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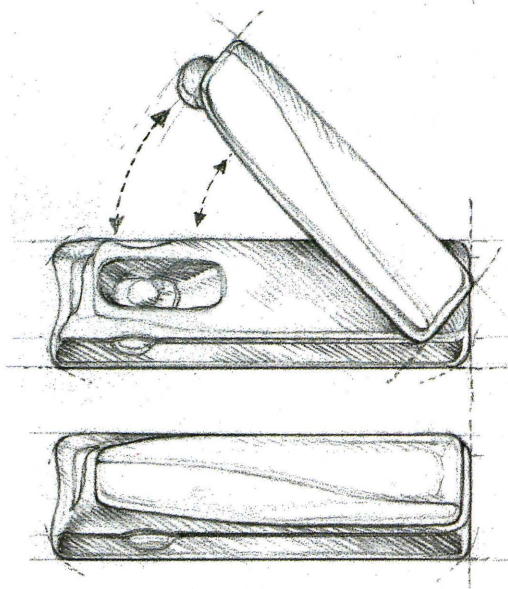
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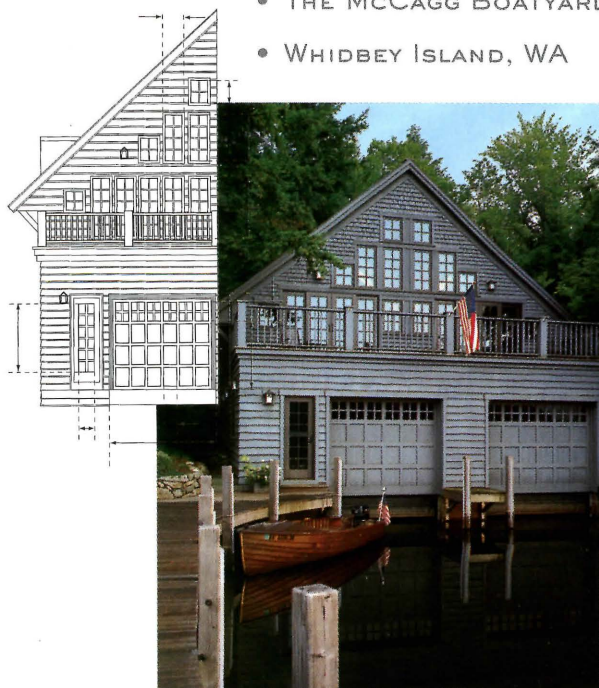


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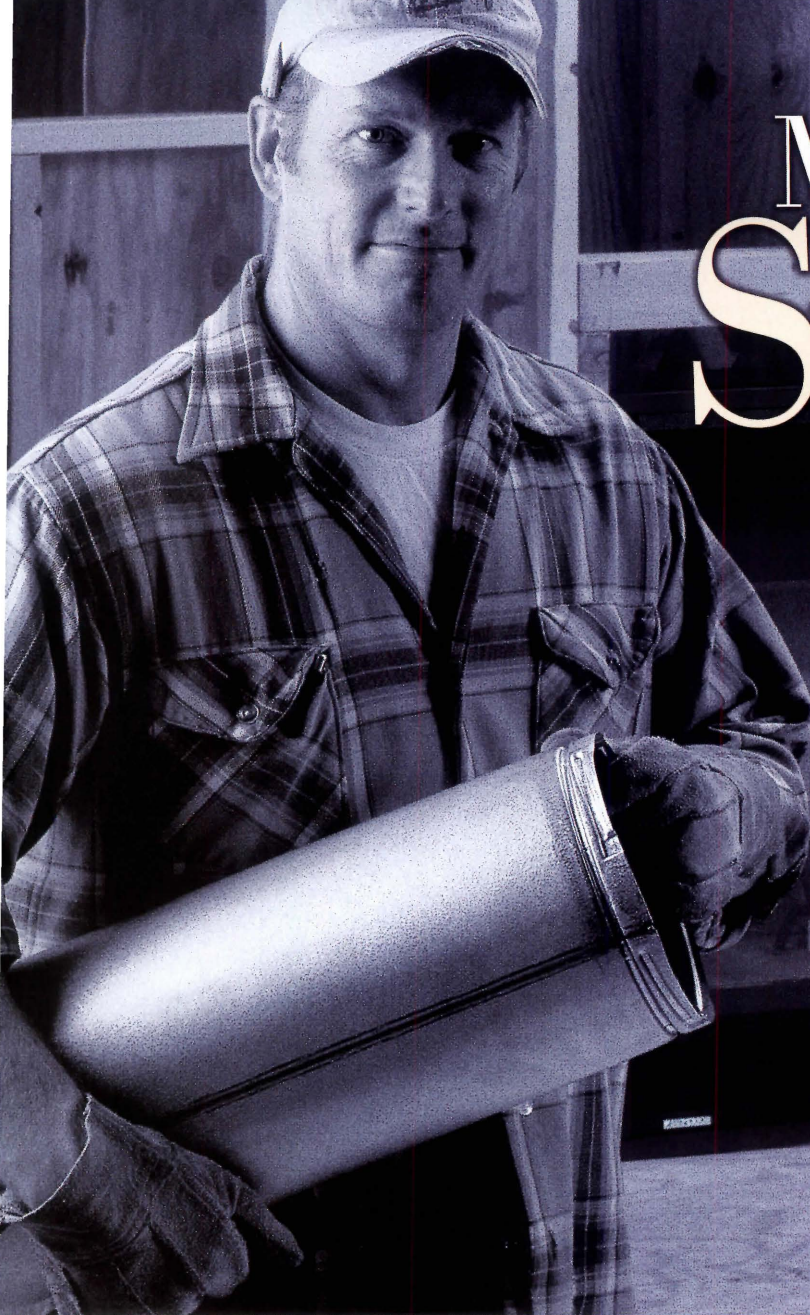
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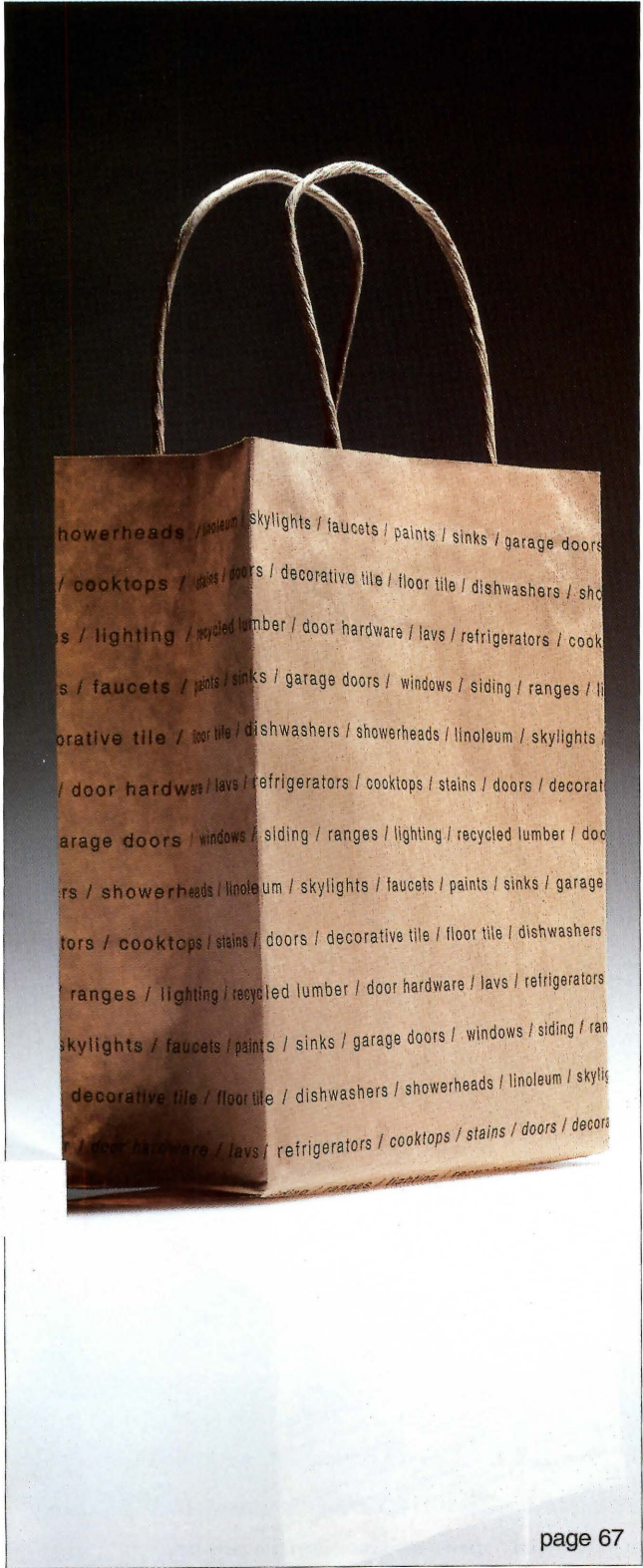


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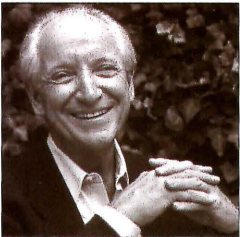
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With so many products available, how do you help your clients choose wisely? Veterans of the spec wars share their strategies.



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We asked some of the country's top residential architects what products they love most. Here are their favorites—and why.

produced by Meghan Drueding and James Schwartz



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A new generation of affordable housing—represented here by outstanding developments in California, Chicago, North Carolina, and Washington, D.C.—cultivates community.

by Bruce D. Snider

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By posting a 3-D model on the Web, an architect keeps a show-home project's scattered participants well informed.

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Clever light boxes built into the floor illuminate a dark interior.

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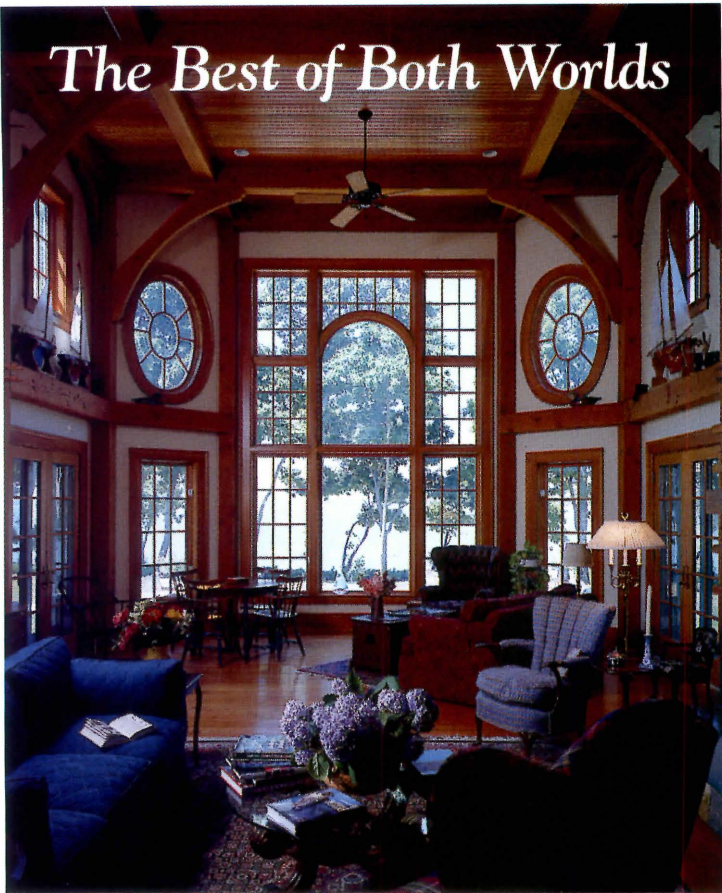
Lessons from an old family home shape J. Carson Looney's work.

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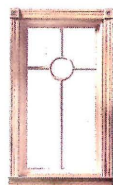


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from the editor

word of mouth

do you know what people are saying about you?

by s. claire conroy

everyone who knows you has an opinion of you. Some people like you, some love you, and some misguided souls may dislike or even—gulp—hate you. Now, the latter might be just fine if you were independent counsel Kenneth Starr, but it's a problem if you're a residential architect. Although you may hope the beauty of your architecture is what wins you commissions, that's probably only part of the equation. Word of mouth is the real behind-the-scenes deal sealer. It's the single biggest sales tool you have going for you.

We live in the dreaded information age, bombarded through every existing medium with advice, news, things to buy, and so on. It's nearly impossible to sort through everything we encounter and assign a value to it. Maybe that's why word-of-mouth recommendations are more important than ever.

If someone we trust and respect tells us about something important, that gets our attention.

pulling teeth

If I'm looking for a dentist—someone who's going to have a direct, personal

effect on my life and well-being—I certainly want a close friend to recommend someone she's gone to happily, healthily, for years.

And if I'm going to spend \$500,000 or \$5 million on a custom home, I definitely want a talented architect who can design wonderful houses, but I also want one I can deal with contentedly for the two years or more of close collaboration the process requires. I want someone I trust to tell me her experience with my architect was good for her.

Have you stopped to think about all the ways you may be losing that precious word-of-mouth recommendation among your clients? Have you alienated them by not returning their phone calls promptly? By dismissing a concern they mustered the courage to tell you about? By directing your comments to one spouse and unconsciously ignoring the other? By designing something beyond their budget?

Keeping your clients' high regard is a minefield, and you have to watch not only your own behavior but that of every member of your firm.

There's another, more subtle way you may be short-circuiting your referrals: by disaffecting custom



Photo: Katherine Lambert

builders. If you damage your reputation among those best suited to build your houses, you'll find only inferior builders willing to work your projects. They'll butcher your jobs and ruin your relationship with your clients.

How do you know if you're builder poison? Some clues: Do reputable builders work with you once and not again? Are they suddenly busy on other jobs? The bold ones might tell you gently your jobs are too complicated or unprofitable for them. The untold story may be they're calling you "difficult" or worse behind your back.

Your good work and your good name are all you have going for you. Treat them like gold.

expert opinion

Wouldn't you love to be able to assemble a panel of experts every time you had a question? Well, magazines have that luxury. This issue we asked top residential architects from across the country to recommend their favorite products. The resulting feature, "Architects' Choice," begins on page 67.

We'll do this feature again next year, so if you have a favorite product you'd like your peers to know about, sent the recommendation our way. Add your voice to the word of mouth. **ra**

Questions or comments? Call 202.736.3312; write S. Claire Conroy, *residential architect*, One Thomas Circle, Suite 600, Washington, D.C. 20005; or e-mail cconroy@hanley-wood.com.

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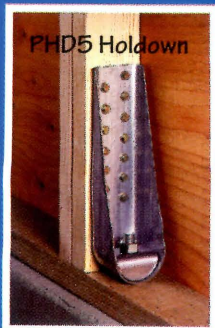
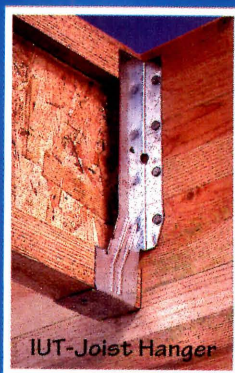
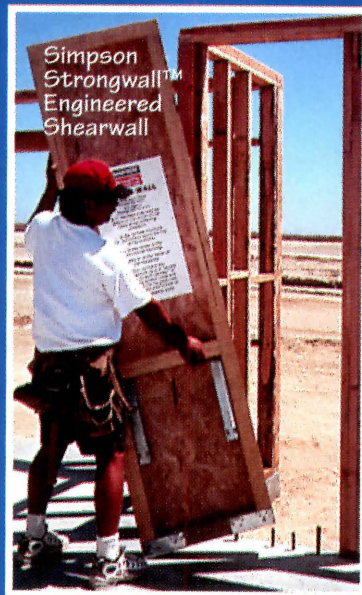
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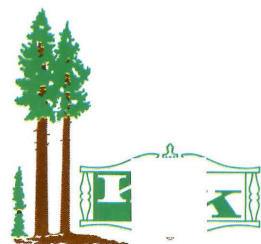
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letters

keep those cards, letters, and e-mails coming, folks.

wright way

I am delighted to have been included in the February issue (Great Houses, page 88).

The photos you selected of the Goetsch-Winckler House, one of Frank Lloyd Wright's Usonian Houses, are very good. I hope seeing them will inspire some creative thinking for low-cost single-family housing, which we sorely need. Most low-cost single-family housing

today looks like something out of the 19th century.

*Eric Lloyd Wright
Eric Lloyd Wright Architecture
& Planning
Malibu, Calif.*

habitat forming

I just read your February issue featuring the Homes for Habitat competition. Last year you featured 12 entries. Why only six this year? Could it be because this year's program (specifically, the 28-by-40-foot footprint) was so restrictive

compared with last year's competition?

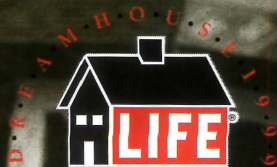
Your magazine recognized four of the five possible basic layouts. The only concept not represented was four bedrooms down the length of the house. Since there must have been so many entries with identical plans and elevations, what separated the winner from the rest? It certainly was not unique. The article highlighted design features common to other entries,

including my own. I believe architects and others would be interested to hear more comments from the judges.

I'm looking forward to this year's challenge.

*Ken Mackenzie
via e-mail*

The editor replies: Although our Homes for Habitat competition is a design awards program, it is primarily a charitable enterprise to benefit Habitat for Humanity International. Because the



*Cabot is a supplier
to the 1999 LIFE
Dream Houses.*

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Habitat affiliate, the recipient of the house, and the building site change from year to year, the program is different each year as well.

And because we actually build the first-place-winning design, the judges are very pragmatic in their decision making: Will this design work for the family, does it make good use of limited space, will the elevation fit the neighborhood, and, most important, can a volunteer crew build this house easily?

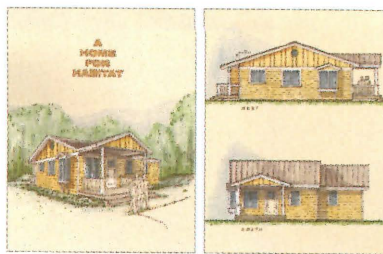
For the 1999 competition, once the judges had identified the most practical, buildable plans, they narrowed the field to

designs that were quite similar. Their final decisions were truly a matter of splitting hairs—balancing the best bedroom sizes, great-room size, pleasing elevations, and ease of construction.

When it came time for the judges to bestow other design awards (the number of awards is at their discretion), they chose from among the group of similar finalists they had pored over for so long. And thus, the top awards looked much alike. Uniqueness was not among the judges' chief concerns; livable, buildable, and pleasant-to-look-at were.

homes for habitat

honorable mentions



carl m. dominguez
and robin barker
modern spirit architects
coulter

award for overall quality of design

john s. groves III
P&J design
holyoke, mass.

award for artistic quality of presentation



Photo: Charles Brown

42 www.habitatforhumanity.org

residential architect / february 2000

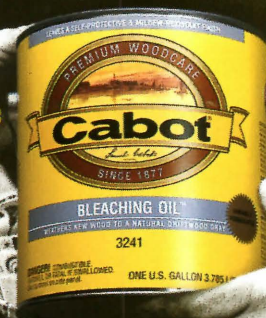
redlines

In the February issue's coverage of the Homes for Habitat design competition, we misspelled the

name and firm name of one of the award winners and misidentified another. The correct information appears above. We regret the errors.

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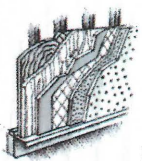
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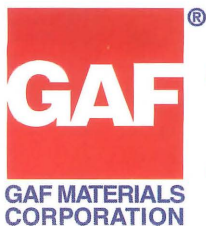
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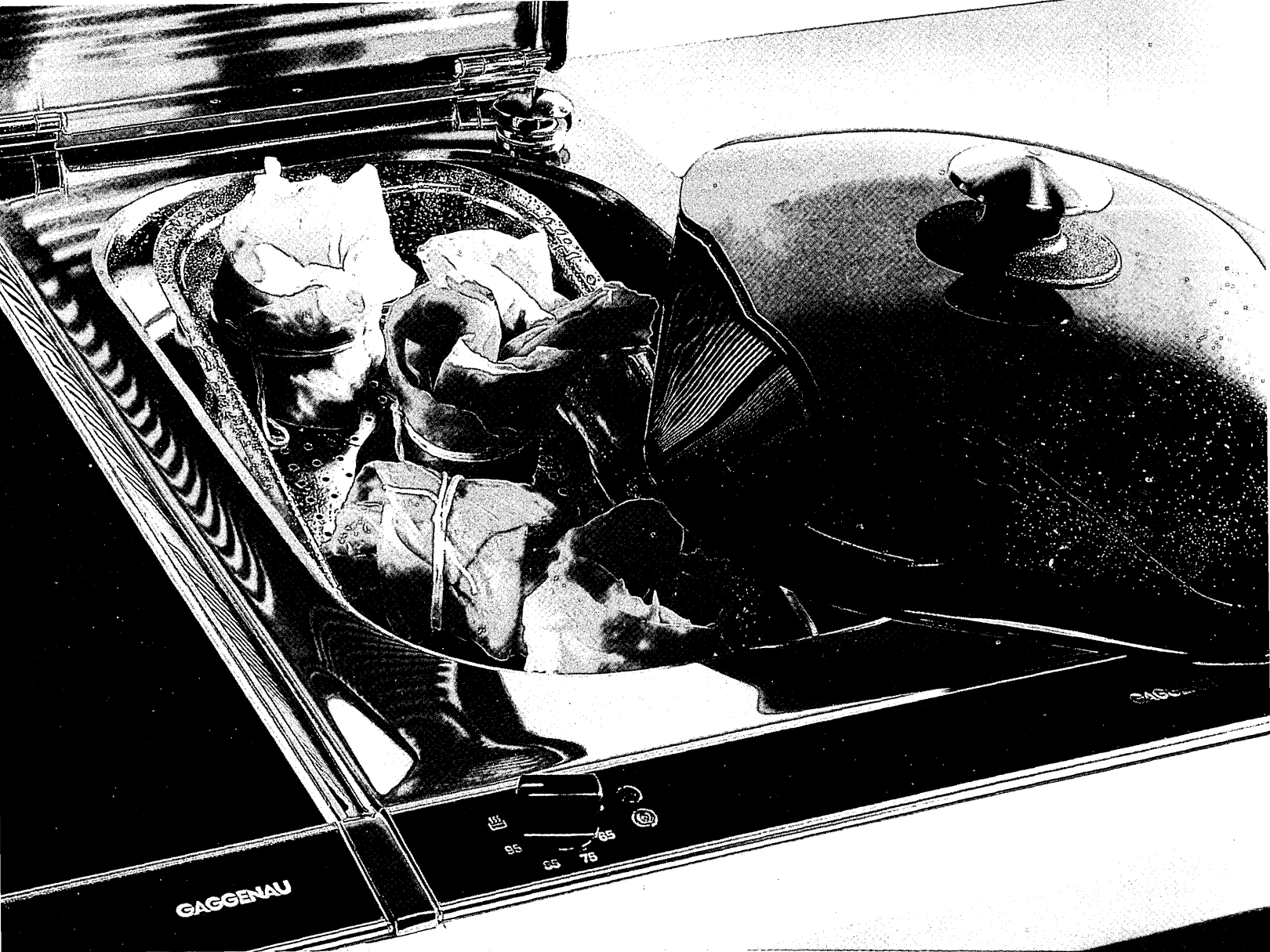
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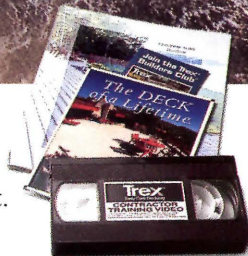
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tips and trends from the world of residential design

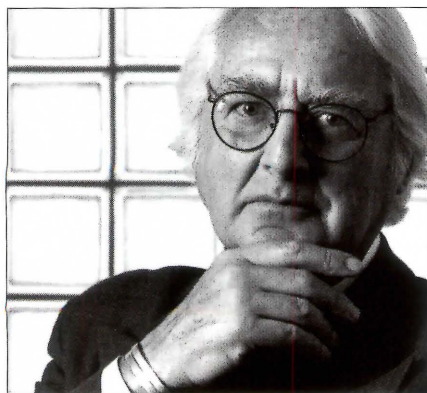
lasting impression

designing a house that's beautiful and livable at the moment of its completion is one thing. But creating a residence that astounds and awes 33 years later is quite another.

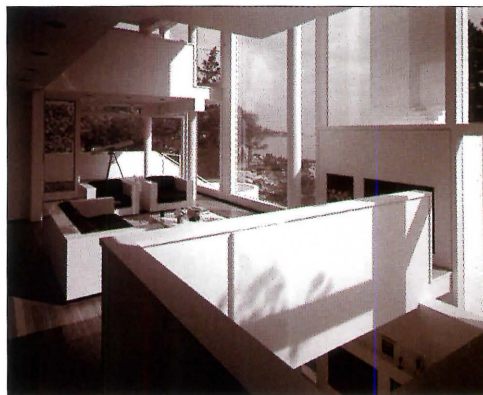
Richard Meier, FAIA, (below, left) accomplished both with his 1967 Smith House, in Darien, Conn., and this year the American Institute of Architects recognized that achievement. The AIA bestowed upon the house its 25-Year Award, which it gives each year to a building project ranging from 25 to 35 years old that exemplifies a design of enduring importance. The Smith House is only the sixth residence to win in the award's 31 years of existence.

The judges remarked on the steel-framed building's singular craftsmanship, its relationship to its site, and its effect on generations of Modern architecture.

"Smith House was a turning point for Richard Meier," says San Antonio architect Boone Powell, FAIA, who nominated the home for the award. "It represented a culmination of everything he'd done up to that point, and it led the way to the work he did later." Meier's client must have felt the same way; the house remains in the hands of its original owner.—*meghan drueding*



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© Scott Frances/Esto

The house's glass-walled back (above and left, center) contains its public gathering spaces, while the private rooms are in the front (near left).

cooks' tour

If consumers can take a Range Rover for a test spin, why not a high-powered cooking range? That's the thinking behind Viking's new Culinary Arts Center. It opened its first demonstration kitchen in Memphis, Tenn., last spring and a second one in Nashville, Tenn., in November. Conceived as both teaching kitchen and retail shop for professional-caliber cooking tools, the centers host cooking classes and demonstrations by visiting chefs.

"The centers benefit designers by offering their clients the opportunity to test-drive the full Viking product line in a setting where they can use the products the way top chefs would use them in their own kitchens," says Jane Crump, Viking's marketing home economist. The appliances aren't actually sold at the centers. Consumers are referred to a local dealer.



This story first appeared in residential architect's sister publication REMODELING magazine.

chattanooga report

The United Nations chose Chattanooga, Tenn., as one of its 12 Global "Best Practices" Cities in 1996. In 1997, *Utne Reader* named the location one of the 10 most

enlightened towns in America. And *U.S. News & World Report* designated it one of six international "smart cities" in 1998. With all that acclaim, you'd think the city's planners would be content to sit back and relax.

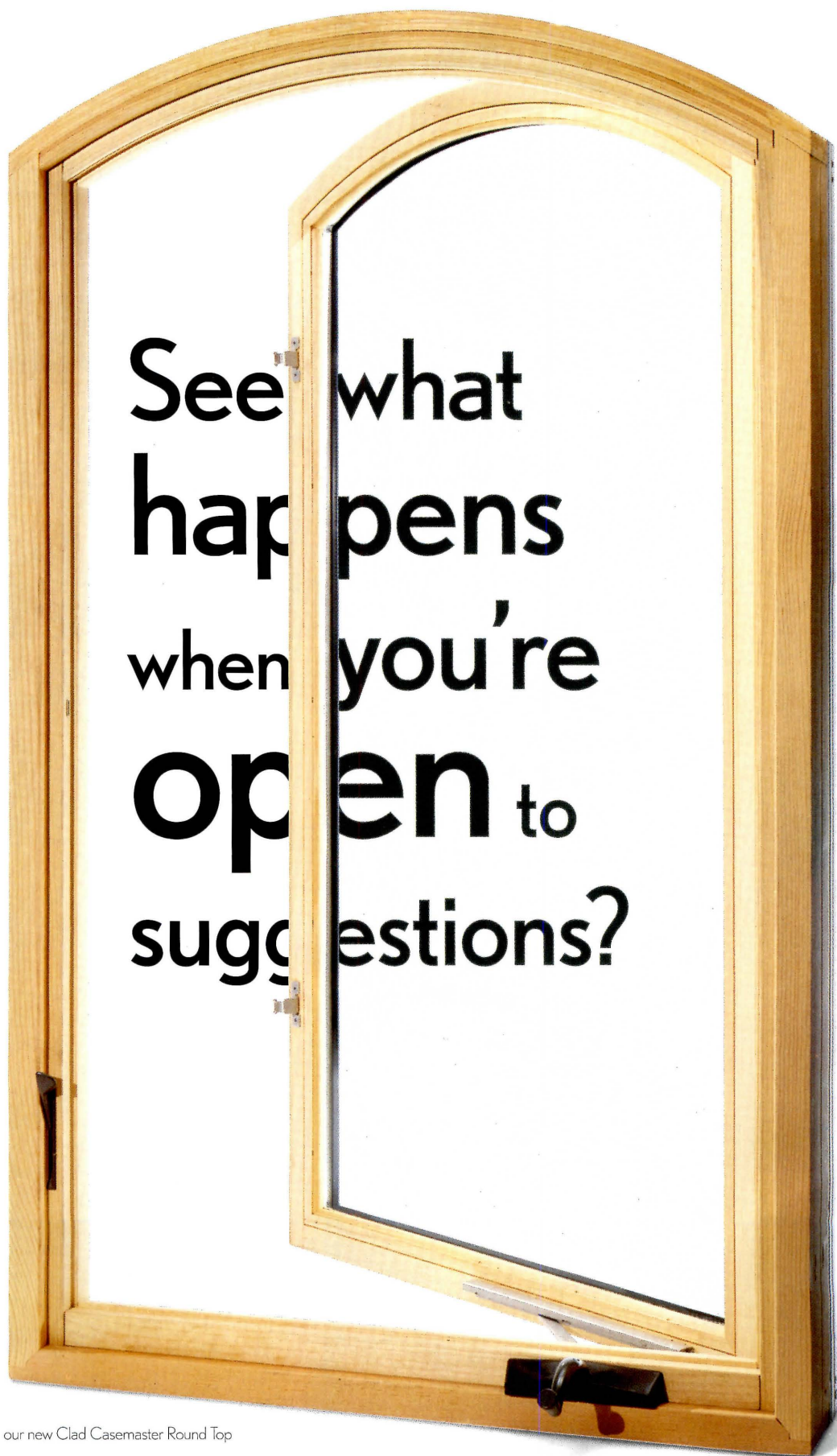
They're not. River Valley Partners, a not-for-profit downtown economic development organization, recently commissioned a study by Ernst & Young Kenneth Leventhal to examine Chattanooga's development needs over the next 15 to 20 years. One of the study's major findings: More downtown housing will be a key component of the city's continued economic success.

Chattanooga has a head start on tackling that issue. According to Jill Kidder, River Valley Partners' marketing director, 125 to 150 units of housing have been built downtown since 1993. Previously, no one had built anything residential there in 20 years. Some 150 to 175 additional residential units, from low-income to luxury, are committed or under construction. Keep an eye on this progressive city for new answers to dwelling well downtown. —m.d.



Courtesy Chattanooga Neighborhood Enterprise

Developer Chattanooga Neighborhood Enterprise recently renovated the city's crumbling, historic Grand Hotel into a low-income apartment complex called The Apartments at the Grand.



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The Renaissance '00 design competition, sponsored by *residential architect's* sister publication REMODELING magazine and the NAHB Remodelers Council, recognizes excellence in residential and light commercial remodeling and renovation. For more information, call 202.736.3450, or visit www.remodeling.hw.net. At left: A Renaissance '99 winner by House + House of San Francisco.

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american modern, 1925-1940: design for a new age

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metropolitan museum of art, new york city

More than 135 objects—including furniture, appliances, lamps, and the like—created by the first generation of American industrial designers will be on display as part of this special exhibition at the Met. For details, call 212.535.7710, or go to www.metmuseum.org. Shown above: lounge chair (1932) by Paul T. Frankl.

a/e/c systems 2000

june 5-8

washington, d.c.

At the 21st A/E/C international technology trade show and conference, attendees will have access to 1,300 booths and 100 educational programs. For details, call 800.451.1196, or e-mail info@aecsystems.com.

uli conference

june 12-13

charleston, s.c.

This Urban Land Institute conference will address issues related to the development of resort and active adult communities. For more information, call 800.321.5011, or e-mail kkaiser@uli.org.

the politics of place: cnu 2000

june 15-18

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The eighth annual Congress for the New Urbanism will convene to discuss methods of creating better communities. To register, call 415.495.2255, or go to www.cnu.org.

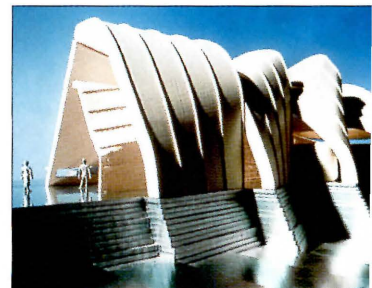
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national design triennial

through august 6

cooper-hewitt national design museum,
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A comprehensive look at American architecture, product design, and graphic design. At right: Greg Lynn's model of the Hydrogen House (1996). Call 212.849.8300 for details, or check out www.si.edu/organiza/museums/design/ndm.htm.



frank lloyd wright: windows of the darwin d. martin house

through august 20

national building museum, washington, d.c.

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WHEN	THE EVENT	LOCATION	DESCRIPTION
MAY 2-3	AIA/CES Providers Conference	Philadelphia, Pennsylvania	This event is designed for AIA/Continuing Education System Providers both old and new. Learn how to play a key role in the professional development of architects and about new guidelines for 2000. Contact Kay Kane at kanek@aiaemail.aia.org.
MAY 4-6	AIA 2000 Convention & Expo	Philadelphia, Pennsylvania	The AIA 2000 Convention, "New Century-New Vision," will provide a forum to address the profession's impact on the future of our communities. Visit www.aiaconvention2000.com for more information.
MAY 12-14	AIBD Mid-Atlantic Conference	Lancaster, Pennsylvania	Highlights of this conference include a tour of old Lancaster, the Amish country and seminars on the historic significance of farmhouse structures and timber framing. Contact Elaine Farrell at efarrell@farrell-assoc.com.
MAY 17	CAAD Primer: An Intro to 3-D Modeling and Rendering	Charlottesville, Virginia	This twenty-hour program introduces three-dimensional computer aided architectural design, digital terrain modeling, and rendering. Contact Roseanne Parks at parks@virginia.edu.
JUNE 9-11	AIBD Texas Society Convention	Corpus Christi, Texas	Headquartered on the beach, this convention will feature a tour of Heritage Park – a group of historic buildings that were restored after being moved to a city park from various locations around Corpus Christi. Contact Lilli Gonzalez at texasaibd@aol.com.





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common code

It may not inspire a ticker-tape parade, but the release of the International Building Code (IBC) this spring is monumental as a nationwide baseline for prescriptive codes and standards. Part of an 11-book set, the IBC and other so-called I-codes (including the International Residential Code, or IRC, also recently released) consolidate the fragmented system of regional model codes into a single series that applies coast to coast—as soon as state and local code jurisdictions adopt them. The I-codes mean that, “as an architect, I don’t have to reorganize my thoughts depending on the jurisdiction,” says David Collins, FAIA, chairman of the AIA’s code committee. Even states like New York and Wisconsin, which have eschewed the regional model codes in the past, are working toward adoption of the I-codes.

Five years in the making, the new code series not only brings together and enhances the model codes from BOCA, ICBO, and SBCCI, but also offers coordinated content. While housing architects will likely refer to the IRC on most code issues, for example, provisions for extreme seismic or high wind conditions are referenced in the IBC. “The coordination of the codes is the big difference [from the past],” says Ron Burton, staff vice

president of Building Codes & Standards at NAHB. In addition, the IRC specifically includes contemporary code issues either excluded or piecemealed in previous code books, such as updated steel framing and home energy criteria.

As a cooperative effort among the three regional code bodies and other interested parties (convened as the International Code Council), the series will likely be adopted as a set, Burton says, with only a few modi-

fications by state and local jurisdictions. A national code also means more consistent and coordinated training and certification efforts, says Collins, with online access making it easier to disseminate information and perhaps hasten adoption.

In addition to the benefits of using the same code nationwide, architects also may reduce their liability. “Now, something built to code means you’ve met the law,” says Burton, noting provisions for accessibility and flood protection based on those set by other agencies, such as HUD and FEMA, that often conflicted with model codes in the past. “There’s a lot more in the I-codes than in any other previous model codes.” The next step? International performance-based codes, a process already in the works.—*Rich Binsacca*

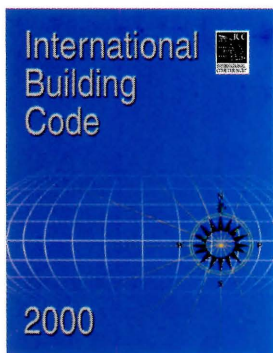


Illustration: Dan Yaccarino

high sierra marks

What do Vermont, Rhode Island, Oregon, and Maryland have in common? The Sierra Club chose the four states as tops in their respective categories in its *1999 Sprawl Report*. The environmental advocacy group picked Vermont in the community revitalization category, citing the state’s efforts to aid local businesses, limit the spread of massive chain stores, promote affordable housing, and preserve open space. Rhode Island ranked first in transportation planning, due to its strong commitment to improving and expanding its public transportation and walk/bike trails. Oregon’s urban growth boundaries, and the fact that it has the country’s only directly elected regional planning entity, won the state best in land use planning. And Maryland, which earmarks substantial funds to buy open space and is one of the country’s most active state buyers of development rights, took first in open space protection.—*m.d.*



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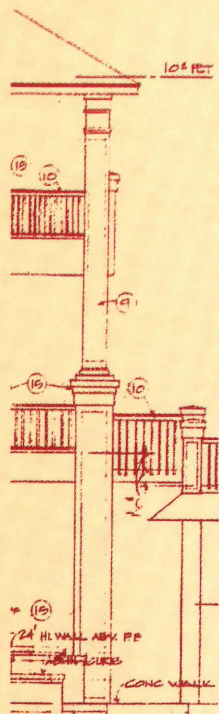


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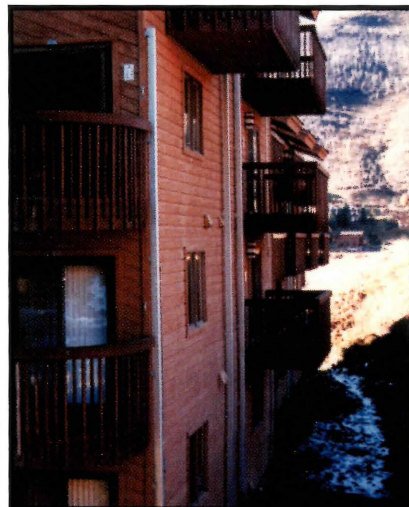
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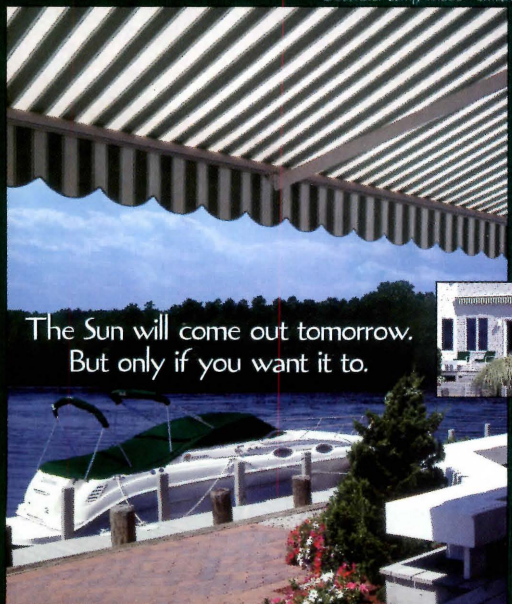


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water logs

For Tom Simmons, president of Timeless Timbers in New Hope, Minn., sunken treasure doesn't mean gold doubloons and pieces of eight. It means logs lying on the bottom of lakes and rivers across North America—logs that architects and builders will pay hefty sums to get their hands on.

Simmons' company has capitalized on the 19th-century practice of transporting freshly cut trees to lumber mills by lashing them together and floating them downriver. Some of these logs sank and, due to low temperatures and oxygen levels, remained in perfect condition. Timeless Timbers harvests 2 million board feet of these logs per year, selling them for \$4 to \$15 per board foot to architects, furniture designers, and contractors, who value them for their superior quality and environmental correctness. The wood is all old-growth timber from virgin forests and boasts an average of 40 to 50 growth

rings per inch, making it highly durable. The company also sells hand-hewn beams salvaged from old barns and factories across the country. For more information on Timeless Timbers, call 877.700.5055, go to www.timelesstimbers.com, or e-mail Tom Simmons, tom@timelesstimbers.com.—*m.d*

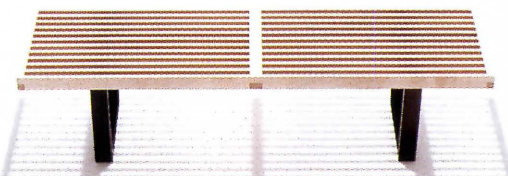


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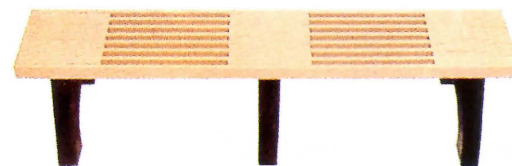
Michaela Mahady, AIA, used Timeless Timbers for floors, ceilings, cabinetry, and built-ins throughout the pricier version of *Life* magazine's 1999 Dream House.

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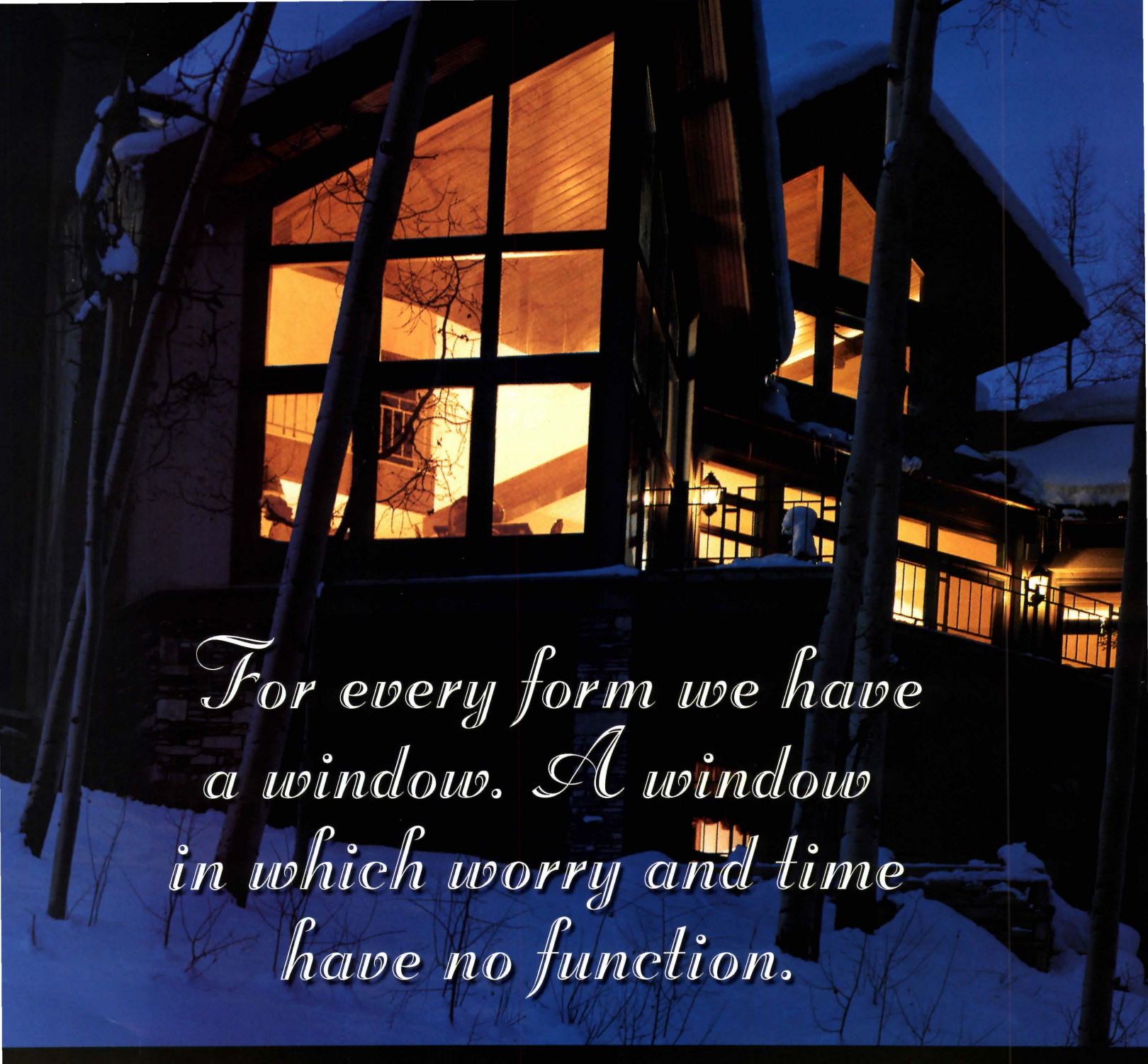


6-foot-long seat, known as the Mall Bench, sells for \$295, is made of 100 percent recycled plastic, and comes in cedar or black. A spokesperson for Barco says the resemblance between the two products is purely a coincidence. To order Barco's Mall Bench

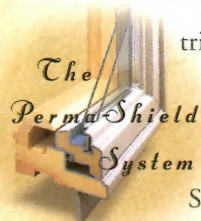


Courtesy Herman Miller (left) and Barco Products Co. (right)

(above right), call 800.338.2697; to order Nelson's platform bench (above left—the 6-foot, all-wood version costs \$863 and comes in maple or black), call The Herman Miller Store at 888.874.0045 or go to www.hermanmiller.com.—*m.d*



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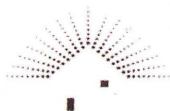
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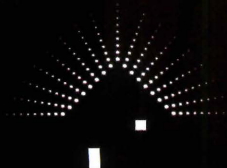


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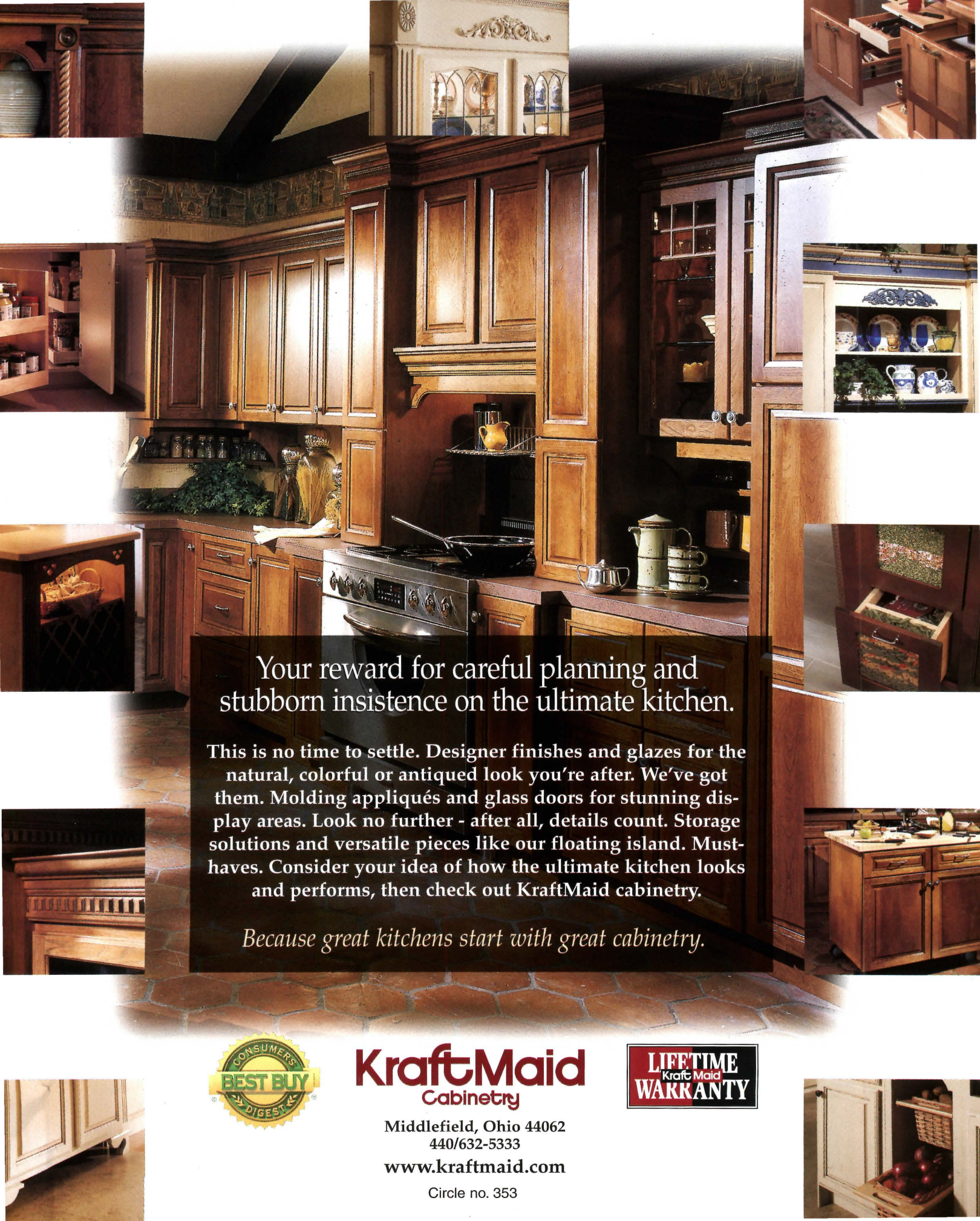
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spec wars

when the world is their oyster, how do you help your clients pick their pearls wisely?

by james schwartz

Remember your first trip to a candy store? The agonizing choices, the endless possibilities? Keep that in mind the next time you show clients a list of products available for their new home. The selection process can prove intimidating for the most sophisticated homeowner—and equally challenging for the architect.

show-and-tell

“It’s the fastest way to divorce court,” says Don Evans, AIA, an architect in Orlando, Fla. Clients face so many decisions and bewildering choices these days, “they can dissolve into tears or have knock-down-drag-out fights in the office, all over the choice of a stair rail or faucet. Sometimes you don’t know whether you’re a designer, a referee, or a psychologist.”

So how does an architect help clients choose among thousands of possibilities, and bring projects in on

“clients can dissolve into tears or have knock-down-drag-out fights, all over the choice of a faucet.”

—don evans, aia

budget and on time?

In a phrase: Show-and-tell.

“We don’t want clients to go to off to showrooms where they’re going to get lost and overwhelmed with the sheer number of choices in front of them,” Evans says. “We’d rather meet them in my office as a team, let them touch and feel things, and recommend our favorites. Then we can tell the story of the product and let them compare it to

others without anyone leaning on them.”

it takes a village

Evans has created an unusual working environment where his clients do just that. Beneath 16,000 square feet of roof, he built a village of “houses”—one for each person in his practice—with every conceivable home product on display. Each tiny house, measuring 20 by 20 feet, contains four work cubicles in

different architectural styles. Clients can tour the homes and compare interior and exterior shutters, marble floors, stainless steel sinks, gas fireplaces—the works.

In this setting, Evans retains control of the selection process, but clients examine his suggestions and ask their questions without feeling pressured by a salesman. How does one pedestal sink compare

continued on page 54

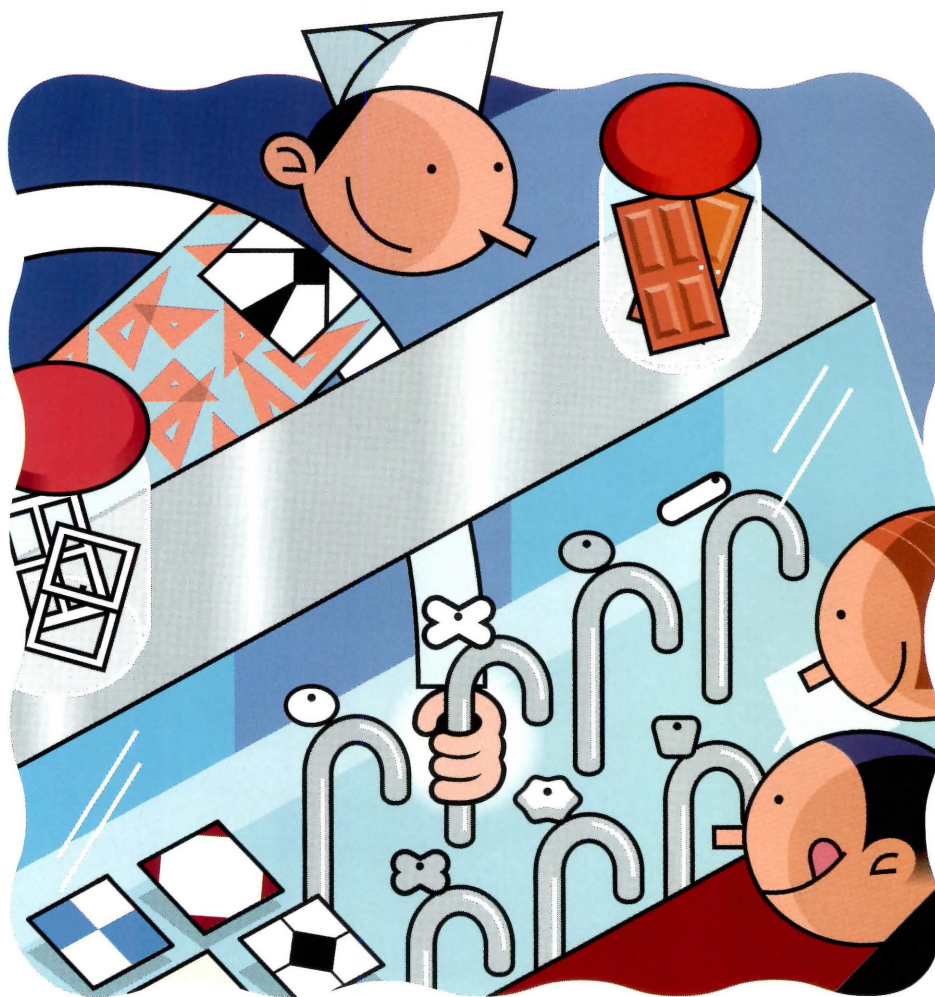


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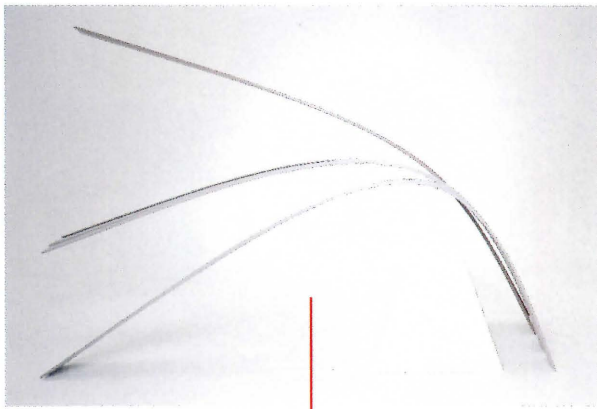
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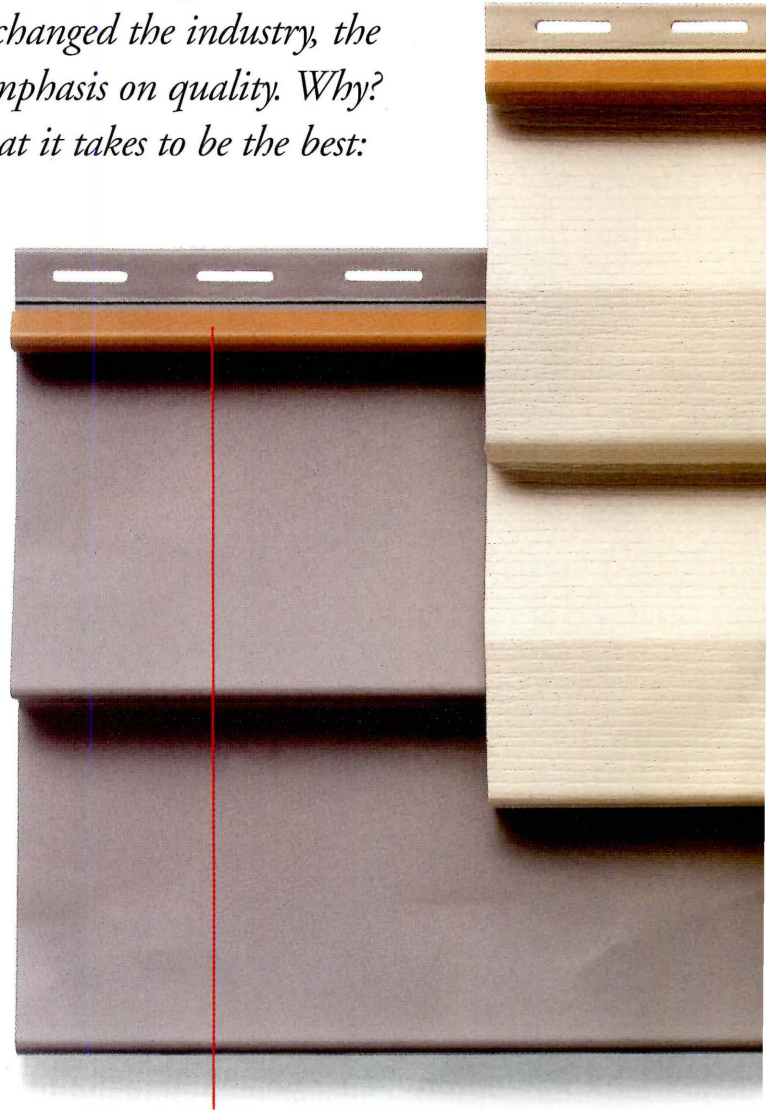
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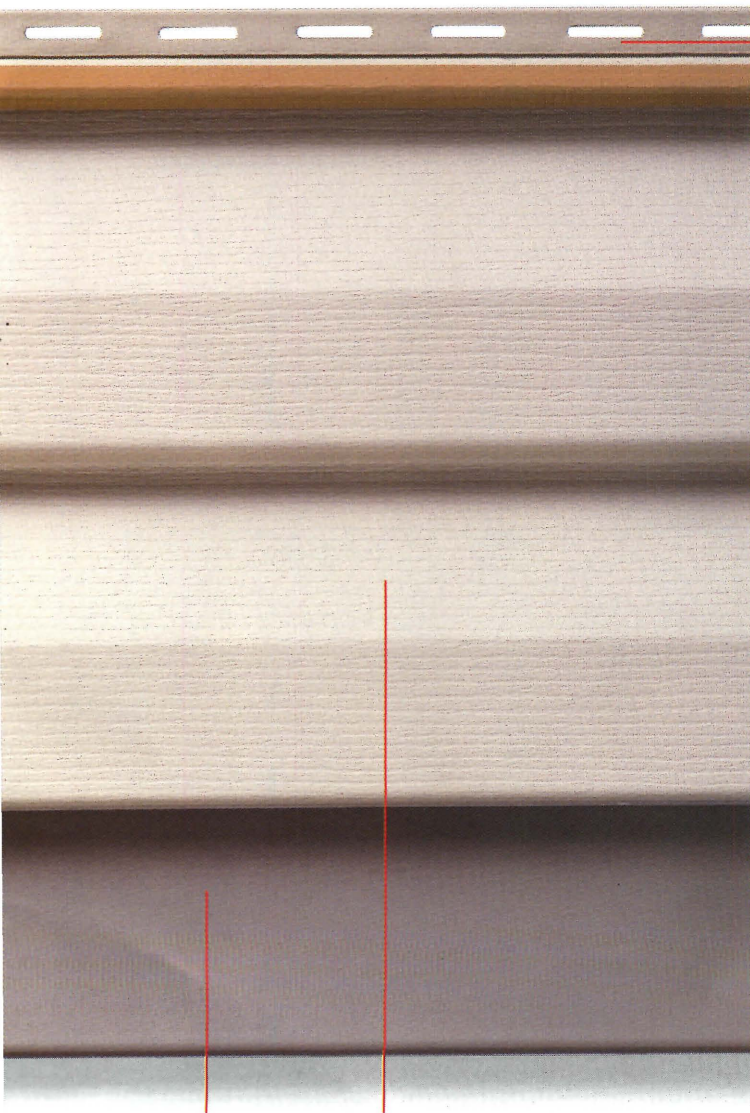
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with another? Clients lean over and see for themselves. How do the locks on two windows differ? Walk up to that window and check it out.

Evans adds that having so many product samples in one place also allows him to make the most of limited time with busy clients.

"I had the president of a large European automaker here for one day and one day only. I was told that I'd have his complete attention, but at the end of the day he was going to disappear. By bringing him into our 'village,' he could make decisions about all

sorts of products and materials, items and finishes—touch windows and basically kick the tires. This office is an educational facility, and for us and our clients that's really valuable."

good vet

Even architects without extraordinary offices like Evans' agree that clients will spec products most readily if presented with a carefully vetted list of items.

J. Bunton, an architect with Cesar Pelli & Associates in New Haven, Conn., says he inquires about "the products clients touch, feel, and use every day," and

draws on this information to identify choices "consistent with the overall character of a design." He'll then bring samples into the office to show clients.

"I never recommend that anyone buy anything sight unseen," he says. "The clients have to be happy, and anything you ram down their throat will come back to haunt you. So I'll use my experience to narrow a list, then make the clients part of the process and have a look at everything. Open and close a door. Feel that finish. This way they make a decision without ever getting bogged down."

plumb crazy

Of course, some jobs present surprises that undermine the most careful planning. Bruce Norelius, an architect with Elliott & Elliott Architecture in Blue Hill, Maine, remembers the couple who returned from Europe with all of the sinks and faucets for a hillside home already under construction. "They'd asked for a list of all the plumbing fixtures and they just went and got them."

The owners later explained that they believed they could find better quality for less overseas.

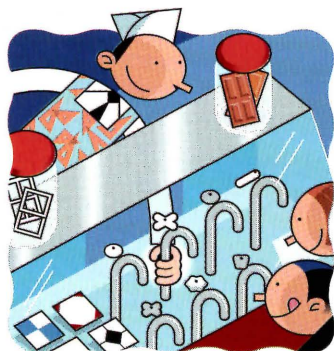
"The situation wasn't

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ideal,” Norelius says. “I didn’t know what to expect when they brought everything back, and I might have had some opinions if I’d seen the items in advance,” but contractors completed the installation without too many problems.

Dave Cinamon, AIA, with James Cutler Architects, in Bainbridge Island, Wash., strives to avoid surprises like this at the beginning of a working relationship. “At the start of a job we have each member of the family write out a very specific program—the kids do it as well. They’ll also select images to show us so



“if someone’s on the fence, i gently say, ‘you’ll either have to trust me on this or go with a delay.’ you’d be surprised how the word ‘delay’ can focus someone’s attention.”

—david lesniak

that we’re familiar with their taste.” By the time clients need to specify products, the architects are acquainted with their desires and have a range of choices to offer them.

“There is the occasional battle early on,” Cinamon notes, “when clients will come to us with something we don’t think will be ap-

propriate or is contrary to our aesthetic. We’ll then try really hard to convince them to listen to us because that’s what they hired us for.” He will talk with clients about the benefit of one item vs. another, and steer them in the direction that “reinforces the vocabulary” of the house they have described. If the skirmishes

are over reasonably priced products vs. budget-breakers, “they’re even easier for us to resolve,” he says.

last resort

And what about real horror stories? The clients who simply cannot choose or the ones who insist on The Wrong Thing? David

continued on page 58



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Lesniak, an architect based in New York City, says, "Charm is the magic word. It gets many people to make the right decision. If I find someone who's on the fence, who's seen a sample, or two or three samples, but still can't commit, I gently say, 'I've done this before. I know it will look fabulous. You'll either have to trust me with this or go with a delay.'"

You'd be surprised how quickly the word 'delay' can focus someone's attention." *ra*

James Schwartz is a freelance writer in Washington, D.C.

The Web is supposed to be indispensable. Full of images and pictures that make every architect's job easier and inform every client about the best products on the market. Right?

Not necessarily.

Bruce Norelius, who works out of an office on a remote peninsula in downeast Maine, says that "there are only so many showrooms in this area where you can go to see things, and you'd think the Web would be terrific, but so far it is not a great tool." Few sites include as much information as he routinely requires, and fewer still are truly easy to use.

"The manufacturers' brochures remain a better resource," he says, "designed to include a larger volume of information that conveys all relevant facts. The Web's just not there yet."

Michael Holt, AIA, who practices in downtown Washington, D.C., agrees: "The Internet is a valuable tool because it's easy to see what's out there—but, frankly, when I'm looking for specifics I find it easier to go to a catalog. That may change as the sites improve and I get more comfortable using the Web as a resource, but for now it has limited use."

And David Lesniak finds

that the information available on the Web can increase costs and confusion. "I'd been working with a window manufacturer for a project on the ocean and the owners came to me with a printed list of two dozen sources for laminated glass that they'd found on the Internet. They said, 'Here, investigate this.' I was dumbfounded. Our job became one of pursuing their research as opposed to answering their questions. That means they're not taking advantage of my expertise." In the end, Lesniak says, "that's going to cost all of us time and money." —j.s.



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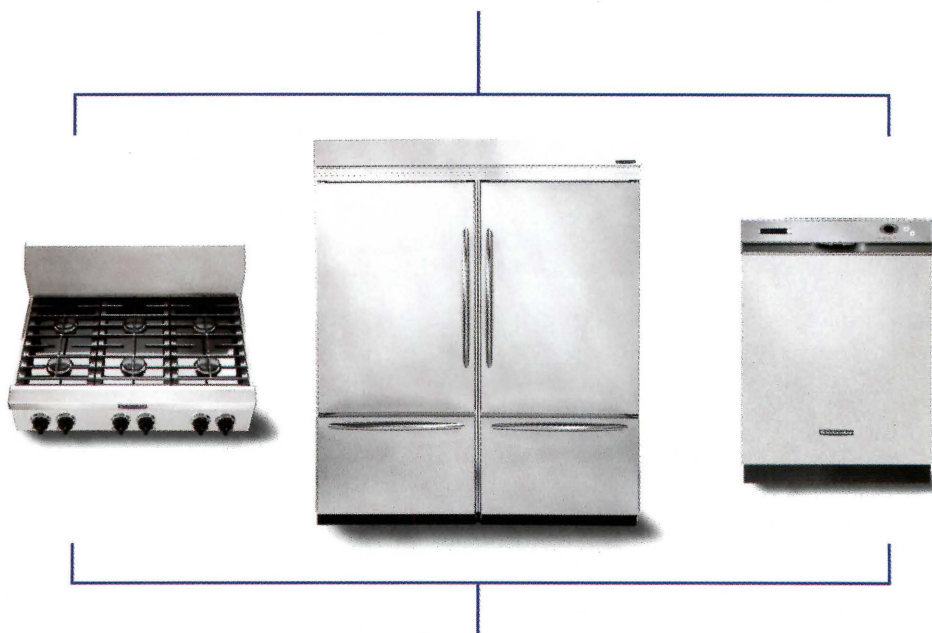
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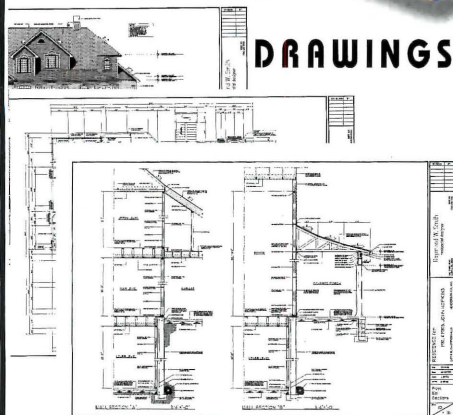


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	Vapor Barrier (Wall)	2566	sqft	0.01	10.00	25.66
	Asb Membrane	2038	sqft	0.15	10.00	442.47
	Subtotal					1302.41
EXTERIOR FINISH	Brick	21	sqft	2.70	10.00	219.61
	Siding	1121	sqft	1.00	15.00	1681.50
	Gutter Siding	1024	sqft	1.95	10.00	2402.40
	Brick Veneer	1	cmb	14.50	10.00	14.50
	Brick Tiles	1	cmb	12.70	10.00	12.70
	Brick Mosaic	7	cmb	2.00	10.00	20.00
	Brick Mosaic	19	sqft	0.23	10.00	19.00
	Siding Shown	227	sqft	0.16	10.00	16.76
	Siding Siding	232	sqft	0.16	10.00	16.76
	Siding Shown	10	sqft	0.16	10.00	1.60
	Outside Siding Corner	26	sqft	1.00	10.00	2.60
	Inside Siding Corner	42	sqft	1.00	10.00	4.20
	Door Trim	80	sqft	1.20	10.00	9.60
	Window Trim	227	sqft	1.20	10.00	27.24
	Shower	124	sqft	0.45	10.00	5.18
	Subtotal					1228.10
	TOTAL PROJECT COST					1324.81

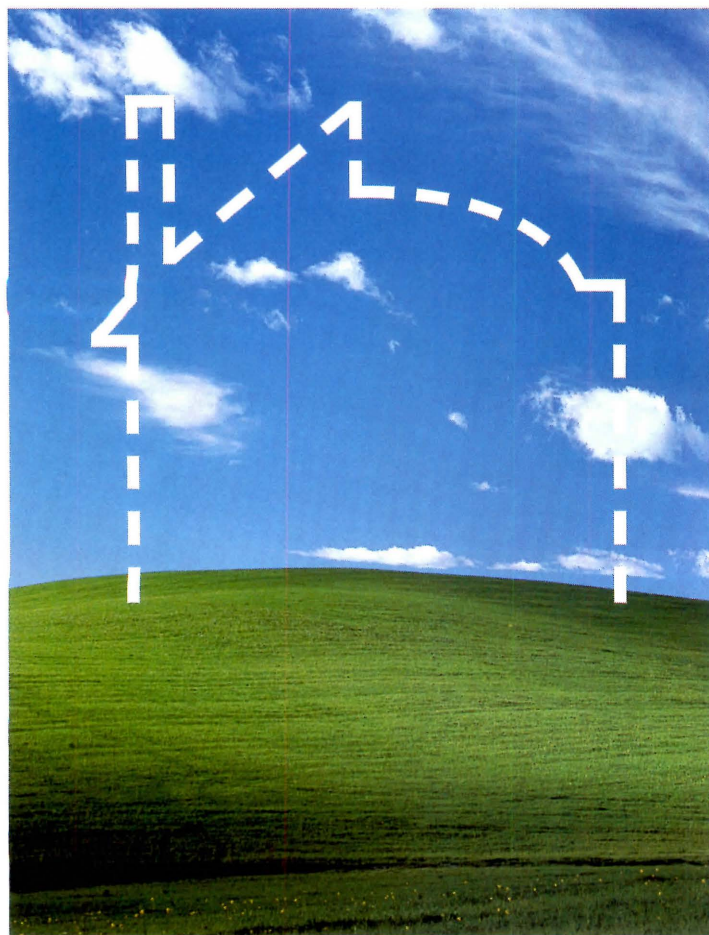
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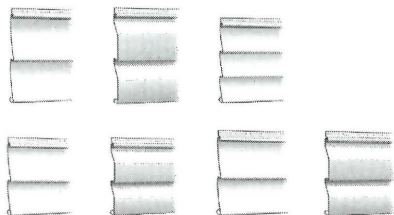
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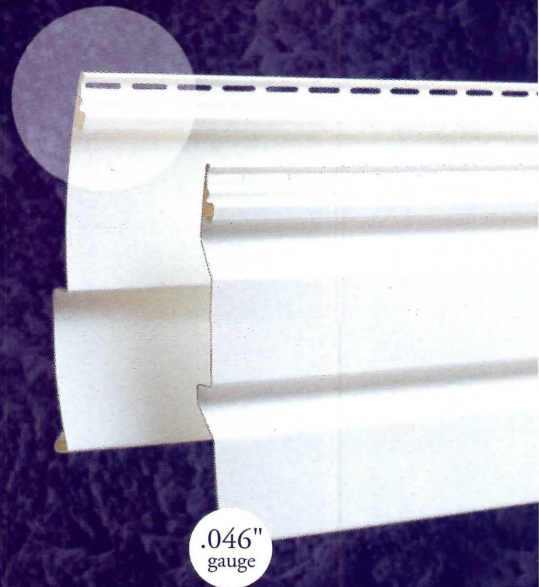
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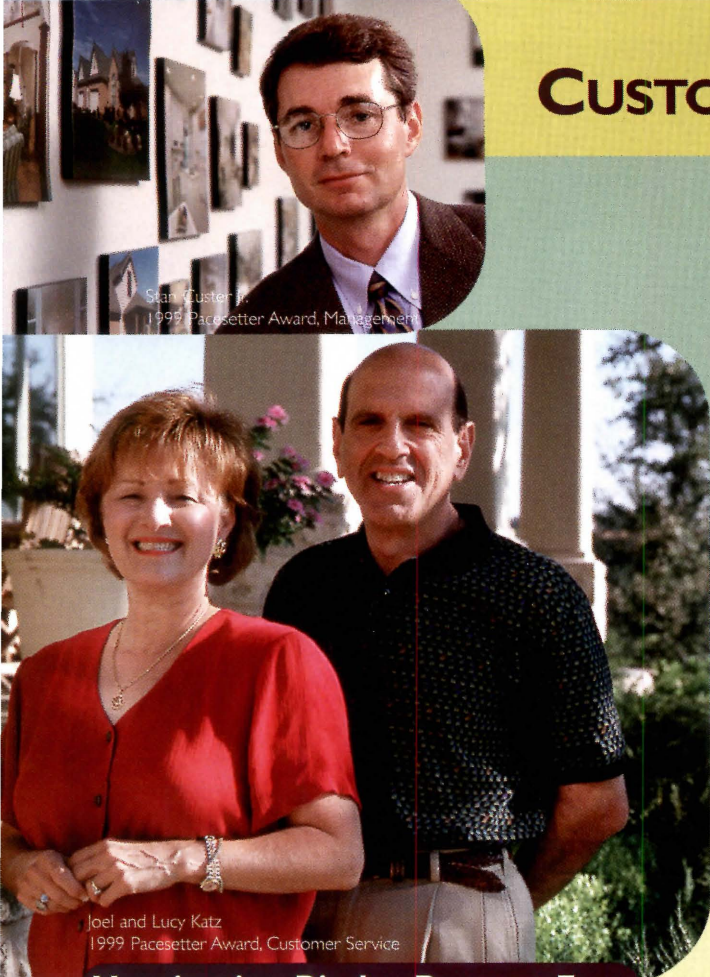
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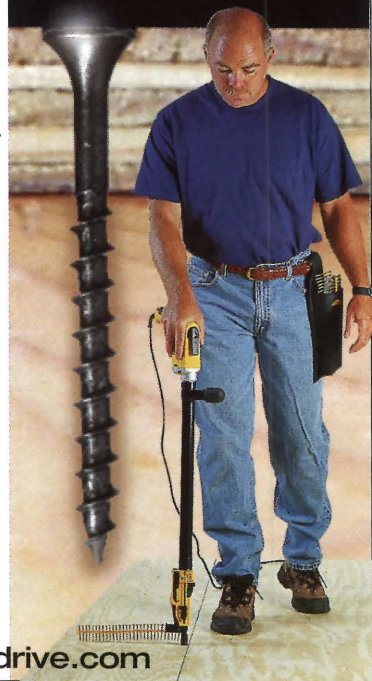
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produced by megan drueding and james schwartz

How often in your personal life do you take a bankroll of about a half-million dollars (or more) and go shopping with four or five other people? It's absurd to think a group like this could agree on what to buy for \$5,000, or \$25,000, or \$100,000. Somehow, though, you manage to negotiate this obstacle course nearly every day in your professional life.

Specifying products for a custom home is one of the most difficult aspects of your job as a residential architect. Yes, you get some help from your builders, although they care most about the functionality of certain products or, frankly, the profit margin they bring. Your clients certainly have a few opinions about some products—they're



David Sharpe

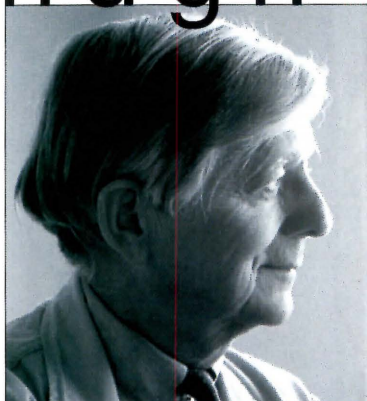
probably drooling right now over a Sub-Zero refrigerator and a Viking range. But you're the only one who cares deeply about the whole product picture. You carefully consider the aesthetics, functionality, and impact on the budget of each and every product you spec.

To make that job a little easier, we interviewed some of the top residential architects in the country about the products they love. They share those favorites on the pages that follow.

We'll run an "Architects' Choice" feature again, so if you have any products you'd like us to know about, e-mail us (cconroy@hanley-wood.com) or write us (S. Claire Conroy, *residential architect*, One Thomas Circle, Suite 600, Washington, D.C. 20005).

architects'
choice

hugh newell jacobsen architect, faia



Hugh Newell Jacobsen, FAIA

washington, d.c.

in sink

Vitraform Countersink's sculptural sinks are available in clear, opal white, and eight other colors. All products are laminated (much like automobile glass) for safety and durability. The Vitraform line includes one, two-, and three-bowl sinks—in rectangular, radius, or custom shapes—and can be installed to meet ADA requirements. Vitraform, 303.295.1010.



“they are elegantly simple.”



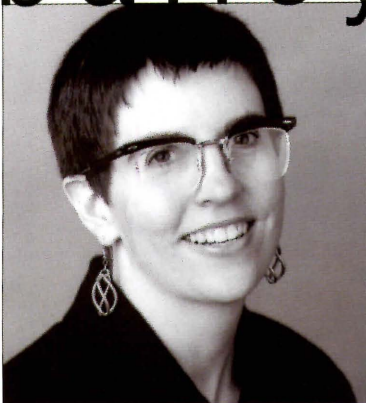
quite white

Sherwin Williams claims its Pure White Paint resists scuffs and chips, cleans easily, and covers well. The company's Superpaint is guaranteed for 20 years; other paints carry a performance guarantee or full refund. Sherwin Williams, 800.474.3794; www.sherwin-williams.com.

“it's the right white.”

Portrait: Courtesy Hugh Newell Jacobsen Architect, FAIA

bailey edward design

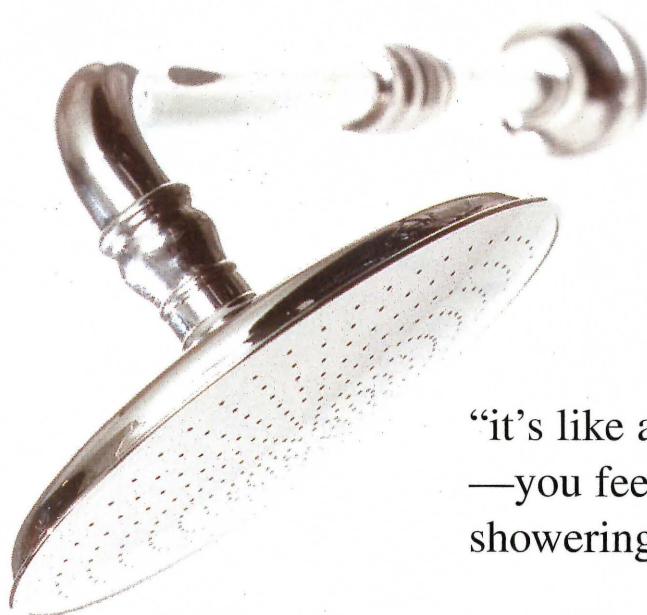


chicago

Ellen Bailey Dickson, AIA

shower flower

Waterworks' classic Etoile showerhead is available in 5- and 12-inch diameters. Finishes for both sizes include nickel, matte nickel, chrome, and unlacquered brass. Waterworks, 800.899.6757; www.waterworks.com.



“it’s like a big sunflower
—you feel like you’re
showering in a forest.”



amazing glaze

Fulper Tile's turquoise leopard-skin-glazed tile complements this New York City fireplace by Johnson Wanzenberg. The company's stoneware is single-fired with traditional glazes (matte, mirror, and crystalline). Developed by William Fulper at the turn of the century and reintroduced by his granddaughters in 1984, the handcrafted art tiles are suitable for walls, fireplace surrounds, hearths, and backsplashes, and most glazes may be used for countertops or flooring. Fulper Tile, 215.862.3358.

architects'
choice

gastinger, walker, harden architects

kansas city, mo.

“FSB gets architects and designers to design its beautiful, long-lasting products. hardware is important because it’s one of the parts of a building that you actually touch.”



Kirk Gastinger, FAIA

lever again

FSB has commissioned designs from Mario Botta, Philippe Starck, and Richard Rogers, among others. The aluminum lever shown here was designed by Jasper Morrison. FSB claims to produce more lever designs in more metal finishes than any other manufacturer. The German company plans to open a U.S. showroom later this year. For more information, call Ironmonger, 800.621.1937; www.fsb.de.



clay time

Many of the custom clay tiles produced by Bucks County, Pa.-based Moravian Pottery & Tile Works are modeled after original designs by company founder Henry Mercer, a leader in the 20th century Arts and Crafts movement. Moravian Pottery & Tile Works, 215.345.6722.

“the tile personalizes a home, adds special character ... any kind of handmade material like that honors the craftsmanship that goes into a home.”

Portrait: Courtesy Gastinger, Walker, Harden Architects

tuck hinton architects

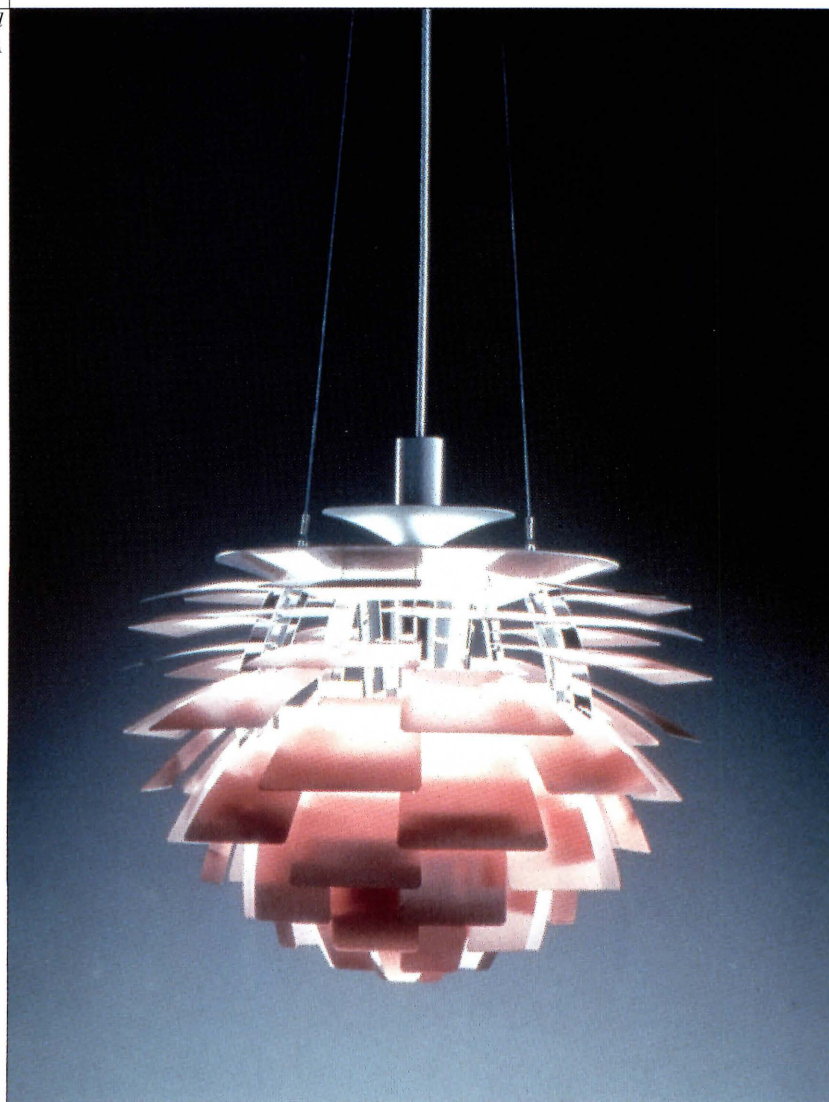
nashville, tenn.

“lighting is
the biggest
thing we
concentrate on.
it can make
such a differ-
ence. you have
to use the ones
that you know
are well made.”

*Seab Tuck, FAIA, and
Kem Hinton, FAIA*

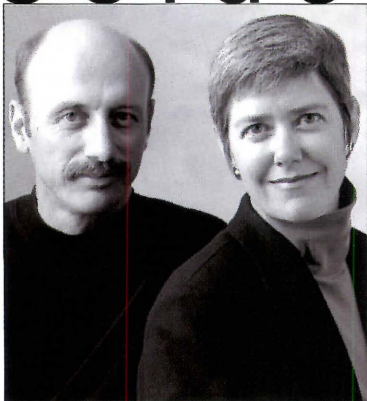
leading light

Louis Poulsen combines old-fashioned craftsmanship with modern production facilities to produce such high-quality fixtures as the PH Artichoke design in copper shown here. The company has provided lighting for interiors and exteriors since 1928. Louis Poulsen Lighting, 954.349.2525.



architects'
choice

seidel holzman

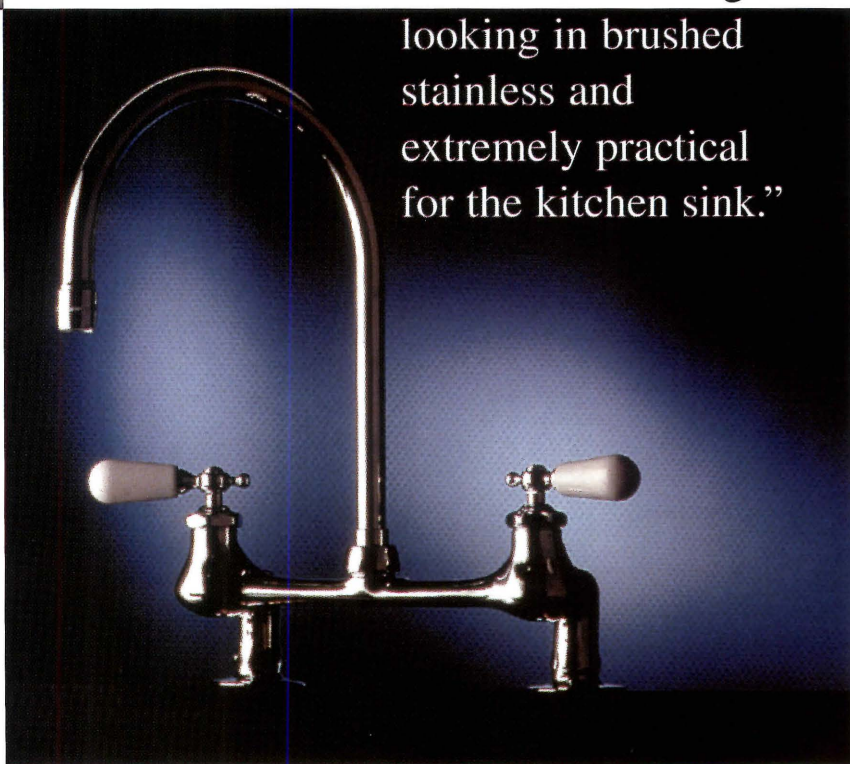


san francisco

*Alexander Seidel, FAIA,
and Stacy Holzman*

spouting off

Chicago Faucets' long gooseneck spout makes it easier to fill and wash large pots and pans. The company's faucets are built to order, by hand. Kitchen products come with a choice of metal or porcelain handles in chrome, uncoated polished brass, gold brass alloy, chrome with brass accents, and white. Chicago Faucet Co., 847.803.5000; www.chicagofaucets.com.



"chicago's wall-mounted double fillers are great-looking in brushed stainless and extremely practical for the kitchen sink."



tile with style

Daltile's Kohler Coordinates lines are designed to complement Kohler plumbing fixtures. Daltile offers an extensive line of products, including glazed wall and floor tiles, porcelain floor tiles, mosaics, and patio tiles. Daltile, 800.933.TILE; www.daltile.com.

"simple and economical tiling for baths."

Portrait: Courtesy Seidel Holzman

nicholas clark architects



chicago

*Ann Clark and
Peter Nicholas, AIA*

pseudo cedar

Hardiplank Smooth is one of the many styles available from James Hardie's line of fiber-cement siding. Architects cite the product for its affordability, durability, and low maintenance. They also recommend Hardiplank for climates where rot and insects pose threats. James Hardie Siding, 877.6HARDIE; www.jameshardie.com.

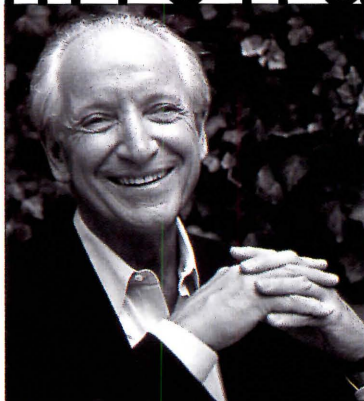


“this fiber-cement siding product simulates the look of wood siding and provides a low-maintenance solution for about the same price as cedar siding.”

architects'
choice

michael graves & associates

princeton, n.j.



Michael Graves, FAIA



grand opening

Valli & Valli, an Italian manufacturer of bathroom accessories and hardware for doors, windows, and cabinets, carries two door handles by Michael Graves. Both are part of the Fusital line, which features designs by internationally recognized architects and designers. Valli & Valli, 800.423.7161; www.vallievalli.com.

a glass act

Chiaro glass tile can be applied to interior and exterior walls for residential and commercial projects. The manufacturer recommends it especially for bathrooms, backsplashes, and fireplaces as an alternative to ceramic tiles. Available in clear or sandblasted finishes. Ann Sacks Tile & Stone, 800.278.8453; www.annsacks.com.



Undine Pröhl



hood news

Miele's new island extraction hood can vent cooktops up to 36 inches wide. The German company, which has been producing appliances for domestic use for more than 100 years, specializes in inconspicuous designs that suit both modern and traditional interiors. Miele, 800.843.7231; www.miele.com.

Portrait: Bill Phelps

rex hohlbein architects

woodinville, wash.



Rex Hohlbein

stain gain

Two L.M. Scofield products, Lithochrome Chemstain and Scofield Overlay, give this concrete floor its rich, variegated finish. The Atlanta-based company produces a wide variety of coloring, texturing, and specialty systems for concrete. L.M. Scofield Co., 770.920.6000; www.scofield.com.



“scofield’s products allow you to get some really nice effects out of stained concrete.”

Courtesy L.M. Scofield



Portrait: Courtesy Rex Hohlbein Architects

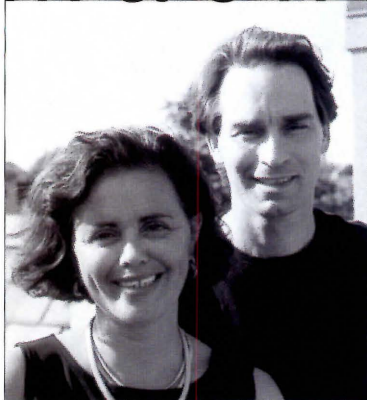
noble salvage

Duluth Timber Co. takes dismantled railroad trestles, warehouse trusses, and other salvaged wood and resaws it for interior and exterior use. The company produces paneling, flooring, fence panels, and posts and beams from species including Douglas fir, heart pine, redwood, and cypress. Duluth Timber Co., 218.727.2145.

“our clients for a residence we’re designing in san francisco have just selected my design for a stainless steel valli & valli door lever, to be used throughout the house. although they knew that the lever was one of my designs, they chose it for the comfortable fit in their hands; they understand that these handles are proportioned to invite touch.”

architects'
choice

machado/ blake design



*Madalena Machado and
Christopher Blake*

somerville, mass.

“most conventional dishwashers force you to put fragile and less fragile things in the same cycle. with the dishdrawer, you can run different cycles in each drawer. also, you can install both drawers close to counter height so the homeowner doesn’t have to bend down. more kitchens are being designed in zones, and the dish-drawer’s flexibility makes it ideal for that.”



top drawer

New Zealand-based appliance company Fisher & Paykel offers the DishDrawer, a dishwasher that measures 24 inches wide by 16 inches high by 22 inches deep. Integral controls give the unit a clean, seamless look. The DishDrawer also comes in a pair that can be separated or stacked. Fisher & Paykel, 714.829.8865; www.dishdrawer.com or www.fisherpaykel.com.



“i appreciate material that go beyond what is expected of them. The glass mosaic tile transform a wall or floor into a wonderful landscape of varying shapes, colors, and textures.”

Portrait: Courtesy Machado/Blake Design

Portrait: Courtesy Swanston & Associates

swanston & associates

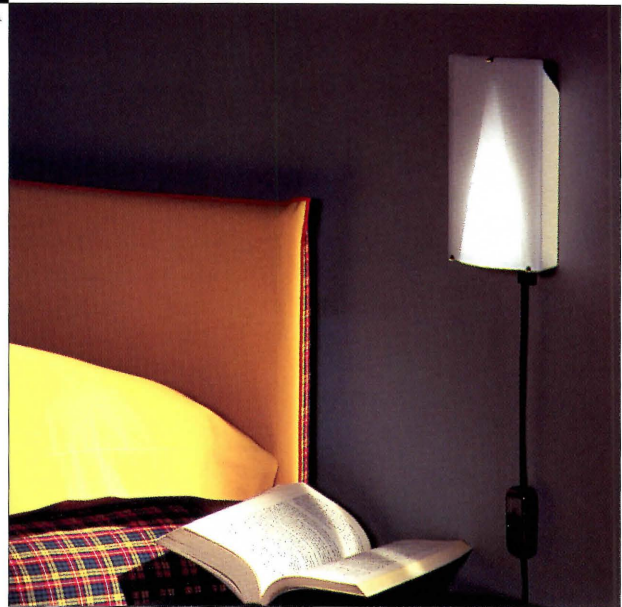


baltimore

Rebecca Swanston, AIA

any hue

Bisazza's Vetricolor line includes 62 different colors; each tile is uniformly square with cushioned and beveled edges. The glass mosaic tile company was originally founded in Vicenza, Italy, but has U.S. facilities in Miami. Bisazza, 305.597.4099; www.bisazzausa.com.



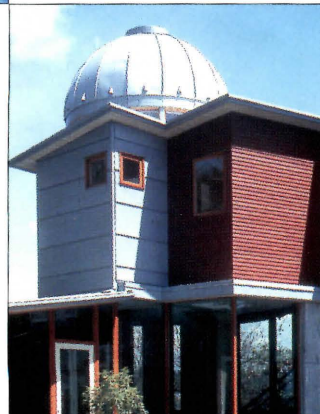
flattering light

Zelco's Mano lamp is an elegantly understated wall fixture with minimal dimensions.

A Murano glass panel acts as a diffuser for either halogen or fluorescent bulbs. Zelco, 914.699.6230; www.zelco.com.

metal urge

Rheinzink roofing and wall cladding is manufactured in Germany from an alloy of zinc, copper, titanium, and aluminum. The material is available in two qualities (bright rolled and preweathered), is UV-resistant, and does not rot. The company also manufactures roof gutters, pipes, and systems for drainage. Rheinzink Roofing and Wall Cladding, 604.291.8171; www.rheinzink.com.



architects'
choice

kajer architects

pasadena, calif.

“forbo marmoleum comes in about three-dozen different colors—really, really good colors—and is sheet-produced about 10 feet wide. the material can be cut and installed in a myriad of patterns. it makes for a light-hearted and whimsical floor for bathrooms and kitchens. it’s great value for the cost—about \$24 to \$28 a yard installed.”



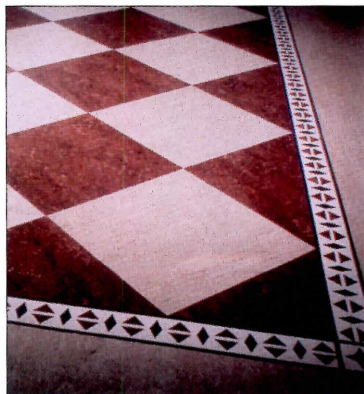
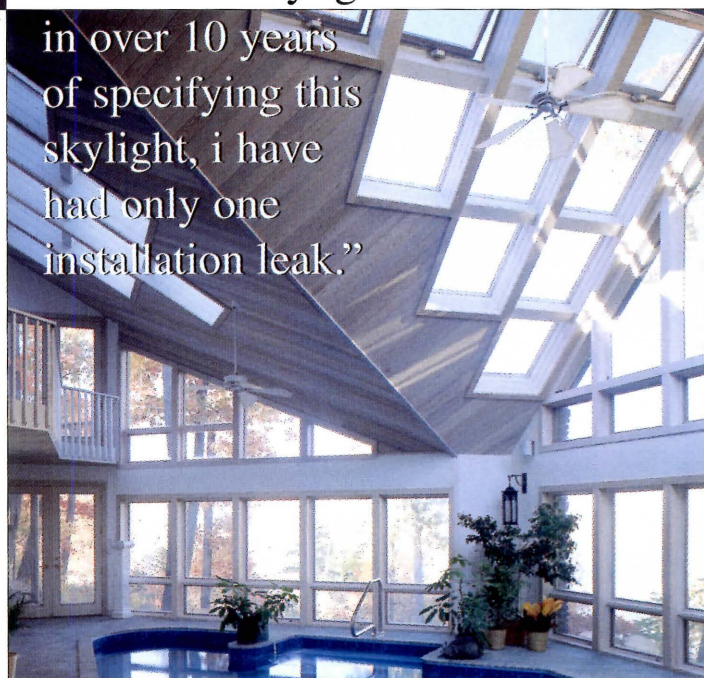
Georgie Kajer

high lights

Velux Skylights come in a wide variety of styles to complement a range of designs. The company’s skylights and roof windows are noted for their energy efficiency, durability, and weather-tight qualities. Velux-America, 800.888.3589; www.velux.com.

“these are the cadillac of skylights.

in over 10 years of specifying this skylight, i have had only one installation leak.”



floor show

Forbo Industries’ Marmoleum flooring is made from renewable materials and is hard-wearing, hygienic, and low-maintenance. Forbo manufactures over 60 percent of the linoleum produced in the world today. Forbo Industries, 800.842.7839; www.forbo-industries.com.

Portrait: Courtesy Kajer Architects

meyer, scherer & rockcastle



minneapolis

Tom Meyer, AIA

steel away

Hope's steel windows are handcrafted from solid, hot-rolled steel sections cut to length, mitered at the ends, and permanently welded at the corners. The company supplies an array of handles, operators, and closers, in bronze, brass, and stainless steel. Hope's Windows, 716.665.5124; www.hopesproducts.com.



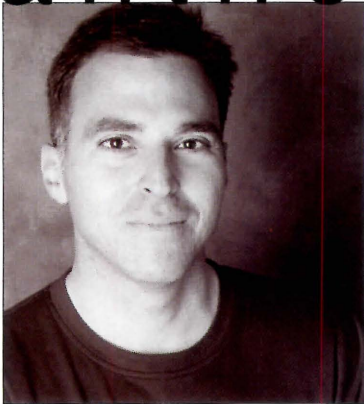
“hope’s windows
are especially
great for when
you need a vast
expanse of glass.”

Photos, above and below left: Brawer & Hauptman, architect;
Barry Halkin, photographer



architects'
choice

anthony abbate architect



Anthony Abbate, AIA

clean look

With its hidden controls and sleek design, the Asko 1805 dishwasher is designed to complement contemporary kitchens. Asko's environmentally friendly dishwashers use only 4.6 gallons of water to wash a normal load, and less water in the pots/pans cycle than most domestic machines use for the normal cycle. Increased capacity (12 place settings rather than 10) means fewer loads and additional energy savings. Asko, 800.367.2444; www.askousa.com.



"dishwashers should be neither seen nor heard, and asko's are beautiful in both respects."



taking panes

Eagle's double-hung Architect Windows suit the look of a traditional home. The company manufactures a wide range of windows, from wood windows with classic styles and high insulation values to aluminum-clad units designed to resist warps and dents. Eagle uses environmentally friendly laminated veneer lumber, and each wood component is treated to prevent damage or decay. Eagle Window & Door, 800.453.3633; www.eaglewindow.com.

tms architects

portsmouth, n.h.



*John Merkle, AIA, and
Bill Soupcoff, AIA*

great divide

Sub-Zero's model 700BR integrated two-drawer base-unit refrigerator offers a new level of flexibility in kitchen design. The company manufactures a broad range of well-known refrigerators for home kitchens—from commercial-style stainless steel designs to wine-storage refrigerators to classic framed units. Sub-Zero Freezer Co., 800.222.7820; www.subzero.com.



“sub-zero refrigerators’ shallow, two-foot depth allows you to incorporate them into the face of cabinetry in a much more elegant manner than conventional refrigerators.”

head of the glass

Marvin's Inswing French Door comes in a variety of sizes and configurations, with authentic or simulated divided lights. The company has released several new products over the past year, including a line of swinging screens for its French doors, a double-hung window designed for easy cleaning, and new impact-resistant glass for homes in coastal areas. Marvin Windows and Doors, 888.537.8268; www.marvin.com.

“marvin windows’ service people are top-notch. the variety of styles available allows you to create almost any type of window.”



looney ricks kiss



memphis, tenn.

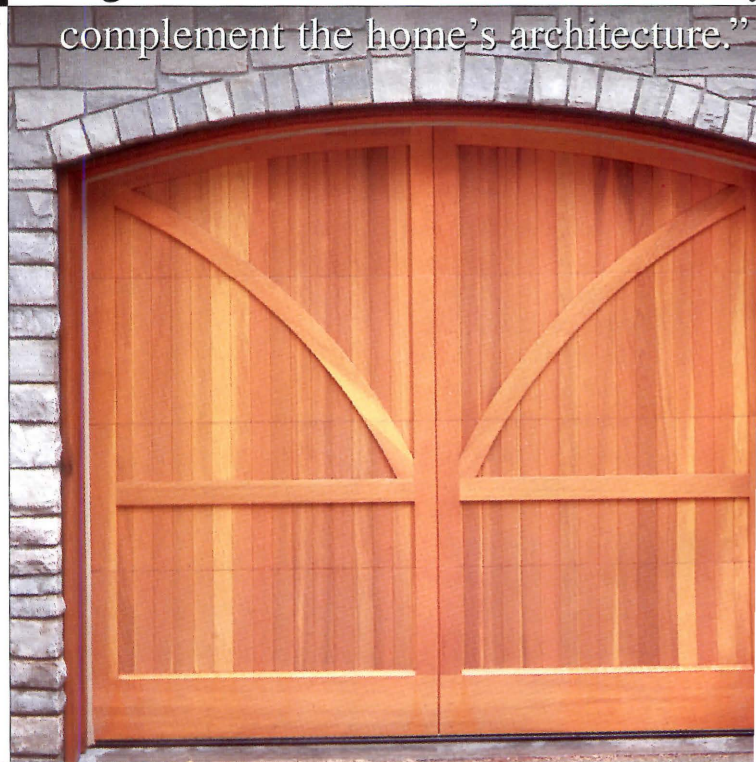
“the designer doors line allows what has been the single most massive and negative element of a house to actually complement the home’s architecture.”



J. Carson Looney, FAIA

door prize

Designer Doors’ hand-crafted garage doors reproduce original designs while adding the modern convenience of automatic operation. The standard surface material is cedar, but the company will also build in other quality woods. One of the company’s custom designs is shown here. Designer Doors, 715.426.1100; www.designerdoors.com.



waste not

The wood windows and doors in Pella Corporation’s Architect Series feature argon-filled, insulating glass to reduce heating and cooling bills and minimize fading. The company touts the durability and energy efficiency of all its products. Pella Corporation, 800.54.PELLA; www.pella.com.



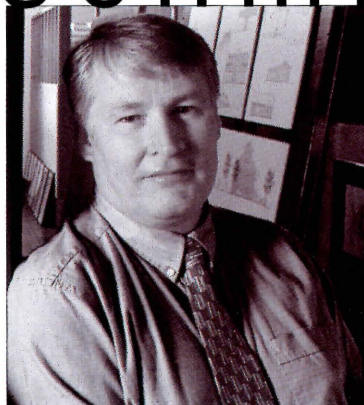
quiet please

Engineered in Germany and manufactured in the U.S., the Fully-Integrated dishwasher series from Bosch features controls on the top of the door so dishwasher can take a full decorator panel. The company says its stainless steel TallTub can accommodate dinner plates or 10-inch stemware placed upright in the top rack. Bosch dishwashers boast seamless integration and extremely quiet operation. Bosch, 800.866.2022; www.boschappliances.com.

Portrait: Courtesy Looney Ricks Kiss

schmitt sampson walker architects

charleston, s.c.



Chris Schmitt, FAIA

design panel

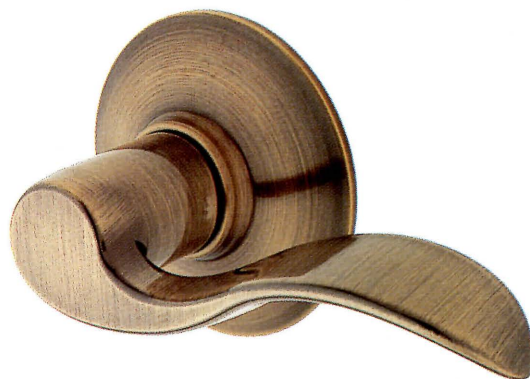
Georgia-Pacific Ply-Bead wood panels come in two patterns: Traditional (shown), with a 3.5-inch-o.c. beaded pattern, for interiors or exteriors; and Classic, with a 1.6-inch-o.c. beaded pattern, for interiors. Georgia-Pacific Corp., 800.BUILDGP; www.gp.com.

a wok outdoors

Viking Range's gas/wok cooktop is one of the company's biggest sellers. Now the manufacturer has introduced a similar product for outdoor use. Viking Range Corp., 601.455.1200; www.vikingrange.com.

handle it

Schlage Lock's Accent levers are ADA-compliant and come in a bright brass finish for interior applications and an anti-tarnish finish for exteriors. Schlage manufactures a full line of door hardware, decorative upgrades, and accessories for retailers, builders, remodelers, and consumers. Schlage, 719.264.5300; www.schlage.lock.com.



"this moderately priced hardware product is well designed. my clients and i have been pleased with how it has held up over the years. oiled bronze finish stands up to coastal conditions and is well-suited to the low-key houses we typically design."



Portrait: Danny Turner

architects'
choice

truex cullins & partners



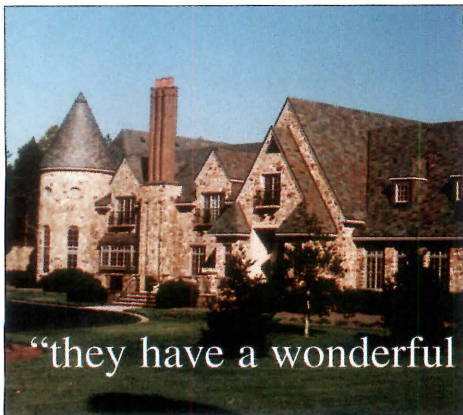
*Rolf Kielman, AIA; Bill Truex, AIA;
and Tom Cullins, AIA*

burlington, vt.

“extremely well made,
long-lasting, and
incredibly beautiful.”

cornue copia

Le Château 147 is part of La Cornue's Ligne 5 Etoiles line. The company's professional-style ranges have been made-to-order in France since the beginning of the 20th century. Now sold in the U.S., they are available in 16 porcelain enamel colors and five trim choices. A brass plaque engraved with the owner's name comes with purchase. La Cornue, 800.892.4040; www.purcellmurray.com.



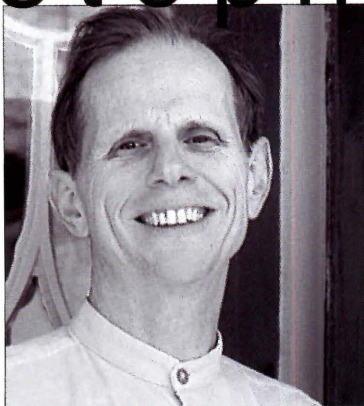
good match

Evergreen Slate Co. manufactures roofing slate from stone quarried in Vermont, and says it will match any existing slate roof. Evergreen is available in 10 colors; each piece is cut by hand. Evergreen Slate Co., 518.642.2530; www.evergreenslate.com.

“they have a wonderful product and are a great company to work with.”

Portraits: Courtesy Truex Cullins & Partners

stephen tilly, architect



Stephen Tilly, AIA

dobbs ferry, n.y.

great dane

Kohler's new Crucible above-counter lavatory was inspired by a Danish design from the 1950s, and is available in a limited number of special finishes. Kohler produces a wide range of plumbing products for residential use. Kohler Co., 800.4KOHLER; www.kohlerco.com.



"we like kohler fixtures because they're discreet; they can be either contemporary or classic—they fit in anywhere."



well cast

Rocky Mountain Hardware's Twig Lever—shown with a 1 $\frac{3}{4}$ -inch by 11-inch European escutcheon and a bronze rust finish—lends any door a charmingly rustic appearance. The company specializes in handmade door, cabinet, and bath hardware sandcast in solid bronze. Patinas are applied by hand and designed to age gracefully. Rocky Mountain Hardware, 888.788.2013; www.rockymountainhardware.com.

"mechanically, these products are excellent. they also have a wonderful heft, which makes them good for arts and crafts and other period designs."

architects'
choice

safdie rabines architects



san diego

*Taal Safdie and
Ricardo Rabines*

aluminum rap
Metal Window Corp.
has been producing
quality custom alumi-
num windows and doors
for over 40 years. Archi-
tects can work with the
company on the design
and production of spe-
cial windows, or they
can choose from a wide
assortment of existing
styles. A range of finish-
es, coatings, and hard-
ware options is avail-
able. Metal Window
Corp., 213.776.1383.



classic fittings

Dornbracht's Tara Classic faucet comes in a variety of finishes, including polished chrome, platinum matte, and platinum. Dornbracht just celebrated its 50th year of creating high-quality bathroom fittings and accessories. Dornbracht, 800.774.1181; www.dornbracht.com.

"sturdy, simple, elegant."

Portrait: Courtesy Safdie Rabines Architects

potestio architect



Rick Potestio, AIA

portland, ore.

metal winner

The rigidity and durability of Milgard aluminum windows allow for expansive combinations with large glazing areas. Though traditional aluminum windows are best suited for milder climates, Milgard says its windows have been used in projects as far north as Alaska. Milgard Windows, 800.562.8444; www.milgard.com.



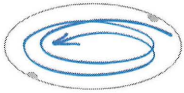
“milgard windows have a clean and elegant look that, along with unparalleled structural integrity, makes them an ideal choice for the expression of my modernist aesthetic.”



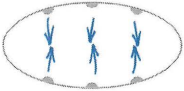
points of light

Lucifer Lighting has just introduced new Pinhole fixed and adjustable downlights for use in nonaccessible ceilings. The company makes a variety of versatile fixtures that can be installed inside or out, and sized to fit almost anywhere. Lucifer Lighting Co., 210.227.7329; www.luciferlighting.com.

ADD A *Signature* TOUCH



True hydrotherapy moves water in a circular motion, giving your body a relaxing, yet invigorating massage.



Conventional tubs point jets directly at you, creating piercing streams of water that can irritate and annoy.



Only Pearl Baths offers True Whirlpool® performance, the irresistibly soothing caress of gently swirling water. And when people feel this good, imagine how great *you* look! www.pearlbaths.com or 800-328-2531



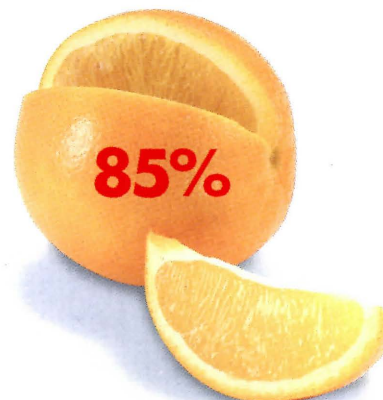
 PEARL

There's only one True Whirlpool®

Circle no. 346

Waterproofing vs. Dampproofing.

When it comes to reliable performance, dampproofing doesn't compare.



Builders reporting callbacks on basement leaks.

Less than 1% reported callbacks while using TUFF-N-DRI. 85% reported callbacks while using dampproofing.

If you design new homes with basements, you've undoubtedly faced a decision on whether to specify waterproofing or dampproofing to protect them against leakage.

But trying to compare their performance is like comparing apples and oranges – they're distinctly different in just about every sense.

And while waterproofing and dampproofing are both forms of water protection, there really is no valid comparison. Because waterproofing is far superior. Here's why:

The dampproofing approach.

The typical method of dampproofing involves applying a layer of unmodified asphalt that's only 10 mils thick when cured. (Historically, this material wasn't even created to protect basements or even repel water. In fact, it's a type of primer to prepare road surfaces for other materials.) Dampproofing degrades quickly underground, becomes brittle and shatters at low temperatures. So even thicker applications would yield little, if any, improvement.

This unmodified asphalt won't span foundation settling cracks, nor will it stop water flow under hydrostatic pressure – which both occur naturally underground. As a result, dampproofing only delays water penetration instead of providing a long-term preventive shield against it.

The waterproofing advantage.

Polymer-enhanced waterproofing products – like TUFF-N-DRI® Basement Waterproofing (TUFF-N-DRI) and WATCHDOG WATERPROOFING® from Koch Waterproofing Solutions – dramatically outshine dampproofing. Each of these products features a polymer-modified asphalt membrane that provides a minimum of 40 mils of protection when cured.

Performance characteristics

Product	Does it protect against...			
	Leaks	Hydrostatic Pressure	Condensation	Energy Loss
Dampproofing	No	No	No	No
WATCHDOG	Yes	Yes	No	No
TUFF-N-DRI	Yes	Yes	Yes	Yes

This membrane spans and seals foundation settling cracks, and even blocks out water under hydrostatic pressure. Plus, the membrane remains elastic at low temperatures for reliable performance, season after season.

What's more, WATCHDOG WATERPROOFING offers different product options to meet a variety of waterproofing needs. And TUFF-N-DRI adds a high-quality fiber glass foundation board that protects the waterproofing membrane, channels water to the drainage system, reduces interior condensation, and insulates basement walls.

No wonder TUFF-N-DRI and WATCHDOG WATERPROOFING offer some of the best warranties* in the business. Warranties that any dampproofing product simply can't provide.

More fruitful space.

With your choice of TUFF-N-DRI and WATCHDOG WATERPROOFING, you're not only offering Guaranteed Dry Basements to homeowners. You're multiplying the usable space of their homes' floor plans – and providing the kind of space they're willing to pay more for.

A Guaranteed Dry Basement enables homeowners to transform basement space into a home theater, guest suite, home office, or a

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Some fresh thinking by housing agencies and architects is paying off for residents and neighborhoods.

© Benny Chan

a new generation
of affordable housing
cultivates community.

beyond the projects

by bruce d. snider

Because the problem of affordable housing is as old as civilization, the government agencies that first attempted a comprehensive solution can be forgiven if their early efforts met with less than total success. The results alone should be punishment enough.

The worst post-WWII public-housing projects stigmatized everyone involved—government officials, architects, and tenants. Partly because of those failures, political and popular support for affordable housing has remained for decades equivocal at best.

But architects who reject affordable-housing commissions out of hand are making a mistake. Certainly, providing decent housing for those less fortunate is good for the soul (if not, it would probably pay better), but it also diversifies a firm's

portfolio, buttressing it against the profession's own hard times. HUD and local housing authorities have learned important lessons about delivering livable housing. Better still, affordable housing presents the kind of design challenges that clear the cobwebs and keep designers sharp.

"I think architects get stale with the convenience of overspecializing," says architect Julie Eizenberg. For that reason, her Santa Monica, Calif., firm, Koning Eizenberg Architecture, has always included affordable-housing projects in its mix of commercial and municipal work. Eizenberg enjoys the paradoxical freedom of working for nonprofit clients. While the budgets are tight, she says, the work can make design statements—especially in the use of color—that conservative private clients would shy from. The programs are limited, but the designer's essential charge is the same as for the wealthiest private client: "How do you make it an easy place, a dignified place to live?"

Chicago architect Tom Hickey, of Thomas Hickey & Associates, relishes the discipline of working with tight space bud-

gets. After designing affordable projects, he says, "I tend to be more efficient when I'm designing a house for a client. Things aren't just thrown away—empty spaces or storage areas that are only there because you don't know what else to call them."

Of course, the path to riches does not lead through an affordable-housing development. San Francisco architect David Baker says his nonprofit clients are tough and sophisticated. "They want their dollar's worth. When we get a market-rate project in, we feel like we're just rolling in it." Still—and by design—affordable housing makes up half of his firm's workload. "One of the good reasons for doing affordable is, when the economy tanks, the affordable people are still going great guns."

And while the architects who designed the outstanding projects on these pages make no claims of altruism in their motives, the reward of doing the right thing is not to be underestimated. Says Baker: "I've never heard anyone who lived in an affordable project be anything but wildly grateful."

inspired infill

Julie Eizenberg, of Koning Eizenberg Architecture, knows that designing affordable-housing projects is the right thing to do, but that doesn't keep her from enjoying it.

"We cut our teeth on affordable housing," says Eizenberg. "If you're into design, you get a kick from the discipline that gives you." As is evident in Koning Eizenberg's 5th Street Family Housing, such discipline stimulates creative solutions.

In packing 32 units into three levels on an infill site, Eizenberg made a key, counterintuitive move: locating the mandatory wheelchair-accessible flats on the top floor rather than the ground level. Elevators, required by the inclusion of subgrade parking, provide easy access for resi-

dents with disabilities, she notes, "and the strategy gave us a lot of flexibility." Every two-story unit has a ground-level entrance, and the flats' smaller collective footprint allowed each the space for an outdoor deck. "Half the number of units could have outside yards if you put flats on the ground floor," Eizenberg says.

The disciplines of site, density, and budget bring other rewards. Compared with their market-rate peers, affordable-housing developers are concerned less with style than with function. "They are more interested in getting the utility out of it," Eizenberg says. "They give their architects a little more room." As a result, she says, "There's more opportunity to play on a low budget."

Freed from providing outside second-floor access, Eizenberg splayed and angled the third-floor walkways and bridges to create a sculptural flyway. Blocks of bright

paint wrap from the "pedestrian street" up the first-floor walls to distinguish the recessed entrance facades.

The stylistic freedom architects enjoy in affordable-housing projects requires self-restraint, however. "The market-rate housing in our market is very conservative," Eizenberg says. By taking too many design liberties with an affordable development, "You brand it, and that's not good for the tenants." Therefore, she confined the compound's more exuberant elements to interior common areas. In its street elevations, 5th Street Family Housing minds its International Style manners, with only the metal-clad third level and its spontaneous roofline injecting some welcome visual mischief.

Only five blocks from the ocean, in an area undergoing a new wave of gentrification, the project has some expensive neighbors. "A couple blocks north," Eizenberg says, "you're in \$600,000 homes." But while development costs here scarcely topped \$100,000 per unit, 5th Street Family Housing looks right, right where it is.



© Grant Mudford



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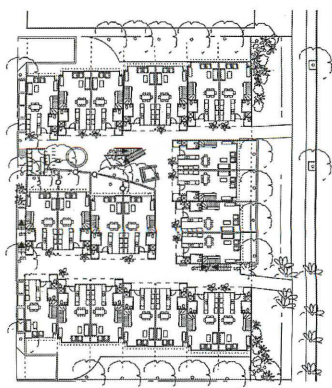


© Benny Chan

With wheelchair-accessible flats on the top floor and two-story units below, this project turns outside walkways into a visually elevating experience.

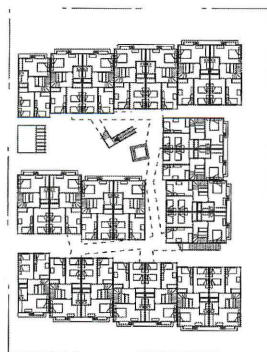


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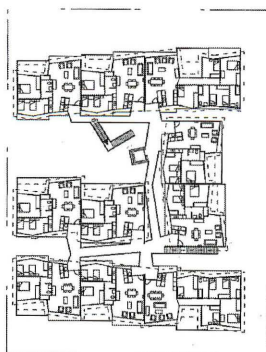
ground floor

GF 0 10 20 40



second floor

2F 0 10 20 40



third floor

3F 0 10 20 40

project: 5th Street Family Housing,
Santa Monica, Calif.

architect: Koning Eizenberg Architecture, Santa Monica

developer: Community Corporation of Santa Monica,
Santa Monica

general contractor: Benchmark Contractors,
Santa Monica

site: .7 acre

number of units: 32

type of housing: rental apartments

rent structure: subsidized family housing

cost per unit: \$115,500

beyond the projects



Photos: Thomas Hickey

project: Robert Brooks Homes, Chicago
architect: Thomas Hickey & Associates, Chicago
developer: Chicago Housing Authority, Chicago
general contractor: Walsh Construction, Chicago
site: 8 acres
number of units: 132
type of housing: rental apartments
rent structure: subsidized
cost per unit: \$106,000



civic lesson

When Chicago architect Tom Hickey first laid eyes on the Robert Brooks Homes, “community” was not the first word that came to mind. Built in 1942, the project consisted of rank upon rank of identical flat-roofed brick buildings designed in what Hickey terms “bunker style.”

With little to delight the hearts of residents even in its youth, the project had now descended into decrepit old age. Weeds ruled much of the site. The forbidding, windowless shells of abandoned buildings invited all manner of trouble.

“Probably over 50 percent was uninhabitable,” Hickey says. But that still left some 150 families who called this place home. When Hickey accepted the commission to remodel the project, they became his clients, and he found they had a lot to say about what would become of their neighborhood. “The residents are very vocal about it,” he says. “They don’t want to be scattered helter-skelter and never see their friends and neighbors again.”

The residents elected representatives to attend design meetings, but

all felt invested in the rehab process. Relocated temporarily to a high-rise building across the street, Hickey says, “they watched and participated in the design.” Because they would be moving back to the renovated units, their family makeup would determine the mix of unit sizes. And because they constituted the ultimate authority on what was wrong with the existing project, their concerns shaped the redesign in significant ways.

“What they were most concerned about was the security of the site and how it was laid out,” Hickey says. His plan eliminated nearly half of the existing buildings, opening space for on-site parking and play areas. Every unit now opens onto a green common that places children’s play at the center of attention. Parking, also in full view of the apartments, is gated and accessible only to residents.

Hickey reduced the project’s den-

sity further by combining units into larger two- and three-bedroom apartments with two baths. With the tenants’ approval, he gave each apartment a combined kitchen and living area. “It makes the units seem bigger, because there are fewer walls on the first floor.” Fenced yards out back give each unit its own semi-private outdoor space.

The buildings’ exteriors also took some dressing up to match their tenants’ aspirations. “They wanted to see a residential, neighborhood-type building,” says Hickey, who topped each building with four large gables and repeated the shape at the simple porch roofs. The gables combine with other cost-efficient visual elements—the deep shadow line of the 2-foot roof overhang, a water-table change in paint color—to dispel any remnant of the slab-sided “bunker” style. Now, the Brooks Homes look like what they are: homes.



Before

Strategic demolition reduced the density of this 1940s housing development by nearly 50 percent, opening space for on-site parking and safe, child-friendly courtyards.



in farms' way

Amid the hype about northern California's sleek high-tech economy, there remains one easily forgotten fact: This is still a farm state, with farm workers who need places to live. And the region's soaring real estate market is squeezing these people hard.

"It's a real boomtown out here," says architect David Baker, "and it makes it really hard for just regular people." Before the doors opened on this affordable-housing development, which Baker designed specifically for agricultural workers, "the typical resident was renting a two-bedroom apartment with two other families—12 people in a two-bedroom apartment."

When Moon Ridge Village is

completed this spring, it will house 160 families. Sizable even by urban standards, the project will have a heightened impact in these open agricultural lands. "It was a big responsibility," Baker says. "It's as big as some of the towns down there." Starting from scratch, with no existing built context in sight, Baker looked to the nearby towns for inspiration. "We wanted to give it a sense of place," he says, so he created what he terms a "retro-plan village." The town center—which concentrates public amenities like laundry, post office, classrooms, and day-care center—is a five-minute walk from the farthest residence. The houses have front porches and line straight streets with sidewalks. The streets have names.

To achieve architectural variety on his minimal budget, Baker arranged groups of four dwellings in what he calls a "directional pinwheel unit" that faces each entrance in a differ-

ent direction. "When you mirror it or spin it, or mirror it and spin it, it looks like about eight unit types." The building forms and details—traditional, austere, and with a flavor of the farm—suit the agricultural context. "The way that looks is the way the towns down there look," Baker says.

Most of the residents, however, have roots in rural Latin America, and the plan acknowledges that fact by including community gardens and orchards. Some involved in the planning argued that farm workers would not till the earth in their spare time, Baker says, but that view has not proven out. "The community gardens are working." And while the farm-worker population is notoriously shallow-rooted in this country, Baker says having a plot of one's own—not to mention a house for one's family alone—might change that. "I think they're more likely to stay because of this."



Photos: Cesar Rubio



A traditional site plan and varied northern-California rural architecture create a town-like atmosphere in this affordable development for agricultural workers.

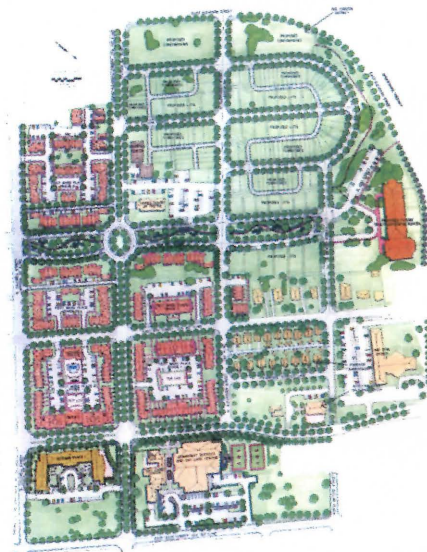
project: Moon Ridge Village, Half Moon Bay, Calif.
architect: David Baker FAIA & Associates Architects, San Francisco
developer: Mid-Peninsula Housing Coalition, Redwood City, Calif.
general contractor: Segue Construction, Richmond, Calif.
site: 42 acres
number of units: 160
type of housing: rental townhouses
rent structure: subsidized
cost per unit: \$148,750

beyond the projects



Photos: © Rick Alexander & Associates

project: First Ward Place, Charlotte, N.C.
architect: FMK Architects, Charlotte
planner: Urban Design Associates, Pittsburgh
developer: First Ward Place LLC, Charlotte
general contractor: Yager Construction, Pineville, N.C.;
Carocon Corp., Charlotte; Sagehorn & Co., Charlotte
site: 11.2 acres
number of units: 283
type of housing: rental apartments and townhouses
rent structure: 60 percent subsidized; 40 percent market rate
cost per unit: \$62,500



downtown uplift

For Charlotte, N.C., natives who've been away from home for a while, a visit to First Ward Place might prove disorienting. Until 1997, this homey urban neighborhood was the Earle Village Apartments, a textbook example of low-rise urban blight.

More than half of its 409 decaying units were boarded up. The tenants who remained lived under siege. "You wouldn't stop at a stop sign for fear of getting shot at or car-jacked," remembers Alan Aschenbrenner, of Charlotte's FMK Architects. Today, some of those same tenants rock on the front porches of one of the city's safest and most desirable in-town neighborhoods.

Designed with the input of residents and other community groups, First Ward Place erased most of the old Earle Village but saved four existing apartment buildings for renovation. FMK principal Alan McGuire calls that decision "one of the most satisfying things about the project." The renovated structures are finished to the same standards as the new buildings that surround them—and, like the new buildings, house both subsidized and market-rate ten-

Built on the site of an archetypal housing slum, First Ward Place has found favor with both subsidized and market-rate residents. Its success has transformed a blighted inner-city district into a popular location for downtown workers and their families.

ants in identical units. But because they offer an identifiable link to the neighborhood's past, they stand as a symbol of renewal rather than replacement. And because the renovation was the first step in generating a livable community, much depended on the success of its design.

"The porches were obviously an effort to bring people out to the street," an essential element of a safe environment, Aschenbrenner says. "And they have done so." FMK used porches and box bays to break up the long, flat facades, varying the mix enough to give individual units a sense of identity. Double-hung windows, traditional trim details, and a dignified color scheme meet

the curb-appeal expectations of the market-rate tenants who compose 40 percent of the residents.

While early nonsubsidized tenants fit the pioneer mold, "within a year, they had people banging down the doors to get into those units," Aschenbrenner says. That success spread to the new townhouses that fill out the former Earle Village and has so recast the social environment in First Ward that nearby property fallow for a generation is now sprouting new residential construction. An adjacent 8-acre site is slated for market-rate single-family development, Aschenbrenner reports, "and one of those house lots has my name on it."



Before



capitol investment

Standing a stone's throw from where federal housing policy was first enacted, Washington, D.C.'s Ellen Wilson Public Housing Project was typical of the featureless non-places that were our nation's first concerted effort to house the poor.

Built in 1940, the development broke with the street pattern and architecture of its historic Capitol Hill neighborhood, creating the kind of stigmatized enclave that invited the title

"The Projects." By the time it was abandoned in 1987, it had long lived up to the name.

A group of neighbors, fearing that the boarded-up project would spread social decay, asked local architect Amy Weinstein to assist them with preliminary plans to redevelop the property. Without expecting much success, she agreed. "I did it because I felt I owed a lot to the Capitol Hill community," Weinstein says. When the group succeeded in securing a \$25-million HUD HOPE VI grant to demolish and rebuild, Weinstein signed on for the duration of the project, though her office had no experience with affordable housing.

That, in hindsight, may have been

an advantage. "We'd done a lot of housing, but it was all upper end," Weinstein says. "What we did have experience in was designing new construction for an older context." The Townhomes on Capitol Hill, as the new mixed-income project is called, reflects Capitol Hill's distinctive context to a degree that would be remarkable for any type of project, to say nothing of a low-budget, subsidized development.

Two new through-streets connect the development with the surrounding community and allow street-front entrances. Because the streets complete the area's original grid, the project is knitted into the urban fabric with no marker of where it begins or ends.

The architecture blurs any such distinctions even further. "Capitol Hill was mostly built out during Victorian times," Weinstein says. "The streetscape is very varied, and we just incorporated that, designing groups of houses and varying them." Weinstein stacked the five unit plans in a variety of combinations and used a broad palette of brick types, mortar colors, and ornamental iron stair rails to yield 27 different facades.

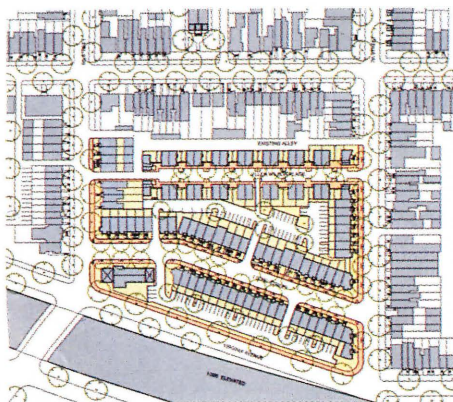
"From the get-go, the idea was that it would not be stigmatized, that it would blend in," Weinstein says. And in this culturally and ethnically diverse neighborhood, the mix of subsidized and market-rate renters blends as well as the Neo-Victorian architecture. "It's not that unlike Capitol Hill," she says.

Bruce D. Snider writes for residential architect's sister publication CUSTOM HOME.

A conventional urban street plan and Neo-Victorian facades knit this redeveloped housing project into its historic Capitol Hill neighborhood.



Photos: Compoa



project: The Townhomes on Capitol Hill, Washington, D.C.
architect: Weinstein Associates Architects, Washington
developer: Ellen Wilson Community Redevelopment Corp., Washington
general contractor: Corcoran Jennison Construction, Washington
site: 5.3 acres
number of units: 154
type of housing: rental townhouses
rent structure: mixed-income limited-equity co-op
cost per unit: \$104,000



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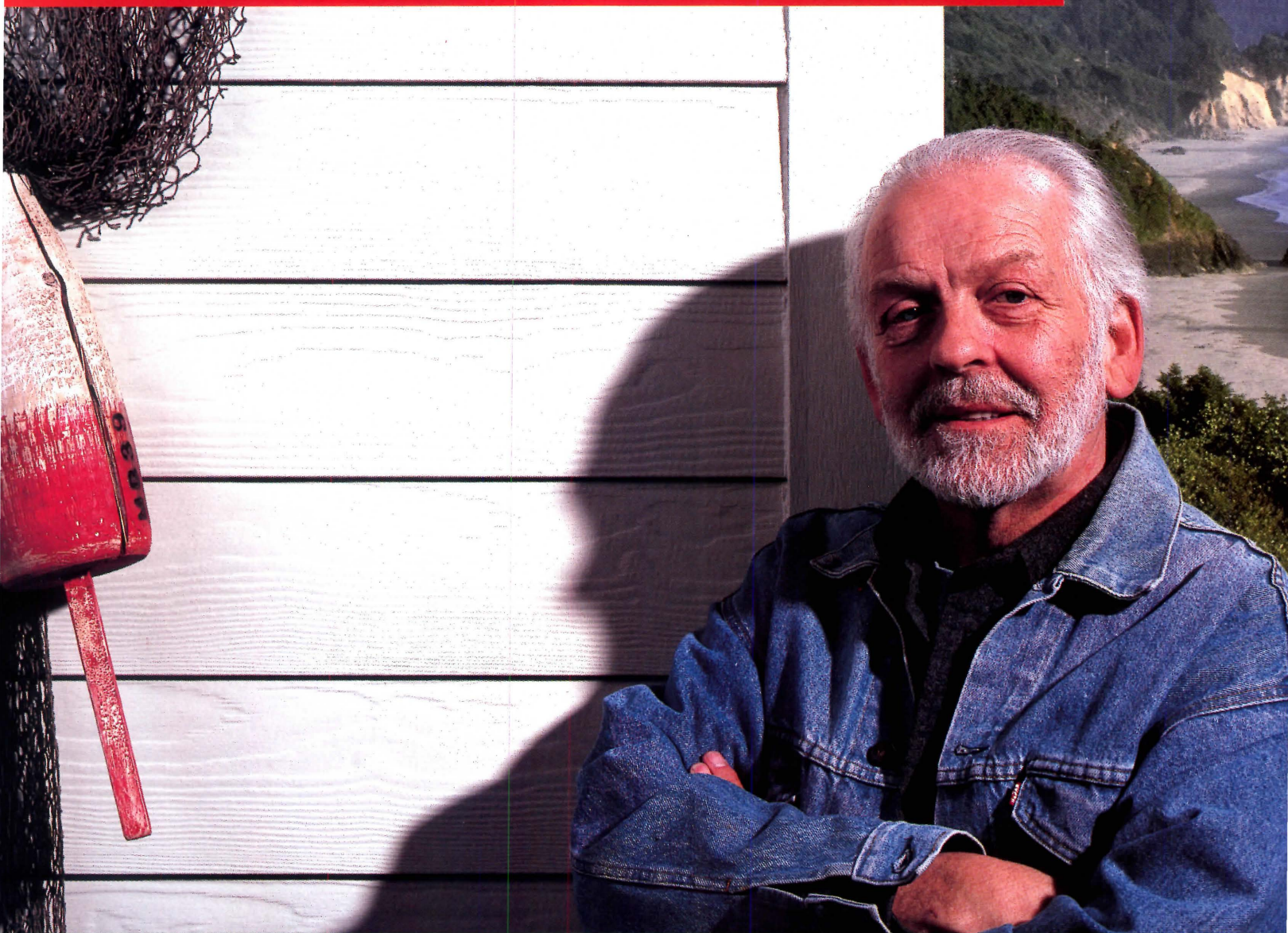


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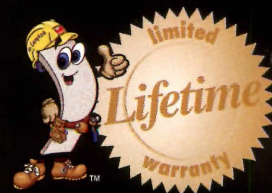
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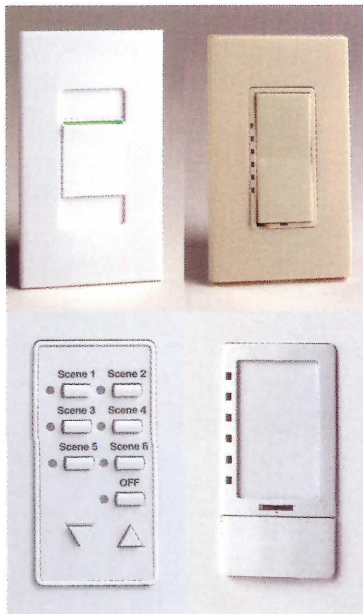
The survey took a random sample of 1800 qualified architects from *residential architect*'s circulation of 17,468 at the time of sampling. The survey questions offered respondents top brands in each product category and asked them to indicate if they have heard of the brand, if they have specified the brand in the past two years, and which brand they specify the most. To ensure the value of the brand-specific data, the findings in each product category are based on *residential architect* architects who personally specify, recommend, or influence the purchase of products in that category.

The *2000 Brand Specification and Perception Study* measured 53 different product categories, and the following advertising section is a list of some of the winners in the brand most specified category.

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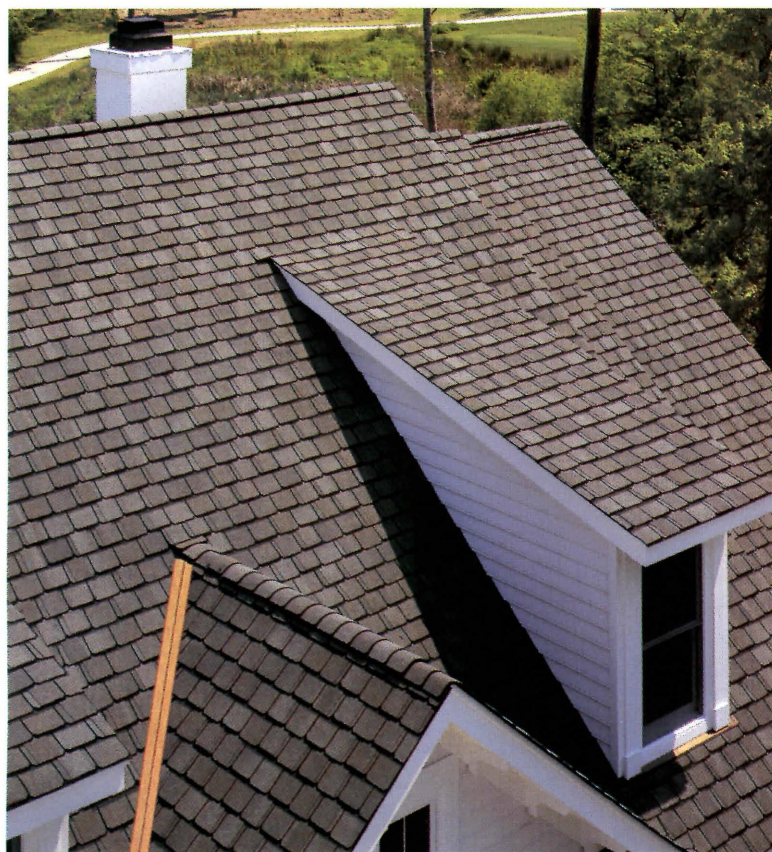
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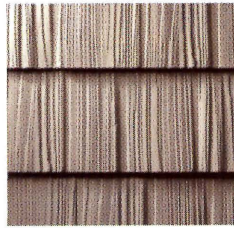
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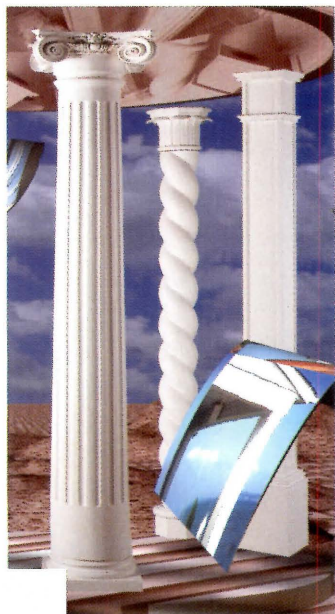
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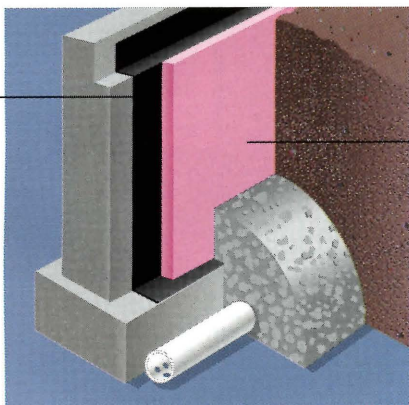
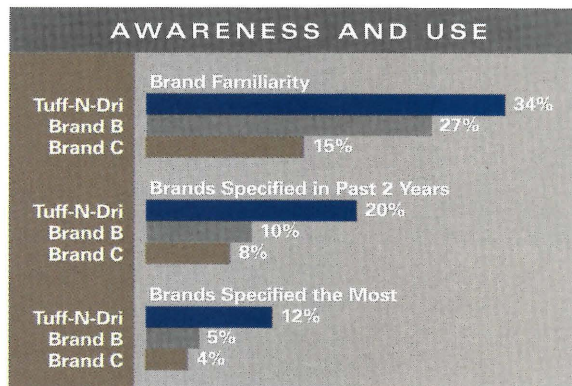
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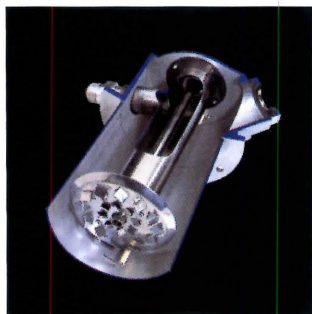
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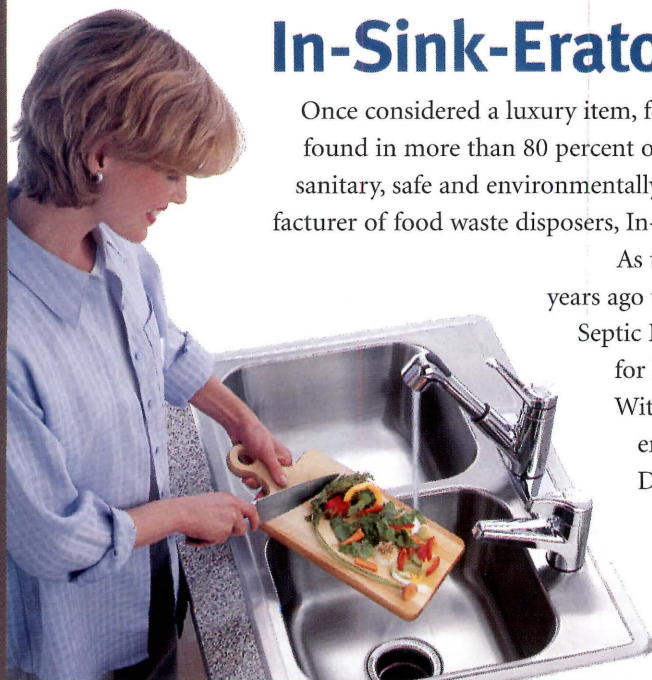
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working the web

using the internet expands the benefits of CAD modeling as a design tool.

by rich binsacca

For architect Don Evans, AIA, the New American Home 2000, a high-profile show home, looked like trouble from the start. The project was located a thousand miles away and involved an abbreviated schedule with a hard deadline. Its design-build team (including a 70-member committee of building-products manufacturers) was scattered around the country. Plus, Evans' design had to articulate a 21st-century lifestyle, a showplace for the new millennium.

Evans, principal of The Evans Group, in Orlando, Fla., helped mitigate the hurdles in his path by combining computer design and communication technologies. Specifically, he used the Internet to display, solicit feedback on, and continually update a three-dimensional model of the house



Courtesy The Evans Group/Jon Sage, 3DCADCO

During the design and construction phases of the New American Home 2000, architect Don Evans kept the project's scattered participants informed by displaying—and constantly updating—a 3-D model on the Web.

throughout the design and construction phases.

In doing so, Evans enabled others on the design-build team, including sponsors, to view the project's progress, and he gave them an evolving and increasingly detailed model that allowed them to check specifications, clarify con-

nections and finishes, and educate subcontractors. Says Jon Sage of 3DCADCO, in Miami Beach, Fla., Evans' technical consultant on the project, "Once The Evans Group was comfortable with the initial design work, we created a virtual tour, added some detail, and put it on the Web."

off-site client or sub knows the hitches associated with conflicting software and operating systems. "They're usually big files, and not very mobile via e-mail or on disk," says Sage, in reference to the 2-meg-size CAD models he typically creates.

Establishing a Web site for the model erases such conflicts and mobility issues by allowing anyone with an Internet connection and the right domain address to view the file as renderings—and perhaps as a virtual-reality tour of the 3-D model—regardless of the software that created

continued on page 122

the project

The New American Home 2000 is the latest in a 17-year series of show homes built in conjunction with the annual International Builders' Show. It is sponsored by, among others, *residential architect's* sister publication BUILDER magazine and the National Council of the Housing Industry, a consortium of product manufacturers within NAHB. Completed last November and opened to show attendees and others this past January, the house is located in the Lakes on Legacy Drive, a planned development in Frisco, north of Dallas.

a simpler way

Creating three-dimensional CAD (computer-aided design) models for internal and client review is an established practice among architects. But any design professional who has attempted to electronically transfer a CAD file to an

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it or what viewers use on their systems. (Sage, in fact, incorporated a cabinet supplier's drawings from a separate design software into the model.)

The solution is becoming even more accessible as modem speeds and memory capacities continue to increase. "This capability wasn't even possible a year ago," says Sage.

With the interior designer in Arlington, Texas; the builder in Dallas; sponsors in Washington, D.C., and New York City; and key product suppliers from a variety of states who needed a look-see to complete their specs (but were rarely



Courtesy The Evans Group/Jon Sage, 3DCADCO

Virtual-reality tours of the New American Home allowed members of the project team to examine details and finishes.

able to meet face-to-face or on site), the New American Home could have been a communications and scheduling disaster. But making the project accessible to everyone on the Web offered a near-real-time method for inputting new data and details from each player and then updating

the model to reflect the changes. "The impact of someone's opinion was incorporated early in the process," says Sage. "Without this opportunity, input might have been left out, especially from those working remotely."

Team members didn't make changes directly to the view-only file. Rather, they communicated their suggestions via phone, fax, and e-mail (and even sent fabric swatches) to Jim LaPiana, AIA, project architect at The Evans Group, who then worked with Sage to update and reload a revised version of the model on the Web. "It eliminated distances, phone tag, and the normal turnaround time for revisions," says Sage, who routinely posted two revisions a day. "It's like having a conference call at your convenience."

And although The Evans Group already had the CAD software in-house and was e-mail-savvy even before this project, LaPiana credits Sage for taking the firm to the next level of sophistication. "To do this right, you need someone who understands not just the technology, but what you need to accomplish with it," LaPiana says.

benefits for all

Putting the 3-D model on the Web had other benefits, as well. "People were able to see things we couldn't

capture on a two-dimensional plan or elevation," says Evans. For example, the builder, Custom Homes Group, LLC, was apprehensive about an interior, open-air courtyard. "The VRs [virtual-reality tours] communicated the openness of that space and put the builder at ease," he says.

The process of creating the model from a set of floor plans, says Sage, also helps the architect and builder see how key components or details actually come together—or how they need to be adjusted so they can be built in the field. For instance, in the New American Home project, the builder printed screen captures of various sections and details for subs in the field. "We were able to show the crew what something was supposed to look like," says Doug White, vice president of Custom Homes Group. He cites as an example the stonework around the home's three fireplaces.

"Those printouts became the baseline for what we were trying to match in terms of colors and textures."

For interior designer Susan Orlie, having early and easy access to an evolving model meant a better reflection of her work in the finished house. "The thoughts and character of the interiors are integrated in the overall design; they don't just cover up the architecture," she says.

a lingering legacy

Though the home is completed and the team has since scattered to other projects, the legacy of the high-tech design process lingers. Both architect and builder see applications for other off-site projects and clients, as well as for on-line marketing efforts and future design/build collaborations. "It just enhances the natural design and collaborative process we try to establish from the beginning," says Evans.

In addition, it's a factor that clients may not just consider, but request.

"Clients already know that architects can create models and VRs," says Sage. "Incorporating the Web is the next step in distinguishing the firm." *ra*

Rich Binsacca is a freelance writer in Boise, Idaho.

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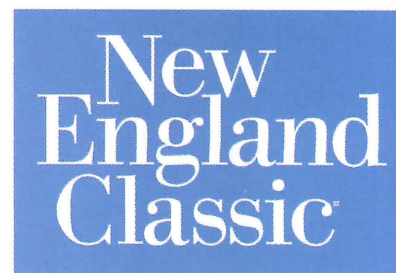
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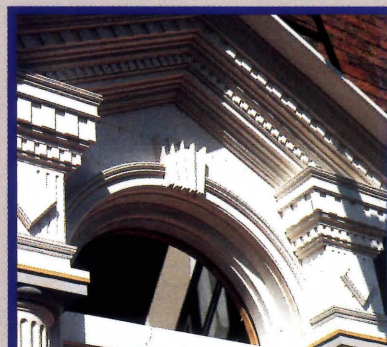


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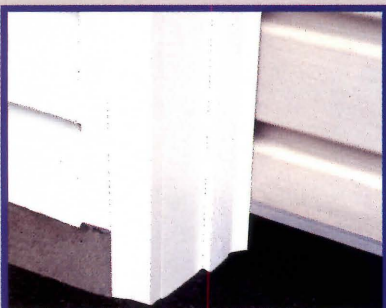
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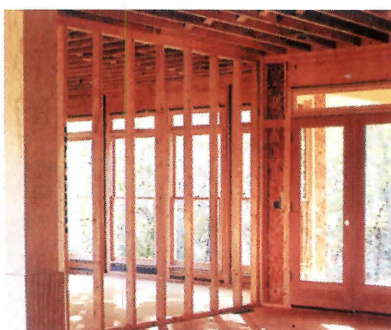
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hands on

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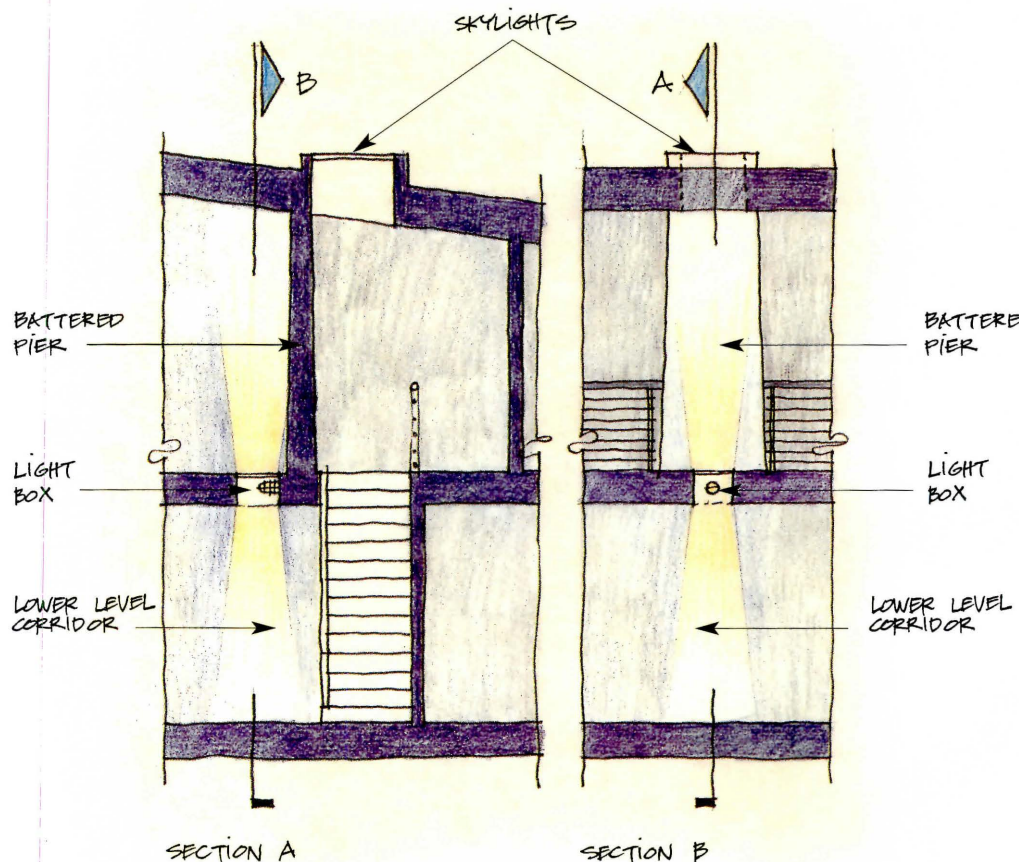
ingenious light boxes built into the floor illuminate a dark interior.

by rick vitullo, aia

In designing a small contemporary house in Tacoma, Wash., architect Brian Brand drew inspiration from a very different building halfway across the world: the Musée D'Orsay, in Paris. In that design, sandblasted glass in the floor of an interior bridge disperses light between levels and lends the entire structure a feeling of weightlessness. Fascinated by this detail and wanting to maximize light in the Washington house, Brand, of Baylis Architects in Bellevue, Wash., came up with a clever but inexpensive variation on the transparent-bridge idea: light boxes set into the floor.

Brand's specific challenge was to bring extra light into the center of the house, where battered piers flank the main circulation area. He wanted not only to brighten and define this naturally darker interior space, but also to illuminate the homeowners' art collection, particularly at night when the skylights were dark. By puncturing the floor adjacent to the piers with individual light boxes constructed of sandblasted glass, he provided subtle drama as well as light. During the day, the piers are lit from above by the skylights; at night, they are illuminated from below by a similarly soft, diffuse glow.

Best of all, the light boxes
continued on page 130



Illustrations: Rick Vitullo

Light filters into the house through skylights during daylight hours, and radiates from the light boxes at night. Located in the first-floor plenum, the light boxes illuminate both the main floor and the lower level.



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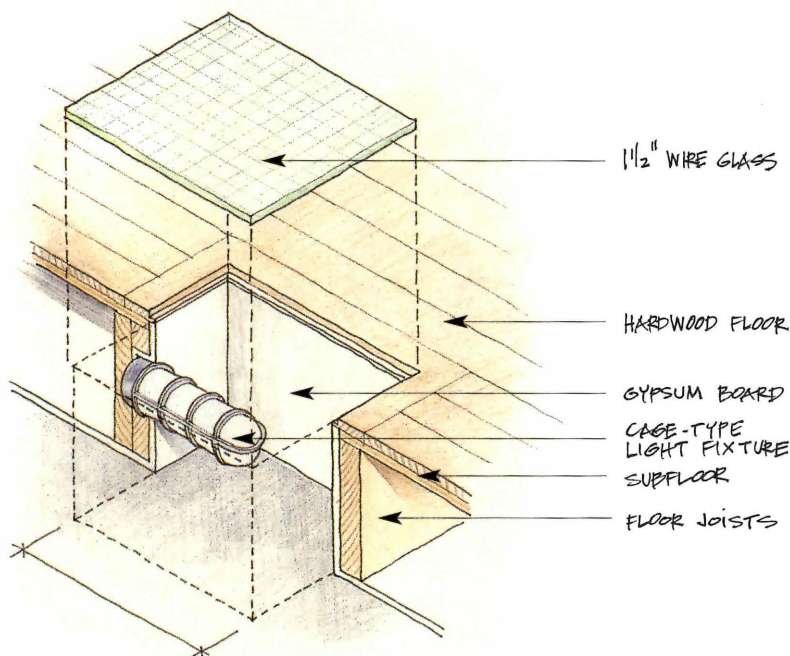
hands on

perform double duty. Because they penetrate the floor all the way to the ceiling below, they serve as the primary light source for the lower-level corridor, too. **ra**

Rick Vitullo, AIA, is founder and principal of Vitullo Architecture Studio, Washington, D.C.

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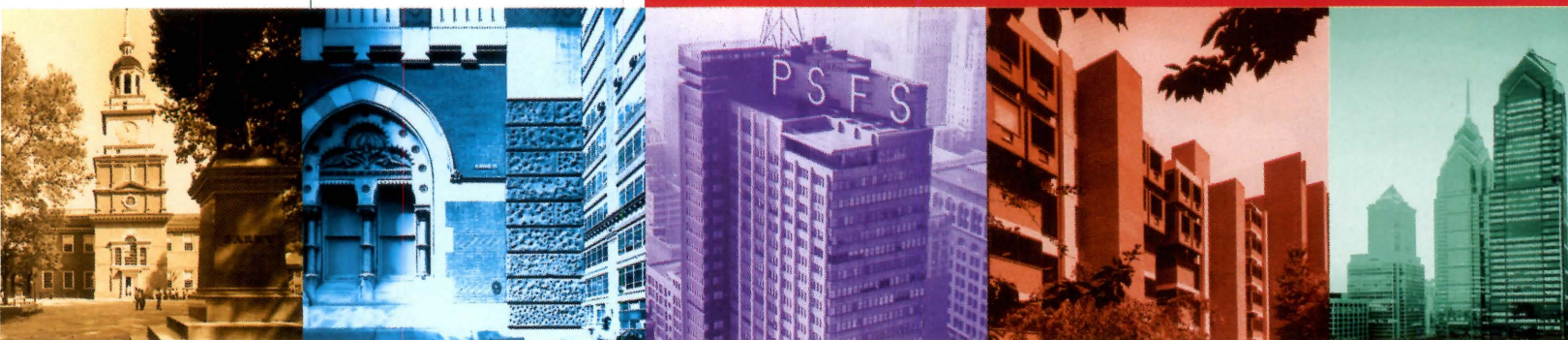
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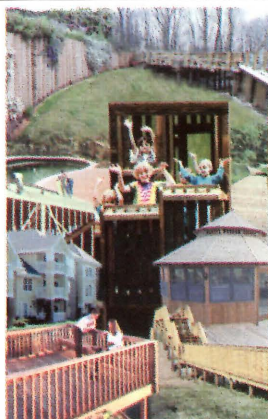
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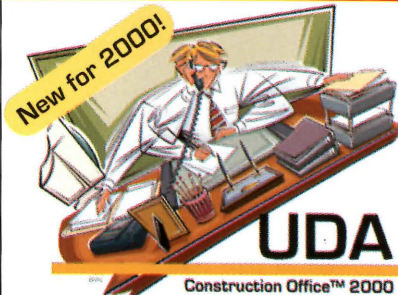
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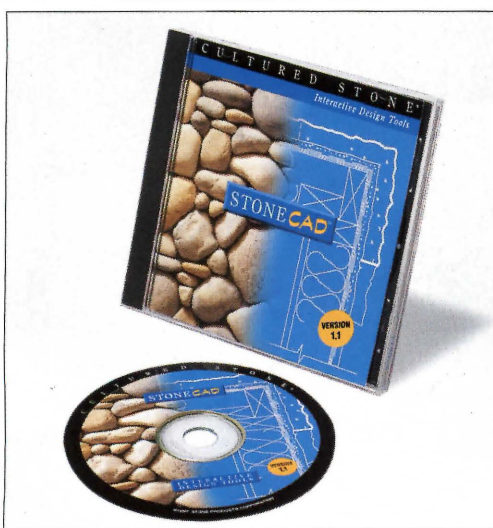
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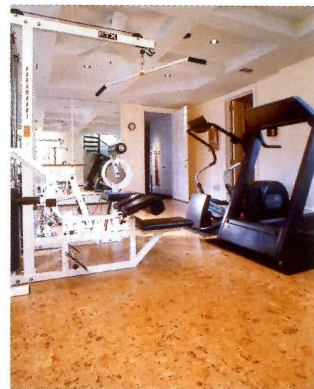


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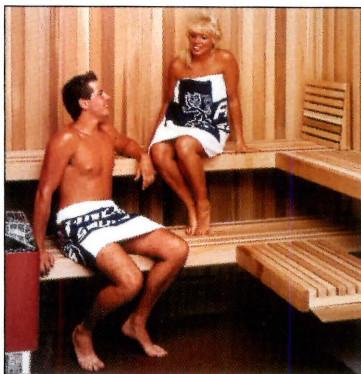
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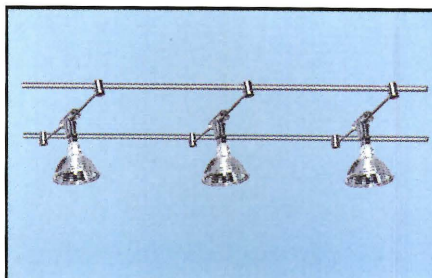


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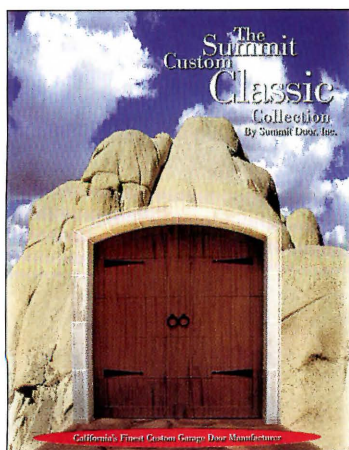
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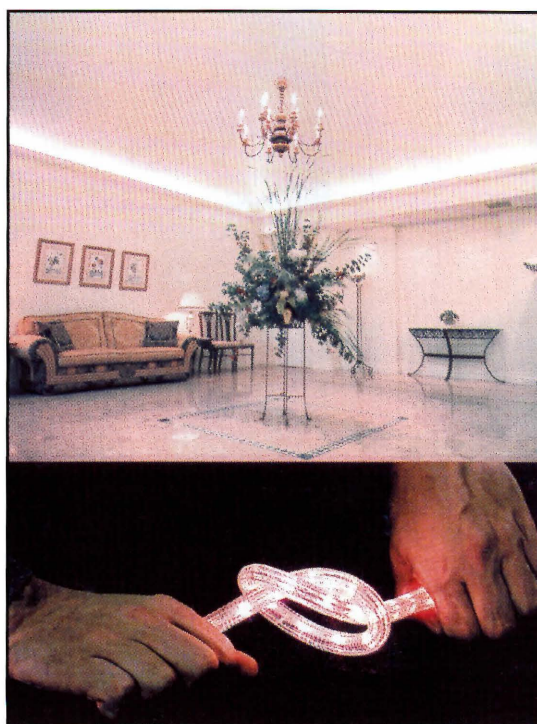


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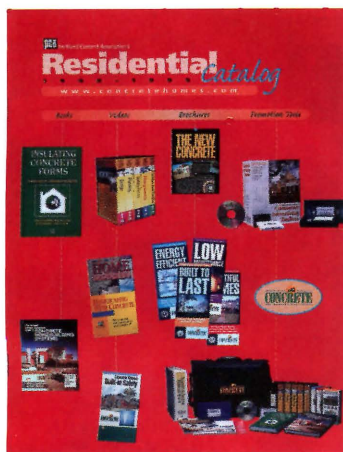
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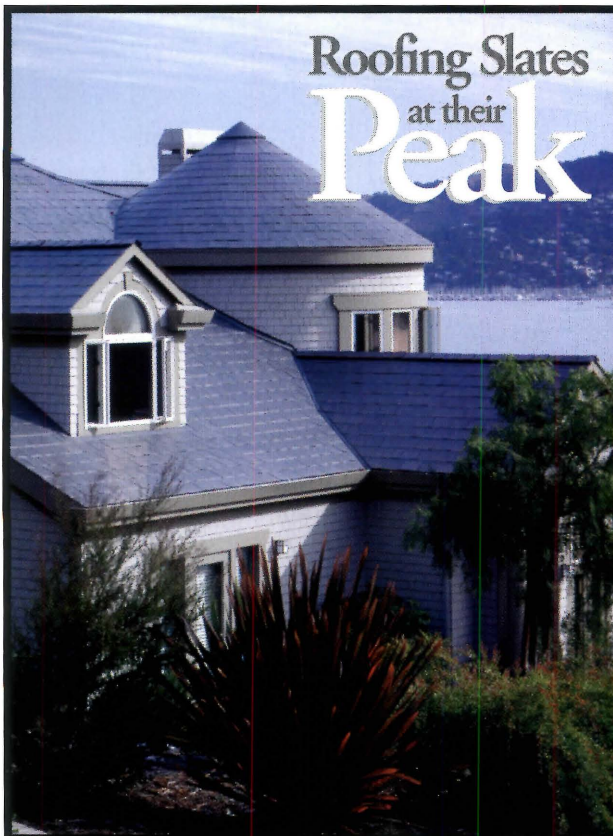
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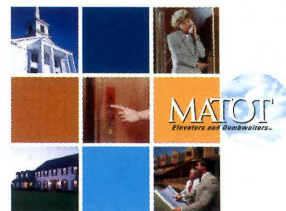
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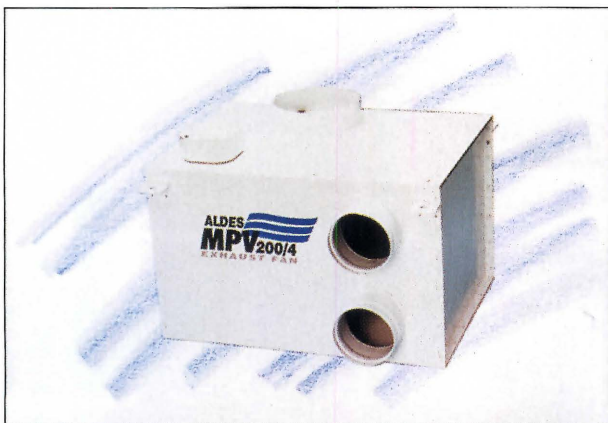
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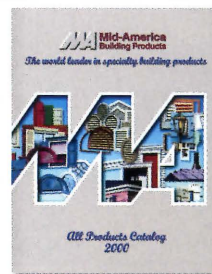


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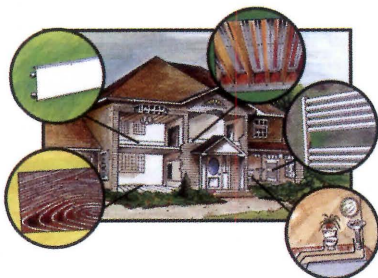
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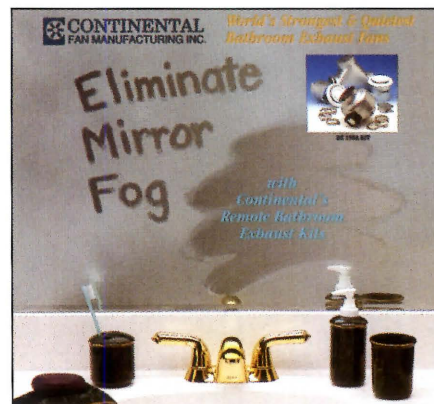


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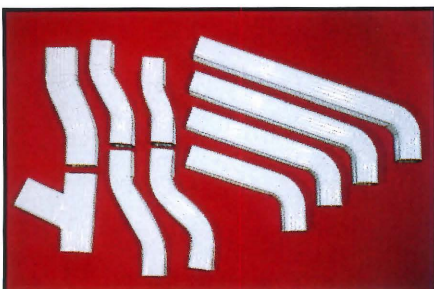
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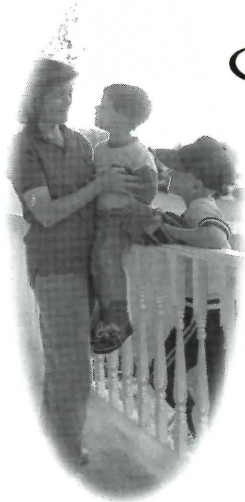
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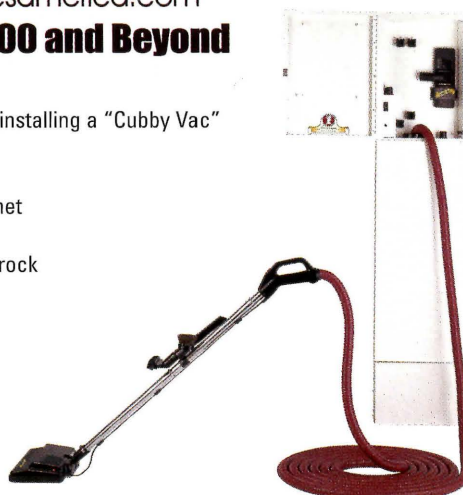
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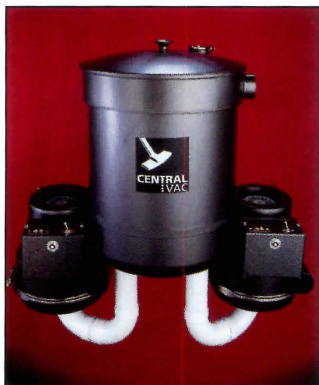


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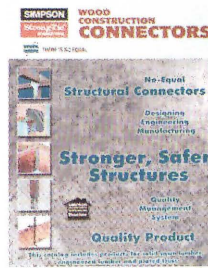


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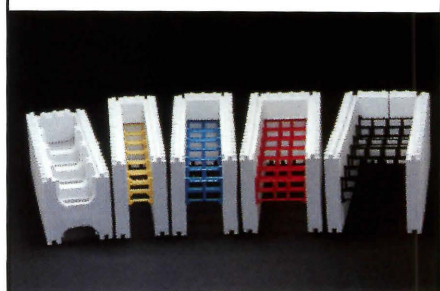


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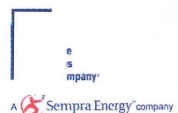
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great houses

family values

his great-grandfather's house taught j. carson looney
the power of simple, functional design.



One house that has had a profound influence on my work is my great-grandfather's home place in Bath Springs, Tenn., which I frequented on summer visits during my childhood and still visit on most weekends today. It is located midway between the cities of Nashville and Memphis, and both my grandmother and mother were born there.

The house has taught me many lessons on achieving economy, utility, and beauty. The main house is a rather simple interpretation of a classic I-frame. The interior and exterior materials of stone and wood are honest and true. Vertically proportioned windows are located to capture

natural light and cool breezes. The livability of the straightforward plan has proven to be immensely adaptable for multiple generations of family members. Indoor/outdoor relationships are paramount, with functional porches along the front and rear. Framed by tall cedars and walnut trees, the home's outbuildings—log smokehouse, stone canning house, and barn—form an informal courtyard that extends to the agrarian landscape.

The values, character, and serenity I have experienced here make it not just a house, but a place to call home. **ra**

J. Carson Looney, FAIA, is a founding partner of Looney Ricks Kiss Architects in Memphis, Tenn.