

premiere issue

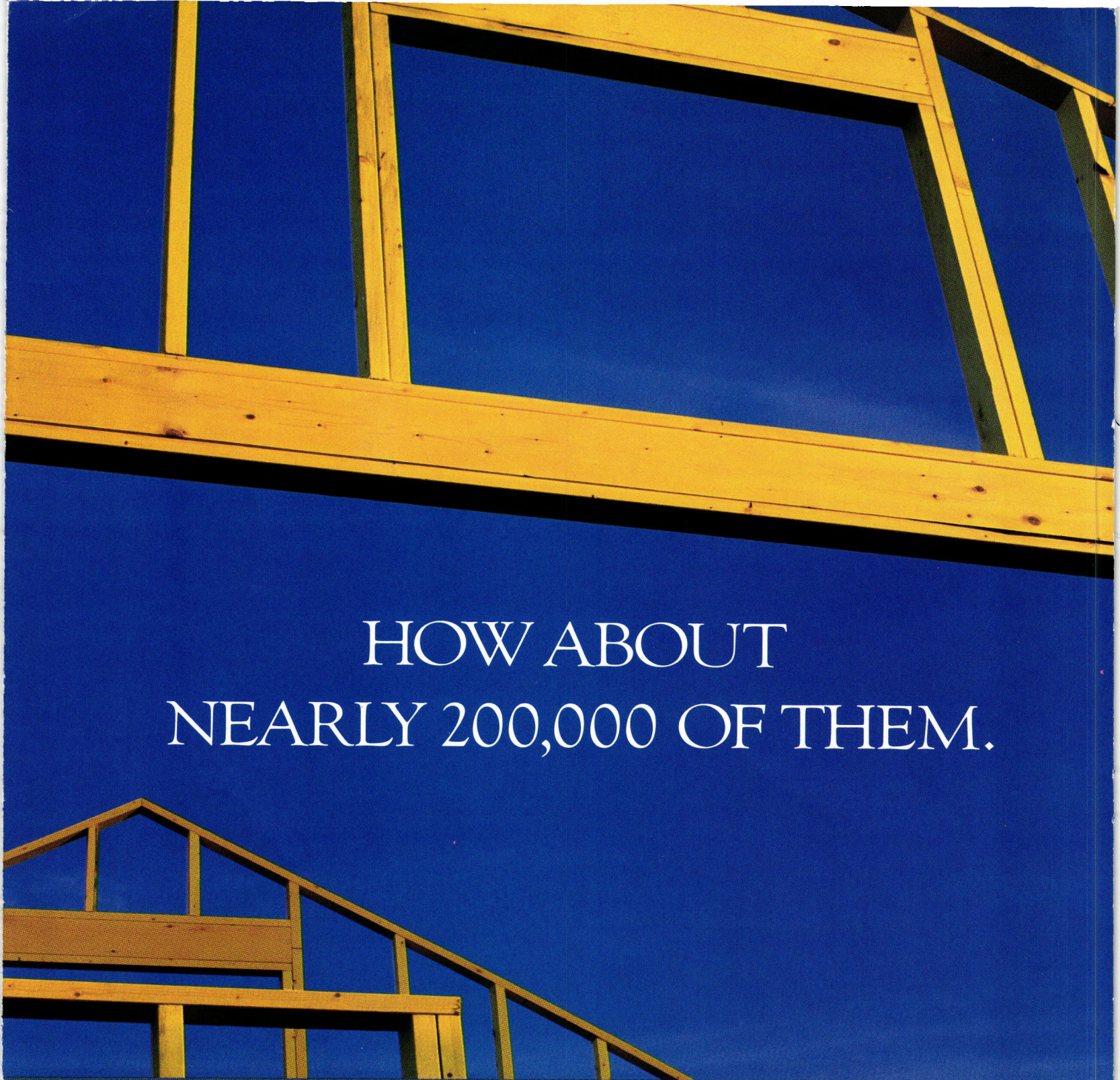
residential  
**architect**

A HANLEY-WOOD, INC. PUBLICATION / JUNE 1997

past as prologue

j carson looney  
looks back to the future  
of residential design

seattle simplicity / hugh newell jacobson in paris  
fee strategy / at home with aram bassenian  
how to talk to builders / finding cadd talent



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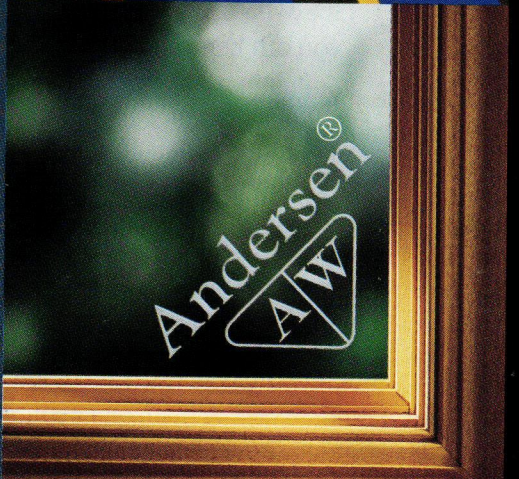
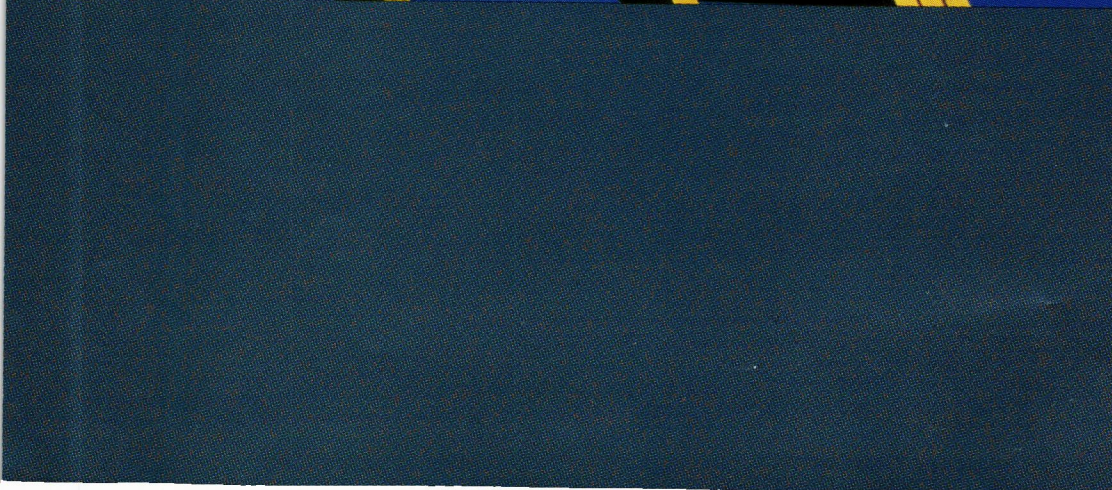
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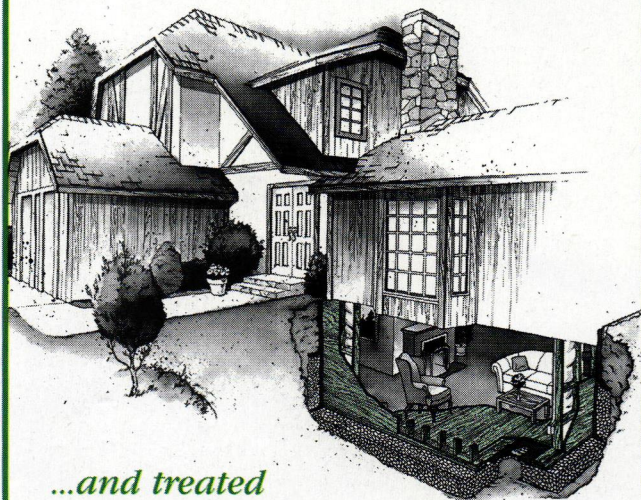
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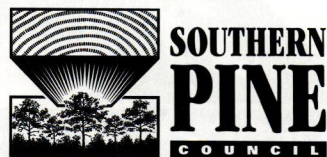
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BPA International Business Publication membership applied for June 1997.

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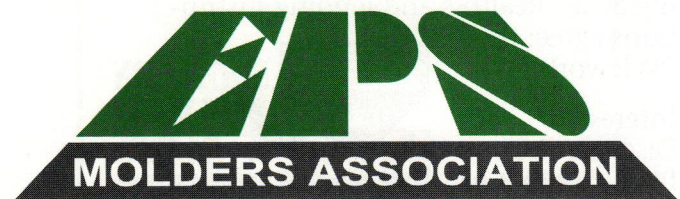
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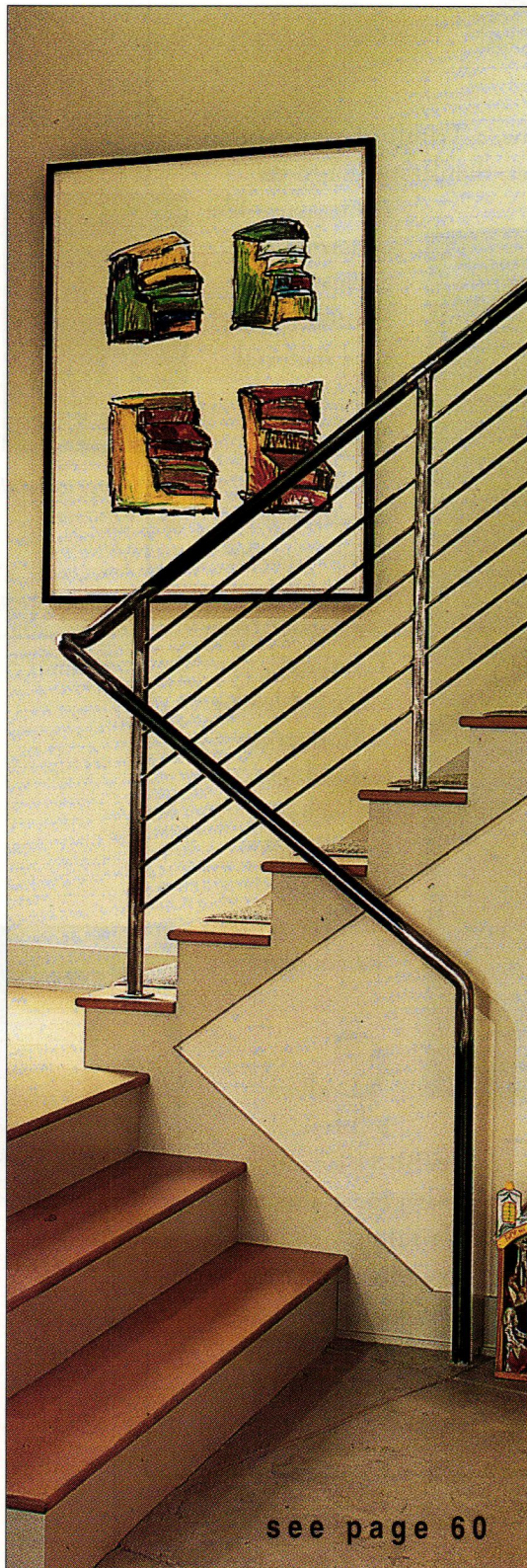
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Fighting fee stagnation with alternative profit sources.



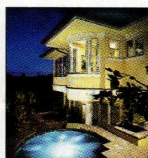
cover story: past as prologue.. page 40

J. Carson Looney, FAIA, wanted to be a pilot. Just look at how  
his career has taken off. A conversation with one of housing's  
most influential—and successful—young architects.



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Architects and builders need each other. They just don't know  
how to talk to one another. (With apologies to John Gray, Ph.D.)



sweet revenge.. page 54

His first house burned to the ground. From its ashes,  
Aram Bassenian, AIA, has created an entirely new environment  
for his family.



simple in seattle.. page 60

An elegant little house rises to the challenge of a steep  
Seattle site. Though its materials are simple,  
its structure is anything but.

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Have trouble finding and keeping CADD talent?  
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It won't warp, rot, or burn. It's fiber-cement siding.  
Find out why Mark Humphreys, AIA, swears by it.

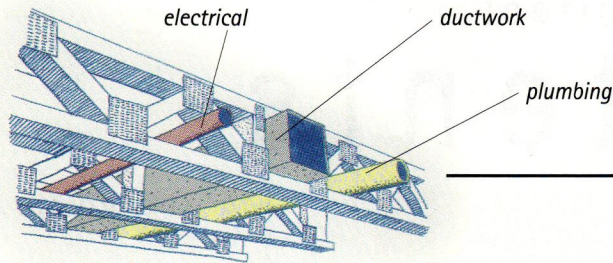
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How to design and build a stylish steel-framed loft.

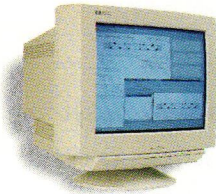
special places.. page 80

We asked Hugh Newell Jacobsen, FAIA, to tell us about a place that has had  
a profound influence on his work. He took us to a tiny square in Paris.

OPEN WEB  
DESIGN



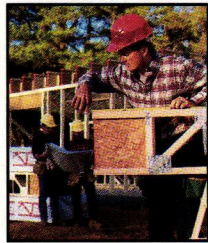
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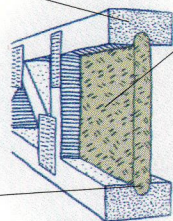
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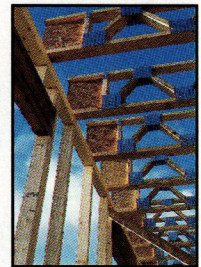
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work. Plus, a TrimJoist™ can span up to 30 feet, thanks in part to its

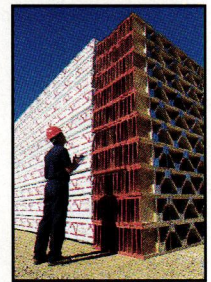
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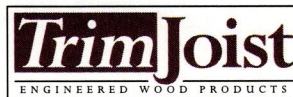
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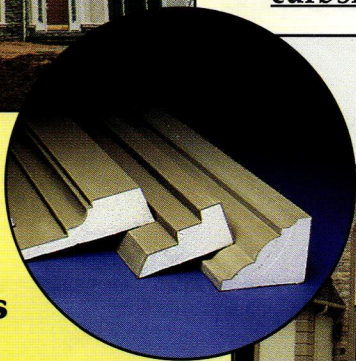
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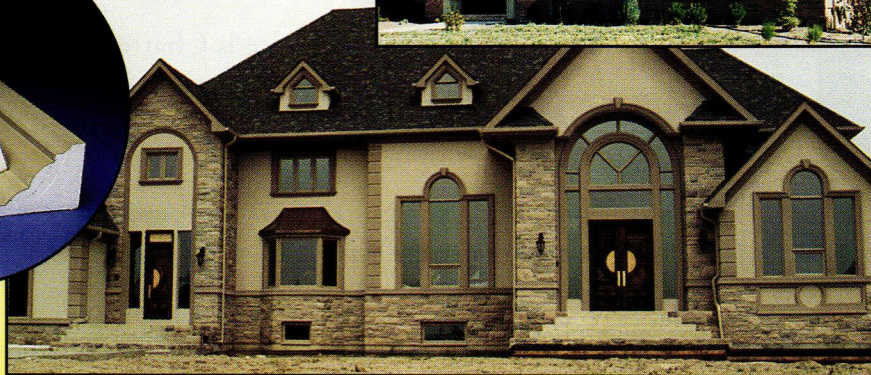


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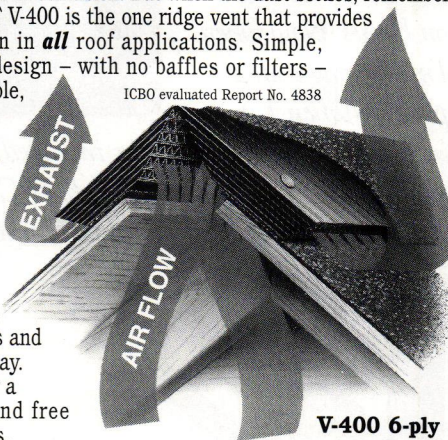
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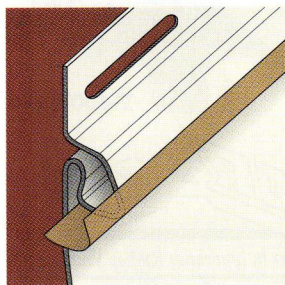
COR-A-VENT products meet or exceed all nationally recognized building codes for ventilation.

# When these pros want easy installations and lasting quality, they use all the reinforcement they can get.

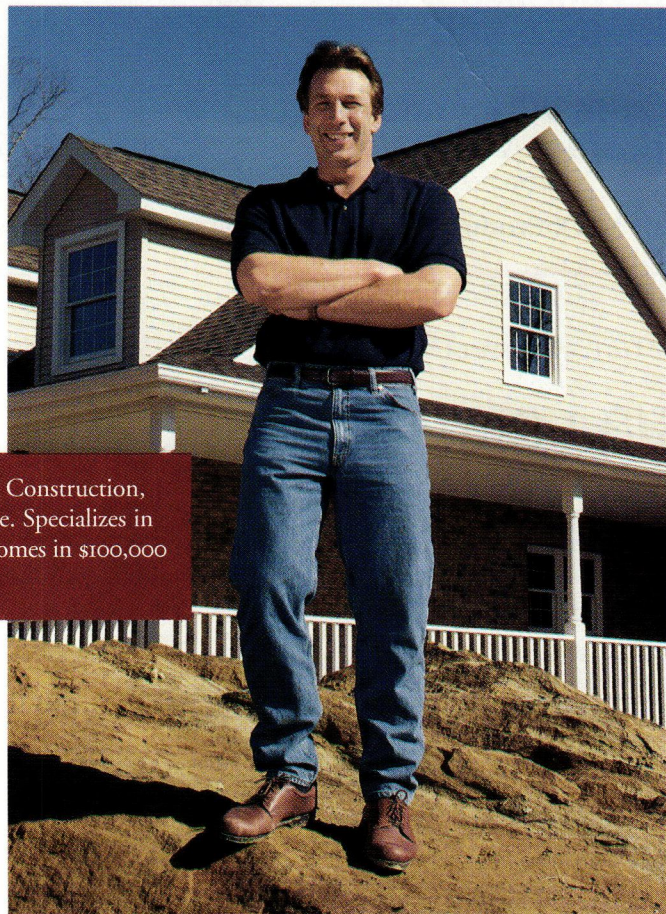
That's why their first choice is Charter Oak™ reinforced premium vinyl siding. From Alside.

*"With our background in carpentry, trim work and cabinetry, our tolerances are close. I have experienced wood carpenters hanging vinyl siding, and they demand more. Charter Oak is a better, straighter, more rigid panel to work with. My men can hang it alone, because it stays locked in place. And they can hang it in wind because it doesn't blow around. As a result, my crews are a lot more productive."*

*"I'm a very meticulous person, and I'll be honest, for most of my life I haven't been much for vinyl siding. I wanted to see wood on homes. Now when I'm starting a new project, when I look at the cost and value factors involved, I want the best siding I can put on, and that's Charter Oak. I just don't want to hang other products."*



Bryan Thomas, owner, Thomas Construction, Clinton, PA. 20 years experience. Specializes in custom-built and multi-family homes in \$100,000 to \$300,000 price range.



**Here's why the pros choose Charter Oak.**

Exclusive one-piece TriBeam™ panel reinforcement makes Charter Oak the strongest, stiffest and easiest-to-use vinyl siding on the market.



Tim Strickland, owner Tim Strickland Builders, Anderson, SC. In business 11 years. Builds custom homes in \$140,000 to \$340,000 price range.

*"I had been using another premium panel, but I switched to Charter Oak because of its strength and rigidity. It has the ability to span warped studs and still keep a straight line. In the past, if we found a warped stud, we'd either have to cut it out or take the bow out of it, then strap it. With a major warp, of course, we still have to do that, but Charter Oak's*

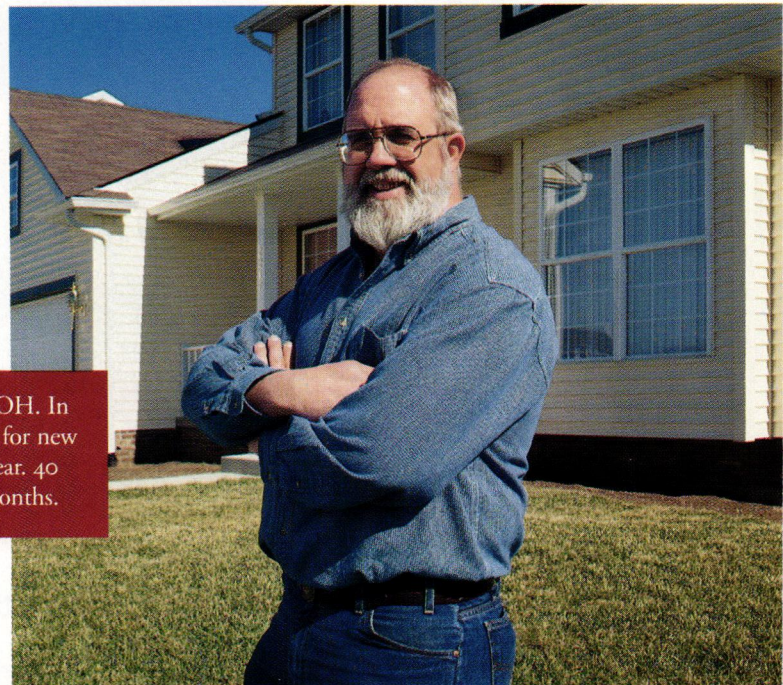
*strength and rigidity allow us to span most minor bows, and that saves us a lot of time."*

*"I'm really impressed with Charter Oak. In fact, it's worked out so well that I put it on another home I just built—my own."*

*"For almost 30 years we've been using aluminum, because it was the only siding that covered a particular substrate builders around here like to use. The substrate is very uneven, especially if it gets some weather before we get there. There wasn't a vinyl product on the market that could span the voids. Over time, the siding would just conform to the wall. Charter Oak is the first vinyl siding we can put over that substrate and not have to worry about it.*

*"In fact, on one project, we have Charter Oak homes mixed in with older aluminum-sided homes, and the Charter Oak homes look far superior. The walls really stay straight."*

Ray Pluck, owner, Ray Pluck Siding, Akron, OH. In business 30 years. A siding application service for new construction. Sides more than 300 homes a year. 40 installers year round, up to 60 during peak months.



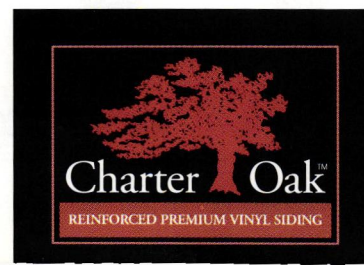
If you want easy installations and lasting quality when you start your next project, then join the pros using Charter Oak. Just visit your local Alside Supply Center or independent Alside distributor. Or call our toll-free FastBack™ teleservice center at 1-800-922-6009 to obtain product literature or arrange for a product demonstration.

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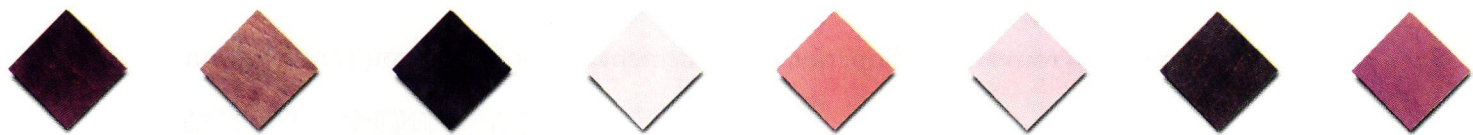


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Circle no. 30

from the editor

# your profession, your voice

you're holding in your hands the only magazine dedicated exclusively to the residential architecture profession

by boyce thompson

It's a precious moment when a magazine premieres. We spent over a year on the genesis of *residential architect*.

During the mind-numbing detail work and deadline rushes, it's easy to lose sight of the day the magazine arrives. You hold it in your hands. Turn its pages. Frustration fades to pleasure. And you realize: This is why you do what you do.

It's much like designing homes. Architecture and journalism have a common thread—the product of our work is tangible. As architects, you can share the move-in with a client or attend the grand opening of a model. You can talk with owners to see how well you fulfilled their expectations and interpreted their dreams. This is rewarding work.

As someone who spends long hours working in the abstract, you probably understand what we went through to create this magazine. It was a strenuous undertaking, made all the more so because of the high expectations of our readers. But it was guided by our belief that we were creating something unique. There is no other magazine dedicated solely to the architects and designers who specialize in residential work.

Our challenge was to convert the information needs of your profession into a magazine. We held an editorial "charette" among the editors and publishers at Hanley-Wood. We interviewed architects and designers. We established an advisory board of readers.

We were told to take chances. To offer easy-to-digest business advice. To hold up a mirror to the profession. To provide a good read. To select projects that do more than glorify the designer's ego. To show homes that have details worthy of imitation, custom homes that exude warmth as well as high design, big homes that don't look like they dropped out of the sky onto small lots, and affordable homes that people can live in with pride.

Architects live a tortuous existence. They must satisfy artistic aspirations and run their businesses. For many, those two goals seem at hopeless odds. But the best-known firms in the industry manage to do both. How? We'll show the way. We'll provide the down-and-dirty on computers, fee structures, and marketing. We'll publish benchmarks and document the process that produced the glorious buildings that grace our pages.

Magazines play a pivotal



Illustration by Mara Kurtz

role within the universe they serve. They create heroes, expose weaknesses, build consensus, provide leadership. They also raise the stature of a profession. Residential architects don't receive the recognition they deserve. Their peers don't view housing as serious architecture. It's perceived as a place where reputations are rarely made.

Those days are over. Residential architecture is the most personal form of design. It's not about designing monuments to architectural ego. It's about designing the homes where people live, buildings that collectively contribute more to the quality and fabric of life than an office building or a museum

in Finland ever will.

This is the first of two issues of *residential architect* that you'll receive this year. Our plans call for six issues in 1998.

You wouldn't be holding this magazine if it weren't for the hard work of the BUILDER staff, especially deputy editor Susan Bradford Barror, who devised the content, and art director Judy Neighbor, who designed the actual magazine.

We want this to be the one magazine you look forward to receiving, the one you make time to read, the one that gives you everything you need to keep pace with the profession. We're eager to hear your response to this, our premiere issue.

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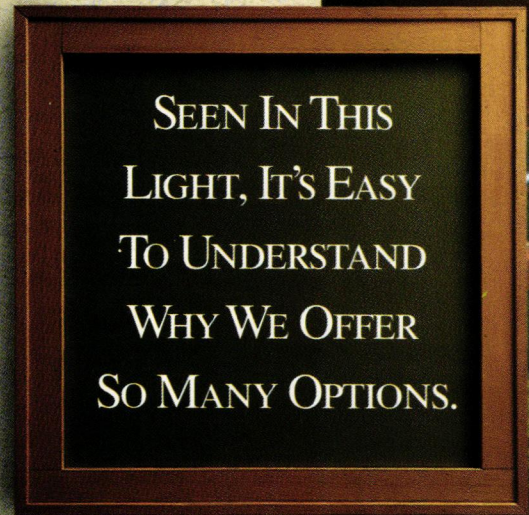
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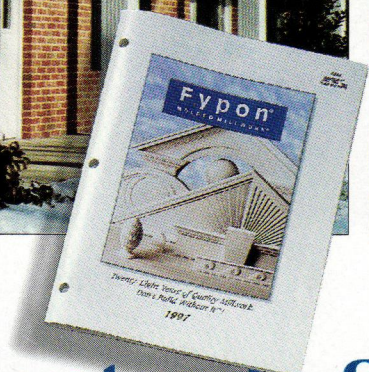
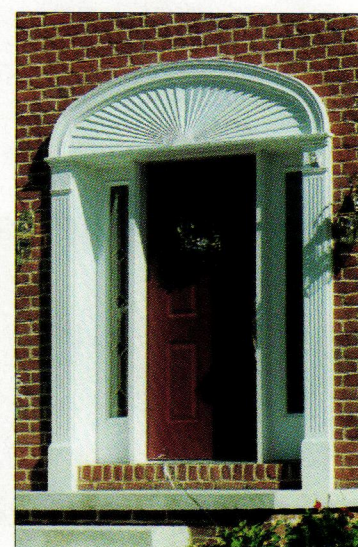
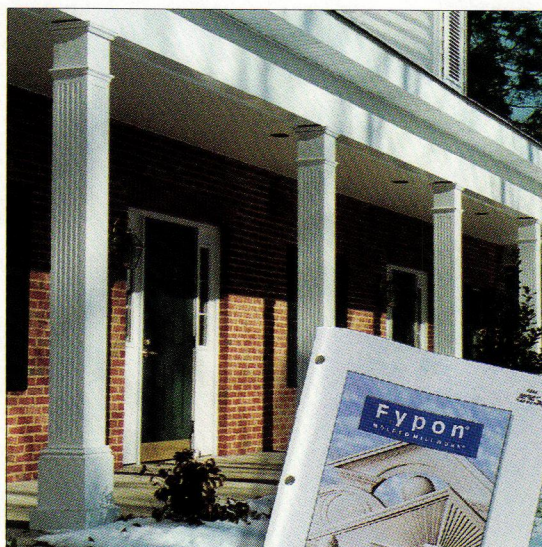
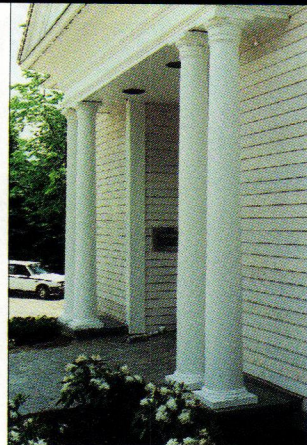
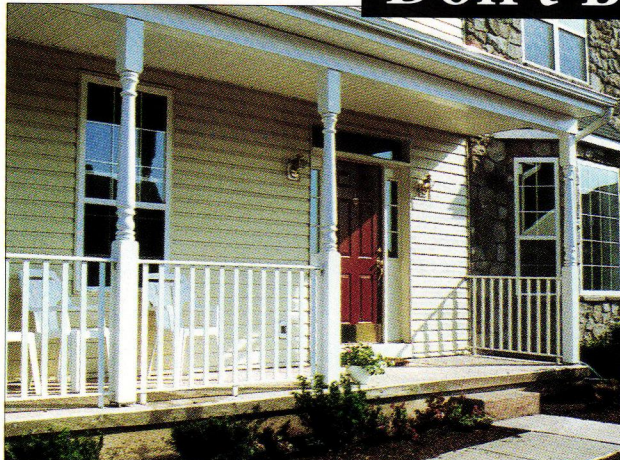
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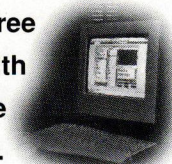
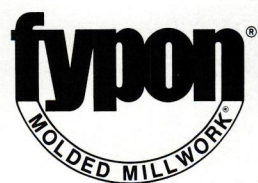


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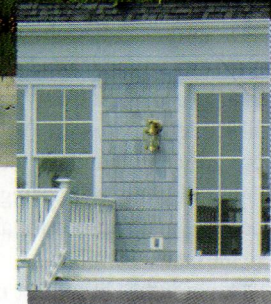
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# home front

news you can use from the world of residential design

## breakfast clubs

Once a month, 20 or so residential architects in Orange County, Calif., meet for coffee and camaraderie. All are owners or principals of their firms, and all seek an informal networking alternative to their AIA chapter meetings.

The group, called the Architects' Breakfast Group, started some 12 years ago. Orange County architects Phil Hove and Stewart Woodard were grouching that their local AIA chapter didn't give housing much credence, and decided to take matters into their own hands.

The monthly breakfast meetings take place at a private club; each features informal shop talk plus a presentation by a guest speaker.

"We discuss topics like codes, zoning issues, and county projects," says Hove, whose firm,

Hove Design Alliance Architects, does

both custom and production housing. "And we organize to take stands on local land use and design issues, such as the proposed expansion of our local airport."

Members rotate meeting reminder calls among three different firms each month. Responsibility for lining up guest speakers

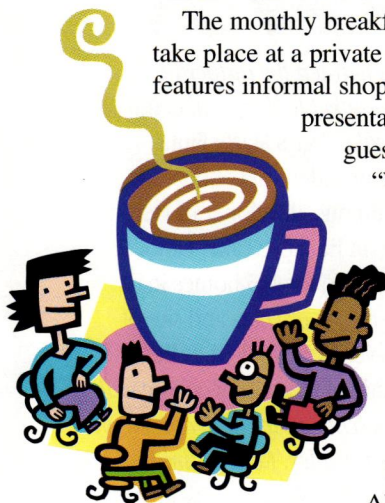


Illustration by Robert Zimmerman



Photo: Warren Jagger Photography

also rotates among the group's members. Speakers over the years have addressed management and marketing, legal matters, art, sculpture, architectural photography, and health concerns. Occasionally, the guest speaker is an architect visiting from another region of the country.

"It's a good way to have access to our colleagues, to discuss issues all of us face in a noncompetitive environment," Hove says.

In Baltimore, a similar group under the aegis of the local AIA

chapter runs an annual "Breakfast on the Boards" program for area builders and remodelers. "We invite them through the local home builders association," says Kitty Daly, a partner with HBF plus Architects as well as an active member of the Baltimore AIA Chapter's Residential Design Group. "We meet in a local restaurant, serve them breakfast, and show them our upcoming projects so that they know the range of work we can do."



## cook's tour

The clients wanted water views from every possible corner of the kitchen in their new 3,400-square-foot house on the Rhode Island coast. They loved maple, and wanted cabinetry that celebrates that wood's superb grain.

And they asked for a dropped counter area for rolling out dough.

James Estes' design for the 11 x 13-foot kitchen grants them their every wish. Food preparation areas face the water. Upper cabinets have curly maple panels and are topped by a row of sandblasted glass cabinets. "We used plain maple on the lower doors, for cost reasons," says Estes, whose firm is located in Newport, R.I. Paul Jutras of Providence, R.I., fabricated the cabinets. The counters are black granite. And the floors—slab-on-grade with radiant heat—are a German oak laminate. Estes installed a continuous plug band beneath the windows for added convenience.



Courtesy Greater Living Architecture  
Habitat for Humanity built this house in Rochester, N.Y., from plans donated by Greater Living Architecture.

## good deed

Habitat for Humanity affiliates have free access to construction drawings for two affordable house plans, thanks to Greater Living Architecture of Rochester, N.Y. The firm has waived professional fees and copyright protection on two of its designs: an 832-square-foot single-story and an 1,152-square-foot two story (left). Call Greater Living at 716-272-9170 for more information.

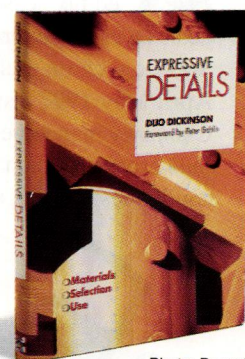


Photo: Doug Sanford

## detail oriented

If God is in the details, then Duo Dickinson's compendium of architectural details is a veritable bible for the profession. Called *Expressive Details: Materials, Selection, Use*, the 259-page book presents 350 line drawings and photographs of details—a majority of them residential—by 28 leading American architects.

Dickinson, a Connecticut architect with a practice in residential and light commercial design, has organized his book into six sections: Structure, Skin/Surfaces, Openings, Movement, Millwork/Minutiae, and Systems/Mechanical. Regrettably, the book contains no photos in color. But the text accompanying each detail describes aesthetic intent as well as structural methodology. Featured architects include Peter Bohlin, James Cutler, George Ranalli, and Stanley Tigerman—plus Dickinson himself.

The book is available from McGraw-Hill for \$49.95 (hard cover). Call 212-337-5951.

## audit anxiety

**a**pril 15 may seem like light years away, but the dreaded tax season lurks all year. Does the Internal Revenue Service pick on architects? In the April/May 1997 issue of *Your Company* magazine, Jeff Carlson puts architects on a short list of candidates for IRS audits. In an



Illustration by Robert Zimmerman

article titled "How the IRS Targets Small Business," Carlson asserts that certain types of companies raise a red flag with federal tax auditors, due to their unconventional bookkeeping practices and billing methods. Carlson alleges that architecture firms appear on an internal IRS list of potential tax evaders, part of the IRS's Market Segment Specialization Program (MSSP).

Not so, says IRS spokesperson Steven Pyrek. "We don't target groups for audits. Audits are based on a mathematical formula," Pyrek says. He claims the MSSP training manuals are designed to prevent unnecessary audits by teaching auditors about the nuances of



Photos: © Beth Singer

## out in the barn

**J**ee Mamola's office is in his backyard—in an old apple barn, to be exact. He spent about \$58 a foot to convert the 1,300-



square-foot building into offices for his four-person architectural practice. His 1.7-acre lot is located in Novi, Mich., outside Detroit. "I wanted to maintain a rural image within a contemporary suburban setting," he says. So he kept the 67-year-old building's exterior scale intact, adding antique windows and doors to enhance its historic



character. Inside, he expanded the space vertically by restoring the original cupola with its clerestory windows and exposing the original 1930s trusses. Fans, lighting, and ducts are located within the trusses. An angled wall separates the reception area from the studio; its back side is a book shelf.

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specific businesses.

According to San Francisco tax attorney Frederick W. Daily, whose clients include architects, "One of the first MSSPs the IRS issued (after one for law firms) was for architectural offices." Pyrek says that's because architects' bookkeeping tends to have "gray" areas.

For example, many architects use a cash method of accounting, which recognizes revenue when the client's cash is in hand. On a tax return, it may appear that the firm did not claim all of its taxable income if money for a project is outstanding by the end of the tax year. The cash method of accounting is legitimate (firms must qualify with the federal government to use this method), but computers can't comprehend it.

Pyrek, Daily, and the AIA financial department all agree—architects should educate themselves by studying the MSSP for architecture firms. The manual offers advice on bookkeeping methods and documentation of business expenses. And because it is written from an auditor's point of view, architects can discover exactly what the IRS expects. Copies of the MSSP are available on the Internet: [http://www.irs.ustreas.gov/prod/bus\\_info/tax\\_mssp.html](http://www.irs.ustreas.gov/prod/bus_info/tax_mssp.html), or by calling the U.S. Government Printing Office at 202-512-1800. Ask the customer service agent for the Market Segment Specialization Program for architects.

Finally, don't be a hero. The AIA's financial department emphasizes the importance of consulting with a tax professional, not only if an audit occurs, but in preparing tax returns. It saves time and money in the long run, and a lot of headaches.—**Rebecca DePietropaolo**

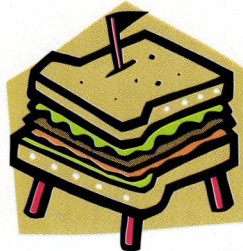
## box lunches

**W**hen it comes to getting new product information, small firms often are at a disadvantage. "Manufacturers come in and do lunch presentations for larger firms, but small architectural offices don't have the same opportunity," says retired Atlanta architect James Davis. So he and fellow architect Bill Dyer, a specifications consultant, started a Manufacturers' Box Lunch program through their local AIA chapter. Once a month, 50 to 60 architects, most from small firms,

gather at a public library to hear from a manufacturer. Recent speakers have included paint, roofing, insulation, and carpet representatives. Participation is free to both architects and manufacturers; the manufacturers provide lunch. And the program is eligible for AIA's continuing education units.

The box lunch program has proven so popular that Dyer and Davis now offer the sessions in two sections of the city. Manufacturers have signed up to sponsor all sessions through next spring. Davis and Dyer are looking at expanding the program to include tours of manufacturing facilities. A box lunch program specifically for residential architects is also in the works.

"It's not a lot of trouble to do," Davis says. "It's a down-and-dirty operation. All you need is a free place to meet." Call James Davis at 404-261-8905 or Bill Dyer at 404-876-9525 for details.



Illustrations by Robert Zimmerman

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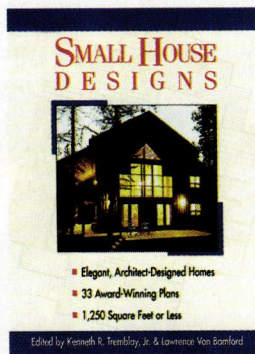
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## idea book

**S**mall houses needn't be dull. *Small House Design*, new from Storey Communications, presents 34 affordably elegant house designs from four continents, all less than 1,250 square feet.

Storey solicited the plans for the new book through an international competition promoted through the AIA, design media, professional organizations and schools of architecture worldwide, and the World Wide Web. Criteria called for a single-family house of 1,250 square feet or less that was elegant, envi-



ronmentally friendly, and energy-efficient, with two bedrooms and one bath. The competition drew 166 entries from North and South America, Europe, Africa, Asia, Australia, and New Zealand.

Each six-page winner profile includes a floor plan, perspective, axonometric, elevations, and sections, plus a programmatic description, materials list, estimated cost to build, and estimated heating and cooling costs.

The 208-page book sells for \$27.95 (soft cover); \$39.95 (hard cover). Contact Storey Communications at 802-823-5810 for more information.

## aia issues housing contract

**T**he AIA's Document B188 spells relief for architects who do production housing. Its official name is "Standard Form of Agreement between Owner and Architect for Limited Architectural Services for Housing Projects," and it's the brainchild of Don Jacobs, AIA, of JBZ/Dorius in Irvine, Calif., a past chair of the AIA's housing PIA.

"It grew out of a contract we developed in our local AIA chapter," Jacobs says. "It gives our clients who use multiple architects some consistency." To order a copy, call 1-800-365-2724.



Photo: Jeff Smith

## rancho delux

**W**illiam Hezmelhalch Architects' 3,639-

square-foot hacienda embraces a spacious courtyard. The plan is one of five the firm designed for Centex Homes at The Ranch in Carlsbad Calif. French doors connect the dining room to a shaded terrace within the courtyard. Buyers have a wide choice of floor plan and elevation options.



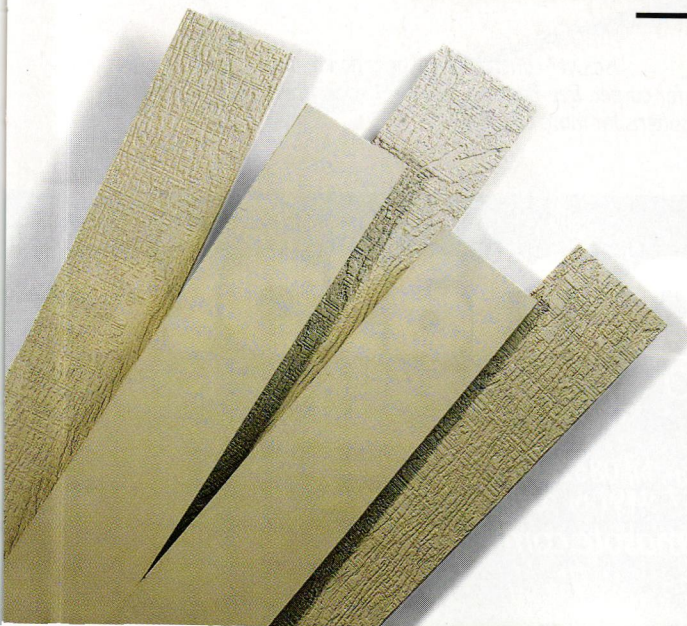


Photo location courtesy of architect Thomas Gordon Smith, chair of the School of Architecture, the University of Notre Dame, and Stephen Wurberg, custom home builder.

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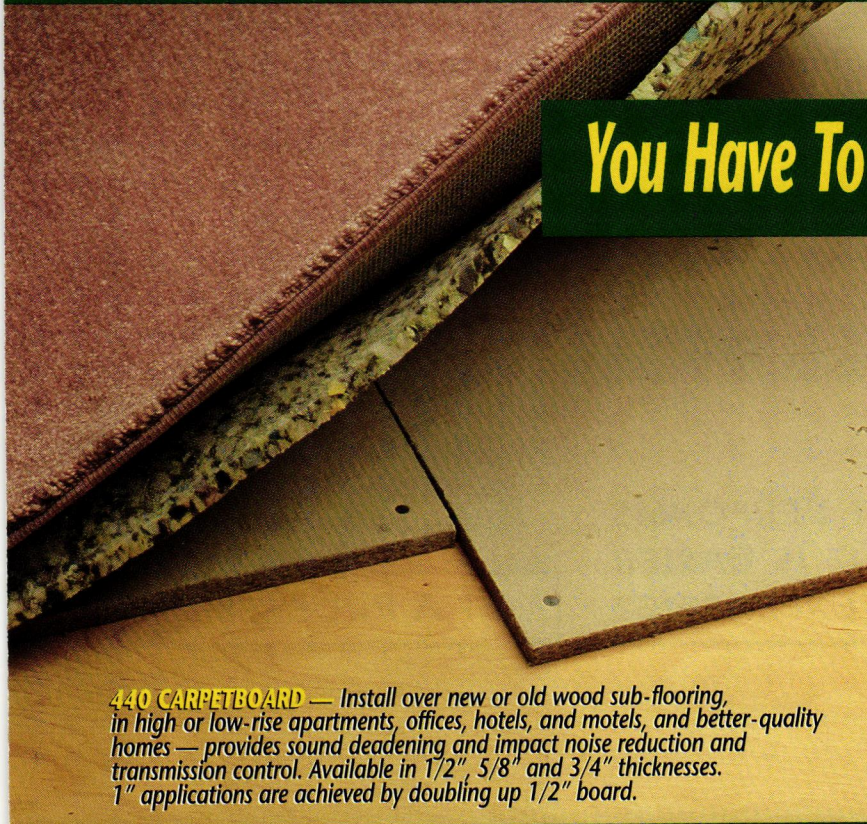
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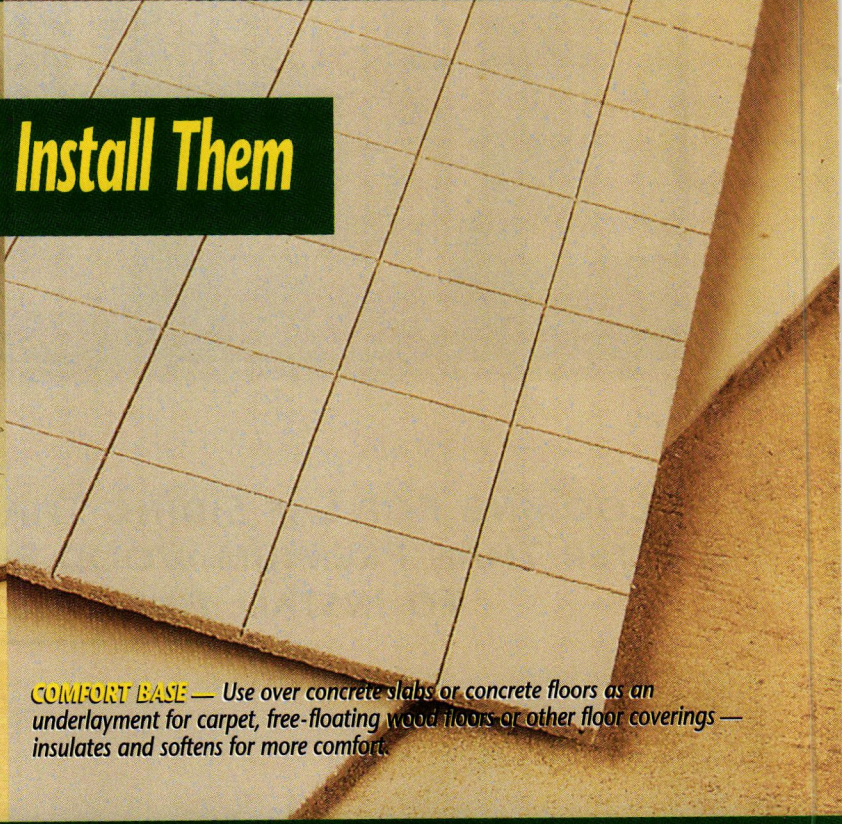


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# architecture for the unknown

in designing functional, aesthetic houses for unknown occupants, architects must anticipate their lifestyles, dreams, and future needs

by barry a. berkus, aia

**f**or more than 40 years, I have pursued the vision that every individual is unique and that home provides the backdrop and stage for human drama. I believe that carefully articulated interior form stimulates the senses of those within. People flourish when their need for intimacy as well as openness can be crafted in structure. The mystery created by a strategic layering of spaces piques our imagination, keeping us intrigued by our surroundings.

Designing a dwelling for an unknown user is, at times, a greater challenge than designing a custom home. With custom home clients, I spend much time discussing all their needs, wants, fantasies, and image of home. It is an intense collaboration. When designing the builder/developer home, I must design for a broad audience without knowing the specific intricacies of each buyer. If a custom home is a portrait of its owners, then a builder/developer house is a group portrait.

I try to anticipate what people will want next, rather than simply respond to what they have asked for in the past. This requires the practice of architecture to be an



Photo by Stephen Webster

active process—a constant exploration of space, form, materials, technology. It requires an ability to listen, to observe, to be critical of what works and what does not, and to nurture an awareness of how people live, how they want to live, and how they may be living in the future. The residential architect must be an involved community member. Listening, looking, and traveling are essential to honing design skills. In other words, “School is never out.”

In the late 1960s, we formed the first national and international firm that specialized in residential design

and community planning, with offices in Los Angeles; Orange County, Calif.; San Francisco; Chicago; Atlanta; Miami; Washington, D.C.; New York; and Tokyo. It was exhilarating to address housing issues on a worldwide basis; to see similarities, vast differences, and, in many cases, how we could learn from one another.

## testing ground

While the demand for residential architects in the United States accelerated after World War II, most architects shied away from merchant-built housing. The nondescript structures of the

1940s and 1950s did little to stimulate the creative community. When we started our first practice, engineers and draftspeople were the primary sources for developer housing design. We saw an opportunity to bring good architectural design to housing and to integrate community planning with architecture. This became my passion. I believe now, as I did then, that the design of housing is a science and an art that requires an abiding interest in people—their needs, their lifestyles, their dreams. It also requires the love of challenges associated with working with stringent



dream things that never were;  
and I say, "Why not?"

— George Bernard Shaw

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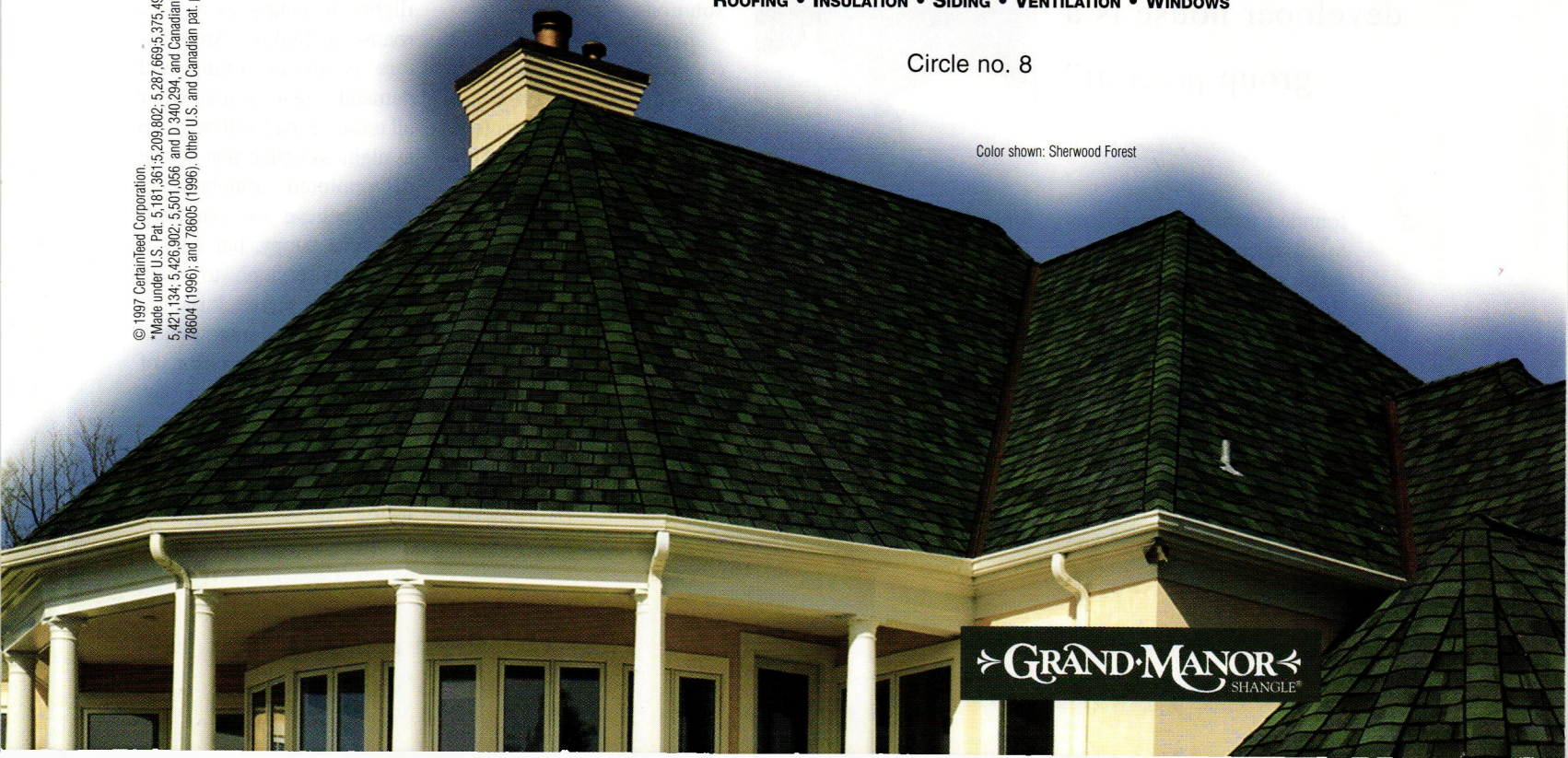
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budgets, tight schedules, and difficult sites.

The 1960s were not memorable years for architecture in the United States. It was during that decade, however, that housing design as a profession began to evolve into the field we enjoy today. The advent of the planned unit development created new challenges. Architects designed land patterns and building units as an integrated entity. The sculpting of house and lot encouraged innovation.

I have always worked with very talented young designers and architects (many of whom have since

see quick exits. Each house was a laboratory.

### house as lifestyle

Home buyers were changing during this period. The notion of safety and shelter from the elements as primary house functions gave way to the desire for a home that enhanced an active lifestyle. An instant character of place became essential to the design of communities. New manufacturing technologies created job markets and new frontiers. The growth of high-speed arterial links across the United States made previously inaccessible land desirable

home as an interior landscape rather than a series of cubicles.

In the 1970s, we reacted to the modernism of the 1960s, attempting to redefine by testing new architectural forms. In the 1980s, we returned to a sense of classicism that valued "more as better." Now, in the 1990s, I see a retro approach to architecture that esteems only proven, tested designs that came of age prior to 1940. What happened to technology? What happened to the future? The older I get, the more questions I have.

### balancing act

There are a number of ways to approach a career in residential architecture. One is with the intent of manifesting change. We can contribute to the quality of life for many people by developing better housing solutions.

Architecture is not a 9 to 6 profession; 20-hour days are common. Techniques for balancing 20 projects at one time should be taught in school. It is a team environment and a great learning experience, particularly in grabbing a shovel and burying our egos.

As architects, we must also be adept at listening to 10 conversations at once and filtering relevant information from white sound. While architecture is largely visual, the need to develop verbal skills in order to

convey one's thoughts is paramount. Many times, good or even great concepts are cast aside because of our inability to describe our vision verbally.

### great rewards

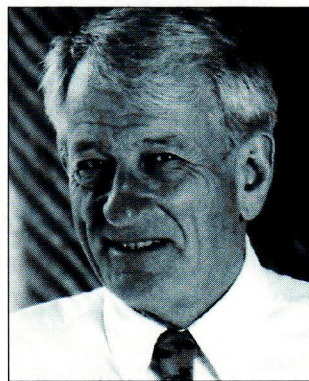
The rewards of this profession are many. Knowing that we have introduced many innovations, provided a launching pad for young practicing architects, and continued a dialogue of good and bad design is almost enough. Witnessing the process in which a building evolves into a completed physical form from a paper illustration may be the greatest reward. Financial gain is questionable. To hell with eating.

I have spent my career in architecture chasing a dream that tomorrow will bring a new way. My professional life has been filled with flights of fantasy as well as roads of reality. Architecture is all-consuming and demands great passion. After all these years, I still wake up at night worrying that I have disappointed somebody. I don't believe we can keep everyone happy, but I try. I want my epitaph to read: "Dear God, you took me too early. I had a lot more to do."

To a new generation of residential architects, I say, "Have it all, stir the pot, encourage change, don't be afraid to stand up and be heard. The best plan has not yet been drawn."

"if a custom home is a portrait of its owners, then a builder/developer house is a group portrait"

—barry berkus



founded their own practices to advance the profession), fashioning new relationships in plan as well as streetscape. I remember the reaction of home buyers touring models when we introduced volumetric spaces and open floor plans during the 1960s. I would anxiously await their positive responses, only to hear gasps and

for suburban development. The notion of one house for life, to be handed down through generations, faded.

Spatial diagramming became more important as the square footage of houses and lot sizes diminished. Open plan relationships melding formal and informal functions blossomed as the public accepted the

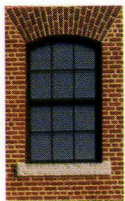
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# working for fee

face it: fees are fairly stagnant these days. here's a host of creative profit alternatives

by sharon o'malley

Even when architect Glenn Chen Fong takes a "real sharp pencil" to a proposed fee increase, his production builder clients object mightily, he says. "Raising fees in this era has just been nightmarish," says Fong, a partner at Burke Smith Fong and Associates in Fairfax, Va. "It is very, very, very tough."

Fong, like many residential architects throughout the country, considers fee increases a lost cause. His firm has decided instead to focus on keeping clients. Sometimes the best offense is a good defense. "The most you can hope for is to maintain a reasonable profit," he says.

Today, few residential architecture firms can raise prices, even to compensate for rising hard costs, much less inflation. And it's virtually impossible to secure a greater percentage of construction costs or a higher hourly rate.

## look within

This seeming cap on fee income leaves two strategies to raise profits: seek internal efficiencies and expand scope of work.



Photo: Doug Sanford

"Unfortunately, there is no magic potion that you can pour over clients to make fees go up," says Hugh Hochberg, a management consultant whose Seattle-based firm, The Coxe Group, works exclusively with architects and engineers. With home values barely keeping up with inflation and building costs rising, "clients are increasingly concerned about how they spend their money," he says.

Clients aren't the only obstacle to raising fees. Some of the biggest cost pressure comes from within the profession—rogue architects willing to work for

below-market prices, either because they want to pick up some cash on the side, or because they are the new firm on the block and are hungry for clients.

At the same time, rising overhead expenses are chipping into the bottom line. Start-up costs are higher than they once were, given today's requirements for the latest computer equipment and software. And firms find themselves having to pay more to attract and keep good, CAD-literate talent.

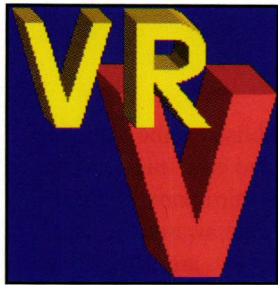
## work productively

That leaves established architects vigilantly looking

for ways to increase billings without offending clients. David Rinderer, vice president for consulting for PSMJ Resources, which publishes the *Professional Services Management Journal*, says the most effective tactic is to negotiate a lump project sum instead of an hourly charge. "If you can work more productively in fewer hours," he advises, "that's effectively the same as raising fees."

An architect who bills by the hour gets paid only for the time spent working. Those who negotiate fixed fees get paid for the finished project and can look for ways to whittle the number





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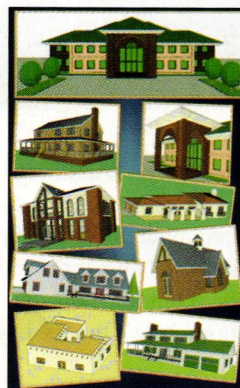


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of hours spent on the job without losing any money, Rinderer says.

"Everybody would love to work on design until they find something that's a monument to their profession," he adds. "But all you really need to do is produce something that's of the scope and quality to satisfy the client. If you can develop better work habits and increase your use of computers, you'll make more money."

Custom architect John Senhauser, FAIA, who works in the Cincinnati area, broadens the scope of his work to bring in additional fees. He does lighting layouts, kitchen cabinet designs, and even landscape design, yet Senhauser doesn't change his

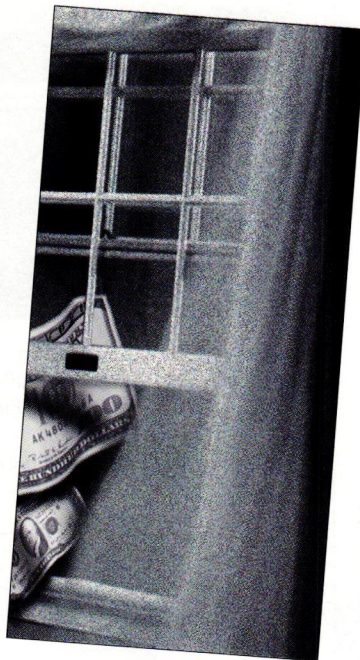
"if you don't get additional fees, you're going to lose money. architects tend to be timid about this stuff"

profit margin on the extras—he still gets about 8 percent of the overall cost of the project, "if I'm lucky," he says. But that's 8 percent of a bigger pie.

### business mind-set

Another way to improve profitability is to be selective about clients. Fong's firm prefers to work with builders rather than home buyers. "Working for a builder is cheaper," he says. "They know our process; we know theirs. They get the client's input and ask us to modify accordingly."

Spending an extra hour here and there attending to unexpected details on a fixed-fee project can erase margins quickly. "Don't let the [client] add scope without adding fee," says



Hochberg. "Architects need to be more willing to play hard ball, to draw the line and say, 'This is the scope of the contract. If you want more, here's the fee basis.'"

The next time a conflict arises, remember this—a lot more may be at stake than hurting the client's feelings. Chicago custom architect George Pappageorge, FAIA, looks at it this way: "If you don't get additional fees, you're going to lose money. Architects tend to be timid about this stuff."

High self-esteem goes a long way in business. Architects could make more money by adopting a business mind-set toward fees, says Mark Humphreys, AIA, a production architect in Dallas. "Architects are like interior designers," he says.

"They're in love with their designs and are more concerned about getting the job than they are about getting paid. They are not putting a high enough value on their services."

Besides, Humphreys says, "The client doesn't want you to get your fee down so far that you can't do a good job for them."

Architects who do a consistently good job make the most money, says Mark Scheurer, AIA, of Newport Beach, Calif. "It's supply and demand," he says. "If we do the best work, we can charge more than other architects. The number-one benefit of raising our fees is that we can improve the quality of our work."

Running a close second might be enhancing the reputation of the firm, says Senhauser. "You have to try

to establish some unique value, and that might come through third-party endorsements" like awards, he says. "The media are a positive force from a marketing standpoint. That affects your fee. You're more credible. Hopefully, there is some perceived value in that."

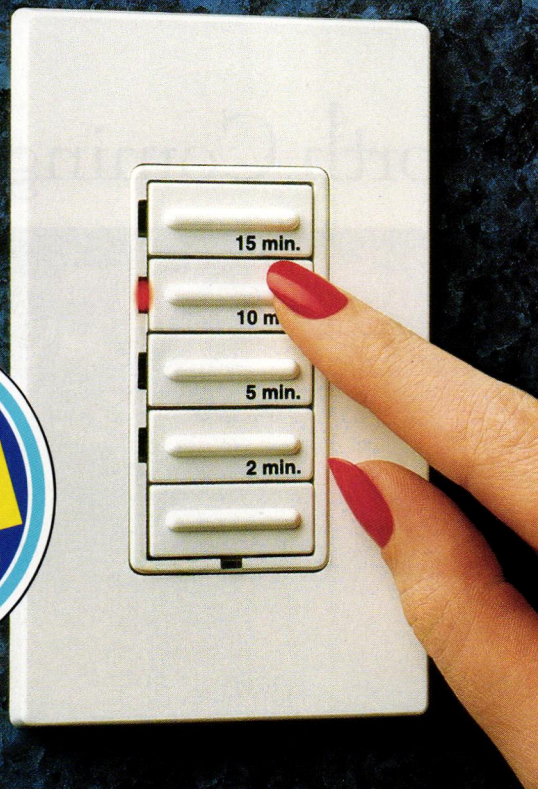
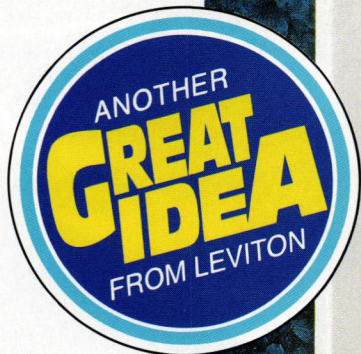
### sell value

Perceived value, adds Mark McInturff, AIA, of Bethesda, Md.-based McInturff Architects, is the bottom line. "To do better work means spending more time on design, and that means charging more," he says. "You must convince people that they need a certain level of service. But it all comes back to the fact that better design takes more time."

In the end, says Hochberg, architects must be brave enough to walk away from clients who won't pay a fair price. "You can say, 'If you want to buy a Chevrolet, fine. There are people who can build you a good Chevrolet. If you want to buy a Jaguar, we'll do that for you, but we'll charge for it. Don't compare our Jaguar with someone's Chevrolet.' Then, weed out clients in the process by making clear the value you're bringing and the compensation you expect for that value.

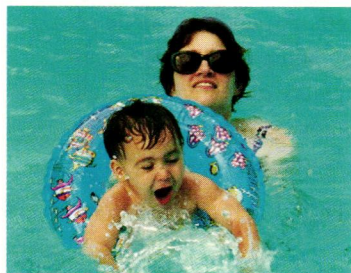
"If it doesn't happen, it's time to walk."

*sharon o'malley is a freelance writer based in college park, md*



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# AND TO THINK OTHER WINDOW MANUFACTURERS SAID IT

Architect Richard Smith grew up in Montana's Flathead River valley, exploring its forests, paddling its lakes and streams and marveling at the abundance and variety of its wildlife. So when he was asked to design a home perched above the waters of Flathead Lake, his inspiration was the majestic bird that makes its home in the same idyllic setting: the osprey.

Since the windows would be the key element in creating the look of a bird in flight, Richard spoke with all of the top manufacturers. More than one claimed they were impossible to build. Others were eliminated from consideration because their solutions compromised the design. Still others, because they couldn't provide the low maintenance finish the owner requested. Only one company rose to the challenge. Marvin Windows & Doors.

True to Richard's vision, yet mindful of builder Len Ford's timetable, Marvin's architectural department began designing the windows and creating the necessary production specifications. But a change in plans became necessary when the owner brought up his concerns about the frequent high winds coming off the lake. So Richard designed a special steel framework for the window openings and Marvin produced 24 direct glazed units with custom radii. Clad in the company's exclusive extruded aluminum, the windows conform to A.A.M.A. 605.2-92 standards;





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## site challenges

When the clients found the site—formerly the backyard of an old duplex—they asked architect Lane Williams, AIA, to evaluate its buildability. It made the grade, so to speak, so they hired him to design a 2,500-square-foot house that would celebrate the site's challenging 40-percent slope.

Because of its steep grade, the city of Seattle classified it as environmentally sensitive. To protect slopes from destabilization, the city limited disturbance during construction to 30 percent of the site, including the driveway.

Williams responded by designing the house as a series of boxes cut into and laid upon the hillside. But the feature that had the biggest impact on the eventual budget and, hence, the design of the house was below grade.

"The geotechnical engineer for the city required the house to be anchored by 38 auger-cast pilings dug down 30 feet to reach stable glacial till soil," Williams recalls. "This structural requirement alone cost almost \$85,000"—more than a fourth of the project's total \$300,000 construction budget.

## client requirements

Williams' clients, Paula Whelan and Milton McCrum, sought a casual, modest house that would capture slopeside views. They wanted to help build it, acting as general contractor and participating in construction. "We had helped build houses in previous marriages and wanted to do the same for this house," Whelan says.

Whelan, the "lead" client in this case, is also an artist. Her sensibilities and requirements predominate in the design, both inside and out. Her aesthetics called for simple and unembellished—even raw—materials, with natural colors and finishes so that the house would age well. This simple palette was especially fortunate, given that the foundation system ate up such a large portion of the total budget.

Whelan requested an open plan conducive to casual living and entertaining, with high ceilings, natural light, and views. And she asked for plenty of wall space for her art. Other requirements included an owners' suite with a private study, accommodations for McCrum's two teenage daughters from a previous marriage, view decks, and a two-car garage.

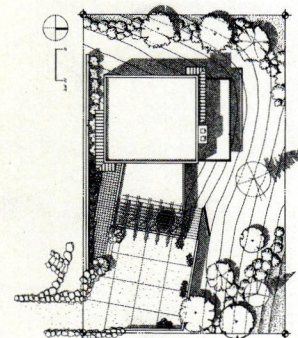


## design solution

The property's previous owner had obtained a master-use permit (which addresses land-use codes and related topics, based on a pre-application meeting with city staff) to build on the site, so Williams sited Whelan and McCrum's house to have the same site impact parameters as the original design. Even so, the permit process took eight months on this environmentally sensitive site. (The city has since mandated that the process not exceed 120 days.)

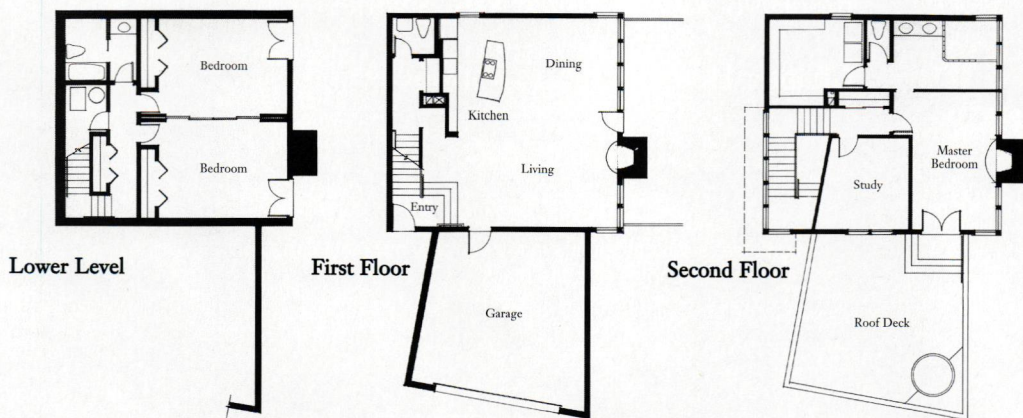
Williams was glad to have the extra time. "It gave us a chance to work together on refining the design," he says. "I believe architecture should be much more a reflection of the client than of the architect. Since these clients were acting as general contractor and builder's assistants, all the more reason to let them lead the way. These were people who enjoyed the building process and understood it from site acquisition through design and construction."

The main body of the house sits on an excavated shelf. The pilings support the house, garage, and driveway, with fill added to level the garage and driveway area and create space for a car to turn on the tight site.



This 2,500-square-foot house in Seattle's Queen Anne district occupies a wooded, 65-by-100-foot lot with a 40-percent slope and spectacular water views. The garage consists of concrete block, while the main house is clad in fiberglass roofing shingles of a slightly warmer hue. A cedar trellis softens the garage and shades the hot tub off the owners' suite.





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picture a house

with sweeping views of trees, water, and distant horizons. Place it on a 65-by-100-foot lot in the hilly Queen Anne area of Seattle, an old residential neighborhood within walking distance of downtown. The result: a modest, clean-living house that won the 1996 *Seattle Times*/AIA Seattle Chapter Home of the Year award

by rick vitullo, aia

rick vitullo, aia, is founder and principal  
of oak leaf studio architects in crownsville, md  
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# sweet revenge

## game room

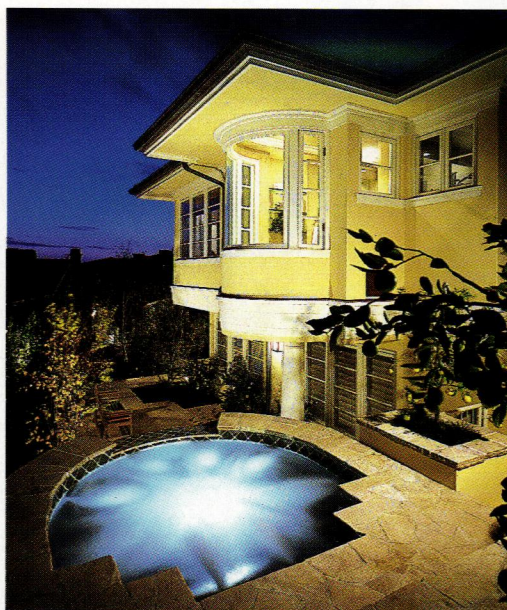
The lower level of our home includes a gym, an office, extra bedrooms, and our game room. This room adds new dimension to our family life and entertainment. The home theater—with 50-inch TV and comfortable armchair seating—served as intended at our first Super Bowl party. And we often find our children here with a group of friends, choosing to play at home.

We used ceiling patterning and color to delineate some separation in use. The 9-foot ceiling height works well. Sliding glass doors connect the game room to a covered patio and terrace.



## side elevation

A curved piece of glass opens the master bath to a spectacular coastal vista. Under this projection, a column acts as a pedestal. The wide overhang caps this sculptural form. The curvature is echoed in the spa below, which is set into the terrace that runs along one entire side of our home.



## credits

**Architect:** Bassenian/Lagoni Architects, Newport Beach, Calif.

**Interior designer:** Saddleback Interiors, Corona del Mar, Calif.

**Builder:** Akins Construction Co., Irvine, Calif.

**Structural engineer:** Gouvis Engineering, Newport Beach

**Civil engineer:** Fuscoe Engineering, Irvine

**Landscape architect:** G. Grisamore Design, Corona del Mar

## kitchen

We began by designing a functional kitchen with a good-size nook. Then, for playfulness, we added the 10-foot vaulted ceiling. The two skylights were a must to increase natural light in this north-facing area, which has a number of dark surfaces. The Italian cherry cabinets, stainless-steel appliances and accessories, and granite countertops complete the composition and are pleasing to Terez, who cooks often. Note the steel cabinet brackets and hanging rods, which are part of the cabinetry system we selected.

At our home, as with most households today, this area serves as the hub for many of our activities. It works equally well for our daily use and when we entertain. We have two dishwashers for parties. And we designed a dumbwaiter to carry groceries up from the garage.





# sweet revenge

## entry

The entry occurs at mid-level. Here you sense the only vertical volume in the house. Comfortable stairs draw guests up to the living-level gallery. I chose 6-inch risers and 12-inch treads to make the journey upstairs easier and more gradual.

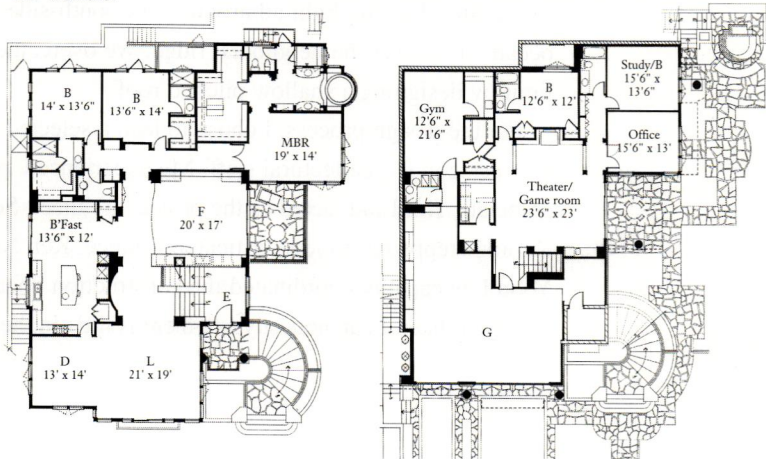
We kept the separating walls massive and simple. The openness between spaces is very much intentional and invites the eyes to roam the architectural geometry. The crown moulding, finished with flat enamel, mixes a contemporary look with traditional overtones.

The floors here and throughout the house are Brazilian cherry.



## family room

Ceilings here and throughout the house received as much architectural design attention as the floor plan. The French doors slide open to a deck beyond. Our interior designer composed the room to express our love of art, books, and Oriental carpets. The built-ins allow us to display souvenirs from our travels.

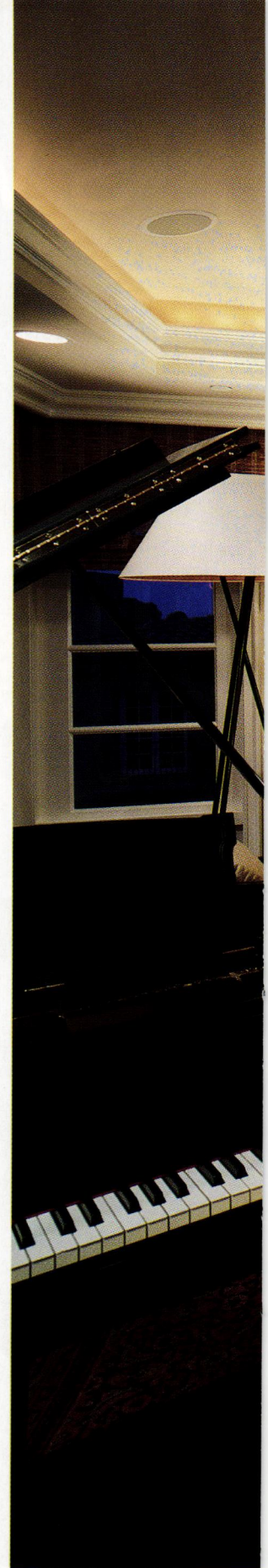


## living and dining

My wife, Terez, and I had always dreamed of owning a flat in Manhattan. This new home gave us the chance to create that elegance here in Laguna Beach. Our living room, crowned by cove lighting, captures 11-foot volume under the shallow roof pitch. The crescent window carves a prominent position. In this room, we gave prime importance to the piano's location. (My daughter, Taleene, is the wonderful pianist in the family.)

Beyond the living room is the dining room. From my travels and work in Southeast Asia, I learned of the convenience of having a round table. So we designed the room for this graceful table for eight, accentuating the round with a dome that contains concealed lighting.

I enjoy the dining room's woven shades: they add "casual" to the formality and help minimize the glare at this Southern California beach location.



# sweet revenge

fire presented housing architect aram bassenian

with a rare—and welcome—opportunity

to reinvent his home on its original site

## we lost our home

during the fires that engulfed parts of Southern California in 1993. We had purchased and remodeled the eclectic older house inside a private community in Laguna Beach eight years earlier. We enjoyed our home. We enjoyed our neighbors. The decision to rebuild on the same lot was easy.

The project presented several advantages compared to other work. We began with an instant understanding of site conditions. We also knew the lifestyle and aspirations of the client—our

family. Here was a chance to design a new home, yet preserve some elements of the old. It was an opportunity to turn a disaster into sweet revenge.

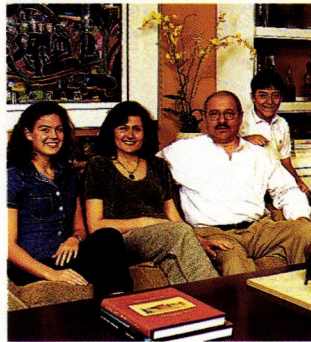
On this 8,700-square-foot hillside lot, the slope drops 18 feet from the top left to the bottom right corner. We were permitted a maximum of 40 percent lot coverage, which we pushed through the use of overhangs. We carved deep into the hillside to capture a new lower floor (see plan on page 56). Here, against a retaining wall, we buried the garage, utilities, and the gym. And, on the daylight side, we placed the game room, office, and guest bedrooms.

The new home, much like the previous house, “lives” on the second floor, thus allowing light all around. The south-side windows capture ocean views over the neighbors’ ridge. We overcame a restrictive height limit by designing a shallow pitched roof.

For the design process, I chose to lead a selected team from within our residential architectural staff. My experienced, patient, and longtime associate, Jim Lind, acted as the project architect. Senior designer Kevin Karami stepped in to lend critical assistance. Ken Niemerski and Yoon Lee capably coordinated the construction documents.

A year later, I can honestly say there is little in the house I would change.

—Aram Bassenian.



The Bassenian family (from left): Taleene, Terez, Aram, and Gregory.



Photos: © 1997 John R. Bare



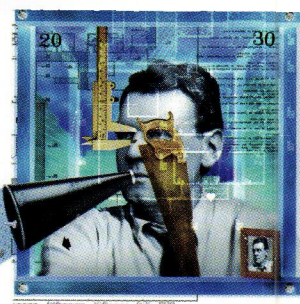
## front elevation

We chose a California interpretation of Eastern Seaboard residential architecture for this upscale coastal location. It seemed appropriate, since our neighborhood has no dominant style of its own, and I preferred not to use a Mediterranean look.

The crescent window was designed to terminate a central spine on the second floor. It was placed as the centerpiece of the front elevation. We then chose to keep from interrupting the fascia line by allowing the overhang to roll with the window. The curve repeats as a common thread throughout the house.

The smooth stucco is colored ivory. It is fire retardant and substitutes for the pastel yellow siding that often occurs in the classic Hampton look. We used the floor-to-ceiling window rhythm to organize the elevation. The horizontal band at mid-elevation wraps the entire house and was used to break down the vertical scale. The horizontal banding repeats in the windows, which adds a sort of 1950s retro look.





what that means. Does it include all costs, including permitting and financing? Or just hard costs?"

## coping with stress in the universe

Ask any commuter—tempers get rattled when there isn't enough time to get from point A to point B. The same is true of architecture.

Architects contend—and builders concede—that many run-ins could be avoided by more realistic scheduling. Says Sharp, "So many times we are pushed to get it done fast. There are many unrealistic demands based on interest rates and land costs."

Production builders are the first to admit this problem. But, hey, they didn't create it! And, if they live in a hurry-up mode, why can't their consultants? Says Statler, "I realize great design takes time. This is a wish-list item for me, because our projects are the fast-track type that don't allow much time for exploring alternatives. When possible, I step away from the fire and allow time for thinking, digesting, and chasing a few rabbits. Sometimes, they turn out to be the prize catches no one has thought of before."

Once design begins, clear documentation is the architect's most effective tool for communicating with builders. Says Maxman, "Detailing a stair with a small dimension that may not seem obvious will help [prevent] surprises during construction." Furthermore, "The builder should feel comfortable about calling if there are any questions about the construction documents."

Consultations are especially important "close to the end of the project, when a lot of the finish products go in," says Nashville, Tenn., builder Dean Davenport. He averages two custom houses a year, ranging from 5,000 to 10,000 square feet, with budgets of \$200 to \$500 a square foot. "You also need regular site meetings with the subs to make sure the finished product

is what the architect wanted," he says.

## the importance of site visits

In the best of all worlds, architects would be at the job site every day to answer questions and see how their design is being executed. But no one has that kind of time. Site visits become a luxury.

Architects who do production housing have to plan site visits at crucial points, says Sharp. "When the models are framed, we walk them with the builder's team. We're looking at every detail and asking each other: 'Is that door big enough? How does the volume feel? Do the windows work? How's the elevation?'"

During site visits, Sharp says, construction personnel may make suggestions that save money and time in production—provided they are encouraged by both the architect and builder to speak up.

Sharp also pushes for contracts that allow him to return for a drywall walk with the same team. And once the models are up and selling, he looks for feedback from the sales force on what buyers like and don't like. Better yet, he'd like to visit the completed models himself and get unabridged comments from buyers. But unless the project is close by, there often isn't money in the budget for that last trip.

There's much more to the turbulent relationship between architects and builders. Indeed, a book could be written. But next time you're frustrated with a builder client, remember this: architects are from Jupiter, builders are from Neptune. You *are* different. But, if you can get along, prosperity will result.

*mary doyle-kimball, a housing writer in boca raton, fla., provided research for this article*

## to bid or not to bid

Many custom architects and builders advocate an end to bidding. Philadelphia architect Susan Maxman is one of them.

"Contractors are forced to get low bids from their subs, or they won't be competitive. This creates an adversarial situation. [If] the contractor is squeezed tight because he wants to get the job, and then the subs don't perform well, there is as much of a problem as if the documents were unclear," Maxman says. "More and more, we are negotiating with builders. It's the best way. If you have people you like, it makes sense to work with them."

Jeff Riley, FAIA, of Centerbrook Architects in Essex, Conn., prefers to work with builders as consultants. "The owner hires an architect and gets a schematic design. "Together, they interview contractors for bids to build the scope of that project." Next, he says, "The architect works with the builder to resolve issues of constructibility. Ultimately, the contractor and architect work as a team to develop a final set of documents and take them to get a competitive price."

When architects can't get clients to embrace the consultant system, Riley recommends bypassing the lowest bidder to keep costs from driving the process. "In Europe, the next-to-lowest bidder is selected by custom," he says.

## pre-qualify subs

Architects stuck with bidding may attempt to exert quality control by getting a contract that allows them to pre-qualify subs. "If a high level of millwork is needed," Riley says, "you want to make sure all who are bidding would do a superb job."

Maxman says pre-qualification can be a bone of contention: "You have to handle it carefully, because contractors feel they have the right to pick the subs." But an architect and builder who respect each other's desire for high-quality work should be able to collaborate on sub selection.

## develop a letter of intent

Many builders dislike the bidding system, too. They may invest significant time in estimates, only to miss the commission because they are so detailed that they come in too high.

Oakland, Calif., builder Michael Muscardini developed a one-page letter of intent to overcome this problem. "We ask for our time to be compensated for," he says. "No free estimate. That elevates us. We're not just the people with the dirt under our fingernails, but contributors to the project's success. And the architect isn't thrown into a relationship with the low bidder."

*architects are  
from jupiter,  
builders are  
from neptune*



Photo: © Fred Forbes



Courtesy Devereaux & Associates

case study

william devereaux, aia  
devereaux & associates, mclean, va  
firm's focus: residential design for  
production builders

When Bill Devereaux (above) works with Realen Homes, he gets a clear idea of what his client wants. Realen officials typically bring six pages of program requirements to the first meeting, specifying such details as room sizes and ceiling heights. But they leave it "pretty open as to how we achieve it," Devereaux says. "It's an ideal working relationship." Devereaux studied regional house styles before he began design work for Wyndham in suburban Philadelphia. The Dalton model at Wyndham (top) uses forms and materials that pay homage to the city's historic heritage.

ly designed six green home models in suburban Chicago's Grayslake for a production builder. McCurry relied heavily on the builder for help in specifying appropriate products and systems. "Architects can learn a lot from the research [production] builders do, including finding good products that are durable and cost-effective."

At the very least, sitting down to talk early and often in the design process will make for smoother communication later on. This is especially important in custom work—the builder too often joins the party long after the music starts. That's why Kevin Kalman, a custom builder from Nantucket, Mass., tries to take his red pencil to blueprints as early as possible. "My big rub is when architects get a budget from the owner, they design, it goes out to bid, and it comes back way over budget," he says. "Then we builders are the bad guys."

Communication is a two-lane highway. McCurry wants to get on the road as early as possible. "If architects are in on the initial programming, they can work out a set of room sizes that produces a smaller, more cost-effective house rather than a giant house that is too big for the lot," she says. Ideally, McCurry would like to be involved in planning the entire subdivision, where she has some say in lot layouts.

When builders hear that, they start thinking dollars and cents. They go into their caves. A few enlightened production builders see the value of getting an architect in on the ground floor, though they concede that it costs more. "We meet with the architect and the interior designer before we put pen to paper. And we meet weekly thereafter," says Prostor. "It may cost about \$15,000 more [on a project of 80 to 100 homes], and there is more time spent on the front end of the development, but we have value added, and the [buyers'] perception is that the square footage is higher because it

meets their lifestyle needs."

a system for sharing

It takes strength to survive the architect-builder relationship. Architects working with builders are often outnumbered (and not in control). Worse, they may be treated like just another sub, a mere cog in the wheel, rather than a divine creator of the product.

"Communications break down when the architect is treated as a step in a linear process by the builder, rather than a player in a parallel process involving a wide array of expertise," notes Kreager. Worse yet is when architects are treated like the subject of an inquisition.

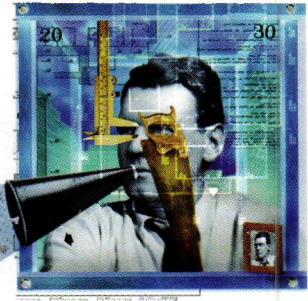
That's the feeling architects who do production housing often get during planning meetings when they find themselves sitting with too many people from the builder's office. "It becomes difficult when [many] players try to do design by committee," says Sharp, who, like other production architects, agrees that three to five builder staff members is ideal.

The challenge is to keep lines of communication open. It's not enough for each architectural firm or building company to circulate information internally. The players need a system for sharing information throughout the design and construction processes.

Says Kalman, "If a client is coming to look at the site and the architect can't be there, my project manager and I meet with the client. Then we fax all the information to the architect within 24 hours so he knows exactly what's going on. If everybody doesn't have the same information, we're all in big trouble."

People from different planets need to settle on a common language, too. Confusion can develop when inhabitants use different definitions of things such as soft costs and hard costs, says Oakland, Calif., builder Michael Muscardini. "If the client has a budget of \$700,000, the architect must clarify





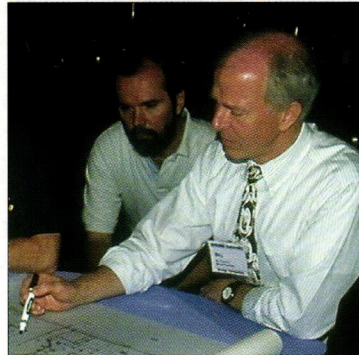
## case study

william h kreager, aia, mirm  
 mithun partners, seattle  
 firm's focus: 60% residential, 40% commercial

Renaissance in Bellevue, Wash., was a "site from hell," says Bill Kreager (below, right). But despite a freeway bordering the site and power lines on two sides, client PanTerra Homes was able to sell out the 28-home project in fewer than six months. Kreager attributes the success to his collaboration with builder Robert Pantley in developing the right product for the market—in this case, sophisticated detached townhouses for first-time buyers, priced as much as \$75,000 below other single-family housing nearby. Kreager's land plan netted nine houses per acre, grouped in crescents around a formal fountain.



Photos: © Mithun Partners



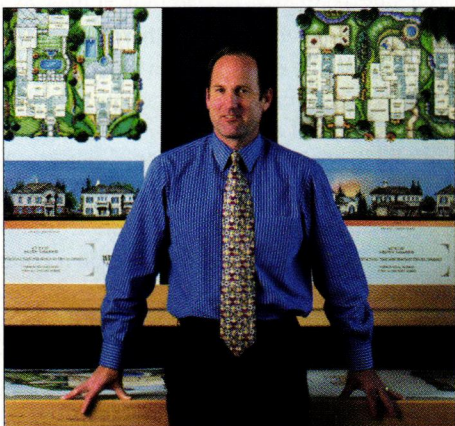
Photos: Jeff Smith

## case study

william hezmalhalch, ncarb, sara  
 william hezmalhalch architects, irvine, calif  
 firm's focus: residential design for production builders

Architect Bill Hezmalhalch (left) and builder Doug Jaeger have built a mutually respectful relationship over the eight years they've worked together. Both view The Ranch (top left), an exclusive enclave of 161 homes in Carlsbad, Calif., as the culmination of their longtime association. The community's success bears this out: Sales have averaged four a month at prices ranging from the \$480s to the \$620s.

Jaeger initially planned to use five different firms for each of The Ranch's five models, for a diversified custom look. Hezmalhalch proposed having five of his designers do the plans instead, each working independently to ensure variety. The resulting houses range from 3,044 to 5,203 square feet, each with a distinct look derived from California's architectural past.



Courtesy William Hezmalhalch Architects

# architects are from jupiter, builders are from neptune



Courtesy Tigerman McCurry Architects



## case study

margaret mccurry, faia  
tigerman mccurry architects, chicago  
firm's focus: 50% residential,  
50% commercial

Prairie Crossing in Grayslake, Ill., was Margaret McCurry's (above) first venture into production design. Finding ways to work in partnership with builder Shaw Homes "saved time and money," she says. She used simple lines and scaled-back sizes to avoid the "McMansion" look. Shaw used the money saved on building for energy-saving heating and cooling systems, in keeping with Prairie Crossing's environment-friendly theme.

believes builders should treat architects with more respect, but he adds that architects could use the same training.

Jaeger searched long and hard to find an architect who shared his point of view. He found one in Bill Hezmalhalch. The builder-architect relationship, he says, "can be more about ego, about who's right, than collaboration. But Bill and I have enjoyed an open relationship over the last eight years."

Hezmalhalch says that letting go of egotistic concerns takes communication to a higher and more profitable level. He has reached a holy plane where he actually seeks trade input, figuring that, in the end, he'll get a building that's closer to the one he designed. He'll go so far as to get involved in a value-engineering process, sitting down with tradespeople to dissect his plans for construction snafus and cost-saving opportunities. "In the past, there was such a big barrier between the architect and the tradespeople. This way, everyone feels personal pride and has a thumbprint on the process," says Hezmalhalch.

Gordon Statler views the clash from both sides. Trained in architecture, Statler is the in-house design director for Coleman Homes in Bakersfield, Calif. "Builders have to be selective about how they critique an architect's work," he admits. "Too many builders believe in overkill—that you have to use strong language to get an architect's attention." Statler prefers a Socratic approach. "If I don't agree with an architect, I let him know by asking questions that require him to look at the issue from my perspective."

How do builders with reputations for beautifully designed, top-selling houses relate to architect consultants? Jeff Prostor, president of Brookfield Homes Southland in Costa Mesa, Calif., can answer that question. "We don't put any restrictions on our architects," he explains. "We let them take it to the extreme. We can always pull it back.

The idea is to brainstorm all the ideas a targeted buyer would appreciate."

Maybe that's the answer to this perennial clash—focus on the consumer. Of course, both parties usually believe they represent the consumer's best interests. Which leads to the next major obstacle.

## life on neptune

As Maxman puts it, "A builder's primary concerns are getting the project done on schedule and on budget. The architect also has responsibility for making sure the project looks right. These two different starting places create problems."

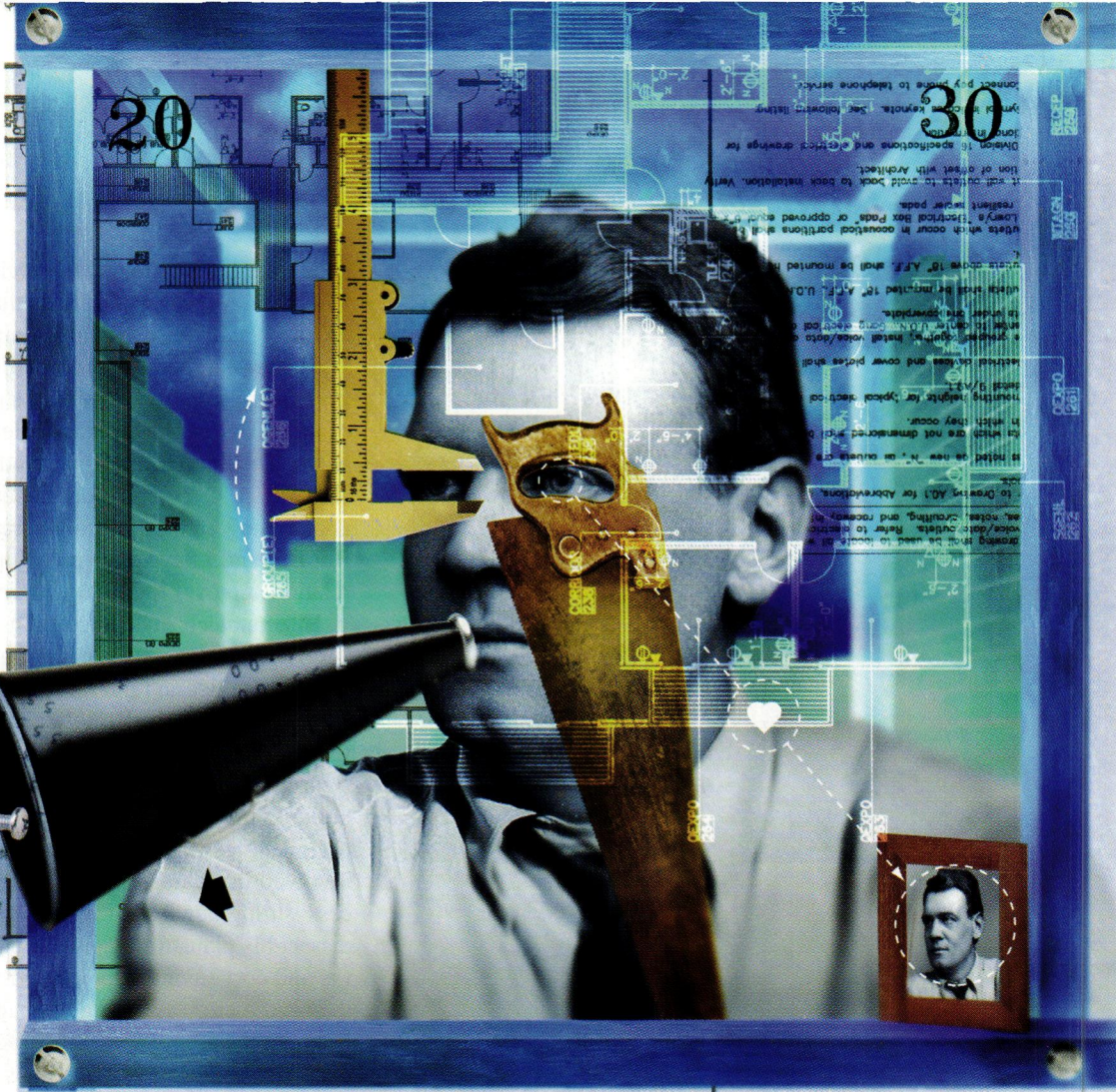
Life on Neptune is cold and practical. Life on Jupiter is fiery and intuitive. Can't builders and architects visit each other's planets occasionally? Bill Kreager, a Seattle architect who works primarily with production builders, goes one better—he attends builders' schools. Kreager took a course from the Institute of Residential Marketing of the National Association of Home Builders. The course gave him a clearer understanding of the market forces that drive building projects. Kreager remembers well the advice of a builder client—"Don't bring me awards. Bring me earnest money."

Kreager's education in builder-speak gives him a big advantage when dealing with clients. He can talk closing ratios and absorption rates with the best of them. Many production architects don't even talk with builder clients enough to learn which models they designed are selling the best, or what options and upgrades are most commonly selected. Granted, the architect's job is to create a demand for features that customers didn't even know they wanted. But having hard sales information certainly wouldn't hinder the creative process.

After years of custom commissions, Margaret McCurry, FAIA, of Tigerman McCurry Architects in Chicago, recent-



# a self-help guide to communicating with builder partners



Illustrations: Stuart Bradford

make more money. Voilà!

That's the theory. The reality is very different. Architects are more likely to bemoan the cost-cutting mentality of their builder clients than to applaud their craftsmanship. Builders talk about the egghead architects who don't understand cost or safety implications rather than about those who design brilliant, easy-to-build housing.

The premise of Gray's best-seller is that by improving communication, you can get more of what you want from a relationship.

## how to communicate with neptunians

It's hard to listen effectively—much less seek client input—when you think so highly of yourself. It's true in sales; it's true in building; it's true in architecture. "Custom architects sometimes ignore builder input," confesses Susan Maxman, FAIA, herself a custom archi-

tect based in Philadelphia. "Maybe they're afraid they'll be pressured to make design concessions to appease the bottom line. But listening to a builder certainly doesn't mean giving up control of the design process."

So that's what architects are afraid of—losing control! Maybe with good reason. As Doug Sharp, AIA, of Bloodgood Sharp Buster Architects and Planners in Des Moines, Iowa, points out, architects aren't the only ones who think they walk on water. Builders are notorious for having big egos, too. "But the more successful builders listen to what architects have to say, and vice versa."

What does Sharp do to build respect between the professions? He practices a business version of "I'll show you mine, if you show me yours." He goes to Neptune and walks the projects of builder customers, gesturing and commenting appropriately. He expects his

builder customers to visit Jupiter and return the favor.

## responding to criticism

Doesn't it sometimes seem as though builders live to take haughty designers down a notch? Don't they relish it a little too much when they find a design flaw, a detail that can't be built as drawn? And don't architects sometimes respond a little too defensively to criticism? As Gray would say, they go into their caves.

When builders bark out criticism, the best response may be to suggest an alternative, says Sharp. "Once you get over the hurdle of getting [an] idea thrown back in your face, you often find that you can integrate the builder's input for a better product," he says.

Enlightened builders acknowledge that they could use a course in diplomacy. Doug Jaeger, president of Centex Homes' San Diego division,

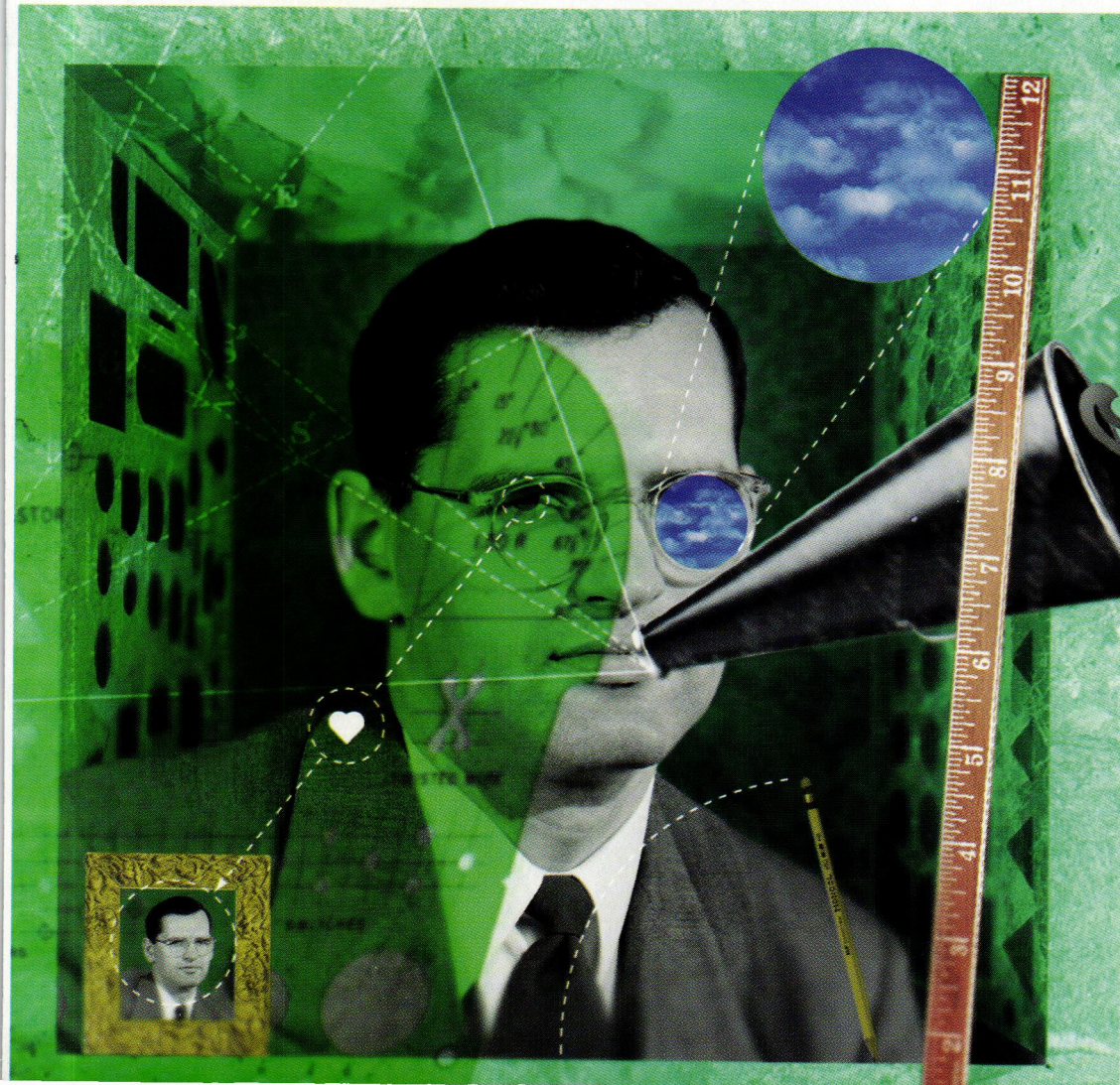
# *architects are from jupiter, builders are from neptune*

by boyce thompson

John Gray could write a compelling trade sequel to his psycho-pop best-seller *Men Are from Mars, Women Are from Venus*. It would be about the stormy relationship between architects and builders. Like the sexes, these groups of professionals seem to come from different planets governed by different cultures: one, practical, the other, aesthetic.

Communication between the parties leaves much to be desired. Ego always seems to get in the way. So do disparate personal and professional agendas.

If architects and builders somehow learned to communicate better, the result might not be marital bliss. But it could make coming to work each day more profitable—and more fun. Projects would go more smoothly, in theory. Home buyers would be more satisfied. Architects and builders would







## past as *prologue*

### Veranda Place, Celebration, Fla., 1996

Whether or not you view Celebration as Disney's newest theme park, architects and builders alike consider it an honor to be working with the Disney machine. "We were interested in doing work there, of course," says Looney. "But we didn't market ourselves heavily to the Disney people. We just sort of 'stayed in touch.'" When Disney organized a tour of Charleston, S.C., for the builders and architects it was considering for the new town, Looney was there. But instead of schmoozing with the Disney folks, Looney spent time with the builders on the tour. The strategy paid off. LRK is now doing work for eight builders at Celebration, including David Weekley Homes, for whom Looney designed these 1,750- to 2,650-square-foot cottages on 45-by-130-foot lots.

Like all architects working at Celebration, Looney must follow the mandates of Disney's famed Celebration pattern book. He appreciates its strictness. "It helps build consensus among builders, architects, and home buyers as to what constitutes good design," he says. "To update timeless styles to live for today and place them in classic neighborhoods—you cannot create greater value than that."

### value system

Despite the rapid growth, Looney, Ricks, and Kiss have stuck to the core values that saved their partnership. "We will not hire and fire as work comes and goes," Looney says. "Many firms operate that way, but that's just not how we do business. We agreed that we would never skip an employee's paycheck, even though there were many months in the early years where we skipped our own."

The firm does virtually no marketing, relying instead on word-of-mouth to build its business. The firm's work—and Looney's in particular—has been published in the likes of *Newsweek*, *Architecture*, *Architectural Record*, *Southern Living*, *BUILDER*, and *Better Homes and Gardens*. "Every time we're published, we get calls from coast to coast, from people wanting to buy the plans," Looney says.

His design for The New American Home '95 in Houston has been *BUILDER* magazine's top-selling plan for two years in a row. And late last year, he published several designs in a plan book specifically for neotraditional neighborhoods. "The way I see it, we aren't lowering our standards by doing this," he says. "Instead, we're raising the standards of the people who buy our plans. It's the one way to truly affect the quality of house design for the masses who can't afford their own architects."

### down on the farm

So much success can take a toll on a young man and his family. Carson and Jenny Looney have been married for 11 years. They have two children—Elizabeth, 8, and Nicholas, 6. Carson's biggest concern now, he says, is finding time for his family and the farm they escape to outside Memphis.

"Our dream is to live at the farm," Looney confesses. "There's a quietness—a sense of peace—that comes when you know you've designed a good house. That is the [same] feeling I get at the farm."

And on that farm they'll have an 1830s log house that's currently sitting in numbered pieces in a warehouse. "It scares me to death, thinking about rebuilding that old place, because I know I have a responsibility to do it right," Looney says, the anticipation of it glowing in his eyes.

Therein lies the secret to this young man's success. Not everything that's old is good, of course. But his gift is to see the good in the simplest details and translate those details into graceful houses for modern-day living.





## past as *prologue*



DeGuardiola Development

### Harbor Town, Memphis, Tenn., 1989

"Harbor Town allowed us to test new housing types," Looney says. "It was the first job where we were able to totally integrate land plan and architecture."

His firm was not the original planner of this neotraditional neighborhood. That honor belongs to visionary local developer Henry Turley and RTKL Associates. What Looney Ricks Kiss did was to develop design guidelines that local builders could understand—and then to implement those guidelines in designing house after lovely house for the 135-acre new community. "None of us even knew what the Traditional Neighborhood Development movement was back then," Looney says. "Henry Turley just said he wanted a community that embodied the Memphis



Jeffrey Jacobs/Mims Studios

neighborhood where he grew up. Builders weren't bringing him the right designs, so he called in six local architects, gave each of us a piece of the plan, and said, 'Show me what you can do.' We proposed doing alley houses, because that's what Henry grew up with." LRK designs now account for nearly half the homes built to date at Harbor Town.

### marital discord

Their firm was much like a marriage: founded on mutual respect, with each partner taking the lead in a different area of interest and ability. Looney did houses, Ricks did commercial and medical buildings, and Kiss specialized in hotels and other corporate work. But by 1985, the firm's greatest strength—the diversity of its partners' talents—had become its greatest liability.

"We were at about 15 people, we were just getting into CAD, and jobs were outpacing manpower," Looney says. Though his residential practice was flourishing, Ricks' and Kiss' higher-profile commercial jobs were claiming staff and computer time.

Frustrated by their growing pains, he and his partners initiated merger talks with a venerable old Memphis firm. "We were well into the negotiations when [the firm's founder] turns to me and says, 'and you'll be doing the marketing,'" Looney recalls. "That was not a role I cared to play. So I told Frank and Richard that I'd help them complete the merger, but that I was going out on my own to continue designing houses."

### kiss and make up

To help them value the firm and structure the merger, the partners called in Seattle business consultant Mike Hall, a Harvard MBA and engineer. Hall saved the firm. Looney calls it "lifting the cloud."

"After spending time with each of us individually, he told us our core values were strong—that management was our problem," Looney says. "And then he told us how to restructure." Hall's advice was to staff the firm's specialty areas—residential, commercial, and hospitality—separately. "The process took a year," Looney says. "Once we made the decision to stay together, our profits took off."

Today, the firm has 96 people, an interiors division, and operating revenues of nearly \$8.7 million—generated in equal amounts by the firm's four divisions. Since 1992, employees have been able to purchase stock in the company; each of the 18 current stockholders owns between 1 and 10 percent.

"A third of our profits goes to the owners, a third to performance bonuses for worthy employees, and we roll a third back into the company for computers and other improvements," Looney says. "With our current growth, our stock owners have gotten back their investment in 24 to 36 months."

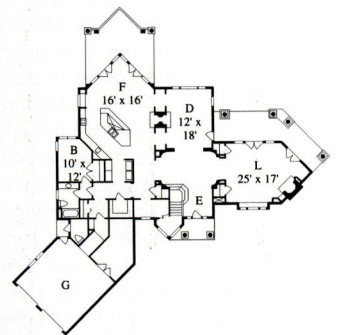


**Private Residence,  
Memphis, Tenn., 1989**

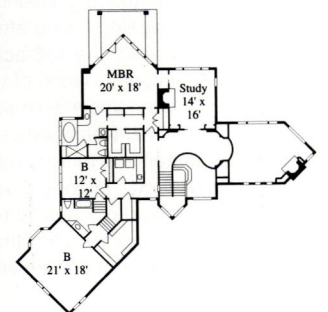
"This is the only house I've ever designed where the clients had no preconceived notions of what they wanted. They didn't give me photos of other houses in Memphis, and they didn't tear pictures out of magazines. Instead, we talked about what they liked and didn't like. Their budget was about \$100 a foot.

"I designed this house for them during a vacation in Mendocino [Calif.], sitting in a house on a rocky point overlooking the ocean. Let me tell you, it was an architect's dream.

"Because the clients did not want a typical Memphis house, I was able to truly explore form and function. The house is about 4,800 square feet, on a golf course, so I gave almost every room panoramic views. It's a fairly angular house, but the openings are soft."



First Floor

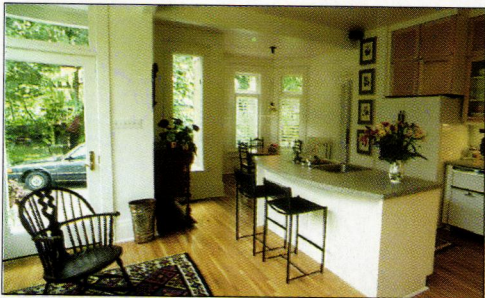


Second Floor

## past as *prologue*



Looney Ricks Kiss Architects



### **Looney Residence, Memphis, Tenn., 1986**

"Jenny and I bought this house the year we got married. It's in one of Memphis' best neighborhoods, and it came with an additional lot, so there were 11 contracts on it the day it came on the market. Luckily, we outbid everyone else.

"Our initial plan was to fix up the original house and sell it, and then build our own house on the adjacent lot. Instead, it's become a sort of laboratory for me. It had good bones—large windows, high ceilings—but it had to be gutted down to the studs. It has put to the test the issues I deal with daily in my work. How to design a classic home that functions inside for the way we live today. And how to work within a budget, because we were still a young firm when Jenny and I bought the place."

me they want, then make it happen." In his first job with a small Memphis firm, he says, "clients wanted to meet with me—not the owner—because they knew I would sit down and hear them out." It's been that way ever since.

### **getting started**

Upon graduating from the University of Memphis in 1979 with a bachelor of science in engineering technology and architecture, Looney joined a prominent Memphis firm for the princely sum of \$9,900 per annum. At the same time, he and college roommate Frank Ricks were running a cottage industry—literally—from an old bungalow they'd renovated in midtown Memphis. They designed a house for a local builder with whom Looney had done business while in college, and soon the pair had more moonlighting jobs than they could handle.

Ricks and Looney sat for their licensing exams in June 1983. "We'd wait on the porch every day for the mailman to come with the results," Looney recalls. The good news came in September. In December 1983, they incorporated as Looney Ricks Kiss Architects, joining forces with Richard Kiss, a slightly older architect Ricks had worked with before. "Our desire from day one was to run our business—and do design—better than anyone else in town," Looney says.

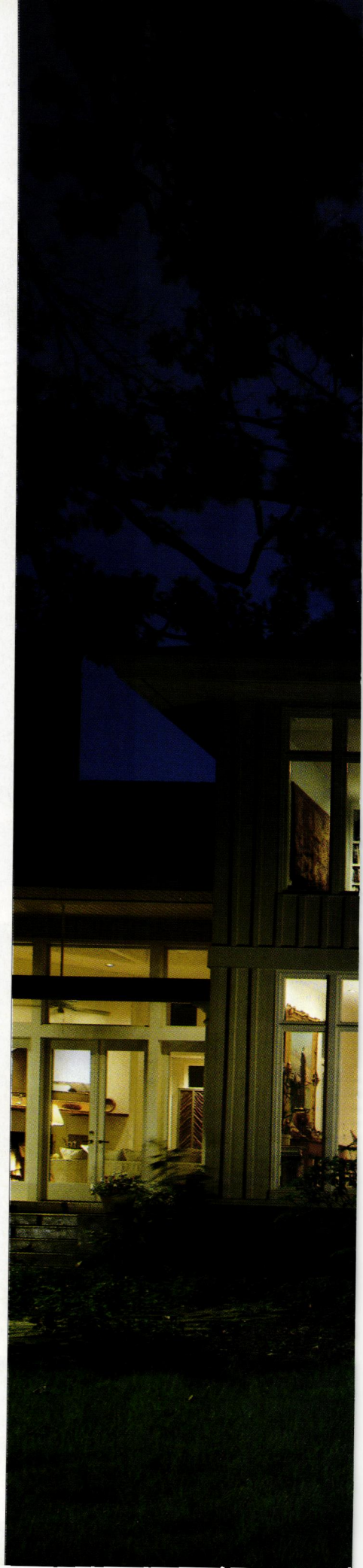


Jeffery Jacobs/Mims Studio

### **Private Residence, Memphis, Tenn., 1987**

"This was a new house that we did in a classic Greek Revival style. It's about 3,200 square feet. I worked so hard to get the proportions and detail exactly right. I knew I succeeded when people started talking about 'that beautiful old place.'"

Jeffery Jacobs/Mims Studio

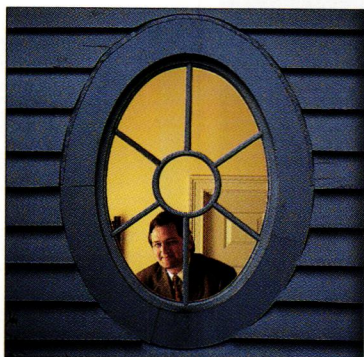




837

# past as *prologue*

J. Carson Looney's signature blend of past and present is making headlines far beyond his hometown of Memphis, Tenn.



Danny Turner

**The WKNO House** is a living lab for J. Carson Looney's design guidelines at Harbor Town, a neotraditional community in Memphis, Tenn. Completed in 1990, the 2,675-square-foot custom spec was Harbor Town's first house and was auctioned to raise money for the local public television station. Looney calls it his most widely published house.

by Susan Bradford Barror

**S**o, have you always wanted to be an architect?" I ask the question knowing exactly how he'll answer—with a dreamy smile and a story about sketching sky-scrapers as a young lad.

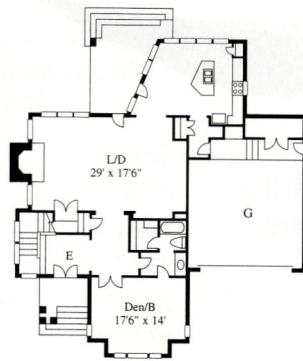
I get a sheepish grin instead. "Actually, I wanted to be a fighter pilot, but my eyes weren't good enough. Then, in high school, I wanted to be an attorney. I wanted to change the world, and that's how I thought I could do it."

In fact, J. Carson Looney never even met an architect until he signed up for his first architecture class at the University of Memphis in 1975. Looney is a founding partner of Looney Ricks Kiss Architects, a Memphis, Tenn., firm noted for its design work in neotraditional town settings.

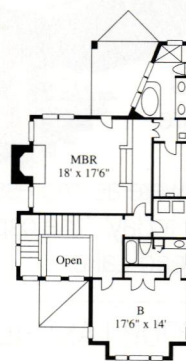
In 1996, The American Institute of Architects inducted him into its College of Fellows, citing his accomplishments in town planning and housing. Just 39 at the time, Looney was one of the youngest architects to receive the honor in recent years.

So how has this *wunderkind*, this Johnny-come-lately to the profession, come so far so fast? Looney is modest about his accomplishments, and a bit awed by it all.

"From the start, I've believed in listening," he says. "I don't tell my clients what they want. I listen to what they tell



First Floor



Second Floor

Jeffrey Jacobs/Mims Studios



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despite their unusual, non-standard configuration. Another 63 Marvin windows and doors in various shapes and sizes were also installed in this extraordinary home.

In the end, Richard Smith and Len Ford were as impressed with the process as they were with the product. And today, "the osprey house" is a required part of every boat tour of Flathead Lake.

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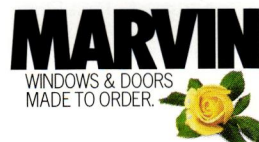
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The floor is actually a ½-inch-thick layer of concrete mixed with acrylic laid over plywood. The owner applied the finish coat.

#### credits

**project:** private residence, seattle  
**architect:** lane williams architects, seattle  
**builder:** paula whelan and milton mccrum (owners)  
**completed:** 1996

simple  
in  
seattle

appears to be built of CMUs, it is actually finished in fiberglass roofing shingles, laid in a way that mimics the pattern of CMUs.

“Placed in this vertical position in this cool climate, where UV damage is not a big threat, the shingles should last a long time—50 years or more,” Williams says. He chose a warm, earthy hue for the cladding to set it apart from the garage. To break up the home’s boxiness, he designed cedar-framed awnings, detailed similarly to the trellis, over some upper-floor windows.

#### interior details

“My tastes run toward unusual but simple materials, even approaching industrial in their look and feel,” Whelan says. “Lane told me I had unsentimental taste in design, which I took as a compliment.”

So, like the exterior, materials used on the interior of the house reflect this spare yet rich aesthetic. Particleboard entry flooring meets a concrete floor in the main living area, composed of a ½-inch thick layer of concrete mixed with acrylic for flexibility and colored

with two different pigments. Hand applied by Whelan, its uneven texture and mottled color give it a feeling akin to a natural material taken from the ground.

Steel exposed throughout the house remains unfinished by design. The stainless-steel railing along the stair retains the grinding marks at the weld locations. The exposed, unpainted steel header beam framing the stairway opening bears the name, written by the steel fabricator, of Paula Whelan.

The kitchen combines the home’s richest variety of materials. The concrete floor from the living area carries through; the island is topped with maple butcher block; the counter and backsplash at the sink are covered with glazed, fire-red 6-by-6-inch tile; and the cabinet fronts are a combination of wood, pebbled glass, and metal grating.

The exterior’s exposed CMUs come indoors, forming the fireplace on the home’s north wall. Indeed, throughout the house, “finish materials” are exposed structural elements treated with the care normally reserved for applied finishes. Most lighting in the main spaces is suspended or track; owners’ suite lighting includes recessed fixtures used as wall washers.

#### client as ally

The design of this house clearly combines the architect’s vision and the clients’ aesthetic, two powerful yet complementary forces. Given the collaborative nature of the process, the clients’ involvement as general contractor could have been a nightmare scenario of clashing egos. But Williams, Whelan, and McCrum concur in calling it a thoroughly pleasant experience.

“Their role as general contractor went quite well, perhaps due to the project’s small scale, and the simple materials and details,” Williams says. “We made very few major decisions on site, and once the house was out of the ground, it went swiftly—especially considering that these were inexperienced builders.”

And in the end, even with the clients’ meticulous attention to detail and extensive personal involvement (they shopped for the site-work operators and even rented a backhoe themselves), the house was completed in eight and a half months. That’s about the same length of time as an experienced general contractor would take, Williams says.

simple  
in  
seattle

The approach from the southeast reveals a pair of boxes. But upon closer inspection, there is a soft modulation in this arrangement of simple forms that gives complexity and interest to the whole. Williams used a flat roof to accommodate a three-story house with high ceilings on the main level, while acceding to a height covenant to protect the neighbor's view. The roof design is but one of many unconventional features that suit the personality of the house, the materials, and the clients themselves.

The garage, built of 8-inch unpainted concrete masonry units (CMUs), is visually tempered by the form and color of the cedar trellis above, built to shade the hot tub off the owners' suite. The south wall of the garage skews alongside the red cobblestone entry walk, and subtly continues inside in the angled wall that divides the study from the two-story entry hall.

One enters the house upon a platform above the 11-foot-high volume of the main living area. This space orients northward toward windows and a deck overlooking the Washington Ship Channel and the Aurora Bridge. Off the entry hall are stairs to private zones above and below the main level. This separation is effective given the home's intimate size.

The lower level of the house contains one large bedroom that divides into two smaller rooms by means of a movable wall assembly. On the top floor are the study and a relatively modest owners' bedroom, which opens to the roof deck and trellis-sheltered hot tub. As with the deck on the level below, water views to the north are the focus of this quiet outdoor retreat.

### structural details

Williams designed a simple yet sturdy structural system to reinforce the low-tech, low-maintenance "raw" feeling the clients preferred. "We designed glue laminated beams, exposed from below, on 24-inch centers. These carry the main floor and cantilever 11 feet to support the main deck outside. This cantilever acts to stiffen the entire floor's diaphragm structure," Williams says. The structural decking over the beams is composed of a layer of 1/2-inch-thick plywood over a layer of 3/4-inch-thick MDO plywood, pre-painted on the exposed side facing the bedrooms below.



The top floor is carried by exposed open-web trusses, 24 inches on center, composed of simple wood 2 x 4 flanges and tubular steel web members. These are supported on the north at a bearing wall, and on the south by exposed steel I-beams. The subfloor laid over these trusses is the same exposed plywood-MDO board combination. Plywood joists support the roof and are hidden behind gypsum board—the only ceiling finished as such—to conceal insulation.

Since the structural system is exposed on the lower two levels, Williams specified spiral ductwork, even though it is more expensive than conventional ductwork. And he raised the shower floor in the owners' bath so the drain wouldn't protrude into the living space below; otherwise, plumbing runs are standard.

### exterior details

The CMU garage structure dominates the entry side of the house. But its plain, cool colors recede visually against the warm color and design of the cedar trellis above and the horizontal slats of the garage door itself.

Williams plays several other visual tricks on the home's exterior. Although the main structure

The interior's rich mix of raw materials includes metal, wood, and glass in the kitchen, with a concrete floor throughout and a fireplace of exposed CMU. Naturally lit wall space for the owners' artwork was a priority.

# staffing for CADD

independent contractors may solve the problem of finding—and keeping—CADD-smart personnel

by sara o'neil-manion

It's a brave new world out there. The days of the T square and converted-door drafting tables are long gone. A firm's start-up costs now include computers, software for drafting and design, office administration programs, plotters, copiers, fax machines, and people to staff this new computerized world of architecture. Once you've determined your firm's design and production needs, staffing for computer-aided drafting and design (CADD) is the next hurdle.

## in-house personnel

Many architectural firms find themselves with a flawed employee pool that contains the few who are truly technically and electronically proficient, the many who think they are technically and CADD knowledgeable, the many more who are either technically or CADD conversant but not both, and the very few who understand and admit their limits. All may be costly: With average profits of only 3% to 4%, firms' ability to control design and production costs and scheduling is vital for survival.

A firm with weak technical skills and managers who lack CADD knowledge can

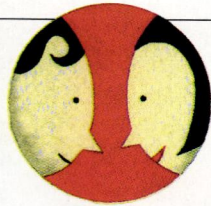
suffer inefficiencies such as data loss, unnecessary data duplication, and errors and omissions on projects. (I heard about one worker who failed to save CADD files correctly and almost crashed a hard drive by repeatedly copying graphic files.)

Firms tend to value CADD expertise without fully valuing technical

expertise. The trend is to hire CADD-literate interns, or to raid other firms for trained CADD staff who may be technically weak. Interns may move through three or four firms in two years, never seeing a project completed, let alone built. In this transitory climate, CADD-proficient staff rarely learn to produce accurate, technically correct

design and production drawings. Another option is to hire and train an unskilled employee, but if you do, you'll need to take into account the cost of downtime for training.

Don't assume that the drawings your CADD personnel produce are accurate simply because they passed through computer software. People make mistakes, and



### staff category

principal with technical and CADD skills

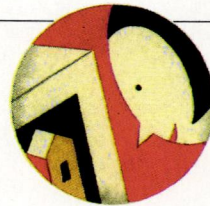
principal without CADD skills

technically experienced architects without CADD skills

technically experienced architects knowledgeable on one CADD program

technically experienced architects fluent on several CADD programs

recent architectural graduates (intern architects)



### pros

efficient combination of technical expertise and CADD proficiency

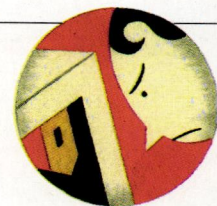
requires development of a skilled support staff

firm gains personnel with technical know-how

firm gains personnel with technical know-how and CADD experience, if systems match

best of all worlds; provides CADD-proficient, technically experienced personnel

typically are CADD literate



### cons

creates too many time demands for principal

principal has less control over design and production quality

CADD training is costly, and staff who aren't computer-literate tend to adapt slowly

if CADD programs don't match, it may be harder to retrain on a new program than to train from scratch

these people are scarce, and they command high salaries

lack technical skills, so firms must invest time in training

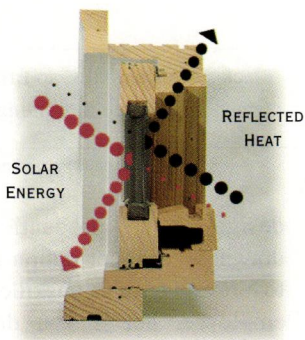
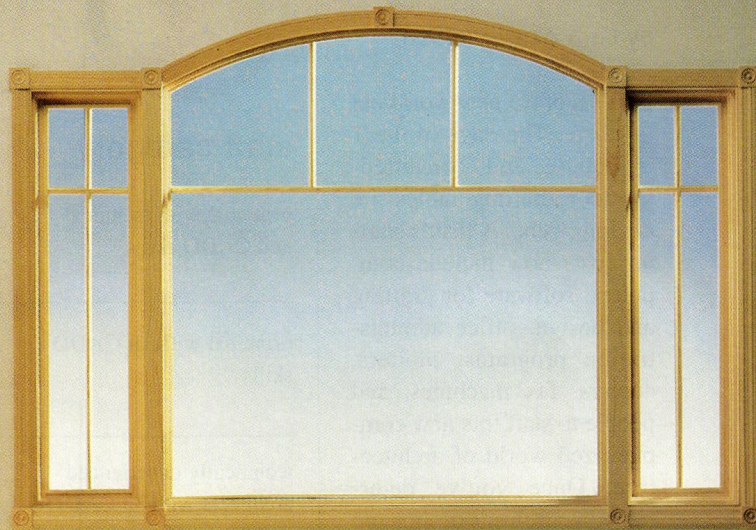
illustrations by Greg Clarke

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with computers the mistakes can be made and repeated more quickly. Computer-generated dimensions won't be correct, for example, if the drawing parameters are keyed in wrong or if the dimensions are not placed exactly. You can prevent and minimize errors by using quality-control checks and standardized CADD procedures.

Another caution when looking for in-house CADD personnel: Candidates may not know a CADD program as thoroughly as they say they do. People tend to follow the path of least resistance; few learn a program to the full extent of its power. And if you hire someone who claims to "know" a CADD program, find out which version he or she has learned. AutoCAD Release 10 is not Release 13, for example, nor is it comparable to MicroStation or DataCAD.

### outside alternatives

You may want to consider alternatives to in-house CADD staffing, especially these days, when raids of skilled CADD personnel are so common. The advent of electronic production of design and technical drawings has created a market for a contract workforce. Options include independent contractors, temporary production CADD firms, and the "virtual office." All of these alternatives can mean lower

hardware and software outlays for your firm.

### Independent contractors.

Independent contractors are motivated to gain technical expertise and proficiency with CADD systems, usually to a higher degree than in-house staff. Contractors also tend to understand the value of time and can produce more quickly than full-time staff. You may want to consider fixed-cost contracting with these independents.

### Temporary production firms.

These firms can send CADD-literate personnel to your office or do the work in their own shop. As with independent contractors, this approach can provide you with fixed production costs for design and technical drawings.

Don't assume all independents have the requisite technical and CADD knowledge. Check references and work samples thoroughly, just as you would a potential employee's. And at the onset of a project, establish CADD quality-control standards and checklists to use in monitoring the work.

Keep in mind that both independent contractors and temporary agencies must meet IRS standards for contract labor. These standards are under review and could be substantially revised by the next tax period, so be sure to check with your accountant.

**The virtual office.** Another alternative to in-house CADD personnel is the "virtual office," in which collaborating firms on the same CADD system combine forces on projects. Electronic data transfer between firms allows production and design drawings to pass through an unlimited number of producers, easing the need for in-office staffing as workloads increase.

With a virtual setup, you not only avoid the need to hire and train CADD talent, but you reduce equipment and software costs as well. Another advantage to the virtual office workforce is that it has no location constraints. Quality-control procedures for virtual offices will be similar to those with independent contractors and temp staff.

You can find contractors, temp agencies, and virtual office partners by posting notices on the Internet, contacting your AIA chapter, advertising in the newspaper, and checking with your software distributor. (We posted notices to start a users' group for our CADD system, and we found several top-notch contractors.) Also, keep track of people you've trained, as they may be a resource in the future.

*sara o'neil-manion is a founder of o'neil and manion architects, a diversified practice based in bethesda, md*

### CADD staffing trends

- Small offices will consist primarily of CADD-literate and technically proficient principals, with some intern architects.

- Large firms will have CADD literate and technically knowledgeable managers who will train CADD-conversant intern architects of varying abilities.


- Fees will not keep pace with staff costs, because clients incorrectly perceive that CADD drawings take less time and talent to produce than conventional drawings.

- Salaries for architectural interns will be bid up by firms raiding other firms for staff who are perceived to be CADD knowledgeable.

- Salaries for architects will be driven down by the need to control production costs. Firms will turn to independent contractors and virtual office scenarios for production.

- Firms will look to 24-hour and shift work as the cost of upgrading and maintaining CADD hardware and software increases.

- Partnership training arrangements between firms, architectural schools, and software publishers will emerge.



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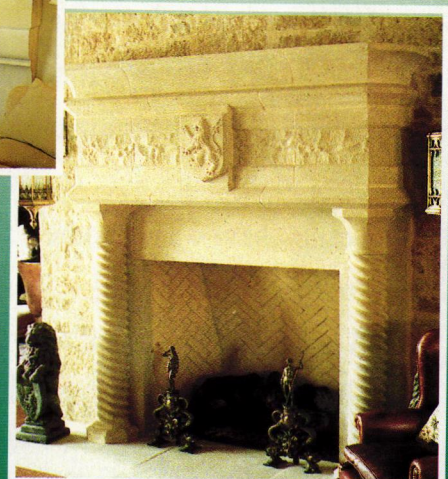
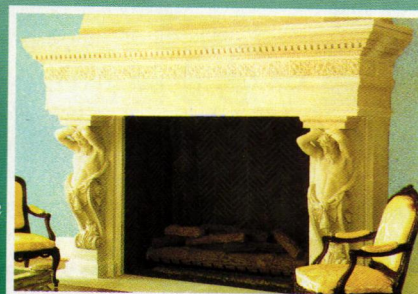
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by mark humphreys, aia,  
and j. k. russell, aia

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Photo courtesy James Hardie Building Products

James Hardie Building Products' Hardipanel gives the first floor of this house the look of wood siding, with the added durability of fiber cement.

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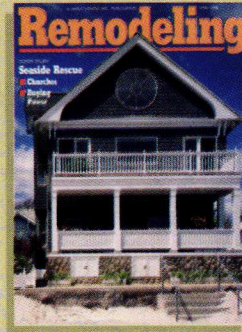
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*Mark Humphreys, AIA, is president of Humphreys & Partners Architects in Dallas. J. K. Russell, AIA, is the firm's director of production. Product specifications provided by James Hardie Building Products.*

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Bomanite Corp.	36-37	3	800-854-2094 209-673-2411	209-673-8246	http://www.bomanite.com
Bruce Hardwood Floors	12	30	800-722-4647	214-887-2234	http://www.brucehardwoodfloors.com
Canamould Extrusions Inc.	9	4	800-238-2541		http://www.canamould.com/ canamould
Caradco, An Alcoa Co.	67	35	800-238-1866	217-893-3695	http://www.caradco.com
Cedar Valley Shingle Systems	17	7	800-521-9523	408-636-9035	
CertainTeed Corp. (Roofing)	29	8	800-233-8990	313-953-0855	http://www.certainteed.com
Classic Cast Stone of Dallas, Inc.	72	31	972-276-2000	972-272-6400	
Cor-A-Vent, Inc.	9	5	800-837-8368 219-255-1910	219-258-6162	http://www.cor-a-vent.com
EPS Molders Assn.	7	10	800-607-EP5A	847-657-6819	http://www.epsmolders.org
Fypon, Inc.	16	11	800-537-5349	717-993-3782	http://www.fypon.com
Georgia-Pacific Corp.	25	12	800-BUILD G-P	404-230-5624	http://www.gp.com
Graphisoft	77	14	415-703-9777 800-344-3468	415-703-9770	http://www.graphisoft.com info@graphisoft.com
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Hy-Lite Block Windows	27	36	800-827-3691	800-827-4920	http://www.hy-lite.com
Jacuzzi Whirlpool Bath	C3	16	800-678-6889	510-938-3025	http://www.jacuzzi.com
Leviton Mfg. Co., Inc.	35	18	800-323-8920	800-832-9538	http://www.leviton.com
Ludowici Roof Tile, Inc.					
A CertainTeed Co.	69	9	800-917-8998		http://www.ludowici.com
Marvin Windows	38-39	99	800-346-5128		http://www.marvin.com
National Gypsum Co.	2	13	800-NATIONAL	800-FAX-NGC1	http://www.national-gypsum.com
Pella Corporation	31	19	800-54-PELLA		http://www.pella.com
Product Literature	33	-			
Royal Building Products	32a-t	-	800-387-2789	800-461-0849	
Sea Gull Lighting Products, Inc.	6	20	609-764-0500	609-764-0813	
Southern Forest Products Assn.	8	33	504-443-4464	504-443-6612	http://www.southernpine.com
Stone Products Corp.	5	21	800-644-4487 707-255-1727	707-255-5572	cltrdstn@culturedstone.com http://www.culturedstone.com
TrimJoist	3	22	800-844-8281 601-327-7950	601-329-4610	http://www.trimjoist.com
Velux Roof Windows and Skylights	21, 23	23, 24	800-283-2831	864-941-4870	http://www.velux.com
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hands on

# steel-framed loft

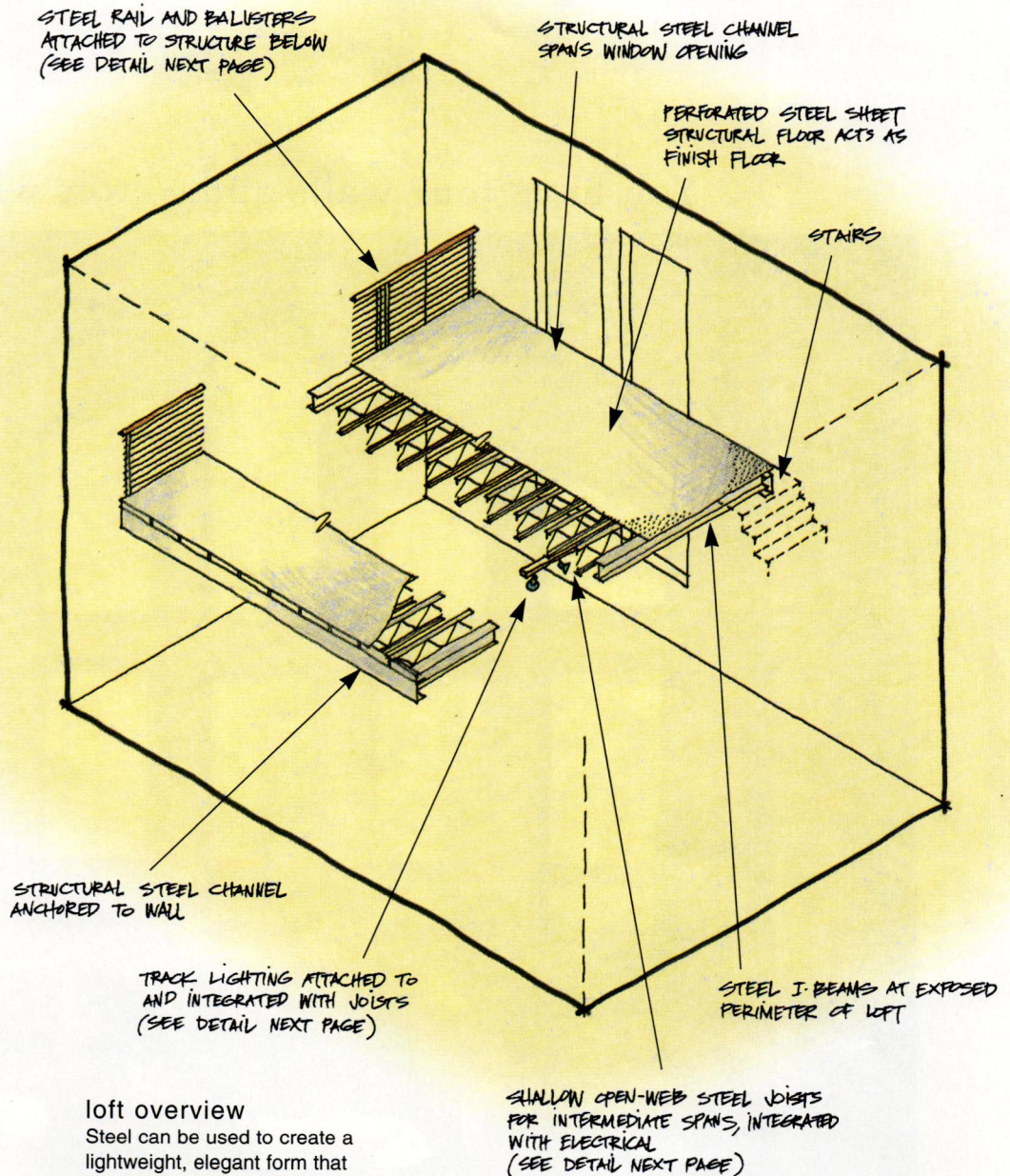
exposed steel brings structural elegance to an urban loft

by rick vitullo, aia

**W**ood is one of the most widely used materials in residential construction today, from the foundation sill plate up to the ridge beam. But steel, ubiquitous in its own right in commercial and industrial settings, is a worthy substitute for wood in a variety of residential applications, both structural and finish.

The industrial look of exposed steel fits particularly well in sophisticated urban residences. Steel clearly and minimally expresses function and structure. It is strong and efficient, and connections between units are straightforward and simple. Yet the detailing of steel connections and interfaces—both to steel and to other materials—is critical to the overall design.

The steel-framed loft shown here illustrates the character and utility that steel can inject into a residential project.



## loft overview

Steel can be used to create a lightweight, elegant form that is both sculptural and structural. Its thin profile preserves the openness of a volume space, allowing a degree of transparency. Open-web steel trusses, thin I-beam sections, flat steel bars, perforated steel sheets, and other metal applications are used in this loft, which is floated in a two-story volume.

Mozart composed music in his head.



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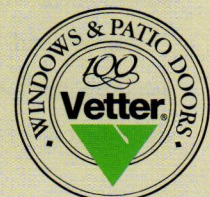


Builder: Troy Slinkard - Vintage Design Inc. Architect: Tom & Cheryl Tolloom © 1997 Vetter, SNE Enterprises, Inc. A Ply Gem Company

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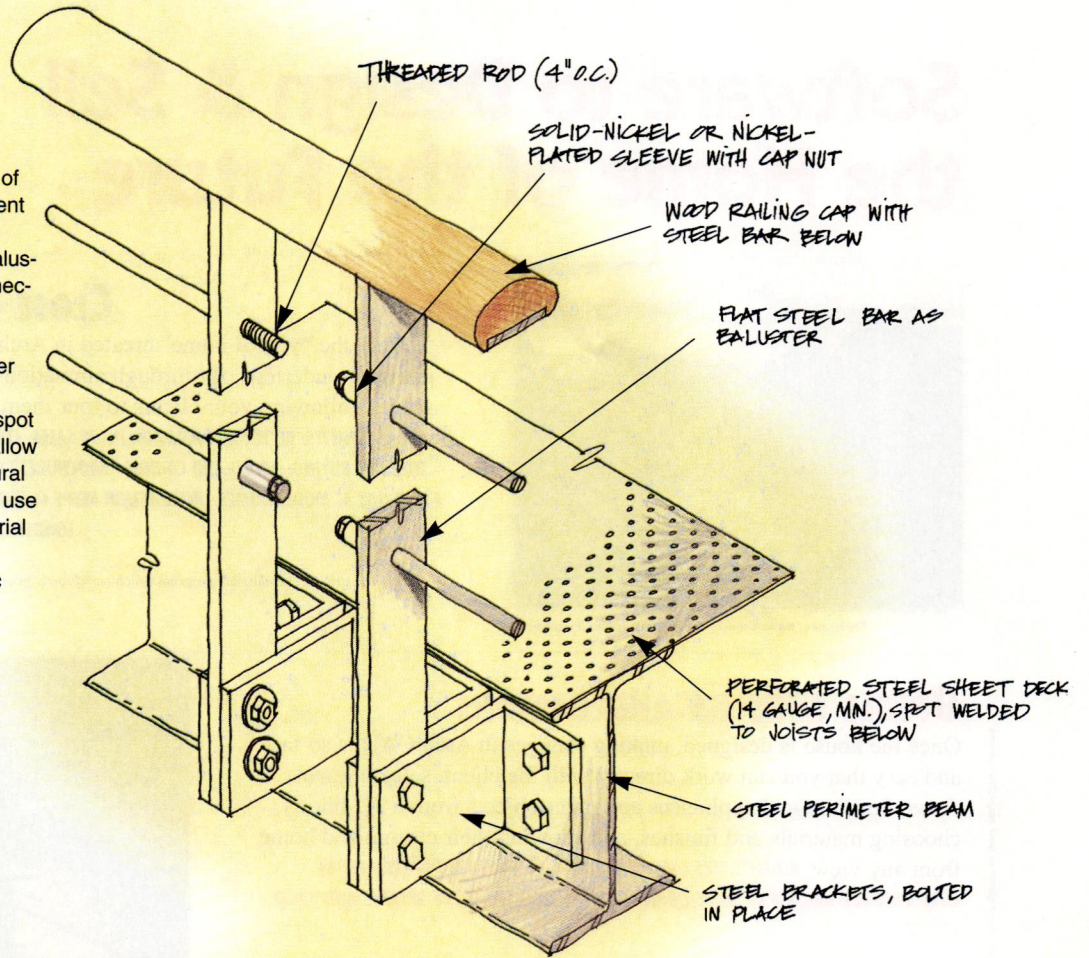


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railings and floors

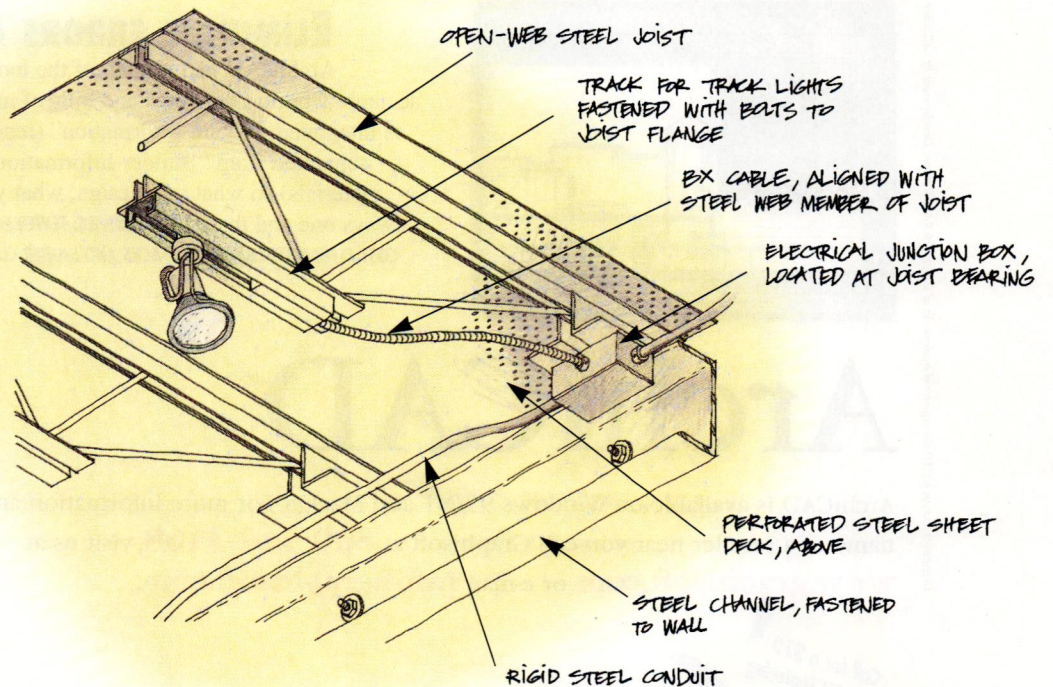
The strength and efficiency of steel as a material is apparent in this detail of the loft edge and railing condition. The baluster-to-bracket-to-beam connection is extremely sturdy, yet light in appearance compared with wood or other materials.

Perforated steel sheets spot welded to the joists below allow transparency in both structural and finish applications. The use of this unconventional material for a floor system is most appropriate for a semipublic space such as a study.



electrical and lighting

The integration of electrical elements with the loft structure is revealed in this detail of the open-web joists, as seen from below. The electrical junction box, cable, conduit, and lighting track are designed to fasten to—and align visually with—the joists.



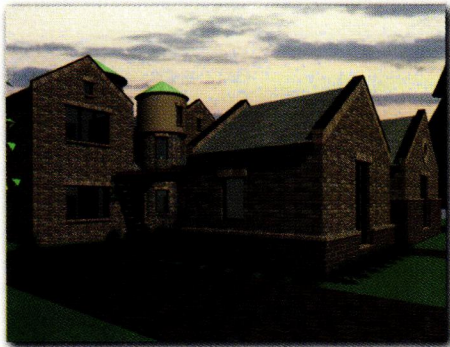
*rick vitullo, aia,*  
is founder and principal  
of oak leaf studio architects  
in crownsville, md

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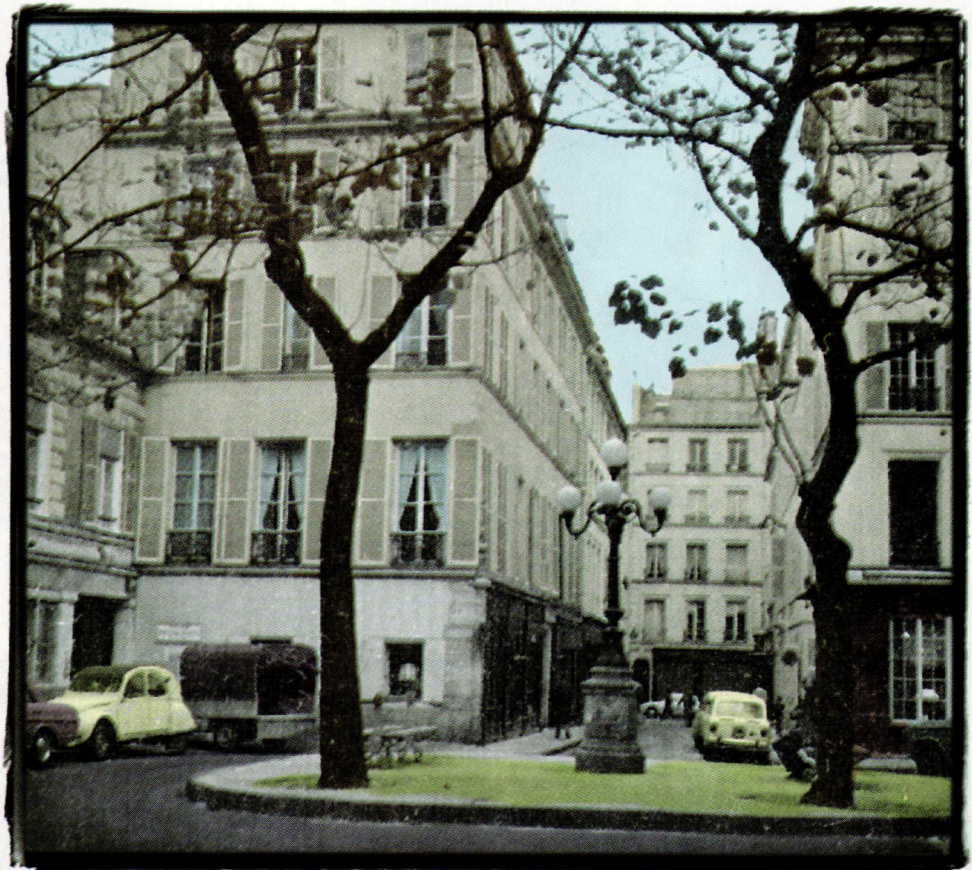
# place furstenberg

hugh newell jacobsen finds peace and inspiration in a tiny parisian square

during a visit to Paris a few years back, my friend the late Charles Moore asked me if I was familiar with the Place Furstenberg. I thought I pretty well knew the architectural spaces of this, the world's most beautiful city, but I did not know this place.

We wound past the elegant St. Germaine de Pres to the rue Von Furstenberg. From the center axis of this narrow cobblestone street, a small square formed by white stucco buildings revealed itself, marked by four tall paulownia trees.

Here, trees reach high for the sun. The sparkling quality of the light that filters onto



place furstenberg, paris

Photo hand coloring by Peter Means

the wet cobble is nearly equal to the dappling shadows of leaves on the buildings that frame this enchanted place. Small shops quietly enliven the street. Beyond is a courtyard serving the studio of the great 19th-century

painter, Eugene Delacroix.

I return to this tiny square on every visit to Paris. I am continually exhilarated by its gentle sense of place and its friendly, humane scale, but primarily by the ever-changing beauty of the light.

In winter, the trees are strong black columns rising up into the slate Parisian sky, while the walls are absolutely blue. At night, the walls turn gold from the sole street lamp and the shadows a deep purple.

—hugh newell jacobsen



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