

residential
architect

A HANLEY-WOOD PUBLICATION / JUNE 2001

**the 2001
leadership
awards**

christopher alexander
grabs the
hall of fame
award

top firm: mithun /
rising star: robert m. gurney

www.residentialarchitect.com





THE ONLY THING OUR
EXCLUSIVE CASEMENT WINDOW CRANK
WILL CATCH IS YOUR ATTENTION.

*At long last, blinds, shades, and curtains can
breathe a sigh of relief, and so can your clients.*

Because with Pella's newest casement, nothing

*can get poked, prodded, or caught on
a protruding window crank. It comes with a*

*fold-away handle that flips open when you
need it, then tucks neatly back into place*

when you don't. It's always out of the way.

In fact, your clients might not even know it's

there. And that's truly noteworthy. To find

out more about our window and door

solutions, contact us at 1-800-54-PELLA

or visit our website at pella.com.



VIEWED TO BE THE BEST.®

Circle no. 19



Boardwalk™

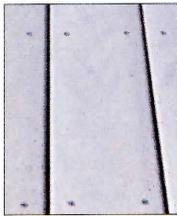
COMPOSITE DECKING AND RAILING

Seen on beautiful decks everywhere.



Introducing Boardwalk — the ultimate decking lumber from the #1 recognized brand, CertainTeed. Exceptional performance makes Boardwalk the better choice for decks, railings, pool surrounds, walkways and more.

Better looks. Boardwalk is made with CertainTeed's exclusive PVC-based EcoTech™ material. So, Boardwalk has better workability and dimensional stability compared to wood or polyethylene-based decking products. And Boardwalk contains recycled natural fibers, which is better for the environment.

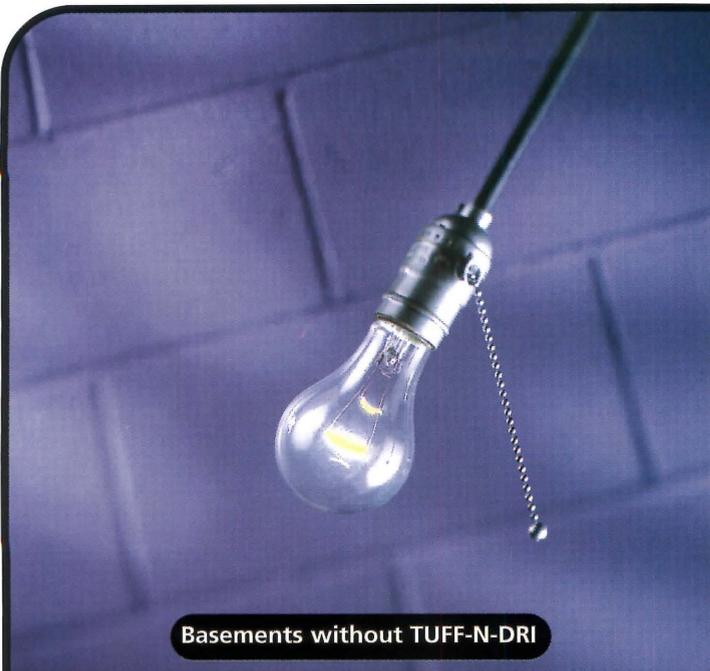


Better performance. Boardwalk won't shrink, mushroom, warp, splinter or crack like wood and some other decking lumber. It offers better fastener retention and cuts just like wood for quick, easy installation.

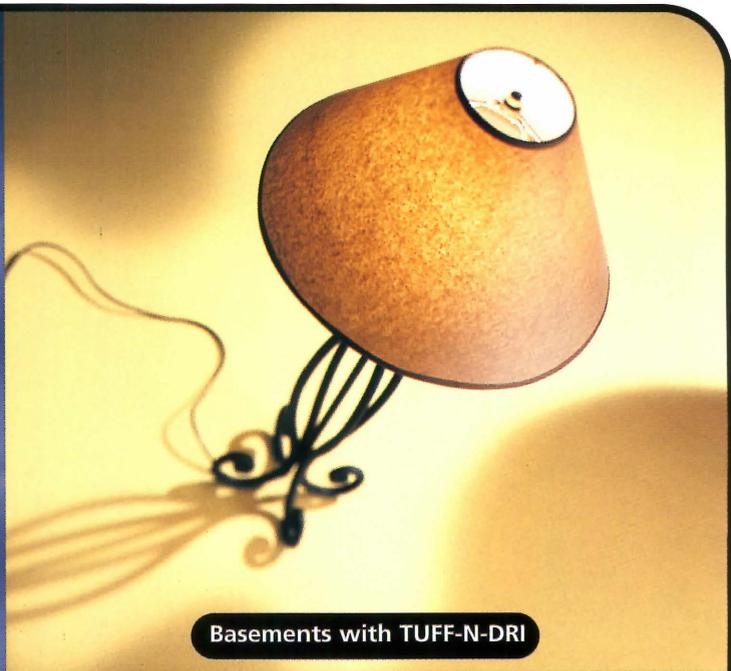


Best rated. Boardwalk is the only composite decking product with a Class I (A) fire rating. No other composite decking product meets this stringent specification.

Outstanding versatility, unsurpassed workability and virtually no maintenance — that's the beauty of Boardwalk, the ultimate decking lumber. For a free brochure and contractor guide, call 800-233-8990 or visit our website at www.certainteed.com.



Basements without TUFF-N-DRI



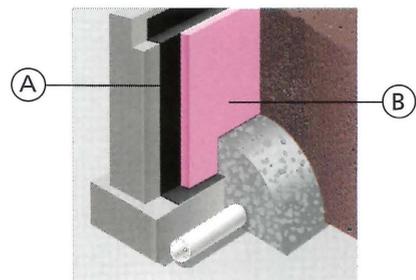
Basements with TUFF-N-DRI

Why are buyers seeing basements in a whole new light?

DRY IS WHY. Today's homebuyers are seeing basements as a new level of luxury living. A place for home theaters, guest suites, home offices and more. It's the kind of space they're willing to invest in – which means a whole new level of design possibilities for you. But for basements to offer luxury living space, they must first be reliably dry. Which is why you need the TUFF-N-DRI® Basement Waterproofing System



(TUFF-N-DRI) from Koch Waterproofing Solutions,® Inc. As North America's #1 brand of waterproofing, TUFF-N-DRI has been providing Guaranteed Dry Basements since 1983. Delivering a track record that other protection products can't touch. TUFF-N-DRI is such a strong performer, it even features a 15-year transferable warranty* with up to \$10,000 in coverage. So start seeing basements – and the possibilities – in a whole new light. For a free information kit about TUFF-N-DRI – or for the name of your local select waterproofing contractor – call 800-DRY-BSMT today. Or visit www.TUFF-N-DRI.com.



A) TUFF-N-DRI waterproofing system's flexible membrane is spray-applied to span foundation setting cracks. B) A quality foundation board insulates, protects the membrane, reduces condensation and helps drainage.

Preferred by Architects

2 to 1**



*See actual warranty for full details. **Compared to next closest competitor, 2000 Residential Architect magazine survey ©2001 Koch Waterproofing Solutions,® Inc. TUFF-N-DRI® is a registered trademark of Koch Waterproofing Solutions, Inc.

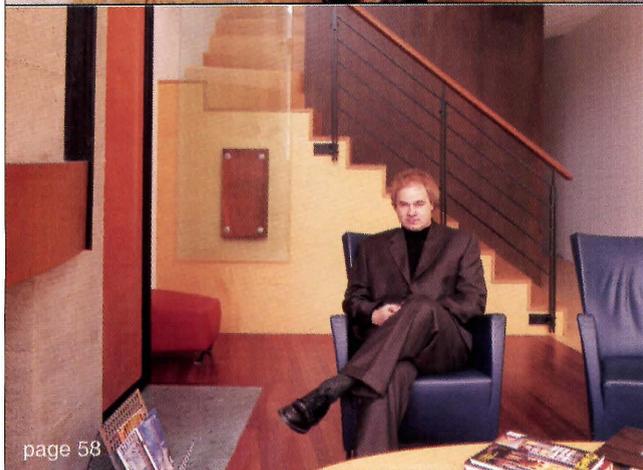
contents



page 42



page 52



page 58

Residential avatar Christopher Alexander wins this year's Hall of Fame award. Top and cover photos by Bruce Duffy/Corbis SABA. Other 2001 Leadership Award winners are Top Firm, MITHUN, center photo by Brian Smale; and Rising Star, Robert M. Gurney, above photo by Tom Wolff.

from the editor..page 13

letters..page 16

home front..page 20

Stars on spec at Sagaponack / Focus on Julius Shulman / Unbuilt architecture competition / Architecture à la carte

perspective..page 26

National Park Service architect John Burns looked back 50 years to find a house ahead of its time.

practice..page 30

Mentoring young associates is no longer just a principal's prerogative—it's a firm-wide responsibility.

cover story..page 41

the 2001 leadership awards

hall of fame..page 42

Author, educator, and architect Christopher Alexander decodes the patterns that make houses truly livable.

by Bruce Snider

top firm..page 52

In the high-compromise fields of production and multifamily housing, MITHUN does well by doing good.

by Meghan Drueding

rising star..page 58

Robert M. Gurney's mixed materials and svelte forms usher Modernism into the new millennium.

by Cheryl Weber

doctor spec..page 64

For fine finishes, reclaimed and recycled lumber offers timeless appeal.

hands on..page 68

A handy baseboard chase system simplifies wiring upgrades.

ra / q & a..page 88

Eco-friendly architect and consultant Gail Lindsey of Wake Forest, N.C., lives what she preaches.

Light Screens: The Leaded Glass of Frank Lloyd Wright

New York City

May 10–September 2

Exhibits 50 leaded-glass windows of Frank Lloyd Wright. Many of these masterpieces in light and color are drawn from private collections, never before exhibited publicly. At the American Craft Museum. Call 212-956-3535 or visit www.americancraftmuseum.org.

The Idea of Louis Sullivan

Chicago

June 9–September 23

Exhibits the photographs of John Szarkowski, former curator of photography at the Museum of Modern Art and publisher of the book *The Idea of Louis Sullivan*. Exhibition marks the occasion of the republishing of the original 1956 book. At the Art Institute of Chicago. Call 312-443-3600.



KitchenAid[®]
HOME APPLIANCES

PROUDLY PRESENTS

Industry Calendar of Events

June 2001



ihousing

Ronald Reagan Building/International Trade Center, Washington, DC

June 12–13

The Internet landscape has changed dramatically since the inaugural ihousing conference last summer. Dozens of real estate dot.coms have gone under mostly for lack of funding, not so much because they didn't have a good idea. Even so, interest in Internet applications within the residential construction industry has never been more intense. Companies are seizing Internet technology to streamline operations, to improve communications, and save money in purchasing. This conference will be dedicated to unearthing and sharing best e-practices. We'll identify software, techniques, and Internet services that you can exploit today to give your company an edge in the marketplace.

Strategic Alliances I Virtual Conference

Sponsored by the Practice Management PIA

July 16

For more information contact Kevin Shertz at 202-626-7579 or kshertz@aia.org.

PCBC[®] 2001

Home Building's Premier Tradeshow and Conference

Moscone Center, San Francisco, CA

July 24–July 27

**A WORK OF ART.
COMPLETE WITH A
STAINLESS STEEL FRAME.**

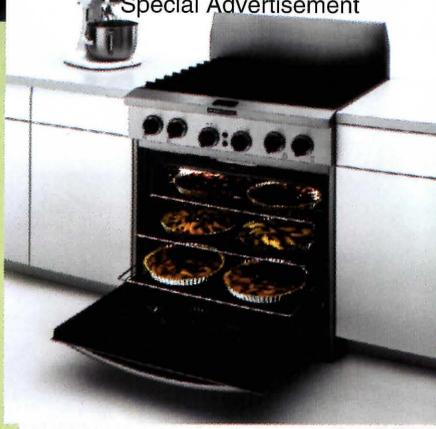


Knowledge Management Virtual Conference

Sponsored by the Technology in Architectural
Practice PIA

June 18

For more information contact Kevin Shertz at 202-
626-7579 or email kshertz@aia.org.



A/E/C Systems 2001 Conference

Chicago, IL

June 18-21

More than 15,000 design and construction professionals will participate in conference sessions and attend a large exhibit to find solutions to the most complex challenges. At McCormick Place, Lakeside Center. Call 800-451-1196 or visit www.aecsystems.com.

Call

1-800-253-1301

Visit

www.insideadvantage.net

Circle

Reader Service #612

FREE


Whirlpool
CORPORATION

KitchenAid[®]
HOME APPLIANCES

SPECS!

Making Cities Livable

San Francisco, CA

October 22-26

The conference is issuing a call for papers and an invitation to exhibit for a conference. Deadline: June 30. The broad range of subjects includes sustainability and urban renewal. Call 831-626-9080 or visit www.livablecities.org.



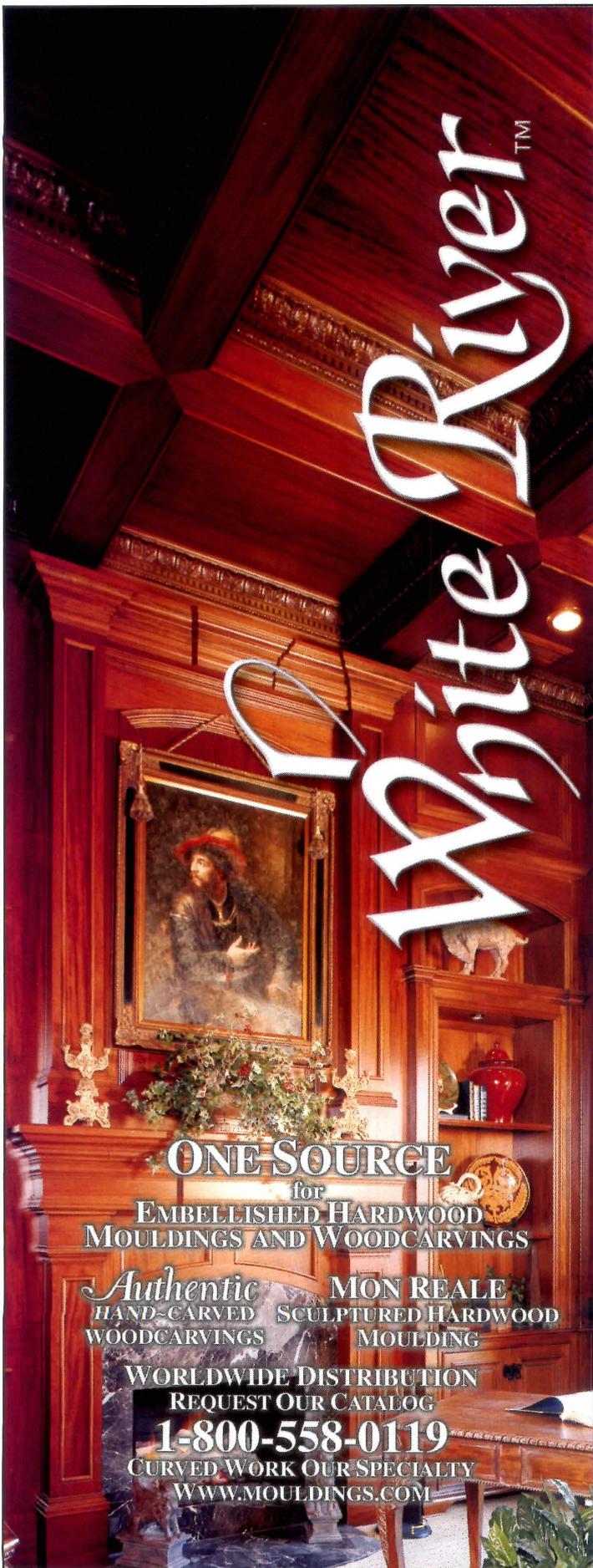
Introducing the new Dishwasher Series from KitchenAid.

Totally redesigned, it's flexible enough to accommodate everything from delicate stemware to large cookware. The innovative wash system is quiet yet powerful. With door panels that can be easily customized and new split controls, this dishwasher is an efficient and beautiful way to leave a lasting impression. To learn more about the Dishwasher Series, and to view the entire KitchenAid[®] line, visit www.KitchenAid.com, or call 1.800.422.1230.



Circle no. 361

FOR THE WAY IT'S MADE.[®]



White River™

ONE-SOURCE
for
**EMBELLISHED HARDWOOD
MOULDINGS AND WOODCARVINGS**

Authentic **MON REALE**
HAND-CARVED **SCULPTURED HARDWOOD**
WOODCARVINGS **MOULDING**

**WORLDWIDE DISTRIBUTION
REQUEST OUR CATALOG**

1-800-558-0119

**CURVED WORK OUR SPECIALTY
WWW.MOULDINGS.COM**

Circle No. 342

residential architect

A HANLEY-WOOD PUBLICATION / JUNE 2001

- S. Claire Conroy / Editor / 202.736.3312 / cconroy@hanley-wood.com
 Judy H. Neighbor / Art Director / 202.736.3331 / jneighbor@hanley-wood.com
 Amy Doherty / Managing Editor / 202.736.3442 / adoherty@hanley-wood.com
 Meghan Drueding / Senior Editor / 202.736.3344 / mdruedin@hanley-wood.com
 Nigel F. Maynard / Associate Editor / 202.736.3438 / nmaynard@hanley-wood.com
 Shelley Hutchins / Assistant Editor / 202.736.3407 / shutchins@hanley-wood.com
 Mojgan Hajmohammadali / Graphic Designer
 Catherine Underwood / Production Director
 Johanna Daproza / Production Manager
 Dana Stone / Ad Traffic Manager
 George Brown / Digital Imaging Manager
 Betty Kerwin / Digital Imaging Coordinator
 Fred Weisskopf / Digital Ad Coordinator
 Sheila Felthuis / Circulation Manager
 Lucy Hansen / Marketing Director
 Michael Boyle / Publisher
 Peter M. Goldstone / President / Magazine Division
 Ron Kraft / Director of Magazine Operations
 Joanne Harap / Vice President / Production
 Nick Cavnar / Vice President / Circulation and Data Development
 Ann Seltz / Vice President / Marketing
 Joseph Carpenter / Controller

Contributors
 Susan Bradford Barror / Vernon Mays / James Schwartz / Rick Vitullo / Cheryl Weber

W Published by Hanley-Wood, LLC
 Publisher of BUILDER, BUILDING PRODUCTS, CUSTOM HOME, HANLEY-WOOD'S TOOLS OF THE TRADE,
 PROSALES, REMODELING, OLD-HOUSE JOURNAL, THE JOURNAL OF LIGHT CONSTRUCTION, and
 residential architect

- Michael M. Wood** / Chief Executive Officer
Frank Anton / President
John M. Brannigan / Executive Vice President
James D. Zielinski / Chief Financial Officer
Frederick Moses / Chief Operating Officer
John Dovi / Vice President / Finance
Scott Hall / Vice President / Information Technology

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

Volume 5, number 5. *residential architect* (ISSN 1093-359X) is published ten times a year in 2001 by Hanley-Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 2001 by Hanley-Wood, LLC. Opinions expressed are those of the authors or persons quoted and not necessarily those of Hanley-Wood. Reproductions in whole or in part prohibited without prior written authorization. *residential architect* is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., \$39.95; U.S. students \$19.99; Canada and all other countries, \$49.95; airmail is additional. Single-copy price is \$10.00. For subscription information write to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. **Subscriber customer service:** 888.269.8410 / **Fax:** 847.291.4816. **Reprints:** 877.734.6650. Periodicals postage paid at Washington, DC, and at additional mailing offices. Postmaster: Send address changes to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. This issue mailed in regional editions.

residential architect will occasionally write about companies in which its parent organization, Hanley-Wood, LLC, has an investment interest. When it does, the magazine will fully disclose that relationship.

Privacy of mailing list: We rent our subscriber list to reputable companies. If you do not wish to receive promotional material from other companies, please call us, toll-free, at 888.269.8410.



GOVERNMENT SLAP A LUXURY TAX ON A WINDOW?



Build Your Reputation on a WELL-CONNECTED House™!

CONTINUOUS LOAD TRANSFER PATH.

In new construction or older retrofits, Strong-Tie® connectors help provide the continuous load transfer path of a well-connected house.

GREATER DURABILITY.

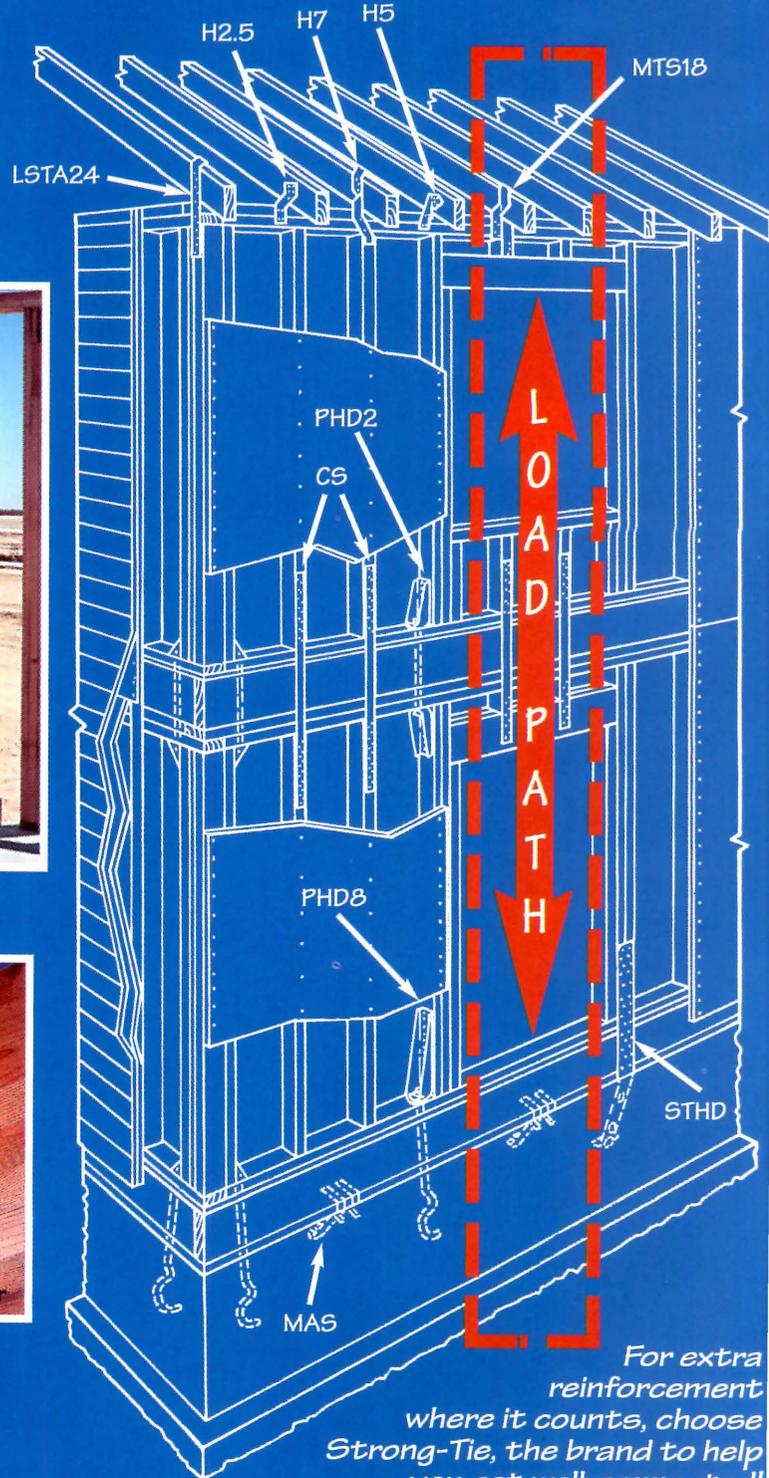
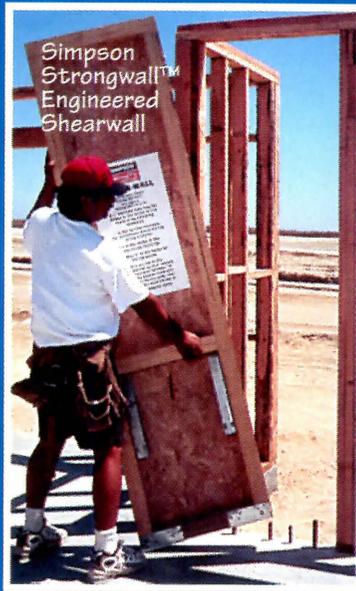
Solid connections at and roof rafters, mean greater durability to help withstand imposed loads at critical building junctures throughout the structure.

LOW INSTALLED COST.

Engineered for quick and easy installation, Strong-Tie connectors save costs in time, labor and materials. For retrofit, remodeling or new construction, they're the first choice for professionals.

CODE RECOGNIZED.

Strong-Tie has more code-recognized connectors than any of its competitors. Since 1956, we've set the quality standard in the timber connector industry— and have earned the reputation of having no equal!



For extra reinforcement where it counts, choose Strong-Tie, the brand to help you get well-connected!



SIMPSON STRONG-TIE® CO., INC.

 The World's "No Equal" Structural Connector Company

National Toll Free: **800-999-5099** Web Site: **www.strongtie.com**

California ■ Connecticut ■ Florida ■ Illinois ■ Ohio ■ Texas ■ Washington ■ British Columbia ■ Ontario

ISO 9001
REGISTERED



from the editor

today show ignores an architect

NBC broadcast a series on building a new house,
but where was the architect?

by s. claire conroy

I used to think the biggest challenge facing residential architects was their reputation for arrogance. I thought people shied away from hiring architects because they were afraid they'd get a domineering Frank Lloyd Wright type—all swirling cape, budget-busting aesthetics, and dubious engineering. I still think that's a big difficulty, but now I believe the profession has an even larger, more insidious problem: invisibility.

home show

What brought this to my attention was the "Today" show's recent special, "Today Builds a House." Between February 14 and May 2, the most popular morning TV show in America invited its viewers to participate in building "the ultimate dream home" in a subdivision outside of Tampa, Fla. Each week viewers were asked to make a design choice. By the end of the program, their "design choices" consisted of the Bordeaux model home, the Westchase kitchen layout, the Cozumel bath, the Tradewinds dining room, the American Review master bedroom, and the Summerdale landscape plan. Sounds more like a

travelogue than a house.

The partners in this media event were NBC, home builder David Weekley Homes, OurHouse.com, and a number of home furnishings manufacturers and distributors. "Today" show co-hosts Katie Couric and Matt Lauer presided over the coverage by "regular contributor" Lou Manfredini of OurHouse.com., a home-improvement and products Web site. Manfredini, a former contractor, goes by the on-air moniker Mr. Fix-It. During the series, his Web-site colleague, Christine Dimmick, a "home decor advisor," chimed in periodically about furniture and accessories. The series culminated in a Web auction on uBid.com, with proceeds to benefit Habitat for Humanity.

A very worthy cause, a great idea for a series, and terrific press for all the participants. Guess who didn't get invited to this party?

missing in action

There is something seriously amiss when a hugely popular TV show doesn't feel compelled to include an architect in its 12-week series about building a house. What's even more alarming, most Americans don't see it as an important omission either. To them, a new house doesn't equal



Photo: Katherine Lambert

architect, it equals builder. Design decisions have nothing to do with architecture, they're about builder options. After they've checked off their menu of selections, buyers feel they've designed their own custom home. Because they can walk through model homes and touch and see what they're getting, the whole experience is much less frightening than designing from scratch. Builders have made the process so comfortable, easy, and telegenic. Mr. Build-It, Mr. Fix-It sound so guy-next-door. Mr. Design-It just doesn't have the same folksy ring.

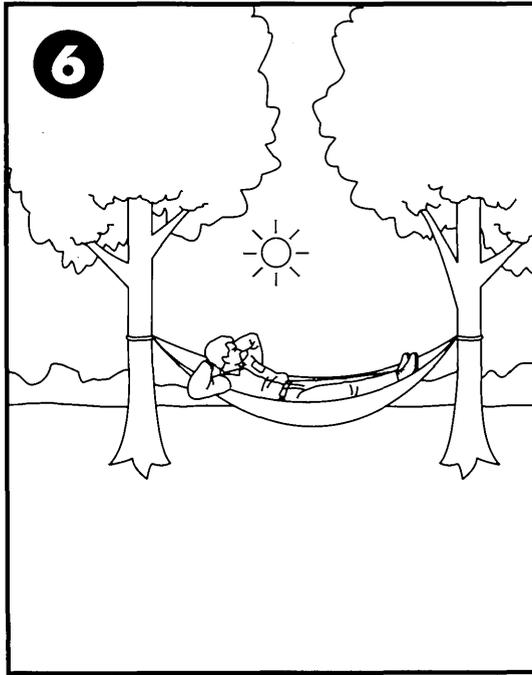
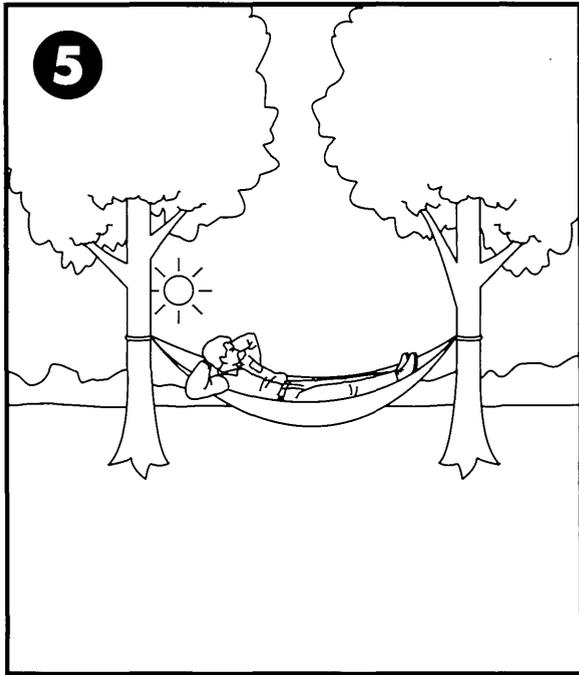
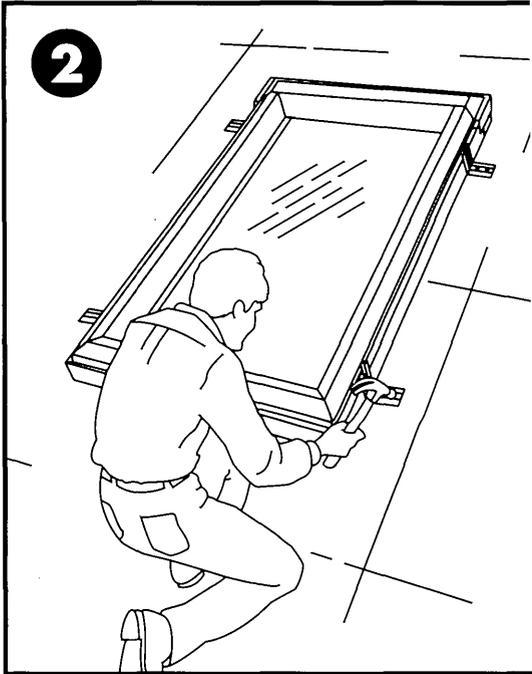
Residential architects have a huge public relations problem. And it's not so much that you have

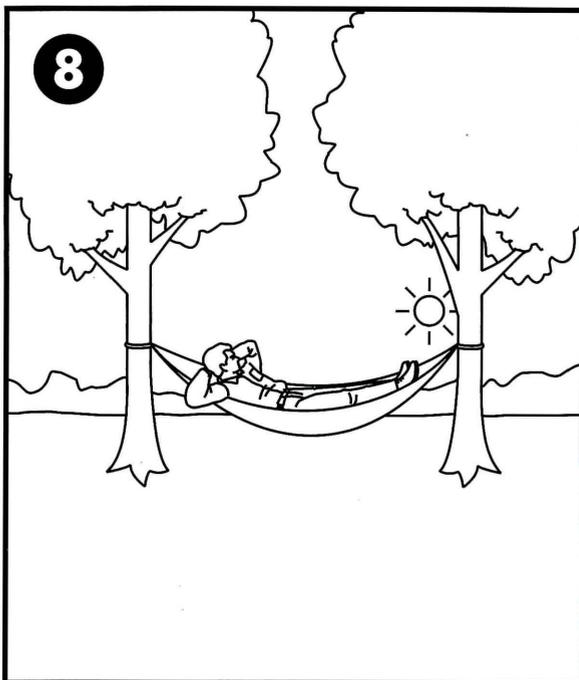
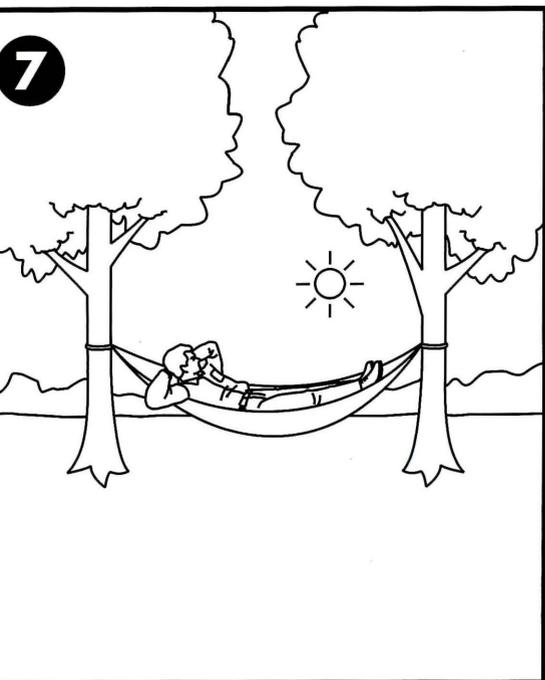
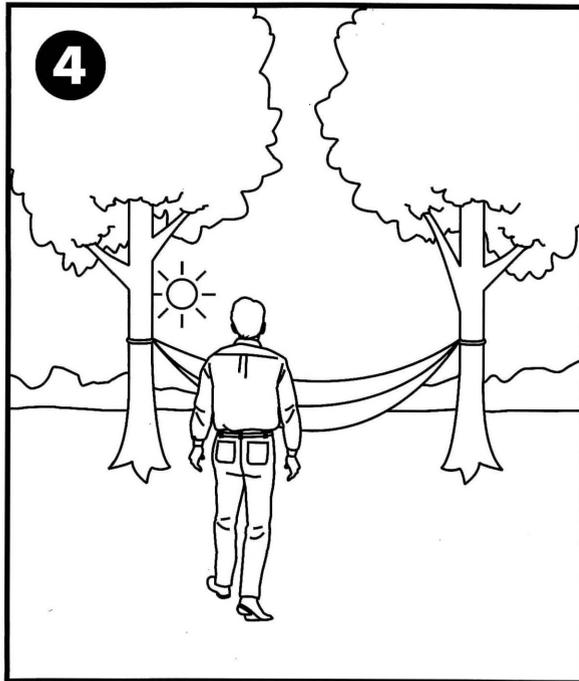
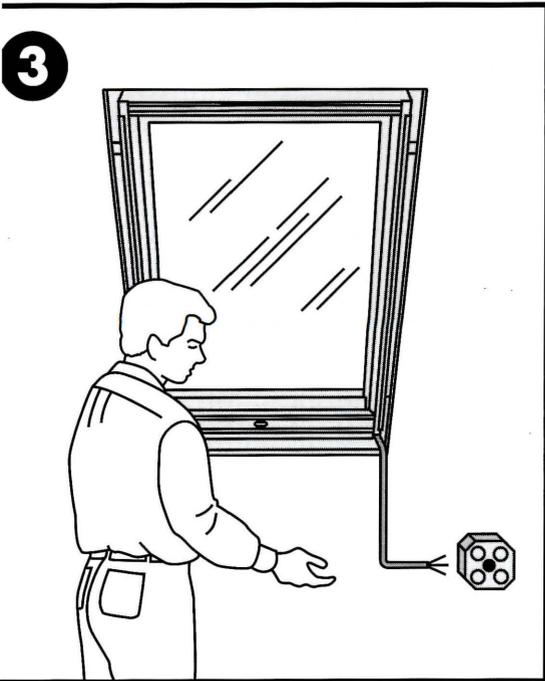
bad PR—you have no PR. Where is your home show on PBS or HGTV? Where are your newspaper design columns? Why don't we have a Bob Vila of architecture?

It's really up to you to mobilize, as individuals and as a group. Demystify what you do, make it more accessible, get the word out. Contractors—and even interior designers—are so far ahead of you, you'll have to sprint to catch up. **ra**

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

Electric Skylight Installation





The new, easy to install Electric Venting Skylight from

One wire. One box. One purchase.

VELUX[®]

ROOF WINDOWS
AND SKYLIGHTS

1-800-283-2831 www.VELUX-VSE.com

Circle no. 23

letters

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

lunker lament

an excellent editorial (“The Not So Ugly House,” page 13) in the March issue. You’re right, we do need better answers for the big lunkers. Following my ex-partner’s *Not So Big House*, we now get clients coming to our shop saying, “Oh, yeah, and throw in some of that not-so-big stuff, too!”

You asked for ideas, and I thought I’d share one from my mentor, the late Edwin Lundie. He designed big houses to look like an assemblage of little houses. His projects remained humane through scale, proportion, and detail. Full-scale template drawings communicated to craftsmen how to bring this about.

And he was not alone. Jerome Robert Cerny in Chicago, Frank Forster in New York, Wade Pipes in Portland, Ore., John Calvin Stevens in Portland, Maine, Royal Barry Wills in Boston—all pursued the beauty of scale in their work.

We architects practicing today have had to pursue our lineage in quality residential architecture on our own, as our history courses in college rarely covered that turf.

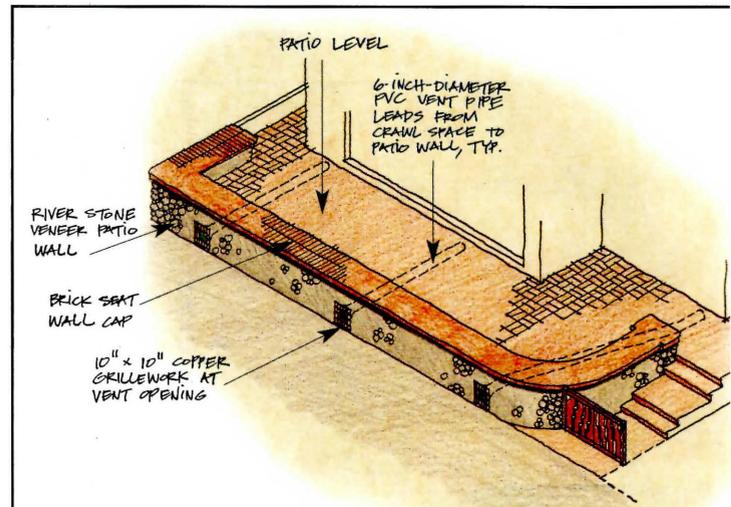
*Dale Mulfinger, AIA
SALA Architects
Minneapolis*

prove it

i read with great interest your editorial “The Not So Ugly House” in the March issue. I, too, return from builders’ conferences with a little dark cloud over my head. Yes, I wish the houses were prettier, but mostly I lament the increasing lack of a licensed architect’s involvement in residential development. In this day and age, builders are selling “plan-book plans” and modifying them with \$10/hour CAD draftsmen. The creative talent of an architect is now considered an unnecessary expense. The attitude is square footage first, at the expense of aesthetics.

Solutions? Besides continued lobbying for laws requiring an architect’s stamp or design review guidelines, maybe architects need to be more proactive in the built environment. They should become active team players and financial participants, if not prime leaders, in residential development. At a minimum, we have to prove to the development machine that we as architects can add value to the process, not just additional costs.

*Sig Bjornson II, AIA
Lundell/Bjornson
Architects + Associates
Avon, Colo.*



pipe dreams

i always enjoy your magazine—it’s inspiring and educational. One of my favorite sections is Hands On.

I’m afraid, though, that I must express my doubts that the vents in the March column (“Giving Vent,” page 98) will work, due to their limited diameter and extreme length. Without power, such as prevailing winds, there will be little air passage through the pipes. That, plus the tiny openings, make this idea one that my professor at Cal Poly would have described as “gussy-gussy, no content.”

Another problem in the pipe solution is the condensation of any moisture that might be drawn into the pipe from the crawl space. This could be mitigated by sloping the pipe to drain to the grille.

*Mark Norris
Mark Edwin Norris,
Residential Drafting, Design, Etc.
Salinas, Calif.*

Contributing editor Rick Vitullo replies: You are correct to be concerned about the placement and subsequent effectiveness of vents for crawl spaces. However, in this particular case, the three vents described in the article face directly into the prevailing winds coming off the Pacific Ocean 150 yards away. Also, there is no danger of anything such as planting material blocking the winds since the vents are right on the property line at the boardwalk.

In addition, the other, nondecorative screen-type vents at the other side of the house have a larger free area, which further increases the overall movement of air through the crawl space.

WANT TO SPECIFY THE
TOUGHEST **GRAYS?**



USE

Yellow

For complete project support, call 1-800-US-STAIN, ext. 347 or visit www.cabotarchitect.com

Circle no. 225



It's in a class by itself.

The Marvin Ultimate Double Hung.

It's not the double hung refined, it's the double hung reinvented. In fact, over 100 significant design improvements were made. The most amazing being its unique sash tracking and locking system which makes it easier to operate than any other double hung window ever. 127 different standard sizes are available. Plus endless custom sizes and lite pattern options. And now, it's offered in all-wood as well as clad. So you and your clients can further express your individuality. The Marvin Ultimate Double Hungs. Can't you just see them in your plans?



Exercise your options with the beautiful new all-wood Ultimate Double Hung.

Or choose the clad Ultimate if low maintenance is a priority.



MARVIN 
Windows and Doors

Made for you.®

For a free product brochure, call 1-800-236-9690.

In Canada, 1-800-263-6161 www.marvin.com

home front

tips and trends from the world of residential design

stars on spec

What happens when you cross an astute real estate developer

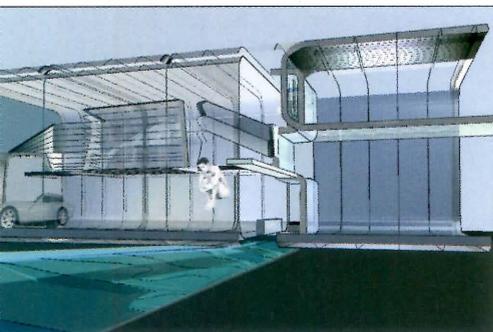
with a select group of noted architects?

The Houses at Sagaponack: a subdivision of designer spec homes on Long Island, N.Y. Scheduled to begin construction this summer, the project was pulled together by Pritzker Prize-winning architect

Richard Meier. He drafted an A-list of 32 architects at the request of local developer Harry Brown Jr., a longtime friend.

Brown bought 200 acres of land in 1994 for \$1.6 million.

Rather than perpetuate the house bloat rampant in the well-heeled



Lindy Roy's design features a metal-clad box with full-height sliding glass doors that open to the garden. Below is the water zone, which houses a sauna, swimming pool, and bathrooms.

Hamptons, he decided to create an enclave of restrained weekend getaways, luring buyers with the cachet of high-profile architects. Occupying sites ranging from 1.5 to 3 acres, the houses will vary in size from 1,800 to 3,500 square feet, and in price from \$700,000 to \$2.2 million.



Steven Kanner's "transformable house" (above and right) includes large panels that pull or slide out of the facade to expose expanses of glass. "Closed down for summer, it becomes a box," he says, "like a large cabinet that can be manipulated to take on different patterns."

"When Harry Brown asked me to help him select the architects, I thought it would be a wonderful opportunity to create something unique that had a sense of place," says Meier, FAIA, Manhattan. "This will be a small community where all the houses are designed by architects who have a common interest in quality." Beyond the role of playing curator and contributing a design of his own, Meier's involvement will be limited. Brown is reviewing plans and overseeing the work.

Meier mixed up the invitation list by bringing together

er such senior figures as Michael Graves, Richard Rogers, Steven Holl, and Samuel Mockbee with younger architects like Lindy Roy and Marwan Al-Sayed. For some, Sagaponack offers a rare chance to design an informal, modest-size house, without the constraints of a client. “We’re participating because it’s a wonderful opportunity to do a clientless house—not building a villa for a specific family with perhaps an



overly idiosyncratic

program,” says

Deborah Berke,

AIA, Manhattan.

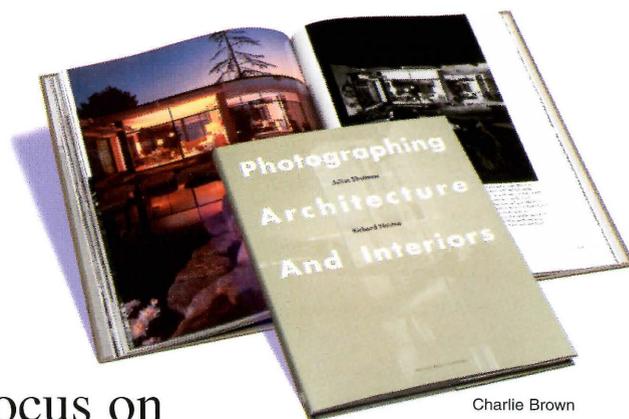
Steven Kanner,

FAIA, Los Angeles,

agrees. “Designing

without a client can

be quite liberating,” he says. “You have to be open to all the possibilities of what the house could be, but not outside the realm of experience of people who would purchase it.” The architects will receive design fees of roughly \$10,000, depending on the size of the project, plus 15 percent of construction costs.—*cheryl weber*



Charlie Brown

focus on julius shulman

Close your eyes and visualize a Richard Neutra house. Chances are, it’s a photograph by Julius Shulman. One of the earliest photographers to specialize in architectural work, Shulman launched his career in 1936 after shooting a house designed by Neutra. Neutra liked the photos; the rest is history.

Now in his 90s, Shulman has reissued his landmark 1962 text, *Photographing Architecture and Interiors*. The book opens with Neutra’s original introduction plus a new foreword by Shulman and a fascinating new interview with the author by photographer/writer Mark Edward Harris. More than 200 digital scans of Shulman’s original prints illustrate the book with buildings by Neutra, Eero Saarinen, Frank Lloyd Wright, Edward Durell Stone, Pietro Belluschi, I.M. Pei, and a host of important West Coast firms.

The book remains remarkably current, particularly where Shulman sets forth his aesthetic approach. Like most his clients, he is a resolute Modernist who uses shadow and light to bring his subjects to life. He disdains trick angles and melodramatic effects. “It is all too easy to create photographic compositions which are misleading and well-nigh impossible,” he warns. And he reminds readers that “the architecture must take precedence over the photograph”—advice for which architects will want to kiss his lens.

Shulman’s discussion of tools and equipment is somewhat outdated for serious students of architectural photography. As he admits in his new foreword, much new technology has emerged since 1962 (digital cameras, for instance, which he calls “diversions”). But you won’t be reading this book for gadget-buying guidance. Instead, you will linger on Shulman’s lucid prose and luminous photographs.—*susan bradford barror*

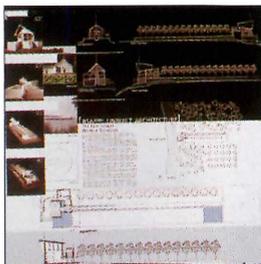
Photographing Architecture and Interiors. Julius Shulman; introduction by Richard Neutra. 154 pp. Los Angeles: Balcony Press. 2000. \$39.95, hardcover. 415.537.4257.

calendar

unbuilt architecture submission

deadline: july 16

The Boston Society of Architects/AIA is accepting real, academic, or theoretical projects from architects, architectural educators, and students anywhere in the world. The awards jury will designate categories and grant cash prizes. (Recent awards ranged from \$200 to \$500.) “The River Chapel, Western Tennessee” (shown), by Jeff Blackledge, AIA, Archimania Architects, Memphis, Tenn., was one of last year’s winners. For an application, contact the BSA at 617.951.1433, ext. 221, or www.architects.org.



the idea of louis sullivan

art institute of chicago
june 9–september 23

To commemorate the reissue of photographer John Szarkowski’s 1956 book *The Idea of Louis Sullivan*, this exhibition features Szarkowski’s original vintage prints along with Sullivan’s own architectural drawings and models. Shown: Szarkowski’s print of the Chicago Auditorium. Visit www.artic.edu or call 312.443.3600 for exhibit information.



ihousing conference

ronald reagan building, washington, d.c.
june 12–13

This conference, sponsored by *residential architect’s* parent company, Hanley-Wood, LLC, will focus on software plus Internet techniques and services to help housing professionals improve communications, streamline operations, and save money. Visit www.hanley-wood.com/inperson/ihouse for schedules and registration.



a century of design, part iv: 1975–2000

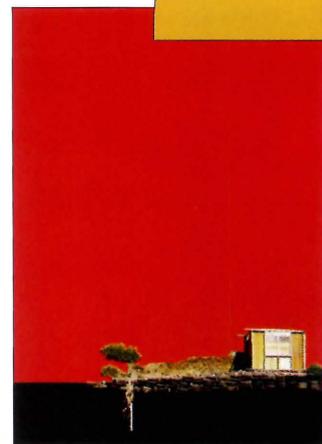
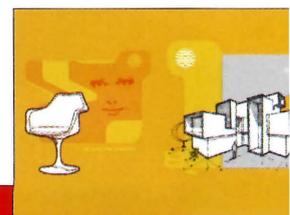
metropolitan museum of art, new york
june 26–january 6

The last in a four-part series surveying 20th-century design, this exhibition will display works by such architects and designers as Tadao Ando, Michael Graves, Philippe Starck, Frank Gehry, Sir Norman Foster, and Shiro Kuramata. Call 212.535.7710 or visit www.metmuseum.org for information.

torolab

museum of contemporary art, san diego
july 1–september 25

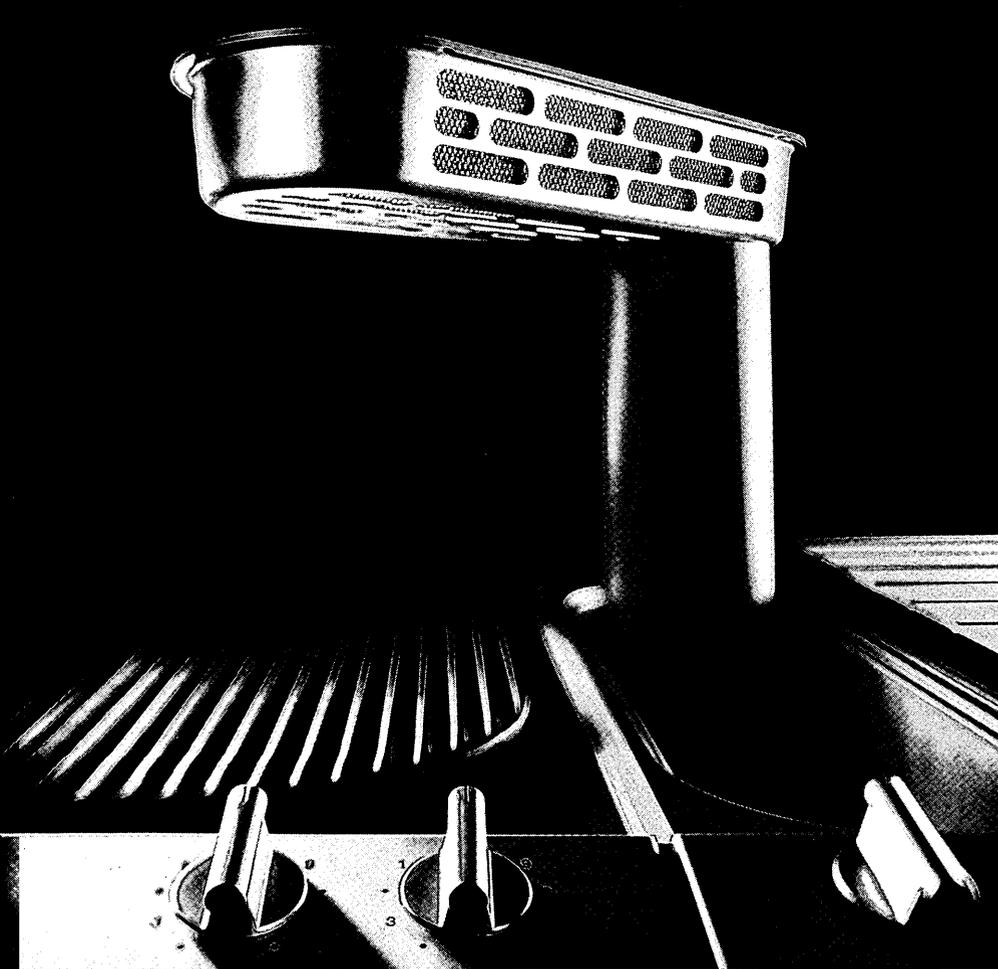
Torolab is a Tijuana, Mexico-based consortium of designers and artists committed to improving the quality of life in the nearby border region through fine art, architecture, and design. This exhibition will include models and drawings for architecture, art, clothing, and other designs. Shown: “Living in Comfort” (top) and “Shelter,” by Raúl Cárdenas Osuna. For museum hours, visit www.mcasandiego.org or call 858.454.3541.



continuing exhibits

Allan Wexler: Custom Built, through June 24, San Francisco Museum of Modern Art, 415.357.4000; **Luis Barragán: The Quiet Revolution**, through July 1, Design Museum, London, 212.539.1900; **Trans-Fusion**, through July 3, Canadian Centre for Architecture, 514.939.7026; **Frank Lloyd Wright and the Art of Japan: The Architect’s Other Passion**, through July 15, Japan Society, New York City, 212.832.1155; **Light Screens: The Leaded Glass of Frank Lloyd Wright**, through September 2, American Craft Museum, New York, 212.956.3535; **Rooms with a View: Landscape and Wallpaper**, through October 14, Cooper-Hewitt National Design Museum, New York, 212.849.8400; **Revelatory Landscapes**, through October 14, San Francisco Museum of Modern Art, 415.357.4000.

GAGGENAU



**WE GET TO THE SOURCE OF
THE PROBLEM.**

Thanks to this new and revolutionary direct ventilation system, cooking odors are dealt with at the source – at the pan level. An extendable pivoting arm, adjustable to the height of the saucepan, directs cooking smells to the outside. And because it operates more efficiently than conventional systems, this telescopic swivel ventilation system creates little noise and leaves you plenty of room to cook.

If you would like to find out more about Gaggenau's new ventilation system, or other unique appliances in the Gaggenau collection, call 1-800-828-9165. Or visit us online at www.gaggenau.com/us.

THE DIFFERENCE IS GAGGENAU.

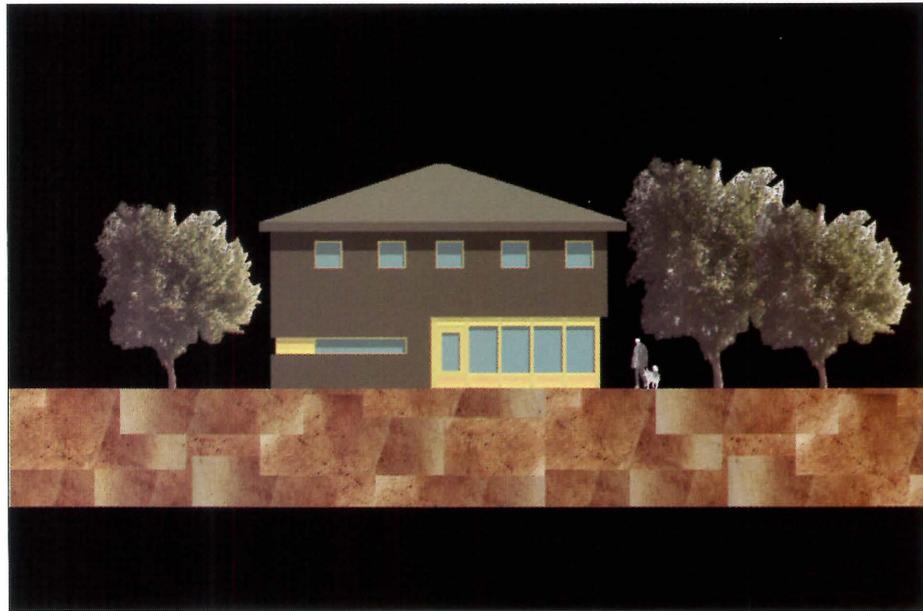
Circle no. 52



on the boards / architecture à la carte

Like his colleagues everywhere, Canadian architect John Brown of Calgary, Alberta, is frustrated with suburban sprawl. “There’s so much junk getting built,” he says. “Architects aren’t as involved in housing as they should be.” So, in 1997 he, along with partners Carina van Olm and Matthew North, transformed their architecture firm into House Brand Construction, a combination real estate agency, developer, builder, architect, and interior designer. They find city lots, work out a financing program with the client’s bank, design a house, and then build and furnish it. “It’s one-stop shopping,” says Brown, who is also the director of the architecture school at the University of Calgary. “By downplaying the fact that we’re architects, which can be intimidating to people, we get a lot of clients who don’t care so much about the architect part of it. They just want a great place to live.”

To help potential clients understand what the company can do, House Brand designed and built a prototype in an older, established Calgary neighborhood. Their “Demonstration House,” aimed at buyers in the \$675,000 to \$750,000 price range, is an abstracted version of the 1920s foursquares that are common in the area. Its plans are adaptable to a customer’s site, taste, and



The proportions and roof pitch of House Brand’s contemporary prototype echo those of the existing houses in the area. A powder room option containing a stained maple vanity, a granite countertop, and other maple details costs \$3,340 (above, left); buyers can opt for the same room with a floating granite counter, a tiled surround, a lacquered shelf, and a frameless mirror for \$2,750 (above, right).

budget. House Brand offers both a rear garage and a front under-drive version, for example; it also presents clients with three differently priced finish packages and several interior design options.

Since the Demonstration House opened in October 2000, six variations of it have sold—and the awareness the home has created among consumers has helped House Brand triple its business.—*meghan drueding*

Kolbe & Kolbe

Windows & Doors

A
Difference
that Lasts

Kolbe & Kolbe once again
sets the standard by introducing

the new HLS 9000 stainless steel

multipoint locking system. Designed for

swinging doors, the

stainless steel multipoint

locking system boasts increased

durability while providing

maximum resistance to

corrosion. A difference that lasts year after year.

For more information on Kolbe & Kolbe

windows and doors visit our website at

www.kolbe-kolbe.com or call

1-800-955-8177.



3000 hrs. Salt Spray Test
Stainless Steel
before & after



500 hrs. Salt Spray Test
Yellow Zinc Dichromate
before & after



See the Difference Quality Makes

Kolbe & Kolbe Millwork Co., Inc.

Circle no. 277

HLS 9000 supplied by:

HTL
Hardware Technologies Ltd.
A member of the **HOPPE** Group

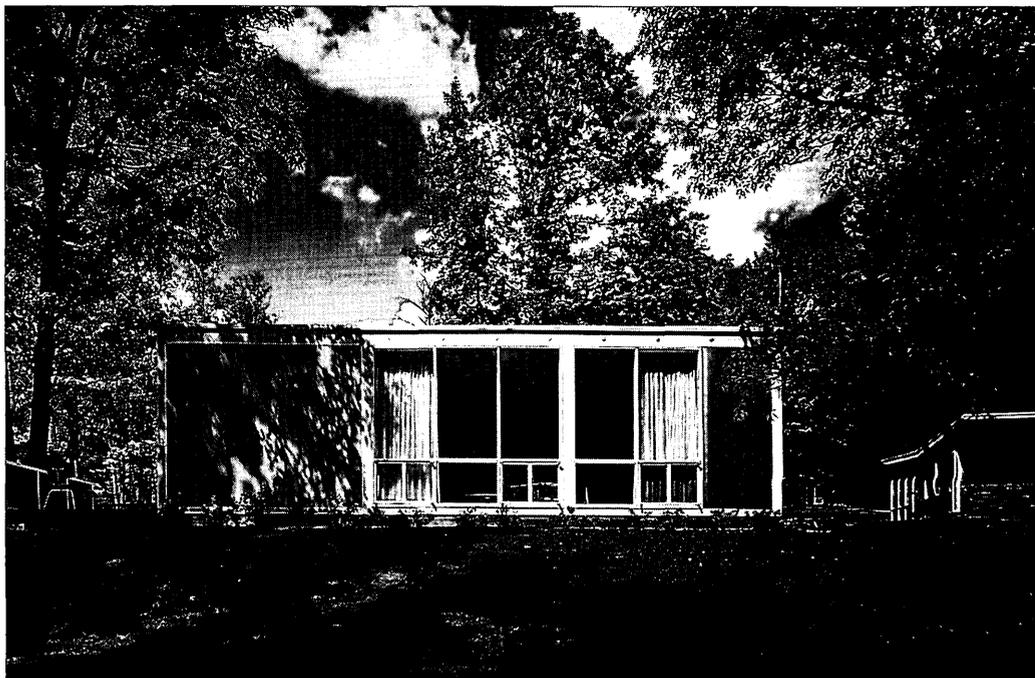
back to the future

architect john a. burns, faia, looked
back 50 years to find a house ahead of its time.

by john a. burns, faia

The windows are the first thing that attract your attention: floor-to-ceiling, 3 feet wide, 24 square feet of glass. Welcome to Hollin Hills.

My wife, Debbie, and I first discovered Hollin Hills in the *Britannica Book of the Year 1952*. Under the heading “Building and Construction Industry” was a photograph of three houses in a wooded setting. The caption read, “Mass-produced, low-cost housing development at Hollin Hills in Alexandria, Va., awarded first prize by the Southwest Research Institute for its good contemporary lines and excellence of site.” The homes had the familiar massing of a suburban ranch house, but the designs featured a low-slope gable roof with large overhangs, a large chimney mass covering half the end elevation, and walls of glass. We could count nine floor-to-ceiling windows in a row in the photograph. Unfortunately, there were no other clues to the homes: no mention in the text of the architect or the builder. We spent several fruitless afternoons scouring Alexandria neighborhoods in search of that most elusive Northern Virginia house type—Modern.



Robert C. Lautman/Lautman Photography

Burns and fellow aficionados of Modernism were drawn to Hollin Hills in Alexandria, Va., by the lushly wooded setting and the open floor plans, floor-to-ceiling windows, and simple geometry of homes like this one.

hills people

Several years passed, as our interest was primarily academic. Renting in downtown Washington, D.C., our needs and means did not allow us to think about a single-family home. Then, one day, I noticed the word Hollin printed at the edge of a map of the District of Columbia. We set off that weekend. Five miles south of Alexandria, in Fairfax County, we found a modest wooden Hollin Hills sign and turned in. There, in a heavily wooded setting, were the houses that had intrigued us, dozens of them. Along with the ones

from the *Britannica* photograph were Modern split-levels, and, nestled into the more steeply sloping sites, two-story houses. Some even had butterfly roofs. We promptly got turned around and lost, only later realizing that a continuous curvilinear street pattern was another of the unique and significant features of Hollin Hills. Thereafter, we visited the neighborhood on a regular basis, keeping an eye out for open houses.

We learned that architect Charles M. Goodman had designed the homes. Robert Davenport was the developer who accepted

the challenge of a difficult, hilly site and brought in landscape architects Lou Bernard Voigt, Eric Paepcke, and Dan Kiley to design the community.

The first house was occupied in late 1949, the last completed in 1971. Goodman became known as “the housing architect,” and was elevated to Fellow in the American Institute of Architects primarily for his home designs. Kiley was to become famous as a Modern landscape architect, building on the hundred plot plans he produced for Hollin Hills residents.

continued on page 28

Architectural Trim Solutions from Mid-America

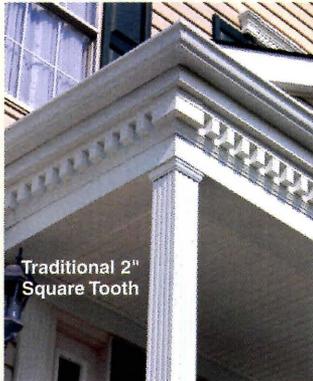
All products available in maintenance-free U.V. stabilized polypropylene copolymer with molded-through color. 40 year transferable warranty—includes the finish!



Interior Dentil Trim

Instantly adds custom architectural detail

- **Quickly and easily upgrades any homes appearance** Brings distinction to plain facades
- **Traditional and Scalloped Styles** add crisp architectural accents to brick, vinyl, fiberglass or wood siding.
- **Improved design** installs fast & easy with no miters, face nailing, caulking or painting necessary.
- **Available in 40 molded-through stock colors** and paintable units to ship within 72 hours. Over 150 additional colors available to ship within 10 business days.



Traditional 2" Square Tooth

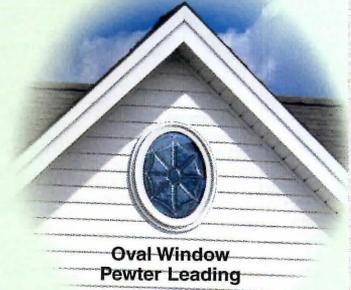


Scalloped Tooth

Oval & Octagon Windows

Enhances any homes exterior & interior

- **Oval and Octagon Designs** add an accent to the exterior of any home and light to the interior.
- **Installs in a fraction** of the time of conventional windows.
- **Maintenance-free** copolymer construction—Never needs painting! Available in three colors.
- **16 glazing options.** 10 yr. warranty on glass seal.



Oval Window Pewter Leading



Patented Lock-On Trim Ring



Octagon Leaded-Look



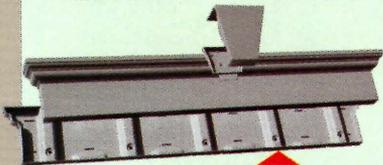
Optional Interior Trim Kit

Window Header

Installs with a snap on any surface!



- **Classic contours add style to any window** in a snap!
- **Available in 5 standard sizes:** 33³/₈", 37⁷/₈", 43³/₈", 65⁵/₈" and 73⁵/₈".
- **Easily custom sized** using optional **Keystones** to accommodate windows up to 140" wide with no face nailing or caulking necessary.
- **Available in all 17 Mid-America shutter colors** plus 6 additional molded-through colors and paintable units to ship within 72 hours. Over 150 additional colors available to ship within 10 business days.



Mount back plate to any surface and snap on Window Header. **Optional Keystone** adds a decorative accent and allows you to shorten or combine units



Sunburst

Window, gable and door accent

- **Half Round and Elliptical Styles** Available in 6 different widths.
- **Patented Lock-On Trim Ring**—for a fast and perfect installation.
- **Versatile installation.** Can be sided around or used as a surface mount on brick or siding.
- **Available in 40 molded-through stock colors** and paintable units. Over 150 additional colors available.



Sunburst with Extensions

Decorative window accent

- **Adds a center of interest to plain window trim.** Available in 3 custom sizable kits. Combines with Mid-America Window Mantels to fit windows up to 140" wide.
- **Surface mount or siding version available.** Interchangeable Dentil and Flat Panel Inserts included.
- **Colors**—Available in all Mid-America Shutter and Window Mantel colors.



MA Mid-America Building Products
A DIVISION OF TAPCO INTERNATIONAL CORPORATION

Plymouth, MI, USA • E-Mail: marketing@tapcoint.com
Toll Free: (800) 218-8430 • www.tapcoint.com

simple pleasures

The house designs were simple, spare, and economical in both function and material. Foundations were slab-on-grade with forced hot-air ducts under the slab. Brick was salvaged from nearby urban renewal projects. Prefabricated roof trusses spanned the width of the houses, allowing partitions to be non-load-bearing and thinner than a normal stud wall, thus facilitating later remodelings. Utilities were concentrated in the core of the house, a functionally efficient arrangement that separated the public and private areas. The plans were open, with one space flowing into the next, but each defined by wall planes and angles and changes in materials. Inside the houses, only the bedrooms, bathrooms, and closets had doors.

And the windows—the glorious Hollin Hills windows. Huge expanses of

“there, in a wooded setting, were the houses that had intrigued us, dozens of them.”

glass allowed natural light to flood every room. The first time we took our daughter Emily to see a Hollin Hills house, she crawled right up to a window and sat there, enjoying the outside world. In most homes, children have to be several years old to peer over a windowsill or must climb up on furniture



Courtesy John A. Burns, FAIA

The addition Burns designed for his own house (above) pays tribute to the ideas of Hollin Hills' original architect, Charles M. Goodman.

to enjoy the simple pleasure of looking out a window. The wide roof overhangs protected the interiors from the hot summer sun but allowed the low winter sun to penetrate deep into the homes. Views from the windows crossed several adjacent yards because in Hollin Hills houses did not sit in orderly rows. Each was carefully sited to take maximum advantage of the topography, and oriented to create vistas past, not into, adjacent houses. The irregular siting worked with the curvilinear street pattern to make a cohesive whole. The homes—indeed, the whole neighborhood—seemed



Debbie Burns

more spacious as a result.

Later Hollin Hills houses were constructed from prefabricated panels assembled on a large jig and trucked to each site. Each panel was 12 feet wide by 8 feet high, framed with 2x6 Douglas fir. Goodman's panels could be assembled into a wide variety of designs.

a new addition

After the birth of our son Andrew, we finally bought a house in Hollin Hills. Our particular house was five panels plus a door long, by two panels deep, roughly 63 by 24 feet, three bedrooms, two baths. We loved it.

Nine years later, we realized that teenagers need even more space than toddlers and started thinking about acquiring more space. Being prudent, we searched for larger homes in the area but none held any attraction for us and we decided to build an addition to include a family room, laundry room, and master bedroom suite.

From the beginning, the design was to be respectful of the features, finishes, and massing of Goodman's original design. Many architects believe Hollin Hills' modular geometry is limiting, but I discovered that the geometry quickly gave form to the design. We followed Goodman's designs, the Hollin Hills window, the low-slope roof with wide overhangs, and the use of T-1-11 siding, but did not adhere strictly to the 12-foot panel width of the original house.

To interfere with the original house as little as possible, the addition took the form of a capital T, requiring the removal of just one of the prefabricated wall panels. Adding the second furnace and laundry room eliminated the need to connect to the existing utilities, further limiting disruption of the original house. The only challenges were matching the eave line of the original house and accommodating the fact that the actual dimensions of 1990s 2x6s were smaller than 1950s 2x6s.

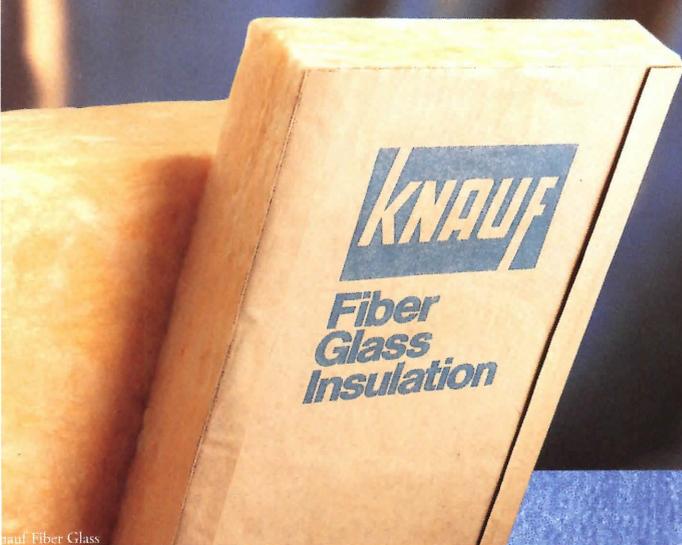
The plans were approved after the required review by the Hollin Hills design review committee. Once the addition was complete, the entire family squeezed into it to allow renovation of the original house, which included completely replacing one bathroom and installing a new kitchen.

good houses, good neighbors

After spending a decade and a half in Hollin Hills, our perspective on the neighborhood has evolved. We came for the architecture. We stayed not just for the houses and settings that Goodman, Davenport, Voigt, Paepcke, and Kiley designed, but for the wonderful sense of community built by a half-century of like-minded residents. *ra*

John A. Burns, FAIA, is a supervisory architect with the National Park Service in Washington, D.C.

My deadlines are not negotiable. Callbacks are not in my vocabulary.
So, I hire subs that use the best. This is my insulation.



For consistent quality and a fast, no-hassles job, choose NAHB-certified Knauf insulation installed by professionals. Available in a full range of sizes and R-values.

Circle no. 82

KNAUF

steering them right

mentoring young associates is no longer just a principal's prerogative—it's a firm-wide responsibility.

by cheryl weber

In the 1980s, when architect Leslie Moldow, AIA, was mulling over a job offer from another Boston firm, she knew where to turn for trusted advice—a senior member of the firm where she worked who had taken an interest in her career. Among other things, Moldow and her mentor discussed her long-term goals and whether or not the new position would meet them. With her blessing, Moldow accepted the new job.

Another pivotal point in Moldow's career came when she was exploring how to blend teaching with her passion for architecture. Again, a frank discussion with the mentor gave her the confidence to land teaching positions at the Boston Architectural Center and the Wentworth Institute of Technology in Boston. "She was a role model," Moldow says of the seven-year relationship. "She had a lot of energy and an insatiable curiosity, and really cared about people."

Once the purview of the old boys' club, mentoring is no longer about power or plum assignments. The 21st-century model is democratic and grass-roots. For those who seek it out, mentoring happens partly by



David Plunkert

osmosis at residential firms. Interns work in teams with colleagues who represent a broad range of experience and technical expertise. Office design critics solicit feedback from all points of view. And in a studio setup, there's a day-to-day, across-the-desk exchange of information, whether it's how to detail flashing on a roof edge or how to communicate with a client or senior partner.

Rarer are firms who have formal mentoring programs. But as the still reasonably healthy economy continues to consume the

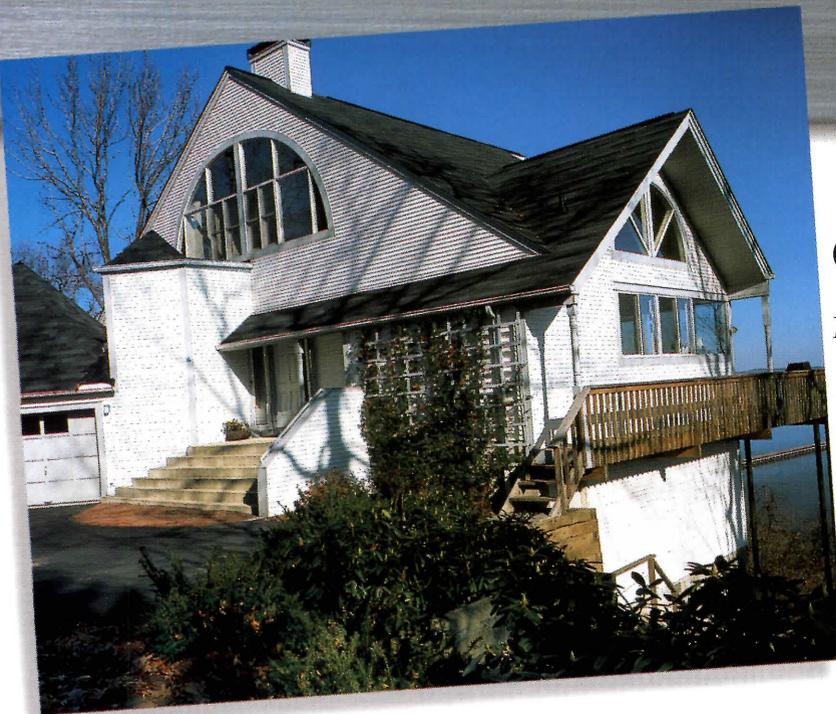
brightest and best employees, that may be changing as managers are forced into higher gear. For architects, the tight market in general is compounded by another problem. "There are an awful lot of graduates coming out of school who are going into nonarchitectural related fields such as graphics and computer programming," observes John Merkle, AIA, TMS Architects, Portsmouth, N.H., who recently lost a good employee to a dot-com. "They don't want to intern for five or six years."

Mentoring and a pro-

active approach to continuing education—call it professional development—is viewed increasingly as a strategy for attracting both employees and clients. "A lot of graduates coming out of colleges today expect organizations to have formal mentoring programs in place," says Jan Logan, of the Minneapolis-based Mentium Corp., which specializes in mentoring programs for Fortune 500 companies. Blackridge Ltd.'s Jean Valence, AIA, Boston, has come to a similar conclusion. "Research

continued on page 32

INSTALLS LIKE THE WIND. WEATHERS THE STORM. BEAUTIFULLY.

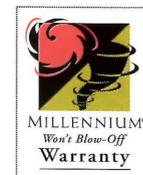


MILLENNIUM.[®] CHANGING THE FACE OF SIDING.[™]

Millennium is the only vinyl siding that nails tight to the wall. It installs 50% faster than ordinary siding and looks 100% beautiful. With the *patented* SmartWall[™] System, panels “float” over minor imperfections and adjust with changes in temperature.

Properly installed, Millennium puts an end to wavy walls. Your homes will stay beautiful, and the owners get the peace of mind and replacement guarantee of the industry-exclusive “Won’t Blow-Off” Warranty.

Specify Millennium. Protect your specs by using SpecLock:[™] *Wolverine Millennium[®]*
Siding with the patented SmartWall[™] System of nail-tight flexible hem, PermaFlex[™]
Suspension Cables, GripLock[™] and the industry’s only “Won’t Blow-Off” Warranty.



Millennium. In three profiles and up to 19 great colors. It will change the way you look at siding. For our Millennium Architect Packet, call 888-838-8100, ext. 333.

Or to learn more, visit www.siding.com/mm3.



Circle no. 28

Wolverine[®]
SIDING SYSTEMS
Great looks that last.[™]

 A Quality Brand of CertainTeed Corporation

© 2001 CertainTeed Corporation

has made it clear that a practice is more profitable and more effective at retaining clients and staff if it offers a professional development process," she says. "It strengthens their own internal culture."

direct access

MITHUN in Seattle, where Moldow is a principal, has a 50-year legacy of mentoring. Its founder, Omer Mithun, was a professor at the University of Washington. "Coming to this firm, you still have that sense of the value of education and mentoring junior staff," says Moldow, who shows the ropes to three protégés. Each of them approached her for help in different areas.

At MITHUN (profiled in depth beginning on page 52), mentoring is entwined in the company culture. A written policy makes clear that one-on-one coaching is part of the responsibility of senior staff. "No one will look askance if they're spending time talking to someone," Moldow says. "It's not the business that makes it hard, but a sense of shyness on the junior person's part."

After an unsatisfactory experiment in formally pairing people up, MITHUN began encouraging protégés to choose their own mentors. But they're given help with the process. During annual reviews, for example, employees are asked to define their professional interests and goals. In the discussion, the supervisor will frequently offer to

a mentee: mithun's elizabeth macpherson

Firms that actively promote mentoring also make it easy for ambitious employees to rise in the company. Those interwoven elements are what attracted interior architect Elizabeth MacPherson, IIDA, ASID, to MITHUN five years ago. MacPherson, who oversees the interiors department, chose principal Leslie Moldow, AIA, to be a mentor. "I went to her for help in pursuing the next steps of my career, but also for help facilitating MITHUN's next steps," MacPherson says. "I wondered, what does MITHUN need to attain a higher level of interior design, and how could my skills be a part of that plan?"

MacPherson was drawn to Moldow both for the ways they're alike and the ways they're different. Like MacPherson, Moldow enjoys working on big-picture problems. "There's an analytical and a business part of our world, and she has an inclination toward that," MacPherson says. "She's a great problem-solver." But MacPherson also coveted Moldow's communication style. "She's exceedingly direct, refreshingly so," MacPherson says. "When I first came here that was something I felt like I needed to work on in dealing with other people."

A while back, MacPherson was concerned that the larger firm didn't fully understand the role of the interi-

or designers. Moldow encouraged her to push for education between the two divisions. "I took that as a challenge and did an interiors week, where every day we had something to share with the office," MacPherson says. She invited speakers to give talks on the interior design process and vendors to display their products. The interiors team also pinned up design boards explaining what was involved in a project. "The thing I appreciate about her," MacPherson says, "is that she gave me a challenge but didn't tell me how to get there."

MacPherson has also diversified her mentor portfolio. For sage advice on supervising staff, she turns to principal Bruce Williams, AIA, head of the firm's personnel department. "When there's a human resources issue, he's been instrumental in helping me to move our group forward in a positive way," she says. "As busy as he is, he's always incredibly available. He's a good sounding board and just wise."

Effective mentors have the interests of the firm in mind, but also want the best for their protégés. "Leslie would want the best for MITHUN, but she also really cares about me," MacPherson says. "People can read that. And in a sense, that creates loyalty for MITHUN."—c.w

approach a particular architect about being his or her mentor.

"The protégés can ask their coaches to go for coffee, have lunch, or simply walk over to their desk when they're feeling lost about something," Moldow says. "The relationship can be about getting access to pro-

fessional information, as well as a greater understanding about how the firm works."

creating the culture

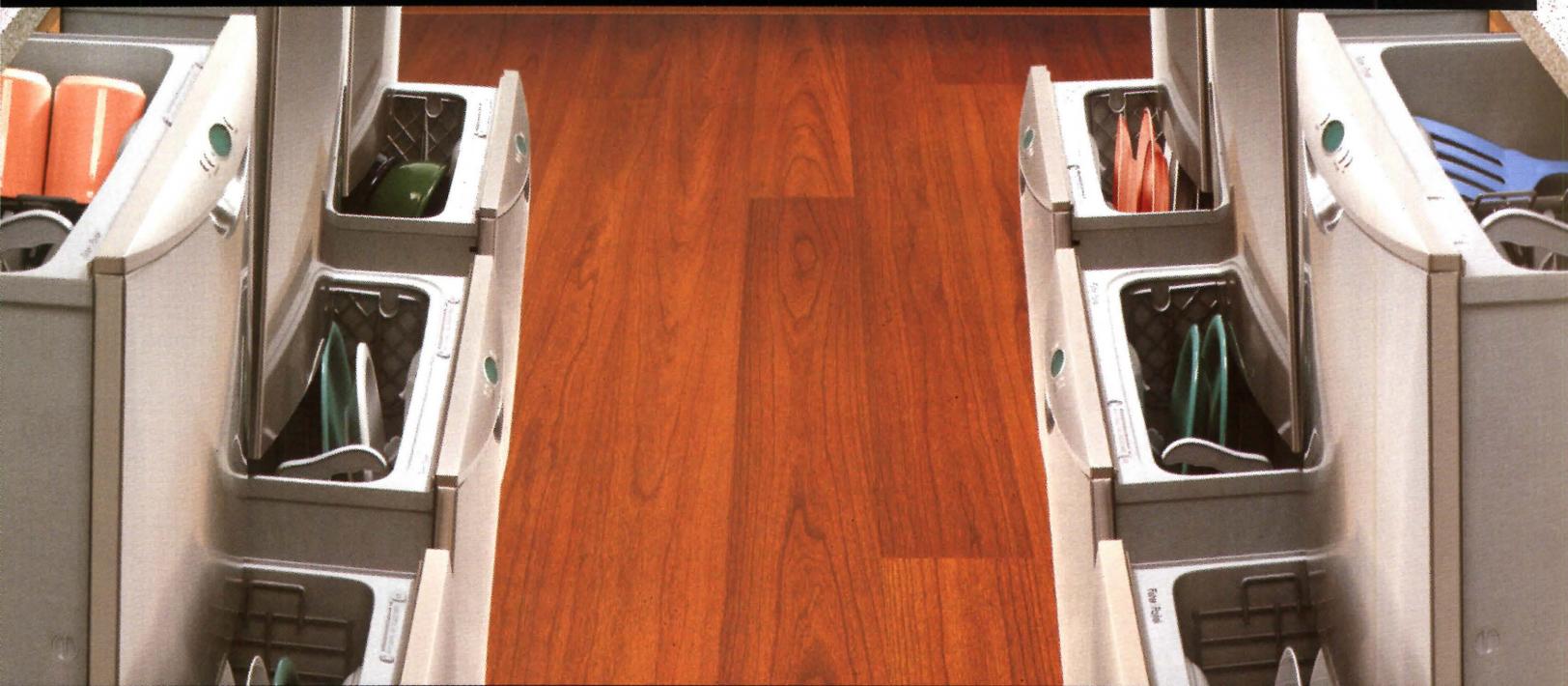
Mentoring is a more fluid affair at The Miller/Hull Partnership, another Seattle firm. "The word mentor is one of those overused

droners, like the word synergy," says Bob Hull, FAIA. "It sounds like you're wearing a cape and felt hat, which is not the idea. It's to transfer information and be a source for questions that come up." New hires are assigned a seasoned architect to help them get

continued on page 34



NOT THAT YOU WOULD. BUT YOU COULD.



After hosting a big crowd, you might wish your kitchen were lined with dishwashers. But there's only one that's flexible and stylish enough to even entertain the idea. The DishDrawer™ from Fisher & Paykel.

It's a dishwasher with drawers. A double drawer allows you to easily separate glasses and fine china from pots and pans. No bending down required with single drawers placed side by side. And, a DishDrawer is extremely chic in your choice of stainless steel, black, white, or with custom front panels to match your kitchen décor. See the DishDrawer at your local dealer. Then decide just how many you could fit in your own kitchen.

To find the dealer nearest you, call 1-800-863-5394 or visit www.fisherpaykel.com.



DISHDRAWER



COOKING



LAUNDRY

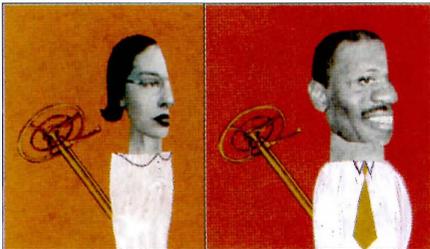
Fisher & Paykel

INNOVATIVE APPLIANCES SINCE 1934

Circle no. 333

the lay of the land. But it doesn't take long before knowledge gaps become more specific. Then, senior staff tries to stimulate discovery by pointing people in the right direction.

"Coaching in architectural firms used to happen mostly around technical issues, but now staff need



"people like to be respected and have a well-balanced life in addition to a challenging intellectual atmosphere that stresses creative thinking."

—john cottle, aia

management skills more than ever," Hull says. "We need to be able to talk well, listen well, and level well, especially in the public arena, where we get barraged by opinions. We may say to an employee, 'You need to talk to Norm about getting your process down on this job.'" Nor does Hull hesitate to involve the novice architects in competitive interviews with potential clients. "It rings true with clients that you've

got this range of people involved," he says. "A little bit of youth adds spice."

In the effort to nurture well-rounded architects, Cottle Graybal Yaw, Aspen, Colo., throws into the pot not just architects at all levels of the office hierarchy but also diverse projects. Every commission begins with an on-site charrette that involves the principal and the project designer, as well as staff immersed in other kinds of work.

"If a project architect and principal are working on a long-term project, we might make that project architect a candidate to go on a charrette or be a design or production consultant on another job," explains John Cottle, AIA. "We strongly believe in the cross-fertilization of one kind of job to another, from master-planning town design, to mixed-use commercial projects, to residential design, custom furniture, and lighting design. People love going from one thing to another." The firm's flexibility extends to its employees' recreational lives, too. On a snowy day, a third of them might be out on the slopes. "Then they'll work until nine at night," Cottle says. "We think that's fabulous."

"Those are our strongest drawing cards," he adds. "People like to be respected and have a well-balanced life in addition to a challenging intellectual atmosphere that stresses creative thinking."

At Meyer, Scherer &

Rockcastle, Minneapolis, intellectual curiosity is ingrained. The three partners—Tom Meyer, AIA, Jeff Scherer, FAIA, and Garth Rockcastle, FAIA—have all taught architecture at the University of Minnesota. Rockcastle currently leads the continuing education program there. "People like the blurring of the academic and practice worlds that exists here because of our teaching," says Meyer.

Every few weeks, part of an afternoon is set aside for a small group of people to review a project they haven't been involved with. It's a chance for those who are new to practicing architecture to voice their ideas early on. "They often bring a voice from their academic experience that's a little purer and more idealistic," Meyer says, "but they also hear the more experienced voices critiquing the project."

Teaching and learning are also inseparable at Bohlin Cywinski Jackson, based in Wilkes-Barre, Pa. "Every architect who joins us does both, imparting a point of view and their own intelligence even if they're a junior in experience," says Bernard Cywinski, AIA, of the Philadelphia office. Because there's collegiality, new hires can prove themselves quickly. "It's very interactive," he says. "Young people enjoy that for its own sake. And seasoned architects who join us can contribute in a major way immediately."

At MITHUN, architects at all levels also contribute

their knowledge through a series of groups that meet monthly on interest areas such as technology, project management, and design. "It's not so much teaching as a mutual discussion," Moldow says. "The computer group might be working on a better way to set up our plotting guidelines. People in the trenches will have very good ideas about that." Through these groups, people often find their mentors. And the process also nurtures leadership. Certain employees will rise to the challenge of taking on a project, or acting as a coach or mentor.

taking stock

Annual performance reviews typically formalize the discussion of an employee's goals and knowledge gaps. But at BCJ there are few surprises. "When you have a dialogue environment all the time, these sessions tend to be a verification of what you know rather than new news," Cywinski says. The reviews are seen as a chance to have a more complete discussion of long-term goals and personal concerns. It's a way to document, say, an architect's interest in going after the Rome Prize, teaching in some capacity, or taking a continuing education course.

Cottle Graybal Yaw's reviews aren't just top-down. Once a year all the employees write constructive criticisms of each other. During the review session they hear not just the management

continued on page 36

AUTHORIZED
VIDEO DESIGNER
DRIVE

Sony Can Make Your Plans More Entertaining.

Roofing
Electrician

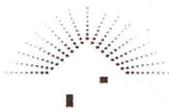
Plumber

Carpenter

Audio/Video

Sony Authorized
Audio/Video Designer
1-800-295-7669

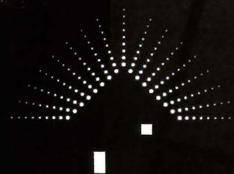
SONY



CONSUMER INTEGRATED SYSTEMS

Just relax — because you're in the hands of the real professionals. Nobody knows more about home entertainment than Sony. That's why Sony is your best choice for planning a home entertainment system that delivers real theatrical impact. A system with the latest components and state-of-the-art technologies, for spectacular video and sound. How do you get started? That's the easy part: just call your Sony Authorized A/V Contractor. For a name and location in your area, call: 1-800-295-SONY (7669).

SONY



CONSUMER INTEGRATED SYSTEMS

group's evaluation of their strengths and weaknesses, but comments from the entire staff. "It's a good way to improve," Cottle says. "People will then talk about the kinds of projects they want more experience with. Or they'll say, 'I don't know enough about the financial management of the firm.' A fair number ask to take courses—and there's an equal amount of steering by us."

class time

With more and more states requiring continuing education credits for architects to maintain their licenses, architecture firms are ex-

panding the pool of time and money for employees to earn those credits. Twice a month, NBBJ International, Columbus, Ohio, hosts brown-bag lunches covering AIA continuing education coursework. Equal time is devoted to Intern Development Program seminars. Under the IDP, even one-on-one mentorships earn points. "Although interns meet with their mentors informally, they're asked for some type of documentation on a quarterly basis," notes NBBJ's Quentin Elliot, Associate AIA. "It can be just a piece of paper that

mentoring by the book

Looking for a mentor? Check out "Initiatives," a do-it-yourself package from Mentium Corp., Minneapolis, marketed to people at all levels of a firm. Using two books and a video, the authors walk individuals through the process of finding a mentor and growing the relationship. "Circles" is another Mentium product, designed for 15 to 25 people. It's geared toward a group of one mentor and mentees with similar objectives. Go to www.mentium.com, or call 952.814.2600.

says you've talked about what you're doing on a project or an issue that relates to your career path. If you set short-term goals, it keeps you focused."

After a year of employment at Cottle Graybal Yaw, employees are granted three days off and full tuition for outside classes, *continued on page 38*

Build with the One that Rewards

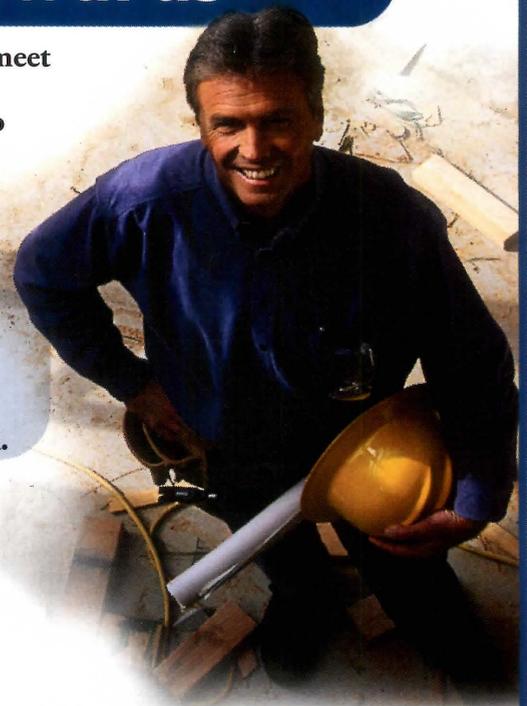
Reward Wall Systems offers two insulating concrete forms (ICFs) to meet your rigorous building and design demands. Plus, legendary on-site training and unlimited support from the industry leader are just two of the many rewards you'll get to help grow your business.



- Flat wall system promotes broad construction applications.
- Fixed, secure rebar positioning eliminates tying rebar.
- Universal fit lets you cut, flip and turn the form to reduce waste.
- Innovative design delivers a straight, true, square and plumb finished wall.



- Waffle grid system yields quality performance.
- Marked furring strips and ship-lap joints ease installation.
- Efficient form design saves concrete and construction time.
- Proven design offers reliable residential results.



See the iForm and eForm at www.rewardwalls.com.
For more information, call 800-464-6344 Extension 1704.



First-Ever SmartSystem™

Home of the Year Awards

www.smartssystemhome.com

Call for Entries



The premier SmartSystem Home of the Year Awards, sponsored by SmartSystem Siding, honors beautiful homes with great elevations that feature SmartSystem products. There are four entry categories, including single-family detached homes of all sizes, single-family attached homes and manufactured or modular homes. One project will be chosen as the 2002 SmartSystem Home of the Year.

Entry Form and Fee Deadline:
September 7, 2001

Completed Entry Binders Are Due:
September 21, 2001

Who can enter?

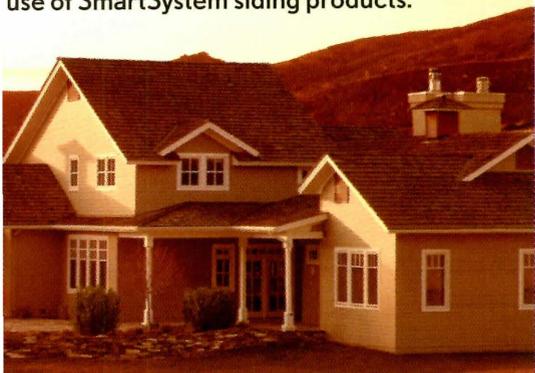
- Builders
- Architects
- Developers
- Planners
- Other Industry Professionals

What can you enter?

- Projects completed after January 1, 1999.
- Single-Family Detached entries must use SmartSystem lap or SmartSystem panel on a minimum of three sides.
- Single-Family Attached and Manufactured/Modular entries must use SmartSystem lap or SmartSystem panel as the predominant siding product.

How do you win?

A panel of independent building professionals will review entries and select winners based on quality of design, function, craftsmanship and use of SmartSystem siding products.



2002 SmartSystem Home of the Year

Entry Form

There are three ways to register:

1. MAIL:

Complete and mail this form to **Melissa Dole**,
2002 SmartSystem Home of the Year Awards
One Thomas Circle, NW, Suite 600
Washington, DC 20005

2. FAX:

Fax this completed form to **Melissa Dole** at 202.785.1974

3. ONLINE:

Visit www.smartssystemhome.com and register



Name _____

Title _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Fax _____

E-mail _____

- Send more information Send entry binder(s) and instructions now

Categories	Number of Entries
<input type="radio"/> Single-Family Detached Under 3,000 sq. ft.	_____
<input type="radio"/> Single-Family Detached Over 3,000 sq. ft.	_____
<input type="radio"/> Single-Family Attached	_____
<input type="radio"/> Manufactured/Modular	_____

Here's my payment for _____ entries at \$50⁰⁰ each Total \$ _____

- Check for \$ _____ payable to **SmartSystem Home of the Year** is enclosed
- Please charge my credit card
 - Visa
 - MasterCard
 - American Express

Card Number _____ Expiration Date _____

Name as it appears on card _____

Signature _____

“a practice is more profitable and more effective at retaining clients and staff if it offers a professional development process.”

—jean valence, aia

whether it's to learn new design or technology skills or take a Dale Carnegie course. They request permission in a written proposal; when the class is over, they present what they've learned.

Alternatively, Meyer, Scherer & Rockcastle typically pays for tuition costs but only half the time off. “We've found it's a way for them to take it seriously,” Meyer says. “It's also a way for them to pursue their career honestly. But we're in the process of expanding our education resources.”

James, Harwick + Part-

ners, Dallas, is also stepping up education efforts. Rather than a scattershot approach to attendance at workshops and conventions, the firm is focusing on interest areas that match up with people's strengths, weaknesses, and where they're headed. Mark Wolf, AIA, says he's figuring out how best to measure a program's success.

“We want to get people to grade the quality of the seminar or workshop so we don't repeat a weak class with another person,” Wolf

says. “After six months, has it been productive? If not, did we not give them the right follow-up within the firm? If I send someone to a presentation workshop and put them in working drawings for the next six months, I've stunted the opportunities.” The renewed effort is motivated by JH+P's goal to grow and to provide more opportunities for young people to advance in the firm.

Modern-day mentoring isn't just a relationship. It's a way of thinking that

makes teaching and learning a priority. “In most firms, promotion is partly dependent on leadership skills, and helping people grow professionally is a very important leadership skill,” says Blackridge's Valence. “So there's a real incentive for people to learn to be good teachers. Those who can never make the time are probably not leadership material.” *ra*

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



Beauty Squared

SQUARE PERMACAST COLUMNS FROM HB&G

Find out about our entire product line including PermaRail and PermaPorch Posts at bbgcolumns.com.



**CD ROM
NOW
AVAILABLE!**

hbgcolumns.com • 800-264-4HBG
PERMAPORCH SYSTEMS FROM THE INNOVATORS



ArchiCAD®



ARCHITECTURE out of the box™

You're an architect. You think differently from other people. You think out of the box. ArchiCAD is ready for you right out of the box. It's not an add-on to a drafting package. ArchiCAD is built from the ground up for architects. And with over 100,000 architects worldwide using ArchiCAD's 3D parametric object technology, we have the experience it takes to help you break out of the 2D drafting box. **It's time you looked at ArchiCAD. It's architecture, out of the box.**

GRAPHISOFT™

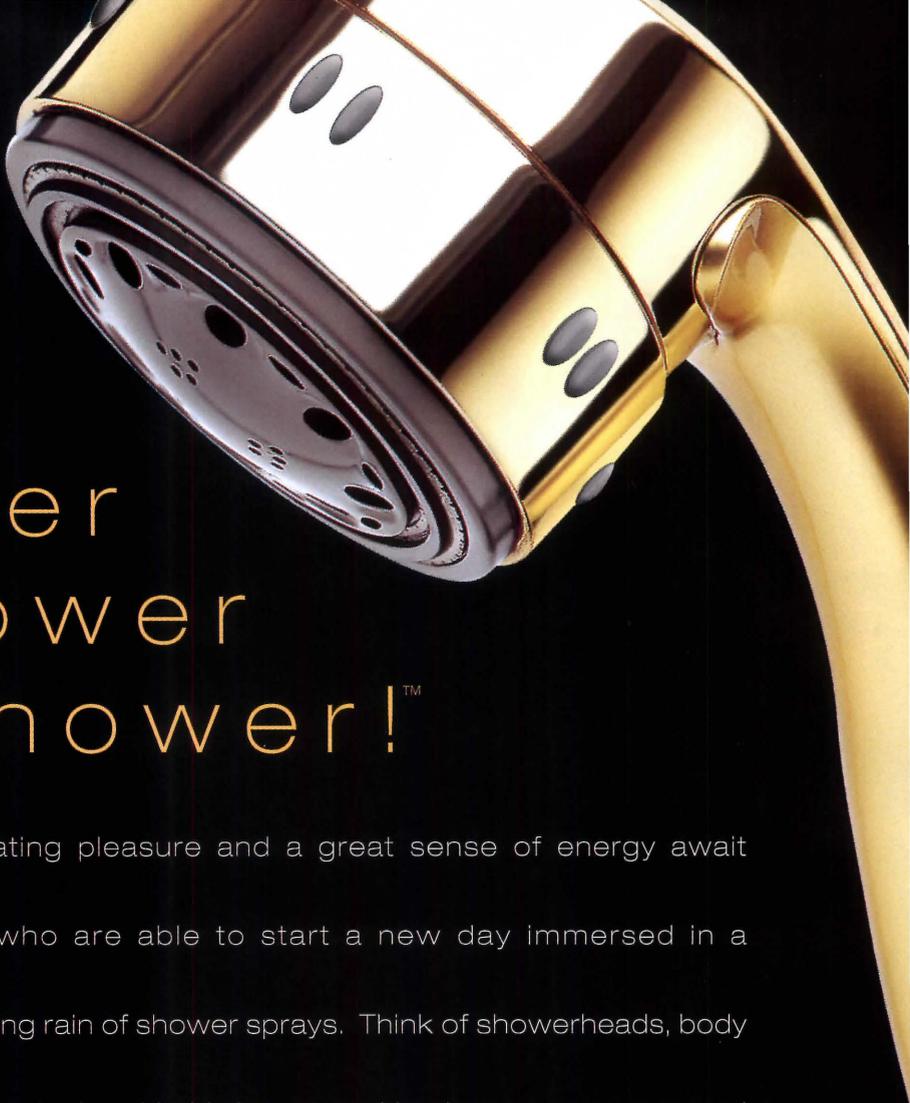


To get a free ArchiCAD Demonstration CD, go to www.archicadisbuilding.com or visit us at the AIA National Convention in Denver May 17-19, Booth 1126

www.graphisoft.com

Circle no. 263

Designed by Jim Jennings Architecture; Rendered by ARCHVISTA



no longer
is a shower
just a shower!™



Exhilarating pleasure and a great sense of energy await those who are able to start a new day immersed in a drenching rain of shower sprays. Think of showerheads, body sprays and a hand-held shower working in a pre-programmed

mode that you determine. It's called a shower system.

ONDINE engineers have been at the forefront of design and engineering shower systems. So, if it's just a component you need, or an entire system, ONDINE is your best choice.



ONDINE

www.interbath.com



Circle no. 330

the 2001 leadership awards

style
substance
skill
influence

this year's winners bucked the
status quo to make better houses.

innovation

this is our editors' choice award. This is the competition for which we, the staff of *residential architect*, are the jury. There are no entries, no official guidelines, no muss, no fuss. We simply select the architects we deem most worthy, based on our knowledge of their work. Above and beyond distinguished achievement, we search for architects who have been, are presently, or promise to become important leaders in their practice area. Consequently, our awards come in three shapes and sizes: Hall of Fame, Top Firm, and Rising Star.

The winners this year are Christopher Alexander, Hall of Fame; MITHUN Architects + Designers+ Planners, Top Firm; and Robert M. Gurney, Rising Star. Berkeley, Calif.-based Chris Alexander, author of the seminal text *A Pattern Language*, has shaped houses and architects' minds for more than 20 years. He continues to help shape the debate about what makes beautiful, functional, soulful architecture. Seattle, Wash.-based MITHUN has managed to do what few firms have accomplished: They've built a large, thriving, diverse practice devoted largely to residential architecture. Bob Gurney's triumph is his emergence as a top-flight Modernist in a Classicist's town, Washington, D.C. If you build Modern there, you can build it anywhere.

Our winners do what you do—they balance client, site, and budget—but they do it in ways we can all learn from. That's why they're *residential architect's* 2001 Leadership Award recipients. Turn the page and read all about them.



Bryce Duffy/Corbis SABA

the 2001 leadership awards

hall of fame: christopher alexander

spurred by a love of buildings and building,
alexander decoded the patterns
that make houses truly livable.

by bruce d. snider

What is architecture? What is the role of the architect in society? What is a good building? Should architects strive for beauty in their work? What is beauty? These are matters that every architect must ponder from time to time. But no architect of our time has explored such fundamental questions in greater depth or breadth, or with greater persistence, clarity, and originality of thought, than Christopher Alexander. As a theorist, teacher, author, practicing architect, and builder, Alexander has taken it upon himself to question everything, from construction details and the effects of color to the process by which a global species makes and remakes its environment and, beyond, to the objective bases of beauty itself.

Along the way, his work has informed, inspired, and provoked generations of architects. His most widely read book to date, *A Pattern Language* (co-authored with Sara Ishikawa and Murray Silverstein), has served as an essential text for architecture students, architects, and builders. Yet the book is so accessible that it remains popular among lay readers more than 20 years after its first publication and so universal that it has become a model not only for architects, planners, and homeowners but also for software developers. In his architectural practice he has shown a way to create, without being merely imitative, buildings with the richness, resonance, and life we are accustomed to experiencing only in old buildings. His analysis of the structural features of healthy communities provided the theoretical and practical underpinnings of the New Urbanism. His outspoken critique of the Modernist architectural establishment and architectural education has made him both a hero and a bete noire.

Christopher Alexander's theory and practice promote an architecture that nurtures human life.

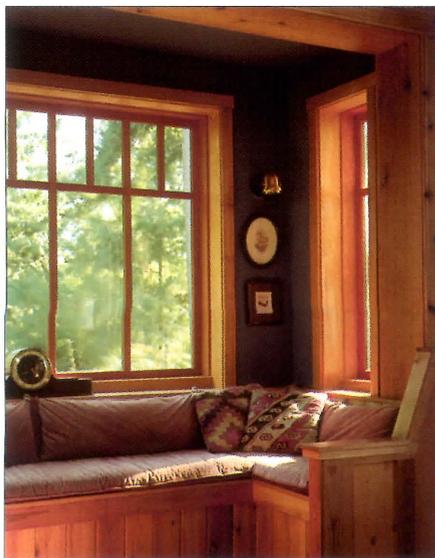
bricks and mortarboards

This is not the career Alexander envisioned when, as a young bricklayer's apprentice, he first set his sights on the profession.

"I feel that in some ways I was like a little kid," he says. "I wanted to be an architect, I went to architecture school, I found out that what I learned in architecture school was nonsense." At Cambridge University in the 1950s, he remembers, "The air was thick with Van Doesburg" and a doctrinaire Modernism that struck Alexander, who also studied mathematics, as the height of absurdity.

"I went through the Cambridge School of Architecture almost in a state of desperation," he says. At one point, assigned to design a house—and knowing that his notion of a proper building would provoke only ridicule—Alexander pulled what he remembers as a rather juvenile prank. Idly doodling "some Mondrian-esque lines" on paper, the thought occurred to him: "I'll just put a glass box around this and I'll call it a house." Summoned later to speak with the director of the department about his work, he feared he had earned himself a ticket home. But the director issued no reprimand. As Alexander remembers, "He walks up to me, puts his arm around my shoulder, and says, 'Chris, my boy, this is exactly what we want.'" When the meeting ended Alexander phoned his father and reported, "This is a lunatic asylum."

Rather than destroy his interest in architecture, however, Alexander's architecture school experience only spurred him to dig more deeply into the matter. After graduating from Cambridge, he says, "I had kind of an instinct about the U.S. I



the 2001 leadership awards

hall of fame: christopher alexander



In siting a building, Alexander asks, "What is the most beautiful spot?" Then he builds around it, not on it. "You are actually shaping the garden before you're shaping the house," he says. In this and every subsequent stage of a project, Alexander insists that architecture must evolve on the site rather than on paper. "You can't have a successful building in which every part is appropriately unique unless each part has the opportunity to take shape fairly close to its production."

decided, 'I'm going to go to the U.S. and I'm going to figure this thing out from scratch.' I went to Harvard with that goal: What is architecture? And I began with anthropology, because I knew that there were so many cultures around the world that had created so many beautiful things." The work Alexander began at Harvard led to a Ph.D. in architecture, a professorship at the University of California at Berkeley, and a career-long pursuit of the universal principles of life-sustaining design.

building blocks

Alexander's process was not merely to catalog what he saw, even the best of it. Rather, it was—and remains—to identify structures and environments that foster objectively measurable positive effects, distill from them the essential qualities that make them work, and develop systems to produce buildings that embody those qualities. It is a deceptively simple approach. Yet it has been remarkably effective at making explicit the unwritten rules that underlie generation upon generation of building around the world.

His research also shed light on what remains perhaps the central paradox of architecture in the late 20th and early 21st centuries: why, with more and more trained architects in the world, we seem less and less effective in creating an environment in which people feel comfortable, whole, and happy. A period that has produced a wealth of inspired buildings has also brought a coarsening of the common fabric. Alexander's effort to decode the universal grammar of design was motivated by his sense that it was being flouted or ignored by an architectural profession that elevated individual artistic expression above all else.

"The idea that a few people are sort of priests of architecture has wreaked havoc," Alexander says. "It has served architecture very badly indeed." From the second half of the 20th century, academic architecture has occupied many of the brightest minds in the field in a closed con-

versation among architects and critics. The result has been self-consciously avant-garde or ironic work that has drifted further and further from the straightforward needs of the people who will use it. "It is the desire to be remarkable that removes things continuously from our ordinary lives," Alexander says. And because the desire to be remarkable has come to rule our built environment, "we are constantly trapped in places where we cannot be ordinary human beings." Meanwhile, the public's desire for buildings they can relate to is served largely by mass-market kitsch traditionalism, the architectural equivalent of junk food. Skilled architects who wish to address the needs of their clients in a direct, unself-conscious way have often had to go outside their training to do so.

In a day when architecture is viewed, taught, critiqued, and consumed primarily in the form of two-dimensional images—including photographs in magazines like this one—the photographic image exerts a tremendous influence on the actual design of buildings. But the qualities of a captivating graphic composition are quite different from those of a deeply livable environment. For more than 30 years, Alexander's work has challenged architects to delve deeper, to serve the needs of the body and spirit in a way that photography cannot capture, a way that must be experienced directly. Architects recognize this quality in the special places and buildings in their lives, Alexander says, "but for 60 or 80 years, it has not been on the agenda. It's a private feeling people have, but it's not an acknowledged 'this is what we ought to do when we build.' It's crazy, really, that the thing that is the core of all architecture should be, at least for our time, so elusive."

Alexander's work has made this essential quality less elusive than it once was, and less likely to be dismissed as a historical artifact. "I think Christopher Alexander is probably the most important theoretician on architectural





In his practice, Alexander strives to set aside any preconceived images of style, working instead to render a version of what he calls "the archetypal living building. You have to carry this in your belly or in your mind as a general example," he says. To create buildings with their own sense of life, "you eliminate your egotistical desire to impose yourself on the building."

the 2001 leadership awards hall of fame: christopher alexander



design of the present day,” says architect and educator Edward Allen, author the classic textbook *Fundamentals of Building Construction*. Alexander’s analysis of past and current architectural practice, Allen says, has been “not only deep and important, but also largely correct. He doesn’t bat a thousand, but he has undertaken such a vast scope of stuff, it’s astonishing how well he does bat.”

archetype casting

Alexander has done more than simply challenge architects to produce better work. In his books *A Pattern Language*, *The Timeless Way of Building*, and *The Oregon Experiment*, he offered subtle and powerful tools with which to do so. (An earlier book, *Notes on the Synthesis of Form*, and his soon-to-be-published *The Nature of Order* address the physical foundations of form and beauty.) New Urbanist planner Andres Duany calls Alexander “one of the most influential people who has ever been in the design world. His influence on us, operationally, has been enormous.” Sarah Susanka, whose popular books *The Not So Big House* and *Creating the Not So Big House* have appealed to both architects and homeowners in an effort to change the way Americans build, credits Alexander as the indispensable guiding light of her career.

“I consider myself one of the first generation of architects brought up with *A Pattern Language*,” she says. For Susanka, the book came along at a crucial moment. Early in her training she sensed that architecture had fallen victim to overspecialization. Architects were taught to believe that they held “special, private knowledge,” which their clients could never fully grasp. Young architects lived under an oppressive standard of “doing something nobody has ever done before, for the sake of doing something that’s never been done before.” Meanwhile, generational continuity in the trades had broken down, scattering the cultural capital once invested

in the hands of master craftspeople. “Things that were handed down from father to son and mother to daughter for hundreds of years no longer were.” As a result, she says, “people lost their confidence.”

“Alexander put forth a completely new paradigm in architecture,” Susanka says. Eschewing professionalist jargon and arcane theories, he spoke directly to the question of what kinds of places support vibrant human life. Refusing to turn his back on millennia of human experimentation, he sought answers in real buildings and real communities, and he employed a scientific approach to discerning their effects on people. “He was speaking a whole different language than anyone else had up until that point,” Susanka says. It is a language that speaks with both authority and specificity about the constituents of a healthy built environment—green corridors into urban areas, small public squares, paths that connect houses without crossing car roads, houses with cave-like spaces for small children to play in, semi-independent spaces for teenagers—a suitable habitat, if you will. *A Pattern Language* gave architects and their clients a common ground, a vocabulary with which lay people could identify what they wanted in a building, even if they had never experienced it before. “What he was doing was giving back a certain confidence,” Susanka says, “reminding people of what they had forgotten.”

Alexander’s critics have long dismissed him as a nostalgist whose work has no contemporary relevance. But while his work is replete with elements banished from the Modernist palette—he champions the use of ornament, for example—he says, “I don’t think it has anything in it that is a desire for the archaic. I view it very much as going forward.” The quality he seeks—a quality amply in evidence in his own buildings—is not the province of any style or period. His description of a visitor center he built for West Dean College, West Sussex, U.K.—“You feel that





the 2001 leadership awards hall of fame: christopher alexander



"The work of making a beautiful building is nearly as difficult as making a beautiful painting," Alexander says. Yet while in his lifetime architecture has often pursued other goals, Alexander has always addressed himself squarely to the question of beauty. "All my life I've been thinking about this matter; it's the way I think about building." And if building is not an act of enriching and beautifying the whole of life, he asks, "Then what on earth are architects doing?"



you're in the presence of a traditional architecture of some uncertain type"—could apply to any of his buildings. But the fact that his architecture feels pre-Modern may say as much about Modernism as about Alexander. Modernism and its offshoots may someday come to be viewed as a subordinate branch of architecture's evolutionary tree; if so, returning to the main trunk to move ahead might well at first seem retrograde.

In hindsight, this champion of timeless values in building seems to have been ahead of the avant-garde from his days at Cambridge. Modernism, Alexander notes, drew much of its inspiration from industrial mass production and the scientific theory, current during the early 20th century, that all matter could be reduced to identical repeating units. This gave rise to what Alexander calls the movement's "insane love affair with repetition." Decades later, the scientific vision of a neatly uniform underlying structure has fallen apart. "The idea of identical repeating units was a washout from the beginning," Alexander says. "All of this arose out of a scientific view of the world that was just wrong." The more closely scientists observe matter, the more they see not uniformity but uniqueness.

countless possibilities

Uniqueness is at the crux of Alexander's vision. But it is not the uniqueness of the avant-garde, of difference for the sake of being different. He draws his parallels from biological systems and computer science, each of which employs simple sets of instructions—genetic codes or software scripts—to produce infinitely varied and unique responses to data inputs or environmental circumstances. The same genetic material for, say, a tree will give rise to a distinctly different organism in each different environment in which a tree might grow. The same spreadsheet will give a different set of output figures for every set of inputs. In the realm of architecture and planning, this means that a single set of gov-

erning principles—a pattern language—can give rise to an infinite variety of design solutions, each appropriately unique to its unique circumstances.

Today's architectural avant-garde relies on computer technology to envision and engineer increasingly self-referential and abstractly sculptural buildings—dubbed "blobs" by architect Greg Lynn, a practitioner in the new genre. Alexander has embraced computer science and computer technology in a more profound way, as both metaphor and the medium with which to advance his vision of "rebuilding the earth."

Alexander's application of computer technology to architecture—to the fundamental work of design, not merely to imaging or drafting—began in the 1960s. In its structure, *A Pattern Language* bears much in common with the scripts that computer programs employ to carry out complex functions. Indeed, software engineers have adopted the book as a structural model with applications in their own field. In its nesting structure and links between patterns, the book anticipated the structure of the World Wide Web.

With the current widespread use of the Internet and computer-controlled production of made-to-order building materials, the world may have at last caught up with *A Pattern Language*. Alexander has responded to these developments with a Web site, patternlanguage.com, which offers the content of *A Pattern Language*—in the form of "generative sequences" for the creation of spaces—as a kind of open source code of environmental design. Anyone with an Internet connection can access the site for guidance in planning and building a variety of spaces: a garden, a small addition, a house, a neighborhood, an office building.

Web-based architecture may yet sound a bit ethereal, but Alexander's theory—and his own practice—are deeply rooted in the nitty-gritty of construction. For more than 30 years, his Center for Environmental Structure has served as both a laboratory for his theories and an active architect-

the 2001 leadership awards hall of fame: christopher alexander



The quality Alexander seeks is elusive—“As far as I know, it’s never been described in print,” he says—but it makes itself known by the feelings it engenders in people. In the built environment, as in every sphere of life, “There is music that is distant from the people who hear it, and there is music that gets everyone singing and dancing.”

ture and construction firm. From its base in Berkeley, Calif., CES has undertaken projects ranging from town and community plans to individual houses in the U.S. and as far afield as Peru, Austria, and Japan. From this experience Alexander has derived one iron-clad imperative: The architect must direct the construction process. “The unification of design and construction—the willingness of the architect to take responsibility for construction and not just drawing—is probably the single most critical issue,” he says. He has pursued this approach in crafting a series of buildings that express, even through the limited medium of photography, a rare emotional depth.

“The architect as artist is the core of our activi-

ty,” Alexander says, “and I mean an artist in the sense of making beautiful things.” For architects to realize their full potential as artists, he maintains, “the love of buildings has to become a love of building.”

It is the love of both buildings and creating them that has animated Alexander’s career. But while every love bears a core of mystery, Alexander has been unwilling to let the mystery rest. By delving deeper into how the things we build can support us, enlighten us, move us, make us better, he has both enlarged and enriched his profession. **ra**

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



Brian Smale

the 2001 leadership awards

top firm: mithun

in the high-compromise, low-reward fields of production and multifamily housing, mithun seeks to do well by doing good.

by meghan drueding

Scratch the surface of any large architectural firm—say, one with 150 or more employees. Chances are, you'll find a major office and retail component. There's also apt to be an institutional division, a hospitality specialty, maybe a medical facilities branch. In fact, the big firms tend to specialize in everything—everything, that is, except for housing.

That's where the 50-year-old Seattle firm MITHUN Architects + Designers + Planners, known until last April as Mithun Partners, comes in. In a genre where the majority of large architecture firms might do a couple of custom homes or an apartment building per year, MITHUN has built a national reputation for well-designed, regionally appropriate residential work. But it hasn't done so at the cost of its other specialties—among the most highly praised buildings to come out of its 150-person office recently are the award-winning REI flagship stores in Seattle and Denver, and the Seattle headquarters for Planned Parenthood of Western Washington. Current high-profile projects include the \$35 million Puget Sound Environmental Learning Center on Bainbridge Island, Wash., and the \$200 million Pacific Northwest Aquarium in Seattle, which MITHUN is designing with London's Terry Farrell & Partners. The firm's increasing success in the residential market, which makes up 50 percent to 60 percent of its practice, only seems to have enhanced its performance in other arenas.

most improved

When Omer Mithun founded the firm back in 1950 in Bellevue, Wash., he intended it as a teaching practice, where young architects could learn on the job. The Norwegian immigrant and professor at the University of Washington initially wanted a residential firm, but he soon became

interested in other project types. He realized he needed someone else to nurture the residential arm of his business, and in 1967 he hired Bill Kreager, a young architect who'd served in the Peace Corps and worked at NBBJ in Seattle. "He told me to take the housing division and run with it," recalls Kreager, AIA, now a partner at MITHUN.

Throughout the 1970s and '80s, the housing department of Mithun Partners turned out a number of perfectly respectable production projects, mostly single-family communities. The firm established solid relationships with Seattle's home builders and developers, and learned to infuse production homes with character by paying more attention to detailing and scale than was customary at the time. "We refer to this style as 'Bellevue French,'" says Kreager, tongue in cheek, of a mid-80s, MITHUN-designed neighborhood called Kempton Downs. The lots in the project are fairly large for the area, about a quarter of an acre. The garages are turned in towards the homes in an unusual pre-New Urbanism attempt to de-emphasize that part of the house. "It's nice-looking," he adds. "But it's still sprawl." MITHUN specialized—it still does—in designing communities with several different elevations but only a few floor plans. It's a strategy that endeared the firm to both builders, who could save money by paying for fewer plans, and consumers, who could choose from an eclectic, but always contextual, array of house styles.

By the late 1980s, Omer Mithun had passed away. The remaining owners decided it was time to shake things up a little, and in 1990 they moved Mithun Partners across Lake Washington, to Seattle. "It was a big step for them," says Tom Kuniholm, AIA, a former employee who now has his own Seattle-based practice. "Being in Seattle

The design of MITHUN's new office on the Seattle waterfront encourages a relaxed, informal atmosphere. Shown, from left: housing division partners Vince Ferrese, AIA, Ron van der Veen, AIA, and Steve Cox, AIA; seniors' housing partners Leslie Moldow, AIA, and Jerry McDevitt, AIA; and housing partners Jim Bodoia, AIA, Bill Kreager, AIA, and Lisa Folkins.



Mike Seidl



Steve Keating



Eckert & Eckert



the 2001 leadership awards

top firm: mithun



MITHUN draws on a deep bag of tricks to handle the effects of high density. At Highland Parc (left), in Redmond, Wash., careful massing and stacking de-emphasizes the attached nature of the units. At Amberleigh (below, left) in Mill Creek, Wash., varied materials and elevations help the close-set houses stand apart. Bright colors and playful roof lines distinguish St. Anthony Village (below, center), a seniors' housing project in Portland, Ore. And the courtyards at Poulsbo Place in Poulsbo, Wash., (below, right) give the residents of this very dense, single-family community direct access to semi-private green space.



www.dougscott.com

rather than Bellevue definitely raised their status.” Kreager and his team were also raising the bar on their own designs. And Kreager started a planning and a landscape architecture division in 1990 and 1998, respectively. “We needed more control over the execution of our projects,” he says. “What better way to have that than to bring planning and landscaping in-house?”

Along with Calthorpe Associates of Berkeley, Calif., MITHUN co-planned Northwest Landing in DuPont, Wash., a well-publicized, Neo-Traditional town for the Weyerhaeuser Corporation. More and more, the firm began to take on mixed-use and infill residential projects, marking them with the same attention to detail and willingness to experiment that had distinguished their suburban predecessors. MITHUN re-established a name for itself during the 1990s, this time for innovative, high-density work, and national housing awards began to pile up in its offices.

going with the flow

The firm's growing concentration on higher-density housing was no accident. Urban sprawl hit the Pacific Northwest in a big way during the 1990s. And in 1996 the state of Washington developed a growth management plan that mandated higher densities in almost every county. MITHUN saw this law coming, and started marketing itself as a player in the infill and mixed-use markets. “When we market, we pursue urban, multifamily, anything that serves the growth management issue,” says Kreager, who's spent the past 15 years on the NAHB and AIA lecture circuits, talking about ways to make density appealing to buyers. Though the firm designs about six to eight custom homes a year, that's not the side of the housing business it pursues. “You can learn a lot from working on a small project, like a custom home,” says Jim Bodoia, AIA, a principal specializing in urban housing. “But I really like the challenge of doing little infill projects and larger-scale mixed-use stuff.” High-density housing is where the market is—and, shrewdly, it's where MITHUN has positioned itself. At the same time, it hasn't gotten itself pigeonholed as a New

Urbanist firm. “New Urbanism has such benefits, but it can also be overdone,” says Kreager. “It's not the only way. You don't have to have all front porches or all 8-foot setbacks to make a great community.”

Thinking about another future market—the aging population—spurred MITHUN to set up a seniors' housing division in 1990. Over the past decade it's grown in size, to 35 employees, and in stature. “The old view of how to treat seniors' housing was to follow a medical model,” says Leslie Moldow, AIA, one of the division's partners. “Now, it's thought of as residential. With our residential experience, it's so natural for us to take the lead.” In 1999 and 2000, MITHUN's seniors projects won design awards or recognition from the National Council on Seniors' Housing, the AIA, the Assisted Living Federation of America, and *Contemporary Long Term Care* magazine.

change orders

As the year 2000 approached, MITHUN was riding high. It had more work than it could handle, projects under way in Washington, Oregon, Utah, Idaho, Canada, and Japan, and dozens of design awards under its belt. As usual, though, the firm was looking ahead. Its offices on five floors of the historic Times Square Building in downtown Seattle were comfortable and attractive. But they didn't promote the social, information-sharing atmosphere that MITHUN's leaders felt would be necessary in the years ahead. “The last straw for me was when I asked someone in the elevator if he was new,” recalls Kreager. “It turned out he'd been with MITHUN for a year and a half!”

The company leased an old warehouse building on Seattle's waterfront and set about renovating. They moved into their new offices in April 2000 and, according to employees, the difference in atmosphere is palpable. The studio takes up one gigantic, loftlike floor. Everyone from intern to principal sits at desks out in the open, not shut away in offices. Staff members sit in project teams; when they complete one project, they may change desks, depending on the team they're assigned to next. Wheeled filing cabinets and document draw-



Robert Pisano

the 2001 leadership awards

top firm: mithun



Robert Pisano



Eduardo Calderon

ers move around easily from team to team. Bright blue and green freestanding walls contain conference rooms and private telephone booths.

In addition to fostering a more interactive atmosphere, the studio showcases one of MITHUN's major initiatives for the next century: sustainability. Reclaimed lumber and engineered wood provide structural support, and a passive cooling system eliminates the need for air conditioning. Recycled carpet and wheat-board furniture use fewer resources than conventional materials do, and low-VOC paints and low-toxicity adhesives make for better indoor air quality. An expansive view of the snow-capped peaks surrounding Puget Sound remind staff and visitors why sustainability is so important in the first place.

The entire setup takes full advantage of MITHUN's interdisciplinary prowess. Because project teams, rather than divisions, sit together, it's very easy to assign architects from different divisions to the same project. "Our diversity has proved to be a great strength," Kreager says. "When we're doing mixed-use, for example, we have the ability to grab an architect who specializes in retail and a housing architect and a landscape architect, et cetera, and put them all together." Like a well-designed Web site (which MITHUN also has—www.mithun.com), the office provides a one-stop, comprehensive look at how the firm functions and what it produces. Don't look for the firm to be going anywhere soon, either. Should the number of employees grow, there's a chunk of additional office space in the building, currently rented out to a high-tech company, into which it could expand.

taking action

While a sparkling new office is certainly a drawing point for Seattle's brimming talent pool, MITHUN isn't putting all its eggs in that basket. Since the days of Omer Mithun, the firm has been known for mentoring young architects (for more on this, see *Practice*, page 30). The current 15 partners continue to emphasize professional education, organizing an annual company trip to places rich in architectural heritage. Past destina-

tions for the trip have included Italy, Spain, Japan, Washington, D.C., and England. The partners have also made efforts to foster interdisciplinary learning. January 2001, for example, saw both Landscape Architecture Week and Interior Design Week at MITHUN, in which displays and exhibits from each department lined the office's central, open-air walkway. "These weeks are designed to educate the entire staff about what each department does," says marketing associate Kipepeo Brown. The MITHUN arts and crafts show, held in February, allowed employees with artistic hobbies to bring in and display examples of their work.

Like more and more firms these days, MITHUN offers a flexible work schedule. And a sincere social consciousness permeates its general office culture. On Martin Luther King Jr. Day, callers on hold hear excerpts from the civil-rights leader's speeches, rather than standard hold music. Kreager and some co-workers recently started up a group they call MAHI, or MITHUN Affordable Housing Initiative. "Bill Kreager at MITHUN has really been mining this issue of affordable housing," says Mark Hinshaw, FAIA, the head of urban design at the Seattle firm LMN Architects. "Speaking to groups, almost doing advocacy work. It's unusual for a design firm to take that kind of role."

Kreager is also fresh from a stint as head of the AIA's Housing PIA, where his work on behalf of residential architects resulted in the launch of an annual residential design awards program. It represents a step up in stature for residential architects and for the firm. Poised for a broadening of its national profile and professional scope, the former Mithun Partners has rethought its image and its name. It's now officially MITHUN Architects + Designers + Planners. "Everyone already called us 'Mithun,'" says company COO Bruce Williams, AIA. "We were building a new office and it was a new century, and it seemed like as good a time as any for a new name and logo." The punchy new moniker, along with a bold, graphic logo replacing a rather stodgy old one, expresses the firm's ever-growing confidence and capabilities. **ra**

Contextuality is a key theme for MITHUN. The brick facades, bay windows, and steeply pitched roofs of Victorian Townhomes (left and top) reference the project's neighbors in the Queen Anne Hill section of Seattle. A stepped site plan and natural materials help tie a custom home to its sloped, wooded site (above).



Tony Wolff

the 2001 leadership awards

rising star: robert m. gurney

at the end of his first decade of practice,
gurney's mixed materials and svelte forms usher
modernism into the new millennium.

by cheryl weber

for 10 years now, architect Bob Gurney, AIA, has been asking clients to clear away the encrustation of the past. When they envision their homes, he wants them to see—well, nothing in particular. Just a dwelling that will be a spontaneous response to the site and the way they really live.

Gurney is thoroughly at home in the modern world. He's never liked duplicating details 100 years old—or 50, for that matter. His buildings are not about the coolness of mid-century Modernism, with its mute materials and sparse details. They're about color, light, texture, and form. His work is edgy and abstract in composition, and as sumptuous in materials and details as it is clean of line. It hasn't been easy honing that aesthetic in Washington, D.C., a city that worships the past. Nevertheless, as Gurney ends his first decade of practice, his talent is drawing notice. He's been rewarded with increasingly substantial commissions. And this year one of his projects won an AIA national honor award for excellence in design—one of 30, only four of which were residential.

classicism dismissed

Gurney's market—primarily the nation's capital and its prosperous suburbs—consists of clients who have typically demanded stylistic elements, such as a Palladian window or some twist on Postmodernism, that will help sell the house down the road. That's changing lately. "It doesn't seem like there's a style everyone is a slave to right now," Gurney says, "so there's a lot more openness to everything you do. It frees you up in terms of client expectations."

Case in point: the Fitch/O'Rourke residence completed last year, a kinetic structure that received widespread publicity, the national AIA award, and a design award in this magazine, too. All Gurney

designs have a certain look—bold geometric shapes, a precise sense of organization, and artful, meticulous details. But this is probably his best work to date. In it, the architect transformed a row-house wreck with a complex puzzle of diagonal lines and curves that trace back to a theoretical center point 28 feet east of the house. The second floor pares away along those lines to pull light into the center of the house. Throughout, intersecting planes of concrete, rusted steel, polished mahogany, corrugated metal, and shimmering copper wire cloth play up the house's concept as a piece of Modern sculpture.

"Gurney's architecture has a very strong sense of order," observes noted D.C. architect Hugh Newell Jacobsen, FAIA. "In the Fitch/O'Rourke house, he used so many materials in one room. But because his order was so strong it carried the day."

The project was a defining moment. After a decade designing renovations and additions that struggled to be Modern while respecting the historical context, he was finally given a chance to cut loose. The positive publicity it garnered helped Gurney land larger-scale commissions, including a 12,000-square-foot house in Great Falls, Va., and a 4,000-square-foot residence in the mountains of Prince William County, Va., both currently under way.

Gurney's success might also be measured out in design awards—36 at last count. A high percentage of design competitions Gurney enters, he wins—a factor that has given his work confidence. "When he loses, you watch him shift," Jacobsen says. "The only people who can really look at architecture are your peers. When they give you an award, it means something." The recognition has also helped attract ambitious clients who actually want what he does—clean, Modern design. They're more trusting now, and

Architect Bob Gurney in the Fitch/O'Rourke residence—one of his first opportunities to design a Modernist house that's playful and cutting-edge.



In the Fitch/O'Rourke living room, Gurney juxtaposed raw materials such as rusted steel and board-formed concrete on the fireplace wall with refined Brazilian cherry and maple floors. The rear facade (opposite, top)—a combination of Kalwall, steel windows and doors, and glass—brings light and energy to a formerly static space.

Paul Warchol Photography

the 2001 leadership awards

rising star: robert m. gurney



Paul Warchol Photography



Hoachlander Davis Photography



Hoachlander Davis Photography

house in West
nia, Gurney used
cluster concept,
ng the additions
rd optimal views
ve). The entry
e bisects the
e to become a
ng platform
ve, center photo).

more open to the ideas he proposes, than they were five years ago. In turn, his work has matured, from axially organized kitchens and room additions to more sculpturally complex custom homes. “I’m subscribing more to the philosophy now that things can be balanced and organized without being symmetrical,” he says. “The work is a little looser.”

modern mentor

Born on Staten Island, N.Y., Gurney, 43, is the son of a builder. His father constructed the house he grew up in. “I was always exposed to building sites,” Gurney says. “I liked that.” He also loved to draw, and it became clear to him early on that he would be an architect. Gurney received his bachelor’s degree in architecture from Catholic University in 1980 and continued on to earn a master’s two years later. “I liked the way we learned about architecture there,” he says. “It was a design-oriented school as opposed to technical or theoretical.”

About that time he met his future wife, Thèrèse Baron Gurney, an interior designer. One of the couple’s earliest collaborations was their own tiny Capitol Hill row house, a gut renovation they did on a shoestring. Upon completion in 1989, it promptly got published in the *Washington Post* “Home” section. And the interest it generated helped launch Gurney’s practice the following year.

Every career needs a guiding light or two, someone to look to for inspiration, advice, and encouragement. Another fortuitous event for Gurney occurred in 1988, when Thèrèse signed on as the staff interior designer for Hugh Jacobsen and his ultra-high-end clients. “Jacobsen was one of the few local architects doing real Modern stuff, and he was getting a lot of exposure for it,” Gurney remembers. “Once Thèrèse began working for him, I got to know him very well. He was a good source of inspiration, and someone who could advise you on the practical level—whether to rent office space or work from my basement—as well as the architectural level.”

Gurney says Thèrèse also exerts a considerable

influence on his work. “No one has been more helpful than she has,” he says. “Thèrèse works on my projects from the very informal level of bouncing ideas about materials around, to being hired as the interior designer on a good portion of them. She has a great eye.”

Even Gurney’s loosest sketches include furnishings, ensuring that the living space will accommodate, say, the fireplace, the television, and a seating group oriented toward the view. Cabinetry, wall surfaces, and stair rails are also integral to Gurney’s designs. “I spend an incredible amount of time thinking about those materials and working out those details,” he says. For example, his office created some 50 study models for the island in the Fitch/O’Rourke kitchen. “When you create architecture and interiors simultaneously, you have less of a need to have a strong impact with the furniture,” he says.

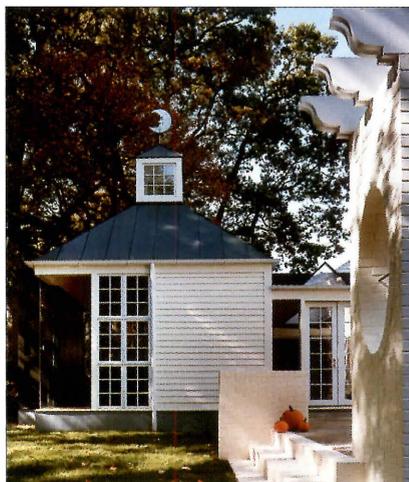
In that sense alone, Gurney’s steady collaboration with Thèrèse is a powerful one. Fabrics, carpets, and furniture are usually chosen to create a seamless composition. “Thèrèse realizes the furnishings are background to the architecture,” he says. “Whereas a lot of interiors people just want to leave their stamp and ignore what the architect has done, I’m not competing with her on who’s going to have an impact with the project.”

The more formalized Gurney operation consists of three other people occupying part of a town house in Old Town Alexandria, Va. It’s a size he’s happy with for now—not so large he can’t be actively involved in every project, but big enough to serve the firm’s 25 or so active clients, with commissions ranging in scope from custom homes to kitchens to pieces of furniture. He still likes mixing up the small and large. “On large projects you can manipulate space and volume but quickly forget about the details,” he says. “The smaller projects make you rely on details and materials and how things are put together. Working at both ends of the spectrum has made the projects better.”

And in an age when most architectural firms have a computer on every desk, Gurney still thinks best with a pencil. “When I’m doing a



David Patterson



Hoachlander Davis Photography



Hoachlander Photography Associates

the 2001 leadership awards

rising star: robert m. gurney

set of construction documents,” he says, “I’m putting the building together both in my head and on paper at the same time.”

passionate perfectionist

One of the buildings currently being put together is for Ben Schutz and Joanne Lindenberger, a married couple who are both psychologists. Like other Modernist architects, Gurney’s focus in this house is on adapting tried-and-true building materials such as concrete, wood, and metal to contemporary concepts of form, color, and space. The house, on a wooded hillside in Prince William County, takes advantage of river views to the east and a sloping ravine to the west. It’s essentially two volumes—one a rectangle, the other a trapezoid—connected on the main floor by a wood and glass circulation space. An elliptical piece pops out of the bigger volume, which shelters the main living areas. It’s rotated toward the best views and natural light. Inside, it defines an intimate seating area around the fireplace. The house has three different skins—ground face block, corrugated steel, and oxidized corten steel panels, which will take on the color of the surrounding earth.

Gurney says clients who hire him want to be surprised. They like not knowing what to expect the building to look like. That was the case with these owners. Says Schutz, “I’m an incredible control freak. But I also understand there are areas where I have no talent. I’m not so hamstrung by my need to be in control that I can’t let go and have someone else have that degree of freedom. In a million years we couldn’t have come up with what he did.”

A 20-page questionnaire, however, does draw out the more mundane aspects of clients’ lives, such as how many people sit at the dining room table and how many pairs of shoes they have. Gurney also sometimes asks if there’s a picture in a book or magazine that shows the character and spirit of a space they like, whether it’s high-ceilinged and light-filled or low-ceilinged and intimate. “But generally,” Gurney says, “I like to go into these projects without a lot of preconceived notions of what the building will

look like, and respond more to the context.”

In choosing their architect, Lindenberger and Schutz delved into more than Gurney’s design portfolio. They were also interested in his knowledge of construction. Gurney’s complex, detailed drawings and assurances from past clients that he was a frequent presence on the site gave them the sense that this wasn’t a guy who designed and then “disappeared.” “The references all talked about him in a multidimensional way,” Schutz says. “He has a passionate perfectionism and cares deeply about getting a house built exactly as he designed it.”

What excites Gurney most about architecture is experimenting with such proven materials as copper, stainless-steel wire cloth, and rolling library hardware. “Finding new ways to use these things is always a lot of fun,” he says. His formula for success also includes an obsession with craft—putting materials together in such a way that they’ll look just as good in 20 years. “I’m not the kind of architect who will invent some new form,” he says. Rather, Gurney gravitates to both the rational and the theatrical, carefully choreographing light and movement, and orienting rooms toward certain views. “I’d like to think my work is ordered, well thought-out, and rigorous,” he says. “There’s usually something that’s guiding all the decisions, whether it’s some intellectual idea I’m trying to carry through or a certain geometry.”

And when he succeeds, the finished effect clicks with clients in an emotional way. Remembering the dramatic moment when Gurney unveiled the three-dimensional model of their new home, Schutz offers perhaps the highest praise an architect can hope to hear. “Bob’s very first response to our program was so astonishingly magical that we thought, ‘Aren’t we smart?’” Schutz enthuses. “He took not only our dream but our way of living—ideas we’ve had for 25 years—and got them all in there, and in such a perfect way. We’re in love with this house.” **ra**

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

Gurney designed the Welch residence, with its simple geometries, in the early 1990s (left). Sited on a river near Annapolis, Md., the house’s gridded windows bring in woodsy views (below, far left). A family room added in the mid-1990s (second from left) blends the classic and contemporary. Gurney renovated his Capitol Hill row house (third from left) in 1989. The Lindenberger/Schutz home (model shown below) is currently under construction.

David Patterson



Hoachlander Davis Photography

noble salvage

for fine finishes, reclaimed and recycled lumber offers timeless appeal.

by nigel f. maynard

When Minneapolis-based SALA Architects set out to design the 1999 *Life Dream House*, the architects needed a material that could balance architectural aesthetics and environmental sustainability. Their solution? Handsome millwork—made not of run-of-the-mill lumber but of timber recovered from the bottom of Lake Superior.

“There is just something about that wood,” says principal Katherine A. Hillbrand, AIA, a member of the team that designed the *Life house*. “It gave a depth and a character that you normally find in older homes, yet the home was new.”

origin of species

Salvage timber has become a highly prized category that includes anything from logs pulled from the bottom of waterways to timber plucked from old barns, factories, warehouses, bridges, railroad tracks, pier pilings, and other vintage structures. The bulk of the wood comes from slow-growth trees nearly 1,000 years old, so the hard, durable boards are of the highest quality, with tight grains and extraordinary colors.

The product’s sustainability, says Tom Simmons, own-



Courtesy Marvin Windows and Doors

Katherine Hillbrand, AIA, used reclaimed Douglas fir for the roof trusses in this Minnesota remodel. “Doug fir looks like a mess at the yard, so specing it takes a practiced eye,” she says.

er of Timeless Timbers in New Hope, Minn., is one reason it’s become popular with architects and well-informed, environmentally conscious custom-home clients. By recovering wood logs, he points out, the company helps reduce the need to harvest existing forests. But he admits the environmental benefit is only partially responsible for the wood’s rapid rise. For some people, it’s all about looks and history.

“The story behind the pieces is important for some clients,” he says. The hand-hewn white oak logs that his company sells, for example, “were cut for the king and queen of England in the early 1800s and put on a ship to take them to England for shipbuilding,” he explains. “But the ship

sank in the St. Lawrence seaway and we are now recovering the cants.”

For architect Morris Adjmi, nothing beats salvaged timber for interiors that come alive. “We use it for everything,” says Adjmi, president and principal of the architectural firm MAP in New York. “What’s nice about salvaged heart pine is that it has an immediate sense of comfort and coziness. It’s also very durable.”

Salvaged wood is available in many species and in enough forms for any project. Architect Paul Williger, who does primarily traditional work, likes the rustic appeal of hand-hewn rafters and barn-wood siding. “The material has a beautifully aged patina that you cannot find in new and freshly cut



Randy Batista/Courtesy Goodwin Heart Pine

This hand rail was hand-carved from Goodwin’s river-recovered heart pine. The company sells the material in floor planks and in stair parts.

products,” says the principal of Appleton & Associates in Santa Monica, Calif. But you can also get finely graded antique planks for contemporary interiors. Fifteen years ago, only a handful of companies offered this precious product, but the list is growing every day.

continued on page 66

so·lu·tion *n.* the answer to a problem, the act, method or process by which such an answer is obtained.



Style Solutions urethane millwork and trim. With over 4,000 inspiring products, you'll find solutions to problems you didn't even know you had. For a free product guide, please call 1-800-446-3040 and mention reference number 1036.

aging stock

Timeless Timbers specializes in underwater salvage wood from the Midwest and Canada, but also sells reclaimed timber from barns and buildings. "The underwater stuff comes up as logs, so it looks brand-new," says Simmons. "But it can have different coloration because of the decomposing material in the water." His ever-changing stock includes red and white oak, various pines, red birch, red cypress, beech, and ash.

Goodwin Heart Pine, in Micanopy, Fla., offers river-recovered, 100 percent heart pine and heart cypress, salvage legacy heart pine, and Southern wild cherry. "For the carefree person, we also offer character-grade products, with nail holes and wormholes," says owner Carol Goodwin.

Susquehanna, Pa.-based Conklin's offers barn-wood siding, flooring, and hand-hewn beams—95 percent of which come from old barns along the Mid-Atlantic, says owner Sandra Conklin. Species include hemlock; antique chestnut, oak, and white pine; skimmed pine; and random heart pine.

Mountain Lumber Company in Ruckersville, Va., offers historic heart pine in various grades, weathered antique pine, granary and antique oak, antique chestnut, and antique yellow pine. It also offers specialty woods like Russian oak.

buyer beware

With its potentially storied past, sustainable imprimatur, and natural attractions, sal-

vage lumber may be desirable for your next project. However, what you want may not always be what you get. First, don't let the word "salvage" fool you: The products come with a price—a high one. Expect your clients to pay at least twice as much as for regular lumber. That's because salvaging wood is labor-intensive and time-consuming.

And, because anyone can claim to be a wood recycler, the industry is fragmented, with wide price ranges based on supply, geographical region, and wood quality. It's a good idea to shop around to get the best possible product, though it might not necessarily result in a lower price. For that, Hillbrand has this advice: "Don't just sprinkle it everywhere in the house," she says. "Use the material where it counts—where it can have a larger impact and where everyone will see it."

Conklin says architects should research their potential salvage source. "There are more and more yards out there," she says. "If you aren't aware of who you are dealing with and what you are getting, you may not be getting what you paid for." Most companies offer samples, so it's wise to request them, for your own peace of mind and so you have examples to show your client.

When shopping for heart pine, always ask for old-growth, 100 percent long-leaf pine—an older, superior wood with more of the resins that make it hard and give it its trademark rich red color,

ye olde wood

Architects agree: The biggest hurdle to specing salvage timber is finding reliable suppliers. While sources have multiplied in the past 20 years, they're still not as ubiquitous as regular lumberyards. Here is a partial list of companies.

Aged Woods York, Pa. 800.233.2120 www.agedwoods.com	Pinocchio's Redwood Timber Fort Bragg, Calif. 707.964.6272 www.mcn.org/b/rmoore/
Architectural Timber & Millwork Hadley, Mass. 413.586.3045; 800.430.5473	Pioneer Millworks Farmington, N.Y. 716.924.9970; 800.951.9663 www.pioneermillworks.com
Carlisle Restoration Lumber Stoddard, N.H. 603.446.3937; 800.595.9663 www.wideplankflooring.com	Texas Woods Bastrop, Texas 512.321.7000; 800.687.1779
Conklin's Susquehanna, Pa. 570.465.3832 www.conklinsbarnwood.com	Timeless Timber Ashland, Wis. 715.685.9620 www.oldlogs.com
Duluth Timber Co. Duluth, Minn. 218.727.2145 www.duluthtimber.com	Timeless Timbers New Hope, Minn. 877.700.5055 www.timelesstimbers.
Goodwin Heart Pine Co. Micanopy, Fla. 352.466.0339 www.heartpine.com	Timeless Wood Irasburg, Vt. 888.515.0886
Mayse Woodworking Co. Lansdale, Pa. 215.822.8307; 888.LONGLEAF	Vintage Timberworks Escondido, Calif. 760.734.1479 www.vintagetimber.com
Mountain Lumber Co. Ruckersville, Va. 804.985.3646; 800.445.2671 www.mountainlumber.com	Wood Floors Orangeburg, S.C. 803.534.8478

Goodwin says. Make sure the lumber has been kiln-dried (which produces a more stable product), and beware of a company that recommends ordering 15 percent or 20 percent extra. Depending on the application, 5 percent is sufficient.

a cut above

A final issue to keep in mind is that salvage lumber has a split personality: Underwater wood has a consistent grading system similar to new lumber, while reclaimed products have their own qualities and own grading system. "One archi-

tect might say that a highly distressed piece is A-quality, but that same piece might be undesirable for another project," says Timeless Timbers' Simmons.

So much variety means salvage lumber can satisfy many stylistic needs and some hard-to-define ones as well. Its age and patina add instant warmth and a sense of timeless solidity that's otherwise difficult to create in a new custom home. As long as you weigh the costs, know your wood, and investigate your supplier, salvage timber is a cut above many run-of-the-mill alternatives. **ra**



The brand most people warm up to.



There's a reason more of your customers choose Heat-N-Glo than any other brand of gas fireplace. It's easy. They're simply the best. Sure, our energy-efficient direct vent fireplaces protect air quality and offer directional heating. But it's the realistic quality of our logs, the color of our flames and the steady warmth of our fire that makes us the industry's most requested brand. Millions of smiles have been lighting up rooms across the country for a quarter of a century—thanks to our Heat-N-Glo fireplaces.

For **FREE** information
call today! 1-888-427-3973
or visit fireplaces.com

HEAT-N-GLO
No one builds a better fire

A division of Hearth Technologies, Inc.

Circle no. 261

cut to the chase

a handy baseboard chase system simplifies wiring upgrades.

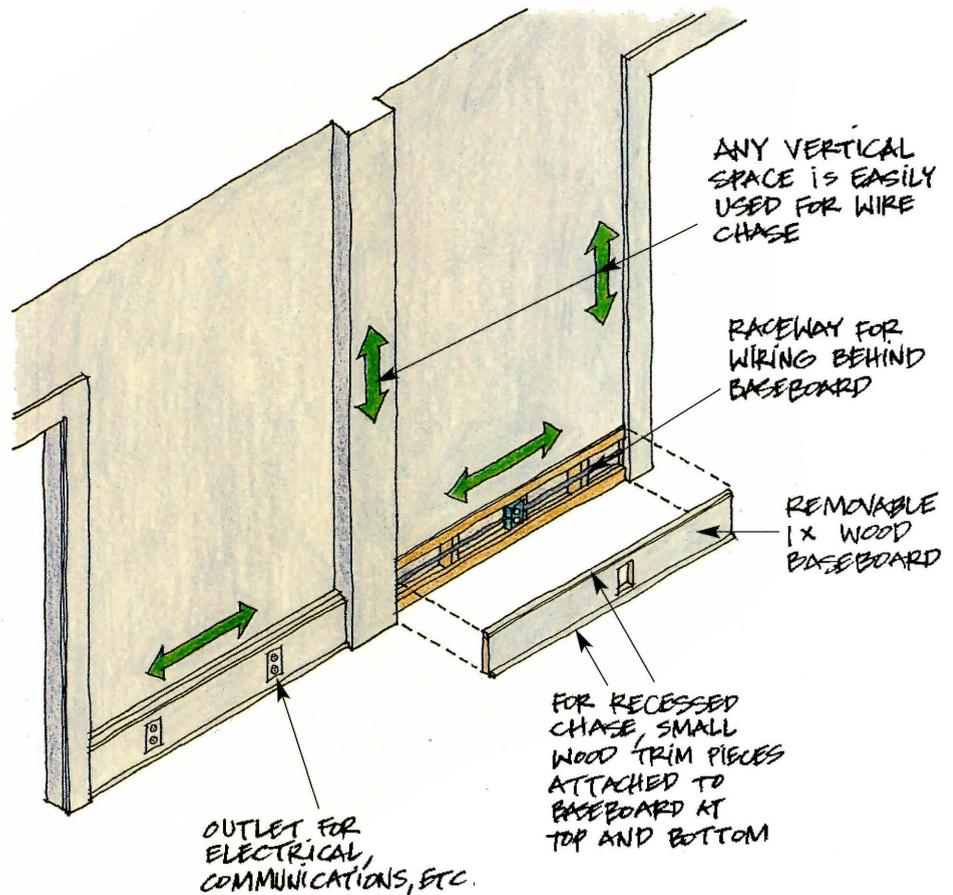
by rick vitullo, aia

The rapid advancement of electronic technology and its associated wiring requirements presents architects with enormous challenges. In the commercial sector, where both tenants and technology change constantly, plenums above suspended acoustical ceilings or below raised floors make it relatively easy to quickly rework wiring systems. In residential situations, however, the wiring is usually buried inside walls and behind plaster or gypsum board, making wiring changes difficult and messy.

In response to this problem, Florida architect Tim Rhode, AIA, has come up with an innovative and aesthetically pleasing approach to wiring for his residential renovations. His idea centers around an easily accessible, code-approved horizontal chase system that he installs behind the wall baseboard.

The baseboard chase accommodates all the wiring systems necessary for electrical, telephone, cable television, fiber optics, home alarms, and Internet connections, as well as the outlet boxes.

Rhode's system can be installed in two ways: as a recessed raceway, in which the gypsum board behind the baseboard is removed and the outlet boxes are set within the wall-stud area; or as a surface-mounted system, where



Illustrations: Rick Vitullo

the wallboard is kept in place, and everything is attached outside the plane of the wall finish.

To install the recessed system, Rhode begins by removing both the baseboard and the gypsum board behind it. He places continuous 1x2 wood blocking at the top and bottom of the proposed chase, fastening it to the

continued on page 70

Recessing all of the outlets in the baseboard area gives walls a neat, uninterrupted appearance. A caveat: Before installation, check your local codes for approval of this system.

Boost Your Sales With Custom Reprints From Residential Architect

Your company is featured in *residential architect*. Share this honor with your clients and associates through professional custom reprints—marketing materials that are as unique as your designs.

- Include with marketing materials, proposals and plans
- Display in your office
- Distribute at trade shows and events
- Create a direct mail piece
- Reinforce your professional standing with clients

Order reprints of your company's feature from this issue
Call Lisa Abelson (877) 734-6650

Minimum order 500 reprints



Hanley-Wood, LLC

What's going to make your home designs more desirable?

* Freight, taxes and permits not included



By including a convenience that new home buyers deserve!

LEV[®]

The Everyday Home Elevator[®]

New technology is making home elevators very affordable in cost and space requirements.

We make it easy to include an elevator in your new home designs.

- Visit www.dreamelevator.com
You have instant access to CAD drawings, specifications, product overviews and other planning material. It is one of the most comprehensive home elevator resources on the web.
- Call Elevator Central at **1-800-333-2234**
We have also assembled a team of home elevator experts you can call for assistance. They are ready to help you design the perfect elevator to fit your homes.

Starting as low as \$12,500* installed, the LEV everyday home elevator is a "must have" for new homes.

Your trusted source for home elevators



Circle No. 42

No Ordinary Home No Ordinary Garage Door

Let Designer Doors enhance the beauty and character of your distinctive home. Select from our wide gallery of handcrafted sectional overhead doors or a one-of-a-kind design specified by you and our design staff.

Call **800-241-0525** for our product catalogue or visit us on the web.



DESIGNER DOORS INC

www.designerdoorm.com

The finest garage doors for the finest homes™

Circle No. 74

studs. (Sometimes, wiring may be unshielded or could potentially induce a current in other wires within the chase. In that case, Rhode uses a separator, such as a 1/2-inch by 1/2-inch aluminum angle or a wood 1x1, to create raceways for each wiring type.) He attaches outlet boxes directly to the wall studs.

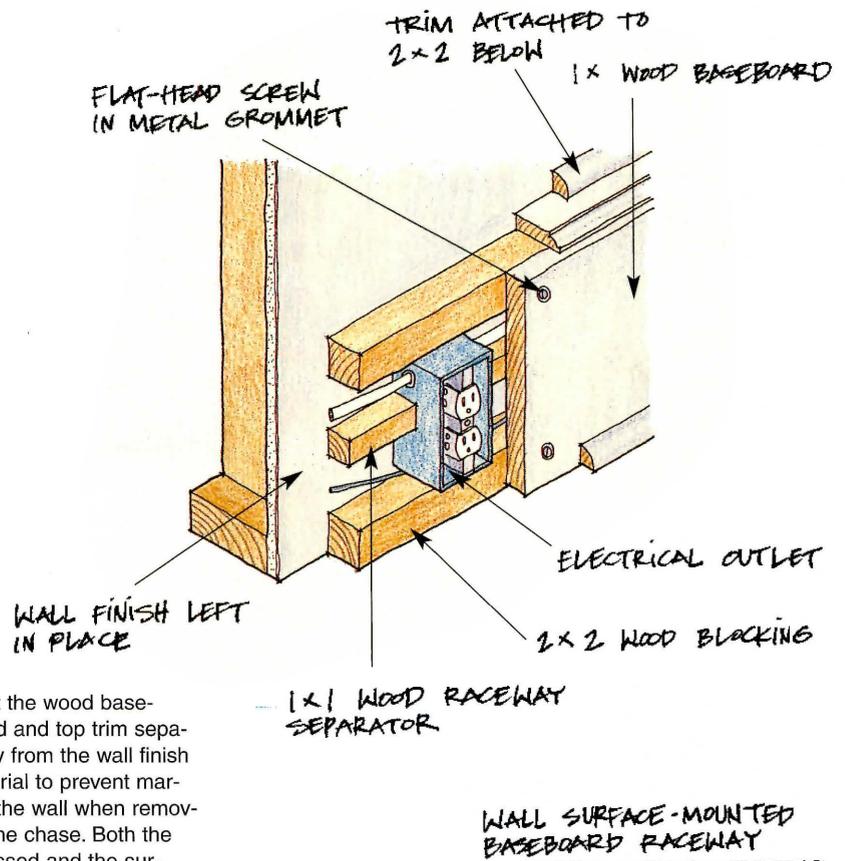
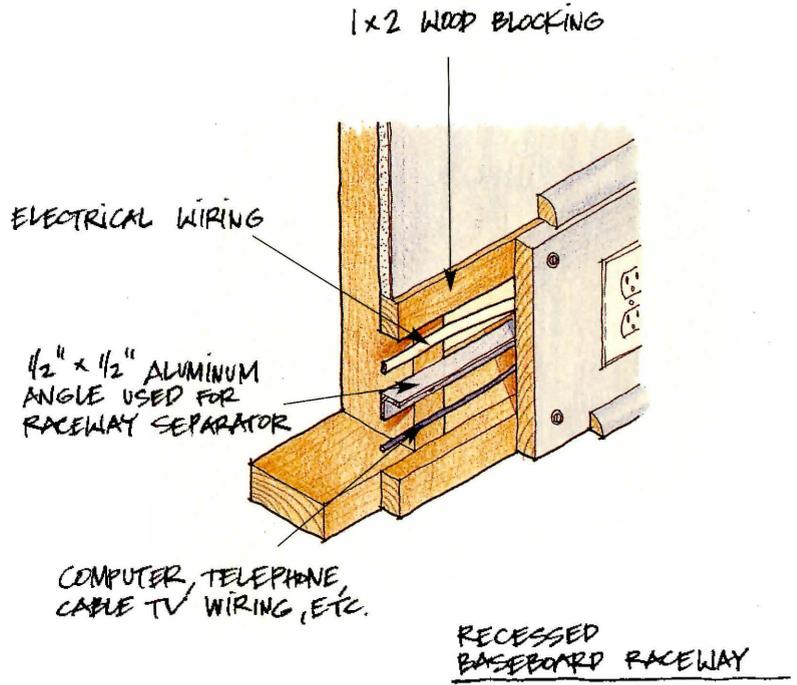
Next, Rhode secures a standard wood baseboard to the wood blocking with removable flat-head screws set in stainless-steel grommets, with cut-outs for the outlet boxes. He attaches quarter-round or other finish trim to the top of the baseboard and shoe molding to the bottom (rather than to the floor). This allows easy removal of the baseboard for access to the chase.

The main advantage to the recessed system is its unobtrusive profile, which extends no farther into the room than a standard baseboard.

To install the surface-mounted system, Rhode leaves the gypsum board finish in place and substitutes 2x2s for the 1x2s (to accommodate the outlet boxes). He also uses deeper trim pieces at the top of the baseboard to cover the wider chase. This approach has a couple of advantages: It prevents the raceways from being used by furry critters for their own transportation purposes, and it allows for minimal demolition mess.

In both systems, the baseboard chases connect with vertical chases that Rhode locates in closets, pilasters, or standard stud bays. **ra**

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



Paint the wood baseboard and top trim separately from the wall finish material to prevent marring the wall when removing the chase. Both the recessed and the surface-mounted raceway systems can be used in new construction as well as renovation projects.



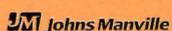
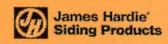
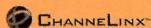
www.so-much-fire-hell-is-jealous.com

Gas. Wood. Inserts. Direct vent. If you need to spec anything that makes fire, we've got it. That's because the new **ebuild.com** is the world's largest building product guide ever. Spend a couple of minutes and you'll see how fast and efficient specifying can be. You'll see thousands of products. Detailed specs. Dozens of home building categories. All the big brands. And more than 300 new products added daily. That's why **ebuild.com** is hotter than you-know-where.

From Hanley-Wood, publishers of America's building trade magazines. ©2001

ebuildSM
FOUNDATION TO FINISH

CHARTER
SPONSORS



architect's showcase

Western Red Cedar Finish Lumber

Excellent for Vacation Homes and Resort Communities

- Best Grades of**
- Exterior Sidings
 - Interior T&G Panelings
 - Decking
 - Shakes/Shingles
 - Timbers and Beams
- All Sizes of Sauna Kits



Fax: (509) 997-2040

Worldwide Delivery To Your Door

Check our website for Free Gift Offer

bearcreeklumber.com

Circle No. 400

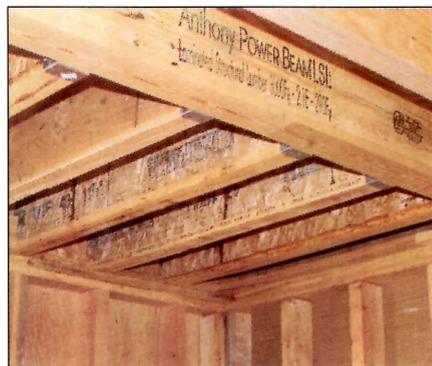


Ask about our full line of **Yellow Cedar**

Decking, Panelings, Timbers

Also

- #1 Douglas Fir Timbers
- Pine or Hardwood Floorings
- Redwood T&G
- Custom Milling Available



ANTHONY POWER BEAM®

- Drop in replacement for LVL and PSL
- Stronger and stiffer than LVL and PSL
- Full width 31/2", 51/2" and 7"
- I-Joist compatible depths
- Lower installed costs
- One piece construction
- Anthony Woodworks software

Call 800-221-2326

Internet anthonyforest.com

Circle No. 401

Columns & Balustrades

- Fiberglass Columns
- Marble/Resin Columns
- Wood Columns
- Synthetic Stone Balustrades & Columns
- Cast Stone Balustrades, Columns & Architectural Details
- Polyurethane Balustrades & Mouldings

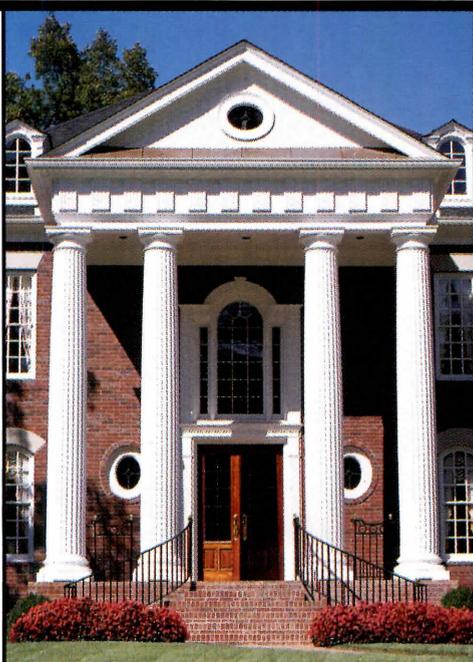
Call 800.963.3060

Fax 770.962.6988

www.meltonclassics.com



fine architectural millwork products



Details make the Difference

Circle No. 402

KEMIKO™

The Unique Concrete Stain



Transform an ordinary concrete slab into a luxurious floor... An alternative to tile, carpeting and wood.

Ideal for residences, stores, showrooms and galleries.

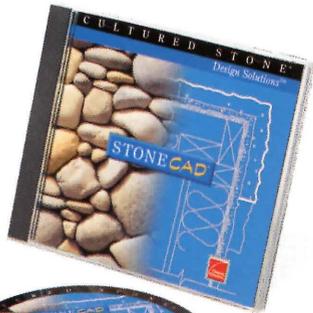
Call Toll-Free

(888) 633-0344

KemikoStone@aol.com

Circle No. 403

architect's showcase



STONECAD®: CULTURED STONE® TOTAL INFORMATION RESOURCE

Everything you need to design with stone on one CD-ROM. Select, visualize and specify Cultured Stone® products, see and download views of all textures and colors, a photo gallery of design ideas, hatch patterns, tileable textures, installation information, specification formats and a Cultured Stone® Web site link.

(800)-644-4487

*Offer limited to building professionals.
Please state your profession.*



Circle No. 404

CHADSWORTH'S 1.800.COLUMNNS®

www.columns.com

Voted No. 1 Preferred Brand in U.S.

WOOD
POLYSTONE™
FIBERGLASS

- Columns, pillars, pilasters, posts
- Worldwide shipping
- Competitive prices
- Interior/exterior
- Job-site delivery
- All sizes

IDEA BOOK \$20 soft cover,
\$30 hard cover. Includes Columns
Product Portfolio.

Columns Product Portfolio \$5.
FREE FLIER.

1.800.486.2118

Historic Wilmington, NC
Telefax 910.763.3191
Atlanta • London
Circle No. 405



Professional Quality Closets and Accessories

You Design Online. We'll Ship to you Direct.

- > Online Design System
- > Online Catalog
- > Free Personal Design Service
- > Most Orders Shipped in 24 Hrs
- > Easy to Install
- > Numerous options for any closet
- > Full Line of Accessories

Add this product to your business to increase your customer's satisfaction and *your bottom line!!*

www.EasyClosets.com

1-800-910-0129

Circle No. 406



FLEXIBLE MOULDINGS BY OUTWATER



CORNICE AND PANEL MOULDING



ROPE MOULDING

FREE 2001 MASTER CATALOG

BEST PRICES... BEST SELECTION!

ARCHITECTURAL PRODUCTS BY OUTWATER

Call 1-800-835-4400 • Fax 1-800-835-4403

www.outwater.com

Circle No. 407



architect's showcase

CABLE·RAIL™
 The Perfect Solution
 For Homes With A View!

Prefabricated Stainless Steel Cable Assemblies To Enhance Any Wood Or Metal Railing:
 Attractive, Durable, Simple-to-Install, Easy-to-Maintain & Virtually Invisible.

Call Now For Free Brochure & Prices 1-800/888-2418

Also, be sure to inquire about our turnkey aluminum component railing frame systems.
 Feeney Wire Rope & Rigging • 2603 Union St., Oakland, CA 94607
www.cablerail.com



Circle No. 408



NEW CONCEPT LOUVERS

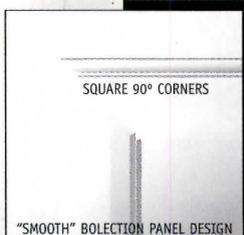
would like to introduce our new line of maintenance free, stock & custom Cupola's for 2001. Wrapped with PVC coated aluminum and copper, they are made from the same materials as our custom louvers and never require painting like wood products. They arrive in three easy to install pieces pre-cut to fit any roof pitch, and can be ordered in our stock sizes or to your specifications! We offer over 450 colors, and have many different weather vanes and accessories available. Here at New Concept Louvers, we sell value not maintenance!
 Call us today - 1-800-635-6448.
Circle No. 409

Infinite Design Flexibility • Fire Rated Doors • Solid 1-Piece Construction

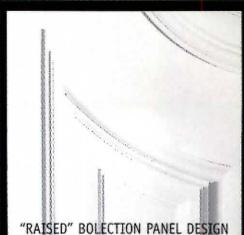
DETAILS MATTER

Custom Dimensions • Radius and Arch Tops • Environmentally Responsible

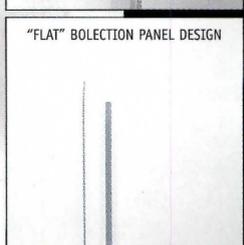
SQUARE 90° CORNERS



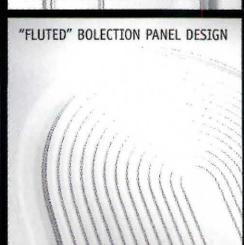
"SMOOTH" BOLECTION PANEL DESIGN



"RAISED" BOLECTION PANEL DESIGN



"FLAT" BOLECTION PANEL DESIGN



"FLUTED" BOLECTION PANEL DESIGN



Superior Acoustic Properties • Quick Delivery • Smooth, Paintable Surface

BOLECTION™ DOOR P.O. Box 21786 • Greensboro, NC 27420
 t 336-851-5208 • f 888-511-5209 • www.bolectiondoor.com

Circle No. 410

STAR



**Fire Protection
 Never Looked So Good...
 or cost so little.**

**Introducing Star Sprinkler's
 Celeste Flush Residential Fire Sprinkler
 - when aesthetics AND economy count.**

Call today for your FREE guide to residential sprinkler systems, or for the location of the Star distributor nearest you.
 Call 1-800-558-5236,
 or e-mail: literature@starsprinkler.com

tyco / Flow Control | **Star** / Sprinkler

Circle No. 411

architect's showcase



Boen

It's amazing the difference a Boen Hardwood floor can make in almost any room. It can be installed in a day.

That's the Boen difference.

For more information write:

Boen Hardwood Flooring

350 Hollie Drive • Bowles Industrial Park
Martinsville, VA 24112

www.boen.com

Circle No. 412

Without Equal



Clay roofing tile superbly and firmly bonds any dwelling to its environment. Visit our international showcase; browse the patterns and colors that will impart this natural ambiance to your residence.

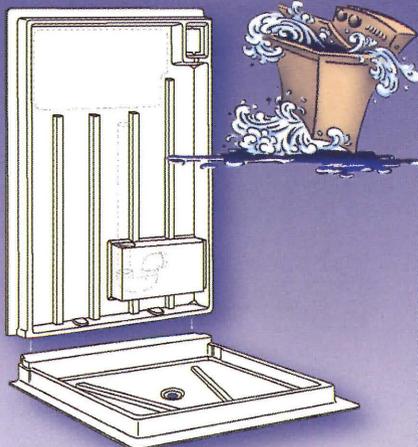


from the Company You Know ...

www.thetileman.com

1.888.263.0077 • 520 Vaiden Road, Louisburg NC 27549 • Circle No. 413

FLOODSAVER



Finally,
low-cost
protection against
washing machine
leaks and floods!

Designer inspired

- new construction
- older homes
- apartments
- condominiums

AMI, inc.
P.O. Box 1782
Stanwood, WA 98292

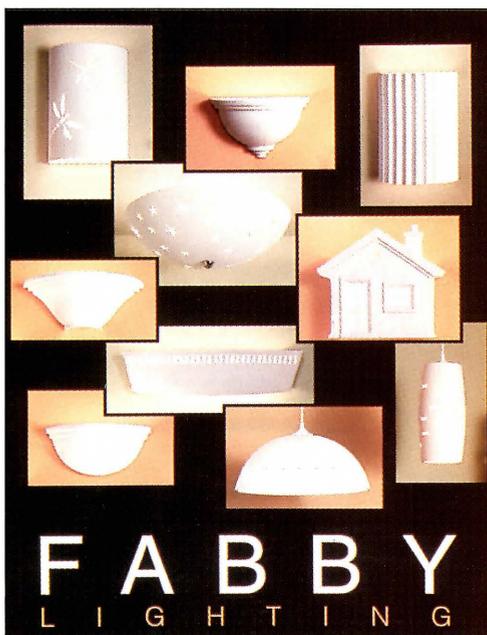
PHONE
(360) 629-9269

FAX
(360) 629-2838

ORDER
1-800-929-9269

WEB
www.floodsaver.com

Circle No. 414



FABBY

L I G H T I N G

FABBY Lighting has been the leading designer and manufacturer of custom ceramic lighting for over fourteen years. Available through our Los Angeles showroom, please obtain our complete catalog featuring over 300 styles via fax, email or telephone.

FABBY Lighting Inc.

450 So. La Brea Ave. • Los Angeles, CA 90036

Tel 323.939.1388 • Fax 323.939.0206 • Email: fabby@FABBY.Com

Circle No. 415

architect's showcase



Add lasting beauty and elegance to every home design for kitchens and baths. Specify cultured marble, granite and onyx, and solid surface products by members of the International Cast Polymer Association. Our countertops, lavatories, vanities, bathtubs, and more:

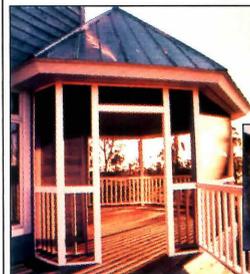
- are not porous, heavy and brittle like natural stone
- offer a wider range of colors and patterns than porcelain enamel or laminate
- have no grout to collect dirt and germs like tile

Find a Source at www.icpa-hq.org or visit our booth 0123 at PCBC The Western Building Show. Phone: 703-610-9034

Circle No. 416

NEW, EASY WAY TO SCREEN A PORCH!

Screen Tight™ Porch Screening System



Circle No. 417

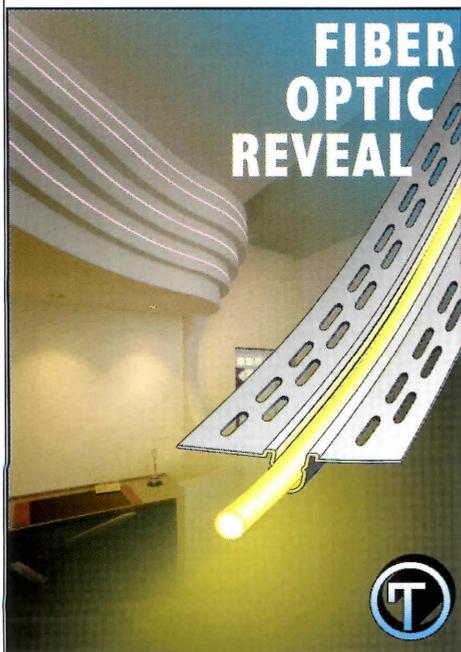
- No more staples, rusty nails, sagging screens or painting.
- Two widths, 1 1/2" and 3 1/2" for 2 x 4 and 4 x 4 framing.
- Inexpensive! Usually less than \$180.00 per porch.
- Available at better lumberyards and hardware stores everywhere.
- Screen rolls into base strip with spline and screen roller.
- Cap snaps onto base serving as a trim piece.

1-800-768-7325

www.screentight.com
1 Better Way,
Georgetown, SC 29440



STEP INTO THE FUTURE WITH AMAZING EASE... TRIM-TEX'S NEW FIBER OPTIC REVEAL BEADS!



Achieve breathtaking shimmering lighted effects with the new 3/8" fiber optic reveal beads. These awesome products allow you to give your customers something out of the ordinary, with unlimited design opportunities. The subtle recessed reveal bead containing the fiber optic cable turns the average wall treatment into a stunning built-in work or art.

This reveal is specially designed to accommodate the fiber optic cable and can be used with either 1/2" or 5/8" drywall. Special ridges are designed into bead allowing fiber optic cable to be snapped in easily and securely.

The Fiber Optic 45" Corner accessory allows you the design capability to make gradual turns and shapes in a multitude of designs. Another forward thinking product from Trim-Tex giving more versatility to your arsenal of interior finishing techniques and increasing application possibilities and profits.

Always a step ahead in bringing new and unique products, Trim-Tex continues to offer the most complete line of rigid vinyl drywall

beads and accessories. Call or check our Web site for more information and stunning application ideas in our all inclusive brochure.

TRIM-TEX, INC. 1-800-874-2333 www.trim-tex.com

Circle No. 418

ENHANCE YOUR HOME...

Custom
RAIL
by **CDM**



ENGINEERED TO BE THE MOST ADVANCED, MAINTENANCE-FREE PVC PORCH RAIL SYSTEM AVAILABLE TODAY

CUSTOM RAIL Features Add Beauty and Value to Every Home They Touch!

- Impervious to Insects.
- Working with Custom Rail is Easy! No Special Tools for Assembly.
- Superior Weatherability. Unaffected by Extreme Temperatures.
- Traditional Styling without the Problems of Wood.
- Designed to Excel.
- The Highest Quality.
- 10 Year Limited Warranty.
- Exceed Boca UBC & SBC requirements

CUSTOM DECORATIVE MOULDINGS
P.O. Box F • Greenwood, DE 19950

TOLL FREE: 1-800-543-0553 • PHONE: 1-302-349-4937

FAX: 1-302-349-4816 • www.cdm.nanticoke.com/

Circle No. 419

architect's showcase



In person.



Face to face.



One on one.

Hanley-Wood EXHIBITIONS

As one of the premier exhibition companies in the world, Hanley-Wood Exhibitions provides unparalleled opportunities for the construction and building industries to come together. We produce industry-leading conferences and tradeshows where valuable product knowledge, education, resources and networking are readily available.

Currently serving four high-growth industries—concrete construction, homebuilding/remodeling, pool & spa and floor covering (with plans for more shows on the horizon)—we offer a variety of business-building, career-advancing benefits for all participants—attendees and exhibitors alike.



November 27-30
Phoenix, AZ



October 11 - 13, 2001
Las Vegas, NV
December 6 - 8, 2001
Portland, OR



September 27 - 29, 2001
Baltimore, MD



January 29 - February 1, 2002
Las Vegas, NV



SIDE BY SIDE WITH
WORLD OF MASONRY

January 8 - 12, 2002
New Orleans, LA

www.Hanley-Wood.com/inperson/exhibitions.asp

It's not wood. It's Royal Wood.®



Trimboards
Brickmold
Corner Posts
Lattice Slats
Tongue-and-Groove

Composite trim that won't rot, warp, crack.

Royal Wood® plastic/wood co-extruded composite trimboards cut, nail and install like wood yet offer consistent quality with every board. They come pre-finished or can be painted. Ideal for fascia, frieze, corners, rakes, soffits, band boards and more.



Royal Wood®

Circle No. 420

866-899-3320

www.royal-wood.com



#1

Hottest Product of the Year.

Source: Qualified Remodeler Top 100 November 2000 issue



DecXorators™
ALUMINUM BALUSTERS

www.deckorators.com

1-888-662-3325

Circle No. 421

architect's showcase / cad



ROYAL CORINTHIAN™




ROYAL CORINTHIAN INC.
PREMIUM SYNTHETIC COLUMNS AND BALUSTRADE SYSTEMS

Jobsite delivery. • Durable and long-lasting for both interior and exterior applications.
 • Wide variety of sizes, styles, and finishes. • Custom orders
 Patent pending balustrade system, which was designed by engineers, is easy to install.

CALL 888-265-8661

www.royalcorinthian.com FAX: (630) 876-3098 Circle No. 422



build smarter

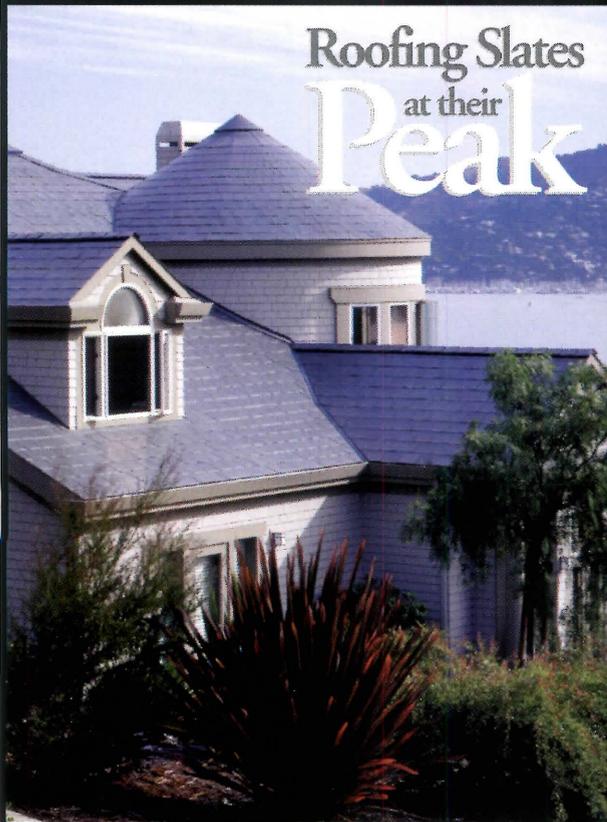
Developed for builders by builders, VectorWorks ARCHITECT 9 streamlines every phase of the design and construction process. All at only a fraction of the cost of other CAD programs. Now you can do what you do best—build great homes.

Freedom to do more
Vectorworks
ARCHITECT 9
 A product of Nemetschek North America



www.nemetschek.net 888.646.4223

Circle No. 423



Roofing Slates
 at their
Peak

Architects and designers drawn to the elegance of natural slate roofing have an affordable, attractive alternative with Eternit.

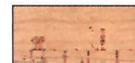
Eternit fiber cement slates offer authentic colors & textures with various sizes and shapes for your custom designs. No other roofing material combines ease of installation, permanence, affordability, and natural splendor.

Achieve new heights and peak performance with Eternit Slates.



Berks Corporate Center,
 Reading, PA 19605
 USA (800) 233-3155
 Tel (610) 926-0100
 Fax (610) 926-9232
 Email: forRAinfo@EternitUSA.com
 Web: www.EternitUSA.com
Circle No. 424

Natural Cork



Edipo



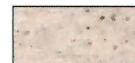
Lisbon



Merida



Tabac



Marbella



Marmol



Valencia



Cleopatra

Cork Parquet Tiles



Cork Floating Floors



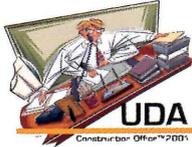
Cork Underlayment

Natural CORK

1710 North Leg Court • Augusta, GA 30909 • (800) 404-2675
 info@naturalcork.com
 Circle No. 425

architect's showcase / computer shop / cad

New for 2001!



Avoid Hazards!
Poor Contracts are
Costing you Money and
We can Prove It!

Construction Office™ 2001

With UDA's newly expanded library of modifiable construction contracts and forms, CSI specifications, Quicken™ Tools and effective spreadsheet estimating templates you will:

- Quickly print out professional, complete contracts, saving you thousands of dollars and countless hours!
- Reduce misunderstandings with detailed specs, fully defining the scope of your agreements!
- Produce accurate estimates suitable for Preliminary Budgeting, Project Quotes or Construction Loans!

Choose from our complete line of Construction Office™ 2001 Versions:



- Builder
- Remodeler
- Light Commercial
- Design-Build
- Architect
- Professional Developer
- and California Versions

\$159.95 - \$519.95

Now Available, Download Direct Online!

Call 1-800-700-8321 or visit our website at www.constructioncontracts.com for more information or to request a free brochure.

Free Limited Time Offer! Purchase or upgrade to any Professional or Developer Version before December 31 and receive a FREE copy of UDA Marketing Tools. (a \$119.95 value)

Build Sales. Build Efficiently. Build Your Business!

Circle No. 426



High quality construction details in .DWG, .DXF, .PDF, and hard copy formats covering all the disciplines:

- civil
- landscape
- architectural
- structural
- mechanical
- plumbing
- electrical
- ADA

Many products feature our acclaimed "NO LEARNING CURVE" software.

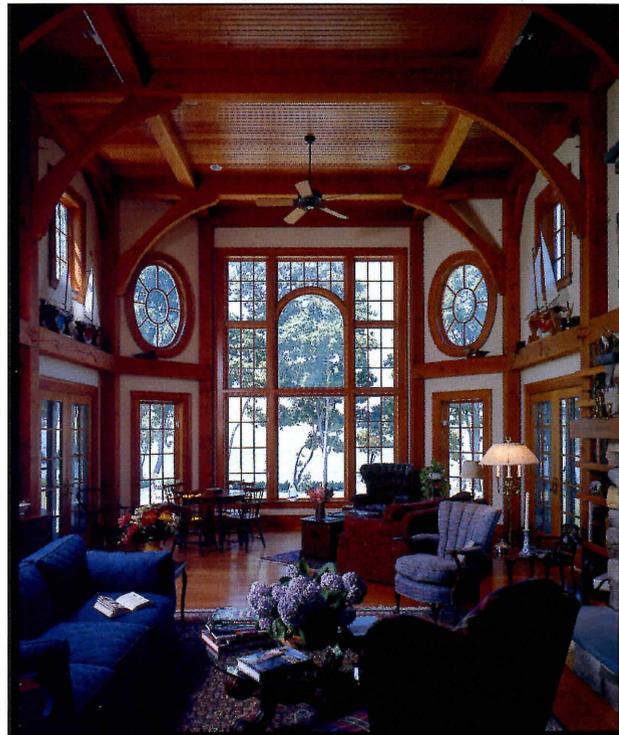
CALL NOW!

(800) 959-DRAN

www.details-details.com

Visit our web site for product samples, free demos, and the latest information on products and pricing

Circle No. 428



A Home Made Better

"Your pride of workmanship added to our enjoyment of the whole process.

We treasure our timber frame. Thank you all for making the experience as well as our home so wonderful."

Robert Brooks,
Shaftsbury, VT

Vermont Timber Frames
7 Pearl Street, Cambridge, NY 12816
PH: 518-677-8860
Website: www.vtf.com

Circle No. 427



Stunning Beauty. Extraordinary Function.

Whether you're designing a new home or planning a remodel, a SwimEx conditioning pool can be the difference between a good design and one that is truly memorable. SwimEx pools are easy to install, simple to maintain and are proven to enhance quality of life for those who use them. If you're looking to add functional beauty, indoors, outdoors, or wherever space is limited, just add a SwimEx.



Aquatic Therapy, Sports & Conditioning Pools

Enhance your next project. Just add water.

Get the facts - call today.

800-877-7946 or visit www.swimex.com

373 Market Street, Warren, RI 02885 • Circle No. 429



an event designed for those who know that quality is in the details

For custom builders, residential architects and interior designers whose expectations are every bit as discriminating as their tastes, the premier marketplace is Custom Home 2001. For those who understand the difference, Custom Home 2001 offers the finest collection of high-end products and services available. More than 200 exhibitors and over 35,000 net square feet of exhibit space are dedicated exclusively to the most leading-edge technology, products and resources, while an in-depth conference program will cover the latest business, marketing, design and new "smart home" technology topics. For additional inspiration, Custom Home 2001 is proud to showcase the winners of this year's Custom Home Design Awards.

If detail marks the difference in your work, Custom Home 2001 is the event you can't afford to miss.

For more information, visit www.CustomHomeShow.com
or call: 800-681-6970



The Event for Custom Builders
& Residential Architects

September 27-29, 2001
Baltimore Convention Center
Baltimore, Maryland

Sponsored by

Bu

er

Custom Home

residential
architect

Owned and Produced by

Hanley-Wood
EXHIBITIONS

ad index

advertiser	page	circle	phone no.	web site/e-mail
Access Industries	69	42	800-333-2234	www.dreamelevator.com
Cabot	17	225	800-US-STAIN x347	www.cabotarchitect.com
CertainTeed - Boardwalk	2-3	321	800-233-8990	www.certainteed.com
CertainTeed - WeatherBoards FiberCement	C3	320	800-233-8990	www.certainteed.com
Cor-A-Vent, Inc.	71	260	800-837-8368	www.cor-a-vent.com
Custom Home Show	86	---	800-681-6970	www.CustomHomeShow.com
Delta Faucet	9	350	800-345-DELTA	www.deltafaucet.com
Designer Doors, Inc.	69	74	800-241-0525	www.designerdoors.com
ebuild.com	75,77	---		www.ebuild.com
Enkeboll Designs	73	216	310-532-1400	www.enkeboll.com
Fisher & Paykel	33	333	800-863-5394	www.fisherpaykel.com
Gaggenau	23	52	800-828-9165	www.gaggenau.com
Graphisoft	39	263		www.graphisoft.com
Heat-N-Glo	67	261	888-427-3973	www.heatnglo.com
Henderson Black & Green, Inc.	38	231	800-264-4HBG	www.hbgcolumns.com
Interbath, Inc.	40	330	800-423-9485 x420	www.ondinshowers.com
KitchenAid, USA	6-7	361	800-422-1230	www.KitchenAid.com
Knauf Fiber Glass	29	82	800-825-4434	www.knauffiberglass.com
Koch Waterproofing Solutions, Inc.	4	392	800-DRY-BSMT	www.guarenteeddrybasements.com
Kolbe & Kolbe Millwork Company, Inc.	25	277	800-955-8177	www.kolbe-kolbe.com
Louisiana Pacific Corporation	37	---		www.smartsystemhome.com
Marvin Windows and Doors	18-19	99	800-236-9690	www.marvin.com
Mid-America Building Products Corp.	27	303	800-218-8430	www.tapoint.com
North Country Slate	51	295	800-975-2835	www.ncslate.com
Pella Corporation	C2-1	19	800-54-PELLA	www.pella.com
Reward Wall Systems	36	341	800-468-6344	www.rewardwalls.com
Simpson Strong-Tie Company, Inc.	12	26	800-999-5099	www.strongtie.com
Softplan Systems, Inc.	51	79	800-248-0164	www.softplan.com
Sony Corporation	35	302	877-879-SONY	www.sony.com/directbiz-pnt
Style Solutions, Inc.	65	323	800-446-3040	www.stylesolutionsinc.com
Subzero Freezer Company	C4	329	800-222-7820	www.subzero.com
Superior Clay Corporation	73	383	800-848-6166	www.rumford.com
Velux-America, Inc.	14-15	23	800-283-2831	www.velux-vse.com
Weather Shield Manufacturing, Inc.	10-11	25	800-477-6808 x2517	www.weathershield.com
White River Products	8	342	800-558-0119	www.mouldings.com
Wolverine Siding Systems	31	28	888-838-8100	www.siding.com

* Issue mailed in regional editions.

Volume 5, number 5. *residential architect* (ISSN 1093-359X) is published ten times a year in 2000 by Hanley-Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 2000 by Hanley-Wood, LLC. Opinions expressed are those of the authors or persons quoted and not necessarily those of Hanley-Wood, LLC. Reproductions in whole or in part prohibited without prior written authorization. *residential architect* is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., \$39.95; U.S. students \$19.99; Canada and all other countries, \$U.S. \$49.95; airmail is additional. Single copy price is \$10.00. For subscription information write to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. Subscriber customer service: 888.269.8410 / Fax: 847.291.4816. Periodicals postage paid at Washington, DC, and at additional mailing offices. Postmaster: Send address changes to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. This issue mailed in regional editions.

ra / q + a

gail lindsey

how would you describe your work?
I co-create with nature, as opposed to just creating something.

What is your architectural philosophy?

My *overall* philosophy is having a high-performance life and a high-performance environment. So my architectural philosophy is about making my environment high performance.

What project are you most proud of?

My house.

Did you design it?

Yes.

Does it have eco-friendly features?

Yes, it does. My husband and I looked at how can we practice what I preach. My high-performance architectural philosophy entails five elements: co-creation with nature, energy efficiency, water issues, materials use, and indoor environmental quality. For example, we sited the house for solar orientation. And inside, we used water- and energy-efficient fixtures and appliances.

If you could change one thing that architects do now, what would it be?

I would love to see architects look not just at time and budget when they are doing projects, but also at environmental, economic, and social considerations.

Will green building be a bigger part of the profession 20 years from now?

Yes. Ten years ago, I could count the houses on my hands. Today, many projects are involved.

How did it feel to be chosen as a fellow at this year's AIA show?

The category was for good service to society, so it was an honor.

What is it like being a female architect?

I do feel that when you are a minority, you have a greater responsibility to be a mentor or a guiding light to other women who would like to be part of the profession.

Has it been a hurdle?

Sometimes it's been a big plus. If the generalization is true that women are better working together and men are better working individually, then it helps being an architect who can work with a lot of people.

If you could do only one more project, what would it be?

Sometimes people think of "project" as a built work. I would say that my last project would be to influence a change in other projects.

What kind of car do you drive and why?

The Toyota Prius. I was very intrigued with it because it's a gas/electric hybrid and was the best representative of the issues I observe.

What are your fears?

Not having enough time to do what I want to do. **ra**

Gail Lindsey, FAIA, is principal of Design Harmony in Wake Forest, N.C., and a consultant in integrated environmental design. She's working with the U.S. Green Building Council to develop a green building rating system.

Charles Harris/SABA