



David Coleman's work is characterized by an ability to take seemingly ordinary sites and modest programs and transform them into extraordinary spaces that are timeless and evocative of place.

SECTION 1.0: SUMMARY OF ACHIEVEMENTS

For David Coleman, the relationship between landscape and architecture is central to his thinking. He finds meaning in ordinary sites, modest programs, and everyday materials, and transforms them into extraordinary places which possess presence beyond their modest roots. His designs are based in elemental form and enlivened by subtle, geometric manipulations. Refined in proportion and elegant in detail, his buildings are conceptually driven yet easily understood. They possess a timeless quality, deeply rooted in the land and highly evocative of place.

David's approach begins with an exhaustive analysis of site. Unseen qualities of the land are uncovered; light, view and micro-climate explored. Topographic sensitivity guides the insertion of built form, activating latent forces. The spaces between and around the buildings are as highly considered as the buildings themselves. Edges and domains are clearly articulated. Buildings become markers, defining and enhancing their sites. The Seaside Pavilion is a case in point. Its towering form and iconic presence energize its immediate environment, marking a point in time and space and providing a focal point for community life. The Hill House has a similar relationship to its site – outdoor terraces extend the defensible realm, defining an interstitial zone that embraces both building and site; gabion walls give form to ubiquitous glacial till and appear to rise up out of it. The effect is one of anchoring and floating, belonging and standing apart.

David's buildings are composed of restrained, elemental volumes activated by highly resolved, geometric manipulations. These gestures strengthen the connection between building and landscape, articulate defensible edges, and add dramatic intersections and spatial dynamics. They have a transformative effect on the buildings, helping them to achieve maximum impact with seemingly little effort. They give meaning to form and imbue David's buildings with presence beyond expectation. Ambiguity and elements of surprise abound. The Zig Zag House exemplifies these notions. Deceptively simple from the street, the building explodes with highly resolved and spatially intriguing geometric collisions upon entering. The juxtaposition of primary and secondary forms on the Queen Anne Hill Residence has a similar effect, enlivening the interior and opening it to northern views.

During his career, David has contributed to several movements of influence nationwide. His work in New England helped redefine that vernacular in a more site sensitive and expressive way. In Seaside, David helped put a more timeless and ethereal face on the New Urbanist methodology. And in the Northwest, David has carved out a niche as a regional modernist with a spare aesthetic and inventive eye for form, material and detail. Environmental stewardship is central to David's architectural values. His first built work utilized active and passive solar features. He studied sustainable design in Denmark, ultimately winning a coveted design award in a competition sponsored by the government of the European Union. After completing only a handful of buildings, David was recognized by *Architectural Digest* in a special issue entitled, "AD 100: An Exclusive Guide to the World's Foremost Architects". David has worked tirelessly to develop his approach to architecture and share it with others. His work has been recognized regionally, nationally and internationally through numerous design awards programs, wide-scale print publication in books and periodicals, in several television features, and online. He maintains an active presence in academic, professional and public policy institutions, and has designed buildings in eight states.

SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



MALONE-DECLAIRE STUDIO, MARBLEMOUNT, WA
UNDER CONSTRUCTION, 2008-PRESENT

Set in a remote, western landscape, a music studio and wood-working shop cohabitate with overnight accommodations for two couples. Defensible outdoor space are defined by offsetting the two primary buildings, resulting in a porch, monumental sitting stair and terraced courtyard. The relationship between the buildings is dynamic, culminating in the "rain garden" located in the interstitial space. Roof lines mirror the surrounding mountain peaks.



STAIR HOUSE, SEATTLE, WA
UNDER CONSTRUCTION, 2008-PRESENT

This urban home is dominated by the movement up, down and through the building. An elemental three story box is juxtaposed over a series of steel and perforated metal stair assemblies. Views, extending from the cloistered entry courtyard to the open decks overlooking Lake Washington and the Cascade Mountain, are focused through a series of four glass lenses.



BOWEN-CHIZMAR RESIDENCE, SEATTLE, WA
UNDER CONSTRUCTION, 2007-PRESENT

A new, parallelogram-shaped tower was added onto an existing building located in the rear yard setback of an urban site. The offset of these two buildings results in the creation of two courtyards, one open and one closed; one for entering the building and one for private contemplation. A roof deck provides uninterrupted views of downtown Seattle across Lake Union.

"This modest, sustainable building makes a big presence in a big landscape"

- Contemporist



* **HILL HOUSE**, WINTHROP, WA
COMPLETED, 2007-2009

The Hill House is composed of a 20' wide x 115' long stepped platform, a shelter formed by the roof and east wall, and several gabion stone walls. It is sited on a long, narrow, rocky hillside, sloping gently to the south and steeply to the east and west. The building reads and lives like a habitable landscape, adapting to the changing seasons and needs of its occupants.

Web Publications:

Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.

SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



NORTH BEACH RESIDENCE, SEATTLE, WA
PROJECT, 2008-2009

The building is set on an oversized urban lot with channeled views of Puget Sound. The main level great room floats above the site, orients toward the view, and is surrounded by a covered porch. Floor to ceiling glass opens to the view, and woven wire mesh wraps the porch. A family room, kitchen and rear deck orient toward the south-facing garden.



LESCHI PARK RESIDENCE, SEATTLE, WA
PROJECT, 2006-2008

Set on a steeply-sloped urban lot with channeled views of Lake Washington and the Cascade Mountains, the building is approached from an alley to the south and fronts a park to the north. A switch-back stair connects all four levels. A terrace cantilevers over the courtyard, providing a perch to contemplate the views. All building forms are topped with green roofs. Predominant materials include concrete, Corten steel, plantation-grade wood, and woven wire mesh.



* **ZIGZAG HOUSE**, YARROW POINT, WA
COMPLETED, 2002-2006

This design explores the notion of edges and intersections. From the street, the building is understated and deceptively simple. As one moves past the garden wall, over the reflecting pool and into the entry gallery, a burst of complex intersections becomes apparent, enlivening the space and defining a spatial experience that is unexpected and varied. A south facing, bottle green polycarbonate wall fills the entry gallery with a soft, ethereal light.

Awards:

AIA Northwest & Pacific Region Honor Awards, 2008
AIA Honor Awards for Washington Architecture, 2006

Publications:

Design Bureau Magazine, Date pending
Luxury Home Magazine, Date pending
Dream Homes: Pacific Northwest, Panache, 2008
Northwest Home + Garden, Nov/Dec 2006

Web Publications:

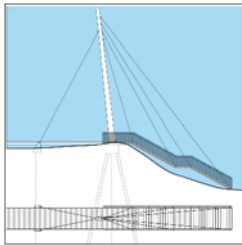
Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.

"A bottle green, polycarbonate wall illuminates the entry courtyard at night, and a rectilinear reflecting pool defines the edge of the stair, marking a dynamic procession from street to vestibule"

- Dream Homes: Pacific Northwest

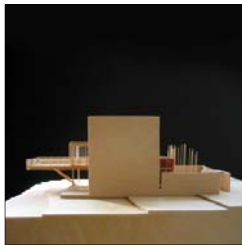
SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



SEASIDE PEDESTRIAN BRIDGES, SEASIDE, FL
PROJECT, 2006

The sand dunes along the Gulf at Seaside are subject to damage from tropical storms and human activity. In order to protect this fragile ecosystem and habitat, we designed several retractable, tensile, pedestrian bridge structures to function as walk-overs.



SUNSET AVENUE RESIDENCE, SEATTLE, WA
PROJECT, 2003-2004

Set on a cliff overlooking Puget Sound and the Olympic Mountains, this design is focused on the procession from the street to the cantilevered terrace. A "green wall" guides you from the entry courtyard through the building onto the terrace. A "cloud room" floats above the living areas, celebrating the climate in which it sits.

Exhibitions:

Seattle Architecture Foundation, 2003

"At 1700 square feet, the house met the clients requirements for downsizing, but accomplished it in an interesting fashion"



BUCHTER RESIDENCE, SEATTLE, WA
COMPLETED, 2004-2005

This urban townhouse was renovated to accommodate a "downsizing" professional couple with a spirited art collection. The interior spaces were opened up to create a more contiguous flow, and translucent materials were added to suggest but not enclose functions. A roof-top study and terrace crown the top of the building.

Publications:

Northwest Home + Garden, Jan/Feb 2005

- Giselle Smith, Northwest Home + Garden



* **NULER-CUDAHY RESIDENCE**, SEATTLE, WA
COMPLETED, 2001-2004

This partial tear down and reconstruction of a mid-century modern building challenges the conventions of Northwest modernism, resulting in a more expressive domestic environment and greater utilization of site opportunities. The "bones" of the original building were preserved to reduce construction waste. Overhangs were eliminated to allow the free flow of light and view. Wood beams and other stylistic elements were dropped in favor of taught finishes and clean surfaces. Geometric forms were added to enliven interior spaces and create formal unity.

Awards:

AIA / Seattle Times Home of the Year, 2003

AIA / Seattle Times Home of the Month, 2002

Publications:

Dream Homes: Pacific Northwest, Panache, 2008

Trends, Volume 22 No 6, 2006

Northwest Home + Garden, Nov/Dec 2006

Pacific Northwest, March 16, 2003

Note: All projects by David Coleman, principal, *David Coleman / Architecture*

* = Projects detailed in Section 3.0: Exhibits

"Geometry in Action: Undeniably modern, this home is clad partly in copper and features a multitude of visually interesting geometric shapes"

- Trends: Home & Architectural

SECTION 2.1 ACCOMPLISHMENTS

"The new home retains the substance, solidity and craftsmanship of the old home, but with a modern, people-oriented spirit"



- Seattle Metropolitan

SIGNIFICANT WORK

CHEE RESIDENCE, SEATTLE, WA
COMPLETED, 2000-2002

The exterior of this gambrel roofed colonial was restored, the interior gutted. A thoroughly modern interior was built in its shell. Located in a historic Seattle neighborhoods the owner was enamored by the context of the building but wanted a decidedly modern living environment. Details are spare, elemental and quiet. Exterior walls give way to movable glass panels, connecting interior and exterior.

Awards:

AIA / Seattle Times Home of the Month, 2001

Publications:

Custom Home, April 2008

Seattle Metropolitan, November 2006

Sunset, February 2004

Architectural Record, July 2003

Pacific Northwest, February 24, 2002

"For us, it was in the realm of poetic, maybe spiritual. It gives primitive a modern voice. It's a really good example of an emerging voice project"



- Stephen Ehrlich, AIA Juror, speaking to the Daily Journal of Commerce

LOPEZ ISLAND RETREAT, LOPEZ ISLAND, WA
PROJECT, 2001-2003

This windswept, gently sloped site commands a powerful presence, especially as the slope turns to cliff and crashes to the sea. The building is accessed by a meandering path that leads to a bridge, where one enters onto the roof and into the tower. The design can be described in primordial terms – a garden wall offers protection, a green roof shelter, a fireplace heat, the tower a place of contemplation.

Awards:

AIA Honor Awards for Washington Architecture, 2001

Publications:

Arcade, winter 2002

Daily Journal of Commerce, November 15, 2001

Exhibitions:

Seattle Architecture Foundation, 2003

"We propose to memorialize those whose lives were lost or changed on that fateful day, not by building iconic structures, but by creating a great civic space that will live on in the hearts and minds of future generations."



- David Coleman

GROUND ZERO MASTER PLAN AND MEMORIAL, NEW YORK
PROJECT, 2002

"Hide Me Under The Shadow Of Thy Wing" Psalms 17:8

This proposal for the 9/11 memorial is comprised of two, dark-gray granite plazas, each marking the location of the shadow cast by the World Trade Center towers in the moments before they fell. The plazas begin at the original footprints, which are flooded to reflect the sky, and extend out into the Hudson River. The names of those who perished are etched into the granite at locations equal to where they fell. The historic city grid is restored, forever interrupted by the shadows. New development is intended to progress organically, allowing the city to heal one building at a time.

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* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

"The architect removed visual barriers to the adjacent dining room and backyard deck by replacing interior and exterior walls with bold, elegant steel doors"

- Sunset Magazine



SIGNIFICANT WORK

CHIN-GRAHAM RESIDENCE, SEATTLE, WA COMPLETED, 2000-2010

This modern remodel of a brick Tudor is a study in material, texture and detail. Walls were removed to open the plan, blackened steel and glass added to erode the envelope and extend the living spaces out into the garden. Details are rigorously resolved, materials warm and tactile. Interventions add a decidedly modern character.

Publications:

Sunset, January 2006

Sunset Kitchens, 2006

Dream Kitchens, Volume 2 No 1, 2005

Better Homes & Gardens, March/April 2004

The Idea Book, Taunton Press, 1999



SEASIDE COMMEMORATIVE LANDMARK, SEASIDE, FL PROJECT, 2001

The Seaside Landmark is the companion to the Seaside Pavilion. While the obelisk is designed to mark a point and function as an icon, the Landmark is intended to provide an internally focused, meditative space. A monumental stair wraps the perimeter, defining the post-and-beam structure and ascending the roof. Majestic views of the community and the Gulf can be experienced from the resulting observation deck.

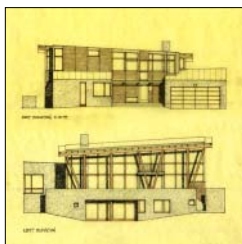
Awards:

Seaside Institute, Ceremonial Landmark Competition, 2001

Exhibitions:

Seattle Architecture Foundation, 2002

Seaside Town Hall, 2001



MERCER ISLAND RESIDENCE, MERCER ISLAND, WA PROJECT, 2000-2001

This design reinterprets the Northwest garden house. The massing and roof lines are shaped to satisfy a complex set of client-mandated requirements, including privacy from the street, openness to the view & light, and shelter for the outdoor terrace. The building's facades are clad in cubist compositions of opaque and translucent materials, defining the interior spaces and expanding them outward into the terrace and gardens.

Exhibitions:

Seattle Architecture Foundation, 2002

Note: All projects by David Coleman, principal, *David Coleman / Architecture*

* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

"The composition, siting and details of this house all reflect the unyielding quality of the natural ledge and the vulnerable nature of the adjacent pine forest. This house is perfectly in balance with its environment."

- Linda Leigh Paul,
Island Living



SIGNIFICANT WORK

* **BUCHTER RETREAT**, ORCAS ISLAND, WA
COMPLETED, 1998-2001

This cluster of modern pavilions in Washington's San Juan Islands is carefully sited to preserve the rugged, natural landscape. The pavilions are oriented toward specific views and features in the landscape, lending the complex a "summer camp" feel. Sleeping pavilions and a great room are joined by way of a glass-enclosed, covered porch. Although decidedly modern, the building is inspired by the platform tents and national park lodges of the late 19th century.

Awards:

AIA / Seattle Times Home of the Month, 2000

Publications:

Island Living: Inland Retreats and Shoreside Havens, Universe Publishing, 2006

Sunset, June 2005

Architectural Record, July 2003

Pacific Northwest, May 19, 2002

Pacific Northwest, February 25, 2001

"Through the architect's careful positioning, an abundance of daylight and territorial views flood the home, and enclosed gardens and patios dot its circumference with natural beauty."

- Dafna Zilafro, The Eco-
friendly House



* **QUEEN ANNE HILL RESIDENCE**, SEATTLE, WA
COMPLETED, 1996-1998

Located on a steeply sloped site, this building evokes the spirit of a *modern cottage*. Inspired by the traditional Craftsman homes of the area, it sets out to define a more modern and sustainable urban aesthetic. The juxtaposition of primary and secondary forms results in the creation of dynamic interior and exterior spaces.

Awards:

AIA Honor Awards for Washington Architecture, 1999

AIA / Seattle Times Home of the Year, 1998

AIA / Seattle Times Home of the Month, 1997

Publications:

Green Is Beautiful: The Eco-Friendly House, The Images Publishing Group, 2009

Northwest Home + Garden, Nov/Dec 2006

Spazio Casa, September 2004

Metropolitan Home, May/June 2000

Residential Architect, September/October 1999

The House and Garden Network, May 2, 1999

The Discovery Channel, 1999

Sunset, September 1998

Pacific Northwest, March 8, 1998

Exhibitions:

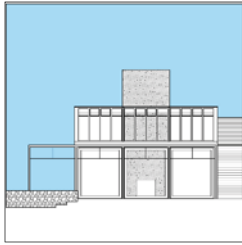
Featured Firm, AIA Seattle, 1996

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* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



BLAIR CONSERVATORY, CONCORD, NH
PROJECT, 2006

The conservatory extends out from the west side of an existing Victorian structure. The form is elemental, centered on a fireplace and punctured with glass walls opening onto stone terraces. A glass roof captures south light. Interior and exterior spaces merge.

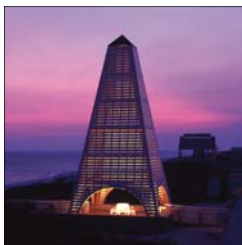


SAINT THERESE CHURCH, MADRONA, WA
COMPLETED, 1996-1997

A classic 1920's brick church was extensively remodeled to accommodate a modernizing congregation. The design isolates and accentuates the iconic elements of the Catholic liturgy in order to deepen their transcendent qualities. The new layout accommodates a larger-than-life cross marking the entrance to the building. An entry procession culminates in a central altar, allowing parishioners to experience the full breath of their faith.

Exhibitions:

Featured Firm, AIA Seattle, 1996



* **SEASIDE PAVILION**, SEASIDE, FL
COMPLETED, 1991-1996

This ceremonial structure is designed to function as an icon for the town and gateway to the beach from the town center. As the tallest structure in town, it marks a point along the bluff and establishes a sense of place. Its monumental stair and switch-back ramps offer unobstructed access to the beach.

Awards:

AIA Northwest & Pacific Region Honor Awards, 1996

AIA Honor Awards for Washington Architecture, 1995

Publications:

Seattle Homes & Lifestyles, November 2006

Architectural Record, June 1998

Architectural Digest, December 1995

The New York Times, June 8, 1995

Parallel Utopias: The Quest for Community, Chronicle Books, 1995

Daily Journal of Commerce, May 3, 1995

Seaside: Making a Town in America, Princeton Architectural Press, 1991

Web Publications:

Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.

Exhibitions:

Featured Firm, AIA Seattle, 1996

"As a symbol for Seaside, Architect David Coleman decided that the obelisk should embrace all of the communities eclectic styles without referring directly to any of them. It also contrasts opposites . . . to provoke perceptual shifts and ambiguities that engage both body and mind."

- Architectural Record

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* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

"This pool is part of a spa inspired in part by the Roman baths - called thermae - built 2000 years ago. A loggia wraps around the plastered gunnite pool, and a rotunda contains a circular whirlpool tub."

- Andrew Wormer, Vermont Magazine



SIGNIFICANT WORK

BUFFUM POOLHOUSE, SHELBURNE, VT
COMPLETED, 1993-1996

Formally a part of the Web estate designed by Frederick Law Olmstead, this compound sits on the shores of Lake Champlain. The buildings were extensively renovated, and a new poolhouse, living areas and exercise rooms added. New stone walls, placed to define an interconnected series of varied and intimate courtyards and terraces, orders the composition. The poolhouse was conceived as a *modern ruin*, a place to meditate, recreate, and contemplate; a place where the elements – earth, wind, fire and water – are celebrated.

Awards:

Home Builders Association of Vermont, Design Awards 1996

Publications:

Vermont Magazine, April 2000

Exhibitions:

Featured Firm, AIA Seattle, 1996

* **LONEY COTTAGE**, LAKE SEYMORE, VT
COMPLETED, 1993-1995

This building is composed of three gable pavilions joined by a glass enclosed loggia. It merges with the hill to the west, and floats above it to the east. Great care was taken to minimize disturbance of the natural environment. Vernacular overtones root the building to the great north woods, yet modern details and spatial interventions liberate it from the constraints of the local order.

Publications:

Mexico Design, Primavera, 2007

Vermont Magazine, July/August 1999

New American Houses: Country, Sea & City, Edizioni L'Archivoltto, 1998

Metropolitan Home, July/August 1996

Daily Journal of Commerce, May 3, 1995

Exhibitions:

Featured Firm, AIA Seattle, 1996

"Built on a hillside sloping down toward the water, this modern, multiple cottage is a grouping of three distinct units, set in a tiered formation to create external spaces that underline the rapport between construction and natural setting."

- Matteo Vercellone, New American Houses



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* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

"Perfectly placed in its natural setting, one discovers a curative silence. In this place, one feels connected to all the world."

- Jose Carlos Gutierrez,
Mexico Design



SIGNIFICANT WORK

MEDITATION PAVILION, STOWE, VT COMPLETED, 1993

This pavilion is intended as a place of repose, a place to sit quietly in the nature and observe the surrounding beauty. One approaches along a woodland path or shoreline trail. Composed of a curved, mortar-washed, brick wall, a wood-framed roof and a platform suspended above the water, the pavilion has a primal relationship to the landscape. A Rumford fireplace marks the center, providing warmth and flame on cool nights. The building provides an elemental experience of place.

Publications:

Mexico Design, Primavera, 2007

Seattle Homes & Lifestyles, November 2006

Web Publications:

Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.

Exhibitions:

Featured Firm, AIA Seattle, 1996

"The architect designed a classic structure that enhances the natural beauty of the environment and infuses it with modern form and detail. The home, carefully situated in its pastoral setting, obtains maximum views of the surrounding Vermont countryside.."

- Marcie Stuchin, PBC
International



PERUSQUIA RESIDENCE, STOWE, VT COMPLETED, 1991-1993

On axis with Vermont's highest peak, this country retreat is entered through a stone courtyard. A plinth made from mortar-washed-brick is set into the landscape, merging with the west-facing meadow and providing a stage for the building. Two wood-framed pavilions and a large greenhouse sit on top of the plinth. All interior spaces open directly onto terraces oriented toward the view. Regional materials are used throughout.

Publications:

Seattle Homes & Lifestyles, November 2006

Trends, Volume 19 No 7, 2003

Bedrooms and Private Spaces: Designer Dreamscapes, PBC International, 1997

Elle Décor, December/January 1995

Daily Journal of Commerce, May 3, 1995

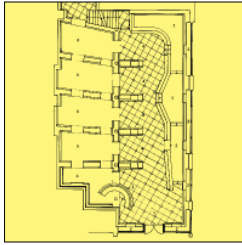
Exhibitions:

Featured Firm, AIA Seattle, 1996

Table, Lamp and Chair Exhibition, Invited Furniture Design Exhibition, Portland, 1993

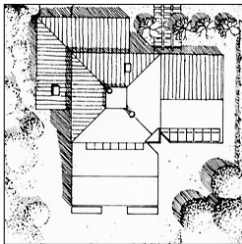
SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



CHASSMAN & BEM BOOKSELLERS, BURLINGTON, VT
COMPLETED, 1991

Located in a historic building on a popular walking street, this bookstore and cafe draws inspiration from Viennese artistic and literary traditions. Colors are warm and bold, bookcases lacquered black, lighting theatrical. Spatially, the store provides a rich variety of experiences, from the open mezzanine overlooking the street to the quiet reading rooms along the interior.



PROGRESSIVE ARCHITECTURE AFFORDABLE HOUSE PROTOTYPE
PROJECT, 1991

This prototype explores the notion of affordability, sustainability, and versatility. It is designed to be simple to build, adaptable to a variety of lifestyles and family structures, and easily added on to over time to accommodate changing family requirements.

Exhibitions:

Progressive Architecture: Affordable House Prototypes
Spaces Gallery, Cleveland, Ohio, 1991

"The house is composed of interlocking horizontal and vertical structures. Responses are dramatically evoked as one steps beyond the exterior, clad in traditional New England clapboard."



RAND HOUSE, SOUTH BURLINGTON, VT
COMPLETED, 1988-1989

Located in a suburban subdivision overlooking Lake Champlain and the Adirondack Mountains, this house has a decidedly expressive presence in an otherwise ordinary built environment. The overlapping of vertical and horizontal building forms enlivens the interior spaces.

Publications:

Home, September 1992

Exhibitions:

Rhode Island School of Design, "Alumni Show", 1989

- Home Magazine



RATHGEB COTTAGE, WINOOSKI, VT
COMPLETED, 1988-1989

Conceived as a guest wing for a mid-century modern rambler, this cottage has become the main living space for an academic couple engaged in the theater arts. The expressive lines, dynamic interior and strong connection to the outdoors enlivens the entire property.

SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



ART OF DOWNTOWN HOUSING, SEATTLE, WA PROJECT, 1988

This competition entry was conceived as a prototype for multi-family, mixed-use, residential development in downtown Seattle. Residential and community functions are merged, and existing utility alleys utilized as a means of revitalizing the area and instilling a vibrant pedestrian-oriented quality.

Exhibitions:

The Art of Downtown Housing Competition & Exhibit

The 1201 Building, Seattle, 1988

"The structure is built on a barge, and gradually rises up from a cubic space until it culminates in a pyramid-shaped roof. It is a collection of geometric primary shapes, resulting in a spirited composition."

- Flemming Skude,
Arkitekten, Denmark



COMMUNITY BOATHOUSE, BURLINGTON, VT PROJECT, 1987-1988

This community center, located adjacent to a popular waterfront park, is designed to be constructed on a surplus industrial barge. It accommodates moorage for boats, public observation decks, community function rooms and a restaurant. It is entered via a bridge from the park.

Publications:

Arkitekten, Denmark, March 1989

Exhibitions:

City Hall, Burlington, Vermont, 1988

"What makes this remodel so successful is the way that it captures the spirit of an old country house without seeming staid or out-of-date."

- Clifford Pearson,
Builder Magazine



BLAIR HOUSE, WAITSFIELD, VT COMPLETED, 1986-1988

Set in a forest beside a mountain stream in central Vermont, this building pays homage to the regional vernacular. An existing two-story gable structure was renovated, and an addition added, enlarging the building and better connecting it to the site. Old and new wings are joined and hinged by way of a rotunda, which serves as the entrance.

Awards:

Better Homes and Gardens, Merit Award, 1987

Home Builders Association of Vermont, Design Awards 1988

Publications:

Architectural Detailing in Residential Interiors, The Whitney Library of Design, 1990

Arkitekten, Denmark, March 1989

Builder Magazine, April 1989

Exhibitions:

Passé partout Gallery, "Architectural Concepts: Building Fantasy"

Group Show, Vermont, Summer 1986

Note: All projects by David Coleman, principal, *David Coleman / Architecture*

* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

"Pragmatic in expression, this boat center is composed of two sheds rotated toward one another to create a courtyard. It attests to the architect's ability to give functional buildings character."

- Fleming Skude,
Arkitekten, Denmark



"Through the forest of sugar maples and a smattering of yellow birch, beech and ash, the house smiles. It is as sophisticated and intellectually intriguing as it is cheerful."

- Lionel Atwill, Architectural Digest



SIGNIFICANT WORK

CLOTH & CANVAS, COLCHESTER, VT COMPLETED, 1986-1987

Designed to function as a sail loft, this commercial and light-industrial building explores the vernacular and gives character to a building type that is often forgotten and ignored.

Publications:

Arkitekten, Denmark, March 1989

TICK TOCK JEWELERS, BURLINGTON, VT COMPLETED, 1986

This renovation and part restoration of a classic but derelict brick building was focused on saving the historic structure and reintroducing it to the urban streetscape.

EDISON'S CINEMA, WAITSFIELD, VT COMPLETED, 1983-1984

Located on a pond just outside of the village center, this small town movie theater was designed to accommodate innovative features and serve as a place for the community to congregate.

Publications:

Arkitekten, Denmark, March 1989

CHURCH HOUSE, WAITSFIELD, VT COMPLETED, 1983-1984

Designed in the vernacular for a young family, this home is closely integrated with its site, preserving the quality and function of the historic sugar bush for maple syrup production and retaining the exposed ledge that it is built upon.

Publications:

Architectural Digest, Fall 1991

Burlington Free Press, September 21, 1991

Architectural Digest, August 1991

Arkitekten, Denmark, March 1989

Architectural Digest, March 1987

The Burlington Free Press, March 4, 1987

Valley Magazine, Summer 1985

Exhibitions:

Passé partout Gallery, "Architectural Concepts: Building Fantasy", Group Show, Vermont, Summer 1986

Note: All projects by David Coleman, principal, *David Coleman / Architecture*

* = Projects detailed in Section 3.0: Exhibits

SECTION 2.1 ACCOMPLISHMENTS

SIGNIFICANT WORK



WOOD COTTAGE, COLCHESTER, VT
COMPLETED, 1988

Located on a sandy beach, this cottage merges with its site and appears to grow out of it. The offsetting of the primary and secondary forms gives dimension to the screened porch and provides a perch for the corner window above.



VALLEY CHRISTIAN ASSEMBLY, STOWE, VT
COMPLETED, 1982

Designed to be built by un-skilled congregants in the manner that barns were raised in rural towns in years past, this building was conceived as a kit of parts, possessing a Shaker simplicity in harmony with the theology of its practitioners.



HERFOLGE TOWN PLAN, HERFOLGE, DENMARK VT
PROJECT, 1981-1983

The master plan for Herfolge was conceived as a demonstration of a more socially responsible and ecologically sustainable building model for a small town south of Copenhagen. Progressive ideas, including economic diversification, environmental stewardship, micro-community scaling and mixed use land patterning, were combined, suggest new directions in town planning and sustainability.

Awards:

The European Solar Design Competition, The European Community (EU), Herfolge Town Plan, 1983

Vermont Council on the Arts, Design Arts Fellowship 1984-1985

Publications:

Arcade, fall 1996

Creating Excellence, February 1991

The Stowe Reporter, April 19, 1990

The Vanguard Press, February 8, 1990

Creating Excellence, July 1989

Solar Design In Europe, The Architectural Press, 1983

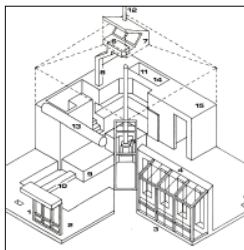
Arkitekten, Denmark, June 1982

Exhibitions:

The European Solar Design Competition Exhibition, Herfolge Town Plan, International Exhibition Hall, Cannes, France, 1983

SOLAR HOUSE, MIDDLETOWN, NJ

COMPLETED, 1976-1978



This family home was designed to minimize energy use by incorporating the latest technologies and building methods. It included active and passive solar components, super insulation, earth berming, and habitat restoration.

"This visionary plan for Herfolge is based on a new approach combining social and ecological principals. It achieves a natural balance between building, technology and site-sensitive planning."

- Arkitekten, Denmark

Note: All projects by David Coleman, principal, *David Coleman / Architecture*

* = Projects detailed in Section 3.0: Exhibits

SECTION 2.2 ACCOMPLISHMENTS

EDUCATION



The Royal Danish Academy of Fine Arts, School of Architecture
Graduate Diploma (Master of Architecture), Town & Country Planning
1982

The Rhode Island School of Design

Bachelor of Architecture, 1979
Bachelor of Fine Arts, 1978

Also Studied at:

D.I.S./University of Copenhagen, Denmark
Pratt Institute, New York

POSITIONS HELD

David Coleman / Architecture, Burlington, Vermont, from 1986-96;
Seattle, Washington, from 1996-present
Principal

Michael Graves, Architect, Princeton, New Jersey 1984-85
Project Architect

Circus Studios, Architects, Waitsfield, Vermont, 1981-84
Project Architect

H.P.Hoffman & Associates, a Subsidiary of Lehman Brothers, New York
1979 – 1980
Project Planner

Davis Brody & Associates, New York, 1979
Project Assistant

ACADEMIC INVOLVEMENT



University of Washington, College of Built Environments

- * Advisory Board Member, House as Architecture program
- * Guest Juror, 1993-present
- * Visiting Instructor, 3rd year graduate studies, winter 2000, fall 2003

McGill University, College of Architecture, Montreal, Quebec
* Guest Juror, 1988 to 1992

LECTURES AND PRESENTATIONS

AIA Seattle

Miscellaneous continuing education classes, Saturday Seminars, etc.

AIA Seattle - Honor Awards Lecture Series

Queen Anne House, 1999

Middlebury College, Vermont

Guest Lecturer, 1990, "Town and Country Patterns"

Governor's Conference on Design & the Built Environment

Panelist: "Appropriate Design for Vermont," Vermont State Capital,
1989



SECTION 2.1: ACCOMPLISHMENTS

LECTURES & PRESENTATIONS (Continued)



University of Vermont, Church Street Center

Guest Lecturer, 1989, "Scandinavia: Across A Sea of Dreams"

The Royal Danish Academy of Fine Arts, School of Architecture

Guest Lecturer, 1982, "Solar Design in the United States"

Gottfried Wilhelm Leibniz Universität Hannover, Germany

Guest Lecturer, 1982, "Solar Design in the United States"

EXHIBITIONS OF WORK

Seattle Architecture Foundation

Annual Architecture Model Exhibit, 2003

Seattle Architecture Foundation

Annual Architecture Model Exhibit, 2002

AIA Seattle

Featured Firm, 1996

Table, Lamp and Chair Exhibition

Invited Furniture Design Exhibition, Portland, 1993



Smithsonian Institution, Archives of American Art

"Celebrity Mailboxes", Invited Exhibition, 1992

Progressive Architecture: "Affordable House Prototypes"

Exhibit, Spaces Gallery, Cleveland, Ohio, 1991

The Art of Downtown Housing, Competition & Exhibit

The 1201 Building, Seattle, 1988

Passé partout Gallery, "Architectural Concepts: Building Fantasy"

Group Show, Vermont, Summer 1986

The European Solar Design Competition Exhibition

Herfolge Town Plan, International Exhibition Hall, Cannes, France, 1983

BOARDS & COMMISSIONS



Allied Arts of Seattle

* Board Member, 1998 - 2008

* Urban Environments Committee, Co-chair 2002 - 2004



AIA Honor Awards for Washington Architecture

* Co-chair, Host, 2001

Waterfront Board, Burlington Planning Commission, Vermont

* Board Member 1987 - 1991

Solar Association of Vermont

* Board Member, 1982 - 1984

SECTION 2.2: ACCOMPLISHMENTS

"This modest, contemporary home has been executed with great delicacy and spirit in its plan and details. The architect employed an interesting and innovative pallett of materials"

- AIA Jury: Peter Bohlin, Cameron Sinclair, Dean Sakamoto, Jean Hara, John Paul Jones

"We were unanimous in our praise for this house. The architect said he was letting go of the rules in this design, but we think he wrote some excellent new ones."

- AIA Jury: Lane Williams, Sian Roberts, Nancy Satterberg

"An elemental economy of means leaves little to add or subtract without detracting from the whole. This sparse residence gives the primitive a modern voice"

- AIA Jury: Stephen Ehrlich, Brian MacKay-Lyons, Maryanne Thompson; Doug Kelbaugh



AWARDS, HONORS AND RECOGNITION

American Institute of Architects, College of Fellows, 2011

Elevation to Fellowship recognizes the achievements of the architect as an individual, and before the public and profession as a model architect who has made significant contributions to architecture and society on a national level.

AIA Northwest & Pacific Region Honor Awards

Honor Award, Zig Zag House, 2008

Jury: Peter Bohlin, Cameron Sinclair, Dean Sakamoto, Jean Hara, John Paul Jones

Design Achievement Award for Architecture, 2006

Presented by the Seattle Design Center and Seattle Homes & Lifestyles

AIA Honor Awards for Washington Architecture

Commendation, Zig Zag House, 2006

Jury: James Timberlake, Ed Feiner, Margaret Helfand; Moderator: Daniel Friedman

AIA / Seattle Times Home of the Year

Nuler-Cudahy Residence, Seattle, Washington, 2003

Jury: Lane Williams, Sian Roberts, Nancy Satterberg

AIA / Seattle Times Home of the Month

Nuler-Cudahy Residence, Seattle, Washington, 2002

Jury: AIA/Seattle

Seaside Institute, Ceremonial Landmark Competition

Finalist, "The Observatory", 2001

AIA Honor Awards for Washington Architecture

Commendation, Collins-Thompson Retreat, 2001

Jury: Stephen Ehrlich, Brian MacKay-Lyons, Maryanne Thompson; Moderator: Doug Kelbaugh

SECTION 2.2: ACCOMPLISHMENTS

AWARDS, HONORS AND RECOGNITION

"The strength of this project lies in its site planning. Overriding is a theme: absolute simplicity."

- AIA/Seattle Jury



AIA / Seattle Times Home of the Month

Chee Residence, Seattle, Washington, 2001
Jury: AIA/Seattle



AIA / Seattle Times Home of the Month

Buchter Residence, Orcas Island, Washington 2000
Jury: AIA/Seattle

"An interesting use of colliding typologies to resolve an extremely modest program. The economic use of limited resources provides a very rich spatial experience."

- AIA Jury: Fumihiko Maki, Raphael Vinoly, Eva Jiricna



AIA Honor Awards for Washington Architecture

Commendation, Queen Anne Hill Residence, 1999
Jury: Fumihiko Maki, Raphael Vinoly, Eva Jiricna; Moderator: Paul Schell



AIA / Seattle Times Home of the Year

Queen Anne Hill Residence, Seattle, Washington, 1998
Jury: Stewart Silk, Thomas Bosworth, Patricia Brennan



AIA / Seattle Times Home of the Month

Queen Anne Hill Residence, Seattle, Washington, 1997
Jury: AIA/Seattle

"An extraordinarily simple idea, simply executed, demonstrating good judgement and marvelous geometry. The pavilion establishes an identity for a 'place' in a flat landscape. A fine piece of environmental furniture, beautiful both day and night."

- AIA Jury: Julie Eizenberg, Ziva Frieman, Leonard Parker; Aaron Betsky



Home Builders Association of Vermont

Design Award, Buffum Residence, 1996



AIA Northwest & Pacific Region Honor Awards

Merit Award, Seaside Pavilion 1996

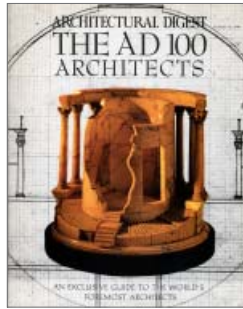
AIA Honor Awards for Washington Architecture

Merit Award, Seaside Pavilion, 1995
Jury: Julie Eizenberg, Ziva Frieman, Leonard Parker; Moderator: Aaron Betsky

SECTION 2.2: ACCOMPLISHMENTS

"Coleman combines his clients ideas' with his own respect for architectural history and for the integrity of the site."

- Lionel Atwill, Architectural Digest



AWARDS, HONORS AND RECOGNITION

Architectural Digest – The AD 100

Named one of the 100 foremost residential architects, 1991

Home Builders Association of Vermont

Design Awards, Blair House, 1988

Better Homes and Gardens

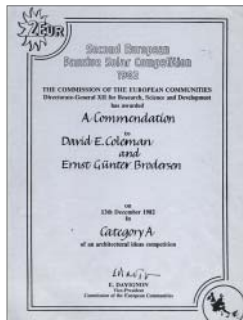
Merit Award, National Home Design Competition, 1987

Vermont Council on the Arts

Design Arts Fellowship 1984-1985

The European Solar Design Competition Sponsored by the European Community (EU)

Merit Award, Herfolge Town Plan, 1983



"We commend this farm-like scheme of clustered housing . . . a total ecological approach. This scheme illustrates most elegantly the possibility of including housing in such an arrangement."

- European Union Jury

American International Women's Club, Denmark

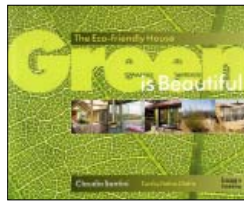
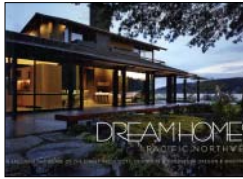
Artist-in-Residence, 1982

American International Women's Club, Denmark

Artist-in-Residence, 1981

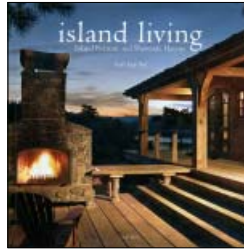
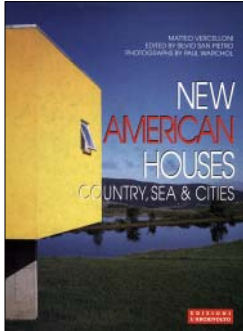
SECTION 2.3: ACCOMPLISHMENTS

BOOKS FEATURING THE WORK OF DAVID COLEMAN



Green Is Beautiful: The Eco-Friendly House, Santini, Claudio and Zilafro, Dafna. The Images Publishing Group, 2009, pp. 44-49

Dream Homes: Pacific Northwest, Carabet, Brian and Shand, John, Panache, 2008, pp 90-93

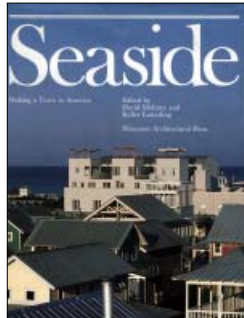
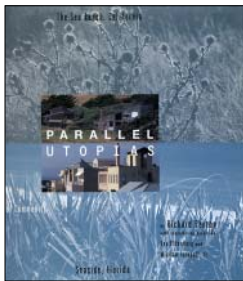


Island Living: Inland Retreats and Shoreside Havens, Leigh Paul, Linda. Universe, 2006, pp 78-89

The Idea Book, Wormer, Andrew. Taunton Press, 1999, pp 4, 154, 157

New American Houses: Country, Sea & City, Vercelloni, Matteo. Edizioni L'Archivoltò, 1998, pp 44-53

Bedrooms and Private Spaces: Designer Dreamscapes, Stuchin, Marcie and Abramson, Susan. PBC International, 1997, pp. 38-43

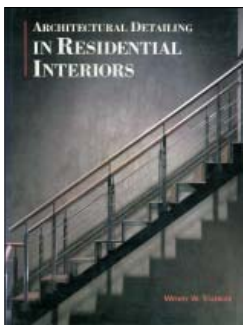


Parallel Utopias: The Quest for Community, Sexton, Richard. Chronicle Books, 1995

Seaside: Making a Town in America, Mohoney, David and Easterling, Kelher, Princeton Architectural Press, 1991, pp. 226-227

Architectural Detailing in Residential Interiors, Staebler, Wendy. The Whitney Library of Design, 1990, pp. 76-77

Solar Design In Europe, The Architectural Press, London, 1983



WEB SITES FEATURING THE WORK OF DAVID COLEMAN



Extensive international web publishing of projects including the Hill House, Zig Zag House, Meditation Pavilion, and Coleman Beach Pavilion at Seaside, Florida, on web sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**, 2007-present.

PERIODICALS FEATURING THE WORK OF DAVID COLEMAN

Custom Home, "Pivotal Idea", April 2008, pp 22

Mexico Design, "Meditation Pavilion", Primavera, 2007, pp 82-85

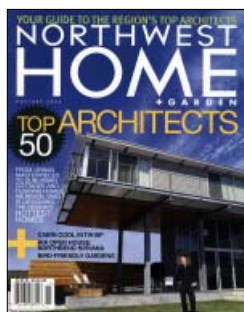
Mexico Design, "Loney Cottage", Primavera, 2007, pp 88-91

Seattle Homes & Lifestyles, "Design Achievement Awards 2006, Architecture: David Coleman", November 2006, pp 63-64

Northwest Home + Garden, "Top Northwest Architects: David Coleman's Hip & Habitable Modern Design", Nov/Dec 2006, pp 54-57

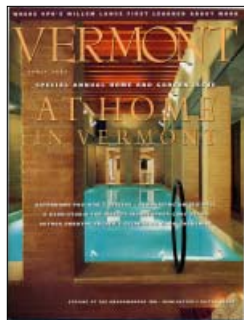
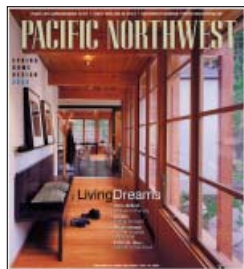
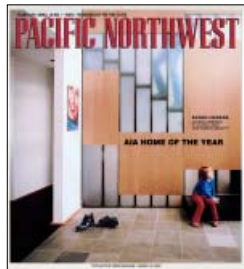
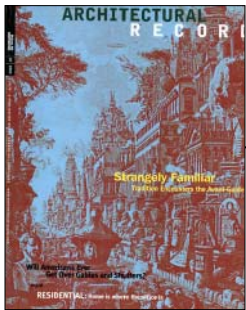
Seattle Metropolitan, "East By Northwest", November 2006,, pp 173-176

Trends, "Geometry In Action", Volume 22 No 6, 2006, pp 30-37



SECTION 2.3: ACCOMPLISHMENTS

PERIODICALS FEATURING THE WORK OF DAVID COLEMAN



Sunset, "Jewel Box Kitchen", January 2006, pp. 60-61

Sunset Kitchens, "Your Style", 2006, pp 28-29

Dream Kitchens, "Double Exposure", Volume 2 No 1, 2005, pp. 70-73

Northwest Home + Garden, "Streamlined Design", Jan/Feb 2005, pp. 40-43

Sunset, "Relative Comfort", June 2005, pp. 114-116

Sunset, "Flexible Finesse", February 2004, pp. 70-71

Better Homes & Gardens, "In The Clear", March/April 2004, pp. 66-71

Spazio Casa, "Il Villino / Studio di un Architectto", September 2004, pp.96-105

Trends, "Nature's Embrace", Volume 19 No 7, 2003, pp. 38-41

Pacific Northwest, "AIA Home of the Year: Breaking Rules", March 16, 2003, cover & pp.12-13

Architectural Record, "Kitchen & Bath Portfolio", July 2003, p. 204

Pacific Northwest, "Cradled by the Land", May 19, 2002, cover & pp. 20-22, 24, 26-27.

Pacific Northwest, "Bringing Outside In", February 24, 2002

Daily Journal of Commerce, "A Peak into the Architectural Process", November 15, 2001

Pacific Northwest, "Vacation Pavilions: Orcas Island", February 25, 2001, pp. 32-33

Metropolitan Home, "Simply Seattle", May/June 2000, pp.194-197

Vermont Magazine, "Beyond the Basic Bath", April 2000, cover & pp. 47, 51

Residential Architect, "Northwest Passion: David Coleman / Architecture", September/October 1999, pp. 60-61

Vermont Magazine, "Summer Camp: On the Shores of Seymour Lake", July/August 1999, pp. 94-95

Sunset, "A House of Invention", September 1998, pp. 106-107

SECTION 2.3: ACCOMPLISHMENTS

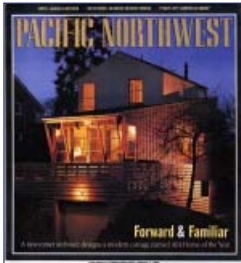
PERIODICALS FEATURING THE WORK OF DAVID COLEMAN



Architectural Record, "Delicate Obelisk Shimmers Above White Sands of Florida's Seaside", June 1998, pp. 114-115

Pacific Northwest, "Forward & Familiar: Newcomer Architect Designs a Modern Cottage Named AIA Home of the Year", March 8, 1998, Cover & pp. 16

Metropolitan Home, "The Best Little Houses of Summer: A Lakeside Cabin Compound", July/August 1996, pp. 85, 117-119

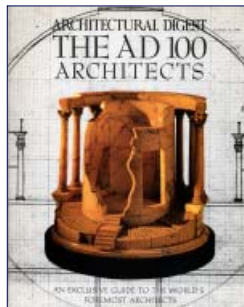


Architectural Digest, "AD-At-Large: A Seaside Pavilion", December 1995, p.26

The New York Times, "Currents: Evoking The Mayans On A Florida Beach", June 8, 1995

Elle Décor, "Dream Bedrooms", December/January 1995, pp. 158-164

Home, "Danish Modernized", September 1992, pp. 96-101



Burlington Free Press, "The AD Three: Vermont's Foremost Architects Sound Off", September 21, 1991

Architectural Digest, "The AD 100 Architects: An Exclusive Guide to the World's Foremost Architects", August 1991, pp. 70-71

The Stowe Reporter, "Great Planning Takes Great Innovations", April 19, 1990

The Vanguard Press, "Co-housing Comes to Vermont", February 8, 1990



Builder Magazine, "Custom Housing: Seventeen One-Of-A-Kind Homes", April 1989, pp. 142-143

Arkitekten, "Tradition Under Transformation", Denmark, March 1989

Architectural Digest, "North Star: A Shining Presence In Woodland Vermont", March 1987, pp. 20, 154 - 157

The Burlington Free Press, "Little House On The Mountain", March 4, 1987

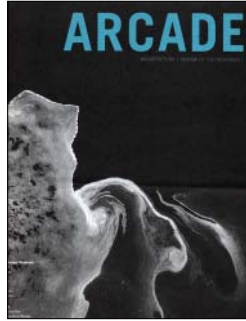
Valley Magazine, "Architecture: The Church House", Summer 1985



Arkitekten, "Town Plan For Herfølge", Denmark, June 1982, pp. 216 - 217

SECTION 2.3: ACCOMPLISHMENTS

ARTICLES BY DAVID COLEMAN

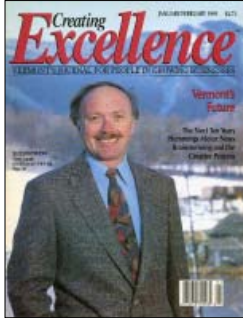


Arcade, "Emerging Voices: AIA Honor Awards", winter 2002, pp. 10

Arcade, "Legacy of A Generation: The Decline of Community in the '90's", fall 1996, pp. 10-11

Creating Excellence, "15 Ways to Save Vermont: An Architect's Manifesto For Growth", February 1991, pp. 10-15

Creating Excellence, "In Search of Community: An Architect Speaks Out", July 1989, pp. 21-25



TELEVISION PROGRAMS FEATURING THE WORK OF DAVID COLEMAN

The House and Garden Network, Generation Renovation: "Nuler-Cadahy Residence", October 2007

The House and Garden Network, Homes Across America: "Scandinavian Maven", May 2, 1999

The Discovery Channel, Lynette Jennings Home: "Seattle Cottage", 1999



SECTION 3.0: EXHIBIT LIST



HILL HOUSE

Winthrop, Washington
Photo Credit: Lara Swimmer



ZIGZAG HOUSE

Yarrow Point, Washington
Photo Credit: David Coleman



NULER-CUDAHY RESIDENCE

West Seattle, Washington
Photo Credit: Ben Benschneider



BUCHTER RETREAT

Orcas Island, Washington
Photo Credit: Ben Benschneider



QUEEN ANNE HILL RESIDENCE

Seattle, Washington
Photo Credit: Michael Jensen



SEASIDE PAVILION

Seaside, Florida
Photo Credit: Steven Brooks

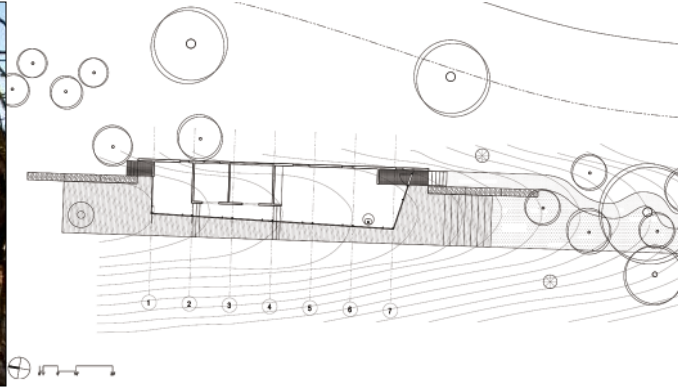


LONEY COTTAGE

Lake Seymore, Vermont
Photo Credit: Paul Warchol

SECTION 3.1: HILL HOUSE

WINTHROP, WA



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Winthrop, Washington
September 2009

Synopsis

The Hill House is composed of a 20' wide x 115' long stepped platform, a shelter formed by the roof and east wall, and several gabion stone walls. It is sited on a long, narrow, rocky hillside, sloping gently to the south and steeply to the east and west. The building reads and lives like a habitable landscape, adapting to the changing seasons and needs of its occupants. In short, this is a modest, sustainable building with a big presence in a big landscape.

"This modest, sustainable building makes a big presence in a big landscape"

- Contemporist.com

A light-framed, wood platform steps up the hillside and floats above it. Interior and exterior functions are delineated by a glass wall that wraps three sides of the structure. Finish materials are common throughout, blurring the line between inside and out. The result is a seasonally expansive structure, generous in summer (2200 SF), modest and efficient in winter (1100 SF).

The east wall cuts into the land like a rusty blade, evoking the cultural history of the mining encampments found nearby and providing privacy from the road. It offers a defensive backdrop when viewed from the interior and, when combined with the sheltering roof and warm fire, lends a primordial feel that is unexpected in this thoroughly modern structure.

Gabion stone walls, made from the excavation spoils to reduce waste, bridge between building and landscape, providing retaining, context and privacy. Sustainable materials, technologies and techniques are used throughout, including recycled steel, sustainably harvested wood, BIBS insulation in oversized wall and ceiling cavities, on-demand hot water, low-flow fixtures and convection heat. Fenestration is designed to encourage passive solar radiation in winter. In summer, natural ventilation, large overhangs and seasonally-deployed, exterior-mounted sun shades (made from fabric used to shield fruit trees on nearby orchards) protect the glass from summer sun.

Web Publications

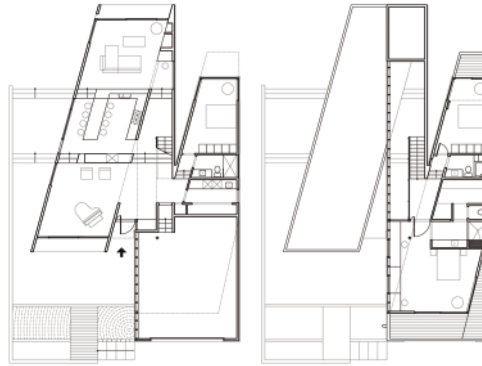
Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.





SECTION 3.1: ZIGZAG HOUSE

YARROW POINT, WA



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Yarrow Point, Washington
October 2006

Synopsis

The Zig Zag House explores the notion of edges and intersections. From the street, the building is understated and deceptively simple. A garden wall defines the edge between public and private. A wooden bridge leads over a reflecting pool, accessing the entry courtyard. The north wall of the courtyard is defined by a bottle green polycarbonate skin, casting a greenish glow onto the surrounding walls and pavers at night. As one moves into the building, a burst of complex intersections becomes apparent, enlivening the space and defining a spatial environment that is unexpected and varied.

"The plan creates a dynamic series of interior spaces, using an austere pallet of materials to further emphasize the concept . . ."

James Timberlake,
Ed Feiner, Margaret
Helfand,
Daniel Friedman,
AIA Jury

The polycarbonate wall presents itself as a clearstory in the entry gallery, filling the center of the building with a soft, ethereal light. This gallery acts as the circulation spine for the building and opens onto the great room to the south and the bedroom to the north. The great room steps up, following the contour of the land, and includes a music room, an area for food preparation and eating, and a sitting room. Most rooms open to the exterior, visually expanding the house beyond its modest size. Interior and exterior lines are blurred, and landscape features complement the architectural expression of the house.

The material palette has been minimized to focus attention on the spatial experience, and includes concrete, stucco, polycarbonate, aluminium, steel and medium density fibreboard.

This house is intended as a respite, an antidote to Seattle's gray winters and a dynamic frame in which a modern family can live in privacy and reflection.

Awards

AIA Northwest & Pacific Region Honor Awards, Honor Award, 2008
AIA Honor Awards for Washington Architecture, Commendation, 2006

Publications

Dream Homes: Pacific Northwest, Panache, 2008
Northwest Home + Garden, Nov/Dec 2006

Web Publications

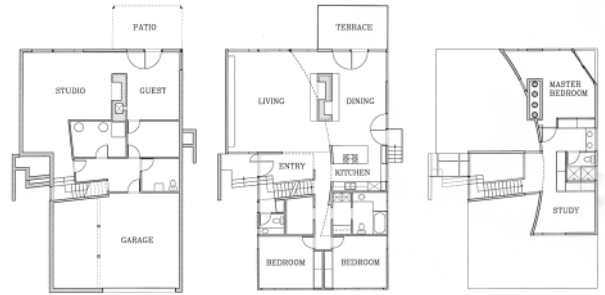
Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.





SECTION 3.1: NULER-CUDAHY RESIDENCE

WEST SEATTLE, WA



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
West Seattle, Washington
March 2004

Synopsis

This design challenges the conventions of northwest modernism. The “bones” of the original mid-century modern building were preserved to reduce construction cost and environmental waste, overhangs were eliminated to allow the free flow of light and view, wood beams and other stylistic conventions were dropped in favor of taugt finishes and clean surfaces, and geometric forms were inserted to enliven the interior spaces and create formal unity. The resulting freedom from traditional design imperatives allowed a more expressive domestic environment and greater utilization of site opportunities.

“A stunning composition of glass . . . sleek and elegant, with a restrained and thoughtfully detailed palette of materials”

- Lane Williams, Sian Roberts, Nancy Satterberg

The street façade is scaled low, like the original building, providing a “perch” for the new penthouse and a glimpse of its long, curved wall. The west façade, facing the dominant views, is tall, robust and bold, addressing the scale of the natural landscape and opening the house to dynamic views of Puget Sound and the Olympic Mountains.

Interior spaces reflect the dynamic juxtaposition of the penthouse suite. The curved wall acts as a linking device, adding drama to the adjacent rooms. The fireplace core delineates the various room functions on all three levels.

Materials are minimized to afford simplicity of surface and uniformity of intent, and include concrete, native cedar and fir, copper, blackened aluminum, ebonized oak, and natural, unpainted plaster.

Awards

AIA / Seattle Times Home of the Year, 2003
AIA / Seattle Times Home of the Month, 2002

Publications

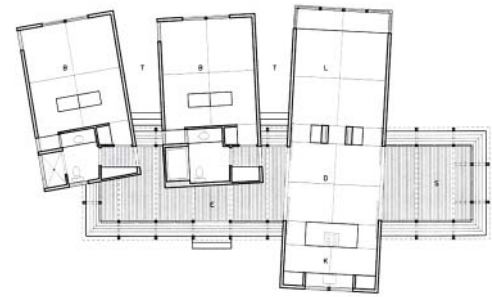
Dream Homes: Pacific Northwest, Panache, 2008
Trends, Volume 22 No 6, 2006
Northwest Home + Garden, Nov/Dec 2006
Pacific Northwest, March 16, 2003





SECTION 3.1: BUCHTER RETREAT

ORCAS ISLAND, WA



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Orcas Island, Washington
September 2001

Synopsis

This cluster of buildings is located on a rugged island site in the Northwest's Puget Sound. It is carefully sited to preserve the rugged, natural landscape. Rock outcroppings are preserved and incorporated into the approach and outdoor living spaces. The design interprets the "summer camp" in a modern way, complete with sleeping pavilions, a great room and covered porches, all inspired by the platform tents and national park lodges of the late 19th century.

"Once in a long while, a particular-to-place structure appears that's so in tune with the environment, one could swear it was part of the plan from the very beginning"

- Victoria Medgyesi,
Pacific Northwest

A sixty-foot long, glass-enclosed, timber framed porch gives order to the site and connects the three pavilions, satisfying the program and providing shelter from the elements. Its' form and detail are a study in simplicity: built-in, covered benches wrap the entire exterior of the porch; window glazing extends up to the underside of the flat roofs to visually extend the perceived space; corners are cantilevered to float like the branches of the trees in the surrounding forest.

In order to orient the occupants toward specific views and landscape features, the pavilions are positioned obliquely to the porch. Two of the pavilions contain master bedroom suites, allowing two families to utilize the retreat simultaneously. The third pavilion houses the great-room, which contains facilities for sitting, eating and food preparation. Built in concrete benches provide overflow sleeping. Eleven-foot wide barn doors allow the great room to be closed off from the porch, providing privacy and adaptability when needed. A two-sided Rumford fireplace, constructed of ground face concrete and red brick, marks the center of the great room.

Awards

AIA / Seattle Times Home of the Month, 2000

Publications

Island Living: Inland Retreats and Shoreside Havens, Universe, 2006

Sunset, June 2005

Architectural Record, July 2003

Pacific Northwest, May 19, 2002

Pacific Northwest, February 24, 2002

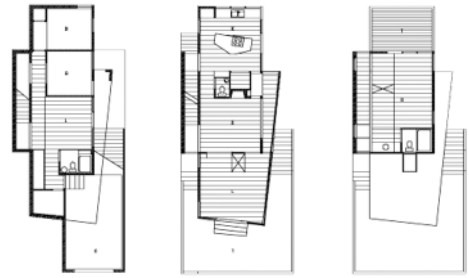
Pacific Northwest, February 21, 2001





SECTION 3.1: QUEEN ANNE HILL RESIDENCE

SEATTLE, WA



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Seattle, Washington
August 1998

Synopsis

This design explores the notion of the modern cottage. It is inspired by domestic architecture of the Northwest, but sets out to define a more modern and sustainable sensibility. It is composed of a primary volume – a stripped down, stucco-clad “villa” – and two secondary, wood clad sheds. A terrace, designed to mediate between the building and the steeply sloped topography, anchors the home to its site. Exterior spaces are defined, and the interior spaces enlivened, by the juxtaposition of the primary and secondary forms.

“Coleman is a modernist at heart, intent on developing an architecture that reinterprets local building traditions”

- Vernon Mays,
Residential Architect

The shed containing the living area, located on the middle level, is positioned at an oblique angle to the villa in order to focus the interior on the northern view. Its western wall penetrates the villa, defining the vertical circulation and blurring the line between inside and out. The upper level functions as a bedroom loft or studio, the lower as a kids area or separate apartment, allowing flexibility for changing lifestyles and functions.

The open plan is punctuated by built-ins, free-standing wardrobes, and partial walls to suggest functional separation. Building forms are stripped down and details crisp and clean. Sustainable materials are used throughout, including formaldehyde-free composite wood floors made from post production waste.

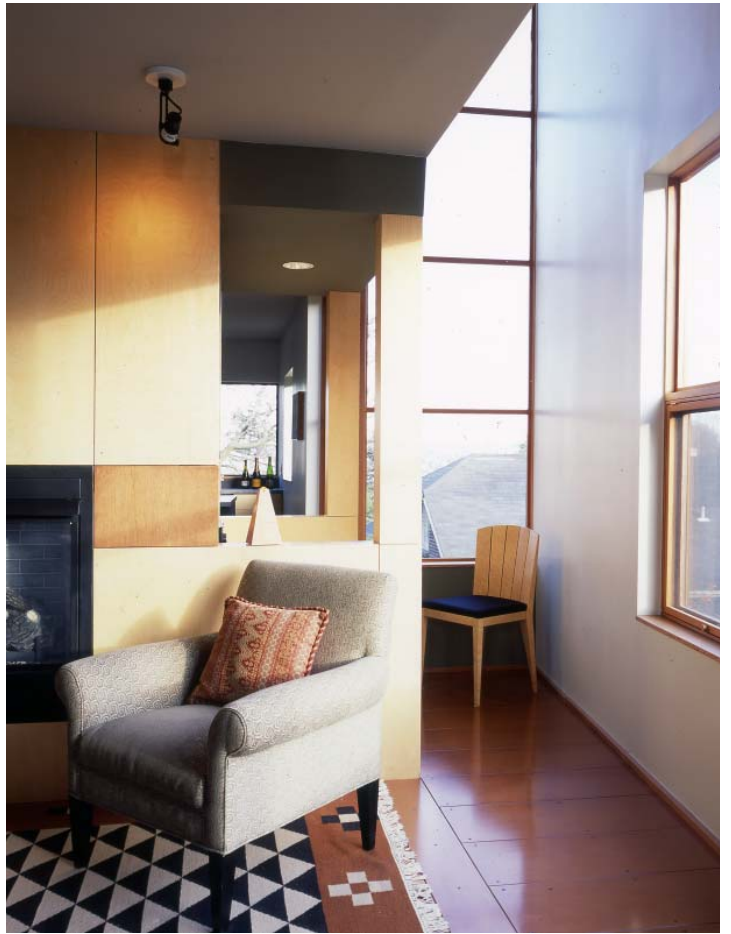
Awards

AIA Honor Awards for Washington Architecture, Commendation, 1999
AIA / Seattle Times Home of the Year, 1998
AIA / Seattle Times Home of the Month, 1997

Publications

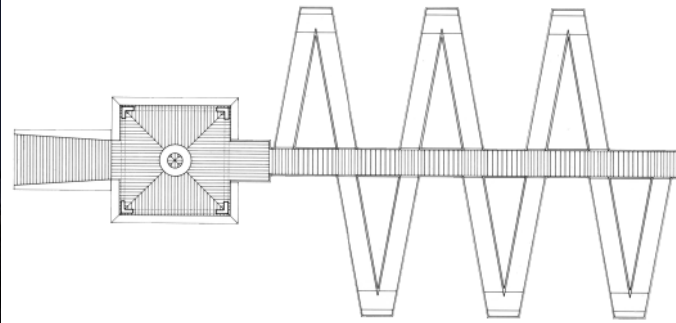
Green Is Beautiful: The Eco-Friendly House, The Images Publishing Group, 2009
Northwest Home + Garden, Nov/Dec 2006
Spazio Casa, September 2004
Metropolitan Home, May/June 2000
Residential Architect, September/October 1999
The House and Garden Network, May 2, 1999
The Discovery Channel, 1999
Sunset, September 1998, pp. 106-107
Pacific Northwest, March 8, 1998





SECTION 3.1: SEASIDE PAVILION

SEASIDE, FL



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Seaside, Florida
January 1996

Synopsis

The Seaside pavilion is designed to function as an iconic element in this prominent town. Its bold, towering form marks a point on the horizon, focusing public attention on the beach and adjacent commercial property. As one moves toward the pavilion from the town center, a path is defined and a point of arrival established, giving the townscape structure and the immediate environs a sense of place.

"At night, its glow shines through open-jointed wood siding, creating a cosmic presence on the horizon"

- Wendy Moonan,
The New York Times

The pavilion is composed of four massive king rafters overlaid with wood purlins and open-jointed horizontal siding. A simple copper pyramid crowns the top. Broad, compressed arches open the pavilion at its base. A rustic plinth anchors the tower to the ground, and a circular bench defines its center.

The physical presence of the tower changes substantially when viewed from different locations and at different times. During the day, the tower appears monolithic from the distance. As one moves closer and enters, daylight streams in through the open siding, making the tower appear light and open. At night, this dynamic is reversed – the tower appears transparent from the distance and opaque from inside, thanks to the inclusion of a simple monopoint light source at its center. Architecturally, the pavilion merges primal simplicity and vernacular imagery. While the pavilion stands in contrast to Seaside's typical vernacular, the continuity of material, color and texture allow it to fit in.

Awards

AIA Northwest & Pacific Region Honor Awards, Merit Award, 1996
AIA Honor Awards for Washington Architecture, Merit Award, 1995

Publications

Seattle Homes & Lifestyles, November 2006
Architectural Record, June 1998
Parallel Utopias: The Quest for Community, Chronicle Books, 1995
Architectural Digest, December 1995
The New York Times, June 8, 1995
Seaside: Making a Town in America, Princeton Architectural Press, 1991

Web Publications

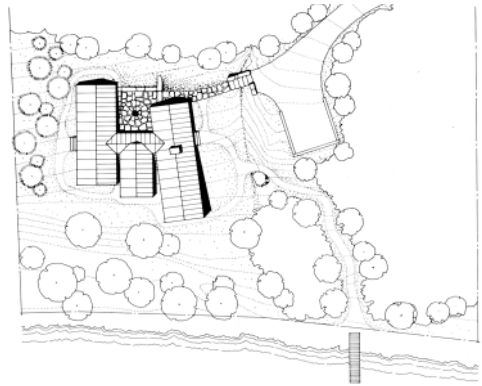
Extensive international web publishing on sites including **Contemporist**, **Mocoloco**, **House Design Idea**, **Architecture 4 Us**, **Archidir**, **Trend Hunter**, **Materialicious**, **Architects List**, and **DigsDigs**.





SECTION 3.1: LONEY COTTAGE

LAKE SEYMORE, VT



Firm of Record
Role of Nominee
Project Location
Completion Date

David Coleman Architecture
Principal / Project Architect
Lake Seymore, Vermont
July 1995

Synopsis

The Loney Cottage is located in a maple forest on the shore of a mountain lake near the Vermont-Quebec border. It serves as the weekend home for a young Canadian family. Its setting and extreme climate exude the romance and ruggedness of its northern location.

“By breaking it into three modestly scaled volumes, the architect created a building that treads lightly on the landscape”

- Fred Bernstein,
Metropolitan Home

The building is composed of three gable pavilions joined by a glass spine. A stone courtyard, complete with fire pit, is carved into the western slope, defining the entry and establishing a defensible outdoor room. On the lake side, the pavilions float above the terrain on heavy-timbers, mimicking the trees in the adjacent forest and lightening the impact on the land. Every attempt was made to preserve the natural features of the site.

Interior spaces are intimate yet expansive. Over-sized windows bring in light and expand views. A screened porch functions as a summer living room. The spine doubles as a winter solarium. The open flow allows for easy adaptability. The building lives much larger than its modest size.

Our intention was to create a building that felt at home in the north woods, yet was liberated from the constraints of the local order. Although sympathetic to the “summer camp” vernacular of the region, the cottage possesses a more sensitive relationship to the surrounding nature and a more current vessel for the needs of modern living.

Major materials include local slate, recycled heart-pine, dry-laid stone and painted wood.

Publications

Mexico Design, Primavera, 2007
Vermont Magazine, July/August 1999
New American Houses: Country, Sea & City, Edizioni L'Archivoltò, 1998
Metropolitan Home, July/August 1996



