

A photograph of two men standing in front of a red wall. The man on the left is older, with grey hair, wearing a grey turtleneck and a dark tweed jacket. The man on the right has a beard and is wearing a dark tweed jacket over a collared shirt. They are both looking towards the camera.

residential architect

A HANLEY-WOOD PUBLICATION / MAY 2001

2001

residential architect
design awards

MITHUN's simple,
charming cottages
win project of the year.

graves news / mac and forth /
flying solo / industrial revolution /
kitchen work / price feisty

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MITHUN kept elevations simple and prices low for project-of-the-year winner Poulsbo Place, in Poulsbo, Wash. Photo by Lara Swimmer.

On the cover: Principal-in-charge Bill Kreager (left) and project architect Dick Bruskud of MITHUN, pictured at Poulsbo Place. Photo by Brian Smale.

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May 17

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4 p.m., "Show Me the Money: How to Bill and Get Paid"

May 18

8 a.m., "Design/Build: Yesterday, Today, and Tomorrow"

2 p.m., "Risk Management Primer: A Short Course in Prevention Techniques"

May 19

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4 p.m., "If You Watch Them Build It, They May Sue"

Marketing Track

May 17

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3:45 p.m., "Client Management: Foundation for an Enduring Practice"

May 18

8 a.m., "The National and Regional Construction Outlook for 2001-2002"

May 19

1:45 p.m., "Ready, Aim, Talk Architecture"

2 p.m., "Web Portfolios that Work"

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Industry Calendar of Events

May 2001

**The American Institute of
Architects Show & Convention**

May 16-20

*Colorado Convention Center
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Design Track

May 16

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May 17

1:45 p.m., "Honor Awards for Regional and Urban Design"

2 p.m., "Affordable Housing as a Neighborhood Revitalization Strategy"

4 p.m., "The AIA Twenty-Five Year Award"

May 18

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3:45 p.m., "The State of Suburbia"

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Management Track

May 16

8 a.m., "Total Project Management"

1 p.m., "Building Powerful and Effective Partnerships"

May 17

1:45 p.m., "Success Over Stress: Proven Ways to Manage and Change"

May 18

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2 p.m., "Managing and Resolving Design Team Conflict"

May 19

3:45 p.m., "Integrated Practice: Strategies for the Next-Generation Architect"



Professional Tours

May 16

1 p.m., "Bronco Stadium"

1:30 p.m., "Where the Colorado University Buffaloes Roam"

2:15 p.m., "5,280 Feet of Higher Education"

May 17

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2:30 p.m., "Rejuvenation of the University of Colorado"

3 p.m., "Beautiful City Park"

May 18

8 a.m., "Red Rocks Amphitheater \$22 M Renovation"

2:15 p.m., "Denver Performing Arts Complex"

May 19

8 a.m., "U.S. Federal Courthouse Annex"

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May 16

6 p.m., "LoDo Pub Crawl"

May 17

6 p.m., "The Seamy Side of Denver"

May 18

1 p.m., "Black America West Museum"

May 19

8 a.m., "Hiking Colorado Style!"

May 20

9:30 a.m., "Whitewater Rafting Adventure"



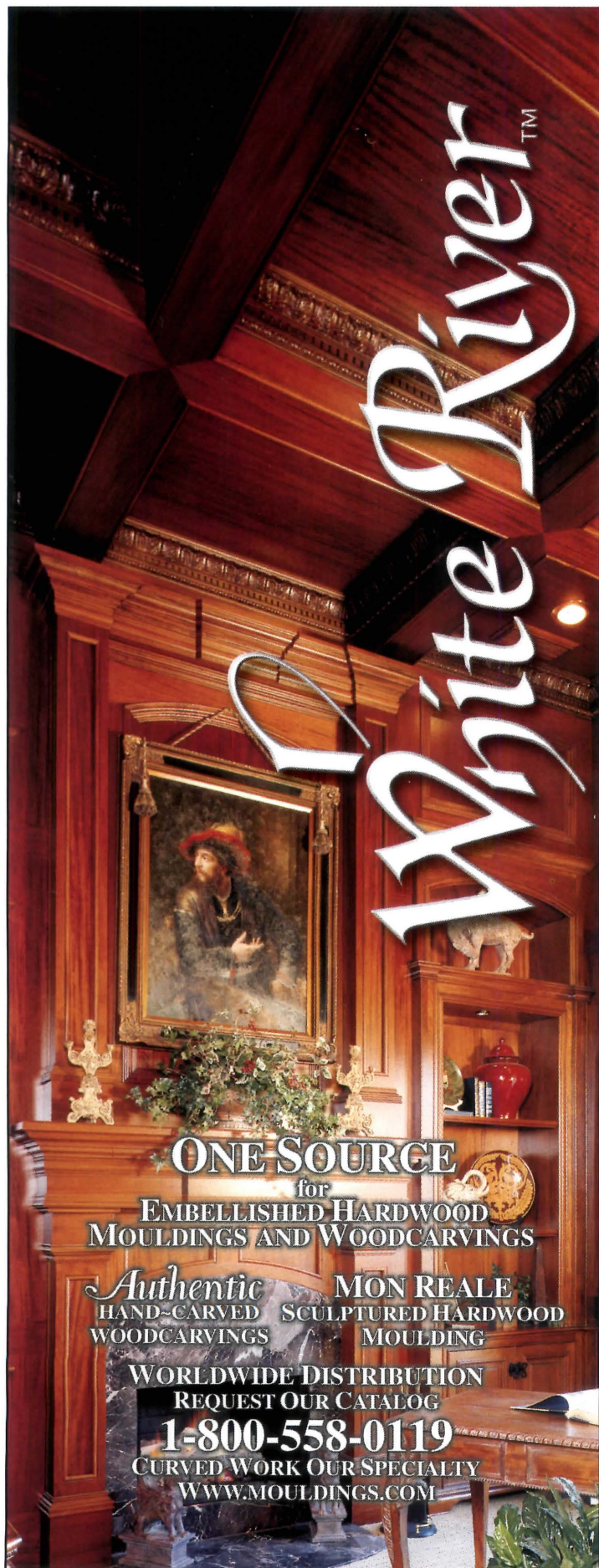
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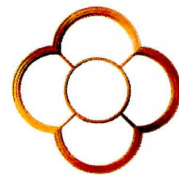
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you oughta be in pictures

do you know what's standing between you and fame?

by s. claire conroy

I'll bet most of us have had this fantasy: Someday someone important will come along and discover us. They'll introduce us to the world, and we'll become famous, a star. In my fantasy, I become a famous writer. Perhaps your dream is to become a celebrated architect. You're doing fine work already; you're just waiting for the world to discover how great you are. Okay. So, here's my question to you: Are you ready to be discovered?

Some famous architects are plucked from obscurity and hurled into the spotlight by dint of genius alone. However, most get there because they brought their talents to the attention of the right people. In many cases, the right people are journalists. We're in the best position to sing your praises to vast groups of people. It's called marketing, and I'm constantly amazed at how bad some architects are at doing it.

all about you

Most journalists would be thrilled to know about you, but you really do have to meet us halfway. It costs some money but, believe me, it's worth it. Put together a little portfolio. Here's what it should contain:

1. A really good photograph of you. Not your passport photo, not a family reunion shot holding a beer, and not some shot by the amateur photographer in the office. Hire a professional to photograph you—one who specializes in people, not architecture. The film should be 35mm color slide film or better. No black and white (unless Scavullo shot it). Make sure you buy all rights to duplicate that photo and to publish it anywhere.

2. Fabulous photographs of your work. Hire a professional architectural photographer to shoot one or two of your best projects. The photographer should use professional lighting, too—available light won't do. The film should be 2¼ or 4x5 transparency film. Here you'll probably only secure rights for promotional purposes: brochures, awards programs, maybe Web rights for your Web site. But the film must be available to publications at your request at industry-standard fees. Have color Xeroxes made of the transparencies (never send out originals until a newspaper or magazine is ready to publish them). Write up a project description for each house. Draw up some presentation floor plans on 8½x11 paper.



Photo: Katherine Lambert

3. Your curriculum vitae. Write a short biography of your accomplishments and background, and a synopsis of your practice.

4. Independent corroboration about how great you are. If your work has been published in local, regional, or national publications, compile copies.

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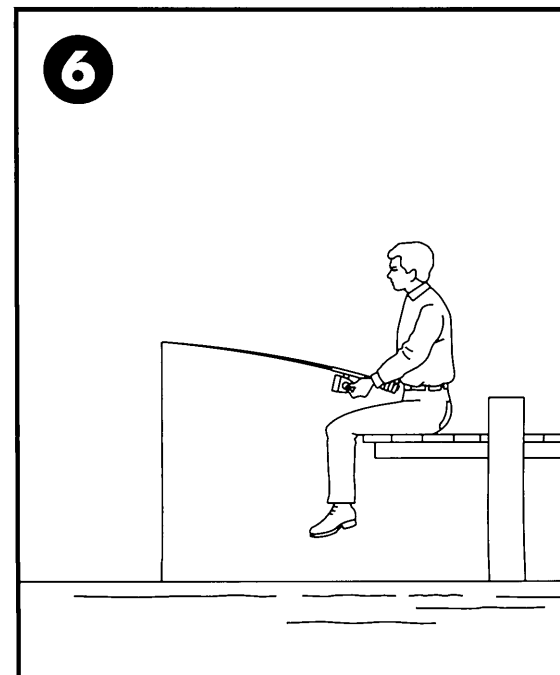
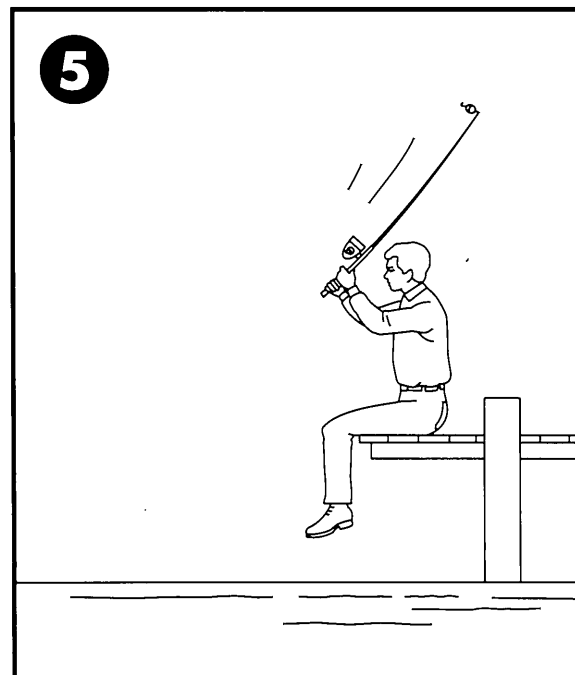
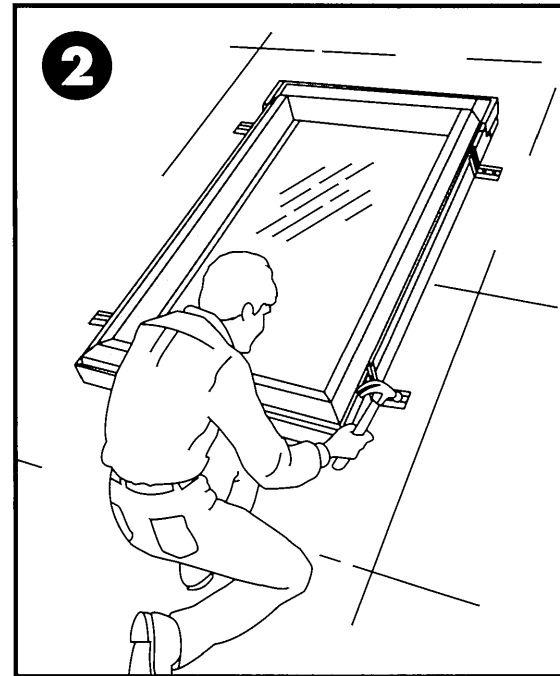
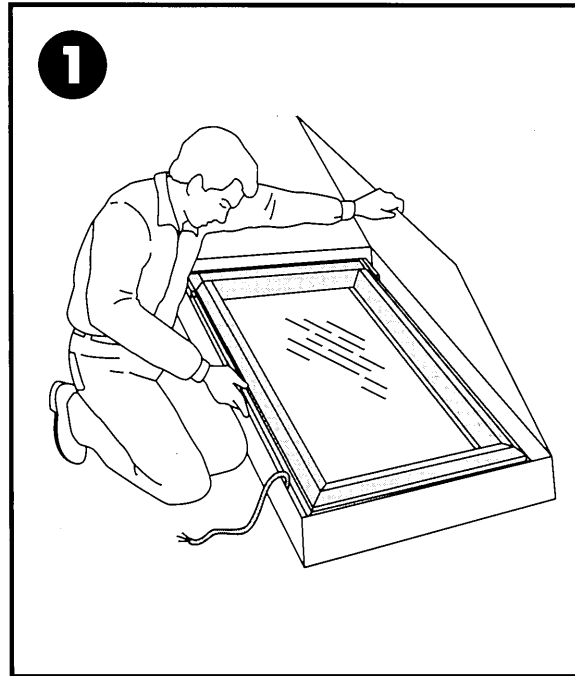
with the above contents to your local newspaper real estate editor, local and national magazines, and reputable Webzines.

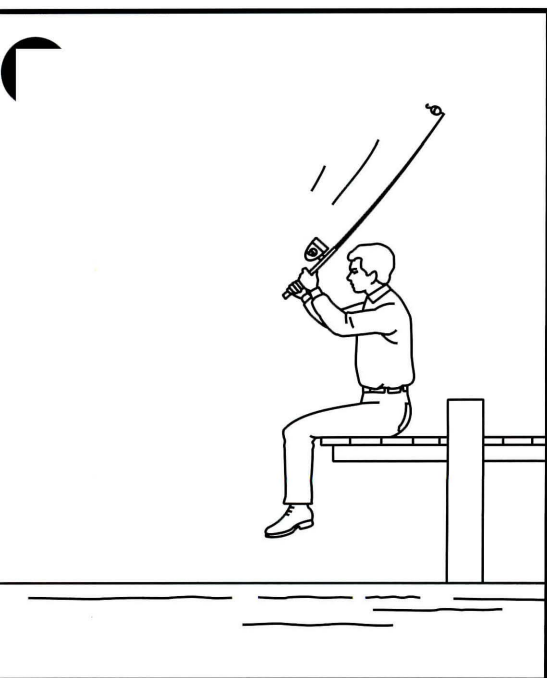
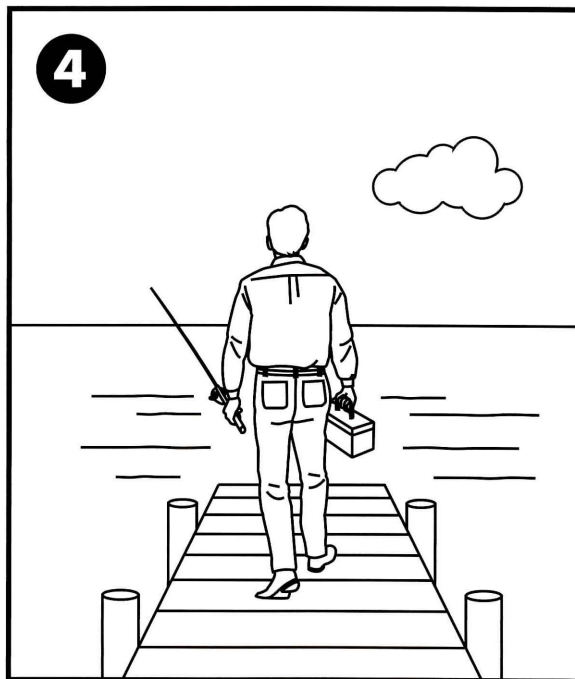
At the very least, you'll be prepared to put together a Web site (we editors troll the Internet all the time, looking for new talent) or to teach a potential client about your firm.

Could be your practice is rolling along just fine without the portfolio I suggest; could be it's all that's holding you back. **ra**

Questions or comments?
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letters

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

big houses, big problems

Thank you for your thoughtful commentary on the trend toward large, awkward houses ("The Not So Ugly House," March, page 13). I have observed an endless array of design pastiche in the megahomes created by builders for our local millionaires, but even more disturbing is the disappointing quality of many large, architect-designed custom homes.

I think architects tend to underestimate the challenge of working with clients who are not accustomed to taking no for an answer. Maintaining some level of design control with clients capable of satisfying every whim can reduce the best architects to draftsmen. I would not want my first "big house" published, but in recent years, I've risen to the challenge and feel good about my 5,000- to 10,000-square-foot designs.

The hardest part is identifying the entire scope of work early in the process, so that clients don't expand the design well after the concept has been established. In one (nearly disastrous) project, the owner walked through after framing and said, "Everything is too small!" We knocked down several walls, poured

new footings, and expanded the house by about 20 percent. I lost all control of the design. In later projects, we've spent more time helping the clients visualize the end result by touring existing homes comparable in size to their program, and we use computer-generated models for realistic interior and exterior views. Most of the changes that occur in our big houses now are related to finishes.

The design lessons to be learned from big houses cover a broad range of issues, from energy conservation to family values. A recent story in the *Seattle Times* highlighted local megahouses using more than 20 times the electrical power of an average local home. And what impact does a 10,000-square-foot house have on relations within a family of four? The big house is much more than an aesthetic design challenge—it raises difficult questions about the architect's responsibilities to society.

Lane Williams, AIA
Lane Williams Architects
Seattle

what price value?

I enjoyed your editorial "The Not So Ugly House" in the March issue. Here in

Colorado, I and my firm of 25 are all residential architects, and, yes, we do design the homes and apartments that builders build. In fact, we design no custom homes. Our focus is on the smaller, higher density and more affordable variety, but we're also responsible for some of the McMansions you referred to in your editorial.

You hit the nail on the head with your observation on "value engineering," which strips homes of all meaningful details, quality materials, and variation in form, in favor of such "features" as sumptuous bathrooms and the greatest possible square footage for the least amount of money. In fact, value engineering has created a loathsome concept, widely accepted in the production housing trade, known as "the big box." This idea forces production homes' first and second floors to stack neatly on top of each other with the fewest possible corners. Efficiency in framing and finishing is accomplished by making everything larger to avoid corners or different lengths of framing lumber. The result is larger homes for the same dollars. The idea is sold as "value."

As for style, you named the great creator of weirdness—classic-style exteri-

ors wrapped around contemporary open floor plans. Here in Colorado, we have struggled with this issue for years. The Denver AIA is offering a series of lectures this spring on the search for a regional style. A return to, or recognition of, indigenous regional styles could go a long way toward creating significant variations in residential architecture rather than the bland and boring homogenous American style that seems to be developing uniformly across the country.

Michael Kephart
Kephart Architects
Denver

et tu, boxster?

For those of you who wrote in to chastise Michael Marshall for thinking his Porsche was designed by Italians (March, ra Q+A, page 112), the fault is ours for inadvertently abbreviating his quote. Here is his original comment in its entirety:

What car do you drive?

A Porsche Boxster—and not because I am a speed demon. It's for the design of it. My first choice is actually a Ferrari, but I can't afford one. That is the ultimate car. The Italians design cars with their heart.

Our apologies for the error:—the editors

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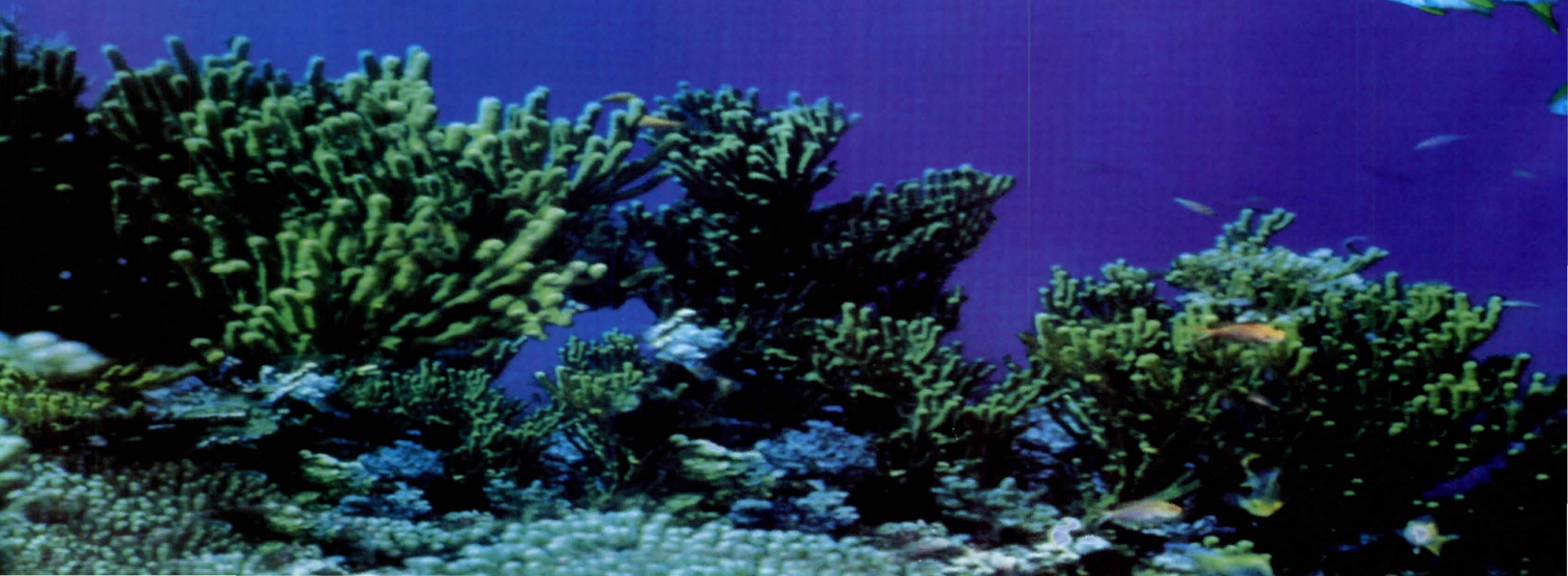
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home front

tips and trends from the world of residential design

a gold for graves

michael Graves, FAIA, renowned architect, prolific product designer, and revered professor of architecture at Princeton University, has added yet another feather to his cap: the American Institute of Architects' 2001 Gold Medal. At the AIA awards ceremony earlier this year, Graves was lauded for "restoring the image of the architect as a master of the art of building and design in its broadest sense."

High praise, but the refreshingly down-to-earth Graves hasn't let all the hoopla go to his head. Asked about the medal, he jokes that

"it's too hard to sleep with!" More seriously, he adds, "The reason this award is so wonderful is that it's given by your peers—by architects for an architect. To look at the roster of other architects who have won makes you feel pretty humble."

Since first grabbing the architecture community's attention in a big way in 1982 with his

competition-winning design for the Portland Municipal Building in Portland, Ore., Graves and his 85-person firm, Michael Graves & Associates, have tackled everything from office buildings and houses to monuments and tea kettles. The "Graves style"—friendly, exuberantly idiosyncratic, and bursting with historical allusions, whim-

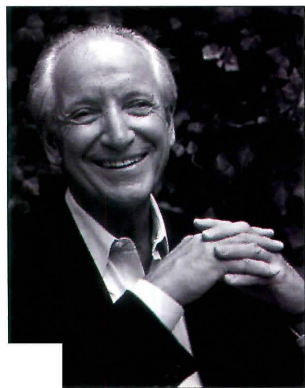


Photo: Bill Phelps



sical forms, and unexpected colors—has helped make the hand of the architect more recognizable and accessible among the lay public. Architecture, says Graves, "is for people ... it should make sense to the people who inhabit the spaces."

As the 58th Gold Medal recipient, Graves takes his place alongside such illustrious talents as Louis Sullivan, Frank Lloyd Wright, Le Corbusier, I.M. Pei, Richard Meier, Frank Gehry, and last year's winner, Ricardo Legorreta.—*shelley d. hutchins*



Photos: John Bellenis (above); Peter Malinowsky (below)



Michael Graves says he uses color, form, and proportion as his "architectural adjectives." Two cases in point: a residence in Manchester by the Sea, Mass., (top) and a beach house in Malibu, Calif. (above).

net work

Known for his Internet seminars, Berkeley, Calif., architect

Jonathan Cohen turns to print in this handsomely produced if somewhat shallow volume. Cohen splits his coverage between the nuts and bolts of the Internet and the ways that architects, planners, and builders are using the new

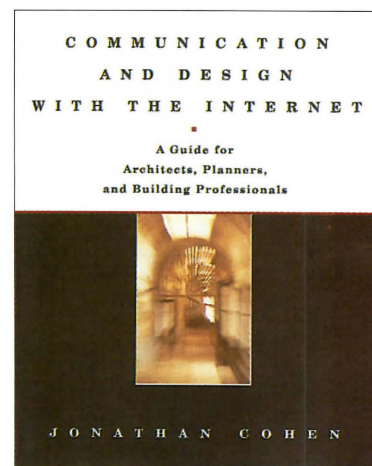
media to advance their businesses. The book's organization allows readers to explore topics of interest in self-contained chapters: getting connected in Chapter 3, for example; graphics and multimedia in Chapter 5; participatory design and planning in Chapter 10.

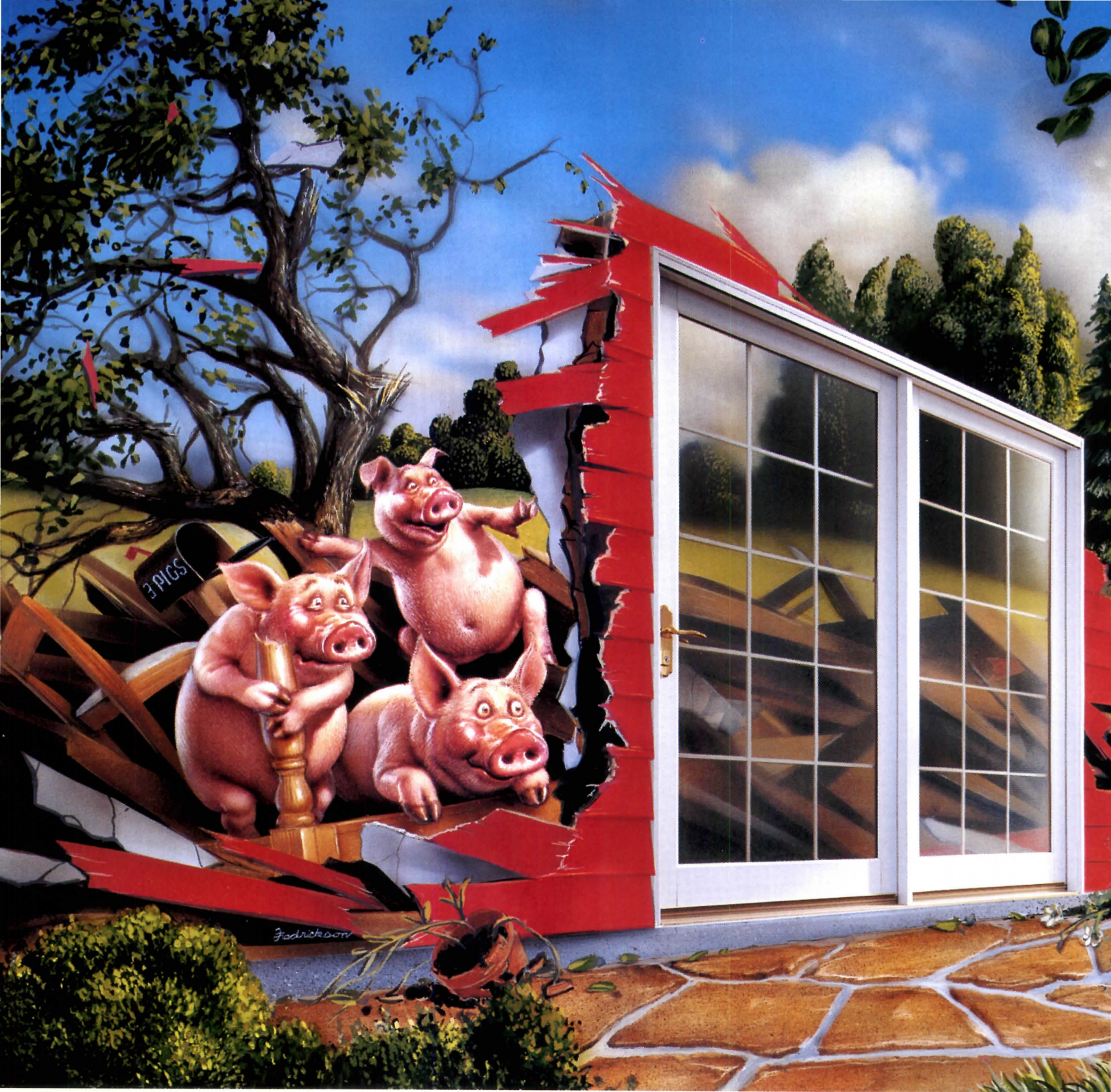
The true target of Cohen's book—uninitiated Internet newbies—would be better off starting at Chapter 1 and reading straight through. That way they'd benefit from the step-by-step introduction that Cohen so lucidly presents. He writes clearly about the basics, utilizing colorful and informative graphics as well as case studies of how design professionals are using online tools in design, permitting, planning, and marketing. And he's refreshingly clearheaded about the limitations of technology—refusing, for instance, to oversell the current state of shared project models, where all participants have real-time access to a shared set of electronic plans.

Be forewarned, however: Anyone who wants to actually *do* what Cohen describes in this book will need to go to other, more com-

Communication and Design With the Internet: A Guide for Architects, Planners, and Building Professionals. Jonathan Cohen. 288 pp. Illustrated. New York: W.W. Norton & Company. 2000. \$52.50 (hardcover). 800.233.4830.

prehensive sources. Cohen is providing guiding principles for Internet use and Web design, not a how-to manual. Nevertheless, those principles constitute a useful primer that informs potential users about both the basics of the Internet and how design professionals are using it to enhance and change their practices.—*john butterfield*





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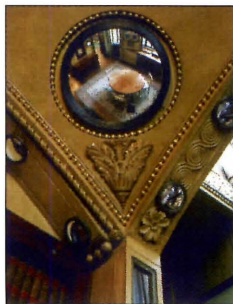
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This contest honors projects that demonstrate excellence in interior or exterior lighting design through the use of Cooper Lighting products. Both commercial and residential entries are welcome. Some cash prizes will be awarded. To receive a registration brochure, call 912.924.8000.

a mirror of architecture: the works of john soane 1753–1837

canadian centre for architecture, montreal
may 16–september 3

This exhibition features more than 200 objects from London's Sir John Soane Museum (originally Soane's own house). Shown here is a detail from the Bank of England (1788), one of the most important of this highly inventive English architect's projects. For museum hours, visit cca.qc.ca or call 514.939.7026.



frank gehry, architect

guggenheim museum, new york
may 18–august 26

This exhibition explores Gehry's designs and reveals what the curators call his "unusual" working methods.

Through drawings, models, video footage, and photographs, viewers can examine such projects as the Vitra Design Museum, shown here, and Gehry's renovation of his own house. To find out more, call 212.423.3500 or visit www.guggenheim.org.



Robert Hale

ninth annual congress for new urbanism

new york
june 7–10

CNU IX will examine the physical and social characteristics that lead to diverse neighborhoods and cities. The seminars fall into four categories: region, neighborhood, design, and codes. To register, visit www.cnu.org.

build here now 2001

taos county, new mexico
june 10–17

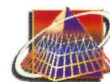
At this annual natural-building conference, participants will construct natural structures like the straw-bale and clay house shown here, from last year's event. Topics covered will include straw-bale building, archetype design, adobe vaults and domes, earthen floors, micro housing, solar showers, and biological waste-treatment systems. For more information, call 505.586.1269, or visit www.lamafoundation.org or www.thelaststraw.org.



a/e/c systems 2001

mccormick place, chicago
june 18–21

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professionals, this annual technology trade show and conference will feature more than 70 conference sessions and 1,000 booths. To register, visit www.aecsystems.com or call 800.451.1196.

neocon: world's trade fair 2001

the merchandise mart, chicago
june 18–20

This event focuses on the design of interior environments and will include more than 1,200 exhibitors and 130 educational programs. NeoCon spotlights trends in furnishings, building products, and services for residential and commercial design. Visit www.merchandise.com for conference information.

continuing exhibits

Allan Wexler: Custom Built, through June 24, San Francisco Museum of Modern Art, 415.357.4000; **Luis Barragán: The Quiet Revolution**, through July 1, Design Museum, London, 212.539.1900; **Trans-Fusion**, through July 3, Canadian Centre for Architecture, 514.939.7026; **Light Screens: The Leaded Glass of Frank Lloyd Wright**, through September 2, American Craft Museum, New York, 212.956.3535; **Rooms with a View: Landscape and Wallpaper**, through October 14, Cooper-Hewitt, New York, 212.849.8400; **Revelatory Landscapes**, through October 14, San Francisco Museum of Modern Art, 415.357.4000.



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mac and forth

Stand back: I'm about to go all geeky on you. It's necessary, because I'm trying to point out the good parts of Apple Computer's new complete rewrite of its beloved (but antique) operating system. Several months of living with the beta version of Apple's Mac OS X left me deeply impressed with the changes under the hood—and deeply skeptical about the cosmetic and interface changes that may befuddle longtime users.

The Mac's renowned user interface has always lived on top of a creaky computing architecture, which tended to crash and burn at inopportune moments. The new OS X addresses that problem head-on. A complete rewrite of the old operating system, it's based on Unix (promising easier updating and a more stable platform). It features (geek warning) "protected memory," which means that one crashing program won't bring down all other active programs with it. Apple promises refinements in "multitasking"—performing numerous computing tasks simultaneously—and dizzying speed to take advantage of the current Mac's G4 Power PC chip.

Add in a flock of other upgrades, such as a new graphics engine for better screen display, tighter integration with the Internet, and the ability to run programs written for the earlier Mac operating systems, and you've got a modern bulletproof OS on your hands. In the course of testing, I only crashed the OS X beta once. It's been rock steady, and speedy as a squirrel stoked on espresso.

So why am I so uneasy about Mac OS X? Because I'm worried that while putting the new, high-powered engine into its shiny new sports car, Apple lost sight of what worked so well in its creaky old creation: the justly famed Macintosh human interface. OS X presents a radically different way of interfacing with the Mac. The OS X beta did

away with the functional Apple menu, with its quick access to most-used applications and files. Gone were the icons of mounted disks on the desktop. In their place, we got a bewildering host of new navigational elements

and eye-catching but intrusive graphic elements, including shimmering translucent buttons, a row of animated icons at the bottom of the screen—dubbed "The Dock," to show active programs and windows—a toolbar to navigate the desktop, and windows that swoop up from The Dock like mini-tornadoes.

I'm nervous that Apple is putting the electronic version of Cadillac fins on its sleek new sports car—and moving the steering wheel to the back seat in the process. After months of poking around OS X, I still don't feel like I know where to go next.

Lots of other beta testers apparently felt the same way. By the time you read this, the final version of OS X will have been on the shelves for more than a month. Advance word was that as a result of the anguished howls of beta testers, Apple returned a variety of familiar Mac mainstays to the new system, including the Apple menu, disk icons on the desktop, and pop-up windows. (Why they were removed in the first place is a question only Apple can answer.) You can see how well the best of the old has been integrated with the innovations of the new for an investment of \$129.

Apple needs to get this one right. Without a modern engine to drive the Mac, Apple's competition may leave it in the dust. Let's just hope the Apple wizards put the steering wheel in the right place as well.

John Butterfield is the chief interactive editor for Hanley-Wood. He has to use a PC at work. He gets to use a Mac at home.



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Apple Computer's Mac OS X sports speed, good looks, and a new in-your-face interface.

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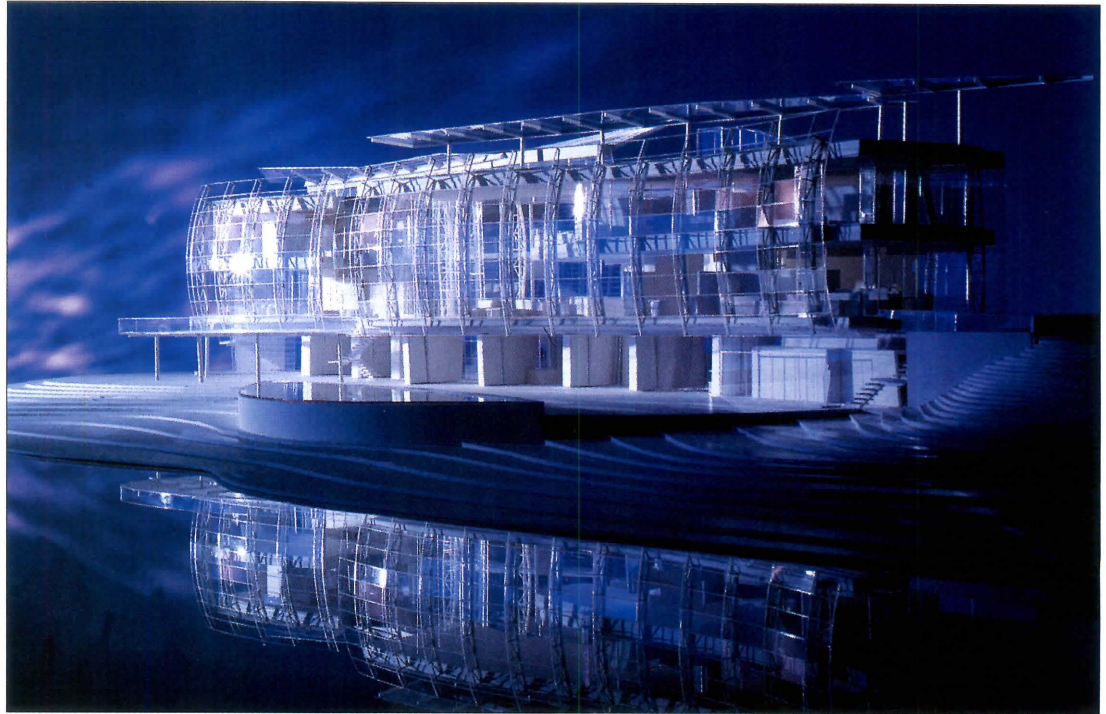
Circle no. 294

on the boards / sheer magic

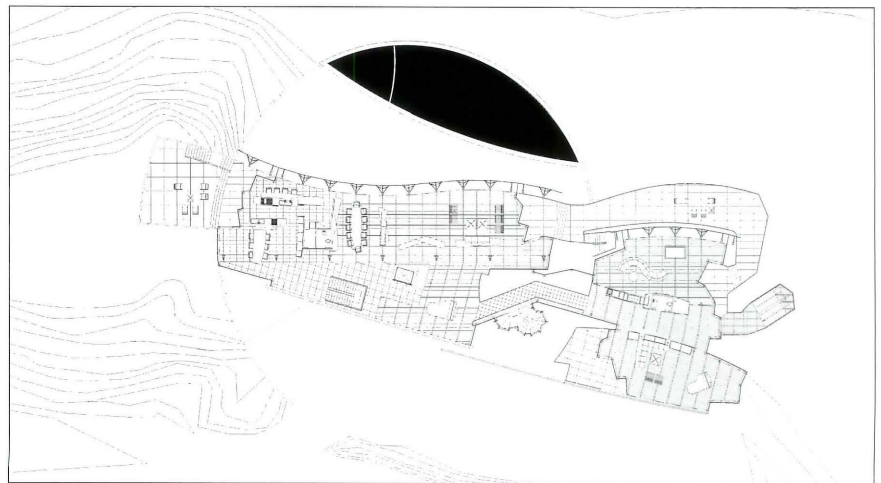
Santa Rosa Island is a magical place, awash in natural light, clear blue water, and sand beaches the color of sugar. It was those elements—and the clients’ desire for a transparent house—that led Krueck & Sexton Architects, Chicago, to design a sinuous glass structure on the barrier island off Florida’s Gulf Coast, with views north toward Pensacola.

In imagining the house, the architects thought of a thin, wave-like form that bends with the curving shoreline, gathering views from multiple points. “The owner was interested in creating a house extremely open in flow, organization, and structure,” says Mark Sexton, AIA. The design features a two-part structural system. Its first floor is a concrete base that sits 12 feet above the water line, to lift the house above hurricane surges. From the base springs a steel structure that supports the roof and second floor. Along the northern exposure, 3-foot by 9-foot insulated glass panels are pinned to steel trusses, bowed to express movement. Metal panels and aluminum louvers shield the house’s southern exposure.

This house, which won an AIA Chicago special recognition award for unbuilt design, won’t actually



Images courtesy Krueck & Sexton; photo by Mariusz Mizera



be realized because the owners have changed the site. Krueck & Sexton is now working with the client on an all-glass house for a similar site, but with a different shape.—*cheryl weber*

Curved glass walls and an infinity pool blur the edges between house and nature (top). Metal walls and louvers screen the southern exposure. Designed for a couple with four children, the 16,000-square-foot house’s floor plan is open and expansive (above). Pivoting doors close off some of the rooms.

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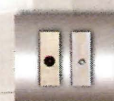
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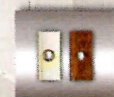
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what you need to know
to start your own firm.

by cheryl weber

In 1994, architect David Hacin, AIA, was working for a large Boston firm when a family member asked him to design a house. Knowing the project could support him for a year, he quit his job to explore his own design ideas for the house. During that year, a number of smaller residential jobs came his way. And when the house project was finished, Hacin never looked back. Seven years later, he is a nationally published architect with a solid practice that supports a staff of seven.

Hacin had set aside a half-year's salary for the launch. He also consulted an accountant to set up a bookkeeping system, and an attorney to structure his business. Over the course of that first year, he formulated a five-year business plan that included the kind of work he wanted to pursue and the number of employees he would eventually have. He also committed funds to photographing his work and building a mailing list for marketing. Last, but certainly not least, he left his former firm on good terms, without taking clients or employees.

Because of that, Hacin

maintained close friendships with the principals, who continue to send work his way.

"You have to learn fast going on your own," the architect says. "And you make mistakes. But it's also very exciting because one of the problems of being in a larger firm is you can be pigeonholed, whether it's in a desirable position or not. I think the reason so many architects want to go out on their

own is to learn all the facets of this business."

roller coaster

Luckily, Hacin's business start-up coincided with an economy that was heating up. "There was a sense of promise in the air that was very invigorating," he says. "If I were thinking of starting up now, I might consider waiting a year. Because when things get softer, you want to be more established and in a position to have

some clients who will help you through a slower time."

Indeed, the latest figures from a survey of 1,700 AIA members show how ephemeral small practices are. The percentage of sole or small practitioners declined in the second half of the last decade. They grew from 30 percent of all firms surveyed in 1990 to 34 percent in 1996, but in 1999 slid to 23 percent. Pradeep Dalal, the AIA's head of

continued on page 32



Ellen Weinstein

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economic research, attributes the decline to sole practitioners who grew their businesses along with the economy in the last part of the decade. But between 1990 and 1996, he says, some small firms dropped back to sole proprietorships because they were having a tough time.

"We've found sole practitioners are extremely vulnerable to the ups and downs of the building cycles," Dalal explains. "In good times, a higher percentage of sole practitioners are showing higher levels of profit than larger firms, but a higher percentage are showing losses as well. In a small firm, if a job does not go well, or if one or two projects do not come through, it will immediately show."

Dalal also notes that a lot of start-ups are being formed at a time when there's no real memory of a recession. "Firms established during a recession incorporated good business habits because they were forced to," he says. "Now the focus is on staffing up to do the work and getting it out the door. But it's important to develop good habits in terms of fiscal responsibility."

Consultant Philip Valence, of Blackridge Ltd., Wellesley, Mass., also puts would-be firm owners on alert: "Developing a regimen will help you later on as the firm gets bigger. If you've grown up with one, it's second nature. If you've run your business

methods vs. madness

Philip Valence, Blackridge Ltd., a consultant to design and construction professionals in Wellesley, Mass., offers these tips for young upstarts.

1. Write down a plan. It should be simple and focused, and should reflect your expectations. The plan should include an estimate of first-year revenues and expenses. Strike a realistic balance between billable and nonbillable hours. "People going into a service business typically think they'll be able to bill out 80 percent of their hours," Valence says. "It's more like 50 or 60 percent."
2. Put aside operating cash. Save up a minimum of nine months' worth of estimated expenses, including salary (in lieu of a bank balance, the money can be covered by a working spouse). The reserve is essential, not only to carry you until business starts to flow, but also to cover slow-paying clients.
3. Pay for expert legal and accounting advice. Figure out the best way to organize your business to protect your personal assets, and how to structure a sound financial system so the business can operate at minimal effort. Do it right the first time so you don't have to redo it later.
4. Devise a solid contract that clearly outlines what's expected of the architect, the clients, and the contractor. It should include your policy for collecting fees.
5. Purchase the appropriate insurance policies. Find out what needs to be insured, and how much insurance you need to buy.
6. Stay lean while outfitting your office. Rent or lease office furniture to start off, or share space with colleagues.
7. Open your doors with a contract or two in hand. "When we started our consulting business 11 years ago, we had three contracts," Valence says. "It was a comforting feeling to know we had work that would keep us going for a year."
8. Understand that, at least until you hire another person, running a business is a lonesome endeavor. And it's a seven-day-a-week job. Find a trusted colleague who can give you design or business feedback, along with the occasional sanity check.—C.W.

haphazardly and start to grow, you're at a disadvantage." (For a list of tips from Valence on starting up a firm, see the sidebar above.)

parting words

Developing healthy business practices starts well before an architect gives notice. All the architects interviewed for this story stressed the importance of leaving on the right note. If not, there will always be another firm—and likely one larger than you—that bears you ill will.

According to Sara O'Neil Manion, AIA, of O'Neil & Manion Architects, Bethesda, Md., employees should ideally give six months' notice and describe the kind of work they're intending to do, allowing the employer to plan for their separation. When the parting is amicable, there's a good chance the employer will help you get set up, hire you back as a consultant, or refer clients your way. When former employee Tom Gilbride left his job in 1994, it was to set up a

practice an hour away from his former firm. He assured the bosses that he wasn't taking any clients with him. And after he left, he made himself available to help with several projects that were finishing up.

"There's no area you're working in that's big enough to burn a bridge," Gilbride says. "It's amazing how small the architectural community is."

Jill Neubauer, Jill Neubauer Architects, Falmouth, Mass., prepared for her solo flight by nurturing


continued on page 34

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Circle no. 256

clients in the evenings and on weekends. There was no conflict of interest because she picked up small jobs her firm wouldn't have taken on, and in a different location. "It's a difficult balance to moonlight to the point where you have enough business to launch yourself," she says. "The interesting part is, it's seemingly unethical. But it's the nature of how all this has always gone on. There's no way to move on in your life without doing it, because people can't afford to go cold turkey. But be respectful of the firm's clientele."

making the leap
Gilbride set aside \$20,000 of his own cash for the start-up, though he never used it all. He hit the ground running, with an agreement to design a group of homes for a high-end golf-course community. Still, he kept his overhead low, working out of his



*"find a mentor
who's in the profession.
that's a tremendous
resource."*

—david hacin, aia

home and investing only in a computer, software, and plotting equipment. Two years ago he upgraded to a modestly appointed office in Leesburg, Va.

"If I had a marble conference table, it would be wasted, because most clients want me at their home for meetings," he says. "Architects make the mistake of thinking their offices must make some kind of statement. But let your business grow to the point where you can really afford to do that." Gilbride works 50 to 60 hours a week and averages four times his former salary.

O'Neil Manion points out that 10 years ago most architects drew by hand, so they could start on a shoestring. But these days, if you're going to be competitive and do substantive jobs, she recommends having \$50,000 in the bank to help cover, among other items, sophisticated computer equipment, insurance, and lags in commissions. Hacin used his financial reserve more in the second and third years, when he was waiting for the next projects. "This is not a lucrative business," he says. "You need to have a financial cushion, whether it be savings or a relationship partner who has a steady job."

When architect David Jameson, AIA, left Hugh Newell Jacobsen in 1996 to set up his own firm, he did rely on his wife's income to even out cash flow. But he was frugal, spending about \$5,000 on a comput-

er and drafting software. And he took advantage of Virginia Tech's "incubator program," which rented offices in its building to young firms without a profit. He and 12 other architects shared the suite as well as a secretary, library, and copier. That setup also headed off the isolation many are unprepared for when they leave the camaraderie of a large firm. "There was a synergy in working with a number of different architects," Jameson says.

getting connected
Neubauer also benefited economically and socially from sharing a building and administrative resources with her husband, who owns a landscape architecture firm. "We have 15 people, which makes it livelier, richer, and more stimulating," she says. "I would be very worried about morale if I just had a few drafting and support staff sitting there working all day."

She recommends renting space in an office building, even if the other businesses are unrelated to yours. "Going into a wing of your house, you become isolated and, in a sense, less professional," she says.

Accustomed to bouncing ideas off his colleagues, the hardest part of Hacin's start-up was operating in a vacuum. To compensate, he hired technical consultants on an as-needed basis. And he frequently turned to his father, an architect, for

advice on such issues as structuring a fee. "Find a mentor who's in the profession, or someone you admire in your former firm," Hacin suggests. "That's a tremendous resource."

Jameson also surrounded himself with people who knew what they were doing, such as a structural engineer, an attorney, and an accountant. He asked a lawyer specializing in construction work to rewrite his design contract. "I paid him to teach me all the ins and outs of what the language really means," Jameson says. "Now I have a contract custom-tailored to me." His attorney also advised him to get an S Corp. started and to buy a million-dollar professional liability policy.

assets and liabilities

Daunted by the expense, many architects put off purchasing liability insurance, leaving themselves vulnerable to litigious clients. Very small architecture firms aren't sued often. But they get sued more often per dollar revenue than larger firms do, according to architect Frank Musica, AIA, of Victor O. Schinnerer & Co., an insurance firm in Chevy Chase, Md. "Residential architects often provide services for high-income professionals such as doctors and lawyers," Musica says, "and they tend to be terrible clients. Commercial clients know things go wrong and that

continued on page 36

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there's always something to be worked out. The private client investing in the multimillion-dollar house doesn't understand that."

In fact, most claims against architects don't stem from major technical problems, Musica adds, but from client dissatisfaction caused by construction delays, contractor bankruptcy, or a general feeling of having been misled by the architect. In some ways, then, architects who've been playing a role other than project management within a large firm are particularly susceptible to lawsuits during start-up, before

their primary responsibility—educating the client—becomes second nature.

Like many insurance firms, Victor O. Schinnerer & Co. has a preclaims assistance program to head off a lawsuit when an architect senses a relationship is souring. "If the owner isn't paying bills promptly, that's a pretty good sign something's going to happen," Musica says. "If you can get someone to intervene and keep things from blowing up, you don't get a claim." Look for programs similar to the company's Design One package, which rolls other kinds

of insurance—business, property, and general liability—into a lump premium. Many companies also offer a starter policy that's based on estimated first-year earnings, which covers you at that presumably lower rate for a three-year period.

casting for clients

It's not hard to find architects who built a rock-steady business in the '90s without ever spending a dime on marketing. However, Valence recommends at least hiring a good public relations person to get a short piece about your new practice published

in a local newspaper or magazine. If you do a mailing, put together a simple but elegant announcement, and make sure you have a well-targeted address list.

Rather than mailings, Gilbride invested in job-site signs. He used his golf game to strike up productive relationships. And he made friends with general contractors. "The industry has set up an adversarial relationship between architects and contractors," he says, "but a lot of clients contact the contractor first. When you find a GC you click with, all the better."

continued on page 38

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Starting out, Jameson did everything he could to become visible in the community and the industry, including manning convention booths for the local AIA and speaking at the annual Washington Home Show. But he has always taken to heart a piece of advice from former boss Jacobsen: It doesn't matter how many great projects you do, the one bad one you accept will be like an albatross around your neck.

No matter how meager or abundant your options, "select your clients carefully," Jameson says. "Take time to figure out why

they're doing their project and whether or not they value your services."

putting on the hats

Every architect who's set up shop figures out quickly that drawing skills don't float a business. Most have been surprised by the sheer physical demands of having to do almost everything by themselves at first—the artistic renderings as well as the billing, the construction supervision, and the client hand-holding. Ten years ago, Matt Poe and Charles Moore, of Moore Poe Architects, Alexandria, Va.,

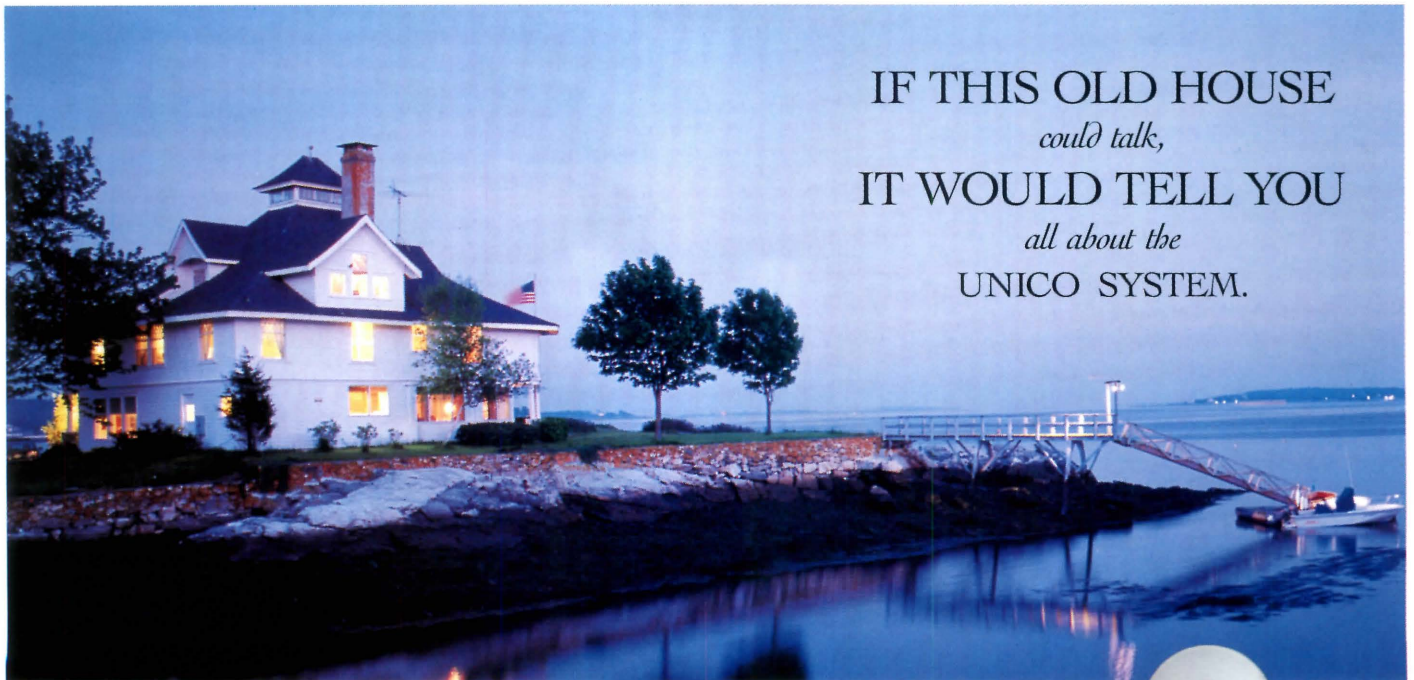
sat down to tell their boss, Warren Cox, of Hartman Cox Architects, that they were resigning to partner a new firm. "He said, 'You have no idea what you're doing,'" Poe remembers.

"He was right," says Poe, AIA, who works 55 hours a week and oversees a staff of eight. "There's an awful lot of management to staying in business. Charlie and I draw 25 percent of the time; the rest is checking shop drawings, talking to clients, and balancing the account. The hardest part of being an architect is construction—it's difficult and time-consuming,

from understanding technical aspects to being in the field and resolving natural conflicts."

Gilbride agrees. And yet, he says, architects are taught to think problems through. The same kinds of exacting rules for putting a building together apply to running your business. "Don't get caught up in trying to project a certain image with your designs," he says. "And don't try to deliver more than the client asks for—or can pay for." *ra*

Cheryl Weber is a contributing writer in Severna Park, Md.



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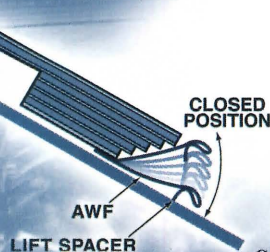
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residential architect design awards

as a business person, the most important compliments you receive come from your clients. If they're happy, you're successful. As an artist, nothing is more gratifying than the admiration of your accomplished peers. They know how tough it is to do what you do and what an achievement it is to have done it exceedingly well. That's why we started the *residential architect* Design Awards last year: to provide residential architects with an annual creativity check.

RADA 2001 drew more than 530 entries this year in eight categories. However, we give our judges latitude to adjust the program. They can eliminate, add, or combine categories and bestow as many awards—or no awards—as they see fit. This year, they gave no award in the single-family production, attached, category. And they gave a special judges' award to a student project from the University of Kansas Graduate Studio in Architecture. Their final program comprised the following housing categories: custom, 3,500 square feet or less; custom, more than 3,500 square feet; renovation; multifamily; single-family production, detached; affordable; and on the boards. From the built categories, they selected a best overall project of the year. In all, the judges selected 22 projects for awards, including one project of the year, five grand awards, 15 merit awards, and one judges' award.

Serving on this year's judges panel were five talented architects who specialize in residential architecture: Stephen Muse, FAIA, of Muse Architects, Washington, D.C.; Dennis Wedlick, of Dennis Wedlick Architect LLC, New York; Don Jacobs, AIA, of JBZ Architecture + Planning, Newport Beach, Calif.; Ann Capron, of McIntyre Batchelor & Capron Architects, Berwyn, Pa.; and Sara O'Neil Manion, AIA, of O'Neil & Manion Architects, Bethesda, Md.

Take a look at the winning projects. How do you think your work measures up? If it's as good or better than what you see, enter RADA 2002.

by
meghan drueding
cheryl weber
nigel f. maynard
and
shelley d. hutchins

project of the year

poulsbo place
poulsbo, wash.
mithun
seattle



Selecting a project of the year from the crop of already-chosen winners is often the toughest task of a design awards jury. Not this year, though. With little debate, the judges boosted Poulsbo Place in Poulsbo, Wash., from grand prize in the single-family production, detached, category to project of the year. Its smart land planning and charming cottages won them over handily. “It has a collective quality that’s wonderful to see,” said one judge.



Developer Security Properties wanted to create a community with an old-fashioned feel on this former military housing site. They’d pinpointed an underserved market: empty nesters and retirees who didn’t want or couldn’t afford to live in pricey Seattle, a half-hour ferryboat ride away. And they knew that, in order to keep prices down and to comply with the state of Washington’s new growth management laws, they’d have to make the project fairly dense. So they turned to MITHUN, the venerable Seattle firm famous for its innovative treatments of high-density housing.

For the overall master plan of Poulsbo Place, the team at MITHUN—architects Bill Kreager, AIA, and Dick Bruskrud, land planner Bryon Ziegler, and landscape architect Margaret Harrison—designed a site plan that would allow nearly 14 detached units to the acre. Their secret? Efficient land use and innovative parking solutions. Phase One, for example, the only completely built phase, contains 45 cottages that are grouped around six pocket parks. The parks give each household direct access to common green space, eliminating the need for large yards. Some of the units face the parks; the residents of these courtyard homes park their cars in nearby three-to-six-car garages. The rest of the cottages face the street and contain an attached single-car garage.



Brian Smale

A bright, developer-chosen color palette helps differentiate the cottages from one another effectively and inexpensively. Architects Bill Kreager, left, and Dick Bruskrud tied the community together visually with crisp white trim and picket fences.

*“it has a collective quality
that’s wonderful to see,” said one judge.*



project of the year

Kreager acknowledges that designing an aesthetically appealing community at a density this high isn't easy. "There are a lot of things you can do that actually end up emphasizing the density," he says. "If you have too much variety in the elevation styles and colors, that can happen. Or, if you have too much uniformity, it starts to look almost like an attached product." He followed his own advice, designing two elevations and two floor plans for the cottage phase. The detailing on both elevations is simple, in a New England Cape Cod fashion rather than the more intricate Craftsman-style character that's prevalent in the area. "I like the restraint shown here," said one judge. "When you keep it simple like this, you can repeat the elevations again and again and it doesn't get old."

Thanks to MITHUN's careful planning, Poulsbo Place prices have remained within reach of its target market. The cottages sold for \$149,000 to \$180,000 per unit, and Kreager estimates that the same units would go for \$300,000-plus in Seattle. Phases Two, Three, and Four will include larger courtyard homes, duplexes, and alley-loaded units for a total of 164 units.—*m.d.*

project architect:

Dick Bruskrud, MITHUN

land planner:

Bryon Ziegler, MITHUN

developer:

Tom Curran, Security Properties, Seattle

general contractor:

Tom Curran, SP Poulsbo GP1, Seattle

landscape architect:

Margarett Harrison, MITHUN

interior designer:

Karen DeGrace, Little Secrets, Seattle

project size:

870 to 1,265 square feet per unit

site size:

17.3 acres (total project)

construction cost:

\$73 per square foot

sales price:

\$149,000 to \$180,000 per unit

units in project:

45

photographer:

Lara Swimmer, except where noted

Note: All figures are for Phase One only, except where indicated

See page 100 for product information.





To maintain a 14-unit-per-acre density and still give buyers access to outdoor space, MITHUN designed the homes around common courtyards. When residents want to spend time outside, they have the choice of using either the shared courtyard or their own back porches.

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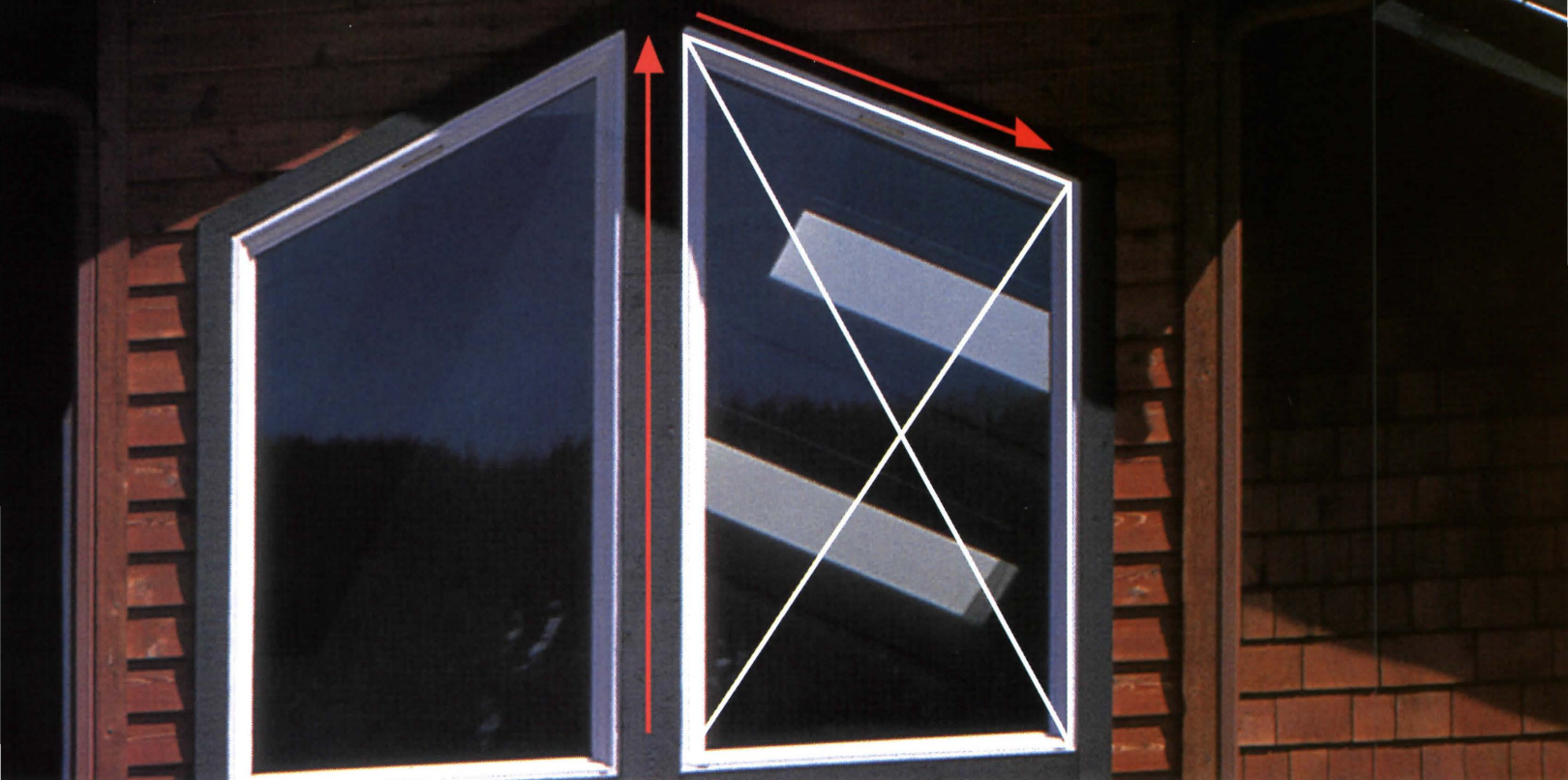
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deppmeier residence
west of laurel, mont.
a&e architects, p.c.
billings, mont.



Situated on the high plains of south-central Montana, where the mountains meet the prairie, architect Dennis Deppmeier's house has a deep affinity for its place. He used post-and-beam construction so that the building would rest as lightly as possible on the dry, fragile land. And the metal roof's deep overhangs shield the house and its inhabitants from the harsh elements of wind, sun, and snow.

"A lot of the vocabulary was intended to symbolize the rural vernacular of Montana," Deppmeier says, "but with a contemporary twist." He celebrated the post-and-beam framing by exposing it and using industrial fastenings that came from dismantled local power lines. The architect mixed other materials with a sure hand. Built-up casings, transoms, and warm woods are teamed with concrete block, sandblasted glass, and a metal stair rail. Inside and out, indigenous colors tie the house to its site. The cedar siding is designed to

fade and blend into the landscape. And the galvanized metal roof reflects the color of the sky and disappears. "Our home becomes an accessory to nature," Deppmeier says. The judges deemed it "simple and nicely done."—C.W.

project architect:

Dennis Lynn Deppmeier, AIA, A&E Architects, P.C.

general contractor:

Jones Construction, Billings

project size:

1,640 square feet

site size:

20 acres

construction cost:

Withheld

photographer:

J.K. Lawrence/jklawrencephoto.com

See page 100 for product information.

Post-and-beam construction emphasizes Deppmeier's straightforward approach to designing his own house. The wooden pole and the metal brackets on the stair rail came from local power lines. Designed by Steve Blood in Boston, the rattlesnake roundup chandelier (top) adds an appropriate touch to the intimate living and dining areas.



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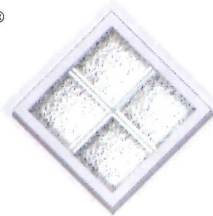
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custom / 3,500 square feet or less / merit

tatum residence

scientists cliffs, md.

good architecture

annapolis, md.



Scientists Cliffs was established in 1935 as an exclusive summer colony for scientists. Over time, the Cliffs evolved into a year-round community with a more diverse range of interests. The original 600-square-foot log cabins have grown more diverse, too, but mostly through inappropriate additions and alterations. For this new 3,500-square-foot house in the Cliffs, architect Wayne L. Good sought to evoke the elemental, rustic spirit of those early summer homes.

The clients, a couple in their 70s, had simple programmatic requirements: one-floor living on the main level, and a family room, office, and crafts area on the lower level. The rest they left up to Good's graces. "The couple spent most of their lives in Connecticut in a Modern house," says the architect, "but they were thrilled that we were leading them toward a more contextual, less formal kind of house."

He designed the Cliffs house as a series of four small, connected structures, each about the same size as the original cabins. He clad their exteriors in complementary log slab and vertical board-and-batten siding; the interiors, however, he skewed Modern. The result, the judges said, is a "nicely detailed" house that is "very understated, and well presented."—*n.f.m.*

project architect:

Brian B. Bassindale, Good Architecture

general contractor:

Howard Freeman, Freeman Builders, Shadyside, Md.

landscape architect:

Stratton Semmes, Stratton Semmes Landscape Architecture, Annapolis

project size:

3,500 square feet

site size:

2 acres

construction cost:

\$110 per square foot

photographer:

Celia Pearson



Architect Wayne Good chose log-slab cladding to recall the neighborhood's summer-cabin roots. Windows wrap the living room's gable end to capture sylvan views.

See page 100 for product information.

Shown: Autumn Pro-Fit LedgeStone® In background: Earth Blend River Rock



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custom / 3,500 square feet or less /
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zachary house
zachary, la.
studio atkinson
washington, d.c.



Simplicity doesn't guarantee elegance, but in the case of this project that's exactly what it achieves. "This is a very good small house," the judges said. "The architect accomplished a lot with few parts."

Consisting of two rooms separated by an exterior breezeway for natural ventilation, the house is a loose interpretation of a dogtrot layout. Then again, says architect Stephen Atkinson, perhaps it's "more akin to a shotgun." The plan locates public rooms—the kitchen, dining, and living areas—in one wing and private ones—the bathroom and sleeping area—in another. Four sets of doors open the house to cross-ventilation.

Artful restraint prevails. A weekend retreat for the architect's parents, the house is only as big as it needed to be, and the vernacular dictated modest materials like corrugated metal, pressure-treated lumber, and translucent fiberglass panels.

"It is unique by its absence of anything unnecessary," the judges said. "It got to the bare essence."—*n.f.m.*

project architect:

Stephen Atkinson, Studio Atkinson

general contractor:

John Atkinson, Baton Rouge, La.

project size:

550 square feet

site size:

44 acres

construction cost:

\$90 per square foot

photographer:

Timothy Hursley

See page 100 for product information.

Large doors open this dogtrot to cross-ventilation, while corrugated fiberglass windows allow daylight to penetrate. "The chimney serves as a threshold to the house and provides an asymmetrical counterpoint," says Atkinson.

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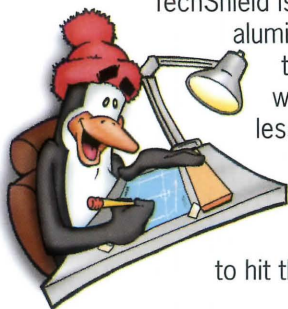
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custom / 3,500 square feet or less /
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freeman residence

bristol, r.i.

estes/twombly architects

newport, r.i.



The 1.2-acre waterfront site was the biggest influence on the design of this 2,600-square-foot house, says architect James Estes. Thus, an exuberant waterfront facade presents an ample deck and large double-hung windows to the expansive views, and wide overhanging eaves shade both from the sun. The living room, dining room, and kitchen—anchored by a large Pennsylvania fieldstone fireplace—also cleave to the waterfront side.

A two-story bedroom wing comes at the view sideways, connecting to the main structure at its broad side. Estes calls the sleeping quarters “a kind of bunkhouse.” Lesser rooms (a study, the laundry room) collect at the front of the house, which hunkers down protectively to greet the street.

With such prime real estate, it would have been easy to get carried away, but

Estes showed considerable restraint. “We tried to max out the lot, though it is a very reasonable size house,” he says. The judges agreed, calling the house “consistent” and “not the least bit overwrought.”—*n.f.m.*

project architect:

James Estes, Estes/Twombly Architects

general contractor:

Wes Deane, Highland Builders, Tiverton, R.I.

landscape architect:

Martha Moore, Tiverton

project size:

2,600 square feet

site size:

1.2 acres

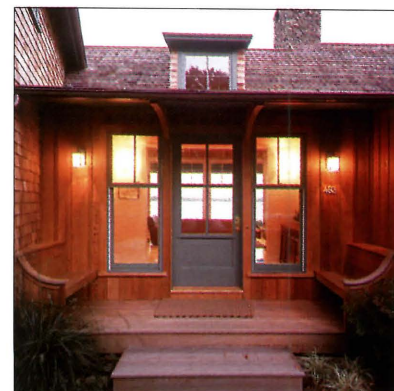
construction cost:

Withheld

photographer:

Michael Mathers

See page 100 for product information.



A rustic stone fireplace anchors the home's public rooms. Plentiful windows and a deck exploit views of the water. For the front entry, architect James Estes turned down the volume, designing a low-slung, welcoming inglenook (above).



custom / more than
3,500 square feet / grand

lakeside residence
horseshoe bay, texas
overland partners
san antonio



This lakeside house, like a family, has its secrets and surprises. The facade's simple stone wall gives few clues to the complexity of spaces inside. "The clients didn't want it to be a house that, from the street, people said, 'Oh, look at that big house,'" explains project architect Todd Walbourn. "Our response was to sink it into the ground, build a stone wall as a delineator between the public and private realm, and pierce it with a gate."

Behind that wall, the architects avoided a one-liner—"there's the water, there's the house"—by creating a series of contemplative, entertaining, and recreational zones that open and close the viewer to life on the lake. The courtyard garden provides a meditative setting, while an outdoor gallery links the living room, game room, and boathouse. The deep, shady porches give way to stone terraces set at the water's edge.

The shape of a nearby granite outcropping inspired the house's massing from taller down to lower spaces, and up again. And the combination of natural materials

—concrete, stone, and galvanized metal—blends the inside and out. The judges liked the way the house fully occupies its site. "It's fresh and unique," they said, "with a nice facade and entry."—c.w.

project architects:

Richard M. Archer, FAIA, and Todd Walbourn, Overland Partners

general contractor:

Henry Duecker, Henry Duecker Construction, Fredericksburg, Texas

landscape architect:

Bud Twilley, Bud Twilley Landscapes, Austin, Texas

project size:

3,700 square feet

site size:

0.75 acre

construction cost:

\$186 per square foot

photographer:

Overland Partners

See page 100 for product information.

A covered porch connects the house's living spaces and slips down to the water. At the end is the master suite, which is rotated slightly to give it more privacy and its own view. Kitchen storage is part of the architecture: Cabinets become a well-defined part of the wall.



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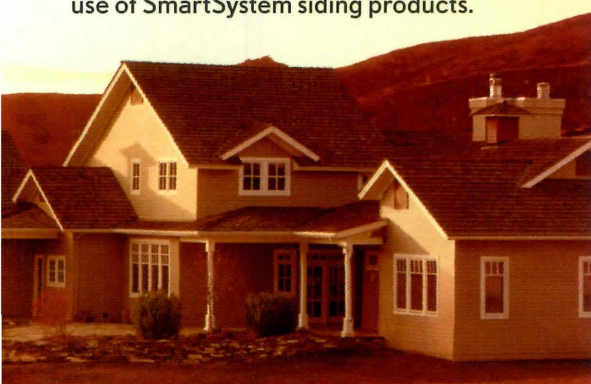
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custom / more than
3,500 square feet / merit

palm beach residence

palm beach, fla.

ferguson shamamian & rattner architects

new york



Sprawling Mediterranean-style mansions are the bedrock of Palm Beach architecture. Their cloistered courtyards, tall, dense hedges, and stone loggias serve a deeply practical purpose—to shield the interiors from the harsh sun. These clients, however, wanted a slightly different take on the grand villa with its flamboyant tropical theme, something “more understated and organized,” says Mark Ferguson, AIA.

The house, overlooking Lake Worth, consists of five main spaces on a central axis that move from the street down to the water. It flows from an oval entrance garden formed by an 8-foot-tall hedge to a grassy pool terrace at the rear. Inside, a stone courtyard at the front of the house gives way to a double-height groin-vaulted living room with dark oak wainscoting. Beyond, a loggia faces the swimming pool. And a series of terraced formal gardens extend from the pool area to the water's edge.

Our judges noted the terrific site plan and

praised the firm for “a classic Florida style that was beautifully done.”—c.w.

project architect:

Stephen Chrisman, Ferguson Shamamian & Rattner Architects

general contractor:

John G. Mitchell, West Palm Beach, Fla.

landscape architect:

Henegan's Nursery, West Palm Beach

interior designer:

John Cottrell Company, Los Angeles

project size:

12,000 square feet

site size:

0.9 acre

construction cost:

Withheld

photographer:

Mick Hales

See page 100 for product information.

The house's front courtyard, with its stone floor, palm trees, and vines, was conceived as a garden. A loggia at the rear faces the pool terrace and lower gardens. The pool terrace, set at the same elevation as the floor of the house, becomes a belvedere for taking in views of Lake Worth.

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hoff residence

ann arbor, mich.

damian farrell design group

ann arbor



The judges appreciated this project's "witty vernacular," deeming it "very appropriate for the location." Since location was one of architect Damian Farrell's primary challenges, the compliment is especially gratifying.

The clients asked for a contemporary Michigan farmhouse, even though their 4.5-acre property—heavily wooded, steeply sloped, and crisscrossed with deer tracks—is anything but farm-like. They also wanted a large gardening space.

Farrell's solution was to string the house across the site, pulling sleeping quarters and living quarters apart to create a raised terrace garden that is out of deer's reach. The terrace doubles as a play area for the clients' two small children. "We architecturally created two houses even though they are still connected," says the architect.

The judges admired how the design "breaks down the scale nicely" and "creates a nice outdoor space from the massing."—*n.f.m.*

project architect:

Damian Farrell, Damian Farrell Design Group

general contractor:

Christian Tennant, Christian Tennant Custom Homes,
South Lyon, Mich.

project size:

4,700 square feet

site size:

4.5 acres

construction cost:

Withheld

photographer:

Fred Golden

See page 100 for product information.

A strolling gallery overlooking a terrace garden links the "sleeping house" and "living house." High ceilings and clerestory windows make interiors bright and expansive.



renovation / grand

fitch o'rourke residence

washington, d.c.

robert m. gurney, aia, architect

alexandria, va.



architect Bob Gurney's clients may have a penchant for Modern architecture, but a series of angular, all-white spaces were not what they had in mind for this row-house renovation. "The husband works in a rectangular government office building and said he didn't want to come home to these rooms stacked on top of one another," Gurney recalls. Fortunately, the clients were also an architecturally adventurous couple who granted him all the artistic freedom he needed to create something "out of the box."

Gurney offset the narrow, in-line footprint with sweeping curves and dramatic diagonals that overlap and rotate around a central point. An urbane mix of materials—including concrete, steel, block aluminum, copper, limestone, Kalwall, and clear and sandblasted glass—plays off the strong shapes to create an environment that's rich in color, pattern, and texture. "They wanted a Modern house but didn't want it to be a temple to Sheetrock," Gurney explains. "We wanted to show that you can do a Modern house that's warm and inviting." The judges agreed that he succeeded, calling the project "amazing."—c.w.

project architect:

Robert M. Gurney, AIA, Robert M. Gurney, AIA, Architect

general contractor:

Withheld

interior designer:

Thérèse Baron Gurney, Thérèse Baron Gurney, ASID, Washington, D.C.

project size:

4,000 square feet

site size:

.09 acre

construction cost:

\$140 per square foot

photographer:

Paul Warchol Photography



The elegant rear facade combines Kalwall and fixed glass, and steel windows and doors. Concrete and rusted steel form the fireplace wall. A simple curve in the plan creates a light well in the narrow house (opposite). Upstairs, steel panels with copper wire cloth slide on rolling library hardware.

See page 100 for product information.

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renovation / merit

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before its remodel and addition, this project consisted of a 1930s cottage, a garage/workshop, and a root cellar. The buildings lacked any unifying organization, and the small cottage had tiny rooms, bad windows, and lousy heating. "The cottage was plain and looked good from the outside," says architect Thomas Meyer, "but no one cared about the inside."

His plan called for a new integration and relationship among the little buildings, and a new master bedroom addition. He stripped the existing structures just enough to allow substantive changes, including a new kitchen, entry, stair, fireplace, and bathrooms for the cottage. He converted the root cellar into the master bath/dressing area and connected it to the master bedroom addition. And he tucked a caretaker's office and another bathroom into the updated workshop/garage. New windows help link all the structures visually.

"The buildings have a New England quality," says Meyer, who likens them to a "village of gabled roofs." The judges called them "playful and sweet."—*n.f.m.*

project architect:

Christine Albertsson, Meyer, Scherer & Rockcastle, Ltd.

land planner:

Bob Close, Close Landscape Architecture, St. Paul, Minn.

general contractor:

Peter Hagstrom, R. Hagstrom Builder, Lake Elmo, Minn.

landscape architect:

Bob Close, Close Landscape Architecture, St. Paul

interior designer:

Lynn Barnhouse and Jodi Klammer, Meyer, Scherer & Rockcastle

project size:

2,100 square feet before; 3,100 square feet after

site size:

250 acres

construction cost:

Withheld

photographer:

Peter Kerze

See page 100 for product information.



New windows and colorful exterior trim help unify the main house and garage on this former nursery. Throughout the interiors, fine maple and pine millwork and painstaking attention to detail evoke the project's Scandinavian heritage.

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renovation / merit

windyridge

keyser, w.va.

robert m. gurney, aia, architect

alexandria, va.



Sometimes a spectacular view inspires living spaces that are purely for fun. This innovative renovation, conceived as a village stretched across the top of a mountain, includes a four-story observation tower, high enough to see the sunsets over the ridge in the west. And the axis of the entry bridge culminates at the rear of the house in a 25-foot-long platform that hovers above an apple orchard.

Architect Bob Gurney expanded the house by orienting a series of additions toward optimal views. The new scheme includes six volumes painted different colors and clad in materials including board and batten, clapboard, and corrugated metal. Simple shed roofs befit the rural setting, but also simplified construction. "By isolating individual pieces I avoided a lot of complex hips and valleys, which can create a problem with leaking," Gurney says. The cluster concept has another advantage: With spaces only one room deep, there's a majestic view from anywhere in the house.—C.W.

project architect:

Robert M. Gurney, AIA, Robert M. Gurney, AIA, Architect

general contractor:

David Parish, Quality Homes, Keyser, W.Va.

project size:

2,240 square feet before; 4,200 square feet after

site size:

53 acres

construction cost:

\$80 per square foot

photographer:

Hoachlander Davis Photography

See page 100 for product information.



Within the cluster of new buildings, architect Bob Gurney marked the existing one with red paint. The color is carried inside on the steel beam that replaced a wall of the house.



multifamily / grand

johnson street townhomes
portland, ore.

mithun
seattle



The judges chose Johnson Street Townhomes for a grand award because, as one said, "It's a good piece of urbanism." That comment should please Jim Bodoia, the architect of this upscale, 13-unit condominium project in Portland's Pearl District. "The other residential buildings in the area tend to be lofts and stacked flats, buildings that are internal in nature," he says. "We wanted to create more of a relationship to the street."

The long, narrow site takes up half a block in this rapidly gentrifying neighborhood. Bodoia slipped an alley down the middle of the block, bordering the site's south side, so the majority of the project could be rear-loaded. He lined up seven street-facing units down the length of the site, parallel to the alley, and placed the remaining six along each width, like bookends. The result? No matter which of the three surrounding streets you are standing on, you're looking at friendly facades rather than nondescript side or rear elevations.

Six of the condos have live/work capacity, and Bodoia designed the potential "work" spaces at the front of each unit to provide further opportunities for an enriched streetscape. Slightly elevated entries and front balconies complete the townhomes' graceful handling of the transition from public to private space.—*m.d.*

project architect/land planner:

James Bodoia, AIA, MITHUN

developer:

Sue Miller, Hoyt Street Properties, Portland

general contractor:

Pat O'Brien, OTKM Construction, Portland

landscape architect:

James Hensley, Perron Collaborative, Portland

interior designer:

Alyx Chung, Ankrom Moisan Associated Architects, Portland

project size:

1,800 to 2,700 square feet per unit

site size:

0.44 acre

construction cost:

\$115 per square foot



Architect Jim Bodoia designed the exteriors of the townhomes as a stylized version of the Pearl District's many brickware houses. Each unit has multiple private outdoor spaces, like rear terraces, roof gardens, and front balconies.

sales price:

\$350,000 to \$700,000 per unit

units in project:

13

photographer:

Eckert & Eckert

See page 100 for product information.



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multifamily / merit

jake's run condominiums

portland, ore.

fletcher farr ayotte

portland



fletcher Farr Ayotte faced a contextual conundrum when it agreed to design a high-end, five-unit infill project in Portland. On one side of the site sat a contemporary-style apartment complex; on the other, a turn-of-the-century, Arts and Crafts house. To further complicate matters, the latter happened to belong to the firm's developer client, who'd decided to keep his first multifamily endeavor close to home.

Architects Dale Farr, AIA, Kevin Cavanaugh, and Brett Schulz turned to the Arts and Crafts style to help them finesse this tricky situation. Inspired by the work of Wade Pipes, an architect who practiced in Portland from the 1920s to the 1960s, they used shingles and stucco, steeply pitched roofs, and clean, simple detailing to bridge the gap between old and new. A clever site plan divides the project into groups of three and two units. "The three-unit section is designed to look like a main house, and the two-unit one resembles a carriage house," says Schulz. The judges gave their approach a thumbs-up for its uniqueness and creativity.—*m.d.*



project architect:

Kevin Cavanaugh, Fletcher Farr Ayotte

developer:

Nick Stearns, Nick Stearns Development, Portland

general contractor:

David Ivy, David Ivy Construction, Portland

project size:

800 to 2,700 square feet per unit

site size:

0.2 acre

construction cost:

Withheld

sales price:

\$275,000 to \$760,000 per unit

units in project:

5

photographer:

John Dimaio Photography

See page 100 for product information.

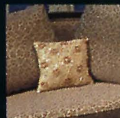


The architects borrowed the idea of an English mews to minimize the project's impact on the streetscape of this older, established neighborhood. Garages and the front entrances to three of the five units are located in an alley between the two buildings, so it's hard to tell at a glance that Jake's Run is a multifamily project.



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multifamily / merit

swan's marketplace

oakland, calif.

pyatok associates

oakland



a casual observer might think the program for Swan's Marketplace overly ambitious. In redeveloping this historic public market in downtown Oakland, Michael Pyatok, FAIA, and developer Josh Simon planned to incorporate both mixed-income housing and retail space. They wanted the project to serve as a gathering spot for the many ethnic neighborhoods that surround it. And they hoped it would attract new investors to this dilapidated part of Oakland.

After seeing the finished project, that observer could lay his doubts to rest. Pyatok designed a market-rate, co-housing complex on the building's second story for 20 local residents committed to the idea of living as a community. Eighteen affordable rental units, a children's art museum, and office space comprise the rest of the second floor. At street level, colorful vendors and specialty markets carry on the original building's retail tradition. "A great example of what mixed-use can be," said one judge.—*m.d.*

project architect:

Peter Waller, Pyatok Associates

developer:

Joshua Simon, East Bay Asian Local Development Corp., Oakland

general contractor:

Rick Spickard, Oliver & Company, Richmond, Calif.

landscape architect:

Cathy Garrett, Pattillo & Garrett Associates, Oakland

project size:

115,953 square feet (includes all commercial, retail, and residential space)

site size:

1.37 acres

construction cost:

\$96 per square foot

sales price/rental price:

\$151,000 to \$329,000 per co-housing unit; \$199/month to \$760/month per affordable rental unit

units in project:

38 housing units

photographer:

Russell Abraham (bottom and center); Michael Pyatok (top)



Pyatok Associates tried to relate the new portions of the project to the original, rehabilitated marketplace (which appears on the right side of photo above). "The existing Swan's building had a reserve about it that we wanted to emulate," says principal Michael Pyatok. "So we used very simple forms and materials."

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single-family production / detached / merit

villa alta

fort worth, texas

rpga design group

fort worth



builder Village Homes asked architect Richard Garza to create a house that departed from the typical Texas production housing mentality. They wanted something different, something with historical significance, Garza explains. In response, he designed “basically just a box,” he says, “but the materials and detailing give it sophistication.”

Mediterranean-style flourishes in the iron balustrades, window trim, horizontal bullnose banding, and roof brackets embellish the home’s simple shape. “Most people know they like something even when they don’t know why they like it,” says Garza. “It has a lot to do with proportion and window placement, so we were particular about the order of each facade.” The judges appreciated his “simple forms and nice detail.”

Also high on the judges’ list was the floor plan’s easy flow. Garza stuck with Mediterranean ideas to refine indoor-outdoor relationships. Time-tested elements like the low-pitched, overhanging roof and scaled-down arches keep interior spaces shaded. And an entry sequence that moves from open-air porch to covered portico to a foyer with teasing sight lines into other rooms builds drama. “It gives you a sense of discovery,” says Garza. “You want to explore the rest of the house and you never dead-end because it’s a continuous flow.”—*s.d.h.*

project architect:

Richard P. Garza, RPGA Design Group

builder/land planner/developer:

Rob Sell and Michael Dike, Village Homes, Fort Worth

interior designer:

Ayca Stuckey, Ayca Designs, Fort Worth

project size:

3,800 square feet

subdivision site size:

25 acres

construction cost:

\$100 per square foot

units in project:

80 (3.2 per acre)

photographer:

James Bland Photography



An overhanging roof and a deep porch help keep Villa Alta cool on hot days. Inside, wide, arched doorways frame sight lines into other rooms. “I wouldn’t mind one of these,” said one judge of the winning home.

See page 100 for product information.

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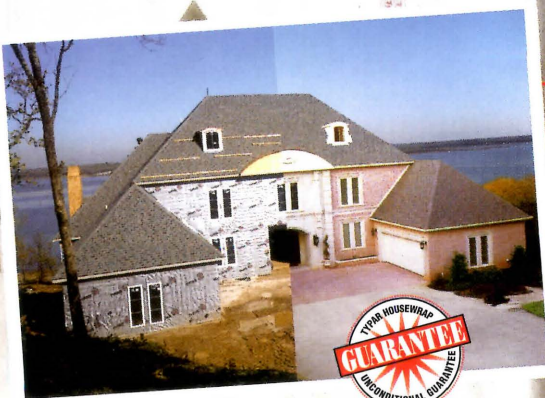
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This production house is located in a golf-course community where McMansions regularly compete for massiveness, says architect J. Carson Looney. But they often sit for a year before they're bought, whereas this one sold before it was finished. Looney says that's because his firm concentrated on quality over quantity. At 5,117 square feet, it's the not-so-big house in its neighborhood.

The program called for a large house that did not appear overbearing from the street, with a layout that captured natural light throughout the interior. "We scaled the house down and let it read as various forms," says Looney, which "allowed us to manipulate the floor plan to create distinct spaces that had opportunity for multiple exposures of natural light." The living room, for instance, is open to the front and rear, so light comes in from both ends. Views continue outside via a covered porch and an outdoor room.

"This is a nice production house," said the judges. "It's better than the average production house and better than some custom homes."—*n.f.m.*

project architect:

David Kenoyer, Looney Ricks Kiss

developer:

Beth Molteni, The Governors Club, Brentwood

general contractor:

Bill Akers, Akers Custom Homes, Brentwood

landscape architect:

P. Duncan Callicott, Callicott & Associates, Nashville, Tenn.

interior designer:

Ginger Menzies Kelly, G. Kelly Interiors, Nashville

project size:

5,117 square feet

site size:

0.586 acre

construction cost:

\$195 per square foot

sales price:

\$1,250,000

photographer:

Robt Ames Cook

See page 100 for product information.



A kinder, gentler massing makes this prototype production house a more modest addition to its McMansion neighborhood. Dormers funnel extra light into interiors, and a screened porch adds sheltered outdoor living space.



affordable / grand

eleventh avenue townhomes

escondido, calif.

studio e architects

san diego

John Sheehan and Eric Naslund, AIA, of Studio E Architects in San Diego, set out to do something different with this 16-unit affordable community in Escondido, Calif. “We wanted to find a way to mix people and cars,” says Naslund. “We didn’t want it to be car-dominated like typical developments.” They didn’t miss a trick, and the judges took notice. “Every detail is well thought out,” said one. “The nature of the street is wonderful.”

Faced with a deep, narrow site perpendicular to a main road, the pair used the traditional bungalow courts of Southern California and the European mews concept as their models. They lined up two opposing rows of attached units along a central lane. Then they interspersed the housing units with a variety of shared elements—a central meeting building, a children’s playground, and a community garden, for example—designed to ensure that pedestrians, not cars, dominate the lane. Because the developer had asked Sheehan and Naslund to create floor plans that could easily be replicated in other locations, the two-, three-, and four-bedroom plans are unfussy. But they still manage to supply occupants with small rear patios that provide a measure of private outdoor space.—*m.d.*

project architect:

John Sheehan, Studio E Architects

developer:

Dan Scott, SER/Jobs for Progress, Vista, Calif.

general contractor:

Richard Graham, Diversified Construction, Vista

landscape architect:

Katherine Stangle, San Diego

project size:

810 to 1,290 square feet per unit

site size:

0.8 acre

construction cost:

\$90 per square foot

rental price:

\$419/month to \$531/month per unit

units in project:

16

photographer:

Brady Architectural Photography



A community center, covered front stoops, and a common area with a playground provide residents of the Eleventh Avenue Townhomes with places to socialize. Studio E assembled the traditional elements of developer housing—stucco, cement-board siding, aluminum windows—in a fresh, interesting way.

See page 100 for product information.

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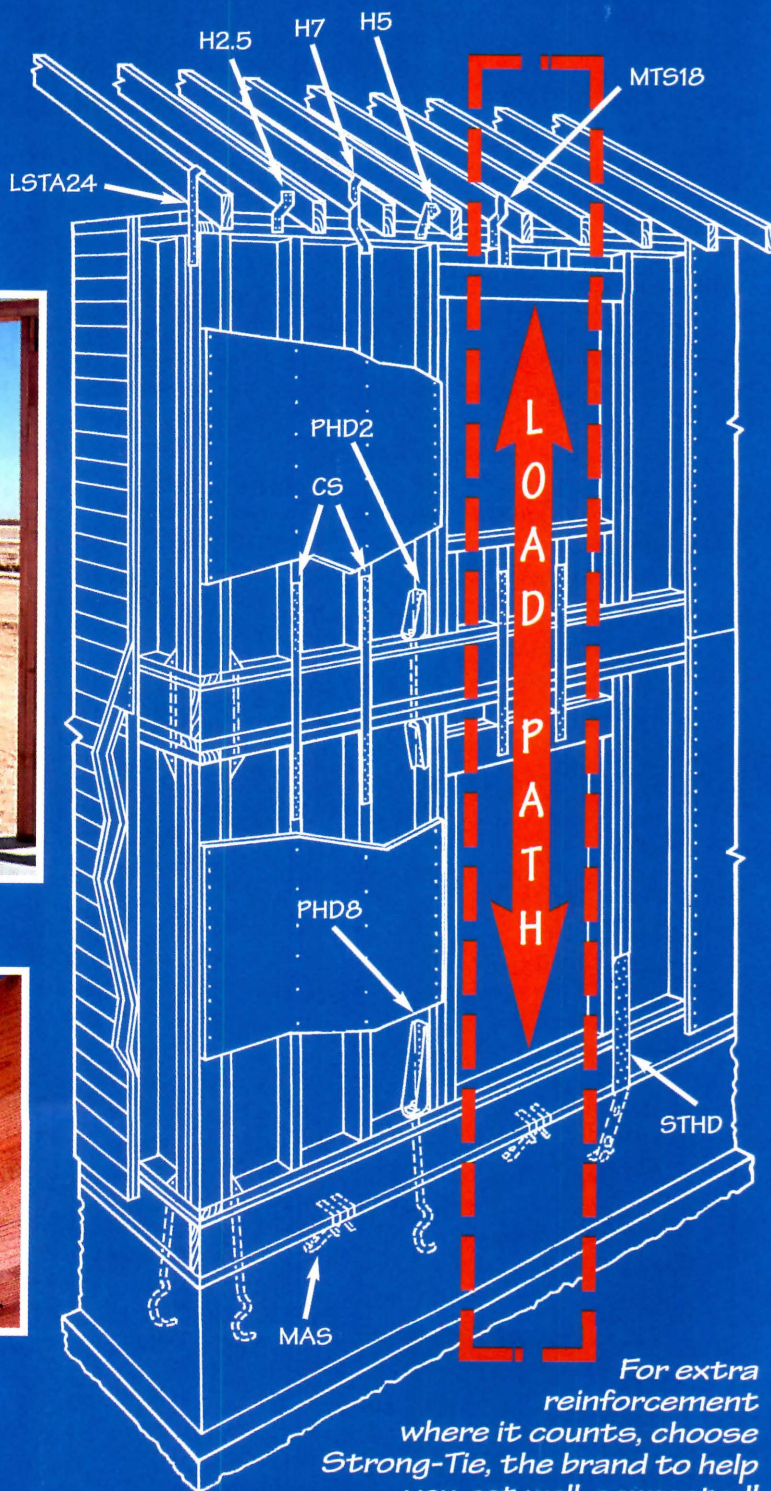
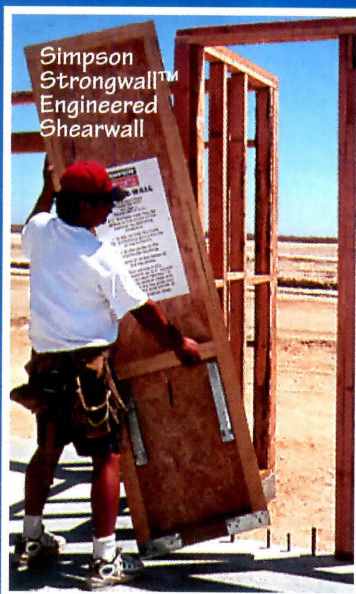
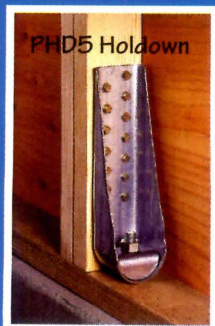
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affordable / merit

gateway commons
emeryville/oakland, calif.
pyatok associates
oakland



The judges applauded Pyatok Associates' straightforward approach to the challenging site of Gateway Commons. This 17-unit affordable community sits on the border between the cities of Emeryville and Oakland, Calif., and on top of a county-owned underground creek. "We weren't allowed to build on the county's land," says Michael Pyatok, FAIA. "That's why there's a break in the middle of the project."

Before starting design, Pyatok held a series of workshops with the community's future residents, low- and moderate-income buyers who already lived in the neighborhood. He supplied them with three-dimensional modeling kits and asked them to experiment with different densities and configurations. The workshops revealed that the families involved with the project wanted opportunities for home-based businesses and rental income. So, in the final design, the 10 street-facing units contain a potential live/work space, and the seven across the auto court have a ground-floor bedroom that can be rented out.—*m.d.*



project architect:

Curtis Caton, Pyatok Associates

land planner:

Larry Taylor, Community Development Corporation of Oakland, Oakland

developer:

Antonio Bryant, Oakland Community Housing, Oakland

general contractor:

Mohammad Hakimi, J.H. Fitzmaurice, Oakland

landscape architect:

Rich Seyfarth, Berkeley, Calif.

project size:

1,700 to 2,000 square feet per unit

site size:

0.6 acre

construction cost:

\$105 per square foot

sales price:

\$135,000 to \$199,000 per unit

units in project:

17

photographer:

Michael Pyatok, FAIA

See page 100 for product information.

The design and development teams envisioned Gateway Commons as a catalyst that would help revive an economically depressed area. The murals on the side of the project, which depict the creek that flows underneath the gap between the two buildings, were painted by a local artist.



The house's materials are either sustainable or from the recycling bin. The wood exterior is red-stained okoume, an African import. When the lights are on, a wedge of Lexan glows between the garage and the angled aluminum-shingle roof. The open kitchen has concrete countertops, a bamboo floor, and birch cubbies in lieu of cabinets.



judges' award

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lawrence, kan.

graduate studio in architecture,
university of kansas

lawrence

both of-the-moment and deferential to its humble surroundings, this house was designed and built by architecture students at the University of Kansas in a matter of five months. Its flat roofs and simple boxes were inspired by other homes in the neighborhood—"a patchwork area," says their professor, architect Dan Rockhill.

Focusing on accessibility and sustainability, the students designed a house, breezeway/ramp, and garage connected by a steel tube system. The roof's aluminum sheet shingles are industrial waste, and floors are bamboo and recycled rubber tires. Baths read as translucent boxes—proof that even on a tight budget, innovative design can transform the quality of living in a space. The boxes are framed in steel and clad in a double layer of Lexan, allowing light to penetrate. Between the layers, mechanical elements appear as ghosted shadows.

With its bright red exterior and open, light-filled rooms, the house brings much-needed energy and creativity to a run-down neighborhood. "The interiors are fabulous, beautifully finished, and sustainable," said the jury. It recognized this unique student project, originally entered in the affordable housing category, with a "special judges' award."—c.w.

project architect:

Studio 804, Graduate Studio in Architecture, Marvin Hall,
University of Kansas

general contractor:

Studio 804, Lawrence

project size:

1,300 square feet

site size:

0.13 acre

construction cost:

\$55 per square foot

rental price:

\$350 per month

photographer:

Dan Rockhill



In the bath, plumbing pipes show up between sheets of Lexan; the floor is made from recycled auto tires. The students designed the house to hang over the foundation wall, emphasizing the idea of a box.

See page 100 for product information.



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on the boards / merit

belle creek

commerce city, colo.

arlo braun & associates

denver



Arlo Braun wanted to design a community that integrated types and prices of homes on a “finer grain” than most planned developments. Belle Creek’s apartments, town houses, and single-family homes appear to be mixed at random, but Braun located each unit carefully for variety and quality. “We think the idea of community is really a mixture of people at different stages in their lives,” says Braun. “But we had to do this without adversely affecting those who were investing in the higher-end single-family homes.”

Older neighborhoods are quite popular in Denver, so Braun referred to them for his pattern book, focusing especially on homes from the 1920s. Because Denver borrowed and blended indigenous styles from both coasts and the Midwest, Braun was able to vary Belle Creek’s facades while staying true to local vernacular. “We photographed and studied these neighborhoods,” says Braun, “so we could incorporate their detail and craftsmanship into our designs.” The judges admired the community’s sense of context.

Braun paired traditional facades with contemporary interiors. Floor plans will emphasize indoor/outdoor relationships and borrow views from open public spaces. “It’s been interesting,” he says, “because to do this we designed the houses from the outside in. It was a back-and-forth process that was harder, but worth it.”—s.d.h.

project architects:

Arlo Braun, AIA and Kevin Yoshida, AIA, Arlo Braun & Associates

land planner:

Arlo Braun, Arlo Braun & Associates

developer:

Gene Myers, Landcraft Communities, Englewood, Colo.

general contractor:

New Town Builders, Englewood

landscape architect:

Mark Kopatz, Nuser Kopatz Urban Design Associates, Denver

project size:

1,170 to 2,312 square feet per unit

site size:

156 acres

construction cost:

\$55 to \$65 per square foot

sales price:

\$125,000 to \$205,000 per unit

units in project:

627 sales units (plus 304 rental units designed by a different firm)

renderings:

Xiaojian He

See page 100 for product information.

Many of Belle Creek’s houses border neighborhood greens, and even the town houses exploit outdoor spaces with front and side porches. Tree-lined side-walks protect the homes from street noise.

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on the boards / merit

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weihe design group
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Weihe Design Group's graceful concept for the fusion of a business district and a residential neighborhood won praise from our judges.

Set in the heart of Bethesda, Md., a Washington, D.C., suburb, the project encompasses the restoration of an Art Deco-era movie theater on the main thoroughfare and, behind it, the addition of an 11-story apartment tower, a four-story apartment building, and nine town houses.

To avoid detracting from the theater's distinctive marquee, the architects set the high-rise apartment building back 25 feet from the street and spanned the theater with two-story steel trusses. A landscaped pedestrian plaza and a walkway connect the retail area with the residential community. WDG's strategy for the transition included moving from high to low buildings, with the town houses facing existing single-family homes. "We broke up the massing by using different levels of details to make the town houses and apartments look smaller," Morris says. The judges applauded the effort, saying, "There's a compelling argument it would work."—C.W.

project architects:

Jeffrey A. Morris, AIA, and Russell L. Kopp,
Weihe Design Group

land planner:

Gary Dean, Clark Construction Group, Bethesda

developer:

Artie Harris, Bethesda Theatre, Greenbelt, Md.

general contractor:

Gary Dean, Clark Construction Group, Bethesda

landscape architect:

Connie Fan, Lewis Scully Gionet, Vienna, Va.

interior designers:

Jeffrey L. Ishman, LID, IIDA Associate, and Nancy M. Spiesman, LID, Blue Chair Design, Washington, D.C.

project size:

313,041 square feet

site size:

2.35 acres

construction cost:

To be determined

sales price:

To be determined

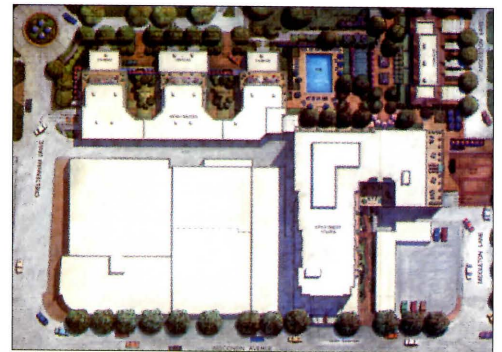
units in project:

253 units

renderings:

Weihe Design Group

See page 100 for product information.

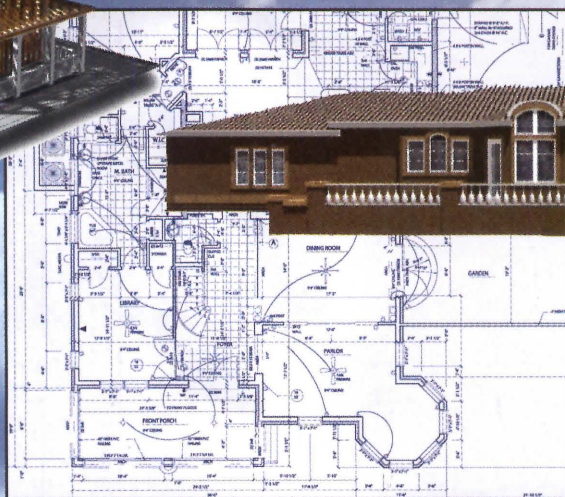


In this three-part project, the new high-rise apartment facade picks up the Art Deco-era theater's strong vertical signage. The apartment tower is targeted to affluent singles and couples. Lower-rise units in the middle of the block are marketed to empty-nesters, while the town houses are intended for families.

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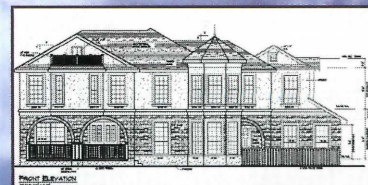
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3D RENDERINGS



ELEVATIONS

Material List & Cost Estimate						
Material	Description	Qty	Unit	Cost	Value	Total
FOUNDATION						
4" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
6" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
8" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
10" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
12" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
14" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
16" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
18" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
20" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
22" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
24" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
26" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
28" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
30" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
32" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
34" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
36" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
38" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
40" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
42" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
44" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
46" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
48" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
50" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
52" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
54" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
56" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
58" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
60" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
62" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
64" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
66" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
68" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
70" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
72" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
74" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
76" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
78" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
80" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
82" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
84" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
86" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
88" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
90" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
92" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
94" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
96" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
98" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
100" x 8" x 16" Foundation		1023	sq ft	0.20	10.23	10.23
TOTAL PROJECT COST						1023.00

MATERIAL LISTS

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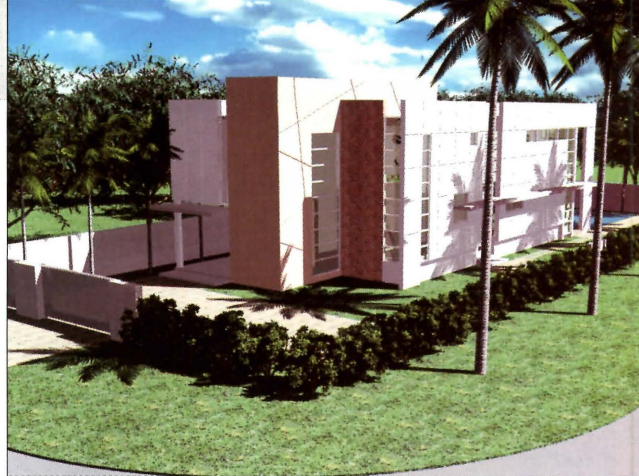
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miami

matue carreno rizo & partners

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tried to use solids and voids to take the eye beyond the physical limitations of the space and give the impression of a house bigger than it is," says architect Armando Rizo of his first house design, one he did for his family. The narrow lot forced a long, tight footprint of about 30 feet wide. To compensate for the squeeze, Rizo increased interior volume by boosting the public spaces up two stories.

Raw concrete, steel, and glass walls will protect his family from tempestuous weather and nearby neighbors but still let in lots of Florida sun. And he describes his imaginative window arrangement as "a conservative study of punctures on a stucco canvas." Other artful gestures include a frosted-glass interior bridge and landing on the second level, which spans and divides the living and dining rooms below. Tinted concrete floors on the first level will "bleed outside to the patio and then seem to dissolve into the water, since the pool is the same width as the living room," Rizo says.

Charmed, the judges pronounced the renderings "well thought-out, yet atypical."—*s.d.h.*

project architect:

Armando M. Rizo, AIA, Matue Carreno Rizo & Partners

project size:

2,700 square feet

site size:

0.14 acre

construction cost:

Approximately \$80 per square foot

renderings:

Matue Carreno Rizo & Partners

See page 100 for product information.



Architect Armando Rizo divided his house into public and private zones; strategic glazing maintains privacy while scooping in plenty of light and framing views of the backyard and pool.

industrial revolution

for an uncommon look, spec a common material in new ways.

by nigel f. maynard

ong before it was a trendy and hip thing to do, architect John Senhauser, FAIA, spec'd professional ranges and commercial glass-door refrigerators in his residential projects. Nowadays, of course, commercial-style appliances are no longer exotic fare—they're a standard dish.

Nontraditional products and materials continue to be a rich vein, and more architects are experimenting with imaginative applications. All it takes is a little thinking outside the residential box. "What we are really trying to question is the suitability of forms, materials, and habits," says Senhauser, principal of John Senhauser Architects in Cincinnati. "When you lay everyday habits open to scrutiny, you begin to see new models and different possibilities."

commercial appeal

Almost any product is a candidate for this type of scrutiny. Recently, Senhauser spec'd a freight elevator and a 6-foot vertical-pivot entry door, but he uses other, less intense products, too. Some of his regulars are industrial fixtures from Christiansburg,



Kirk Gittings

For this house, Jon Anderson spec'd a commercial glass garage door, store-front framing designed to match the door, and industrial caged lights for the landscape.

Va.-based Hubbell Lighting, perforated industrial metal panels, and store-front glazing. These products, he says, have a certain honesty and appeal.

In an effort to go beyond the conventional, Kenneth Miller is ever on the lookout for a clever spec. "We don't want to do what everybody else does," says the principal of Kenneth Miller Architects in Jupiter, Fla. The architect's own home (featured in March 2001's "Holistic Approach" story, page 74) provided a perfect laboratory for new applications.

For his combination living room/dining room, Miller designed a clerestory using a translucent industrial material fastened on both sides of a truss. Manufactured by Janesville, Wis.—

based Polygal USA, the panels are lightweight and energy-efficient glazing sheets. The material is both harder and cheaper than glass. He also spec'd unfinished guatambu paneling from Home Depot for kitchen cabinets, greenhouse corrugated plastic sheets for shower panels, store-front glazing for the entry door's side lights, and Lexan plastic sheets above room dividers. Instead of standard rectangular air-conditioning supply registers, he opted for round commercial versions by Pasadena, Calif.-based Seiho International. And, last but not least, he installed landscape lighting fixtures in the wet areas of the house.

Even standard residential building products gain



Jerry Rabinovitch

Anderson's own guest house/garage features metal-clad Masonite doors, galvanized steel siding, and caged lights.

pizzazz when taken out of context. For instance, architect Bruce Norelius, of Elliott & Elliott in Blue Hill, Maine, clad one side of a house in Galvalume metal roofing. Architect Matthew Schoenherr, AIA, of Z:Architecture in Westport, Conn., went even further by bringing corrugated metal roofing inside, as wall paneling. And architect

continued on page 92

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Scott A. Lindenau, of Studio B Architects in Aspen, Colo., has spec'd fiber-cement siding for interior walls and ceilings. He's also made walls out of corrugated Plexiglas, raw or sealed MDF plywood, Lumasite resin-fiberglass material, and Homasote sound insulation (on wall surfaces).

Like Norelius, Jon Anderson, AIA, clads exteriors in metal roofing, but instead of using the more popular Galvalume, he prefers galvanized corrugated steel for the gray patina it develops over time. "Galvalume probably is a better spec for longevity," says the principal of Jon Anderson Architects in Albuquerque, N.M., "but the finish stays a bright silver-white color forever."

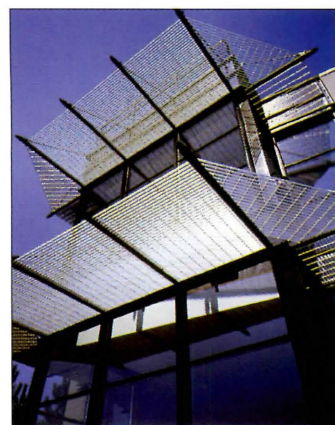
Anderson's other favorite specs from the commercial world are industrial paints, store-front framing systems and doors by Norcross, Ga.-based Kawneer, and the Vaportite industrial light fixture from Hubbell. This rugged light, which consists of a glass bulb covered with a cast-aluminum cage, is manufactured for use in harsh and hazardous environments, but Anderson uses it on exterior walls and ceilings. Topping off his list are exposed concrete floors and commercial, unglazed porcelain tiles.

Before you explore these offbeat products, however, ask yourself a few questions: Will their cost affect the budget? Will they hold up when taken out of their conventional context? And, most important, will your



Wayne Thom

Scott Lindenau used such industrial-strength products as cinder blocks, corrugated metal, and sand-
ed Plexiglas for his home (left). Low-cost perforated grating shades a John Senhauser project (right).



Robt Ames Cook

clients appreciate the aesthetic these products create?

cost concerns

If you think industrial or unconventional specs will save money on the project, you may be in for a few surprises. Senhauser's custom vertical-pivot door from Maplewood, N.J.-based Megawood Industries is a top-dollar item at about \$7,000; on the other hand, the perforated grating he likes to use from Tampa, Fla.-based McNichols costs only \$40 for a 3-by-6-foot sheet. Even if your spec is super cheap, though, beware of hidden costs, such as custom fabrication. If price really is an object, go with stock sizes and patterns, and big-box suppliers like Home Depot.

Most architects agree that careful specing of commercial products can help trim the fat off a copulent budget. Anderson says Hubbell's Vaportite fixture costs about \$18 to \$30, versus about \$250 for similar styles from high-end manufacturers. Designing poured and stained concrete floors saves a bundle over wood, and he buys his galvanized corru-

gated steel panels for 75 cents a square foot from Houston-based MBCI.

Miller pinched enough pennies with his own house to afford some splurges. The Polygal sheets cost \$1.90 to \$2.60 per square foot; guatambu 4-foot-by-8-foot panels sell for about \$11 apiece; Lexan polycarbonate panels were \$4.50 per square foot; and the greenhouse corrugated plastic cost \$24 for a 26-inch-by-12-foot sheet. The budget buster? Those Seiho round registers, which tipped the scale at \$150 each.

tough enough, pretty enough?

Anderson says these unconventional products first caught his interest because of their low cost and nifty aesthetics, but it's their toughness that keeps him coming back. "Commercial and industrial products are stronger than those destined for residential," he explains. "That's true of the unglazed porcelain and true of the fixtures." Kawneer doors, he adds, are designed around a frequency-of-use 1,000 times greater than that of most residential applications.

It's up to you to make sure the approach is right and the material is suitable for the purpose. So do your homework. It's important to know the characteristics and the potential of the nontraditional application you wish to spec. Ask the advice of people who know how the material will react under the conditions it's likely to encounter—talk to commercial architects, builders, and the manufacturers' product managers. And don't forget to check whether the application meets building-code requirements.

Remember, as well, that unless it's the driving aesthetic of the design, a little industrial goes a long way in residential. That's especially true of unrefined products. Ultimately, you and your client will determine if the product is appropriate and the price is right. And if you make your case well, your client may be more receptive than you had ever imagined. Says Miller, "If you are creative and find unique uses for materials that might be very ordinary, your choices will be celebrated." **ra**

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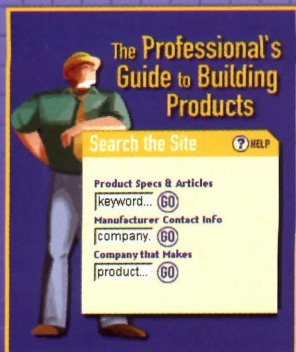
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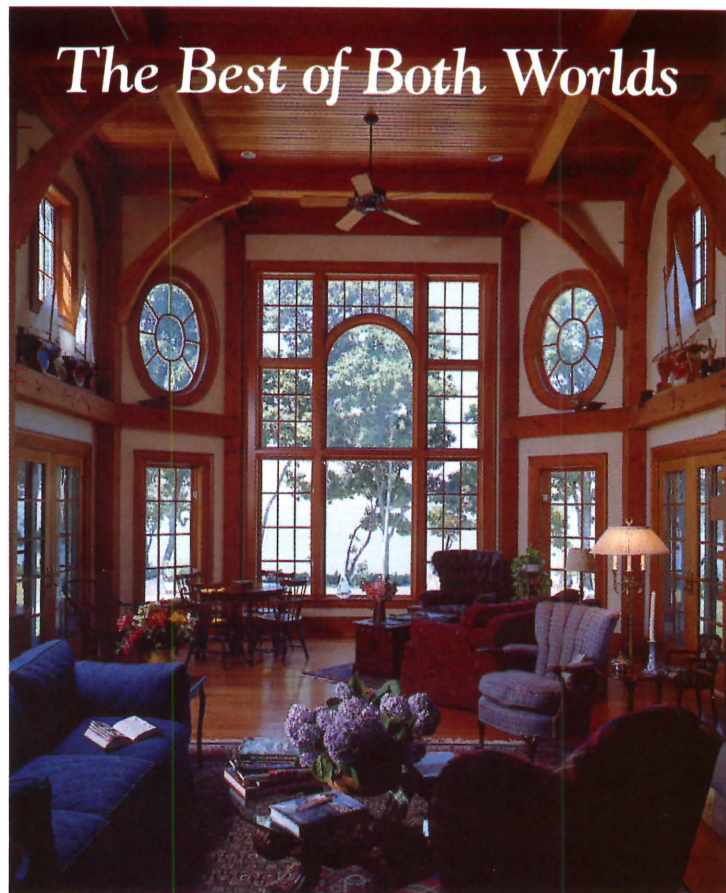


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hands on

split decision

by separating her kitchen's storage and working areas,
an atlanta architect maximizes elbow room and efficiency.

by rick vitullo, aia

In the fall of 1995, a hurricane swept through Atlanta and destroyed architect Merrill Elam's house. It was the perfect opportunity, she decided, to give herself the kitchen she'd always wanted—one that was clean, spare, and spacious-feeling.

She was weary of typical kitchen layouts with 2-foot-deep base cabinets, 2-foot-deep counters, and hung cabinets. Elam considered these standard storage units too big and too deep for practical purposes; as far as she was concerned, they incubated clutter and made finding things a chore.

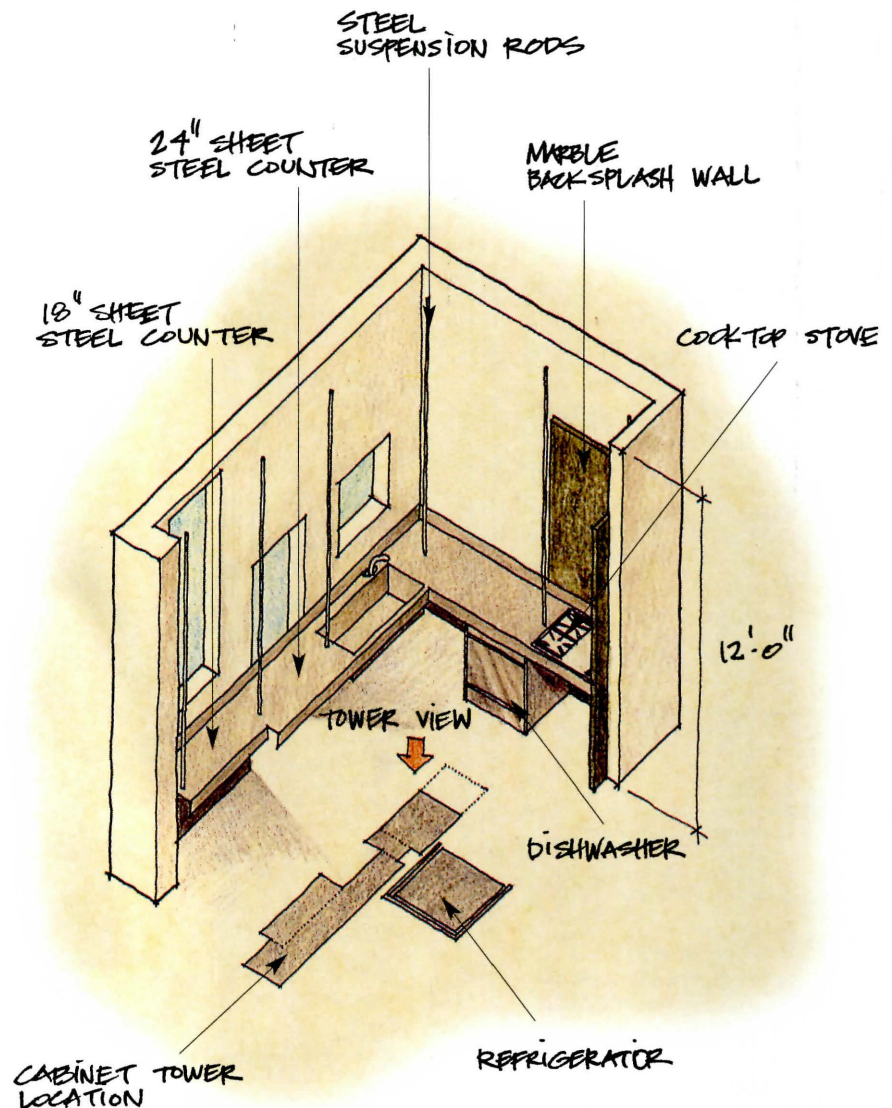
So, for her new kitchen, she resolved to split the storage function (the cabinetry) from the working area (the counters). In true Modernist fashion, she would allow each function to dictate its own form.

That approach led to two novel elements in her new kitchen: a dramatic suspended counter and an island storage tower.

Elam set the 2-foot-deep steel counter—which looks like a very large piece of folded construction paper—against the 9-by-13-foot kitchen's two walls. Made from $\frac{1}{8}$ -inch-thick black steel sheets bent to create a backsplash in the rear and an apron in front, the counter hangs from five $\frac{1}{2}$ -inch-diameter steel rods attached to the ceiling. Steel angles support it from beneath. A $\frac{1}{8}$ -inch spacer nudges the counter from the wall, emphasizing its “floating” quality.

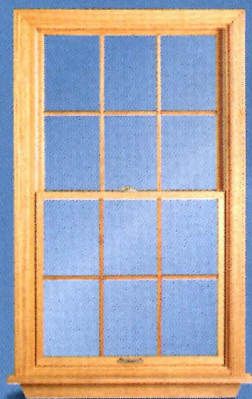
Elam welded an 18-by-42-inch

continued on page 98



Illustrations: Rick Vitullo

Efficiency and organization drive the kitchen's clean lines. The suspended counter is composed of different-size sheets of black steel, which were shop-bent, and butt-jointed and assembled in the field. (See page 98 for tower view.)



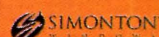
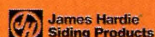
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stainless steel sink into one side of the L-shaped counter and installed a cooktop in the other. A 9-foot-tall green marble “backsplash” protects the wall behind the stove and wraps around one side of it. Visually, the suspension rods and the marble wall provide a vertical counterpoint to the counter’s horizontality.

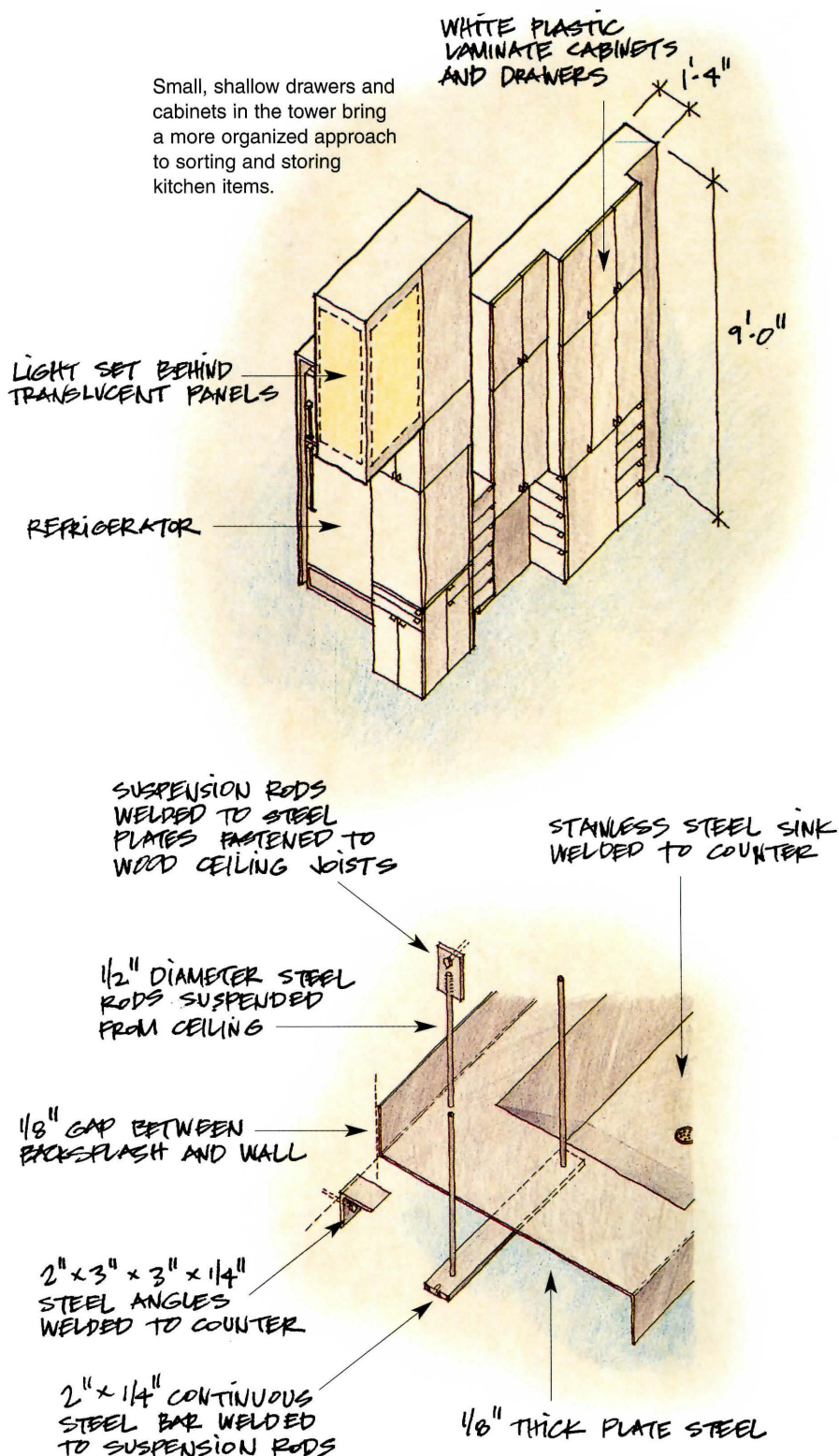
By suspending the counter, and leaving the space above and below it mostly open—a dishwasher occupies below-counter space near the stove—Elam made her small kitchen feel much larger than it is. Three windows, one of which extends from floor to ceiling and is bisected by the counter, reinforce that feeling of expansiveness.

For storage, Elam conceived the 9-foot-high island tower, an assemblage of many small, shallow drawers and cabinets that satisfied her desire for efficiency and convenience. A standard refrigerator tucks behind the tower. In addition to providing storage, the tower divides the kitchen from the rest of the house. *ra*

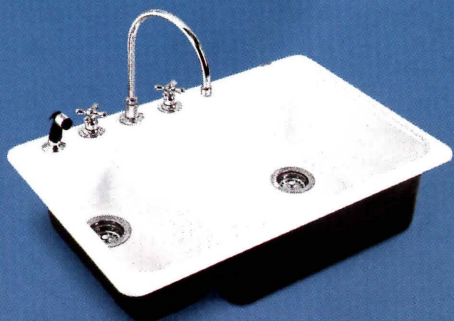
Rick Vitullo, AIA, is principal of Vitullo Architecture Studio, Washington, D.C.

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Despite its floating appearance, the counter is well-supported. Steel suspension rods are welded at one end to a 2-by-1/4-inch continuous steel bar underneath the counter and at the other end to plates anchored to the ceiling joists. In addition, four 3-by-3-inch angles welded to the underside of the counter are fastened to the wall.



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page 42—Poulsbo Place



bathroom plumbing fittings and fixtures: American Standard; **bathroom cabinets:** T&S International; **countertops:** Wanke Cascade; **dishwasher:** GE Appliances; **entry**

doors: Therma-Tru; **exterior siding:** James Hardie; **flooring (vinyl):** Mannington Commercial; **garbage disposer:** GE Appliances; **HVAC equipment:** Lennox; **insulation:** Owens Corning; **kitchen cabinets:** T&S International; **kitchen plumbing fittings:** American Standard; **kitchen plumbing fixtures:** Elkay; **oven:** GE Appliances; **paints/stains:** Kelly Moore; **patio doors:** Eagle Window & Door; **refrigerator:** GE Appliances; **roofing:** Pabco; **windows:** Alpine Windows & Doors

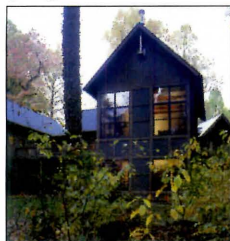
page 48—Deppmeier Residence



bathroom plumbing fittings and fixtures: Kohler; **brick/masonry products:** prairie stone; **dishwasher:** Asko; **exterior siding:** Empire Building Products; **flooring**

(ceramic tile): Daltile; **hardware:** Baldwin; **HVAC equipment:** Econair; **insulation:** GAF Materials; **kitchen plumbing fittings and fixtures:** Kohler; **lighting fixtures:** Penrose, Rejuvenation Lamp & Fixture; **oven:** Thermador; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **roofing:** BHP Skyline Steel Roofing; **windows:** Marvin Windows and Doors

page 51—Tatum Residence



bathroom plumbing fixtures: Kohler; **dishwasher:** Bosch; **entry doors, patio doors, and windows:** Pella; **fireplace:** Rais; **garbage disposer:** Kitchen Aid; **kitchen**

plumbing fittings: Grohe; **kitchen plumbing fixtures:** Elkay; **lighting fixtures:** Lightolier, Progress Lighting; **oven:** Viking; **paints/stains:** Cabot Stains; **refrigerator:** Sub-Zero; **structural lumber:** Trus Joist MacMillan

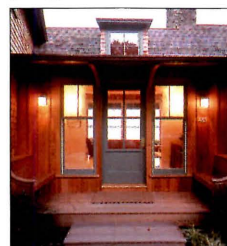
page 53—Zachary House



bathroom and kitchen plumbing fittings: Delta; **bathroom plumbing fixtures:** American Standard; **bathroom and kitchen cabinets:** Mill's Pride; **exterior**

siding and roofing: corrugated tin; **flooring (wood):** Armstrong; **hardware:** Schlage; **HVAC equipment:** Sanyo; **kitchen plumbing fixtures:** Delta; **oven:** GE Appliances; **paints/stains:** Benjamin Moore; **refrigerator:** GE Appliances

page 55—Freeman Residence



bathroom plumbing fittings: American Standard, Delta, Kohler; **bathroom plumbing fixtures:** Kohler; **dishwasher:** Bosch; **exterior siding:** red cedar shingles; **flooring (tile):** slate; **flooring (wood):**

maple; **hardware:** Baldwin, Hafele America; **interior doors:** Select Door; **kitchen plumbing fittings:** American Standard; **lighting fixtures:** Lightolier, Leucos; **oven:** Thermador; **paints/stains:** Benjamin Moore; **patio doors:** Pella; **refrigerator:** Sub-Zero; **windows:** Pella

page 56—Lakeside Residence



bathroom plumbing fittings: Kohler, Speakman; **bathroom plumbing fixtures:** Kohler; **countertops:** Burlington Natstone; **dishwasher:** Kitchen Aid; **entry doors,**

patio doors, and windows: Kolbe + Kolbe; **garage doors:** Atlas Door; **garbage disposer:** Kitchen Aid; **hardware:** Schlage; **interior doors:** Marshfield Door Systems; **kitchen plumbing fittings:** Jado Water-Master; **kitchen plumbing fixtures:** Kohler; **lighting fixtures:** Lightolier, Cooper Lighting, Bega; **paints/stains:** Benjamin Moore, Sherwin Williams; **range:** Jenn-Air; **refrigerator:** Kitchen Aid; **Skylights:** Velux

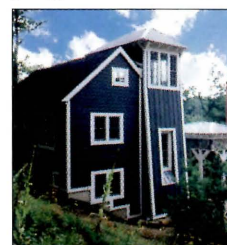
page 59—Palm Beach Residence



bathroom plumbing fittings: PE Gruerin, Altman's; **bathroom plumbing fixtures:** Kohler; **dishwasher:** Asko; **garbage disposer:** Kitchen Aid; **hardware:** Baldwin;

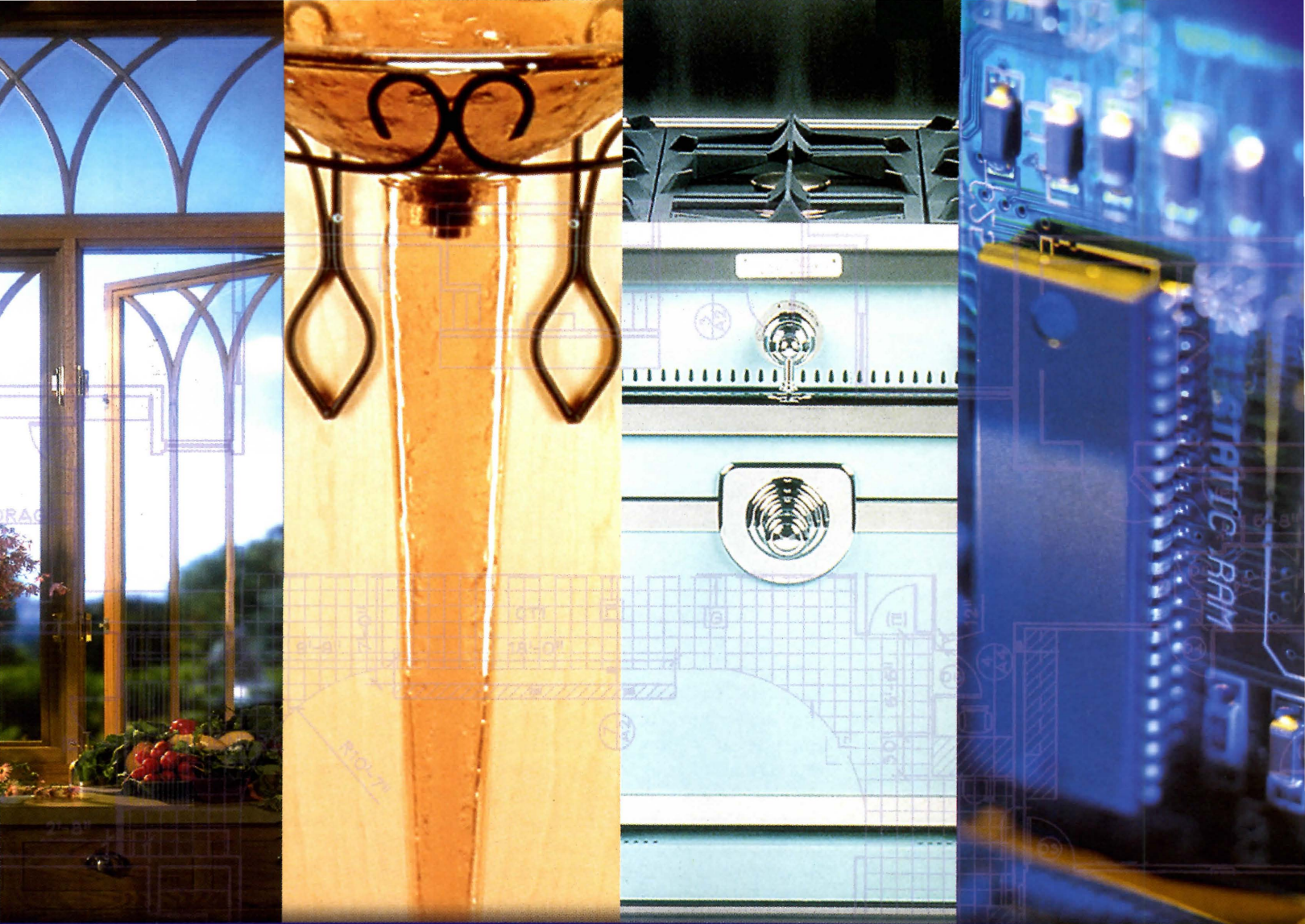
kitchen plumbing fittings: Kohler; **kitchen plumbing fixtures:** KWC, Chicago; **lighting fixtures:** Edison Price Lighting; **oven:** Thermador; **refrigerator:** Sub-Zero

page 61—Hoff Residence



bathroom plumbing fittings: Grohe, Kohler; **bathroom plumbing fixtures:** Barclay Products; **bathroom and kitchen cabinets:** Pinnacle Cabinets;

countertops: granite; **dishwasher:** Kitchen Aid; **entry doors:** Simpson; **exterior siding:** Shakertown; **fireplace or wood stove:** Buckley Rumford; **flooring (vinyl):** Armstrong; **garage doors:** Haas Door; **garbage disposer:** Kitchen Aid; **hardware:** Schlage; **interior doors:** Woodharbor Doors and Cabinetry; **kitchen plumbing fittings:** Concinnity; **kitchen plumbing fixtures:** Franke; **lighting fixtures:** Studio Steel; **oven:** Viking; **paints/stains:** Maxum; **patio doors and windows:** Weather Shield Windows & Doors; **refrigerator:** Viking; **trash compactor:** Kitchen Aid



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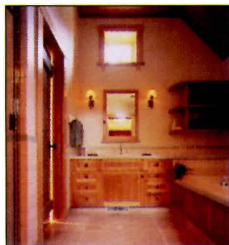
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EXHIBITIONS

page 62—Fitch O'Rourke Residence



bathroom plumbing fittings: Kohler, Kroin; **bathroom plumbing fixtures:** Kohler, Vitra Form; **countertops:** Kirkstone; **dishwasher:** Miele; **hardware:** Modric; **HVAC equipment:** Carrier, Bryant Heating & Cooling; **kitchen plumbing fittings:** Kroin; **kitchen plumbing fixtures:** Just Plumbing & Heating; **lighting fixtures:** Lightolier, Stonco Lighting; **oven:** Bosch; **paints/stains:** Duron; **refrigerator:** GE Appliances; **windows:** ThermoView, Weather Shield Windows & Doors

page 65—Private Residence



bathroom cabinets: Chestnut Woodworks; **bathroom and kitchen cabinets, entry and interior doors:** Custom Millwork; **brick/masonry products:** Vetter Stone; **countertops:** North American Stone; **dishwasher:** Asko; **fireplace or wood stove:** Vermont Castings; **flooring (vinyl):** Forbo-Krommenie; **garage doors:** Designer Doors; **hardware:** Craftsman Hardware; **kitchen plumbing fixtures:** Kohler; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **security system:** Honeywell; **windows:** Pella

page 67—Windyridge



bathroom plumbing fittings: Kohler; **bathroom plumbing fixtures:** Kohler, American Standard, Eljer Plumbingware; **dishwasher:** Kitchen Aid; **exterior siding:** James Hardie; **flooring (wood):** black walnut; **garbage disposer:** In-Sink-Erator; **HVAC equipment:** Carrier, Bryant Heating & Cooling; **insulation:** CertainTeed; **lighting fixtures:** Lightolier, Stonco Lighting;

oven: Dacor; **paints/stains:** Sherwin Williams; **refrigerator:** Amana; **roofing:** Uniclاد; **windows:** Weather Shield Windows & Doors

page 68—Johnson Street Townhomes



bathroom plumbing fittings and fixtures: Kohler; **brick/masonry products:** Mutual Materials; **countertops:** Thompson Tile; **dishwasher:** GE Appliances; **entry doors, patio doors, and windows:** Eagle Window & Door; **exterior siding:** James Hardie; **fireplace or wood stove:** Heatilator; **flooring (ceramic tile):** Thompson Tile; **flooring (wood):** Decca Hardwood; **garbage disposer:** GE Appliances; **hardware:** Baldwin, Franklin Brass; **HVAC equipment:** Trane; **insulation:** Owens Corning; **interior doors:** Simpson; **kitchen plumbing fittings and fixtures:** Kohler; **lighting fixtures:** Contrast Lighting; **oven:** GE Appliances; **paints/stains:** Pittsburgh Paints; **refrigerator:** GE Appliances; **roofing:** Malarkey Roofing; **structural lumber:** Boise Cascade

page 71—Jake's Run Condominiums



bathroom and kitchen plumbing fittings: Chicago Faucets; **bathroom plumbing fixtures:** Andre Plumbing & Heating, Sunrise Specialty, Le Bijou; **dishwasher:** Bosch; **entry doors:** Summit Window & Patio Door; **flooring (ceramic tile):** Daltile; **flooring (vinyl):** Forbo-Krommenie; **flooring (wood):** Emerson Hardwood Flooring; **garbage disposer:** In-Sink-Erator; **hardware:** Baldwin; **HVAC equipment:** Goodman Manufacturing; **insulation:** Owens Corning; **kitchen plumbing fixtures:** Shaws Original; **lighting fixtures:** Rejuvenation Lighting; **oven:** Viking; **paints/stains:** Rodda Paints,

Olympic Paints & Stains; **refrigerator:** Sub-Zero; **security system:** Nighthawk; **windows:** Lindal Cedar Homes

page 73—Swan's Marketplace



entry doors: SteelCraft; **flooring (vinyl):** Armstrong; **paints/stains:** Kelly Moore; **storefront:** United States Aluminum; **windows:** Milgard, Bonelli Windows & Doors

page 75—Villa Alta



bathroom plumbing fittings and fixtures: Kohler; **countertops:** granite; **fireplace or wood stove:** Isokern; **hardware:** Kwikset; **HVAC equipment:** Lennox; **kitchen appliances:** Kitchen Aid; **kitchen plumbing fittings and fixtures:** Kohler; **paints/stains:** Sherwin Williams; **patio doors and windows:** Marvin Windows and Doors; **roofing:** Tamko Roofing Products

page 77—Brenthaven



bathroom plumbing fittings and fixtures: Kohler; **bathroom and kitchen cabinets:** Windsor Custom Cabinetry; **brick/masonry products:** General Shale

Brick; **countertops:** granite; **dishwasher:** GE Appliances; **entry doors:** Weather Shield Windows & Doors, Unique Millwork; **exterior siding:** James Hardie, Shingleside; **fireplace or wood stove:** Isokern; **flooring (ceramic tile):** Louisville Tile; **flooring (wood):** Bruce Hardwood Floors; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage; **HVAC equipment:** Lennox; **insulation:** Nu-Wool; **interior doors:** Bolection Door; **kitchen plumbing fittings and fixtures:** Kohler; **lighting fixtures:** Georgia Lighting, Juno Lighting;

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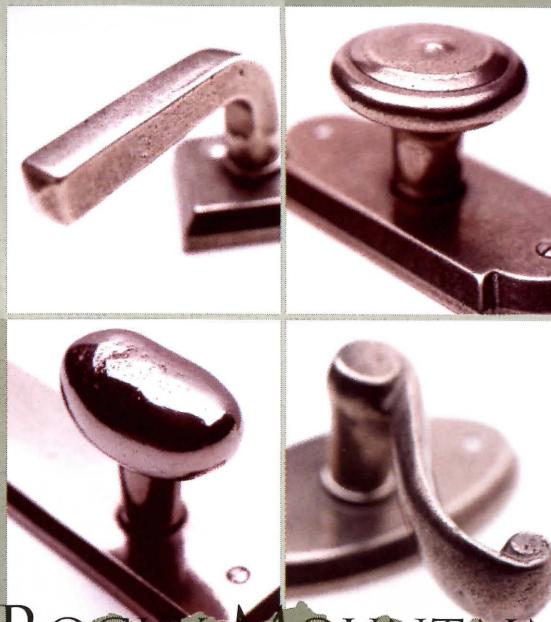


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oven: GE Appliances; **paints/stains:** Sherwin Williams, Porter Paints; **patio doors and windows:** Weather Shield Windows & Doors; **refrigerator:** GE Appliances; **roofing:** CertainTeed; **security system:** Brink's Home Security; **sheathing:** Typar

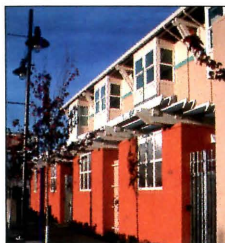
page 78—Eleventh Avenue Townhomes



bathroom plumbing fixtures: Elkay, American Standard; **exterior siding:** James Hardie; **flooring (wood):** Armstrong; **paints/stains:**

Frazee Paints; **windows:** Milgard Windows

page 81—Gateway Commons



bathroom plumbing fittings: Delta, Symmons; **bathroom plumbing fixtures:** Crane Plumbing; **bathroom and kitchen cabinets:** Cardell; **countertops:**

Wilsonart International; **dishwasher:** GE Appliances; **entry doors:** Jeld-Wen; **exterior siding:** James Hardie; **flooring (vinyl):** Armstrong; **HVAC equipment:** Honeywell; **insulation:** Owens Corning; **kitchen plumbing fittings:** Kohler; **kitchen plumbing fixtures:** Dayton; **lighting fixtures:** Progress Lighting, Evergreen Lighting; **oven:** GE Appliances; **paints/stains:** Kelly Moore; **patio doors and windows:** Milgard Windows; **structural lumber:** Georgia Pacific

page 82—216 Alabama

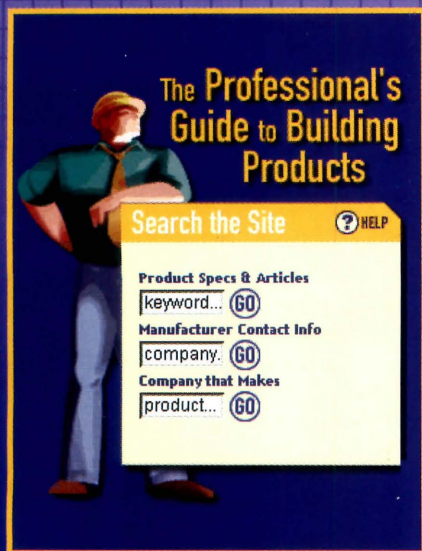


bathroom plumbing fittings: Delta; **bathroom plumbing fixtures:** Intersan Manufacturing; **bathroom cabinets:** Pottery Barn; **countertops:** concrete;

entry doors and windows: Efco; **flooring (vinyl):** Yemm + Hart; **flooring (wood):** Plyboo America; **garage doors:** Amarr Garage Doors; **hardware:** Hafele America; **HVAC equipment:** Carrier; **insulation:** Johns Manville; **interior paneling:** Lexan; **kitchen plumbing fittings:** Delta; **kitchen plumbing fixtures:** Dayton; **lighting fixtures:** Con-Tech Lighting; **paints/stains:** Benjamin Moore; **roofing:** GenFlex Roofing Systems; **structural lumber:** Trus Joist MacMillan

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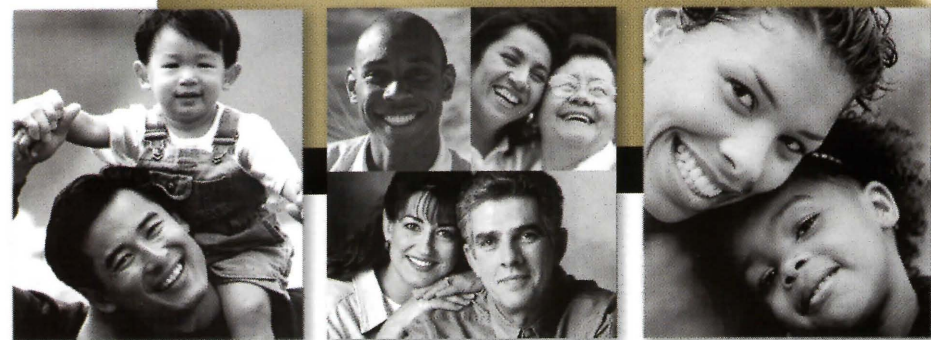
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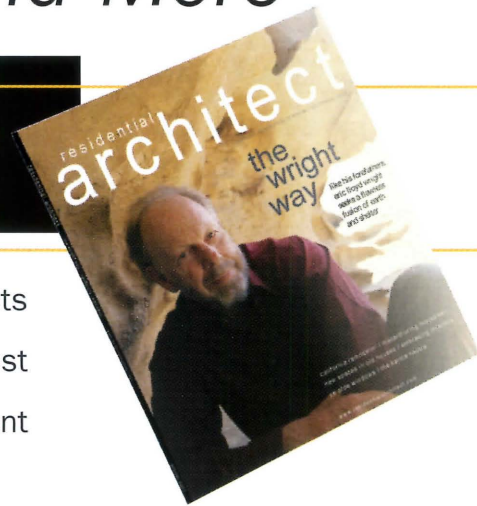


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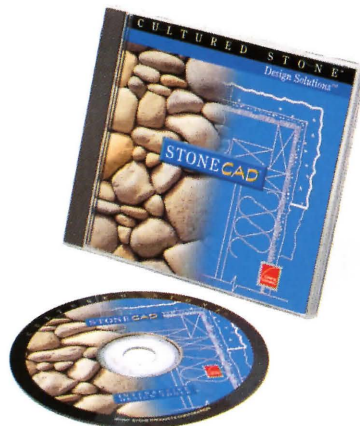
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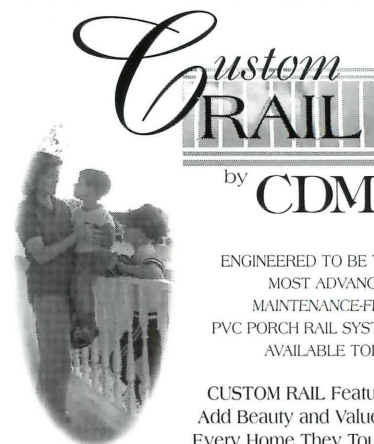
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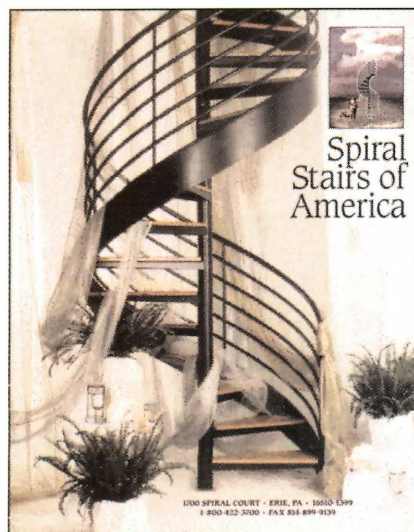
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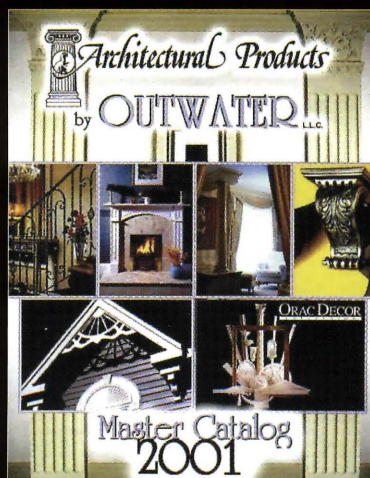
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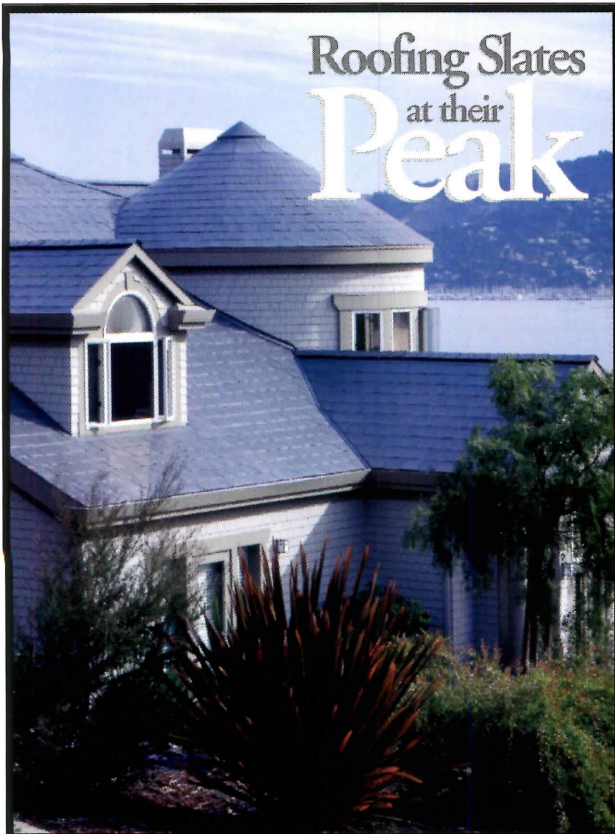
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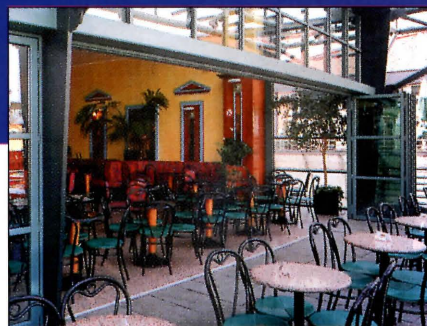
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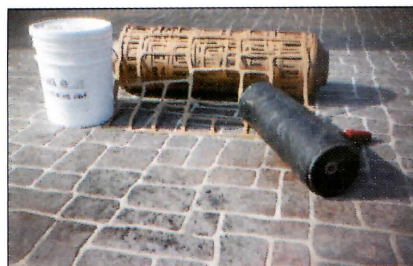
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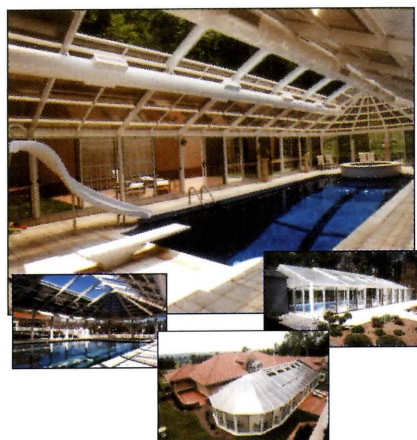
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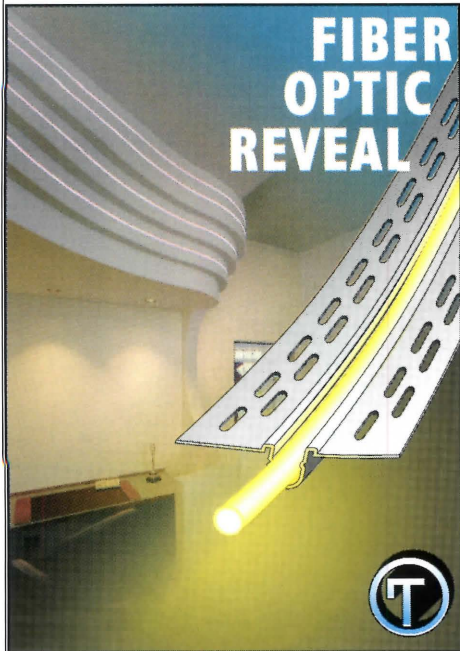
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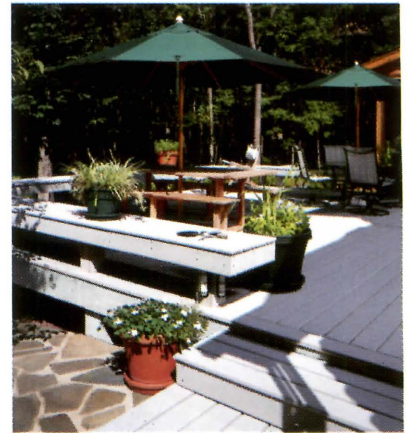
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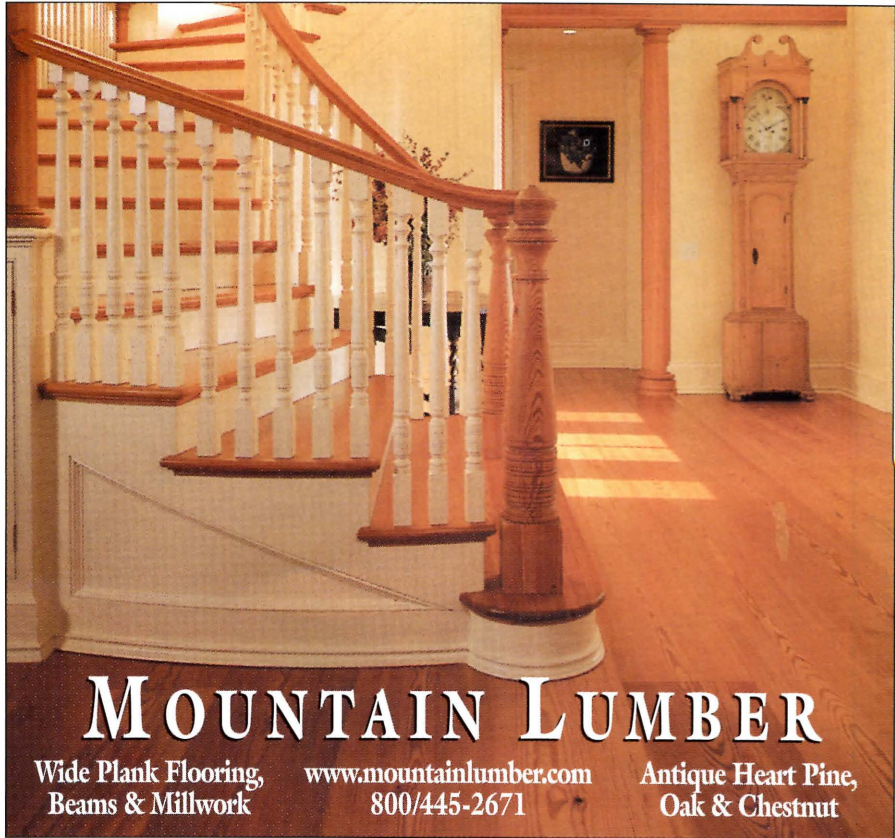
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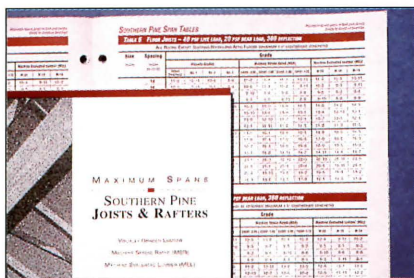
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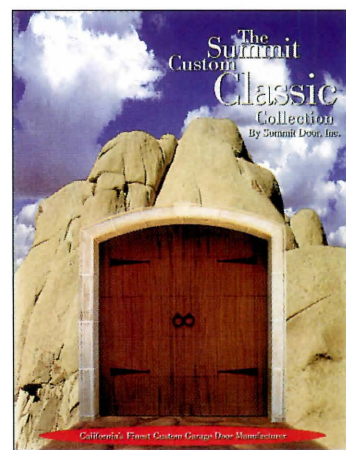
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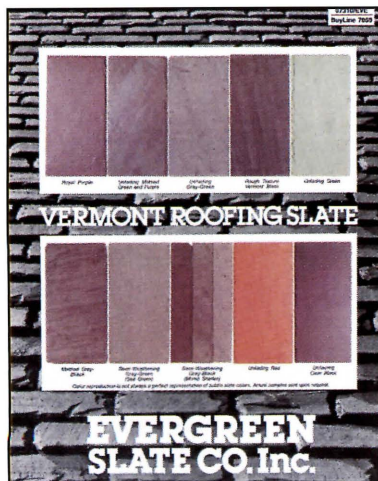


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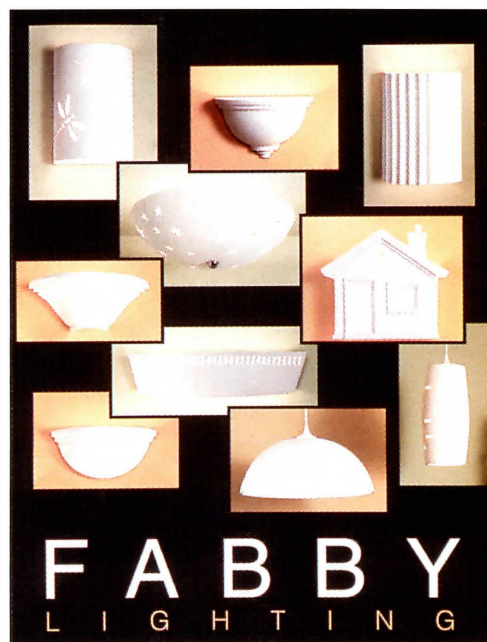


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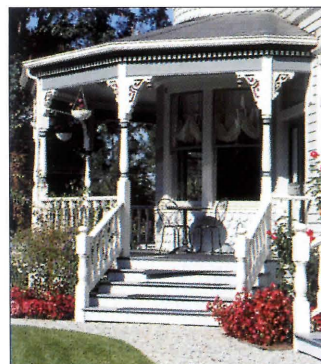


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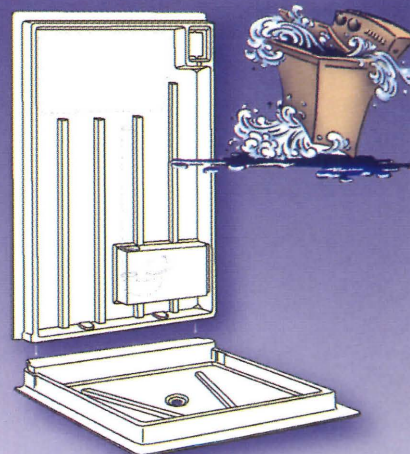


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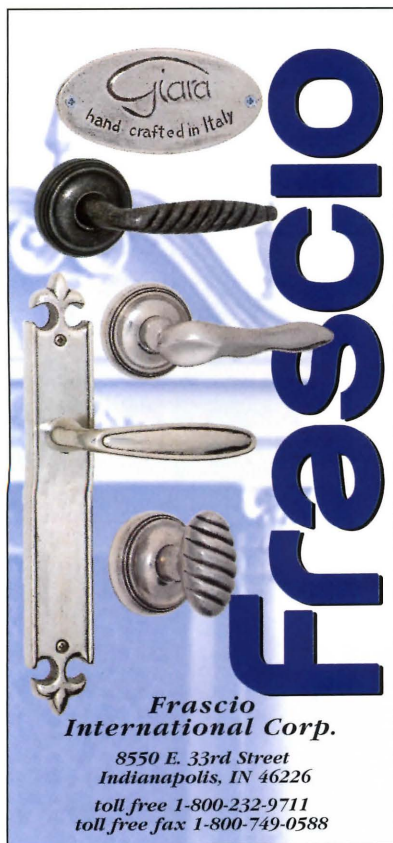
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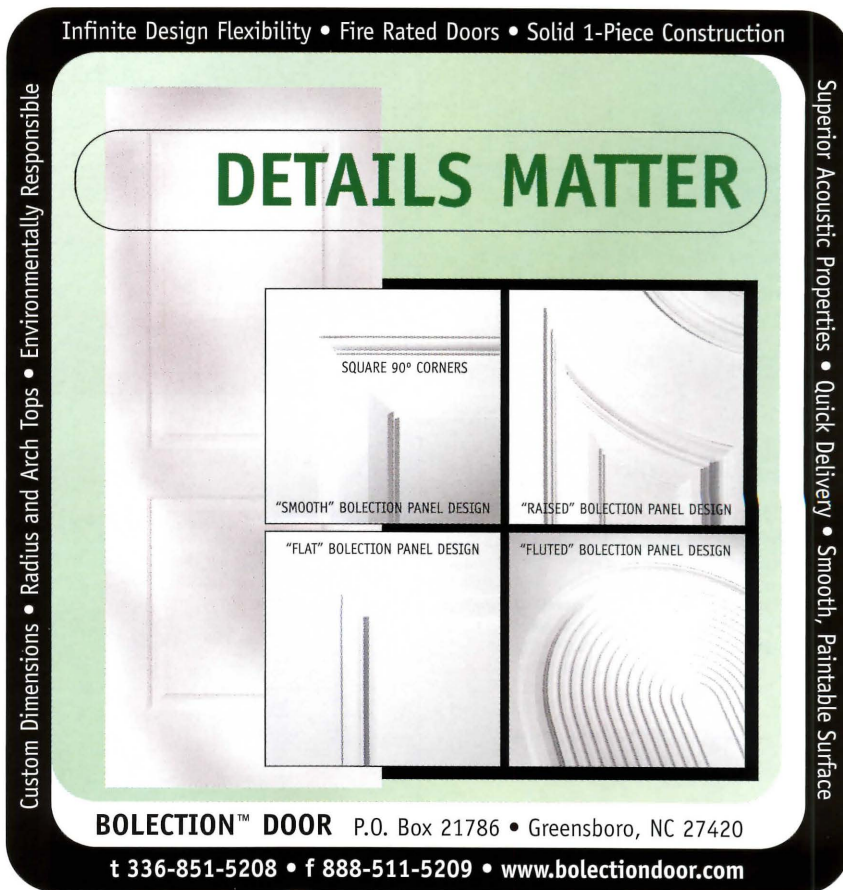
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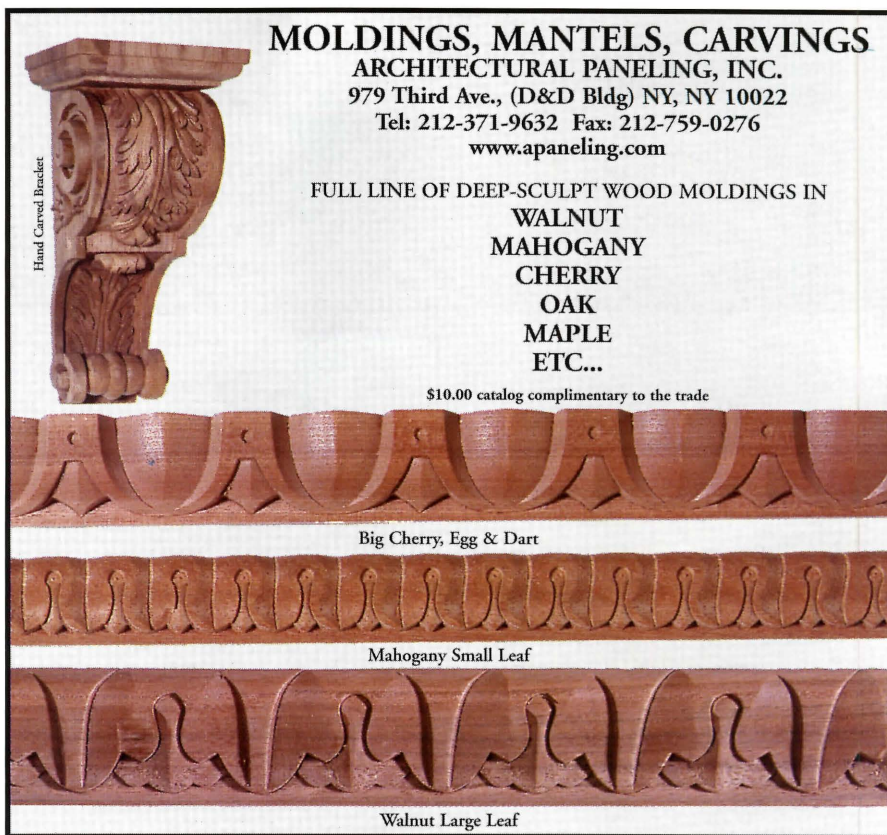
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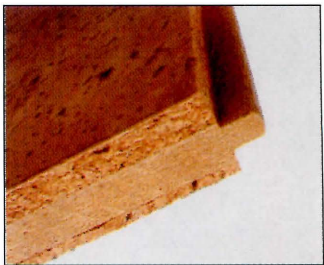
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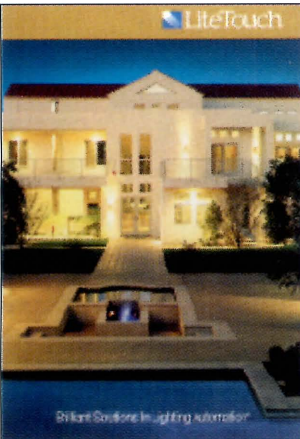


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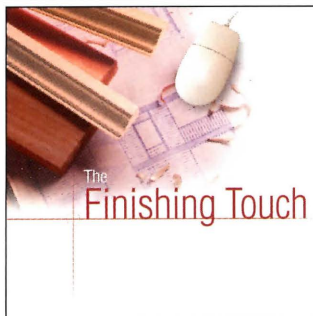
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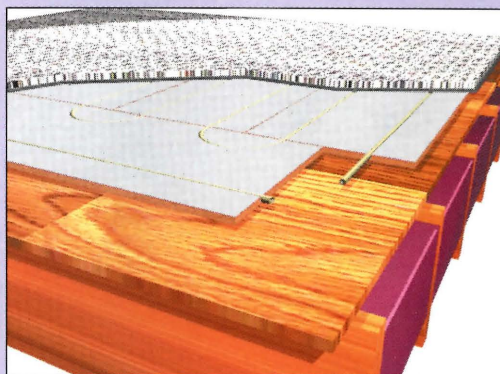
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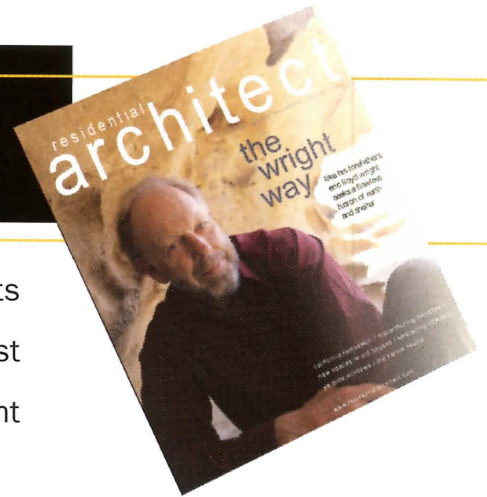
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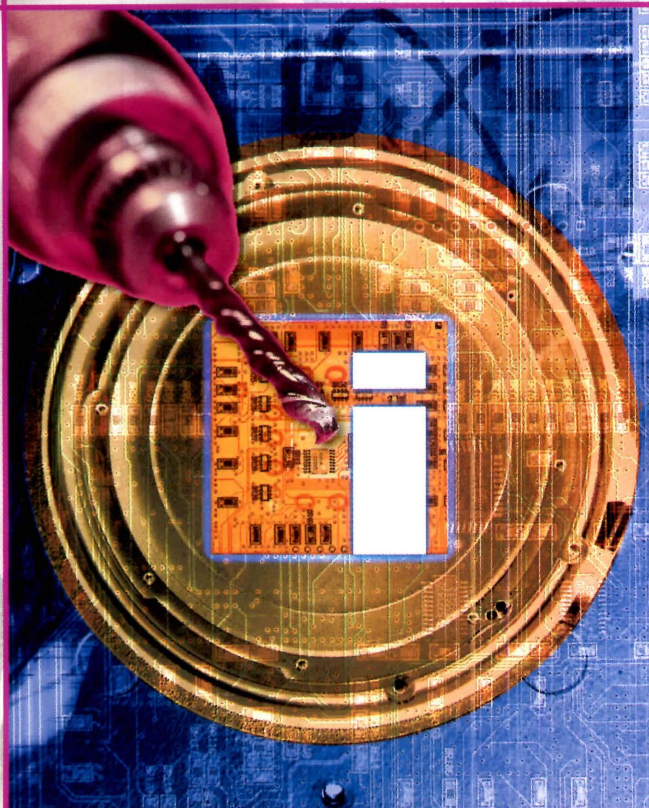
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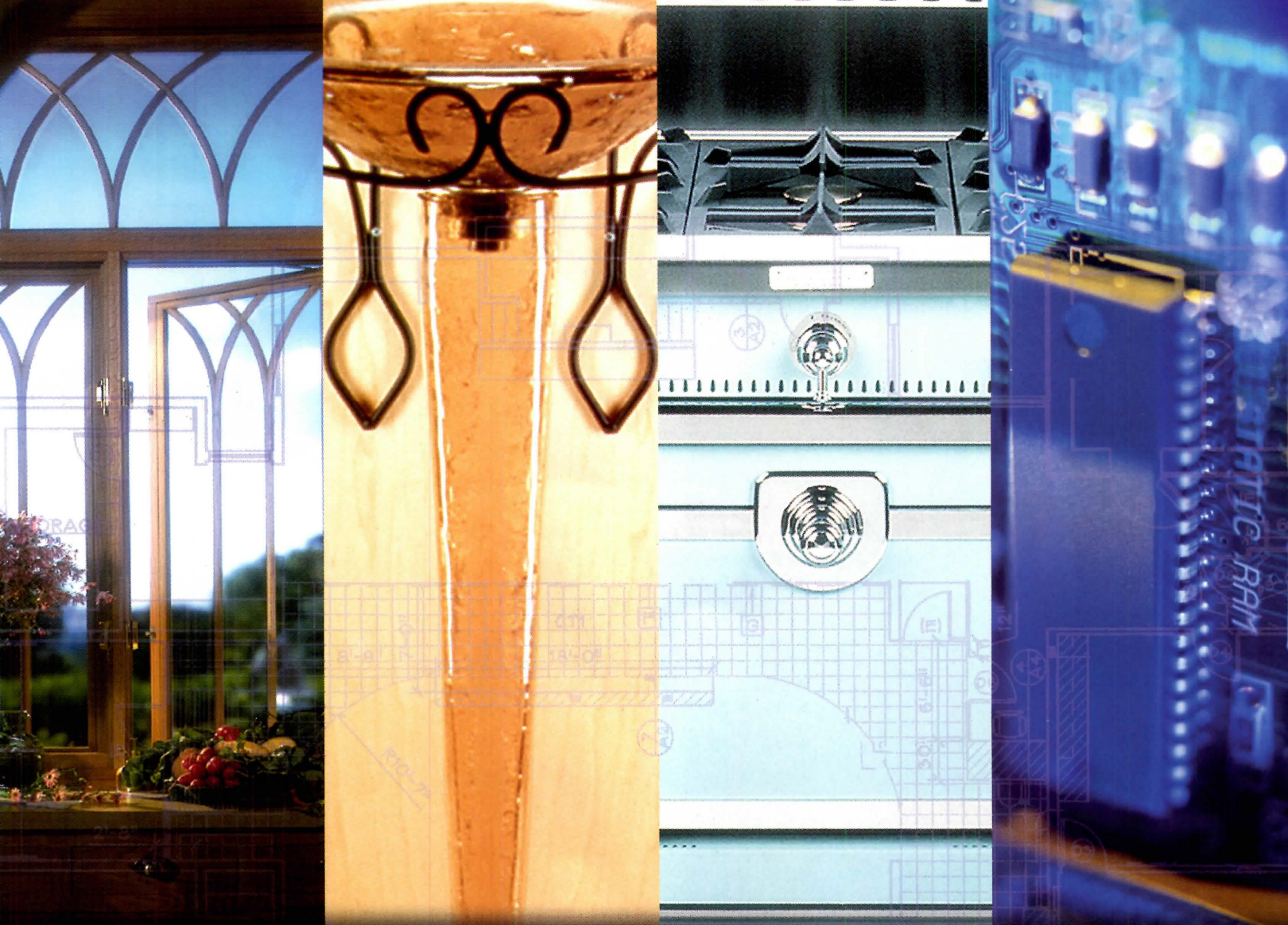
Tuesday, June 12th



- 8:00 – 8:30 a.m.** **e-Monitor Update**
Boyce Thompson, Editor-in-chief, BUILDER & ihousing magazines
- 8:30 – 9:30 a.m.** **Living at the Intersection of Business Life and Technology**
Greg Riker, High-Tech Industry Expert
- 9:45 – 11:00 a.m.** **Legacy Internet Plays**
Moderator: John Stanley, Executive Director, UBS Warburg
Carla Collinge, CTO, Beazer Homes USA
Glen Barnard, President, eKB Inc.
- 11:00 a.m. – 12:00 p.m.** **Digital Tools for the Internet**
Terry Beaubois, President, RDC Interactive, Inc.
Steve Ormonde, Co-founder, Focus 360
Paul Doherty, Principal, The Digit Group
- 1:00 – 2:00 p.m.** **B2B Show Down**
Jim Sobeck, President, CEO & Director, ChannelLinx
Keith Brown, Founder & Chairman, BuildNet, Inc.
Bill Bernardy, Co-founder, Chairman and Chief Strategy Officer, U.S. Build
Stephan Porten, CEO, Buildtopia
- 2:00 – 3:15 p.m.** **The Real Estate of a Web Site**
Jeff Meyers, Founder & CEO, The Meyers Group
Kellie Prince, Manager, Customer Systems, Shea Homes
Alistair Williamson, CEO, Webcriteria.com
- 3:30 – 5:00 p.m.** **Break-Out Sessions**
e-COMMERce— Chris Kliefoth, VP Business Development & Strategy, Certainteed Corp.
e-operations— John LoPresti, Principal, JLP Consulting
e-Tools— Jackie Hart, Director of Business Development, Home Building and Construction Group, eCalton

Wednesday, June 13th

- 8:00 – 9:00 a.m.** **Managing in the Digital Age**
Phil Anderson, Associate Professor of Business Administration Amos Tuck School, Dartmouth College
- 9:00 – 10:00 a.m.** **Internet Action Plan**
Charles Shinn, President, Lee Evans Group, Inc.
- 10:15 – 11:45 a.m.** **Cutting-Edge Applications**
Moderator: Charlie Wardell, Senior Editor, BUILDER & ihousing magazines
Michael Holigan, President, MH2 Technologies
Mitch Rouda, President, ebuild
Larry Wares, Co-Founder & Sr. VP Strategic Planning, Buzzsaw.com
Steve Wilson, CEO, Buildscape
- 12:45 – 2:00 p.m.** **The World's Greatest Sales Tool**
Chris Albrick, President & CEO, iBidCo
Barry Lynn, CEO, American Home Guides
Christie Henricks, Consultant, Siegelgale
- 2:15 – 3:15 p.m.** **Thriving in the Digital Jungle**
Jack Shaw, Technology Futurist and Author
- 3:15 – 3:45 p.m.** **Post-Conference Action Plan**
Boyce Thompson, Editor-in-chief BUILDER & ihousing magazines
Isaac Heimbinder, Executive Director, Homestore.com



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tom price

Why did you become an architect?

Only architecture could synthesize my two strongest interests: physical science and fine art.

What style do your clients request most often?

Right now, it's French.

So most of your work is traditional?

When you do something two or three times, people observe it and start asking for it, so you wind up doing what you do best.

Is Modern work frowned upon in your market?

Central Florida is a fairly conservative area. People do not have the California free spirit that wants to do something altogether different.

Do you think people understand Modern architecture?

Not even architects have a common understanding of Modern architecture. Good contemporary design requires the same sensitivity and expressive talent as good period design, so a respect for period design is important in all architects.

What's your worst experience with a client?

One client asked for a 9,000-square-foot house, and we designed it. Then he said he could only afford a 6,000-square-foot house, so we trimmed it down. Then he said he couldn't live in such a little house, so we brought it back up to 8,000 square feet. He then said it was still too much money so we took it back down to 7,000 square feet, and that was again too small. I told him that I could not satisfy him and gave him the names of other architects.

What do you do in your spare time?

I like to sketch houses and teach astronomy to youth groups. My wife, Marian, and I also photograph historic homes as we travel.

What is your favorite city?

St. Augustine, Fla. It's time travel in one place. You can see architectural history from 1565 to today.

What kind of car do you drive?

A 1968 Mercedes 300SEb. I saw it in Munich in 1968 when Marian and I were exchange students. I began saving money, and finally had enough to buy one in 1994. It reminds me of that year in my life and is a blast to drive. Architects are expected to be a little quirky. **ra**

Tom Price, AIA, is principal and founder of Tom Price Architects in Orlando, Fla.

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