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A HANLEY-WOOD PUBLICATION / AUGUST 2001

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are not mere bench warmers in
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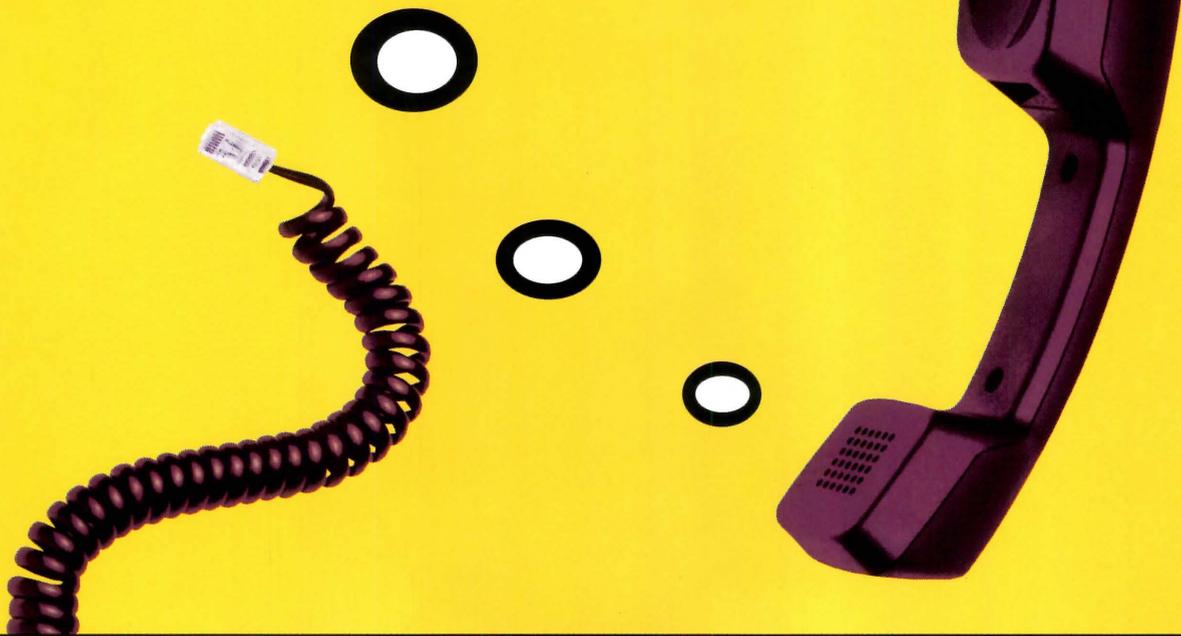


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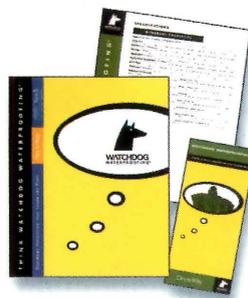
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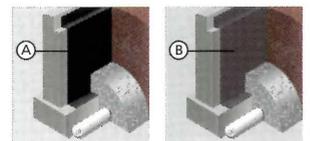


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With multifamily projects like 1122 North Dearborn, Chicago-based Pappageorge/Haymes towers over the competition. Photo by George Pappageorge. **On the cover:** Architects George Pappageorge and David Haymes, photographed by Blair Jensen.

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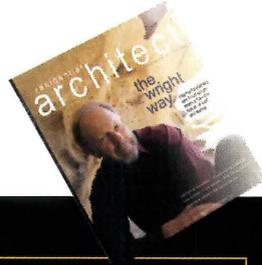
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S. Claire Conroy / Editor / 202.736.3312 / cconroy@hanley-wood.com
 Judy H. Neighbor / Art Director / 202.736.3331 / jneighbo@hanley-wood.com
 Amy Doherty / Managing Editor / 202.736.3442 / adoherty@hanley-wood.com
 Meghan Drueding / Senior Editor / 202.736.3344 / mdruedin@hanley-wood.com
 Nigel F. Maynard / Associate Editor / 202.736.3438 / nmaynard@hanley-wood.com
 Shelley Hutchins / Assistant Editor / 202.736.3407 / shutchins@hanley-wood.com
 Ebony Qualls / Graphic Designer
 Catherine Underwood / Production Director
 Johanna Daproza / Production Manager
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Contributors

Susan Bradford Barror / Vernon Mays / Rick Vitullo / Cheryl Weber

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Editorial and Advertising Offices:
 One Thomas Circle, N.W., Suite 600
 Washington, DC 20005
 Phone 202.452.0800 / Fax 202.785.1974

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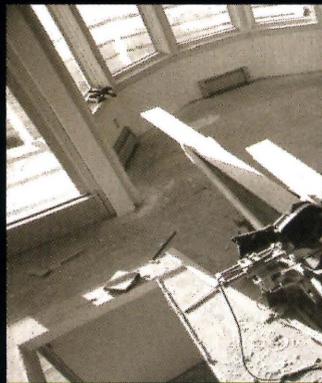
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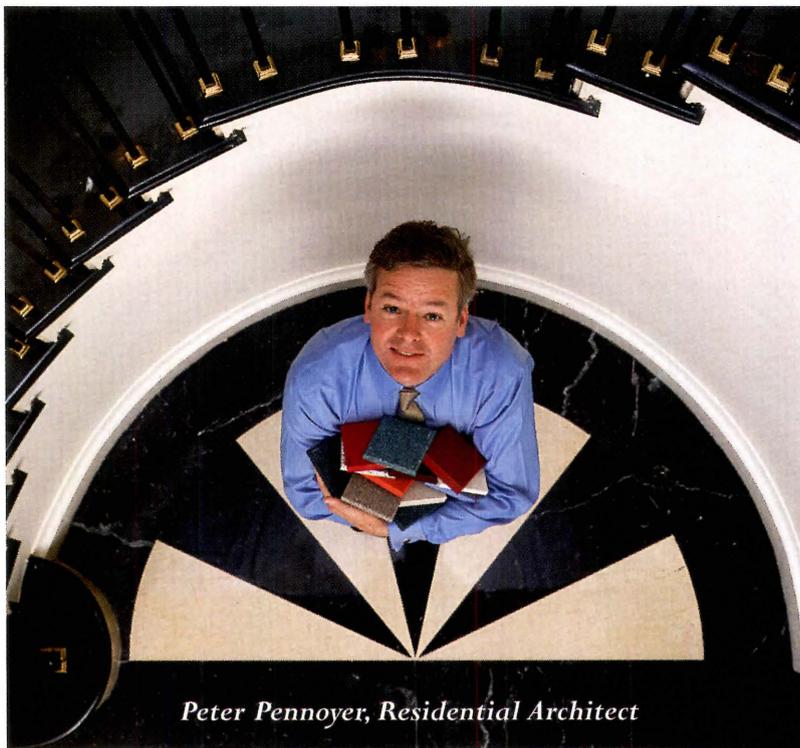
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from the editor

hire yourself

it's time to take some risks, so we can all reap the rewards.

by s. claire conroy

Architects are highly skilled arbiters of good taste. For the most part, they're much more adept than the lay population at designing things we admire. That's why it's such a shame that design is largely in the hands of manufacturers, marketers, and, in the case of dwellings, builders and developers.

Even when builders and developers hire architects, they often cherry pick the advice. They think they know better what will sell. Unfortunately, if what they're selling is in a good location, with the right mix of amenities at the right price, people will buy it—even if it's ugly, homely, or just bland. And that reinforces the whole problem. Builders and developers don't often get swatted on the nose (or in the wallet) for bad design. And if people don't buy their product—as they call the homes they build—they'll blame other factors. Our cities and suburbs would be much more beautiful places if this weren't so.

So why don't people listen to architects, even when they pay for the expertise?

Well, why should they? It's their money at stake. Builders, developers, and custom-home clients are the ones taking on all the financial risk when they build a residence. It's entirely their prerogative to second-guess, veto, and bastardize your plans. They're tremendously frightened they'll lose their shirts, a fear sure to turn most free spirits into mass-production automatons. Maybe that thought will inspire a little empathy in you next time you drive by the egregiously designed Estates at Rolling Valley Woods Creek Harbour.

It all feels a little hopeless. Enlightened, tasteful, deep-pocketed patrons are too few and far between to counteract the acres of ugly housing going up out there. I think the only real antidote is for architects to hire themselves. Develop it, design it, and build it yourselves. Residential architects need to shoulder some of the risk and responsibility for our built environment. As long as you remain hired hands, nothing will improve substantially, and you'll continue to straggle behind your clients in media attention and in profits.

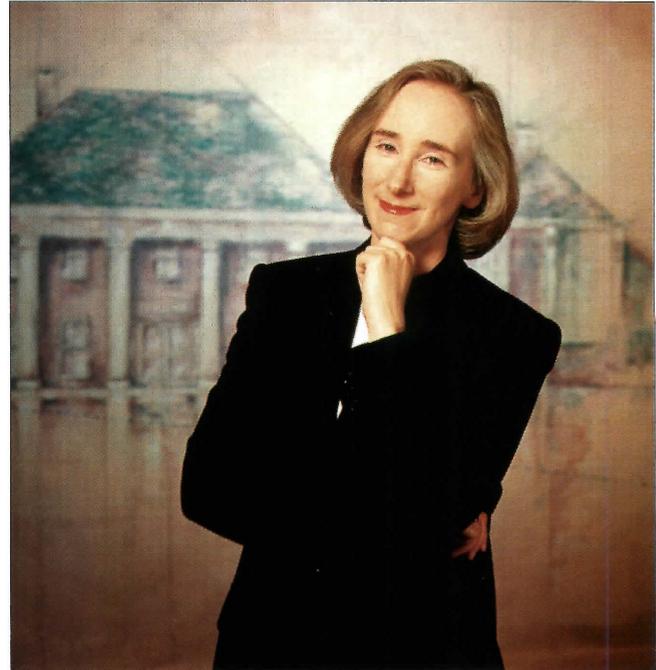


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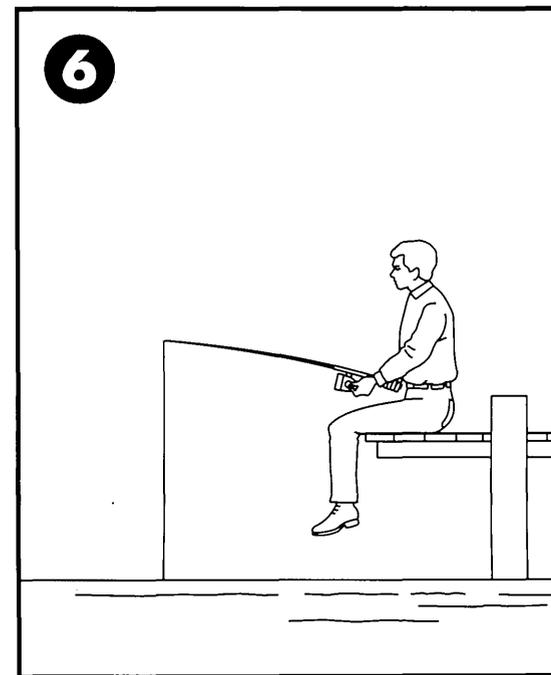
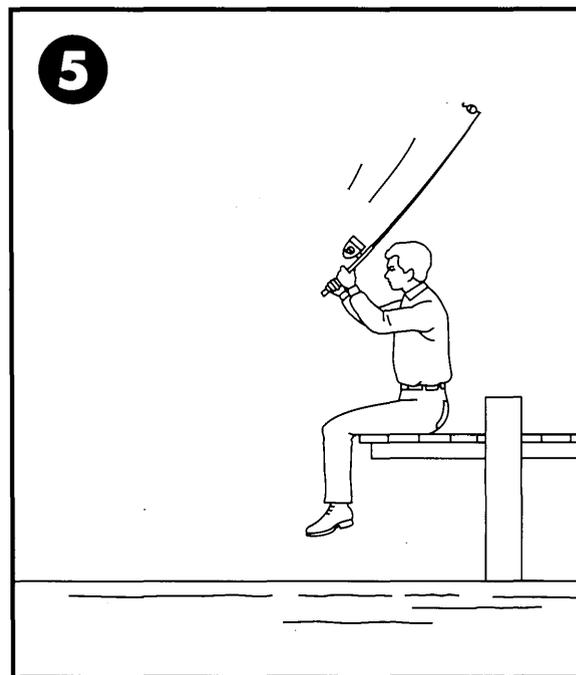
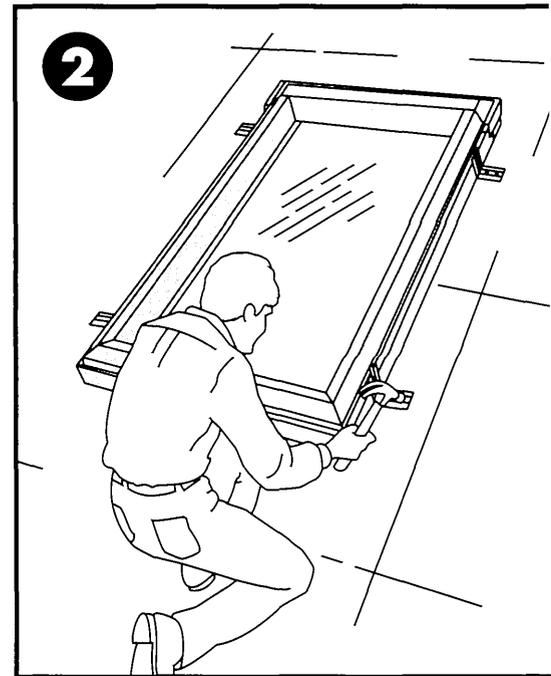
Certainly, real estate development is not for the faint of heart. But there are a number of levels at which you can play. You can get in for a penny or in for a pound. You can buy a fixer-upper, live in it, remodel it, and sell it. You can also go looking for partners for more complex deals. This month's cover architects, George Pappageorge and David Haymes, profiled by senior editor Meghan Drueding beginning on page 44, are leading designers of multifamily housing in Chicago. They're also developers, and have been since they were in school together more than 20 years ago. They don't develop everything they

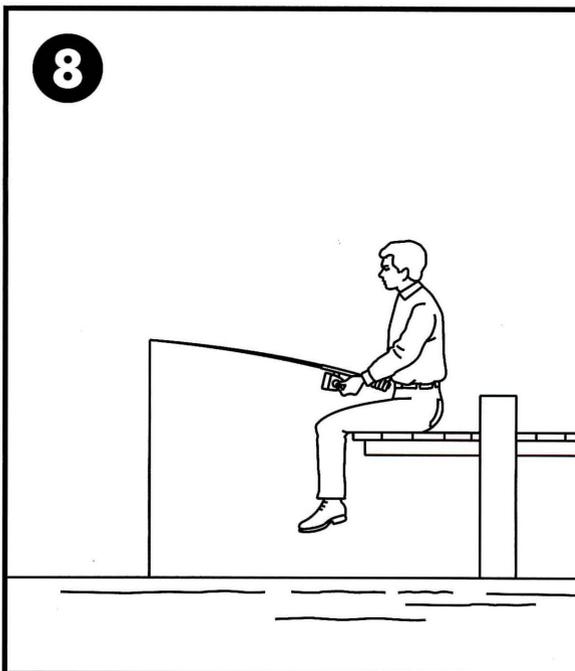
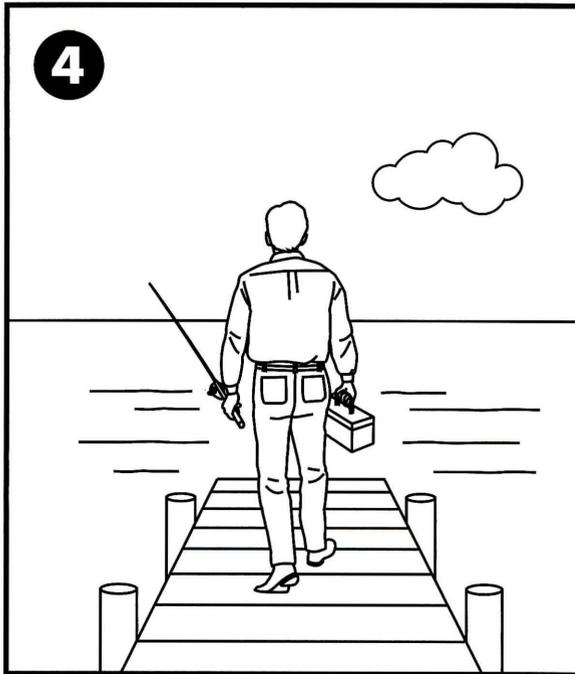
design, but they design everything they develop.

Contributing editor Cheryl Weber also writes about architects and residential real estate development in her Practice column, beginning on page 32. Read it and see if any of the scenarios appeal. Can you picture yourself as the ultimate arbiter of taste on a project? Would you help undo the damage, one beautiful building at a time? *ra*

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

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letters

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license unneeded

mr. Bjornson's lamentation concerning the lack of a licensed architect's involvement in residential development (Letters, June, page 16) strikes me more as self-serving than truly concerned about the direction of residential architecture in American society.

He assumes that because an architect may be licensed, he or she brings "creative talent" to the board. Yet, as a colleague once stated, "talent can't be licensed." You either have it or you don't.

Self-taught Japanese architect Tadao Ando is a perfect example of a talent who has no architectural degree and never studied under a licensed master architect. A few years ago he won the Pritzker Prize. The famed Palm Beach architect Addison Mizner, whose approach to architecture was a result of his love of art and of beautiful things and buildings, learned architecture not in institutions of higher learning but by studying architecture in world travels with a sketchbook in hand. No doubt there have been other such talents.

In our area (central Florida), we have many

talented licensed architects who have made a name for themselves in residential architecture. We have an equal amount of licensed architects who have left a legacy of out-of-proportion, characterless, and cartoonish architectural blunders on our landscape.

Fortunately, builders, developers, and, most important, home buyers also have the option of retaining residential design specialists. Many of these talented designers (nonarchitects who may or may not have university training) have devoted themselves, in the Jeffersonian manner, to the study of architecture through nontraditional, alternative means. By continuous education and training, many of these designers keep themselves informed of codes and life-safety issues and work closely with other professionals, such as engineers. But the clients still must discern true talent before entrusting their project to such designers.

In central Florida, this additional option has helped builders and developers become weaned from what Mr. Bjornson calls the "plan-book" mentality and thereby slowly improve housing in the area. By the way, I have some beautiful

plan books designed by talented individuals that I use in my continual 25-year architectural education. (I hope never to graduate!) The plans designed for these books are then drafted by Mr. Bjornson's disdained \$10/hour CAD draftsmen, who are a talented and indispensable part of the design team.

No, Mr. Bjornson, the solution is not laws that require an architect's stamp or an architect's involvement in design review guidelines. Rather, it is educating builders, developers, and home buyers that they have choices and options in who designs their homes and that they also have a responsibility to seek and hire true talent, whether licensed or not.

*Bob Morales, CPBD, AIBD
Morales Design Studio
Winter Park, Fla.*

merit madness

I just received my May issue of *residential architect* and was perusing the award-winning homes (*residential architect* Design Awards, page 41). I really could not believe the house by Stephen Atkinson, Studio Atkinson, that received a merit award (page 53). To be honest with you, I have seen better

agricultural buildings on some of the farms here in East Tennessee than the house presented in your magazine. How that house won an award beats the devil out of me. Maybe next year you will select judges who have better eyesight.

*Gene Pelham
Pelham Designs
New Market, Tenn.*

the cost of doing nothing

In response to the editorial "Too Many Choices" in the April issue (page 13):

A salesman at a large furniture store once told me that some customers become so overwhelmed by all the choices that they break down in tears.

Economists use the term "opportunity cost" to encompass, among other things, the regret we feel over what we do not choose. It is worth noting that doing nothing has an opportunity cost of its own. For example, if one could not choose from among several equally attractive styles, she might never build a house and could spend the rest of her days living in a converted garage.

*Walt Bedinger
W.E. Bedinger, Architect
Greeley, Colo.*

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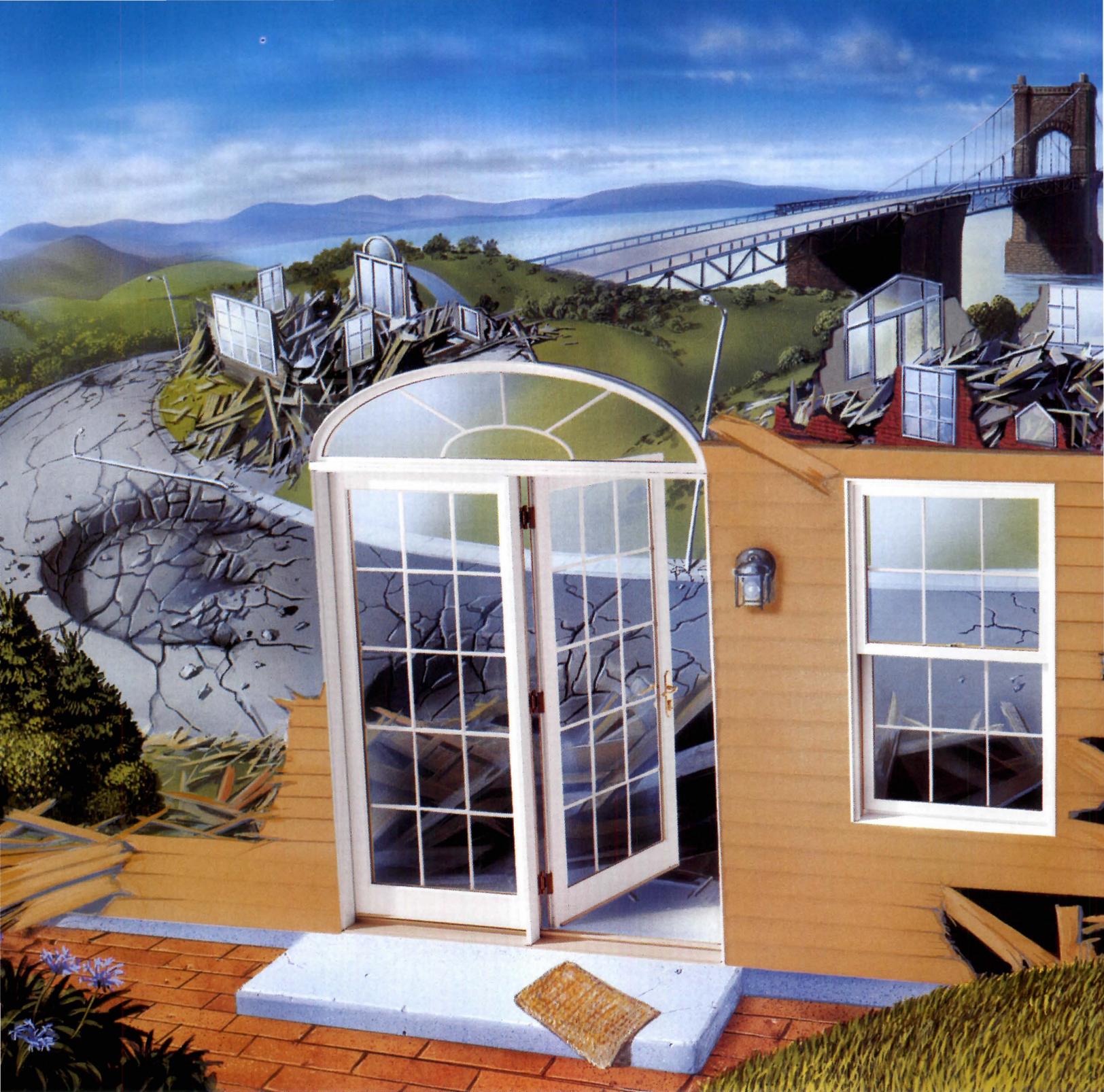
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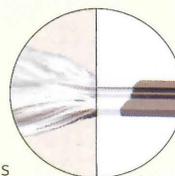


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home front

tips and trends from the world of residential design

community man

Lawyer and planner John D. Ratliff recently left the Office of the Legislative Council at the U.S. House of Representatives to head the AIA's Center for Livable Communities. The center helps AIA members get involved in such issues as affordable housing, alternative transportation, and the improvement of public open space, and promotes the role architects play in creating livable communities. residential architect interviewed Ratliff (right) as he was settling into his new office in Washington, D.C.

residential architect: How did you become interested in livability?

John D. Ratliff: My father was involved in zoning in Arlington County, Va. I grew up around maps and plans and a lot of discussion about development, which had a profound effect on me. From a young age, I was aware of how buildings create an urban, or suburban, environment.

I have been a housing attorney and was once a housing commissioner for Falls Church, Va. There we drafted a policy to allow homeowners to create accessory dwelling units for affordable housing, but it failed because of lack of support.

ra: Doesn't that suggest that making progress on livability is often a question of politics rather than design?

J.D.R.: That's the 800-pound gorilla. We hope to provide architects with tools to help them exert political influence, and to ensure that policymakers draw upon the expertise of architects at the earliest possible stage. At the national level, we're building bridges with organizations like the American Planning Association and the Congress for the New Urbanism.

ra: What kinds of tools does the center provide?

J.D.R.: One is a book called *Communities by Design* that tells architects how to become involved. We're creating resource kits that architects can take to mayors and say, 'Here's what we can do for you.'

ra: What's your first project?

J.D.R.: We're working on a process under which architects can act as facilitators and propose solutions for design problems. It could be a blighted two-block area, or a closed military base the community would like to see converted to housing. We hope to emphasize architects' abilities as problem solvers.—*Michael Leccese*

Contact the AIA's Center for Livable Communities at 202.626.7300. To order the booklet *Communities by Design: Influencing Your Community's Quality of Life*, call 800.365.2724.

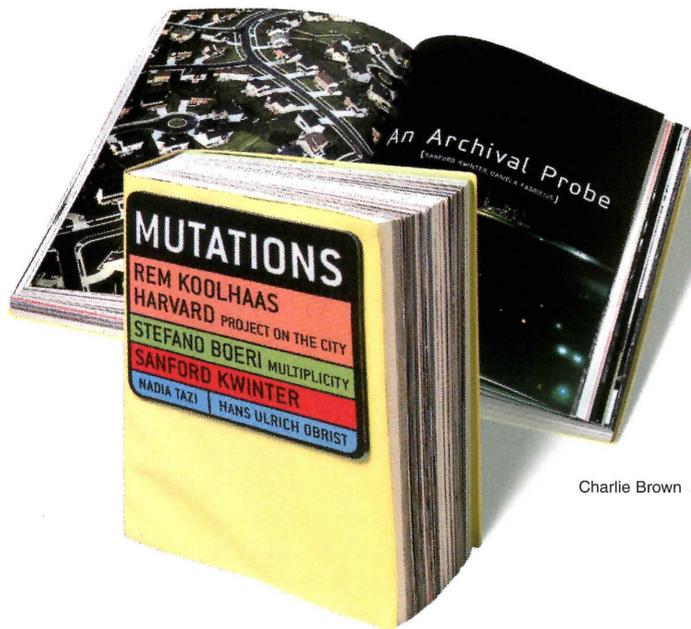


flora boards

Make your project presentations blossom by adding lush plants to the picture. Greenery like palms, ficus, philodendron, dracaena, bamboo, and ferns brings life and color to renderings. "Tropicals & more" by IMAGETECS offers a variety of plants in various stages of growth, plus pots and soil textures for completing the look. The \$249 disk contains images of 135 plants that average 1,500 pixels in height and are formatted as 32-bit.tif files for either PC or Mac computers. Design applications include 2-D or 3-D renderings, modeling and simulations, virtual reality, or CAD visualization.—*shelley d. hutchins*



Charles Steck



Charlie Brown

mutation rumination

Does residential architecture have a future? Does any familiar element that we hold dear, in our cities, towns, and neighborhoods? Not if you believe *Mutations*, a 720-page collection of essays by Rem Koolhaas and others from Harvard's Project on the City studio.

Example: In "The American City: An Archival Probe," Sanford Kwinter and Daniela Fabricius rail against a landscape they call "Generica." Here, prisons and mobile homes are the two fastest-growing housing segments. They proliferate among chain-store boxes and highways. "Modern development no longer fixes on single buildings," they write. "Design, it appears, at this scale at least, is dead."

Mutations wraps such severe messages in a snappy pop-art cover of banana-yellow vinyl with a mouse pad glued on as a nameplate. It includes scores of photos, from aerial images of Third World conurbations to Diane Arbus-like portraits of alienated citizenry. There's even a CD of ambient noise recorded in cities around the world.

The book balances urban obituaries with at-times witty polemics delivered with the subtlety of a WTO demonstrator's placard. A Koolhaas essay puckishly explores the architect's role in the rapid growth of China's Pearl River Delta. The PRD hosts five cities with 12 million people that will triple to 36 million by 2020. One city, Shenzhen, has produced 900 new towers in the past 10 years.

"There must be a mutant figure operating there," writes Koolhaas. "In this case, it is the Chinese architect." Yet Koolhaas seems awed as he calculates that Chinese architects are 10 times more productive than their Western colleagues.

Ultimately, *Mutations* comes off like a reverse travel guide telling you all about places to avoid. In a way, that's the point. By focusing on the worst design and planning the world offers, *Mutations* seeks to shock us beyond the usual NIMBY concerns into seeking new solutions to problems we may not have considered.—*m.l.*

Mutations. Rem Koolhaas and the Harvard Project on the City. 720 pp. Barcelona: Actar. 2001. \$45, flexi-bound. D.A.P. (distributor): 800.338.BOOK.

calendar

residential architect design awards: call for entries

deadline for requesting a binder: december 3, 2001

entry deadline: january 7, 2002



Doug Scott

Our annual *residential architect* Design Awards program honors outstanding architecture in the following categories: custom, renovation, multifamily, affordable, production, and on the boards. A project of the year is selected from the winning built entries and all winning projects will be published in the May 2002 issue of *residential architect*. Left: the 2001 project of the year, Poulsbo Place, by MITHUN of Seattle. For more information, see page 77.

aia honor awards exhibit

august 9–september 7
the octagon, washington, d.c.

View the 30 winners of the 2001 AIA Honor Awards. Photographs of the projects will be accompanied by comments from the jurors.

Right: the Rifkind residence, by Tod Williams, Billie Tsien & Associates, New York, winner of the excellence in architecture award. Call 202.638.3105 for museum hours.



defining modern european design 1880–1930

august 26–november 11
museum of fine arts, houston



Lighting fixtures, furniture, and metalwork are all part of this overview of Modern European design and its influence on today's architecture.

Shown here is a 1906 salon table by Austrian-American architect and designer Josef Urban. For exhibition information, call 713.639.7300 or visit www.mfah.org.

william price: from arts and crafts to modern design

august 18–january 12, 2002

national building museum, washington, d.c.

This first major exhibition of Price's architecture features original drawings, paintings, furniture, and historical film footage tracing his career from 1883 to 1916. Price combined Arts and Crafts elements with contemporary trends to create hotels, commercial buildings, and such homes as the 1913 Beulah H.J. Woolston House in Philadelphia (above). For further details, visit www.nbm.org or call 202.272.2448.



aluminum by design

august 23–november 4

montreal museum of fine arts



This exhibition explores the use of aluminum in architecture from the 1850s until today. Shown: a full-size replica of the facade of the Die Zeit Agency building designed by Otto Wagner in Vienna, Austria, in 1902. Go to www.mmfa.qc.ca or call 514.285.1600 for more information.

continuing exhibits

Art of the Architect, through September 2, High Museum of Art, Atlanta, 404.733.4444; **Light Screens: The Leaded Glass of Frank Lloyd Wright**, through September 2, American Craft Museum, New York, 212.956.3535; **Mies in Berlin**, through September 11, Museum of Modern Art, New York, 212.708.9400; **Torolab**, through September 25, Museum Of Contemporary Art, San Diego, 619.234.1001; **Rooms with a View: Landscape and Wallpaper**, through October 14, Cooper-Hewitt National Design Museum, New York, 212.849.8400; **Revelatory Landscapes**, through October 14, San Francisco Museum of Modern Art, 415.357.4000; **A Century of Design, Part IV: 1975-2000**, through January 6, Metropolitan Museum of Art, New York, 212.535.7710.

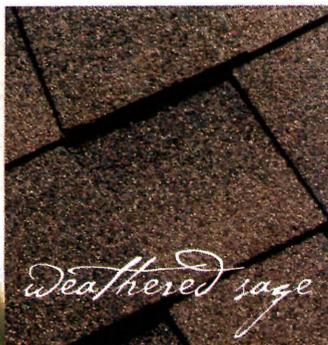
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by Bart Forbes



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imagine that

When Michael Eisner was appointed chairman of the Walt Disney Company in 1984, he quickly became one of the most powerful men in American business. And he hitched architects to his star. Over 16 years, the showbiz wiz commissioned more than 80 buildings from noted architects, for projects as diverse as quirky hotels, fantasy theme parks, and a real-time town. Last April, the National Building Museum, in Washington, D.C., gave Disney and Eisner (left) its annual Honor Award, saluting Eisner for his “ongoing commitment to exceptional architecture and urban planning with a distinctively American character.”



Courtesy Disney

Eisner understood that great architecture would add value to the Disney real estate empire. Yet even back in 1955, Walt Disney was sketching out his own spirited ideas about how to build better towns by managing scale, density, and sight lines.



Courtesy Disney

Disney's futuristic Progress City, “an experimental prototype community of tomorrow,” was conceived in the 1960s but never built.

And while critics complain that Disney's buildings are more about romanticism than real art, most agree that the company has had an influence on urban design. “There was an irony in the fact that Disneyland, with its reassuring Main Street, marked the beginning of a period when identifiable communities were starting to go by the wayside around Anaheim,” says Martin Moeller, the National Building

Museum's executive vice president. “You'll find some references to that idealized townscape in the New Urbanist communities designed since then.”

The Disney town of Celebration certainly sparked an ongoing debate about urban design issues. Whatever the outcome, Moeller notes that the founder's original vision for community living was as much about the future as the past. “Walt Disney had a definite interest in prototypical communities with very slick Modernist sorts of imagery going on—grand developments with gleaming skyscrapers in the middle that give a sense of center. He wasn't in the traditionalist camp exclusively, nor in the Modernist camp exclusively.”

A half-century later, Eisner gets the credit for providing first-rate architects with the time and money to influence that “architecture of the imagination.” “A great building is a world unto itself,” he said at the award ceremony. “Architecture is all about emotion.”—*cheryl weber*

on target

They're easy to build and maintain and relatively inexpensive to buy, but factory-built houses have never scored high in the glamour department. Until now. As sales of prefab homes heat up and more architects lend their expertise to this corner of the market, the units themselves are undergoing a metamorphosis. Case in point: the Target 2000 home, designed by Bloodgood Sharp Buster Architects and Planners of Palantine, Ill., for Auburn Hills, Mich.-based Champion Enterprises. Part of the manufactured-home maker's Developer Series, the three-bedroom, 2,131-square-foot Arts and Crafts bungalow features decorative ceilings, French doors, an optional home office or library, an optional side-entry garage, decks and porches, and ample closets. The three-module home can be built for about half the cost of a site-built home. And, like the other five new plans designed by BSB for Champion's Developer Series, it can be constructed at any Champion plant in the country and then shipped to a site for assembly.

“I've always thought that improving the design of manufactured housing is nothing but beneficial,” says Doug Buster, vice president of BSB. “You can really create a beautiful product by working on manufactured as well as custom homes and sharing ideas in both realms.”—*shelley d. hutchins*



Courtesy Champion Enterprises

The Target 2000 home takes 10 days to build in one of Champion's plants and about two weeks to assemble on site.



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on the boards / mixed bag



boulder, Colo.'s image as a haven for recycling, granola-bar-eating nature lovers may be slightly exaggerated. But its reputation for opposing urban sprawl isn't. In a 1997 move designed to encourage smart growth, the city changed its zoning laws to promote residential development in its downtown commercial districts. Local firms OZ Architecture and Deneuve Construction Services saw a major opportunity, and they teamed up to form Silk Purse LLC, an urban infill development company.

Silk Purse's first undertaking is Iron Flats, a mixed-use project on a 1.9-acre downtown site. Its plan features 30,000 square feet of housing and an equal amount of office space. Prices for the 27 housing units—a mix of loft condominiums, town homes, and live/work residences—will run about \$300 per square foot, except for the four affordable condominiums required by the city. "College towns like Boulder are perfect for this kind of thing," says OZ principal Kelly Davis, AIA. "You have people worried about the issue of suburban sprawl, and lots of young, affluent buyers who want a city life-style."

The context of Iron Flats' rectangular site helped dictate the placement of its buildings. It's bordered on the north and west by older, Victorian homes, on the south by condominiums, and on the

east by a public park. So OZ opted to place most of the residential units on the northern and western edges, taking design cues from the existing historic neighborhood. The firm saved the interior of the site for residential parking spaces.

Six live/work residences sit in the middle of the parcel, and they exhibit a more contemporary aesthetic than the traditional



Renderings courtesy OZ Architecture

town homes and condos. "The live/work units act as a stylistic hinge between the residential and the commercial buildings," says Davis. The latter structures occupy the eastern end of the site, with most of their parking contained in an underground garage. Construction work on the first commercial building is under way, and completion of the entire project is slated for the summer of 2002.—*meghan drueding*

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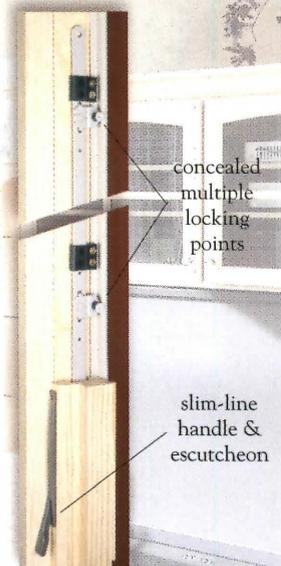
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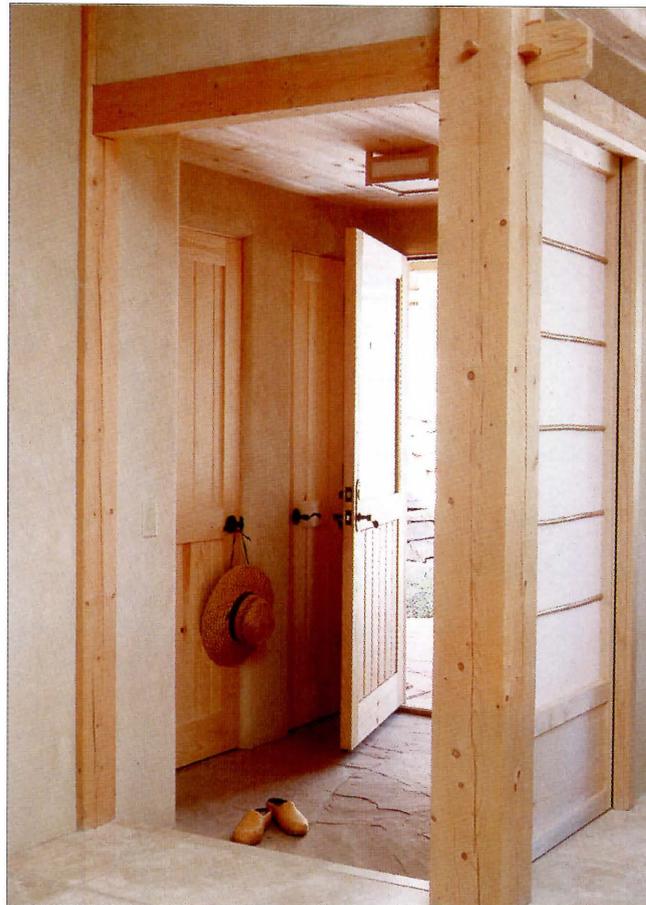
by paula baker-laporte

I specialize in the design of healthy homes. I didn't arrive at this specialty through a natural propensity for the nitty-gritty details of building technology and chemistry. No, like many architects, my initial joy was as a designer of space. Dealing with the technical aspects of buildings always seemed to me a less interesting but necessary adjunct to the art of architecture.

an eye-opening illness

My attitude changed abruptly eight years ago when I was diagnosed with Multiple Chemical Sensitivities. MCS is a condition in which an individual develops a serious intolerance for many commonly used airborne chemicals, like the volatile organic compounds (VOCs) contained in most paints and stains, or the formaldehyde-based glues present in some wood products.

I had heard about this illness before, but had had no idea how many people it affects. According to the National Academy of Sciences, 15 percent of the population (and counting) suffers from chemical sensitivity. Allergies and child-



Photos: Laurie Dickson

hood asthma, conditions that are also caused or exacerbated by poor indoor air quality, are also on the rise. As I learned more about my own condition, I realized how directly my work as a residential architect can affect the health of my clients.

For a chemically sensitive person, living in a chemical-free sanctuary is one of the keys to recovery. This process is complicated, time-consuming, and case-specific. On the other

hand, creating homes with good indoor air quality for well individuals is not only easy but also necessary to prevent environmental illness from becoming more widespread.

healthy products

Detailed specifications and careful construction follow-up are a must for a truly healthy house. For every toxic building product in common use, a more benign substitute exists. For example, solvent-free, zero-

By designing a place in the entry of her own house for taking off shoes, Baker-Laporte ensured that no dirt or pesticides would be tracked inside. In the kitchen, open upper shelving of solid wood offsets the higher cost of formaldehyde-free lower cabinets.



VOC paints, finishing products, and cleaners are readily available and perform just as well as their more toxic counterparts. More and more building-product manufacturers are rising to the demand for less toxic alternatives—see such Web sites as www.ecoproducts.com, www.buildingforhealth.com, and www.enviresource.com for a sampling.

Not all healthy house products are readily available for every application.

continued on page 30



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This house in New Mexico by Baker-Laporte contains a structural frame of poured Pumice-crete, a nontoxic, environmentally benign mixture of very porous volcanic rock and concrete.



Lisl Dennis

Formaldehyde-free cabinetry boxes, though important for clients who can't tolerate formaldehyde off-gassing, are a specialty item that must be custom made or special ordered. To lessen the load of harmful chemicals in new construction to a meaningful degree, one must be rigorous.

On my own projects, I provide the contractor with a complete product specification list. The list includes local sources when available and expected lead times when products are not readily available. I have a pre-construction meeting where I walk the contractor

through the specifications, and I create strict contractual agreements about substitution procedures. I make myself available to the contractor, his subcontractors, and their workers. I have signs posted on the building about special procedures, and when working with a new contractor who is unfamiliar with my specifications, I show up often.

do the right thing

After several years spent in the research and practical application of healthy building principals, I offer the following conclusions:

- Current standard con-

struction methods and materials are resulting in buildings whose indoor air quality is making a growing segment of the population sick.

- Healthy housing should not be a specialty. It should be the basic standard to which we design and build.

- Information, technologies, and products now exist to simply and effectively produce healthier indoor environments.

- As architects, we have an ethical responsibility to our clients to design homes that will support their health. *ra*

Paula Baker-Laporte, AIA, is a principal of Baker-Laporte & Associates, a residential practice in Santa Fe, N.M. She is co-author of Prescriptions for a Healthy House; a second, expanded edition was published by New Society Press in 2001.



Photo: Robert Laporte

healthy house resources

In addition to her own book, *Prescriptions for a Healthy House* (New Society Press), Paula Baker-Laporte recommends the following books and organizations as resources for architects interested in healthy housing:

The EEBA Builder's Guides. Joe Lstiburek and Betsy Pettit. Energy & Environmental Building Association (www.eeba.org), 1999.

Healthy by Design Revised: Building and Remodeling Solutions for Creating Healthy Homes. David Rousseau and James Wasley. Hartley & Marks, 1999.

The Healthy House Book, Fourth Edition. John Bower. The Healthy House Institute (www.hhinst.com), 2000.

Green Seal, www.greenseal.org.

International Institute for Bau-biologie & Ecology, www.bau-biologieusa.com.

National Coalition for Alternatives to Pesticides, 541.344.5044.

“we have an ethical responsibility to design homes that will support our clients' health.”



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are you ready to develop your own projects?

by cheryl weber

Architects and real estate developers have traditionally formed an uneasy alliance. That's because they exist on opposite ends of the disciplinary spectrum. One is trained to take the aesthetic high road; the other focuses on the bottom line. Among architects themselves, there is a similar kind of schism—between those who stake their reputation on one-of-a-kind, high-end design, and those who run a more business-oriented practice designing homes for hundreds of people at a time.

The trouble with both approaches, of course, is that they don't make much of an impact on the landscape at large. Custom-designed homes are rare in most residential towns across America. And truly innovative design too often loses out to the economies of scale imposed on production builders.

There is a third camp, though, of architects taking the leap into speculative real estate development. They're willing to risk more financially so they can both control their designs and compound their profits. Whether it's investing in one single-family home at a time or a village of condo-

miniums, they're cleaning up in their communities—in more ways than one.

risky business

"Over the last several decades, architects were getting great advice from attorneys and insurance agents on how to avoid risk. But then we started making ourselves less valuable," says Richard Kremer, FAIA, of Louis & Henry Group, a 60-year-old firm

in Louisville, Ky. "And if you don't take risks, there's not as much reward."

His firm specializes in institutional multifamily projects such as senior housing and college dormitories. Seven years ago the practice evolved to include two separate divisions—construction management and real estate development. "The idea is, we hire ourselves to develop the real estate, then hire our-

selves to design, and then hire ourselves to build," Kremer says. The partners took this more proactive approach to capitalize on the opportunities presented by their longtime clients, who often have outdated facilities but lack the expertise to find creative financing on their own. Typically, the Louis & Henry Group will approach such clients and offer to

continued on page 34



Ellen Weinstein



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put all the pieces together.

"It's ingrained in architects to be creative problem solvers but not problem identifiers," Kremer says. "So many architects have decades-long clients who have facilities and land. The client could put such-and-such a building on that corner and make some money. But architects don't initiate the project. It's a different mind-set seeing the opportunity and knowing how to do that, but it puts you in a stronger position."

That's true even if you're not the party initiating the work. The same reality that drew architects Brad Buchanan and John Yonushewski into construction led them to do development: It gets them into the design conversation further upstream. "Probably the single most valuable thing we bring to the table is our ability to conceptualize and price things early in the process," says Buchanan, AIA, Buchanan Yonushewski Group, Denver. "The old saying 'If you're in the room, you're in the deal' is true."

Many of the firm's clients treat it like a mutual fund. They come with cash or land that they don't have the experience to deal with. BYG will act as the developer either for a fee or for an equity position, then serve as the architect and builder. "If we wanted to, we could be successful just doing development," Buchanan says. "But we love doing architecture and construction. The development piece feeds that machine, which

captains of crunch

Real estate development may not be rocket science, but it requires a foolproof method for crunching numbers. Richard Kremer, FAIA, of Louis & Henry Group in Louisville, Ky., swears by a little financial calculator from Hewlett-Packard called the 12c rpn, which sells for \$69 (available on the manufacturer's Web site, www.hewlett-packard.com). "It's one of the most valuable tools I've found," he says. "You can calculate mortgage payments and rates of return. It's taught me a lot."

Both Kremer and Brad Buchanan, AIA, of Buchanan Yonushewski Group, Denver, use Excel to work up project pro formas. While the documents vary in complexity with each project, every pro forma consists of the same basic components, according to Buchanan:

1. A buy category—what you're acquiring.
2. A build category—the construction cost.
3. Soft costs—these include such items as interest, accounting fees, attorney fees, and closing fees.
4. Marketing—what you'll pay to sell the project, such as a brokerage fee and marketing costs. A small project may require only a \$50 marketing brochure; a \$25 million project will require, say, a sales party, a ground-breaking party, and a slick brochure.
5. Sell/profit—a calculation of the square footage you'll sell times the cost per square foot. The profit line amounts to line item 5 minus items 1 through 4.—c.w.

is not as volatile and risky."

Indeed, the biggest risk factor is cash flow. It takes months and sometimes years of working without compensation to get a project entitled, or approved by bankers, city hall, and citizens' groups. "Developers take enormous risks," notes developer Joel Alstein of the FAR Group, Cambridge, Mass. "During the acquisition and financing phase, you need to put together a very comprehensive package to show financing institutions. Architects burn through perhaps 60 percent of their design budget during this phase."

And that's just design fees. Developers must pay for other services such as appraisals and traffic

and environmental studies. They may have to dig deep into their pockets to come up with enough money for construction and scheduling overruns. And then there are marketing risks. What if nobody rents the units? "Like in love, timing is everything," Alstein says. "You have to be at the right place at the right time."

When it comes to managing design fees, however, Kremer offers some consolation. Developers often ask architects to do essentially the same thing, he says—submit free schematics in hopes of getting the commission. The advantage of initiating your own project, of course, is that you're not competing with other architects. If you suc-

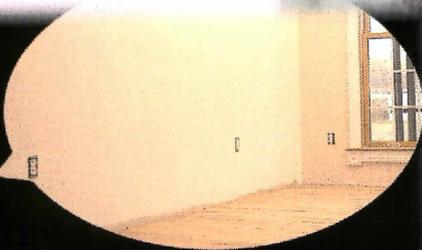
ceed in packaging it, it's yours, and the pot is sweetened with a developer's fee paid by the lender—usually 5 percent to 10 percent of the construction budget.

design-side economics

Next to the prospect of getting a bigger piece of the pie, the very idea of having absolute design control is too much for some architects to resist. "People say, 'I just want to spend my time doing design,'" Buchanan says. "But we get control of the design like they've never known."

Kremer concurs. "In a more conventional practice, the architect is sort of in a black hole. He doesn't see

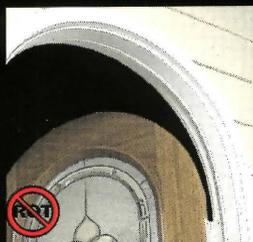
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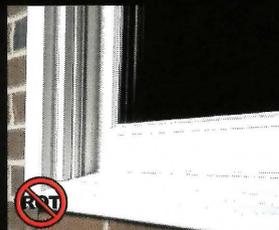
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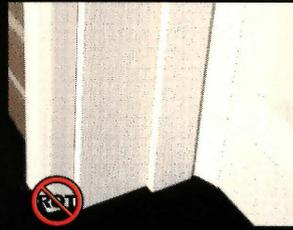
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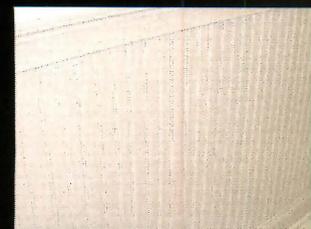
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the impact of his design on the construction budget or the development budget. So knowing how to do development is a freeing process. If you have better control of the finances, you have better control of the design as well.” He’s taught his 30-some architects how to do pro formas on Excel spreadsheets, playing elements of the design against other itemized costs until a profitable cash flow is achieved.

Buchanan believes that the varied skills required to practice a broader and more integrative kind of architecture appeals to his 45 employees, too. “If you

other professionals and citizens’ groups. Whereas developers have a reputation for cutting corners to reap bigger profits, when an architecture firm is the developer, the project’s amenities and architectural style are less likely to be questioned. “We’ve gotten a reputation in city council and with the neighborhood groups that when we’re involved in a project, the developer will do the right thing,” Buchanan says. “We make choices that affect the bottom line because we think it’s the right thing to do. We’re architects—we can’t help

that artistic freedom. His latest personal project consists of a 54-foot by 100-foot piece of land on which he’s constructing five loft-style apartments. “It was incredibly liberating to cut costs the way I wanted to,” Cavanaugh says, “rather than the way someone sitting across the table from me wanted to.” Integral to his design concept is \$25,000 worth of exterior artwork by local artists. “A developer would never do that,” he says.

taste test

Just as they design the building and the financing, architects doing development have to design their level of risk. Until you learn the ropes, start with a small number, giving little and taking little. BYG is now a \$60-million-a-year firm. But it began dabbling in development back when it was a small operation struggling to keep its doors open. The firm would contract to purchase an empty lot. In one day they’d draw a conceptual design for a spec house. Then they’d put together a pro forma and take the package to an investor or bank. Throwing in \$5,000 or \$10,000 of their own earnest money, the firm would set up a limited liability company with the investor, specifying an equity share in the deal while getting paid a minimal fee during design and construction—enough to cover their costs. Nearly all the financial gamble was the investor’s. “Risk is

a quantifiable element that can be managed,” Buchanan says. “There are ways of setting up a taste test so you don’t risk taking down your financial world.”

That’s the case whether you’re part of a large firm or working alone. As the sole proprietor of his company, Gaver Nichols, AIA, Alexandria, Va., has snapped up nearly a dozen houses—mostly four-squares and Sears bungalows—in his Del Ray neighborhood and resold them for a tidy profit—more than he would have made in custom design fees, he says. Before that, he converted a Camden, N.J., firehouse into rental apartments. Along the way, he picked up a real estate license to lower transaction costs and help him understand financing and contract language. But he’s since dropped it. “People think you’re trying to rip them off,” he says.

Starting out, Nichols would partner financially with friends or the builder. That lowered his risk and gave him the confidence to manage other people’s money. Now he’s targeting empty buildings in his neighborhood zoned for multiple use and asking private investors to fund the development. To limit his liability, he prefers to trade some of his design and development services for ownership of one of the finished rental units. Nichols’ entrepreneurial arm generates a fair amount of infill custom work, too. Over 13

continued on page 38

“development is a freeing process. if you have better control of the finances, you have better control of the design as well.”

—richard kremer, faia



put them back into a normal architectural firm they’d probably shoot themselves,” he says. “There’s so much breadth in the questions they come up against every day.

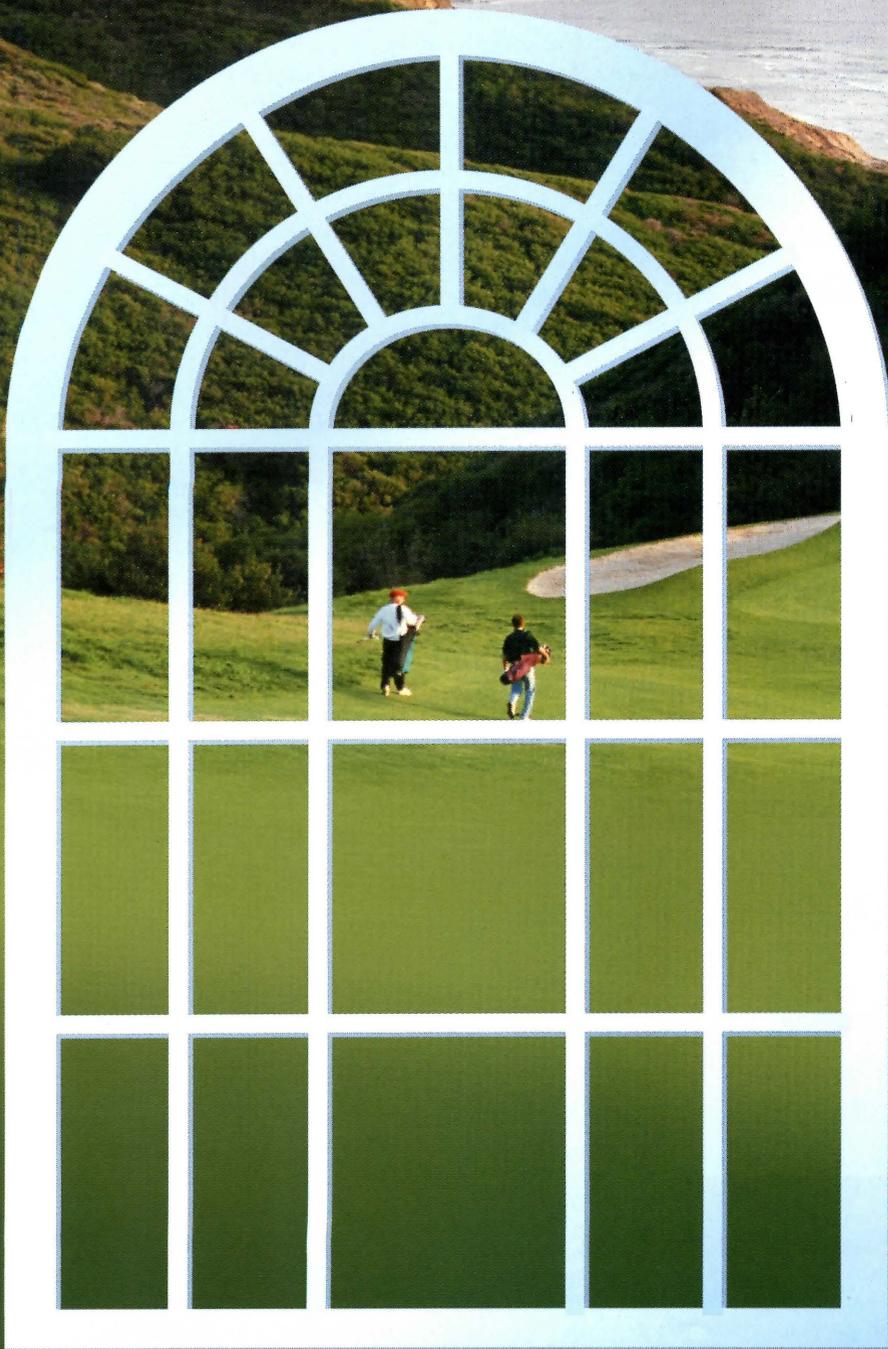
“Our mantra is to think like the owner,” he adds. “So be one. This is the world the owner lives in—a not-to-exceed, guaranteed-price world. A lot of times architects don’t get that. It’s a different conversation entirely than you’d have with other clients.”

That approach gives the firm more credibility with

ourselves.” For example, the firm regularly chooses not to max out allowable density. It might match a new building’s setback with an adjacent building, rather than taking advantage of the minimum setback requirement. “We’ll do that because it makes a great project,” Buchanan says, “and a great project sells for more money.”

Working on a smaller scale, Kevin Cavanaugh, with the architecture firm Fletcher Farr Ayotte, Portland, Ore., also revels in

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years, he's completed about 100 projects in his own community, ranging from porch additions and whole-house renovations to custom homes.

bottom-line management

Development is much more oriented toward banking and the bottom line than architecture is. So architects aspiring to be developers should hone their business skills. Even on the lowest-risk ventures, it's a good idea to set up an LLC on a per-project basis. That legal model creates some degree of insulation, ensuring that any assets lost

remain attached to a particular project. Many architectural firms also legally separate design and development services. Like BYG and its development entity, BY Properties, Pappageorge/Haymes, Chicago, (profiled on page 44) is structured as two distinct firms—one handling architecture, the other development. "And never shall the two be mixed," says George Pappageorge, FAIA. "The cash flow situations are quite different. One pays the other's fees if it needs them."

One of the hazards of being a developer, too, is that your liabilities change.

As a custom architect, you can get fired from a commission without great financial peril. But during a speculative project, both you and the client may own the house or building.

"What if something happens to the buyer in the middle of construction?" Pappageorge asks. "What if they want to make the house three times bigger, or fail to make decisions in a timely manner? Or what if a purchaser files an action that ties up your house in court and you can't sell it? Every few years we learn about more ideas to include in the contract." He also recommends figuring out

ahead of time how you'll get out of a deal in case the economy goes sour. Think hard about all possible scenarios, even if they don't seem plausible, and plan for them.

in the loop

The right connections are key to success in this tricky business. Finessing a deal that will fly takes not just luck and meticulous timing, but a lot of research. The canny architect will seek out someone doing exactly what she or he wants to do and ask for guidance. Kevin Cavanaugh got advice from local developers whose work

continued on page 40



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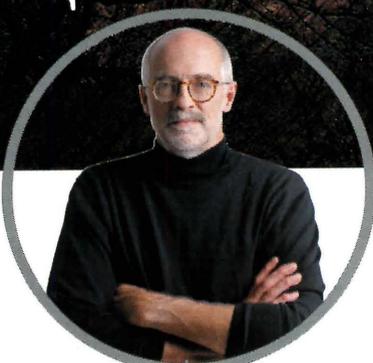
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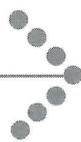
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he respected. He invited them to lunch and grilled them on such details as what line items to include in a pro forma.

Scope out attorneys who specialize in drafting development contracts. Get to know real estate agents and appraisers, who spend their days digging for current market information. And bankers are an undervalued source of information. "Most people have relationships with bankers that are distant and fuzzy," Buchanan says. "But they're looking to create opportunities and can give you tremendous amounts of information."

There's also the political piece. "Few architects get savvy about the political process in the area they're developing," Buchanan says. "Get to know the mayor, go to fund-raisers, eat chicken dinners, and introduce yourself to neighborhood groups. They're powerful entities and are fighting for the right thing." A lot of the firm's business is referred through those neighborhood groups. Someone will buy a piece of land and ask the local council whom to work with.

As chair of the Portland AIA housing committee, Cavanaugh organizes monthly tours of cutting-

edge projects in the metro area. He sees what others are doing, asks what a project cost per square foot to build and how much it's renting for. "The knowledge gave me a skeletal pro forma to know I could go forward on my own project," he says.

Indeed, whatever the opportunity, make sure you know more about the deal than your real estate broker. "Check out trends happening in individual market segments," Pappageorge advises. "You have to know what you're doing in terms of targeting your market and making sure you're producing something that

will be absorbed quickly."

For his part, Buchanan revels in the thrill of the game, which he plays as a precisely calculated gamble: "You'll run it up the flagpole sometimes and it won't work. Maybe the third deal you put together goes. But when it does, it's the most satisfying thing in the world, because you have created from nothing this project that's serving the city you live in. It's the essence of being a master builder. It's what gets us up in the morning." **ra**

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

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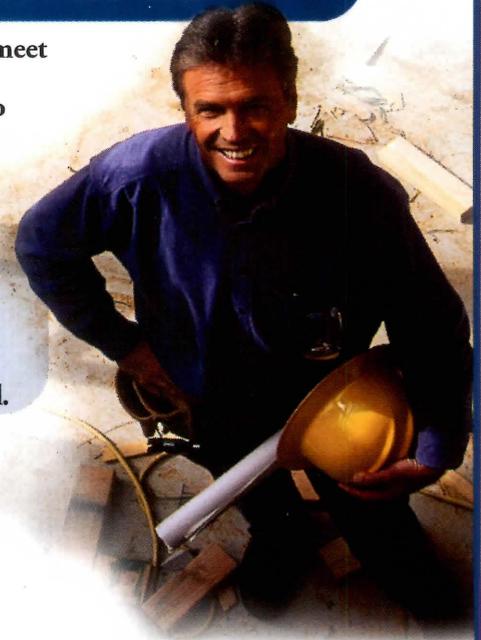
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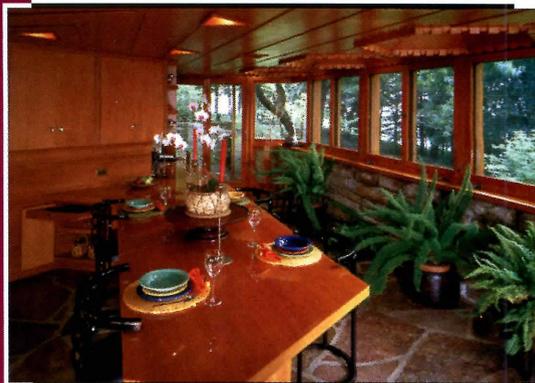


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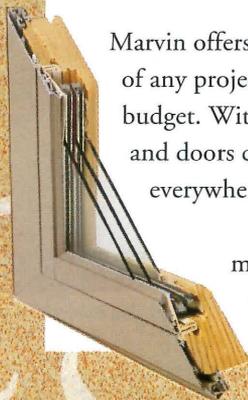
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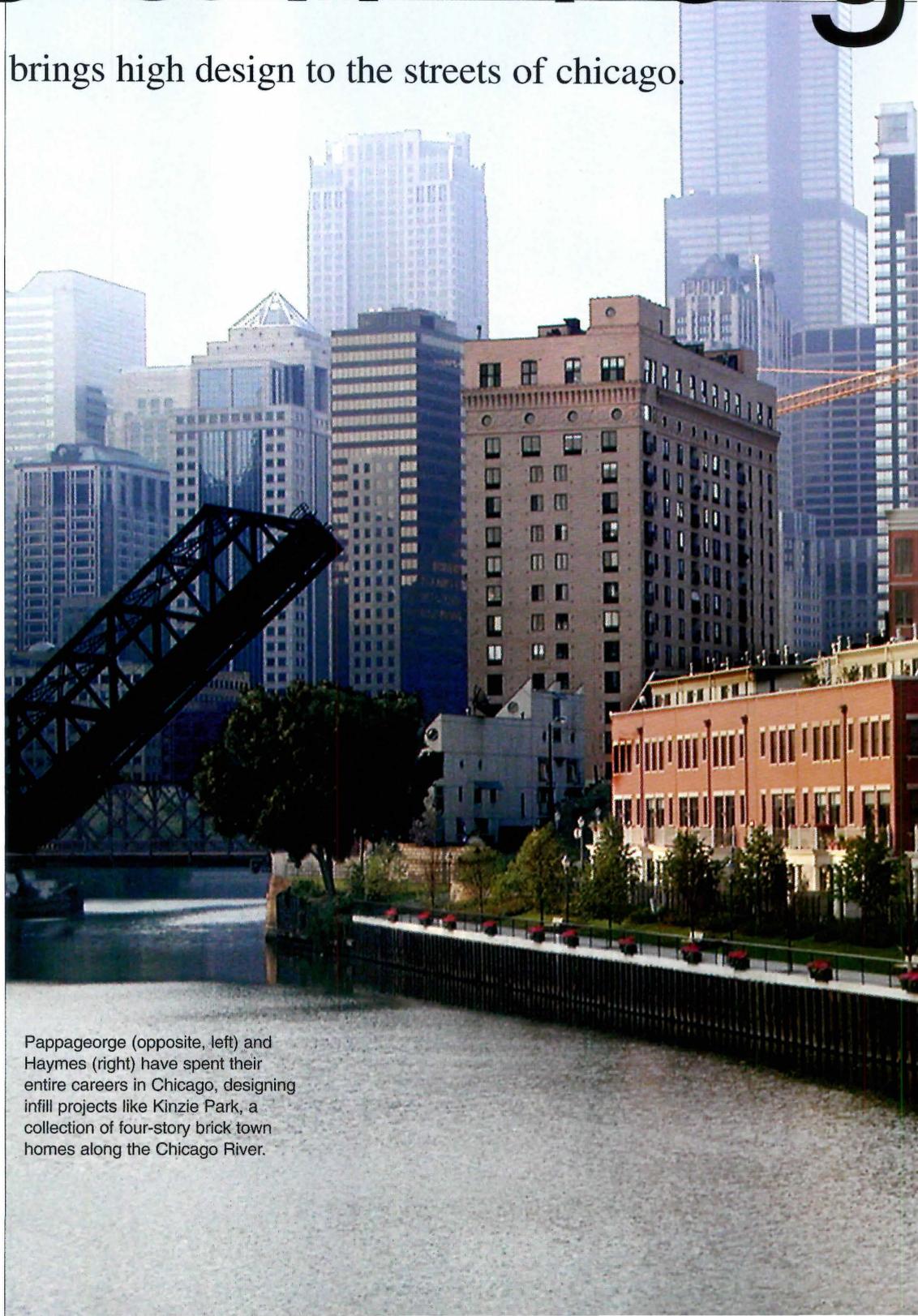
urban leg

pappageorge/haymes brings high design to the streets of chicago.

by meghan drueding

George Pappageorge, FAIA, and David Haymes, AIA, have lunch together every weekday they can. Perhaps they spend these lunches reminiscing about their undergraduate days at the University of Illinois at Chicago's architecture school. Maybe they discuss the doings of their Chicago firm, Pappageorge/Haymes. Or, just maybe, they pass the hour or so marveling at the imprint that the 20-year-old firm has left on this development-happy city.

For when it's all added up, Pappageorge and Haymes have designed more than 6,000 dwelling units in Chicago. That number includes town homes, loft condominiums, mid- and high-rise apartments, and single-family houses. Chicago's ongoing urban living boom notwithstanding, that's an incredible amount of housing to have created within a city. But sheer quantity isn't the 37-person firm's main claim to fame. Pappageorge/Haymes has earned a na-



Pappageorge (opposite, left) and Haymes (right) have spent their entire careers in Chicago, designing infill projects like Kinzie Park, a collection of four-story brick town homes along the Chicago River.

ends



Blair Jensen

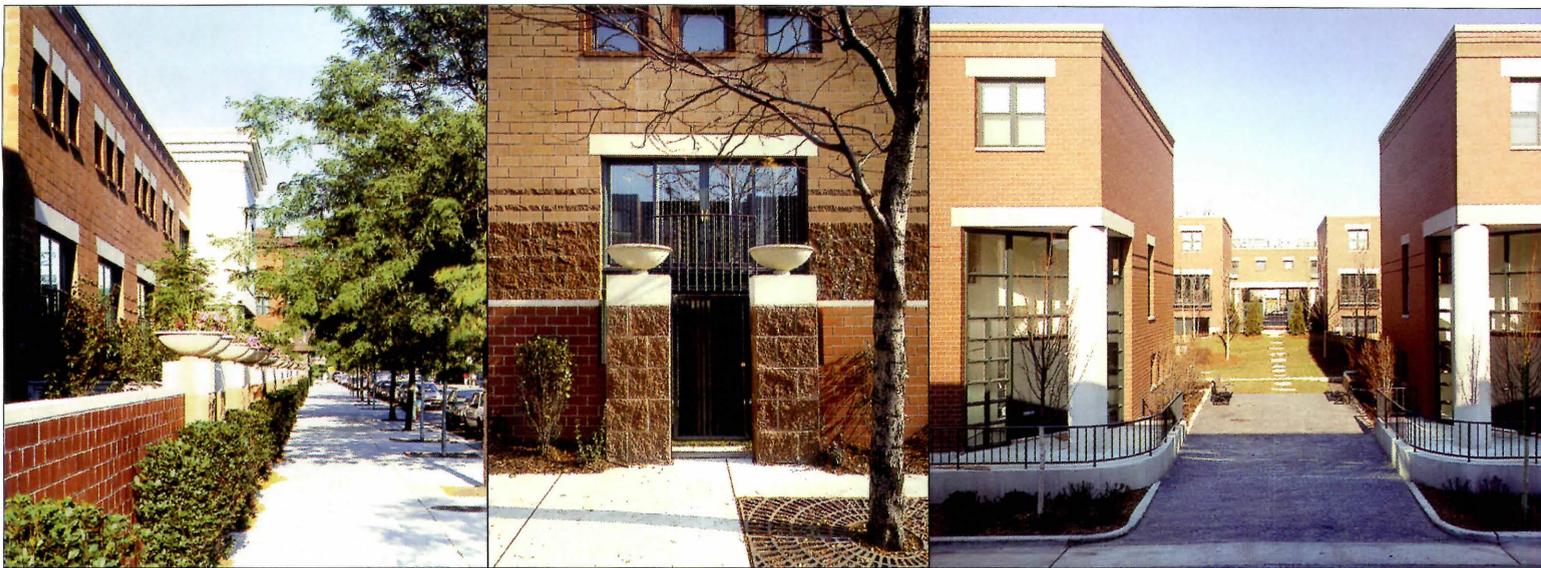
tional reputation for contextual, site-appropriate architecture, and for its ability to design in a wide variety of styles. The firm's projects include stately town homes with brick and limestone facades in the Chicago tradition, old industrial buildings converted into lofts, and sleek, Modernist high rises.

humble beginnings

The two architects met in college, when they both lived in the then-rough Lincoln Park neighborhood. Pappageorge took the unusual step of developing and building his senior thesis, an infill two-flat, and Haymes helped with the construction. The pair then worked for Chicago architect Kenneth Schroeder, FAIA, for a few years. By 1981, when both were in their late 20s, they decided to start their own firm. "We went out to breakfast with one of our old professors and told him we were going out on our own," says Pappageorge. "It was in

the middle of a recession. He thought we were crazy."

But Pappageorge and Haymes had identified a market gap they thought they could fill. They'd noticed that the city's many well-known firms tended to specialize in corporate and institutional work. Those that did design housing concentrated on single-family houses in the suburbs. No one seemed to be focusing on urban infill housing—the type of work these men, both longtime Chicago dwellers and confirmed urbanites, happened to find the most fulfilling. Despite their professor's misgivings, they opened their firm, converting Lincoln Park's decrepit factory buildings into residential and office lofts for developer clients. They acted as both architects and construction managers on these early projects, helping to spur the rejuvenation of Lincoln Park, now a highly desirable neighborhood. Meanwhile, they spent their spare time developing their own,



Photos above, this page: Paul D'Amato at Pappageorge/Haymes

City Commons, Pappageorge/Haymes' first large-scale town-home project, showcases the firm's signature attention to detail, respect for neighborhood context, and emphasis on walkable outdoor spaces.

smaller-scale residential projects.

In 1984 Pappageorge and Haymes got their big break, in the form of a 62-unit Lincoln Park town-home project called City Commons. Its innovative site plan and rapid sales pace put them on the map for good. "City Commons established us as designers and planners of large-scale proportions," Pappageorge says. Its success also alerted local developers to the fact that there was money to be made in urban infill housing.

hot properties

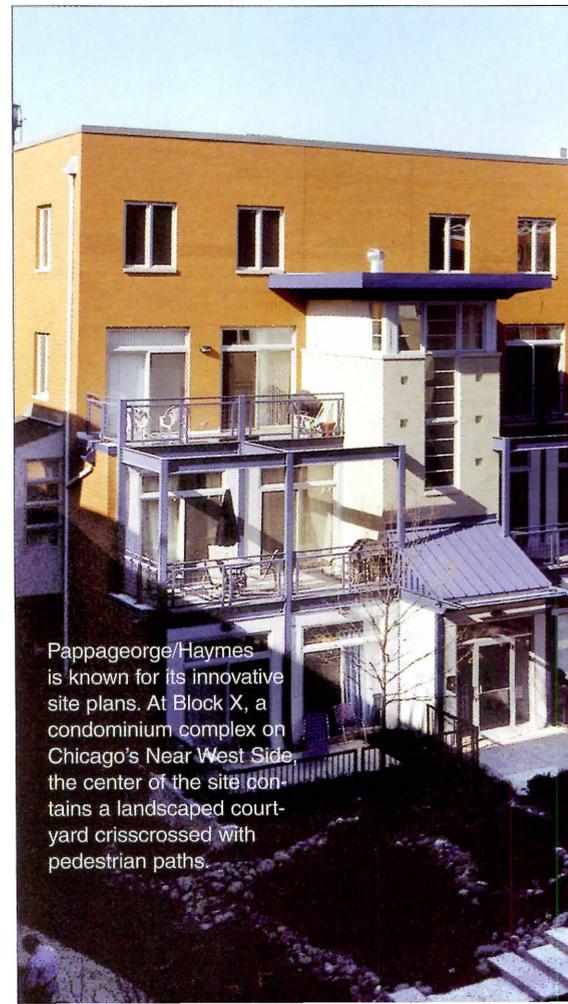
Suddenly, Pappageorge/Haymes was one of the hottest firms in town. "When I was hired, I was about the fourth person there," remembers Chris Hill, who worked at the company during the 1980s and recently stepped down as the city of Chicago's planning commissioner. "By the time I left, there were 27 people." Pappageorge and Haymes had shown they could design a profitable, aesthetically appealing city community—and that they could manage it through the construction process, if need be. Having developed properties themselves, they knew how to speak the language of real estate in addition to the language of design. Developers felt

comfortable with them, and the in-town multifamily jobs came pouring in. "They were leading the pack," says David Brininstool, AIA, the project architect for City Commons, who is now principal of the Chicago firm Brininstool + Lynch. "The old-school, mainline firms at the time seemed to be kind of out of it in terms of residential development in the city. And here was this relatively inexperienced firm getting a lot of work and a lot of attention."

The overload of jobs set the tone for the way Pappageorge/Haymes employees were—and still are—treated. Because the principals had more work than they could possibly handle, they delegated large amounts of responsibility to staff members. And because the firm provided construction management for many of its clients, project architects had the chance to get hands-on construction experience, as well as design skills, under their belts.

While Pappageorge/Haymes doesn't have the same lopsided jobs-to-staff ratio now that it had then, its emphasis on independence remains. As part of an annual review, employees write a list of the jobs they've worked on in the past year and

the skills they've learned or improved upon. Then they list the things they'd like to accomplish in the upcoming year, and the partners try to place them on jobs that will help them achieve those goals. The high level of responsibility that Pappageorge and Haymes are willing to give young, motivated architects helps attract local



Pappageorge/Haymes is known for its innovative site plans. At Block X, a condominium complex on Chicago's Near West Side, the center of the site contains a landscaped courtyard crisscrossed with pedestrian paths.



The firm's portfolio also includes single-family projects, like this classically proportioned custom home in Chicago.

and national talent to the firm.

Throughout the rest of the '80s and '90s, Pappageorge and Haymes kept busy designing the urban town homes and lofts that had jump-started their careers. Other project types made it into the mix, too—vacation homes, office and retail spaces, single-family infill houses, small institutional

projects. But multifamily and single-family attached work continued to be the firm's mainstay. Starting in the late 1990s, land in the Windy City became prohibitively expensive, so developers there began to cast a favorable eye on high-rise housing. Pappageorge/Haymes followed suit, parlaying its previous experience



designing office buildings and mid-rise apartment buildings into high-rise jobs.

In 1999 it won the commission for Museum Place, an 1,100-unit project encompassing high rises, mid-rises, and town homes on a coveted site a stone's throw from some of the city's loveliest museums. The firm is also playing a part in the remaking of Chicago's disastrous public-housing projects, going after affordable-housing commissions as ferociously as market-rate ones.

designing men

Part of the reason that Pappageorge and Haymes have been able to stay so busy is that they have a proven ability to design in many different styles. "Our success comes from our ability to provide varied housing

Intricate limestone detailing and floor-to-ceiling bay windows impart a sense of luxury to the Embassy Club town homes in the West DePaul section of the city.



At Clybourn Lofts, Pappageorge/Haymes gave buyers access to outdoor space by adding deep balconies to many of the units.

solutions,” Pappageorge says. “We’ve never tried to develop a unique format that’s always identifiable as ours.” He thinks it’s more important to be contextual than to make a bold design statement. “We try to reinforce the city as it is. We use what’s already there in the neighborhood, and give it a little twist, maybe on the exterior detailing or on the floor plans. Architecture doesn’t have to be Modern to be successful.”

If you think that means their work is boring, think again. “Their designs show a lot of imagination,” says fellow Chicago architect Larry Booth, FAIA, principal at the well-known firm Booth Hansen Associates. Two recent projects demonstrate the breadth of the firm’s skills. Embassy Club, in the West DePaul section of the city, is an intricately planned, high-end town-home project full of classical arches, brick exteriors, and limestone detailing. A few minutes away in Bucktown lies Willow Court, a grouping of 56 beautifully austere condominiums with steel-clad bays and brick-paved walkways. Though the projects are vastly different, both feature Pappageorge/Haymes trademarks—elements such as invit-

ing outdoor spaces, networks of pedestrian paths, and a meticulous attention to detail.

The firm is particularly dexterous at handling unpleasant edge conditions like rail yards or old industrial sites. At a project called Kinzie Park, for example, it designed an acoustically treated concrete-block wall to minimize noise and vibrations from an elevated commuter train line that runs right behind the community.

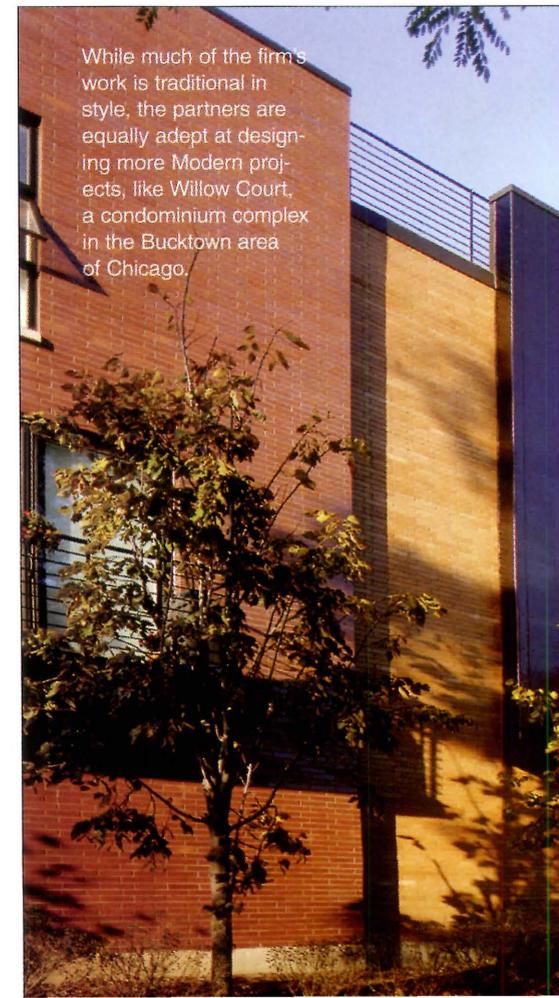
due influence

Nearly everyone who followed the Chicago loft and town-house craze agrees that Pappageorge/Haymes had a great deal to do with igniting it. “They basically made the town-house boom,” says Hill, who is now the senior vice president director of the Chicago office of Grubb & Ellis, the commercial real estate firm. “They added a level of sophistication to this category of housing that wasn’t there before.”

But the firm’s impact certainly isn’t limited to the past. In addition to branching out into high rises, the partners are venturing into the suburbs to work with the international, San Francisco-based firm Gensler on a new, mixed-use town cen-

ter in Glenview, about 10 miles north of Chicago. While they still do some nonresidential projects—they just won a local competition to design their first museum—a good 70 percent of their work consists of housing.

Pappageorge/Haymes doesn’t do as much construction management as it used to—it’s working with bigger developers





Photos above: Abby Sadin

who tend to want to manage the projects themselves. But the two principals have their own development and construction management company, PH Properties. They established it about 10 years ago, having done a little developing on the side ever since Pappageorge's thesis project. Of course, the company uses Pappageorge/Haymes as

its architect. It concentrates on small to medium-size infill projects, often high-end single-family houses built on spec.

PH Properties challenges and interests both partners, but they're architects first. They spend about 15 percent of their time on their newer company, leaving the other 85 percent for Pappageorge/Haymes. Either



Pappageorge or Haymes acts as design principal on every job, filtering work down through six associates and many project managers. Pappageorge handles personnel and public relations; Haymes runs the financial end of the business. They work from the same studio in the city's River North section that the firm has occupied for 17 years, sharing a large, L-shaped space as their private office.

Are they worried about the apparent slowdown of the national economy, which, if it continues, will have major repercussions for real estate markets? Not at all. "We've been in business in this city a long time," says Pappageorge, who, like Haymes, is a few years shy of 50. "If there's a recession or a slowdown, it's the ones who have been around who'll survive." ra

1122 North Dearborn represents a project type that makes up a growing portion of the firm's work: residential high rises.



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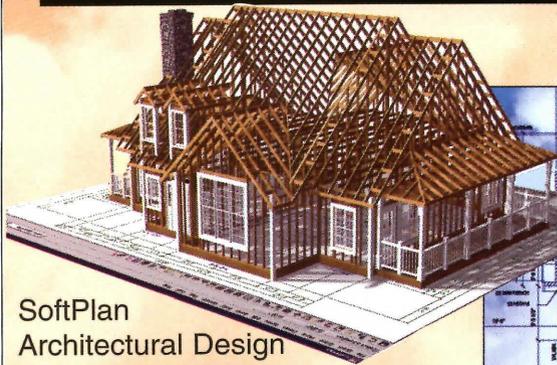
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Material Schedule Table

DESCRIPTION	QTY	UNIT	PRICE	TOTAL
2x4 Studs	100	EA	1.50	150.00
2x6 Studs	50	EA	2.50	125.00
2x8 Studs	20	EA	4.00	80.00
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2x420 Studs	1	EA		

character studies

four reuse projects
preserve the originals'
charms and eccentricities.

by cheryl weber

power play

Like countless other pockets of urban renewal across America, Deep Ellum has seen a lot of change. The 20-block area just outside downtown Dallas, once a hub for drifters, is now a hotbed of culture, with nightclubs, art galleries, and ethnic restaurants. So when a local entrepreneur couple spotted an abandoned building that once serviced the Dallas trolley system, they couldn't resist buying it. Built in the 1920s, "it was like a freestanding little palace," says architect Ron Wommack, AIA, who designed its three new condos.

A palace, perhaps, but an unpretentious one. Rising from a flat swath of lawn, the sturdy building's best asset was its beautiful lines. "When you started to think about dividing it up, it wasn't a pretty thought," Wommack says. "We wanted to have a minimal intrusion on existing spaces." He lightly power-washed the brick walls inside and out and reglazed the steel-framed windows, sealing them with silicone. Wommack split the building into double two-story units on the first two levels. The third unit occupies the entire top floor—67 feet long by 37 feet wide.

Given the huge windows, preserving the natural light was an impor-

tant part of the design scheme. So there are few facades here. To disturb the space as little as possible, Wommack consolidated the mechanical, electrical, and plumbing functions in the middle of the building. Air ducts wind their way through the trusses, all in plain sight. In the downstairs units, the living-room ceiling rises to an unfettered 24 feet. Kitchen and dining room are tucked beneath a mezzanine that holds two bedrooms and two baths. In the third-floor unit, furniture, lighting, and built-ins define the public living spaces. To acoustically isolate the two bedrooms, Wommack designed gypsum-board walls that float below the trusses and relate to the window height. A clerestory panel lets light pass through.

Scattered here and there, remnant pieces of machinery are daily reminders of this building's heavy-duty past. On the top floor, a chain once used for hoisting equipment still hangs from its pulley. It connects to a hook in the concrete floor. Other industrial touches take a witty turn. Open slots where conduits once penetrated the floor had to be filled in. A rectangular one under the dining room table showcases a



Wommack preserved the Dallas Power Station's simple but handsome bones. In the top-floor condo (above, right), a few floating gypsum-board planes isolate the bedrooms.

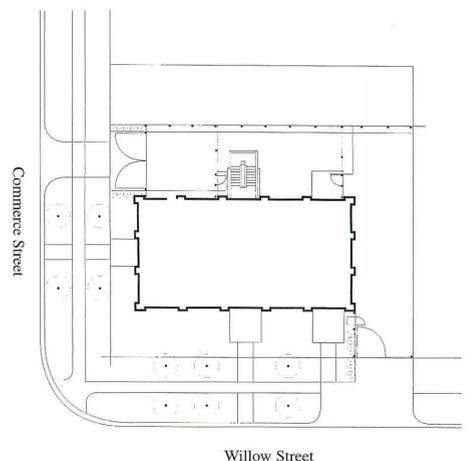


Midcentury-modern lamps lend a sense of sculpture and human scale to the two-story living room in one of the street-level condos.

pristine plastic lawn under laminated glass. Another slot in the long hallway holds an undulating line of gravel, forming a yin-yang garden underfoot.

The simplicity of this renovation sets up a resonance between old and new. You can see pretty much exactly what was there. "So many projects are built out of synthetic materials," Wommack says. "I believe these buildings are so popular because they're real, and your heart knows that. You can't help but feel you're part of the continuum of a history much longer and older than you are."

project: Dallas Power Station
architect: Ron Wommack, AIA, Dallas
general contractor: Pan-American Group, Dallas
site size: 80 by 100 feet
project size: 7,000 square feet
construction cost: \$90 per square foot
units in project: 3
sales price: \$200,000 to \$375,000 per unit
photographer: J. F. Wilson



character studies

after school special

the old Bass High School, built in 1923, was a dignified fixture in architect Dennis Hertlein's Atlanta neighborhood. And when the school district decided to sell it, he immediately recognized its potential for residential use. With its 12-foot ceilings and huge, solidly built windows, the building demanded loft-style living spaces. Even more compelling, so did the market. The school stands one block from an offbeat commercial enclave called Little Five Points, three miles from downtown Atlanta. "It was an ideal candidate for the urban life-style choice more and more people seem to want," Hertlein says.

After two different developers backed out of the bidding process, Hertlein's firm, Surber Barber Choate & Hertlein, selected a third partner, who submitted the winning bid. Design negotiations—which involved the neighborhood association—sometimes turned contentious. The developer's plan to add a new 30-unit building on the backyard soccer field didn't thrill residents, who were concerned about parking and open space. Ultimately, though, the

architects came up with a solution everyone could live with. The new structure faces the school, forming a landscaped courtyard large enough for a pool, a lawn, and pedestrian walkways. SBCH split the parking lot, concealing most of it behind the buildings and making way for mature trees.

The new building copies the fenestration and detailing of the old ones. Inside, bedroom lofts overlook living rooms with 18-foot ceilings. "We purposefully made these new units stand up to the rest and not be a stepchild," Hertlein says. "We didn't want to put stock-plan apartments out back that would become the last thing to rent."

The school itself was converted into 85 loft apartments in the former

classrooms and auditorium, and 18 in the detached gym. Upholding historic guidelines, the architects cleaned and repointed the brick exteriors and installed insulated glass in the original steel sashes. Inside, they kept many of the clay tile and plaster walls, as well as the long corridors, large blackboards, and wood, concrete, and terrazzo floors.

What to do with the auditorium was another sticking point. The developer wanted to fill it with rental units; the historic-minded folks wanted to preserve it for community performances. The architects suggested a compromise: four units in the auditorium and four on the stage. "We kept the front quarter of the seats intact along with the proscenium, to highlight a WPA mural," Hertlein says. "It's a nice historic remnant."

For all the pride that came from saving Bass High, Hertlein wishes school boards wouldn't give up on their elegant buildings. Government funding makes it easier for schools to build new than refurbish what they have, he says. "The ultimate recycling would be to give all these materials a chance to live on for another generation of students," Hertlein says. "Who knows? Someday it may be converted back to a school."



Learning spaces converted gracefully to living spaces, thanks to time-honored materials and carefully preserved features such as the WPA mural (above, right).



project: Bass High School Lofts, Atlanta
architect: Surber Barber Choate & Hertlein Architects, Atlanta
developer: Winter Properties, Atlanta
general contractor: Winter Construction, Atlanta
landscape architect: Altamira Landscape Architecture, Atlanta
site size: 7 acres
project size: 166,000 square feet
construction cost: \$47 a square foot
units in project: 133
rental price: \$750/month to \$1,550/month per unit
photographer: Gabriel Benzur Photography

Historic tax credits helped fund the renovation, which involved repointing the exterior brick and inserting energy-efficient glass in the original steel sashes. The project yielded about 50 different floor plans.



The architects banished parking to the edges of the site, behind the new buildings, creating a pastoral view for the units that face the backyard.

mass appeal

Walking into the old Worthington buildings was like stepping back in time. A mammoth complex covering more than 300,000 square feet, it still held the open furnaces and production lines from its earliest industrial days. During World War I, the Worthington Pump Company supplied shipboard pumps for the U.S. Navy. Later it turned out parts for B-17 bombers. And up until the building's transformation into chic apartments in 1998, it was a scaled-down factory where car fasteners were made.

Worthington Place's pedigree and its proximity to MIT helped fund the renovation. The developer obtained historic designation for the existing buildings, with the accompanying tax credits. And its location just three blocks from MIT's east campus, in a heavily industrial area that had been rezoned for residential use, attracted financing from HUD. The new apartments provided much-needed housing for the academic community and reduced a lot of the pressure on surrounding neighborhoods. With its 186 units, this project is the largest historic building in Cambridge to be converted for residential use.

You'd think adapting a structure this size would result in cookie-cutter living quarters. But that wasn't the case here. Because the project was actually five attached buildings, there were a variety of frontages and corner configurations to work with. The buildings range from two to five stories. Two of them have concrete framing. The others are brick with heavy timbers and steel. HMFH Architects cut and filled the cavernous spaces, creating open floor plans and preserving the gritty

industrial aesthetic popular with a hip, urban crowd. The buildings originally formed a thick footprint that took up an entire city block. The firm plucked out a central foundry but left the steel overhead frame, resulting in a long U-shaped complex. In place of the foundry, an inner landscaped courtyard with a latticework of steel beams filters light into the side apartments. And a four-story skylit atrium, long since floored over, got a new life as the entrance lobby. Inside, the architects left intact as much of the hardworking character of the building as they could. Still visible are the 12-foot ceilings, 2-foot-diameter bell-capped concrete columns, wood and steel trusses, and a skylight monitor running the 300-foot length of one of the buildings. The redesign yielded 43 different floor plans, most featuring two bedrooms and two baths. To cater to a student market, a kitchen and a living room separate the private areas from each other. "From a design standpoint, we had a challenging number of units to design," says architect George Metzger, AIA. "But the wide variety we ended up with added to the market value. And in designing so many units, we had the opportunity to create a whole community behind MIT."

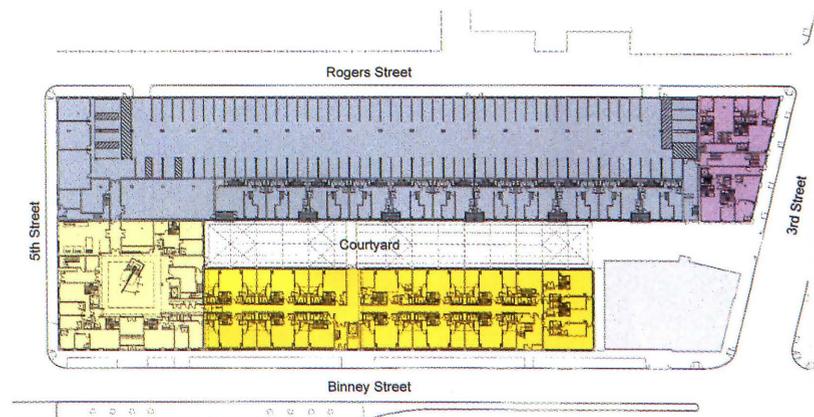


Muscular concrete columns and walls of multipaned windows (above, right) honor the buildings' industrial past.



Originally comprised of five abutting buildings, Worthington Place's unadorned concrete and brick structures dominate a city block. Their skillful conversion into 186 rental apartments created an entire community of urban lofts behind MIT.

project: Worthington Place, Cambridge, Mass.
architect: HMFH Architects, Cambridge
developer: Worthington Place Associates
general contractor: CWC Builders, Newton, Mass.
landscape architect: Marc Mazzarelli Associates, Boston
site size: 2.5 acres
project size: 267,000 square feet
construction cost: \$70 per square foot
units in project: 186
rental price: \$1,000/month to \$2,000/month per unit
photographer: Anton Grassl



In the center of the complex, HMFH Architects stripped a shed building to its steel frame to create a landscaped courtyard. They made the interiors comfortable but didn't overdomesticate them (left).

Character studies attitude adjustment

It's hard to miss Site 17, an infill apartment complex two blocks north of Seattle's Pike Place Market. The brightly colored building rises eight stories from the street. With its angled bays and interlocking facades sheathed in red, yellow, and blue, it looks like something from a giant Lego set. A blinking orb on the rooftop adds to its visibility. Lit at night, it's the last thing drivers heading across the Seattle waterfront see before they descend into a tunnel.

The developers sought something with attitude, and they got it. "They wanted to have a fun building in keeping with an artistic neighborhood," says GGLO Architecture's Bill Gaylord, AIA. "They pushed us to do something unusual."

Site 17 is constructed on a half-acre slope and bends around a three-level parking garage. The building is basically five levels of wood-frame housing over a three-story concrete base. Retail shops occupy the street level; upstairs are live/work artist lofts with 17-foot ceilings. Those units have the edgiest aesthetics, with concrete floors, steel open-tread stairs, terrazzo countertops, and black-on-black kitchens. "Industrial raw is what we were looking for," Gaylord says.

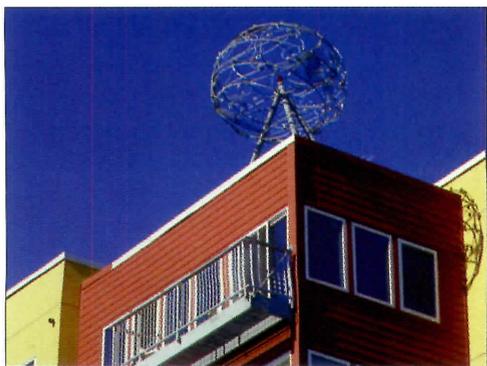


artists and chefs from restaurants around the neighborhood."

On the facade, different kinds of cladding—including concrete, stucco, composite shingles, and corrugated sheet metal—read as a village of smaller buildings that have sprouted from the site. The jutting bays were designed to create "a staccato visual effect" and focus views to the water and Pike Place Market. An open-air courtyard on the fourth floor and two terraces, sheltered from street view, invite community barbecues.

Indeed, Site 17 welcomes the whole neighborhood, thanks to the incorporation of popular shops such as a salon and a coffeehouse. GGLO's interior designers worked with local artist Kevin Spitzer, who designed the orb, to come up with street furniture that echoes elements used in the lobby and artist lofts. The terrazzo used on the kitchen bars reappears outside on decorative cubes for casual street-side lounging. "We went way beyond the normal way of approaching a building," Gaylord says, "by creating the artwork both inside and outside."

By opening day, 80 percent of the units had been rented, and three months later all of them were filled. The project was so successful that GGLO was asked to design a companion building across the street, called Site 17 North. All in all, proof that there can be more to apartment life than beige boxes. **ra**



GGLO integrated architecture, interiors, and artwork. Local artist Kevin Spitzer created the blinking orb. GGLO's Lori Naig designed the lobby furniture (above, right).

Yet the building's demographics are all over the board. To attract tenants at a variety of income levels, the five floors above contain a mix of studio and one- and two-bedroom apartments, and range in size from 720 square feet to 1,200 square feet. "We have singles, couples, and parents with children," Gaylord says, "plus young

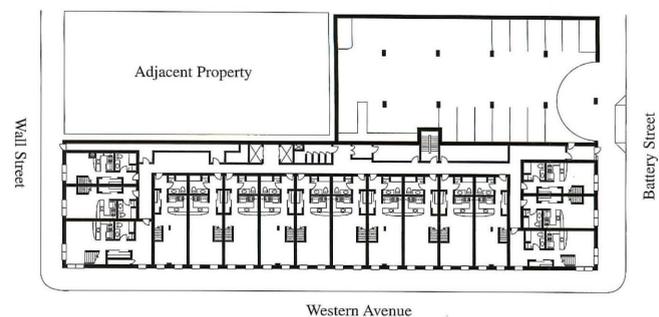


The dramatic, mixed-used building contains 80 apartment units, 16 artist lofts, and 2,500 square feet of street-level commercial space.



Angled bays focus water views (top). Along the courtyard, open corridors eliminated the need for fire-rated walls and allowed the architects to give bedrooms exterior views (above).

project: Site 17, Seattle
architect: GGLO Architecture and Interior Design, Seattle
developer: Harbor Properties
general contractor: JM RAFN Company, Kirkland, Wash.
interior designer: GGLO Architecture and Interior Design
site size: .5 acre
project size: 100,000 square feet
construction cost: \$66 per square foot
units in project: 97
rental price: \$800/month to \$1,700/month per unit
photographer: Eduardo Calderon



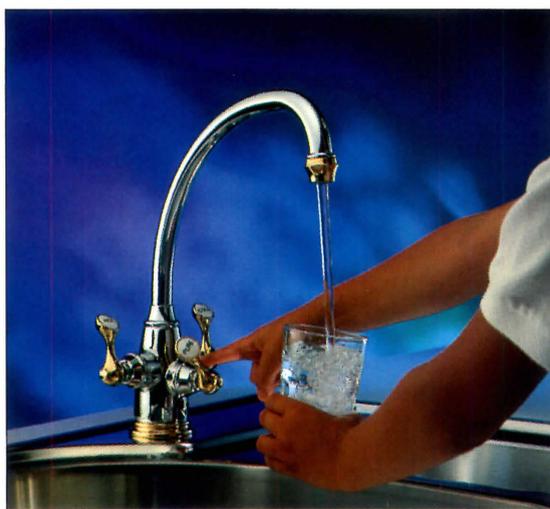
off the shelf

pure pleasures

help your clients clean up their act with these filtering faucets and drinking water systems.

sparkling water

The sleek Wellspring beverage faucet merges nifty design with the Aquifer water filtration system, which comes with either a high-flow or a premium refill cartridge. The high-flow cartridge maintains a flow rate of 1.5 gallons per minute while removing taste, odor, dirt, rust, chlorine, turbidity, particulates, and cysts; the premium refill cartridge removes 98.9 percent of lead in addition to everything else. Both cartridges filter up to 1,500 gallons before needing replacement. Kohler, 1.800.4KOHLER; www.kohler.com.



three taps

Disguised within a graceful gooseneck faucet, the Triflow filtration system works by way of an independent waterway inside the spout. The waterway—operated by the faucet's third handle—connects to a compact filtration unit beneath the sink; the unit contains a replaceable ceramic cartridge with inner filter that removes microscopic particles, lead, and chlorine from the water. The faucet is available in two basic designs with a variety of handle options, colors, and finishes. Franke, 800.626.5771; www.frankeksd.com.

under cover

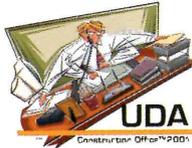
The Ultrefiner Reverse Osmosis Filtration System, which installs under the sink, uses a spiral-wound, semipermeable membrane to trap



extremely small particles (0.0009 microns). The purified water is held in a storage tank and then filtered again as it dispenses through a dedicated faucet. The system is available in 10-, 22-, and 50-gallon-per-day capacities. The 50-gallon system includes a post-filter with VOC (volatile organic chemical) reduction. RainSoft, 847.437.9400; www.rainsoft.com.

continued on page 62

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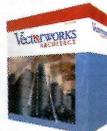
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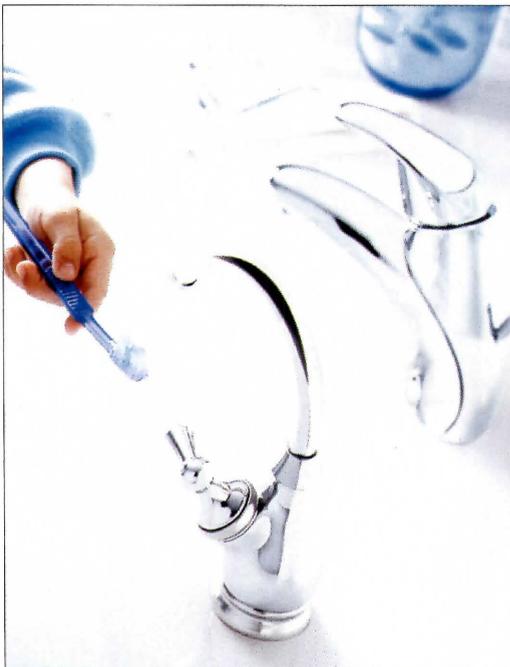
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The above-counter dispenser, which comes in 12 different finishes, fits next to the sink's existing faucet. A filter-life indicator shows when the filter cartridge needs to be replaced. Moen, 877.DRINK-H2O; www.pure-touch.com.



fluoride-friendly

The ClearTap filtering faucet screens out water contaminants without reducing fluoride. Shifting the lever to the right produces filtered water through a separate



tube in the spout; faucet includes a digital display that indicates how many days of filter life remain. The unit's drop-in filters can be changed

without going under the sink. Faucet comes in chrome, white, bone, and satin finishes. American Standard, 800.524.9797; www.cleartap.com.

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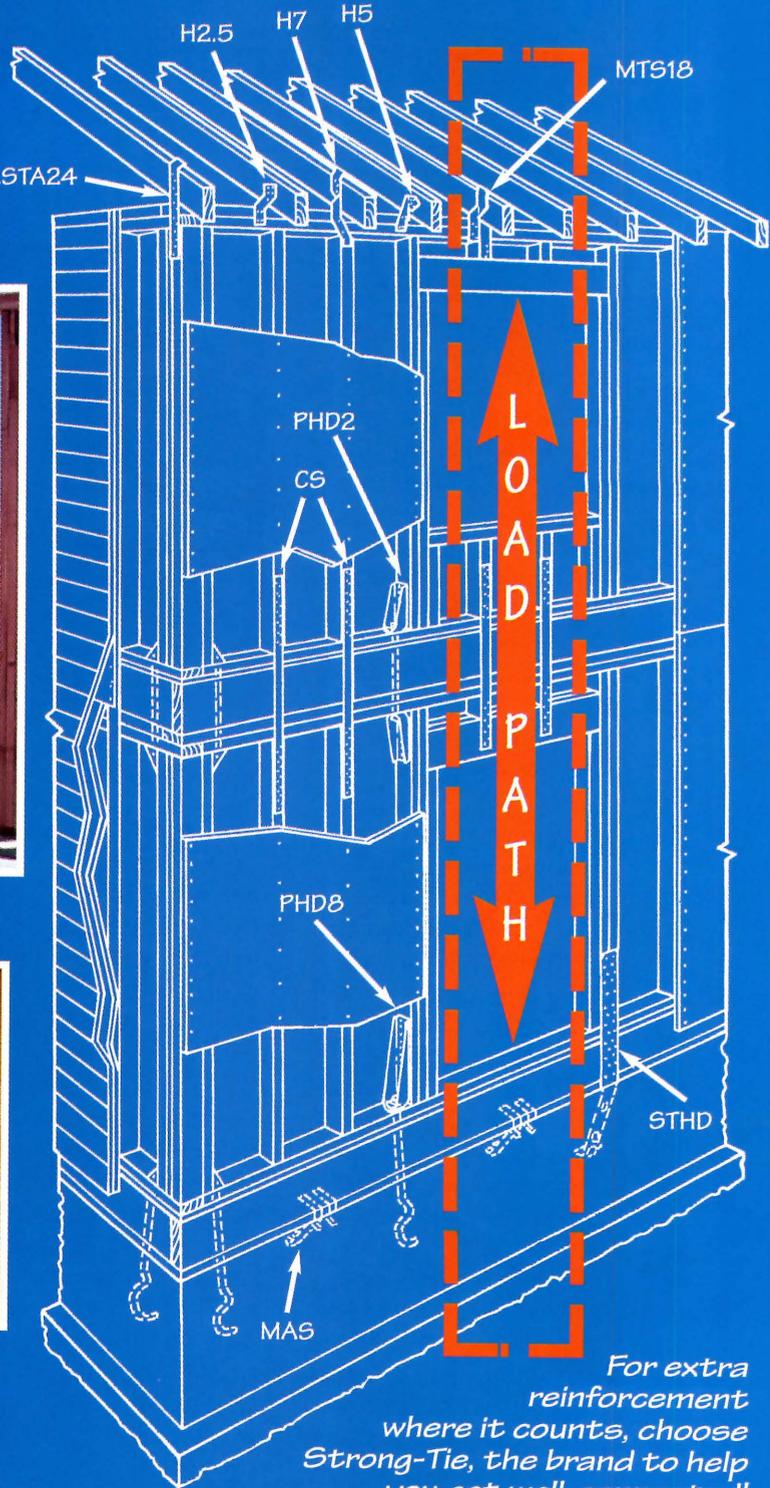
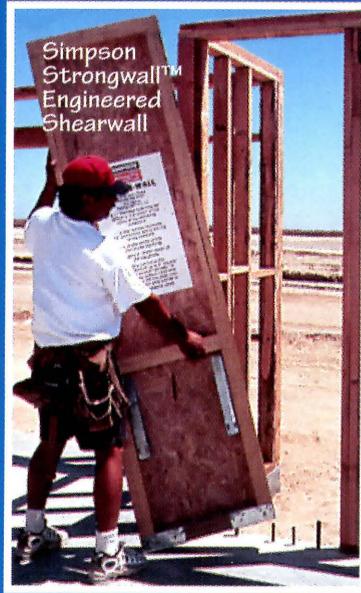
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tall orders

specing windows for multifamily projects is easier than ever.

by nigel f. maynard

Time was, when you specified windows for an apartment building or condo, you probably chose aluminum. You probably didn't think too much about sound-transmission ratings or impact resistance. Energy efficiency may have been an issue, but seismic concerns were off your radar. Consult a historical review board? Not likely.

Then again, maybe you did think about these matters, but your client considered them too costly and overruled your recommendations.

"Commercial residential buildings did not pay attention to these issues," says John Cane, manager of technical services for TRACO, a window manufacturer based in Cranberry Township, Pa. "It seems like commercial residential was so driven by price that one of the ways it cut costs was with low-end windows."

The typical low-end window was made from non-thermally broken aluminum and had single-glazed panels. This is good news for manufacturers like TRACO, because they've made a strong niche business out of replacing shoddy windows with well-shod versions.

Today, regional code



Courtesy Andersen Windows

Architect Daniel Hsu says he chose vinyl-clad Andersen Windows for the Villa Del Sol Condominiums in San Mateo, Calif., because they have the warmth and feel of wood and stand up to salty Pacific breezes.

requirements have made choosing windows more important. Run of the mill won't pass tough hurricane standards in Miami's Dade County, energy-efficiency edicts in California, or seismic rules anywhere on the West Coast. Additionally, most major cities now have sound-transmission requirements, and if you're thinking about replacing windows in a historic district without consulting the local preservation board, better think again.

Fortunately, manufacturers have made advances in window materials and features to help you meet those code requirements. Aluminum is still a pre-

ferred spec, but improvements have solidified its status as the architect's best friend. "It's prized by the architect because it offers a clean contemporary look," says Scott Becker, AIA, of Baylis Architects in Bellevue, Wash. "And now with a thermally broken sill it offers very good energy performance."

short work

Other materials have emerged as well, or crossed over from other applications. Vinyl, for instance, is now an appropriate spec for multifamily buildings, and hybrids like aluminum-clad and vinyl-clad wood are increasingly common.

"We have used vinyl in our four-story projects," says William Higgins, AIA, principal of Architecture International in Mill Valley, Calif. "It's becoming very popular." Cane agrees, calling the development of these materials among the window industry's biggest achievements in some time.

Many products from familiar manufacturers, such as Bayport, Minn.-based Andersen Windows or Tacoma, Wash.-based Milgard Windows, are appropriate for low-rise multifamily projects. Anything from Andersen's commercial and residential lines can be installed in

continued on page 66

beau·ty n. that which delights the senses or exalts the mind.



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projects up to four stories tall. Milgard offers a complete line of applicable products, including the vinyl Quiet Line windows, which have commercial-grade ratings and sound-transmission class grades of 41 to 47.

aluminum anew

Windows for high-rise projects are a different matter. "Wind-load requirements on a high-rise building are very high, so it limits the systems we can use," says Jon Starr, architect with San Diego-based Carrier Johnson. "But we still have a lot of options. We can use a mix of punched windows, curtain wall systems, and storefront framing." For those styles, you have TRACO; Monett, Mo.-based EFCO; Orange, Conn.-based Crittall Windows; Wausau Windows and Wall Systems in Wausau, Wis.; and Miami-based R.C. Aluminum, among others.

TRACO offers custom aluminum windows in any size, color, shape, and style—from single- to double-hung, casement, projected, fixed, or sliding. The company also manufactures "ribbon" windows that run around the perimeter of a building's floor, and high-performance glazing to meet most energy-conservation requirements.

"We just started in California," Cane says, "and we see quite a demand for our windows. Up until the energy crisis, most people in California thought single-glazed windows were



Courtesy Baylis Architects

For this mixed-use condo, Baylis Architects used a powder-coated, steel-reinforced, aluminum window-wall cladding system.

fine. Now, all of a sudden, they are interested in insulating glass."

EFCO Corporation makes aluminum projected, hung, sliding, and special-purpose windows, plus various storefront and curtain wall systems. Product manager Judi Walker says the company sells beefy systems for waterfront and high-wind areas, including some products that have passed Dade County codes. "Those systems require bigger frames and heavier metal," she says, "and the glazing is very important for missile impact."

beg, borrow, steel

For the cost-is-no-concern project, there's steel. Three times stronger than aluminum, steel permits architects to design large expanses of glass. It also allows extremely thin sight lines. "It's the reason architects spec us," says Bill Turso, vice president of sales at Crittall Windows in Orange, Conn. "It's an aesthetics thing." In addition to its good looks, steel costs less to maintain and has the best ecological life cycle of any window material, he says. Crittall makes

hot-rolled and hot-dipped galvanized steel windows in almost any configuration, size, or style.

Despite steel's strengths, some architects are wary of specing it, especially in climatologically challenged areas. Says Higgins, "Steel windows are great for sight lines but there's a tradeoff in certain locations. Steel windows transmit heat through the frame, which heats up the living space. Aluminum, on the other hand, has a thermal break between the aluminum and the glazing." Becker adds that because steel is not thermally broken, you get unwanted heat loss and heat gain.

But Turso says that steel now has the ability to hold insulated or dual glazing, and some units are double weather-stripped depending on the application.

catching rays

If replacing inefficient windows is not an option, retrofitting your project with V-Kool clear window film might be. The manufacturer says the film blocks 99 percent of ultraviolet rays and 94 percent of heat-producing infrared rays. More important, says Dave Stan-

ley, national accounts manager for Houston-based V-Kool Inc., the film maintains 73 percent of precious visible light. "You can use it anytime you don't want to change the aesthetics of the building," he says.

V-Kool costs \$9 to \$12 per square foot installed, which must be done by a qualified representative. Larger projects may cost less per square foot, and you can save money by applying film only to the side of the building that has extreme exposures. Says Stanley, "The naked eye will not be able to tell the difference." Also available is V-KOOL Secure, a shatter-resistant film that provides protection from flying objects.

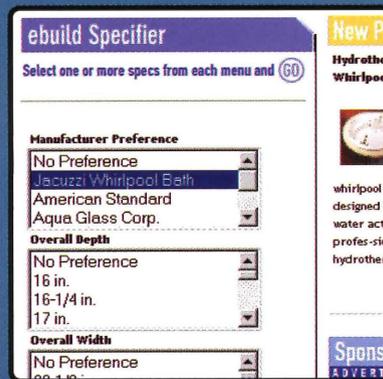
glazing over

While specing windows is always an expensive proposition in residential construction, its effects on the budget are geometric in multifamily building. In fact, much of a project's cost comes down to glazing, says architect Higgins, so keep in mind that "less glass means more savings." If you absolutely must have all that glass, consult your window reps for suggestions about less expensive materials or configurations.

And, finally, when opening a job to bidding by manufacturers, always make sure specs are clearly and concisely written. Says EFCO's Judi Walker, if specs are consistent, you'll get a better product at a fairer price. **ra**



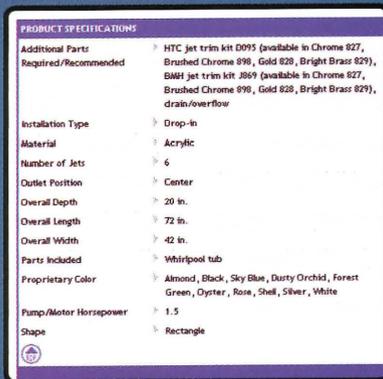
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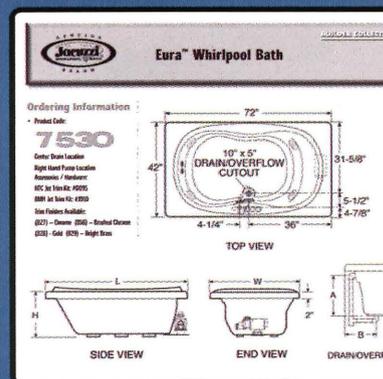
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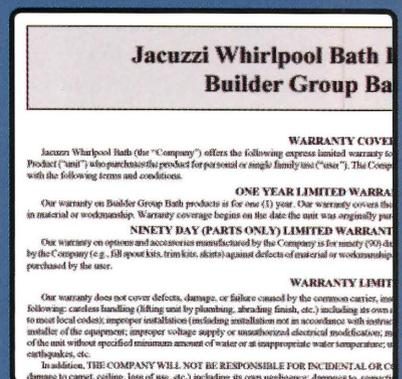
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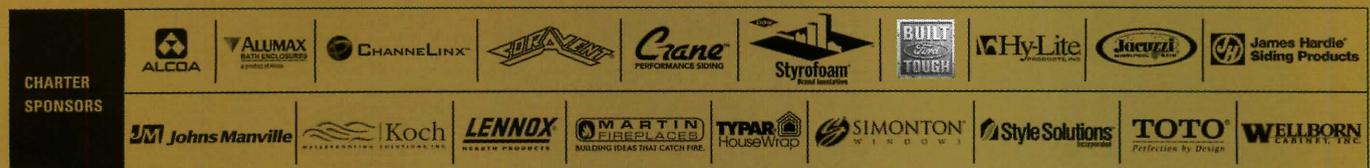


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setting boundaries

a floating screen provides a much-needed sense of separation.

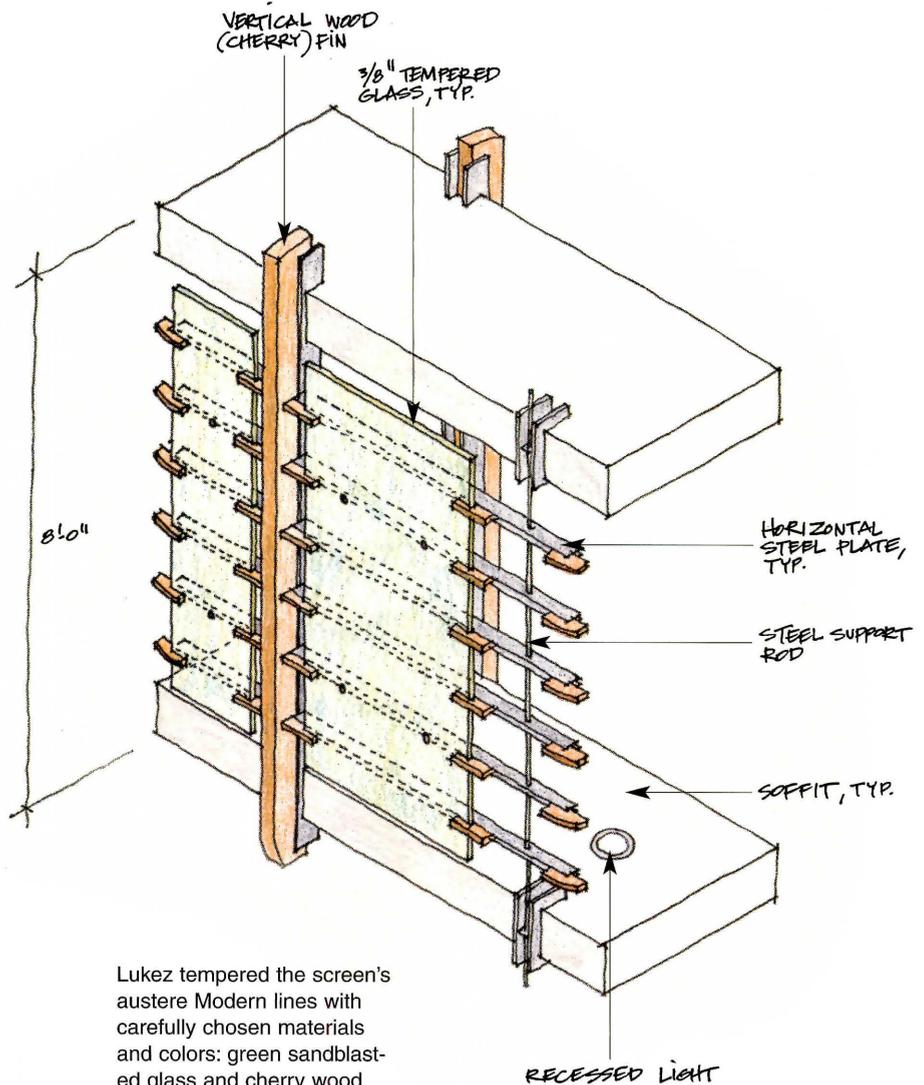
by rick vitullo, aia

Two years ago, a potential client approached Somerville, Mass., architect Paul Lukez with the plans for a 5,000-square-foot house designed by a noted developer and builder of customized homes in the Northeast. The overall plan worked pretty well for the owner's needs but there was a problem with the scale, proportion, and division of some of the rooms, particularly the foyer and family room. The owner was also concerned about the minimal level of detail provided as part of the builder's standard "package." He asked Lukez if he could help resolve these issues. Oh, and one more thing: The house was currently under construction.

Lukez's proposed changes were simple and economical, and relied upon a palette of basic materials to develop a spatial hierarchy within the house, and to enrich it architecturally.

His primary concern was to create a sense of separation between the 9-foot by 12-foot foyer and the 20-foot by 24-foot family room, both of which shared an 18-foot vaulted ceiling. In the existing plan, the two areas opened directly into each other without any boundary, making for an awkward and abrupt transition.

Lukez decided that short-
continued on page 70



Lukez tempered the screen's austere Modern lines with carefully chosen materials and colors: green sandblasted glass and cherry wood carved into subtle curves. Lighting recessed into the top of the lower soffit casts a gentle upward glow across the structure.

Illustrations: Rick Vitullo



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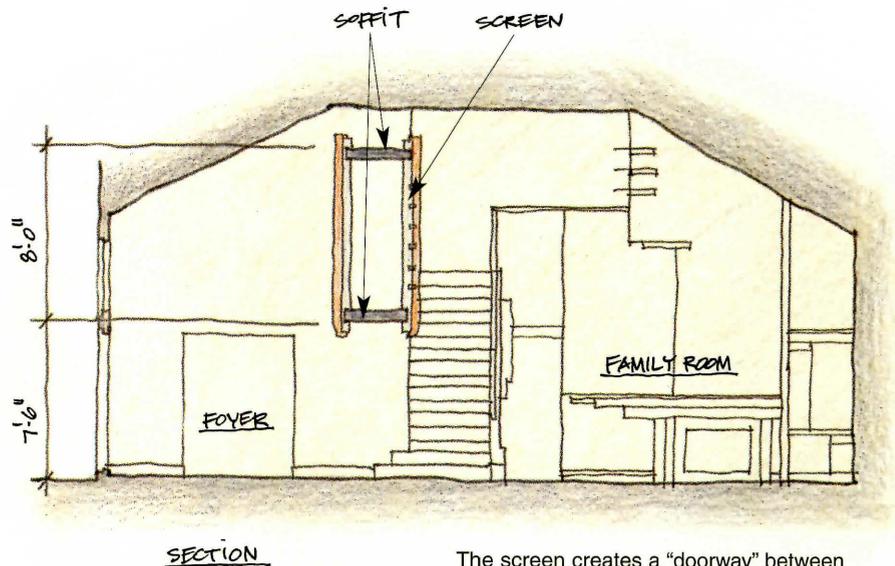


ening the 9-foot-wide by 18-foot-high opening would give the foyer a more intimate, welcoming feeling. To that end, he fashioned a stunning 3-foot-wide by 8-foot-high screen that floats 7½ feet above the floor, adding a horizontal element to a very vertical space and bringing the foyer down to a more human scale.

The screen is composed of cherry-wood brackets attached at various points to six 3-inch-wide horizontal steel struts, with two large ¾-inch-thick sandblasted tempered-glass sheets floating within the wood-and-steel framework. Gypsum-board soffits that span the entire foyer anchor the structure at top and bottom. The resulting layered, semi-transparent grid clearly defines the foyer and family-room areas without cramping either space, or truncating sight lines. It also gives a sense of visual depth and color to a simple set of standard builder-grade spaces.

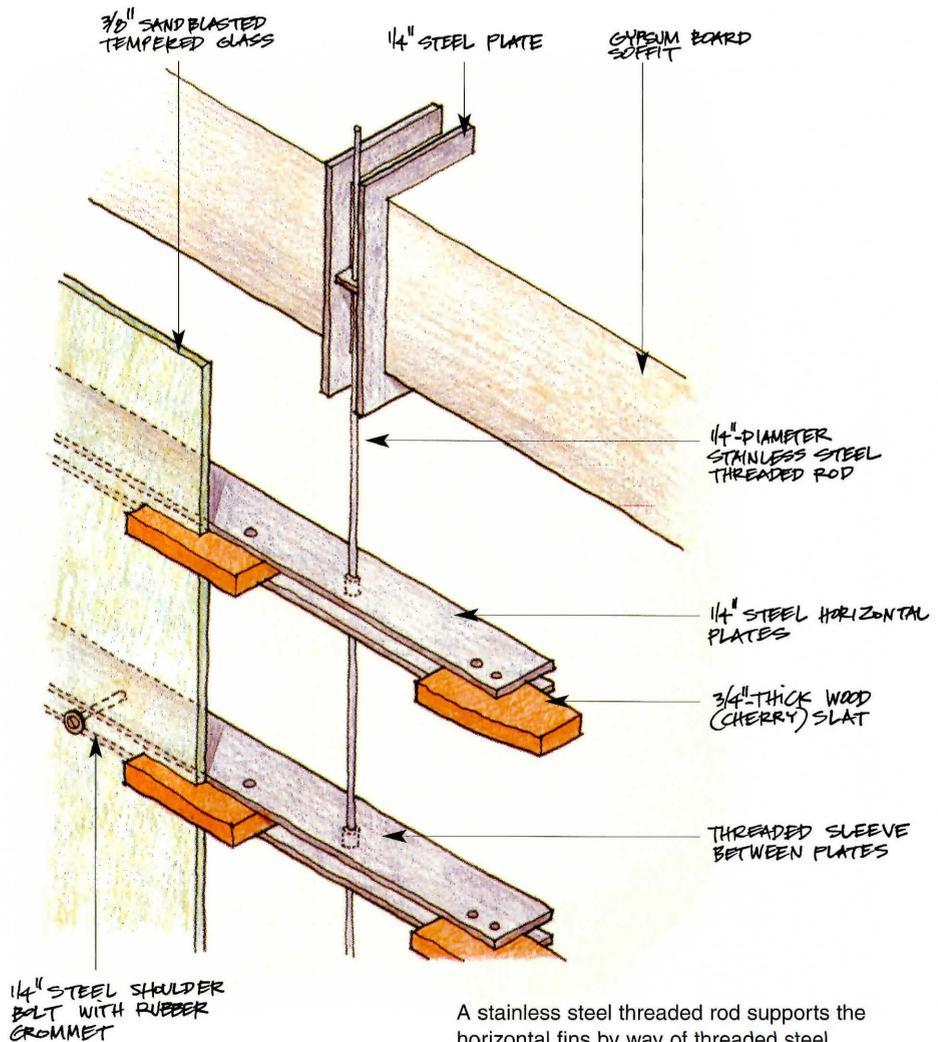
Lukez handled the fast-tracking issue by using a limited kit of parts and quickly moving from sketch to a Form Z CAD program that helped communicate design ideas to the steel, glass, and wood craftsmen for feedback. This sped up the design process because the level of detail produced by these CAD images eliminated any need for the typical shop-drawing production and review process. *ra*

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



SECTION

The screen creates a "doorway" between the foyer and family room.



A stainless steel threaded rod supports the horizontal fins by way of threaded steel sleeves, and is supported at the top and bottom by the soffits.

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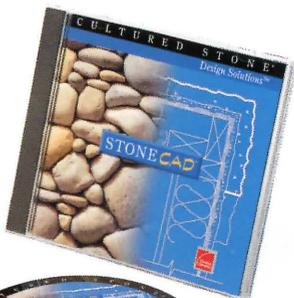
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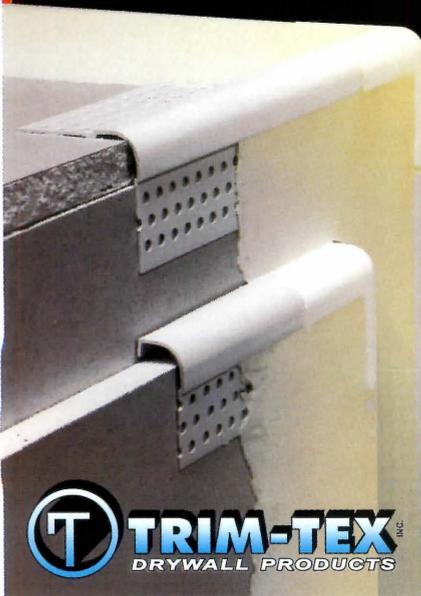
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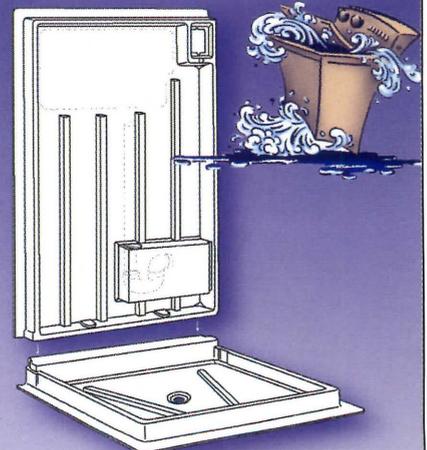
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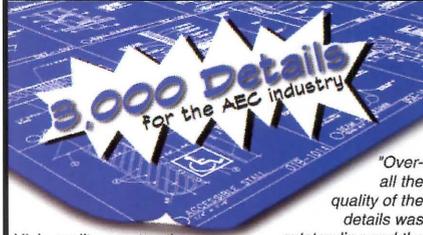
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call for entries

residential architect design awards

2002

the third annual

residential architect Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in eight categories, encompassing custom home design, renovation, multifamily housing, single-family production housing, affordable housing, and work on the boards. From the winners, the judges will choose a Best Residential Project of the Year.

who's eligible?

Architects and designers.
Other building industry professionals may submit projects on behalf of an architect or designer. Hanley-Wood employees, their relatives, and regular contributors to the magazine are not eligible.

what's eligible?

Any home or project completed after January 1, 1999. For On the Boards submissions, any design completed after January 1, 1999.

when's the deadline?

Entry forms and fees are due no later than December 3, 2001. Completed binders are due January 7, 2002.

where will winning projects appear?

Winning projects will be published in the May 2002 issue of *residential architect* magazine.

how will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

mail this form to Shelley Hutchins, *residential architect* Design Awards 2002, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005

fax this form to Shelley Hutchins at 202.785.1974

Name _____

Title _____

Firm or Company _____

Address _____

City/State/Zip _____

Telephone and Fax _____

Send more information.

Please send entry binder(s) and instructions now (must be prepaid).

Payment for _____ standard entries at \$125 each and/or _____ On the Boards entries at \$95 each is enclosed.

Check for \$ _____ (payable to *residential architect*) is enclosed.

VISA MasterCard American Express

Card Number _____

Expiration Date _____

Name on Card _____

Signature _____

number of entries

categories

1. Custom Home, 3,500 square feet or less
2. Custom Home, more than 3,500 square feet
3. Renovation (residential remodeling and additions)
4. Multifamily Housing
5. Single-Family Production Housing, detached
6. Single-Family Production Housing, attached
7. Affordable Housing (At least 20 percent of the units must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.)
8. On the Boards (any unbuilt project from the categories above)

deadlines entry form and fee: december 3, 2001
completed binders: january 7, 2002



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Whirlpool Corporation	6-7	---	800-253-3977	www.insideadvantage.net
Window and Door Manufacturers Assoc.	69	298	800-223-2301	www.wdma.com

* Issue mailed in regional editions.

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eric b. colbert

Why did you become an architect?

I wanted to become a painter, but my parents told me I would probably starve to death. My father was an engineer, and he influenced me. Architecture seemed like a good balance between the two.

If you weren't an architect, what would you be?

I would probably be doing something where I could make a lot of money, retire early, and design my own house.

What is the best thing about being an architect?

The work is incredibly stimulating.

Did you set out to do upscale multifamily work in the city?

It was not a conscious decision. We just had the opportunity and took advantage of it. When we started, we were doing affordable housing, but it gave us a feel for how apartment buildings go together.

What are signature features of your apartments?

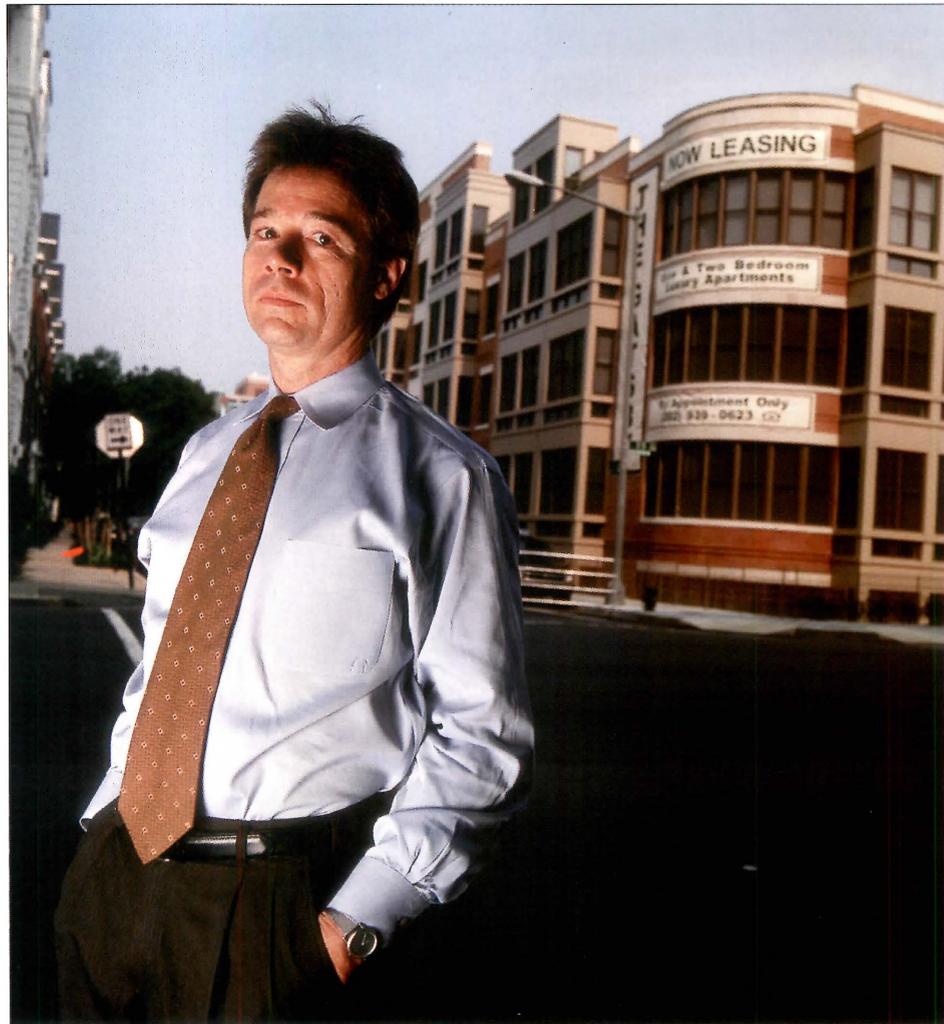
We use bays for the views, our kitchens are small but open, and most of our units have 10-foot-high ceilings.

What is your dream project?

I think I would go crazy if somebody came to me and said, 'Cost is not a factor. Do anything you want and we'll build it.'

Best professional decision you ever made?

Hanging in with the early apartment-building work we started doing. Also, staying focused on Washington, D.C., turned out to be an incredible benefit.



Max Hirshfeld

Do you live in an apartment or a house?

I live in a house in Chevy Chase, D.C., but before I bought the house four years ago, I lived in an apartment building downtown.

Given your focus, would it be better to live in an apartment?

I keep thinking that I should sell my house and move into one of the buildings I designed. But I always worry that in the middle of the night, someone will come knocking on my door saying that the toilet is leaking and then I'd have to try to help fix it.

What is your secret ambition?

To have a personal life.

What do you hate spending money on?

Parking tickets. Though, for the number of offenses I commit, I get relatively few.

What is your favorite city?

I wouldn't live anywhere else.

What kind of car do you drive?

A 1997 Volkswagen Jetta with a dent on the side. I have been thinking of ditching my car and buying a fancy one, but I'm too cheap. **ra**

Eric B. Colbert, AIA, is president and principal of Eric Colbert & Associates in Washington, D.C.