are specifically intended for use with indirect lighting. These moldings easily accept a variety of light fixtures without causing scalloped or uneven light dispersion and illumination. Designed

to optimally encompass and utilize natural light, the molding produces a subtle yet truly unique shadow effect between itself and your walls.

LIGHTING THE WAY OUTDOORS



HANOVER LANTERN
Circle No. 504

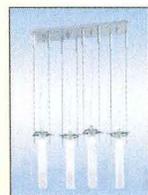
Good lighting is just as important for a home's exterior as it is for the interior. **Hanover Lantern** offers distinctive outdoor lighting, including high-quality, decorative cast aluminum outdoor lighting fixtures, posts, accessories, signs, and mailboxes, all suitable for single dwellings or complete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

A TRIBUTE TO ERAS PAST



**BRASS LIGHT
GALLERY**
Circle No. 505

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



**THE 100WATT
NETWORK**
Circle No. 506

Another manufacturer that honors old-world tradition is **The 100watt Network**. The Swing Series is the latest chandelier series from renowned designer, Larissa Sand, for this San Francisco-based lighting company. The Swing is an excellent example of paring craft with modern technology by updating a classic lighting form with anodized aluminum vocabulary and pyrex glass. The series is available in one-, three-, four-, six-, and eight-light configurations.

Carolina Lanterns & Accessories offers a variety of handcrafted copper gas and electric



**CAROLINA
LANTERNS &
ACCESSORIES**
Circle No. 507

lans. The Single House Lantern is one of many popular styles that are part of the company's Charleston Collection. The shape gives the lantern a simple look and an elegant flare that will add a distinctive sense of charm to any home. The team at Carolina Lanterns is well versed in design concerns and lighting specifications. They ship anywhere and are readily available for consultation.

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

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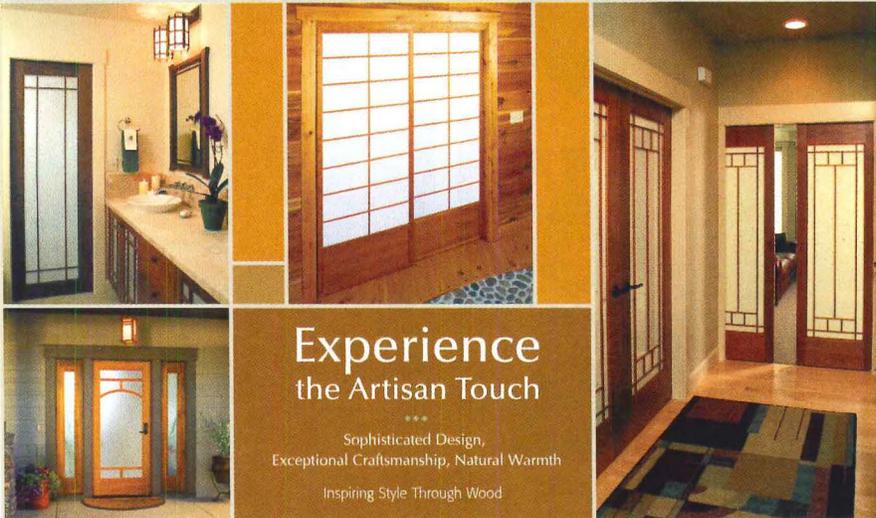
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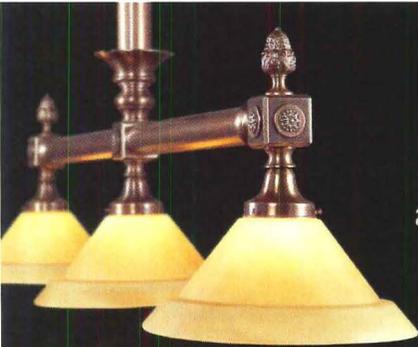
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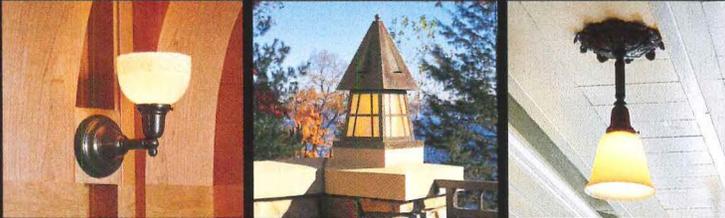
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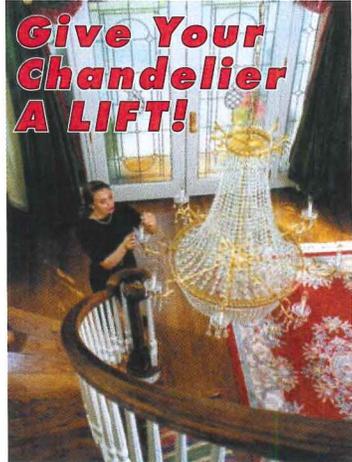
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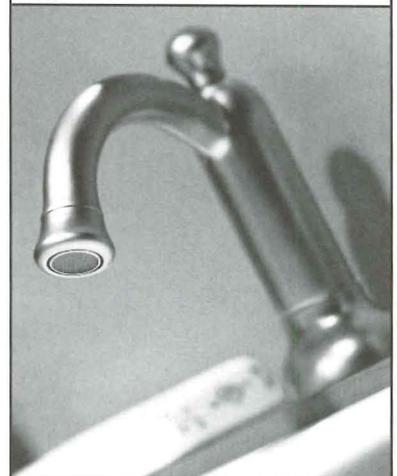
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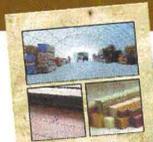
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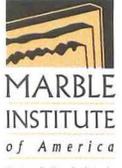
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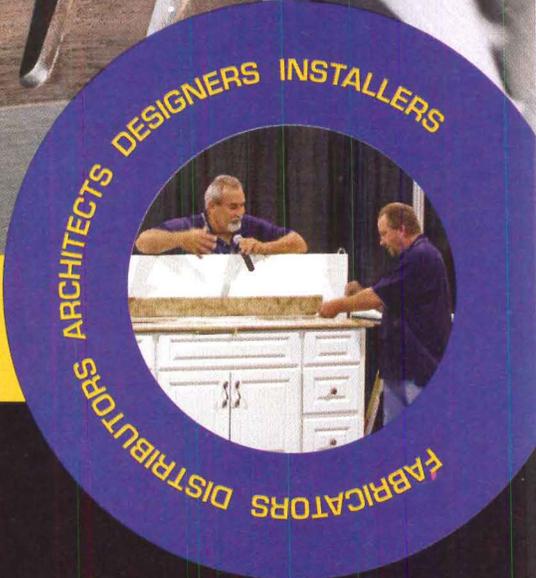
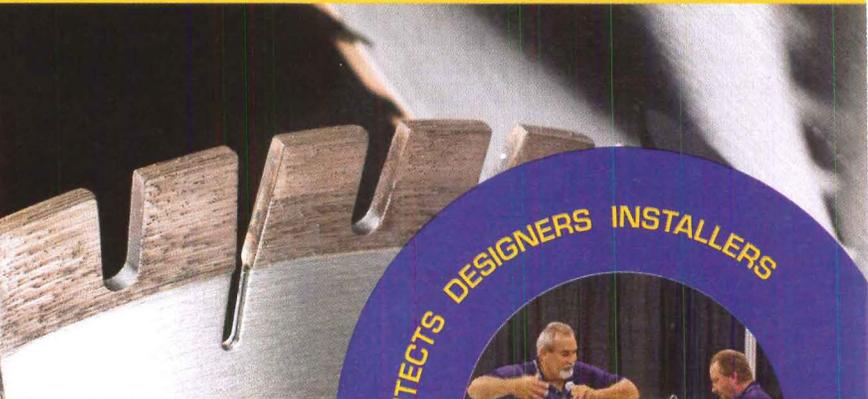
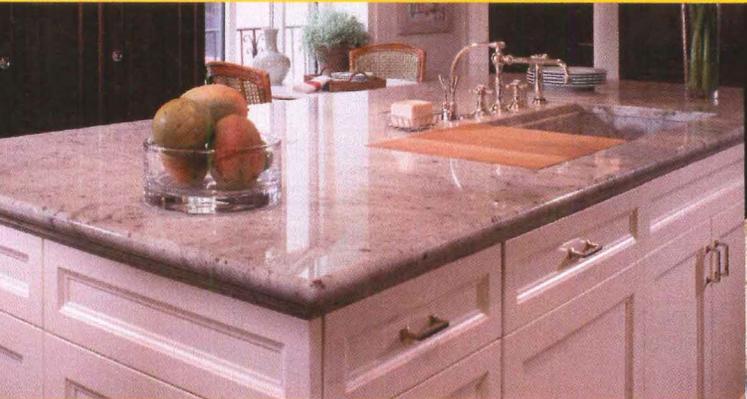
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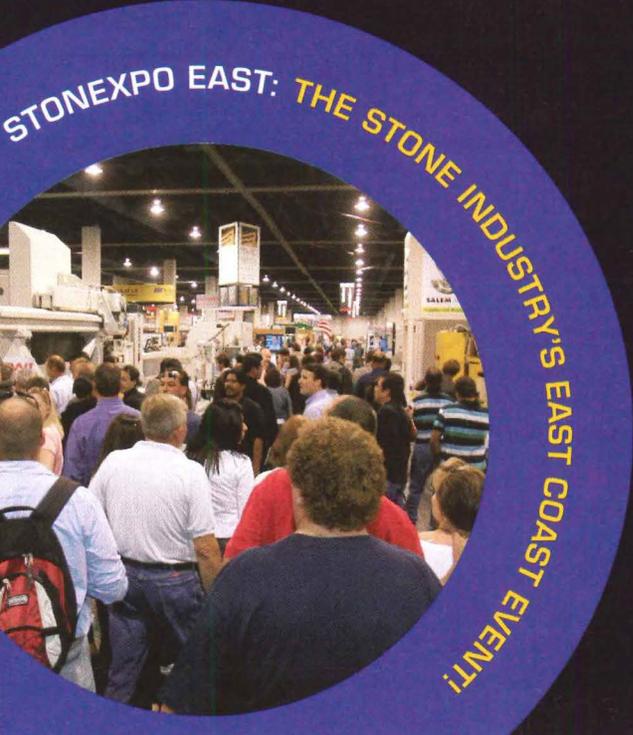
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 STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION
 Required by 39 USC 3685

1. Publication Title: residential architect
2. Publication Number: 016-871
3. Filing Date: 9/29/06
4. Issue Frequency: Monthly except for combined Sep/Oct issue, Nov/Dec issue, and Jan/Feb issue
5. Number of Issues Published Annually: 9
6. Annual Subscription Price: Free to Qualified; Non-Qualified, \$39.95/year
7. Complete Mailing Address of Known Office of Publication (Not Printer): Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not Printer): Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor – Publisher: Michael Boyle, Hanley Wood, LLC, 426 S. Westgate St., Addison, IL 60101; Editor: S. Claire Conroy, Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005; Managing Editor: Marla Misek, Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005
10. Owner – Full name: FSC Holdings, LLC; J.P. Morgan Partners (BHCA), L.P.; J.P. Morgan Partners Global Investors, L.P.; J.P. Morgan Partners Global Investors (Cayman), L.P.; J.P. Morgan Partners Global Investors (Cayman) II, L.P.; J.P. Morgan Partners Global Investors (Selldown), L.P.; JPMP Global Fund/Hanley, L.P.; JPMP Global Fund/Hanley A, L.P.; JPMP Global Fund/Hanley/Selldown, L.P.; USEP II HW Acquisition, LLC; Apollo Investment Corporation; HW Co-Investors, LLC; Co-Investment Partners, L.P.; Michael Wood; Frank Anton; Peter Goldstone; and Galen Poss. Mailing address for all owners: Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005
11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None
13. Publication Title: residential architect
14. Issue Date for Circulation Data Below: August 2006
15. Extent and Nature of Circulation:

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	26,416	26,485
b. Paid and/or Requested Circulation		
(1) Paid/Requested Outside-County Mail Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	22,164	22,166
(2) Paid In-County Subscriptions Stated on Form 3541 (Include advertiser's proof and exchange copies)	0	0
(3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	0	0
(4) Other Classes Mailed Through the USPS	0	0
c. Total Paid and/or Requested Circulation [Sum of 15b (1), (2), (3), and (4)]	22,164	22,166
d. Free Distribution by Mail (Samples, complimentary, and other free)		
(1) Outside-County as Stated on Form 3541	1,545	2,084
(2) In-County as Stated on Form 3541	0	0
(3) Other Classes Mailed Through the USPS	0	0
e. Free Distribution Outside the Mail (Carriers of other means)	806	750
f. Total Free Distribution (Sum of 15d and 15e)	2,351	2,834
g. Total Distribution (Sum of 15c and 15f)	24,515	25,000
h. Copies not Distributed	1,901	1,485
i. Total (Sum of 15g and 15h)	26,416	26,485
j. Percent Paid and/or Requested Circulation	90.41%	88.66%

16. Publication of Statement of Ownership – Will be printed in the Nov/Dec 2006 issue of this publication
17. I certify that all information furnished on this form is true and complete. Signature and Title of Editor, Publisher, Business Manager, or Owner – Michael Boyle, Group Publisher, 9/29/06

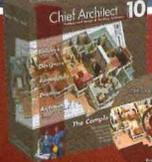


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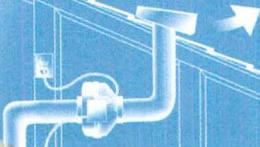
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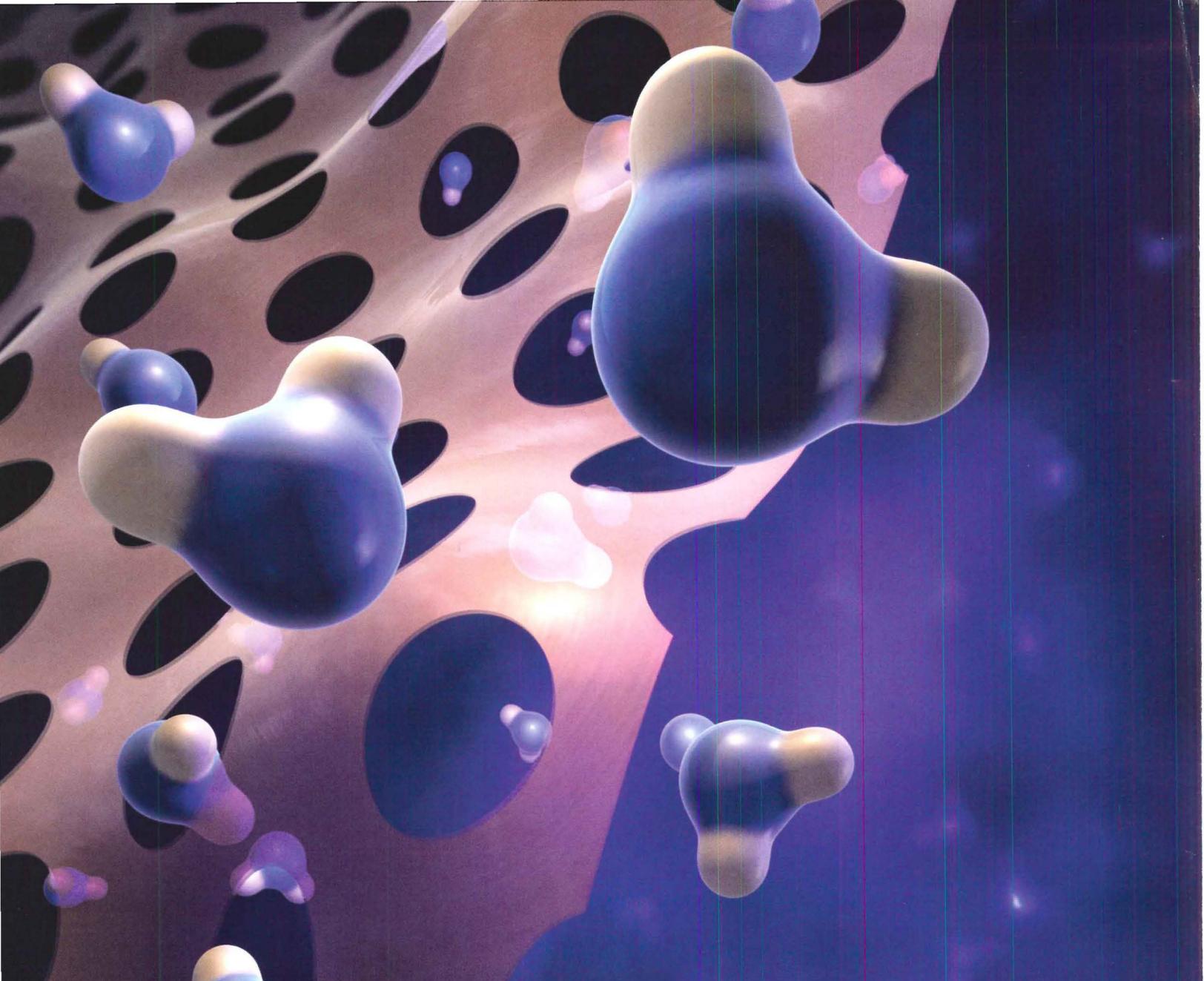
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