THE FUTURE ISSUE

THE Quarterly

DESIGN LEADERSHIP NETWORK

n° 8

THE FUTURE ISSUE

SPECIAL ISSUE
— NO. 8 —

OUR FIRST ANNUAL MEMBER SURVEY

INSIGHTS ON BUSINESS, TRENDS, & THE FUTURE OF THE INDUSTRY

— 33 —

THE DESIGN LEADERSHIP AWARD: ANKIE BARNES — 16 —

Dispatch From Denver: the Rocky Mountain Design Scene

— 10 —

Michael Cox & Zuni Maidera on Succession Planning & Firm Legacy

— 12 —

The Future of Luxury

— 24 —

Introducing the Community Impact Award

— 18 —

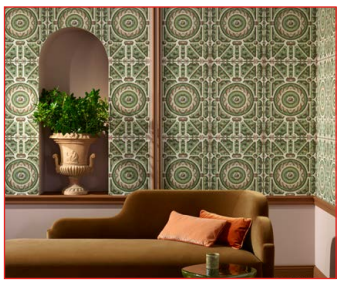
The Pursley Dixon Studio Charts a New Path

— 20 —

Fireclay Reinvented Its Sales Strategy— Here's What Happened

— 27 —

SOURCE BOOK



Our Favorite New Product Launches

— 08 —

BY HAND

DOUG WRIGHT'S SKETCHES INFORM A NEW BOOK

— 07 —

REPORT

TWO MEMBERS RUN A NEW KIND OF MENTORSHIP PROGRAM

— 22 —

RESOURCES

Leading With Emotional Intelligence

— 14 —

Your Guide to Succession Planning

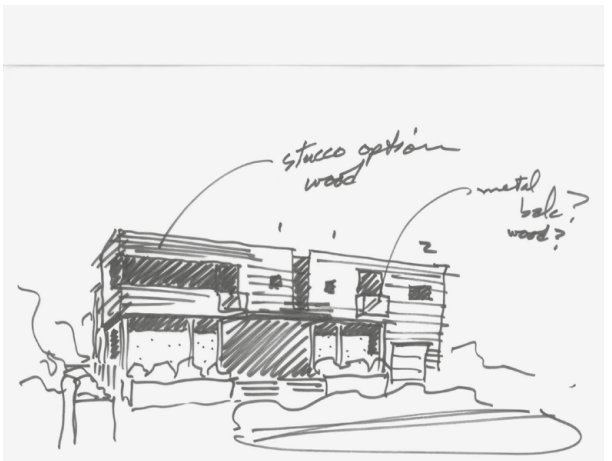
— 28 —

How AI Can Optimize Your Firm Right Now

— 30 —

Doug Wright Uses Watercolors to Capture the Ephemeral

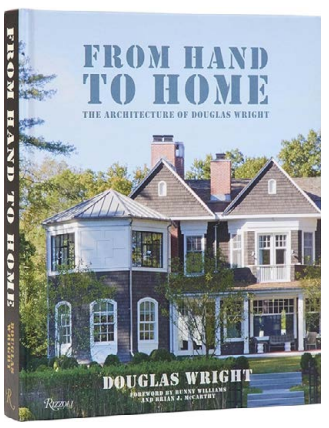
It's a familiar argument in architecture and design circles—should designers know how to hand-draw? In celebration of those in the "yes!" camp, we spotlight a hand-drawn rendering from our Membership.



IN MY PRACTICE, EVERY PROJECT starts with site sketches and watercolors by hand, and then the drawings become more refined. The hand drawings and watercolors study everything from the ephemeral aspects, like the feel of the house, inspirations, interiors, and the meaning of the place, to technical elements, such as how the parts come together and work. And then we turn to the construction drawings in CAD.

CAD is great for production, proportions, and exact locations, but it falls far short on expressing feelings and perceptions. I don't think a CAD drawing can express any of the ephemeral aspects of a project. It's always fun to have drawings and watercolors as part of a process that results in a house built for a family. I love painting landscapes and architectural scenes, but there's something really special about hand drawings becoming built forms.

This is a beach house for a family with three sons and a daughter. They loved traditional design but wanted something very open and modern so we used a combination of cedar solar shades and stucco—two very traditional materials. The cedar has weathered beautifully, just like a shingle-style house.



Doug's recent book, From Hand to Home *(Rizzoli), charts his design process beginning with a hand sketch.*

By Doug Wright
DLN Member