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A HANLEY-WOOD PUBLICATION • FEBRUARY 2003

housing guru  
rodney friedman  
finds a new forte

**back to  
school**



graves' target practice / virtual virtuosos /  
true to your school / away from home /  
learning curve / meier's mutable hue

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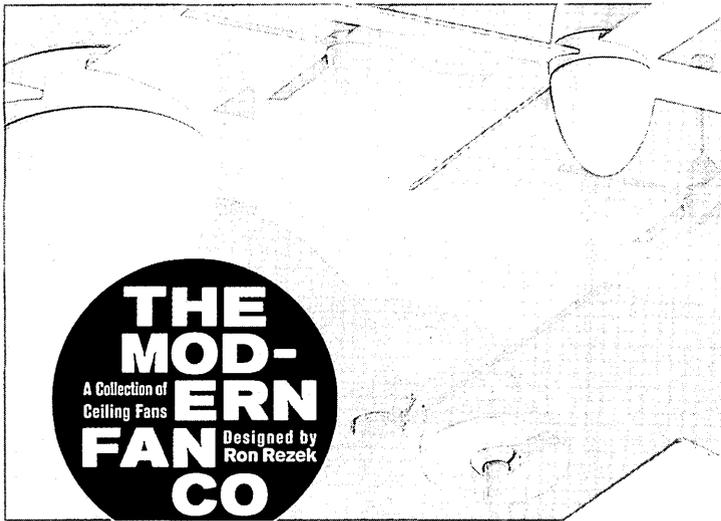
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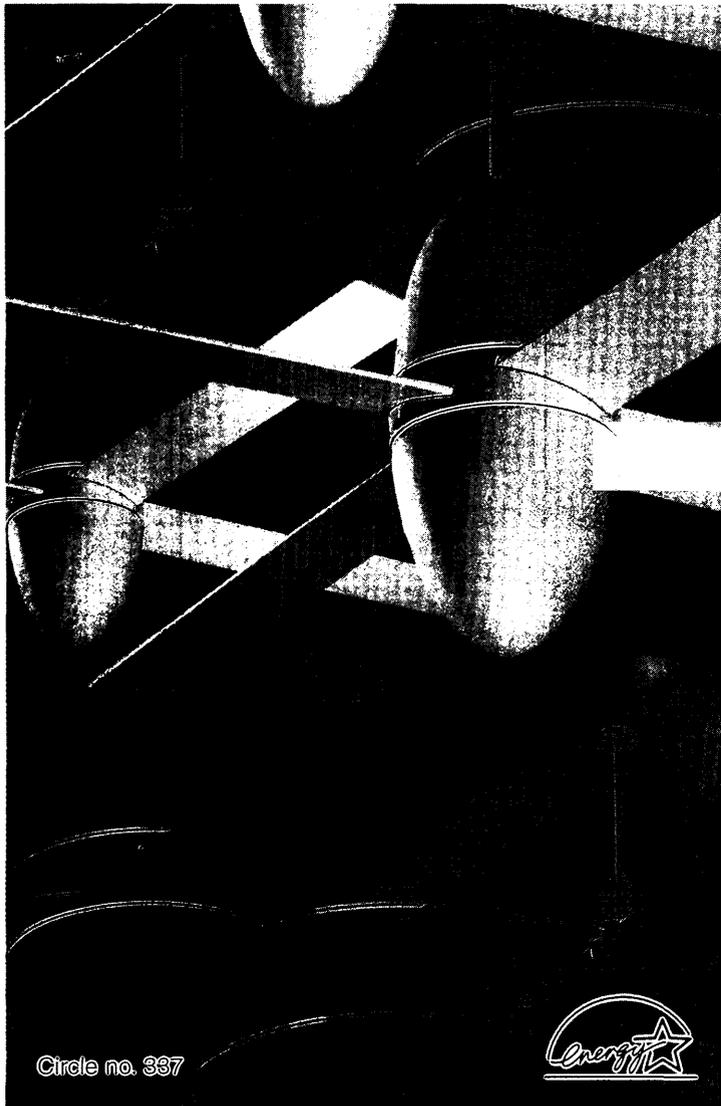
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# where will the loft-lovers live?

who's building the move-up home for today's condo cognoscenti?

by s. claire conroy

name one new modern subdivision. I'll bet you can't." That was the challenge from our cover guy, Rodney Friedman, FAIA, a former leader among cutting-edge merchant-housing designers (see page 54). At the time, when put on the spot, I couldn't think of one either. After a few days pondering and consulting with my colleagues, we came up with a couple: Aqua, just north of Miami Beach in Florida, and Prospect New Town, 30 minutes from downtown Denver, in Longmont, Colo. Just a couple out of the thousands of new subdivisions sprawling across the country—and only Prospect is building single-family homes. To see them, boot up and go to [www.aqua.net](http://www.aqua.net) and [www.prospectnewtown.com](http://www.prospectnewtown.com).

Interviewing Friedman, who trained with William Wurster at the University of California, Berkeley, and was a teaching assistant for Charles Eames, reignited my nostalgia for Mid-Century Modern and even '70s "Contemporary." Friedman's anger at the Dark Ages that followed those years of innovation and creativity rubbed off on me. Why has experimentation in single-family

housing design been restricted to wealthy patrons of custom architecture? Every new merchant-built detached house is swathed in a bygone style. No developers, with the exception of Kiki Wallace at Prospect and Craig Robins at Aqua (with the guidance of planners Duany Plater-Zyberk), have had the guts to put modern design on the outside of their houses. I have nothing against historicist styles if they're done well, but they shouldn't be the only choice out there. Friedman gave up and carved out a new career doing campus housing.

He's also designing loft apartments in downtown San Francisco. His adaptive reuse of the Oriental Warehouse building into live/work units won an Honor Award from AIA San Francisco. It's lovely, edgy, forward-thinking work. The units sold out. And here's where my glimmer of hope lies. I think if Friedman, who's 69, is willing to keep on working for at least another five years, he'll draw some modern—with a lowercase "m"—houses again. After all, those 30-something loft buyers in San Francisco—and every other major city in the country—are going to want a house some day. For them, the



Mark Robert Halper

suburban pseudo-Colonial just won't do.

This market knows something about design. Many people credit the plethora of architecture magazines in the '50s for broadening public taste and knowledge of architecture. We have a similar bounty of shelter magazines nowadays (although somehow, fewer professional architecture journals). Home design books by residential architects such as Sarah Susanka and Dennis Wedlick also are selling well; home shows are all over cable television. And new contemporary furniture stores are ready to fill those sleek lofts with something interesting and appropriate.

We're whetting an appetite that we won't be

able to satisfy with new single-family homes. A friend of mine, newly married and expecting a baby, moved out of her urban condo and into a '60s split-level in the suburbs. That's as close to modern as she can find right now. It's great for the remodeling market, but it's a blow to the new-home market. Builders and developers are Rip Van Winkles; they've been asleep for 20 years, and they'd better wake 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](mailto:cconroy@hanley-wood.com).

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# letters

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

## a plea for plans

I am an admirer of your magazine and appreciate a publisher dedicating all its efforts to residential architecture. We always look forward to the annual design awards issue (our firm was represented in the [May] 2000 issue). With all the beautiful layouts and well-written pieces you produce, there is one significant element missing: Plans! Architects love ... need ... just gotta have floor plans (and, when possible, site plans) along with photographs to adequately explain the design architects' intent. Please start adding them to the features.

Mark T. Wellen  
Rhotenberry Wellen  
Architects  
Midland, Tex.

*The editor replies: Dear Mr. Wellen: Ask and you shall receive! You may already have noticed many more floor plans and site plans on our pages (our November–December 2002 “Big House Clinic” story, shown below, is full of them). And, barring anything unforeseen, you’ll find them in our annual Residential Architect Design Awards issue in May 2003.*

## a few choice words

I appreciated your thoughts in your April 2002 editorial (“Clients’ Choice,” page 13). A minor clarification—we don’t “super-vice” the construction; we observe and monitor it. I just designed a new home in Los Altos, Calif. The builder the owners selected seemed like a good guy. In

the first week he had some suggestions for improvements. One was to change the foundation detail we had spent hours developing. It was important to the appearance of the building. It was his first suggestion that the detail would not work well, and he proposed making it “better” and more in line with “typical” convention. If I hadn’t been there, the owners probably would have said yes without knowing what they had given up (\$5,000 or so). If they had decided to give that up, the “improvement” by the contractor should have come with a significant credit. I find myself doing this all the time during the construction process. Owners really need a third party to be their advocate. I find I sometimes save the client a third

of my fee with similar types of issues during the construction process.

process. Their emphasis is getting to the building part and doing a quick job on the design. I could go on and on ...  
I do a very soft sell on these issues to potential clients. I believe architects add a lot of value and, in the end, do not necessarily cost as much as their fee once you’ve factored in the savings mentioned above. I tell people that whether they hire me or not, they should do themselves a favor and hire an independent architect who has their interests as a primary concern. If people get it, they get it. Sometimes they don’t, and they need to find out on their own.

Edward Kaplan, AIA,  
NCARB  
Kaplan Architects  
San Francisco

of my fee with similar types of issues during the construction process.

Much money also is saved by having a good set of contract documents—a clear road map for construction. Contractors who offer “free design services” do not spend the time needed for a thorough design

just wanted to let you know how beneficial your editorial (“Clients’ Choice,” April 2002, page 13) has been in confirming and supporting our ongoing battle of gaining a client’s appreciation for the fees associated with design.

We have shared it with prospective clients who seem to struggle with the costs of a seemingly intangible service. Well written  
*continued on page 17*

**big house**  
case study  
boston area residence  
18,000 square feet  
jeremiah eck  
jeremiah eck architects

It didn't seem to be the best fit at all, says Brian Blomberg, general partner of the firm. Blomberg and his partner, Jeremiah Eck, AIA, the problem with the house was not in the design, but in the execution. The architect's intent was to create a house that was a blend of modern and traditional architecture. Blomberg and Eck were looking for a house that was a blend of modern and traditional architecture. Blomberg and Eck were looking for a house that was a blend of modern and traditional architecture.

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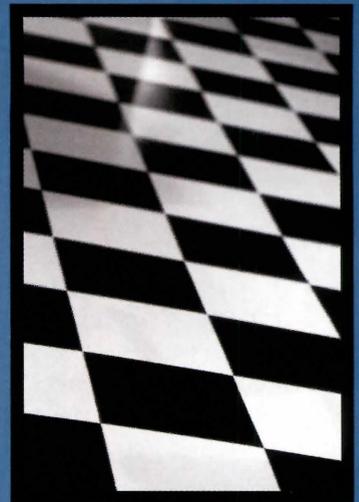
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and easily understood, it has helped to create a dialogue with clients who are considering a custom home and are being lured by some of the other options you mentioned—including the “free” services of a design/build firm and the “custom” builder.

Thank you for reinforcing our professional abilities and the investment they represent to the owner.

*John McLean  
OMS Architects  
Spokane, Wash.*

### housing architects unite!

I have read with interest the letters and e-mails from your readers in response to your “Mr. Plan Man” cover story (January–February 2002, page 44). The letters published in your June 2002 issue include one from another insulted architect, Genevieve Urban, of Ratcliff Architects in Emeryville, Calif. I got the impression from her letter that if Mr. Gardner’s sketches had been more to her liking, then perhaps what Mr. Gardner was doing—selling plans—would not have been so “disgusting and horrifying.”

The second letter, from Wolff Garritano of LaFayette, N.Y., makes a good case for the failure of architects to address mass-produced housing. Many would agree that architects

often appear condescending and elitist, which is particularly inappropriate in addressing the housing needs of working Americans. While I appreciate Mr. Garritano’s comments, I am again dismayed that he, Ms. Urban, and previous respondents have been so unaware for so long. It is as if they have suddenly realized that mass-produced housing is all around them and is as important architecturally as the latest Guggenheim or \$10 million house.

I have devoted my 35-year architectural career to production housing, apartments, condominiums, and large-scale single-family developments—and I’m far from alone. Your magazine has featured many of my architectural peers in the housing business. Notable architects include: Barry Berkus, Rodney Friedman, Walt Richardson, Quincy Johnson, Don Evans, Jack Bloodgood, Arthur Steinberg, Carson Looney, Bill Kreager, Michael Pyatok on the cover of your June 2002 issue, and hundreds of others around the country. We’ve all worked hard and long to create better communities and homes and to forward the value of architectural design in the housing business. But it is disconcerting when architects who haven’t been involved suddenly realize that housing is important and react with the blanket assumption that “architects have not

*“i want to see more articles on people starting firms.”*

been involved.” Some of us have been.

The New Urbanists led by Andres Duany have done much in delineating the problems with suburban development. And they have been influential in helping more architects understand the importance of mass-produced housing design. For those architects who are beginning to take an interest, welcome aboard, and please look up your fellow architects who are currently involved. We’re happy to help. In Denver, we started a housing committee of the AIA to get to know each other and share concerns and ideas. Architects in Houston, Seattle, and elsewhere have done the same. Our goals have included increasing the quality of community design and bringing the importance of housing design to the attention of the mainstream of our profession. The debate in your magazine should help forward this agenda. I just hope we can now begin to tone down the rhetoric.

*Michael Kephart  
Kephart Architects Inc.  
Denver*

### war stories

I love your magazine. It’s full of great articles, and I always clip at least one article to keep for future

reference. However, I have a bone to pick with you. As much as I love *residential architect* I want to see more articles on people starting firms.

My partner and I have been in business for almost four years and we’re not sure if the trouble and tribulation we’re going through is typical or abnormal. (Even in the June 2002 issue, the firm you called “up-and-coming” [“Rising Star,” page 58] had a partner who has been in business for more than 20 years.) I would love to read about how average people get their business going. Anyone who didn’t go the typical route—work for a name firm and then steal clients, or work for a name firm and then teach—would be a bonus.

I think you’re going to have a hard time finding these people, but I hope you’re up to the challenge. We young firms need this.

*Clare Montechio  
Red Maple Workshop  
Architecture  
Petaluma, Calif.*

*The editor replies: An excellent idea. Readers: If any of you are running start-up firms of two to five years, let us hear from you. See the “From the Editor” column on page 13 for my contact information.*



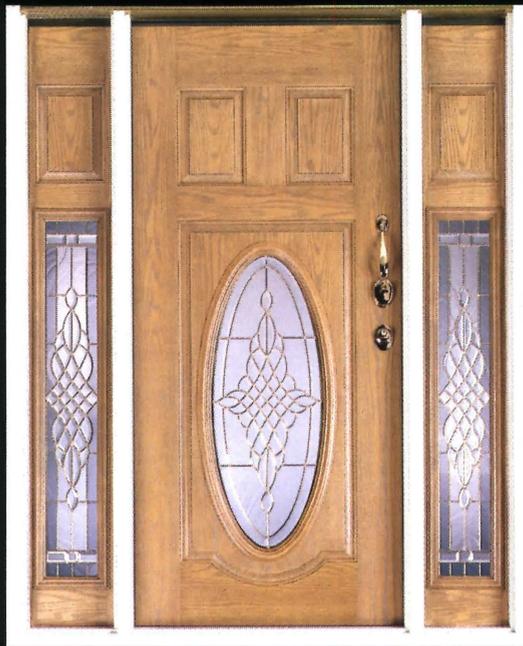
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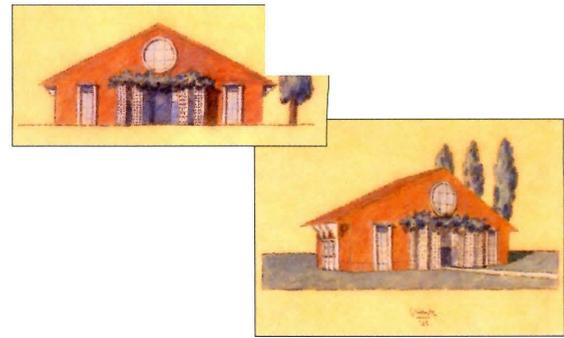
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# home front

tips and trends from the world of residential design



## target practice

“the best way to execute all this was to partner with the builder for a seamless marriage of design and production.”

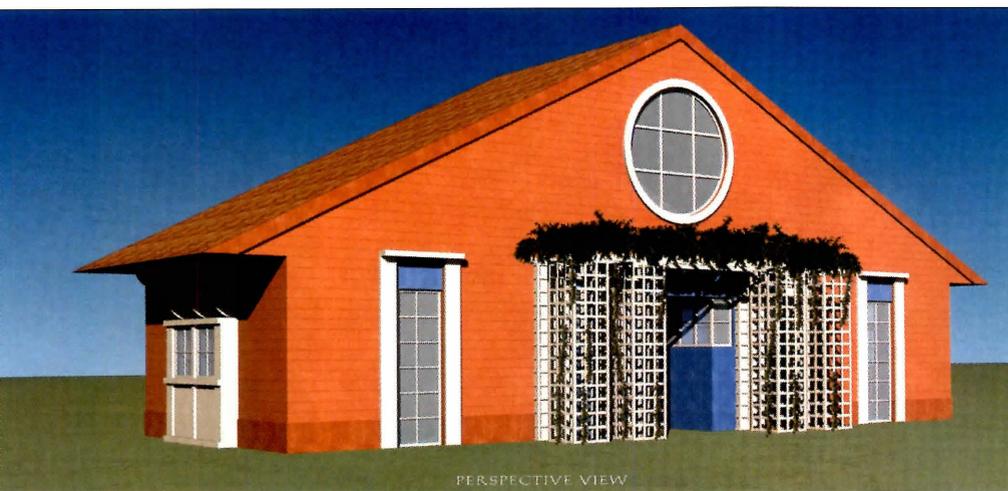
—gary lapera, aia

Owning a Michael Graves-designed house just got a little easier. The architect has partnered with his favorite consumer venue, Target stores, and LINDAL Cedar homes to produce a high-design kit home for the masses. To launch the project, Target held a sweepstakes for newlyweds through its gift registry service “Club Wedd.” (Winners had not been selected by press time.) Singles and others can purchase the home from the company’s Web site at [www.target.com](http://www.target.com). Gary Lapera, AIA,

principal with Michael Graves & Associates, says the firm’s motivation to participate was simply their belief in Target’s credo: “Good design at affordable prices.”

Would-be Graves homeowners can choose from several living-space variations among the approximately 2,000-square-foot plans. Custom options include millwork and built-ins, such as bookshelves and a breakfast table. Lapera compares the details to “those of a post-and-beam house—elegantly simple in a way that expresses the craft of construction and integrity of materials.” To ensure a consistent Graves look throughout the house, the firm also specifies such interior features as cabinets, floor finishes, and paint colors.

“The best way to execute all this,” says Lapera, “was to partner with the builder for a seamless marriage of design and production.” Lindal will compile the house plans and materials and ship it to almost any site in the world. More than 200 Lindal dealers are located around the globe to oversee the building process. —shelley d. hutchins



Michael Graves’s signature peaked roof, low eaves, and vivid colors were especially tailored to his Target market.



Courtesy Michael Graves & Associates



Courtesy Dacra Development

## virtual virtuosos

Architects Gustavo Bonevardi and John Bennett don't believe in specializing. Their firm, PROUN Space Studio in New York City, produces everything from built houses to corporate identities to museum exhibits. Last fall, they helped design the Tribute in Light, the much-talked-about towers of light memorializing the World Trade Center.

This year marked the unveiling of a \$100,000 virtual architectural tour video they made promoting Aqua, a high-end residential community under construction in Miami Beach. Developer Dacra commissioned the video, giving PROUN creative free rein. High-profile architects involved in Aqua include master planner Duany Plater-Zyberk in Miami, New Yorkers Hariri & Hariri and Alexander Gorlin, and eight others; Bonevardi and Bennett met with many of them and visited the site several times.

The result is a playful, not-quite-lifelike video that conveys a feeling of security and optimism. "What's interesting to us is the fundamental character of a project," says Bonevardi. "We were trying to create a mood, rather than be absolutely photo-realistic." At different points a beach ball bounces through the virtual pool area, brightly colored renderings of the community's Modernist homes drop like rain across the screen, and perfect clouds float speedily across a blue sky. An upbeat music track by British electronica master William Orbit plays throughout the four-minute segment.

Bonevardi thinks virtual architectural tours will only grow in popularity. "It gets cheaper and simpler to do all the time," he says. "It's a terrific tool."—*meghan drueding*

## choice works

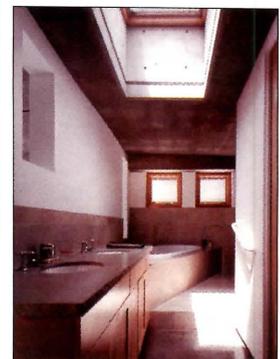
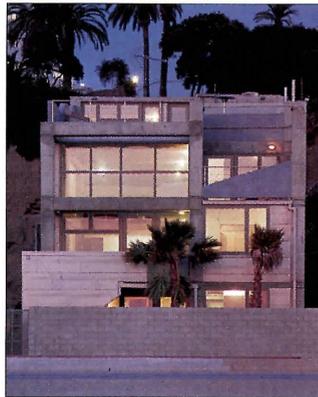
Split between two decidedly different architectural styles, the judges of BUILDER magazine's 22nd Annual Builder's Choice Awards (sponsored by Hanley-Wood, LLC, which also owns this magazine) handed out two top honors: Project of the Year and Home of the Year.

Best project went to The Sentinels, a cluster community of production homes in Santaluz, near San Diego. Designed by Scheurer Architects in Newport Beach, Calif., the homes aim for a rustic, European charm.

The highly custom, hard-edged Gallegos residence on California's Santa Monica beachfront garnered Home of the Year honors. The judges praised the concrete structure, designed by Santa Monica architect David Forbes Hibbert, for its brutal beauty and attention to simple form.

These and other award-winning projects can be viewed online at

[www.builderonline.com](http://www.builderonline.com).—*nigel f. maynard*



Two projects split the jury of BUILDER magazine's 22nd Annual Builder's Choice Award: One is quirkily custom, the other is top-of-the-line production.

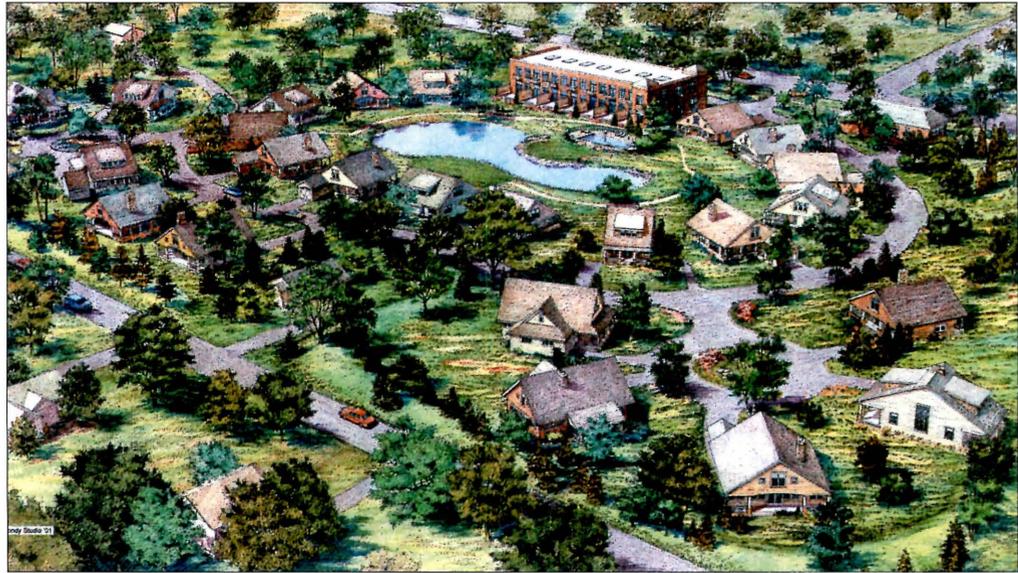
Photos:  
Eric Figge Photography (Sentinels);  
2000 fotoworks (Gallegos)



## on the boards / summer school

**e**ckenhoff Saunders Architects went back to school to design its next residential project. The 20-year-old Chicago firm, selected for its expertise in rehab and reuse, is transforming a historical 1930s schoolhouse property in New Buffalo, Mich., into 33 garden homes and lofts.

The 10-acre site, former home of the town's middle/high school, is located three blocks from a 900-slip marina, public beach, restaurants, and entertainment. "We're not



Courtesy Eckenhoff Saunders Architects

"The Lodge" and "The Barn" (above) are among the Arts-and-Crafts-style cottages that will orbit a vintage schoolhouse converted into lofts.

just creating individual homes, but a summertime community," Walt Eckenhoff, a firm principal, explains.

Centerpieces of the complex are a man-made pond and a two-story, 16,000-square-foot masonry schoolhouse, built in 1938. This original structure was converted into seven 2,300-square-foot loft homes with private entryways, 11-foot ceilings, two-story kitchens, and inner atriums that draw in natural light. Back porches look out onto the pond.

New two-story, 2,000- to 2,500-square-foot cottages—with 400 to 600 feet of outdoor decks—ring the rest of the pond. Each home is positioned to create a stronger bond among neighboring families.

"We envision adults sitting on their porches, watching their children and getting to know each other," Eckenhoff says.

The firm integrated the cottages with the nearby lake-front resort

town by borrowing from its Arts-and-Crafts traditions. "It was important to us that a new development reinforce the character of an existing place," Eckenhoff explains. "The hope is that the new development will fit into the town, not stick out."

To ensure cohesiveness, each of the four distinct cottage models has a consistent palette of materials—cedar siding, wood porches and decks with cedar railings, stone chimneys, and asphalt roofing. Roof lines vary, but masses are similar, and custom wooden garage doors are scaled down to one-car barn-like structures.

Construction won't finish until next winter, at the earliest, but two-thirds of the homes have already sold. "With the harbor just three blocks away," says Eckenhoff, "this is an ideal place for families with kids to enjoy the summertime lifestyle."—*melissa worden*

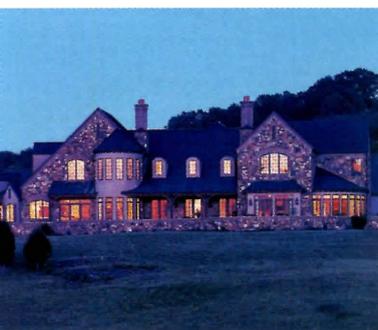
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## calendar

### dupont benedictus awards

deadline: february 14



Christian Richters

Celebrating their 11th year, the Benedictus awards recognize inventive and significant uses of laminated glass. Shown is 2002 grand prize winner, Talus de Temple in Avalon, France, designed by Rotterdam, Netherlands-

based architect Dirk Jan Postel. Eligible projects must have been completed within the past five years. For entry requirements, visit [www.dupontbenedictus.com](http://www.dupontbenedictus.com) or call 202.789.2424.

### american architecture awards 2003

deadline: february 15



Steve Dunwell

Sponsored by the Chicago Athenaeum, any American architect or firm can submit residential or commercial buildings. Shown is 2002 winner the Koehler House, in New Brunswick, Canada, by Julie Snow Architects. Winners will be exhibited in summer 2003. For an application,

call 847.895.3950 or visit [www.chi-athenaeum.org](http://www.chi-athenaeum.org).

### big & green: toward sustainable architecture in the 21st century

january 17–june 22

national building museum, washington, d.c.

Divided into five sections (energy, light and air, greenery, water and waste, construction, and urbanism), this exhibit uses photographs, drawings, models, and interactive components to show the benefits of sustainable architecture and design. Shown is the Eastgate building in Harare, Zimbabwe. For exhibit information, visit [www.nbm.org](http://www.nbm.org) or call 202.272.2448.



David Brazier

### oh boym! a sideshow of design

january 25–april 13

bellevue art museum, bellevue, wash.

The whimsical housewares and furniture designs of husband-and-wife team Constantin and Laurene Boym will be showcased. Seventeen stages will reveal the couple's design process and original inspirations. A book, *Curious Boym: Design Works*, accompanies the show. For museum hours, call 425.519.0770 or visit [www.bellevueart.org](http://www.bellevueart.org).



Taxicab chair, 2001, Boym Partners

### building energy conference

march 12–15

boston park plaza hotel, boston

The Northeast Sustainable Energy Association's fourth such conference will bring together professionals in the fields of renewable energy and green building to address practical solutions to issues such as rising energy prices, sustainable building techniques, and healthy construction. To register, visit [www.nesea.org](http://www.nesea.org) or call 413.774.6051.



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march 24–27

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### continuing exhibits

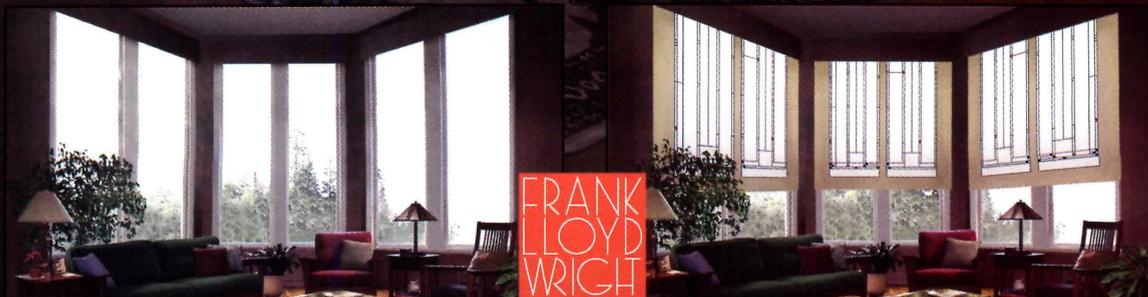
**Le Corbusier Before Le Corbusier**, through February 23, Bard Graduate Center, New York City, 212.501.3000; **Architecture + Water**, through March 23, San Francisco Museum of Modern Art, 415.357.4170; **David Adler, Architect: Elements of Style**, through May 18, The Art Institute of Chicago, 312.443.3600.—*shelley d. hutchins*

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# be true to your school

the best campus architecture isn't just about the buildings.

by herbert s. newman, faia

during the years my partners and I have been practicing architecture and teaching, we have found that patterns of human behavior influence the way we think about designing spaces for young people. Post-adolescent undergraduates in college have a need to identify and discover their place in the context of a community. It's important for them to be able to check out what each other is wearing and what each other thinks, to be politically correct about their opinions, and to have some shared connection with others.

Certain basic human behavior patterns have remained constant throughout history: the need for food and for sleep; the desire for fun, ritual, and ceremony; the instincts to nest, to be part of a community, and to communicate; and the penchant to see and not be seen, or to see and be seen. In response to these needs, it's imperative that architects create spaces for shared public experience where students can feel part of that experience without sacrificing their



Peter Aaron/Esto Photographics

Newman recommends respecting the campus as an integrated whole. His firm's design for the East Wheelock Residential Cluster at Dartmouth College (above) defers to the older, Georgian buildings on campus.

own sense of self, without giving up their sense of privacy—their sense of ownership of individual personal space.

## stepping stones

We think it's possible to comment on some guidelines of the planning and design of buildings that reflect human behavior. Some of these elements are immutable over the life of a building, while others are quite flexible.

### Define your mission.

Before determining what you want to accomplish, ensure that the mission of the institution is clearly

articulated, thought about, argued, fought over, and discussed in an inclusive way with all the relevant constituencies. This process should absolutely include student representation. Students can make major contributions to the design of spaces, especially when they are given the responsibility of representing their constituency.

It isn't a process of going out and taking a poll. It isn't asking students what they want at a giant meeting, when other dynamics can affect their behavior. It's about

assembling a bright, thoughtful, and energetic group that will take on responsibility in a marvelous way. Students have been an essential part of almost every building committee that we have worked on during the many years we have done educational work.

### Envision the whole as greater than its parts.

This is a simple, but often overlooked, idea. A parallel can be made to the different ways of thinking about a city. You can view a city as a piece of architecture in itself, or it can

*continued on page 32*



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be seen as a place composed of many different, individual buildings. You can think of a campus in the same ways. But you also must remember that on a campus, individual buildings play hierarchical roles. If you care about continuity, history, and a relationship between the past and the future, then the conclusion that the whole is greater than the parts becomes a crucial aspect of whatever you are going to do—whether you are renovating a historic campus or designing new buildings on an existing campus.

The individual buildings should pay homage to the idea of the whole. After all, a campus is an artifice; it's a place where we ide-

“buildings are secondary; they will fall in line and do what they have to do.”

alize the life of a student going away from home for scholarship and for growing up. It is the community that will shepherd and guide these young people through this phase in their lives. So it should contain some unchangeable, enduring ideas.



Peter Mauss/Esto Photographics

The firm used trees, paths, and open spaces to enliven the Northwest Quadrangle at the University of Connecticut, a new complex of six residence halls and a dining hall.

**Understand the significance of paths and open spaces.** A dominant void where students meet for passive recreation, ceremony, and pageantry is essentially an outdoor living room. These spaces allow for the planting of nature's architecture—trees.

There is always an opportunity to plant, even inexpensively, as a means of planning for the long-range future. Think about permanent outdoor spaces,



Courtesy Herbert S. Newman

then think about planting in those spaces to make them wonderful.

Fixed pedestrian and vehicular paths direct the placement of buildings and keep pedestrian travel time to a minimum. Buildings are secondary; they will fall in line and do

what they have to do. Even if a building is ugly and a mistake, it will be acceptable because it's in the right place and helps form a wall that defines space; eventually, the trees will hide it.

**Define the edges of the campus.** In an urban environment, consider the edges between the campus and the city. We've found that being inclusive of surrounding constituencies helps keep the edges of the campus healthy. It also helps with long-range planning issues involving real estate values, escalating costs, community speculation, and all of the problems that arise when a school considers expansion. Defining the edges also helps with short and long-range goals for rural, suburban, and less dense urban environments.

**give and take** Talking with students about their needs and aspirations is one of the most

interesting and exciting parts of designing campuses and campus buildings. Young people are looking for guidance, for help. They want to be educated. They don't want to be pandered to. Most have not come to college in search of the obvious or the familiar mall environment in which they have grown up. Maybe some of them do, and maybe that is acceptable. But in allowing that flexibility, don't move away from your mission—to create a special place that will symbolically stay with these kids for the rest of their lives. **ra**

*Herbert S. Newman, FAIA, is the founder and principal of Herbert S. Newman & Partners, based in New Haven, Conn. This article was adapted from ad hoc remarks by Newman at his firm's annual symposium, Architecture in Residence: Visions of the American Campus, held in Williamsburg, Va., in April 2002.*

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# away from home

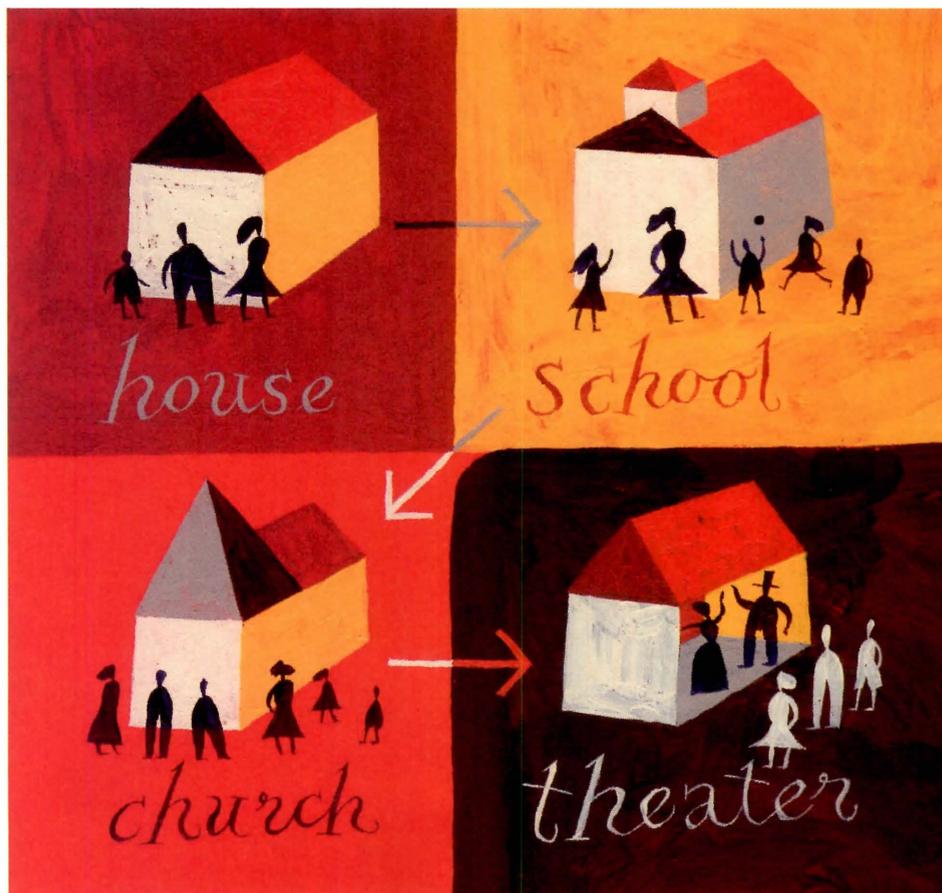
exploring the challenge of a diverse practice.

by cheryl weber

For six years, the Houston architecture firm Curtis and Windham focused on perfecting its first love: the design of traditionally styled single-family homes. Partners William Curtis and Russell Windham reached a turning point five years ago, however, when they learned of plans to rebuild a burned-out 1860s Catholic church in historic Jefferson, Tex. It took 15 phone calls to convince the church's building committee to grant them an interview as candidates. But once they landed the commission and later delivered a successful project, they began to regularly add institutions to their mix of work. "You do the things you have to do to build up a practice," Curtis says.

"There are certain lessons you go through on how to get jobs and make money. We feel like good architects are able to design a wide variety of building types."

For many residential architects, diversifying into institutional work is a basic necessity in order to grow their business, compete for clients and employees, and even out economic cycles. But they're also drawn to the different set of challenges and issues that come



Jeffrey Fisher

with institutional work. Rather than working directly with the end user, suddenly they're juggling committees and building consensus. One week they might be designing a college dorm, another week a park visitors' center in an unfamiliar ecosystem. "You never get stale," says Susan Maxman, FAIA, of Susan Maxman and Partners in Philadelphia. "You're always trying to problem solve and think of new ways to do things."

Public buildings, in par-

ticular, offer architects a greater sense of intellectual satisfaction because they're designing something that reflects a community's spirit. Whereas a custom home is gratifying to a small family, a city library, say, touches the entire community across a broad spectrum of people. "There's nothing finer than experiencing a library that provides full service to the community, from kids and the elderly to tourists and businesspeople," says Will Bruder, AIA, of Will Bruder

Architects in Phoenix. "Everybody benefits from the art, the craft, and the concepts you've created."

## making the leap

For architects heavily invested in residential work, however, getting a foot in the door can be difficult. Curtis and Windham won the church committee's confidence by persistently demonstrating the strength of their ideas and by pointing out the experience they had gained working on

*continued on page 38*



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similar projects at their previous employer, Hartman-Cox Architects in Washington, D.C. Designing large-scale houses also can be a fast track to institutional work. The firm has designed custom homes that cost as much as \$25 million and require commercial contractors and structural materials such as concrete and steel. "Our preparedness to do institutional projects is better today because our domestic architecture has grown in scale," Curtis says. "We can be very persuasive now that we can do it as well as anybody else."

Muse Architects in Washington, D.C. (see its work on page 72), has increased its share of church and

school work from 5 percent to 50 percent during the last six years. On its first church project, when the deal came down to Muse Architects and one other firm, Stephen Muse, AIA, had his speech ready. "We know the other firm is good and has made many more churches," he told the clients. "If that's your criteria, we lose. But we'd like to show you the houses we've done and show you why your church could be more like one of our houses. Our family rooms could be your fellowship hall, our courtyards the area outside your worship space." Says Muse, "Obviously it takes a very sophisticated client to make that

*continued on page 40*

## continuing education

Looking to add a nonresidential niche? Echo-boomers, new state funding initiatives, and the smart growth movement are all helping to expand the market for public and private educational facilities in the U.S., says Bruce Jilk, AIA, of Atelier/ Jilk in Afton, Minn., and chair of the AIA Committee on Architecture for Education. States with the fastest rate of population growth are the strongest supporters of school construction. Last November, for example, California voters passed a referendum allocating \$22 billion for school facilities. Ohio recently earmarked \$24 billion to build and renovate its schools. And New Jersey, Florida, Texas, and Arizona are among other growing states pouring money into educational buildings.

"We're needing to renovate existing schools to bring them up to current educational standards or build new to address the exploding population coming out of the baby boom echo," says Tom Kube,

*continued on page 40*

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leap of faith. But they said, 'You're right, that's the feeling we want.' It's a compelling argument to a lot of institutional groups, and we've been running with it ever since."

An architectural niche also can provide a segue to institutional work. In Atlanta, Surber Barber Choate & Hertlein's extensive historic preservation, renovation, and adaptive reuse work with developers and on single-family homes helped it win ongoing contracts with the Georgia board of regents, which oversees schools and universities. The 20-year-old firm Moule & Polyzoides in Pasadena, Calif., also began its practice doing adaptive reuse. Given

its strong focus on urbanism, many of the firm's institutional projects are referrals from the town planning side. "People trust us and know us personally, so they hand us commissions," says partner Stefanos Polyzoides. "Not all of our institutional projects go through the competitive process."

Often, a quirk of fate opens the door to diversifying. Leddy Maytum Stacy, San Francisco (see its work on page 70), happened upon one of its earliest institutional projects—a Waldorf school in the mid-1980s—through a contractor who had ties to the school. Since then, "we've found that going after public schools is

*continued on page 42*

executive director of the Council of Educational Facility Planners in Scottsdale, Ariz. "Sun Belt states are seeing the greatest activity on new schools, whereas schools in older areas like New York City are relying on renovations, additions, or adaptive reuse."

Jilk sees two other trends in educational facilities. One is a nationwide emphasis on small schools. "One of the groups putting money behind this trend is the Bill and Melinda Gates Foundation," he says. The focus on smaller schools fits with what Jilk calls the finer grain of mixed-use development, one of the solutions for balancing growth in congested cities and suburbs.

A lot of communities are leveraging their money by blending school facilities into seniors and recreational centers and public libraries, resulting in multiuse properties as opposed to a school that's only open weekdays between 8 a.m. and 3 p.m. In Scottsdale, for example, most of the new middle schools and high schools have public library complexes built into them. "The city is trying to expand services to

*continued on page 42*



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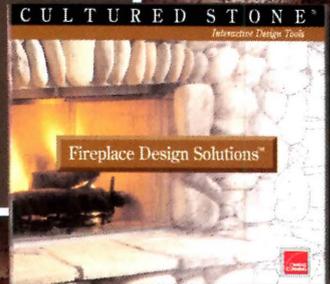
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a different market altogether, and one we've had less success with," says Bill Leddy, AIA, who oversees a staff of 15. "Independent schools are looking for something out of the ordinary and have a different approach to hiring an architect." By contrast, he says, most institutional clients have a very sophisticated bureaucracy. "Even if we are invited to submit a proposal, we're competing against as many as 30 to 40 other firms."

### requests for proposals

Indeed, the most difficult aspect of doing institutional work is going after it. Responding to requests for

proposals, or RFPs, is an expensive and time-consuming process most architects view with a mixture of cynicism, resignation, and contempt. Moule & Polyzoides tries to avoid it altogether. "After 20 years of doing RFPs, we find the process idiotic and unpredictable," Polyzoides says. "Sometimes it finds the best person, but often not. They call the people you've worked for before and give you an hour to speak on your behalf. They hear four or five people in one day. It becomes more a reflection of who's the smoothest salesperson; who has the best manners, the best connections, the nicest tie; or who looks best on paper. It

growing parts of the community," Kube says. "It's a way to get projects on the ground faster than having to find stand-alone sites. Plus, the students have a higher-performance library than they would have had in their school."

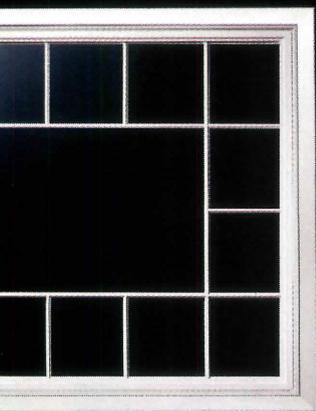
Jilk recently worked on a similar project in Apple Valley, Minn.: a small School of Environmental Studies for 400 high school students, built on the site of the Minnesota Zoological Garden. Rather than classrooms, the building has office-like spaces with workstations. "It's part of the new theme-based approach to schools, as opposed to one-size-fits-all," Jilk says.—c.w.

favors large over small firms, old over young, and business as usual over those asking questions. It's not a good system for advancing architecture."

Maxman has one staff person putting together

proposals full time. The job involves some sleuthing to figure out who else is competing, the politics involved, and any hidden agendas. But detective work can only carry a firm so far.

*continued on page 44*



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“We scrutinize the project and know our clients pretty well,” Maxman says, “but we’re never sure where we stand. More often than not, it ends up being chemistry, or the guy in front of us had more experience than we did in that prototype.” The firm’s strategy is to work hard to understand the clients and the project, responding to their issues and showing how it has addressed them in the past. The rest is left to chance. “Once, a prospective client spent the whole day going through projects with us in Philly, and we came in second,” she says. “Those kinds of things are frustrating and demoralizing, but you just have to do it.”

Muse attempts to avoid disappointment by asking himself tough questions at the outset. If the firm receives, say, 10 RFPs a month and has allotted 100 hours to work on proposals, he typically winnows the RFPs down to two or three. “We look at the project and ask: ‘Do we honestly believe we’re the best choice for this project?’ If there’s one we’re best for, let’s spend 100 hours on it or 50 hours on two. Let’s make sure we spend all the time it takes to send in the best proposal we can, and walk in the door for the interview fully prepared.”

RFPs are costly in dollars, too. Bruder estimates he spends \$5,000 to

\$10,000 apiece on graphic design and printing costs, plus airline tickets to fly two or three people to meet the client. Like Maxman, before responding to a request, he and project architect Richard Jensen spend a lot of time calling associates and trying to solve the mysteries. For him, success is winning one out of 10.

“We have a format and keep tweaking it, and we form associations all over the country,” Bruder says. “And our RFPs are distinctive; everything we do deals with design at the highest plane.” The wild card, of course, is who’s on the panel across the table. “Do they know how to listen and what

they’re looking for? We try to help by writing an intelligent document and present ourselves as unique.”

Even so, there’s a healthy tinge of fatalism in Bruder’s philosophy, thanks to a lesson learned 10 years ago while pursuing a commission for San Diego’s main library. A reporter convinced the city to release the proposals to the public. “It was shocking, the biggest wake-up call,” Bruder says. “There was nothing of consequence to differentiate the proposals. You have to consider that for all your careful crafting of words—and I write these things like poems—you’ve got a lay audience on the

*continued on page 46*

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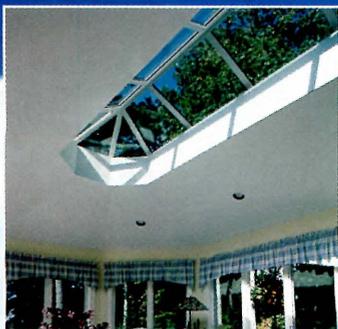
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other side of the table.

“It’s about chemistry, communication, ideas, and really remembering that you have to bring passion and skill and portfolio to these projects, but at that moment when you walk out, be able to accept that there’s nothing rational that will get you the job,” he adds. “When you lose, you have to believe that maybe the next time the irrational moment will be yours.”

### design by committee

The other major challenge of an institutional project is coordinating the wishes of diverse client groups. The facilities committee of a university is looking for

maximum durability and minimum cost; the dean and the university architect want to promote good design and maintain the quality of the school. Student groups may have other concerns. “There are benefactors whose desires also need to be incorporated into the design,” points out Mark Hutker, AIA, Hutker Architecture and Interiors in Martha’s Vineyard, Mass. “Donors have a special interest in leaving an imprint on the school.”

The demand on an architect’s time, presentation skills, and organizational skills goes up several notches, too. There are more meetings—many of them at night. “Once a month,

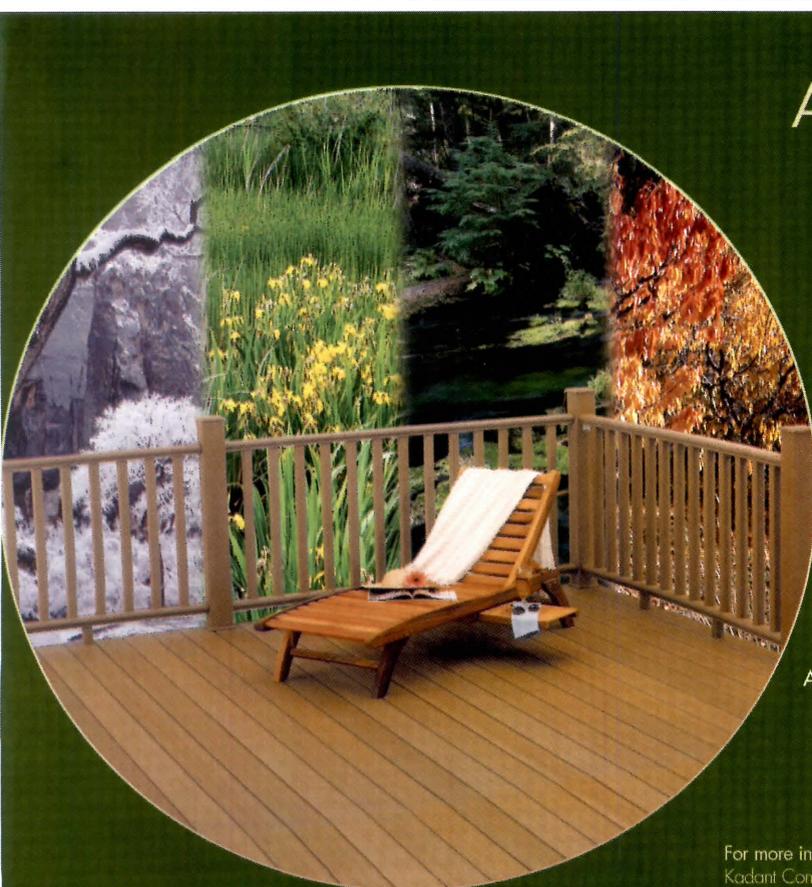
you’re making a public presentation in front of a building committee or an entire congregation,” Muse says. “You’re making more serious drawings, putting them on Powerpoint, and thinking about what to say. It’s much more involved than sitting 4 feet across the table from a custom home client.”

Muse stresses the importance of organizing the building committee and the process. He tells them what to expect: “First we’ll work on the site plan. You’ll see a plan that has a building on it but no details. There will be a lot of windows on this wall, but we don’t know what they’ll look like. Then we’ll work on floor plans,

*continued on page 48*

*“you have to consider that for all your careful crafting of words ... you’ve got a lay audience on the other side of the table.”*

*—will bruder, aia*



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massing, elevations. Have faith that when we show you elevations, they'll be okay."

The architect also expects the committee to filter the flow of information between him and the church congregation or the various client groups. He wants the committee to decide what is one person's point of view vs. consensus, and he tells them that once they're working on the project awhile, they may be able to answer constituents' questions without coming to him. "It helps speed the process and lets committee members feel empowered," he says. Muse gets the committee's feedback on early schematics, but drawings are withheld from the larger

client body until the building assumes a shape that people can visualize easily.

An iterative design process is at the center of Susan Maxman's approach. She listens carefully to budget and program requirements, putting the clients' needs above anything else. And rather than responding with a beautiful rendering, Maxman wants the design to evolve with the client as part of a team. "That's critically important to this kind of work," she says. When the National Forest Service hired the firm to design a visitors' center at Seneca Rocks in West Virginia, Maxman refused to sign the original contract, which required the architects to

develop three conceptual designs that the Forest Service would choose from. Instead, Maxman proposed a series of five workshops with the committee members in her office. The end result was a schematic design that everyone loved. "Architects think a beautiful picture will do it," she says. "You have to be able to talk it through with them."

The mark of true success is an institutional building everyone is proud of and conceptually represents a client group's best ideas. When architects encourage clients to ask questions and raise issues, the clients see themselves reflected in the program documents. "When the first drawings come for-

ward, it's very gratifying as an architect to hear the rush in the audience of everyone taking the claim to their idea," Bruder says. His firm designed a library for teenagers, an addition to Phoenix's central library. Over the course of five summer workshops, the architects met with teens to design the layout and select furniture, fabrics, and curtains. At the ribbon-cutting ceremony, the president of the building council ended her speech by telling Bruder, "We really appreciate your listening." Says Bruder: "That was the best comment we could hear." ra

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

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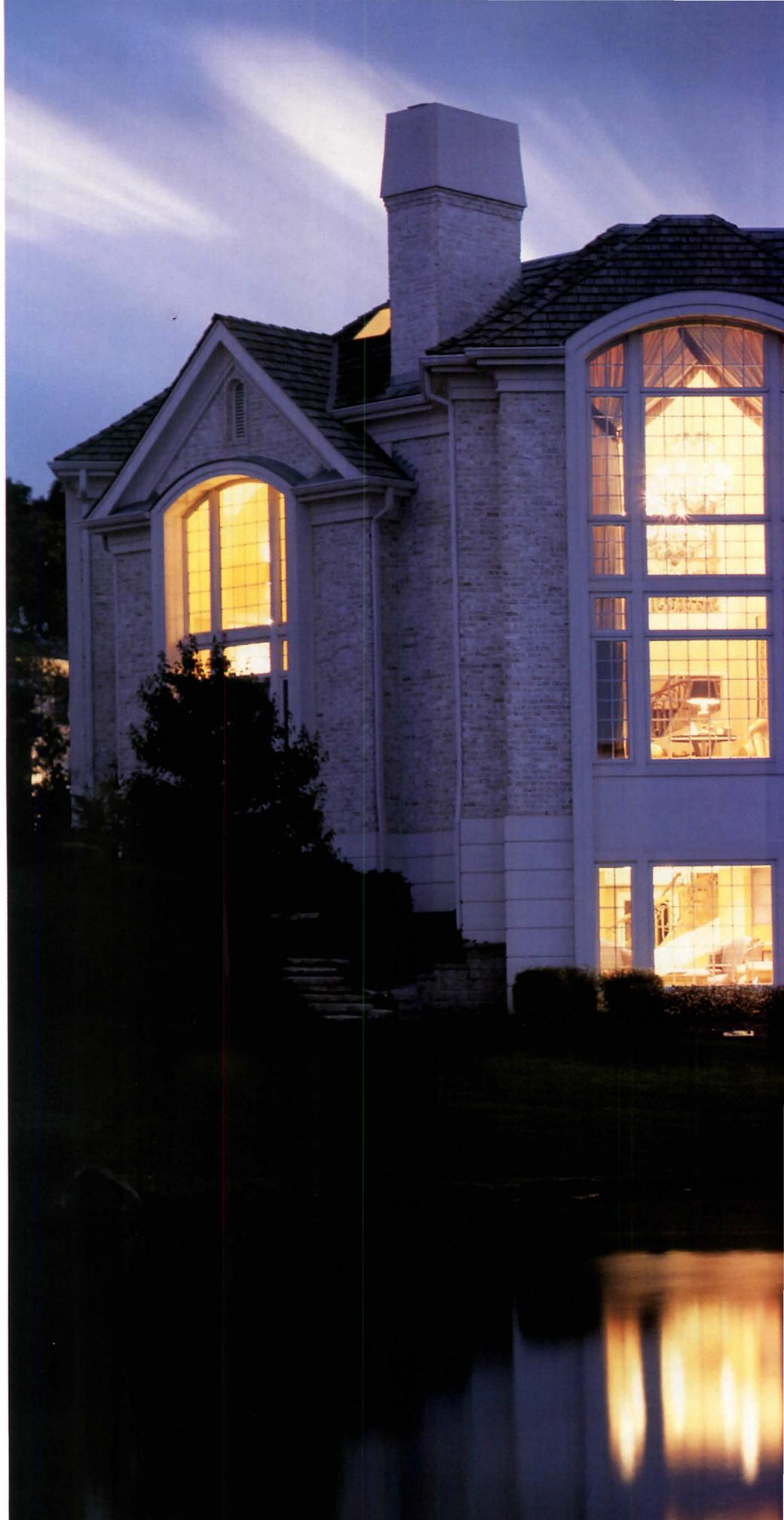
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Although busy with school work, Rodney Friedman still designs top-notch multifamily. He converted the historic Oriental Warehouse in San Francisco's South Beach neighborhood into live/work units, winning a local AIA Honor Award in 1997.

Bryce Duffy/SABA

# back to school

former merchant housing maven  
rodney friedman gets new respect  
designing campus housing.

by s. claire conroy

Last July at the Pacific Coast Builders' Conference (PCBC) Gold Nugget awards, a very happy 69-year-old architect kept trotting up to the stage to pick up one Lucite-encased hunk of "gold" after another. Fisher-Friedman Associates won five awards that night—four Gold and one Merit. It was especially gratifying for the veteran firm because it did so in front of its peers—an audience full of competing firms and past, current, and future developer and builder clients—and it did so in its hometown of San Francisco. Rodney Friedman, FAIA, was the happy architect, and his firm of 38 years was a big winner that night.

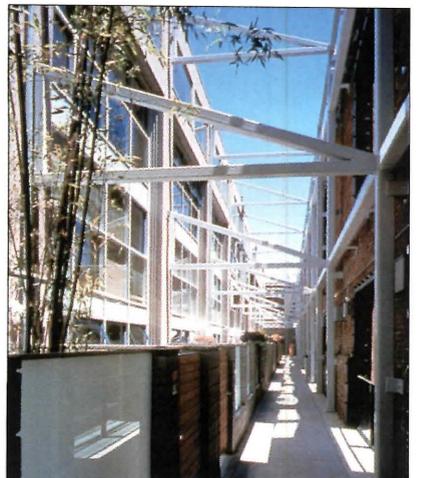
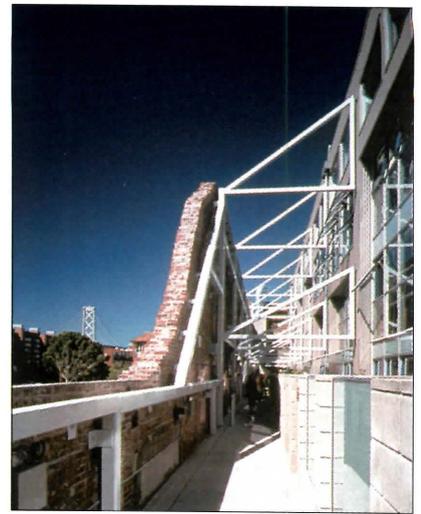
Twenty or 30 years ago it would have come as no surprise to see Friedman, Bob Geering, and their now-retired partner, Bob Fisher, hogging the limelight. They were part of housing's all-star team back then, turning Irvine Ranch land and San Francisco Bay Area quicksand into good-life subdivisions. But it's been a long time since Friedman's folk were on the builders' A-List of architects. The firm no longer bursts at the

seams with 100 architects in downtown San Francisco. Now it's down to a lean and mean 35 across the bay in Emeryville's warehouse district. "But, hey," says Friedman, "It's a Park Avenue address."

## lemons into lemonade

True, Friedman does have a Park Avenue address in Emeryville, an emerging high-tech town just north of Oakland, and his quarters in the warehouse district are quite swanky. Best of all, he's having a great time doing much more than the merchant housing that built his career. "I haven't done a single-family-detached subdivision in 10 years," he says. Not that he wouldn't like to, it's just the production builders seldom call anymore. But lemons into lemonade, Friedman has found a new customer base: university and college housing. And for the militant Modernist who cringes at the idea of doing Mediterranean-style patio homes, it's a great new outlet for interesting design. He nabbed three of those five Gold Nuggets for his campus housing work.

Although student and faculty housing



# back to school



The 1982 Peter Coultts Hill Faculty Apartments at Stanford University were an early foray into campus housing for FFA.

Photo Stephenson

design is frequently handcuffed to its context, Friedman sometimes grabs the commission for connective-tissue buildings as well—dining halls, common buildings. He has a freer hand with these, which fuels his creativity. What's more, his buildings often weave in among the superstar architects' work that our centers of higher education are so fond of collecting, and this feeds his ego. On the campus of Stanford University, for instance, his Manzanita II dorm completes a quad anchored by a Ricardo Legorreta-designed dorm.

In some ways, Friedman relishes his cur-

rent status as a desirable, hireable, workhorse architect. Star architects can, apparently, glow too brightly for the firmament. "If you get a high-profile job everyone loves, then the school thinks, okay, we've got a Legorreta," he explains. "Meanwhile, we do 10 jobs." It's a delicate balance. You've got to be on the radar without overwhelming it.

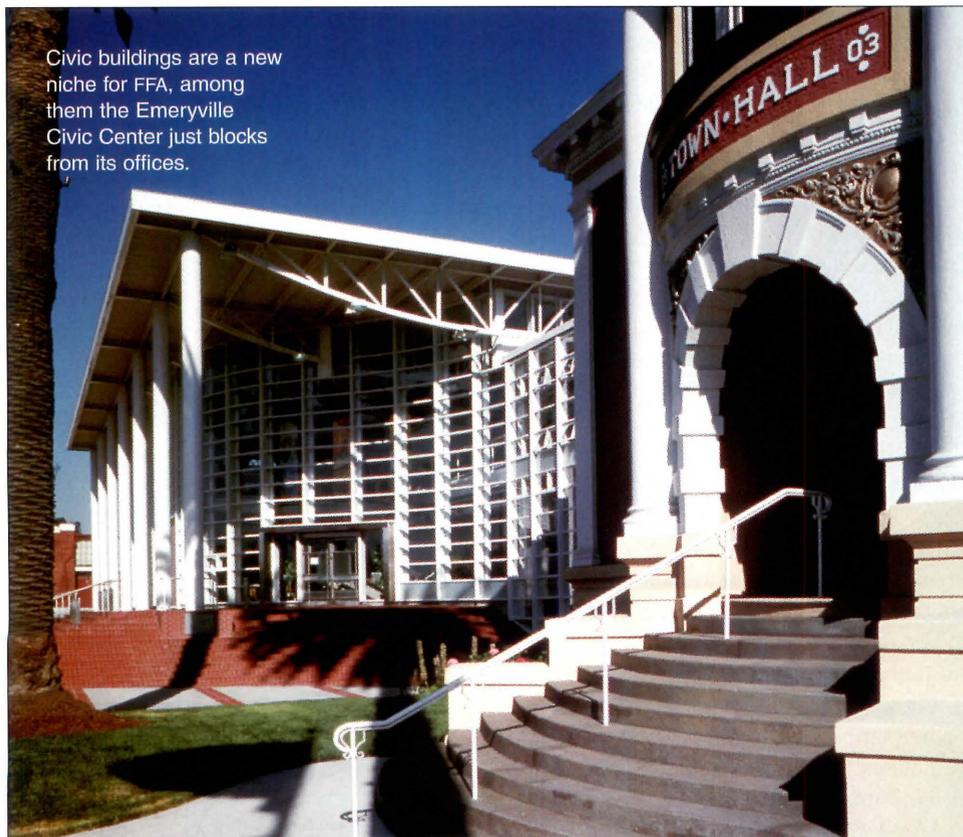
So how did Friedman get from merchant housing to campus housing? By moving sideways and full circle. Trained as a Mid-Century Modernist at the University of California, Berkeley, he learned from a who's who of residential architecture.

William W. Wurster had just returned to the Bay Area as dean of the architecture school and had just swapped Bauhaus for the dusty Beaux Arts curriculum. Fresh from his position as dean of the Massachusetts Institute of Technology in Cambridge, Mass., Wurster had a portfolio of celebrity connections. So, one by one, he marched his amazing peers through his students' lecture halls.

Friedman soaked up cutting-edge wisdom from Buckminster Fuller, Eric Mendelsohn, Richard Neutra, Paul Rudolph, and Joseph Esherick. He was a teaching assistant to Charles Eames. Not only were these great innovative architects, they were great house architects. In their view, there was nothing humble about the housing profession. In fact, it was possibly the best laboratory for experimenting with the new building techniques and materials emerging after World War II. They all made history designing their own and others' houses. "Housing was not something relegated to the also-rans of architecture," says Friedman. "Every studio we had dealt with some kind of housing."

## grid goodbye

After a tour of duty in the Air Force during the Korean War and an apprenticeship designing mega commercial buildings in the San Francisco office of Welton Becket and Associates (now Ellerbe Becket), one of the largest firms in the country at the time, Friedman and Becket colleagues Bob Fisher and Bob Geering started their own firm. Among their early clients were builders trying to compete with Joseph Eichler, popularizer of the Modern tract house. What Friedman learned from Sea Ranch, another cutting-edge project across the Golden Gate bridge and about 2 ½ hours up the Pacific Coast Highway, gave him the

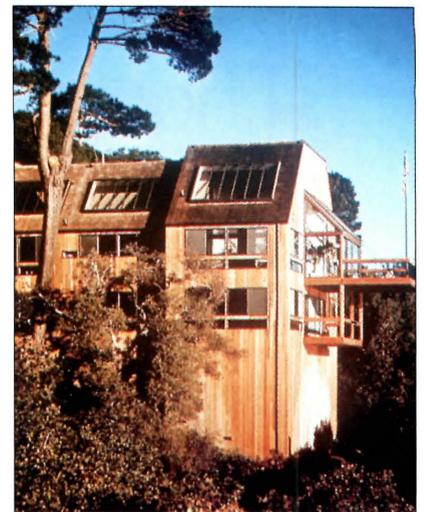


Civic buildings are a new niche for FFA, among them the Emeryville Civic Center just blocks from its offices.

Charles Callister, Jr.



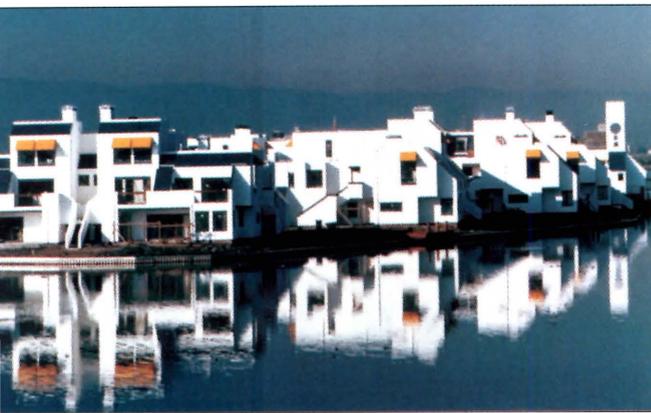
Strode Eckert



Morely Baer

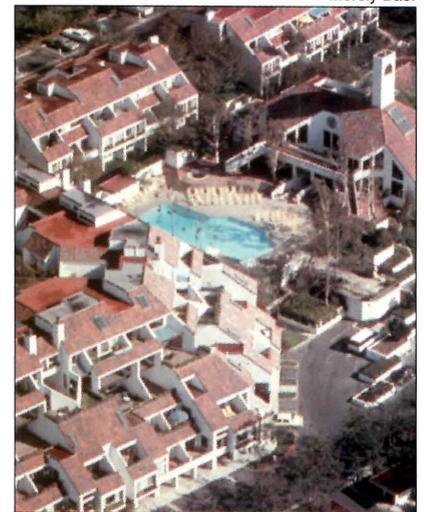


Morely Baer



Joshua Freiwald

Clockwise from top left: The Andover Park housing complex in Beaverton, Oregon, grabbed Northern light, forest views, and numerous awards in 1989. Friedman's house in Tiburon, Calif., (two photos) was inspired by Sea Ranch's window-punched houses. The 1976 Promontory Point apartments (two photos) are still a high-water mark in Newport Beach, Calif. One of FFA's toughest master plans, 1976 Point Tiburon is a bayside community built on fill. The 1978 Islands condos in Foster City, Calif., combined tandem parking, greenhouse balconies, and water views.



Steve Proehl

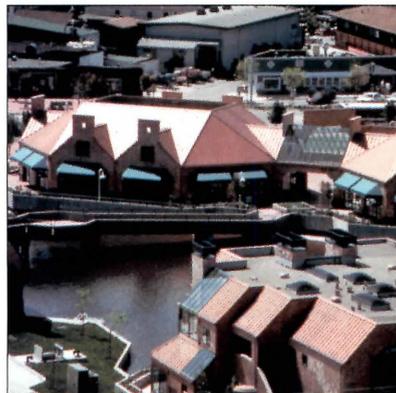


Photo Stephenson



Photo Stephenson

bag of tricks he needed.

"When Joe Esherick, Charles Moore, and Bill Turnbull did Sea Ranch in the late '60s, it changed everything," Friedman contends. Oddly enough, it wasn't their single-family houses that inspired him; it was the condos. Here, he says, the architects broke the 12x12x12 post-and-beam grid that had everyone boxed in: "Suddenly, you could have an 8 foot room or 10 foot one, one with no walls; ceilings could be any height. You could bump out and cantilever; you could poke holes for windows anywhere. You could react to the site.

"So we abandoned the module. But they were carefully dimensioned houses. No cut plywood, beams a certain length, lots of glass, four corners," he continues. "They took 48 hours to frame and cost \$8.95 a foot

# back to school



Illustration: Michael Sechman

FFA is working with Skidmore, Owings & Merrill on a residential-retail complex for the University of California, San Francisco's new Mission Bay campus.

in the '70s." His builder clients were, consequently, very happy—not only were the houses cheaper to build, they could charge a premium for them. And the buyers loved the cathedral ceilings and soaring staircase volumes. Their 1,200-square-foot houses suddenly felt large and grand.

In those days, there was a market for Modern design—at least in forward-thinking California. "No one was excited about Mission-style," recalls Friedman. "Our career is full of design firsts. But we could only do this with the right clients—cowboy entrepreneurs, not MBAs. Guys who took risks."

## stern thoughts

Friedman doesn't see many risk-takers in the merchant housing profession these days. Indeed, he thinks the industry teems with scaredy cats. He's most bitter about what happened down in Orange County, Calif., where he did some of his best early work. Everyone still admires Promontory Point, a 520-unit townhouse and apartment development overlooking the bay in Newport Beach that he designed in 1976. When his client, Berkeley-trained architect Ray Watson left The Irvine Company and Don Bren bought it from the Irvine family, contemporary design

eventually bit the dust. Bren's preferred style is Spanish Mission, and that's what he's commissioned for acre after acre of subsequent Irvine development. And the architects who wished to continue working in the hottest market in California gave him what he wanted. "That's why I hate these guys," says Friedman. "They're my friends, but I hate them."

"They got scared," he postulates. "If someone walks in, they fill their expectations. They're happy providing a service. Is it architecture? No, it's trivial."

He blames Post-Modern architects for repopularizing traditional styles and squelching the public's tolerance for Modern architecture. He thinks architects like Robert Stern, Philip Johnson, and Michael Graves cost him much of his housing practice. "Someone asked me recently, do you want to get out of housing?" he recalls. "I said, no, I want everyone else to get out of housing. Cleanse the profession."

Still, Friedman knows you have to please your client to pay the bills. Not all the work he takes nowadays would delight the Bauhaus boys. But he finds a way to tweak each building to make himself happy and elicit a smile from other closet Modernists. "We always leave traces for the trained eye. The window detailing on many of our more traditional dorm buildings, for instance, is clearly not evocative of their period style. They still fit in. Clients can't tell the difference," he says.

## corbu for you

Best of all, the work underwrites the jobs he's most excited to land—the civic buildings for small California cities. He's done one for Redwood City, and one for Emeryville that's just a few blocks up Park



In pricey areas such as the University of California, Irvine's campus, graduate apartments are essential affordable housing. FFA designed these in 1983.

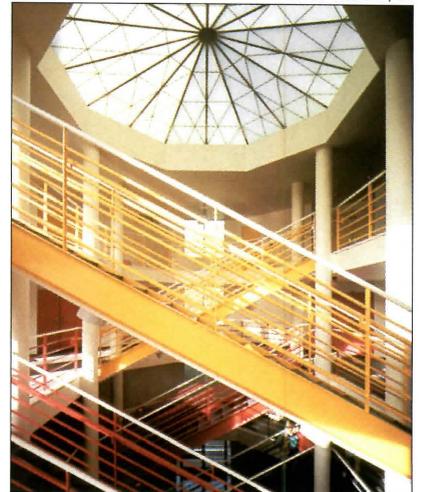
Photo Stephenson



Charles Callister Jr.



Charles Callister, Jr.

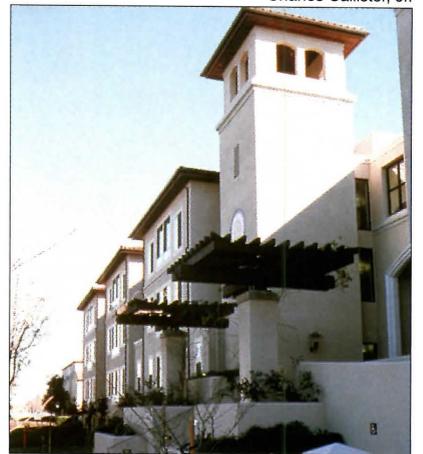


Charles Callister, Jr.



Matthew Gaber

Comfortable campus housing is now a critical marketing tool for schools. FFA's recent projects, clockwise from the top: Stanford's Manzanita Park II, undergraduate housing; University of California, Berkeley's Albany Village, married student housing; University of California, Riverside's Residence Hall V and Dining facility; Santa Clara University's Student Residence; Avalon Bay, a non-campus project in San Francisco; a renovation of Stanford's Stern Hall; and the University of San Diego's New Student Residence.



Fisher-Friedman Associates



Fisher-Friedman Associates



Illustration: Michael Sechman

Avenue from his office. It won a 2002 Gold Nugget Grand award for best office/professional building under 50,000 square feet. It's a handsome building, one that would make any Modern architect proud. It's also got one of his "traces for the trained eye": "From the rear, it looks like Villa Savoye," says Friedman.

He doing a few custom homes, some large-scale mixed-used projects, top-notch attached and multifamily housing, office buildings, and of course all of that campus housing. "We've expanded the menu of things we can do. When we started, we had knowledge of commercial work and knew nothing about housing. Now we're relearning the institutional and commercial skills," he says. "But the work is no more or less rigorous than the first houses we did." ra



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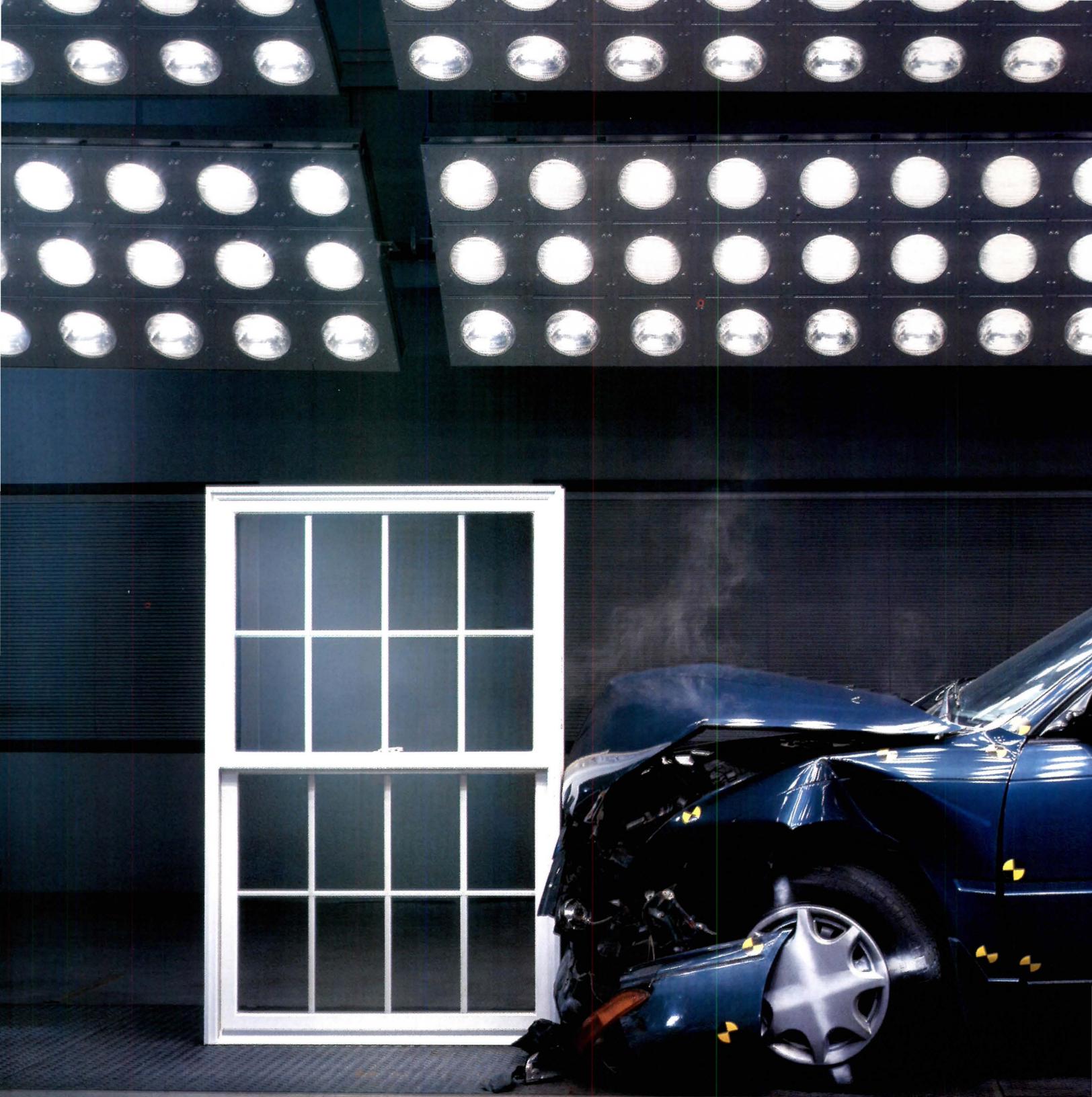
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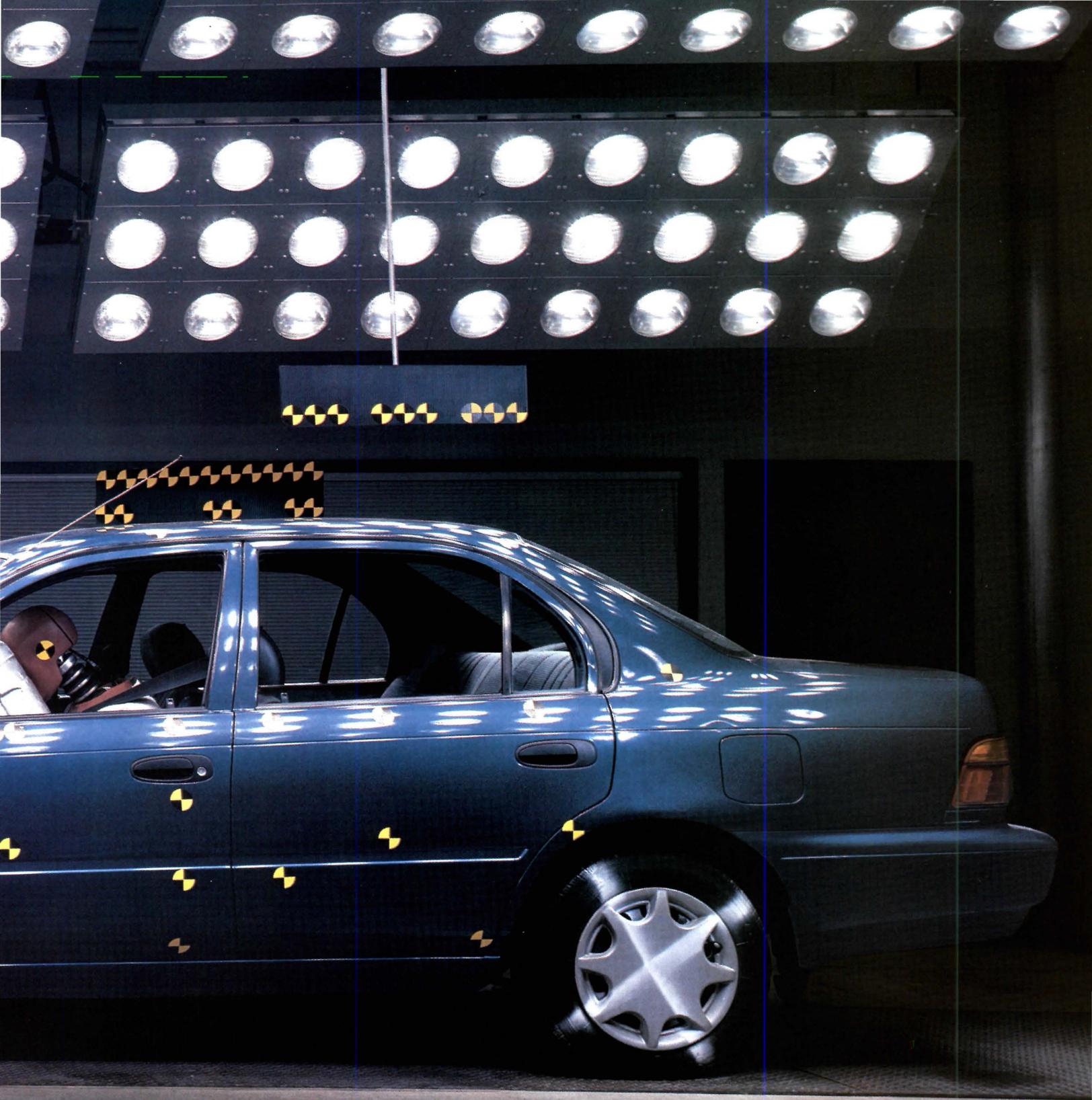
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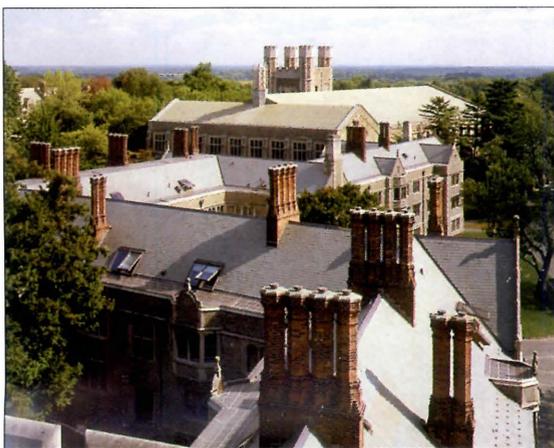
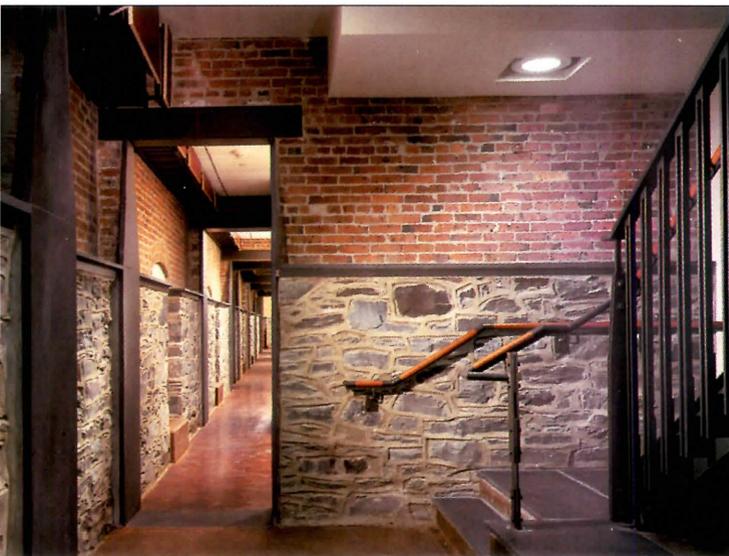
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# learning curve

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Top: A 100-year-old foundation organizes the finished basement while imbuing it with a sense of history. The architects used slate to line the new doorway cuts and to clean up the rough ledge between the old stone and brickwork. Above: A rooftop view of the sprawling residence hall.

**S**tafford Little Hall, built in two sections in 1899 and 1902, was Princeton University's first dormitory to have indoor plumbing. It is a building steeped in history, from its intriguing foundation of gothic masonry arches to the fireplace surrounds where five generations of students have carved football scores. For Little Hall's first comprehensive renovation, the university presented KieranTimberlake Associates with an ambitious program: Add common areas and more beds, while updating the upper floors and all the mechanical systems.

Renovating an old residence hall usually means losing bed counts to meet egress codes. Here, though, the architects were drawn to the cavernous basement, where they carved out intimate rooms and corridors among the arches. More than 600 feet long, the building's ground floor had a slope that left 19-foot ceilings at one end. So the design team inserted a floor at the higher end, and, with a little excavation, made a continuous level that runs through the building.

The shadowy foundational underpinnings form the backdrop for thoroughly modern spaces. Rhythmic arches provide axial sight lines, and architectural staircases are the focal point of interior views. "The basement still has a gothic sense to it, but in a modern way," says project architect Amy Floresta, AIA. Concrete flooring at the stair landings, stained an earthy gold, and the liberal use of slate and steel, bring the basement out of the 19th century. The design team exposed the existing textures by sandblasting and repointing stone and brickwork. Where necessary, they made minor cuts through the foundations, demarcating the cuts with slate panels. To create privacy for student rooms, some of the arches had to be enclosed with brick and drywall. There, the architects continued the vocabulary by using slate to patch the rough ledge between the existing stone and brickwork.

"Our approach on the ground floor was a process of discovering spaces and materials and trying to use them to their best potential," Floresta says. "In contrast, we took a more restorative approach upstairs." Double-hung windows were replaced to match the profile and leaded glazing of the originals. Stairways were reconfigured and rebuilt. Very little history was lost: An original spiral staircase became an artifact when the architects installed it under a new stairwell. They also restored the mahogany fireplace surrounds and windowsills, some of which had been carved with stars to mark the rooms of students who have been killed in wars. KieranTimberlake's sensitive renovation, which added 18 beds, left Little Hall's history intact, a place to record the stories of the next 100 years.—*cheryl weber*



New mahogany windows illuminate a seating niche. Below: On the upper floors, energy-efficient windows match the profile and leaded glazing of the originals. A remnant spiral staircase creates an intimate nook.

**project:**

Stafford Little Hall

**client:**

Princeton University, Princeton, N.J.

**architect:**

KieranTimberlake Associates LLP,  
Philadelphia

**general contractor:**

Irwin & Leighton Inc.,  
King of Prussia, Pa.

**structural engineer:**

Robert Silman Associates,  
New York City

**mechanical/electrical engineer:**

Hill & Bell Associates, Pottstown, Pa.

**landscape architect:**

Louise Schiller Associates, Princeton

**project size:**

80,600 square feet

**number of units:**

97

**unit size:**

190 to 550 square feet

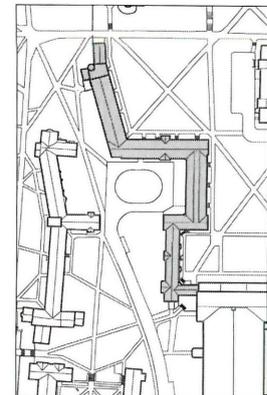
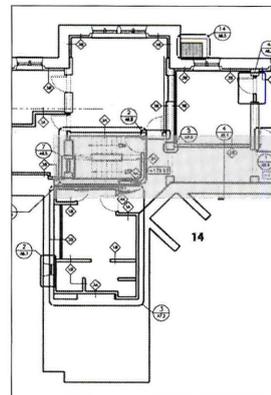
**number of beds:**

250

**construction cost:**

\$210 per square foot

Photos: Barry Halkin



## mclean environmental living and learning center northland college / ashland, wisc.



Photos: Philip Prowse Photography



The front entry to the McLean Environmental Living and Learning Center looks like any other college dorm. But the building runs on alternative fuel sources such as photovoltaic panels and 120-foot wind turbine.

environmental Sociology.” “Humanity and Nature in Literature.” “Ecology of War and Peace.” These are a few of the unusual courses the 800 students at Northland College, an environmental liberal arts college in Ashland, Wisc., can take. To complement its ecological mission, the school asked Hammel, Green & Abrahamson of Minneapolis to design a dormitory, McLean Environmental Living and Learning Center (MELLC), that champions principles of sustainable design.

HGA held several design charrettes with groups of students, faculty, and college administrators to figure out just what shade of green they wanted. They learned that the students were open to assuming personal responsibility for lessening the building’s environmental impact and to using their living quarters as a laboratory. “The students wanted an area *where they could see* the different systems working,” says Kevin Flynn, AIA, director of sustainable design at HGA.

Those systems, as designed by HGA and architect of record LHB Engineers & Architects, include a 120-foot wind turbine, photovoltaic panels, a solar hot-water heater, geothermal pumps, and a high-efficiency gas boiler with two heat-recovery units. Each is hooked up to a building-wide energy monitor that students can access on their computers to view the amounts of energy expended and taken in on any given day. The MELLC has no air conditioning, since operable windows and strategic siting keep it cool during the summer. Low-flow faucets and showerheads cut down on water use throughout the 114-bed dorm.

The four-unit wing of apartments that supplements the building’s 29 double rooms and 16 suites goes even further to promote environmental responsibility. Two of these units contain composting toilets, which use no water. And the apartment wing is home to a couple of greenhouses where students grow vegetables and flowers.

The complex process of green material selection presented Flynn and project architect Dave Bercher, AIA, with some thorny issues. “We initially thought about copper roofs because they have a very long life cycle,” Flynn says. “But copper mining degrades the environment. Then we wanted to use sustainably harvested cedar shingles—but they came from California.” They finally decided that using local materials should be their top priority and went with a conventionally harvested cedar shingle from Michigan. Other choices—sustainably harvested lumber and countertops of pressed sunflower seed shells, for example—were more straightforward.

Low-E windows and high R-value insulation play just as important a role as green materials, according to Flynn. “The thermal value of the walls dictates the amount of energy we’ll be using to heat and cool the building,” he says. “That and proper siting reduce the energy load before you even have to think about power sources.” The school’s latest numbers bear out his claim; the MELLC uses 50 percent less energy than a standard building of comparable size and function.—*meghan drueding*



**project:**

McLean Environmental Living and Learning Center

**client:**

Northland College, Ashland, Wisc.

**design architect/mechanical and electrical engineer/landscape architect:**

Hammel, Green & Abrahamson, Minneapolis

**architect of record/environmental design consultant:**

LHB Engineers & Architects, Duluth, Minn.

**contractor:**

Frank Tomlinson and Sons, Ashland

**renewable energy systems consultant:**

Great Northern Solar, Port Wing, Wisc.

**project size:**

32,374 square feet

**number of units:**

49

**unit size:**

140 to 900 square feet

**number of beds:**

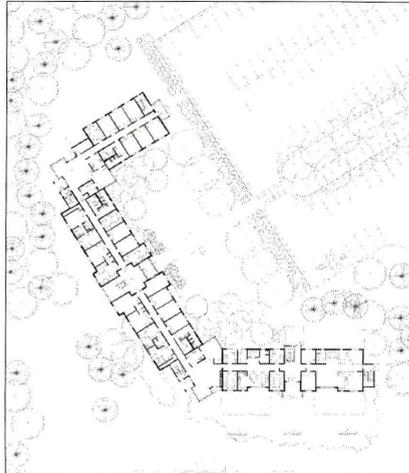
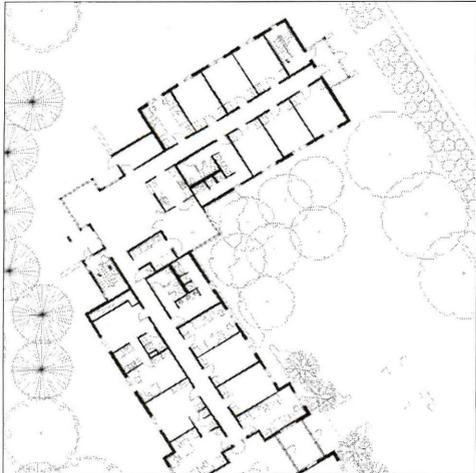
114

**construction cost:**

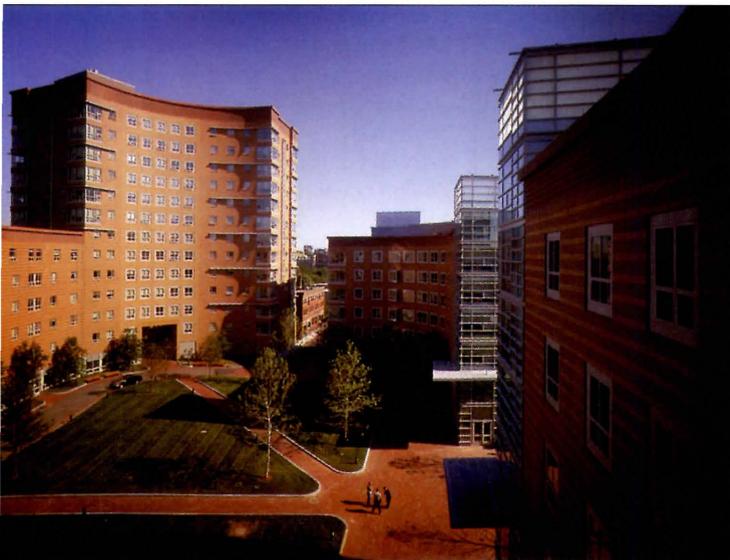
\$127 per square foot

Peter Kerze Photography

Along with specing green materials, HGA oriented the dormitory to absorb abundant sunlight throughout the day. Low-E windows in the greenhouses (above) and other areas help retain the sun's warmth, reducing the amount of supplemental heat the building requires.



## west village, buildings a, b, and c northeastern university / boston



Security is an especially high priority at urban schools. For West Village A, B, and C, William Rawn Associates placed main living spaces in glass corners so students can monitor activity in the quad and surrounding neighborhood.

Like many communities that share close quarters with colleges and universities, the city of Boston hasn't always embraced student housing. But that changed in the mid- and late-1990s, when local housing prices skyrocketed. "There's been a real shift in the public attitude toward student housing," says Clifford Gayley, AIA, associate principal at the Boston firm William Rawn Associates. "The city and community have realized building more on-campus housing will reduce the number of students competing for neighborhood housing, thus leading to more affordable rental housing costs."

Along with this change came a new mission for Northeastern University, a former commuter school laced into the heart of Boston. Northeastern wanted to become more of a residential campus, one that would attract students from outside the Boston area. So it decided to redevelop the western edge of its campus—a wasteland of parking lots—into a new residential village with strong ties to the city. And it asked Gayley and principal William Rawn, FAIA, to do the honors.

The firm drew up a master plan for the West Village campus that includes three residence halls of its own design. These buildings consist of single rooms, double rooms, and four- or five-person apartments—for a total of about 1,050 beds. The halls form the corners and sides of a rectangle, leaving a grassy quad in the middle. The largest building of the three, known as West Village A, features a curved, 16-story tower meant to be seen as a landmark throughout the city.

Both students and nonstudents can enter the campus through a portal carved into the tower's first three stories, or they can walk into another, four-level-high portal that cuts through the six-story section of the building. They're both part of Northeastern's efforts to make its borders more fluid. "The portals allow the quad to be visible from the city and vice versa," says Gayley.

Glass corners extending up all eight stories of the other two structures, West Village B and C, mark the entrances to those buildings. Like the portals, they invite visitors. "At night, the glass gateposts turn into these glowing, 'beacon-like' elements," Gayley explains. "They have a civic quality that reinforces the university's commitment to a campus that is open and welcoming to the city."

Floors three through seven of B and C comprise apartments, and Rawn Associates placed the units' living rooms inside those glass gateposts. The strategy gives prime views to lucky students, but it also provides a greater opportunity for "eyes on the street" to supplement round-the-clock building security.—*m.d.*



**project:**  
West Village, Buildings A, B, and C

**client:**  
Northeastern University, Boston

**architect:**  
William Rawn Associates, Boston

**contractor:**  
Turner Construction Co., Boston

**structural engineer:**  
LeMessurier Consultants, Boston

**mechanical/electrical engineer:**  
TMP Consulting Engineers, Boston

**civil engineer:**  
The BSC Group, Boston

**geotechnical engineer:**  
Haley & Aldrich, Boston

**landscape architect:**  
Pressley Associates, Cambridge, Mass.

**project size:**  
400,000 square feet

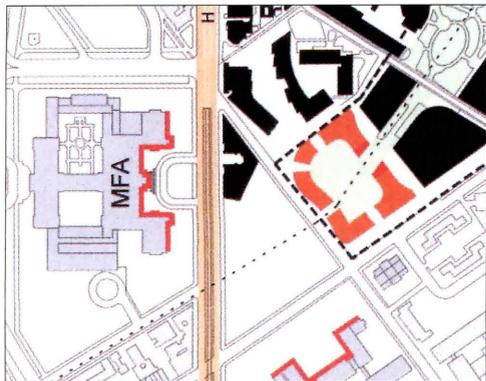
**number of units:**  
268

**unit size:**  
850 to 1,250 square feet

**number of beds:**  
1,050

**construction cost:**  
\$160 per square foot

Photos: Steve Rosenthal



Northeastern envisioned the West Village as a crossroads for Bostonians and students. The site plan (far left) provides a clear path for students exiting the campus to enjoy nearby attractions such as the Museum of Fine Arts. And the entry portals, glass towers, and breaks between buildings welcome locals cutting through campus to get to other parts of the city.

## richard w. lyman graduate residences stanford university / stanford, calif.



Leddy Maytum Stacy applied low-budget materials, such as cement board panels, kalwall, and metal scrims, in fresh ways. The residences' colors and proportions fit the context of Stanford's campus, while the modern materials establish a bold new style.

Some firms would choose a nice, big-budget project with an uncomplicated site for their first student housing commission. Not Leddy Maytum Stacy. The San Francisco firm, formerly known as Tanner Leddy Maytum Stacy, cut its campus housing teeth on a pair of tightly budgeted graduate residences at Stanford University. Built on a wedge that divides the developed section of campus from the historic horse farm that once belonged to Stanford's founder, the project had to gesture to both sides while still forging its own identity.

Principal Bill Leddy, AIA, arranged the two dormitories and their central commons building around the site's three venerable oak trees. The slightly curved north building presents a strictly urban facade to the western, rural side of campus. Native grasses grow right up to its doors, highlighting the delineation between old-fashioned farm and modern-day university. The other residence hall forms a semicircle around the southern tip of the site, leaving the eastern section of the parcel open to the rest of the campus. In all, the complex beefs up Stanford's housing capacity by 112 two-bedroom, 550-square-foot units.

Between the dorms lies a commons building containing lounges, a mail-room, laundry, and other community spaces. Four angled towers of concrete block rise from the corners of the commons, and its circular courtyard surrounds one of the oaks. At night, they appear to be supporting the oak's leafy, uplit crown.

Neither the school's budget nor the firm's aesthetic sense permitted a direct imitation of Stanford's mostly Mission-style collection of buildings. Instead, Leddy and his team chose materials, such as sand-colored stucco, cement board panels, and red metal roofing, that merely touch on the existing architecture. An entry gate and a series of bike shelters, both constructed of unpainted wood slats, make reference to the horse farm's corrals.

The architects even syncopated light and shadow to subtly link the project to its context. "Walking around the campus, we noticed the shadows of oak trees on some of the older dorms," explains Leddy. "It became clear to us that this was a nice way to enliven a simple, modest building." They positioned each structure so that the oak's shadows would fall on it throughout the day. More elements that play with light and shadow include red metal trellises over the building entrances and a three-story mesh scrim on the north building's street facade. The scrim also serves to visually break up that facade a bit, mitigating its size.

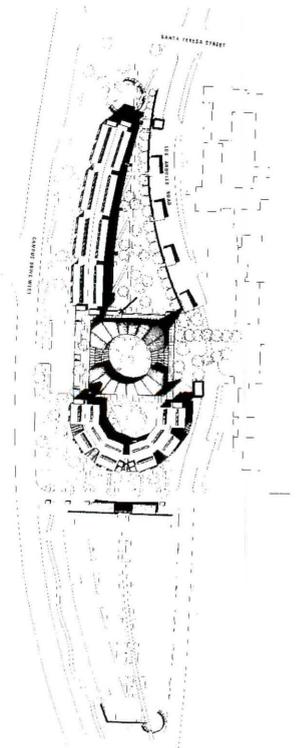
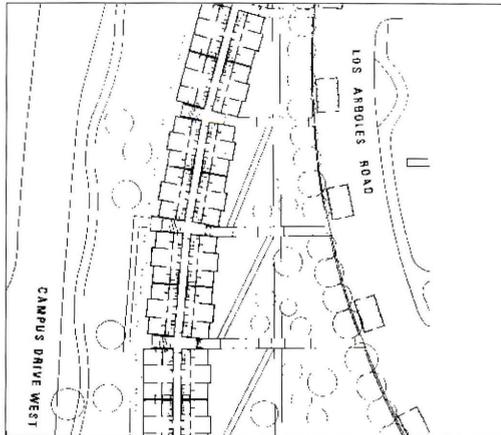
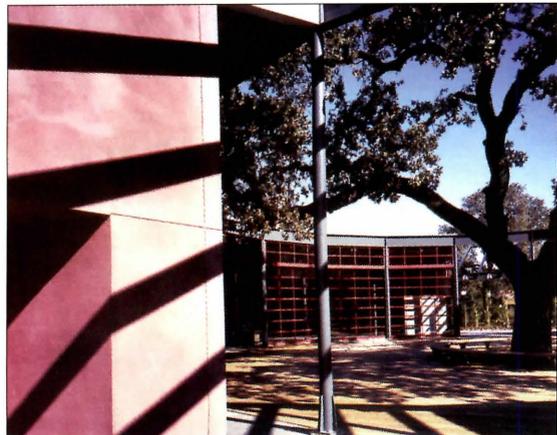
Another tactic for reducing apparent scale is the use of several four-story, Kalwall-glazed stair towers notched into both dormitories. At night the stairwells glow from within, and at all hours they provide residents with opportunities for casual socializing. For Leddy, the latter is just as important a goal as contextuality or visual panache. "In some ways, this housing type has more elements of community than housing for a commercial developer," he says. "To us, that's very exciting."—*m.d.*

Pushed-in, four-story towers along the dormitories' facades give the project a permeable feel. So does the central commons (below), which can be accessed through several different openings.

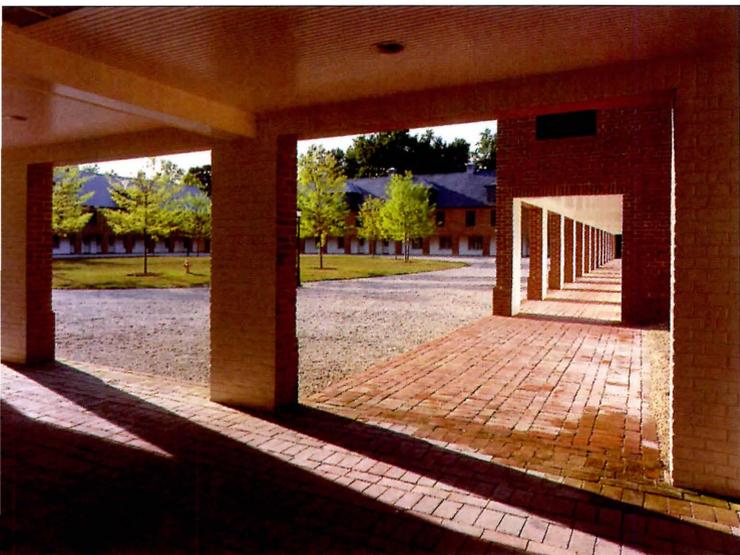


**project:**  
Richard W. Lyman Graduate Residences  
**client:**  
Stanford University, Stanford, Calif.  
**architect:**  
Ledy Maytum Stacy, San Francisco  
**architect of record:**  
Tanner Ledy Maytum Stacy,  
San Francisco  
**contractor:**  
Dow/Amoroso, Foster City, Calif.  
**structural engineer:**  
Steven Tipping & Associates,  
San Francisco  
**civil engineer:**  
GL&A Civil Engineers, San Francisco  
**landscape architect:**  
Hargreaves & Associates, San Francisco  
**project size:**  
108,000 square feet  
**number of units:**  
112  
**unit size:**  
550 square feet  
**number of beds:**  
224  
**construction cost:**  
\$102 per square foot

Photos: Richard Barnes



## edward t. lewis quadrangle st. mary's college / st. mary's city, md.



**W**hen designing this new student housing project on the campus of St. Mary's College in St. Mary's City, Md., Muse Architects used the same approach as it would a custom home commission. "We didn't just look at the building itself; we looked at the relationship of the building with exterior spaces," says principal Stephen Muse, FAIA. The result is a project sympathetic to the university's master plan of tucking buildings artfully into open spaces, and one where students think of each other as neighbors.

The university's request was deceptively simple: Provide suite-style accommodations for 250 students. It deferred to the firm the decision of what form the project should take and how it would speak to the master plan. A softer, fuzzier goal, the architect says, was "to make the students feel proud of living in a place instead of just a dorm." Thus, Thomas Jefferson's Lawn at the University of Virginia came to mind.

"When we were interviewing for the project, we talked about things like the Lawn and what it meant to students to live there," Muse says. "And we said, 'Let's make a place where students would want to live.'"

To achieve that sense of place, Muse and project architect Bill Kirwan, AIA, inserted a courtyard and quad composition of three dormitory buildings for 216 students and a fourth building with study rooms, laundry facilities, and recreational areas. The architects carved a loggia into the base of all four buildings to provide a continuous pedestrian space around the courtyard as well as covered access to each building. Interiors have straightforward, affordable, and easy-to-maintain materials; durable, handsome brick clads the exteriors.

Originally, the college planned to build large suite-style units—with bedrooms and living rooms but no kitchens—presuming this would be the most efficient configuration. But the plan changed during the design phase. "They charged us with getting as close to 250 students as possible, and the way to get there was with larger, 16-person suites," Muse says. "But when we met with different student groups, they said they didn't like suites of that size—they liked smaller suites." As a result, the architects created configurations that include six-, 10- and 14-bed suites.

Squeezing that mix within the overall square footage proved to be a challenge, Muse says, but the result yielded a better, happier distribution of students—the first and best step toward creating a sense of community.—*nigel f. maynard*



The covered loggia ushers framed views of the lawn as pedestrians walk its length. Each building is clad in handsome, traditional brick.



**project:**  
Edward T. Lewis Quadrangle

**client:**  
St. Mary's College, St. Mary's City, Md.

**architect:**  
Muse Architects, Washington, D.C.

**contractor:**  
W.M. Davis, Inc., Leonard Town, Md.

**structural engineer:**  
Ehlert/Bryan, Inc., McLean, Va.

**mechanical/electrical engineer:**  
A.J. Engineers, Inc., Annandale, Va.

**civil engineer:**  
A Morton Thomas and Associates, Inc., Rockville, Md.

**geotechnical engineer:**  
Bob Taylor Engineering, Inc., Annapolis, Md.

**landscape architect:**  
O'Doherty Graham Landscape Architecture, Annapolis

**project size:**  
47,000 square feet

**number of units:**  
24

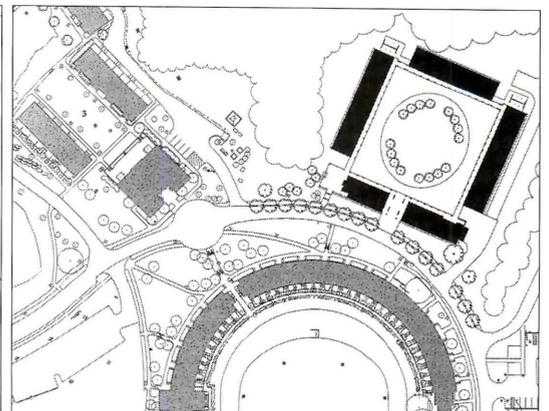
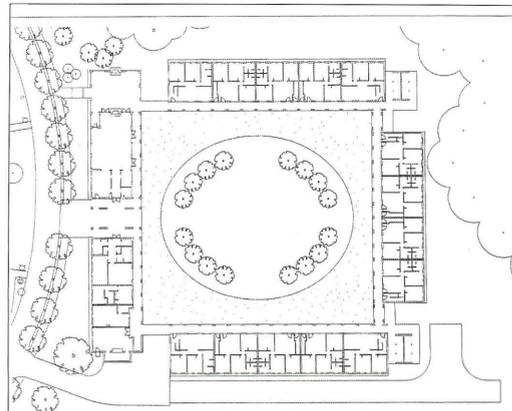
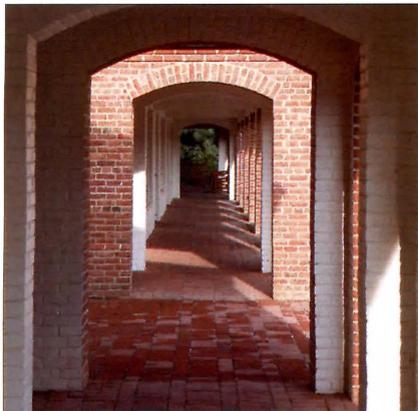
**unit size:**  
960 to 2,308 square feet

**number of beds:**  
216

**construction cost:**  
\$136 per square foot

Bright and airy, the recreation area is housed in a community building with laundry and study rooms. Below: Students have easy access to other quad buildings under covered walkways. The site plan echos the campus master plan, which seeks to preserve and enhance open space.

Photos: Alan Karchmer



## radford court married student housing university of washington / seattle



The community center (above) commands attention with vivid colors and a dramatic entryway. To mitigate dreary Northwest weather, van der Veen pushed the amount of glazing to the absolute limit local energy codes would allow. Open floor plans make the most of meager square footage.

**W**e've developed a concept we call community of scholars," says Ron van der Veen, lead architect for Radford Court, the University of Washington's married student housing project. During his 12 years of designing campus housing with Seattle-based Mithun, van der Veen has noticed a trend of students choosing more autonomous apartment-style units rather than dorms. While this change offers more privacy for residents, it also challenges architects to devise other ways to create community. "We spend a lot of time thinking about in-between spaces," he says, "and anywhere we can create an interconnectedness for the students." Radford Court's connective tissue includes a site plan of clustered townhouses and shared green spaces that function as small "neighborhoods." A community center and a child development center complete the picture.

The project was no gut course. Van der Veen found himself tested by 30 design-review meetings with contentious neighbors, a site with a 130-foot grade change, and a city mandate to preserve 70 percent of mature vegetation. Oh, and the units had to be affordable—in a city with one of the highest median house prices in the country.

Those design-review meetings allayed neighbors' fears of parking congestion and blocked views. Such problems were solved by designing the housing into the hill and scattering clusters of parking spaces throughout the area. To help meet a snug school budget van der Veen sped unpretentious materials and repetitive building forms, which held construction costs to a thrifty \$85 per square foot. "There's a dichotomy of creating institutional buildings on a residential budget," he says. "You have to weigh the trade off between longer-lasting, more durable materials and what the budget will accommodate."

Because most of Radford Court's residents have children, the architect selected materials with little or no off gassing—such as recycled carpet, linoleum, low-VOC paint, vinyl windows, and galvanized steel. With the school's blessing, he used this basic palette in dynamic ways by, for example, collaborating with vinyl siding manufacturers to spice up color options and applying vinyl soffit board vertically to punch up exteriors.

"Universities are competing more fiercely for students, especially for those who'll live on campus," he says. The housing units are a stable source of profit for school coffers, and good design helps keep them at full capacity. Such projects keep van der Veen at full capacity, too, consuming more time and energy than typical multifamily work—still, he emphasizes the rewards. "You get to work," he says, "with smart people who have noble causes."—*shelley d. hutchins*



Photos: Doug Scott Photography

**project:**

Radford Court Married Student Housing

**client:**

University of Washington, Seattle

**architect:**

Ron van der Veen, Vince Ferrese, Roger Gula, Andrew Hoyer, Laura Malkasian, Mithun, Seattle

**interior designer:**

Masami Saito, Mithun, Seattle

**contractor:**

Walsh Construction, Seattle

**mechanical engineer consultant:**

Key Engineering, Seattle

**electrical engineer consultant:**

Active Engineering, Seattle

**civil engineer:**

Coughlin Porter Lundeen, Seattle

**geotechnical engineer:**

Amec, Seattle

**landscape architect:**

Atelier, Seattle

**project size:**

22 acres

**number of units:**

400

**unit size:**

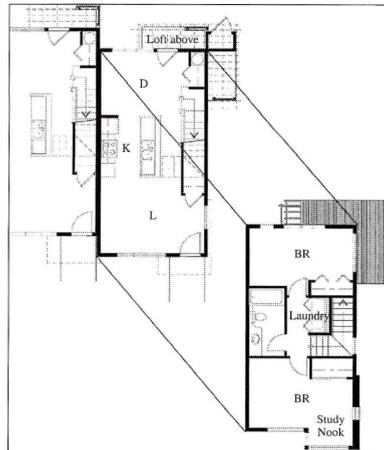
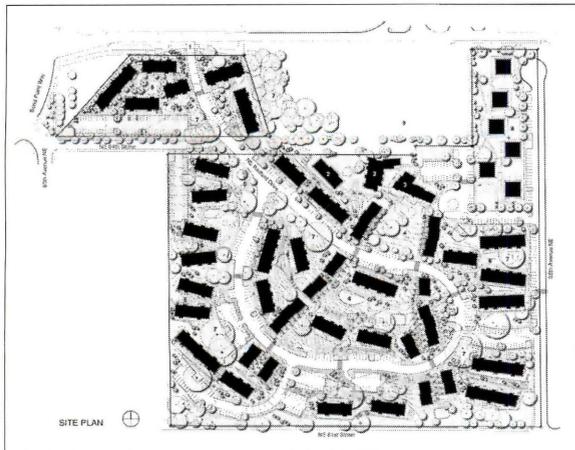
435 to 980 square feet

**number of beds:**

1400

**construction cost:**

\$85 per square foot



By placing kitchens in the middle of first-floor living areas (below, right), residents can decide which exterior door they want to use as their primary entrance. Study carousels (above), termed “glow rooms” by Mithun, enliven elevations with protruding bays of corrugated steel. At night, over-scaled windows burn with midnight oil. Below, left: The site plan establishes a contrapuntal dialogue between two types of buildings: buildings of “danger” that divide the steep site and point toward the three communal buildings, and buildings of “repose” that step lazily down the hillside.

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# resin in the sun

should you use composite lumber for your next deck spec?

by nigel f. maynard

**W**hat could be better than a well-placed wooden deck? It's a perfect spot for entertaining outdoors, an ideal place to while away a summer afternoon. But it's not without its vices: Traditional lumber may keep your client's budget in the black, but when homeowners complain about weekends spent sanding and resealing, everyone will see red.

## mixing it up

Made from wood flour and recycled or virgin plastic, composite lumber has become a hot product because it offers the benefits of wood without the maintenance issues typically associated with most species. On the market for about 10 years now, composite lumber occupies about 10 percent of the \$2 billion decking market and is growing at a rate of about 15 percent to 20 percent per year, says Paul Bizzarri, marketing manager for TimberTech in Wilmington, Ohio. Manufacturers claim it's the spec of the future.

A primary reason for the growth is maintenance—or the lack thereof. While the product isn't completely maintenance free, makers say it's as close as you're

going get to a hands-off product. Most composite decks need only an occasional sweeping or hose washing, and those that have been painted will require repainting after a few years.

Gail Lindsey, FAIA, who specializes in green design, favors composite decking because many products contain recycled wood and recycled plastic bags or milk jugs. Low-maintenance benefits attract her, too. "You don't have to treat it once you install it," says the principal of Design Harmony in Wake Forest, N.C.

Other architects spec the material for aesthetic reasons. Architect Reed Axelrod, AIA, uses composites in certain jobs to solve design issues. "The product is attractive because of its longevity and its ease of maintenance," says the principal of Reed Axelrod Architects in Philadelphia. "But it also can come in tongue-and-groove styles so there are virtually no seams once it is installed. This provides a nice detailed look that is more suitable than typical deck planks."

Architect E. Gary Schloh warns that architects need to pay close attention to installation. "It is important that the contractor install the product correctly," says



Courtesy TimberTech

Composite decks could make refinishing wooden versions a thing of the past.

the principal of Architecture by Schloh in Los Gatos, Calif. "They need to know how tight to screw it down. If it's too tight, it won't look good." Schloh advises against painting a composite deck because you'll end up with the maintenance situation you tried to avoid. Also, the structural support of the deck needs to be engineered carefully. "Most composites cannot span the same distances as real wood," he says, so spec the joist spacing accordingly.

## exploring the options

Architects have a wide range of decking manufacturers from which to

choose. Winchester, Va.-based Trex, which claims to have installed the first composite deck in the Everglades about 11 years ago, offers wood and plastic composite decking and railing products made primarily from reclaimed hardwood sawdust and reclaimed or recycled polyethylene plastic. Five stock colors are available, or, if upkeep is less of a concern, the product can be painted or stained with an oil-base coating, company representative Maureen Murray says. Staining and painting should be done five to 12 weeks after installation, she says, when the deck has

*continued on page 80*

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faded to its final gray color.

TimberTech sells a line of products made from a combination of recycled wood and virgin plastic. The products come in a choice of tongue-and-groove planks, 2-by-6-inch planks for the traditional look of a wood deck, and deck planks measuring 5 1/2 inches wide by 1 inch thick. Stock colors are redwood, cedar, and gray.

Correct Building Products in Biddeford, Maine, says its CorrectDeck planks are stiffer, lighter, and thinner than other composite decking, so they're easier to handle and install. The gray-, cedar-, or natural-colored planks are made from 60 percent hardwood sawdust and UV-stabilized polypropylene. And Weyerhaeuser in Federal Way, Wash., manufactures ChoiceDek, a wood fiber and recycled polyethylene product that's water resistant and free of stress points, the company says.

Other manufacturers include USPL in Boca Raton, Fla.; CertainTeed in Valley Forge, Pa.; Composite Building Products International in Barrie, Ontario, which offers deck boards, railing, trim, and fencing; and Mississauga, Ontario's CPI Plastics Group, makers of thermoplastic decking, railing, and accessories.

### stacking the deck

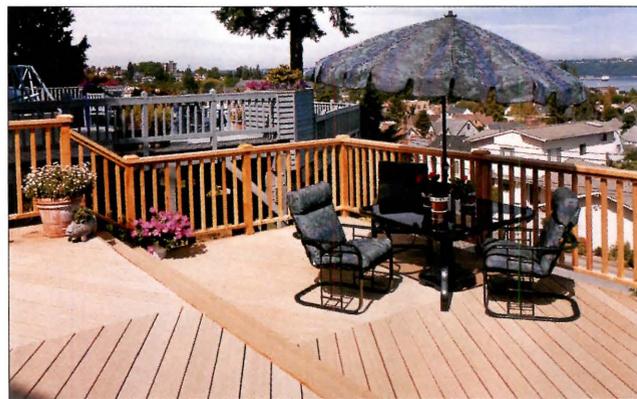
Despite all the benefits, composites have yet to take over the industry. "New home builders have not



Courtesy Trex



Courtesy CorrectDeck



Courtesy ChoiceDek

completely adopted the product," says Bizzarri. "It might be because of awareness." At the moment, only 20 percent of the composite market goes to new construction; instead, most are installed for homeowners who are on their second decks and weary of the maintenance burden of real wood. Bizzarri anticipates greater market penetration by 2005. By that time, he claims, consumer understanding of the product will increase, and more builders and contractors will be comfortable and familiar with the material.

Meanwhile, one stumbling block is the initial cost of the material—something everyone's sensitive

to. Architect Gail Lindsey says that when she spec'd Trex in her own house years ago, the product was quite expensive. Although across the industry the price has come down, composites still cost about 15 percent to 20 percent more than treated Southern yellow pine, according to Bizzarri. However, the product makes up for this cost difference in about five years, manufacturers say. Lindsey agrees. The architect installed two decks at her house about seven years ago—one composite and another with treated lumber—and in that time the traditional lumber deck has cost her more money.

Of course for some

Despite their benefits, Trex (above, left), CorrectDeck (above), and ChoiceDek (left) will cost about 20 percent more than standard treated lumber, but life-cycle cost may be lower.

clients, nothing but the real thing will do—no matter what cost or effort is required. Some people, says architect Reed Axelrod, just don't want their feet touching a synthetic deck. These clients, he says, would rather pay more for cedar or redwood—hearty species that are durable and require only a coating of sealer from time to time.

Although they will always look to you for suggestions and expertise, only your clients can decide whether composites will suit their aesthetic sensibilities and financial bottom line. Still, it's up to you to let them know they have the choice. Composites offer an affordable alternative to cedar or mahogany, a maintenance-free substitute for softwoods, and an ecologically sensitive means of preserving our resources. Maybe if you spec it, everyone will see green. **ra**

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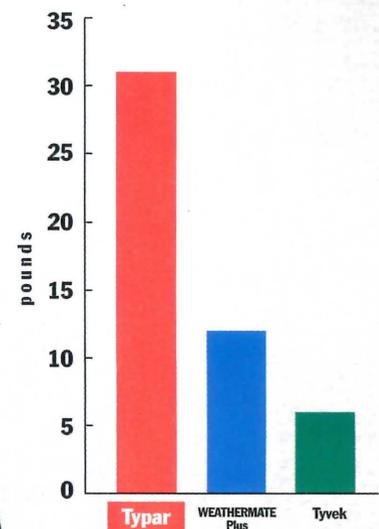
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product picks from the pros.

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### red, white, and cool

Chang likes the “clean design” of a Sub-Zero wine storage system, but she also likes the unit’s large capacity and its separate climate-control zones. The system maintains a constant temperature and optimum humidity in separate zones for red and white wine. Rustproof metal shelves faced with solid cherry wood store as many as 147 wine bottles. “It also has nice clear glass so you can see what’s inside,” says Chang. Sub-Zero, 800.222.7820; [www.subzero.com](http://www.subzero.com).



### exercising options

Siematic cabinets are among Chang’s favorite specs because of their wide variety of styles and options. “And our clients really enjoy the attachments and accessories,” she adds. The company produces more than 81 door styles and 90 standard finishes, including aluminum, ribbed laminates, solid wood, wood veneers, and lacquers. Siematic, 215.244.6800; [www.siematic.com](http://www.siematic.com).

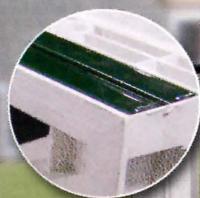


### fly away

The Pella casement window with hide-away pull-down screen is a modern twist on a traditional-style window. Chang likes to spec it with a retractable insect screen that rolls up out of sight when not in use. “It does not obstruct sight lines, and it allows clear vision to the outdoors,” she says. The window features interlocking wood joints, weather-impervious glue, a foldaway crank, and treated wood to resist rotting. The aluminum cladding is available in a variety of standard and custom colors. Pella, 888.84-PELLA; [www.pella.com](http://www.pella.com).

—nigel f. maynard

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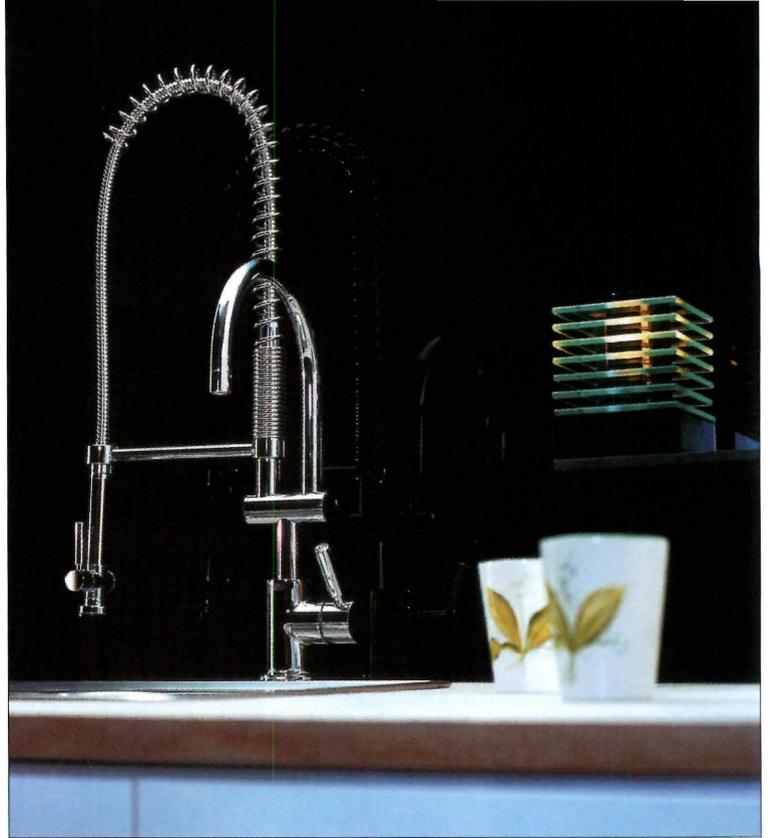
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Architects who love Dornbracht's Tara Classic faucets will appreciate the Proffi. Swept from the same sleek lines that made Tara a favorite, the high-powered product has a gooseneck faucet and a swinging spray head. The faucet incorporates an automatic hydraulic diverter that senses the use of the hand spray and diverts water from the tap. Once the lever for the spray is released, water automatically flows from the spout again. The single-lever, single-hole mixer is available in polished chrome or platinum matte and in left- or right-handed configurations. Dornbracht, 800.774.1181; [www.dornbracht.com](http://www.dornbracht.com).



### heat is on

Carson, Calif.-based Capital Cooking

Equipment says this new Performance Series range looks top-of-the-line but is priced competitively. The one-year-old company is a new player among high-



end cooking appliance manufacturers, and representative Natalie Ness says its products—priced from \$2,183 to \$4,633—aim to take a bite out of the better-known brands' market share. This 48-inch gas range has four 500- to 16,000-BTU sealed burners, a 30,000-BTU convection oven, an 18,000-BTU broiler, and an 18,000-BTU griddle. It also has a proofing oven and grill. Capital Cooking Equipment, 310.605.5000; [www.capitalcooking.com](http://www.capitalcooking.com).

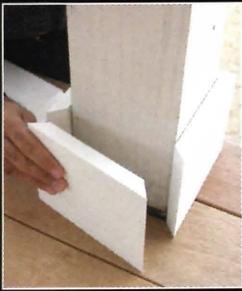


### copper mine

This farmhouse sink looks much like the real thing and is made of 1/8-inch-thick heavy-gauge copper to boot. Copper is softer than most other sink materials, so it's easier on dishes and glassware. And because it has a "living" finish, the surface will evolve with time and usage, says Paramount, Calif.-based Bates and Bates. The sink has an outside dimension of 33 by 21 inches and a 30-by-18-inch inside dimension. It's 10 inches deep with a 3 1/2-inch drain. Bates and Bates, 800.726.7680; [www.batesandbates.com](http://www.batesandbates.com).

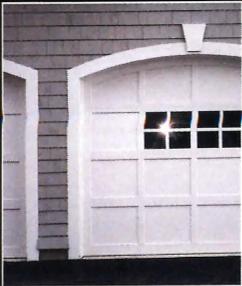
—nigel f. maynard

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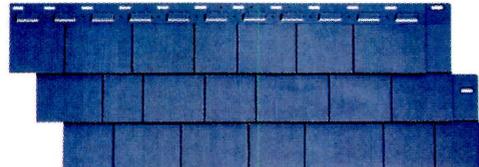
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—shelley d. hutchins

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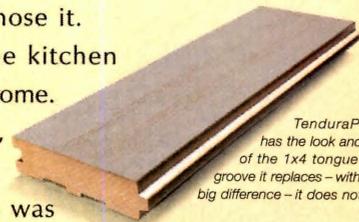


{Hank Williams' boyhood home ~ Georgiana, Alabama}

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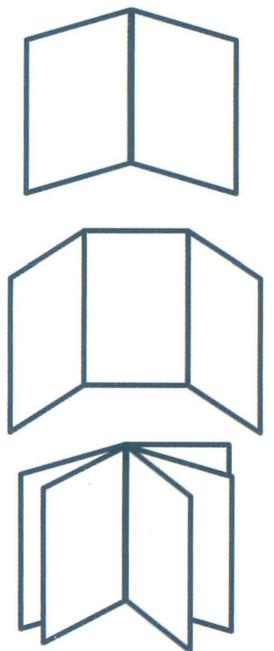
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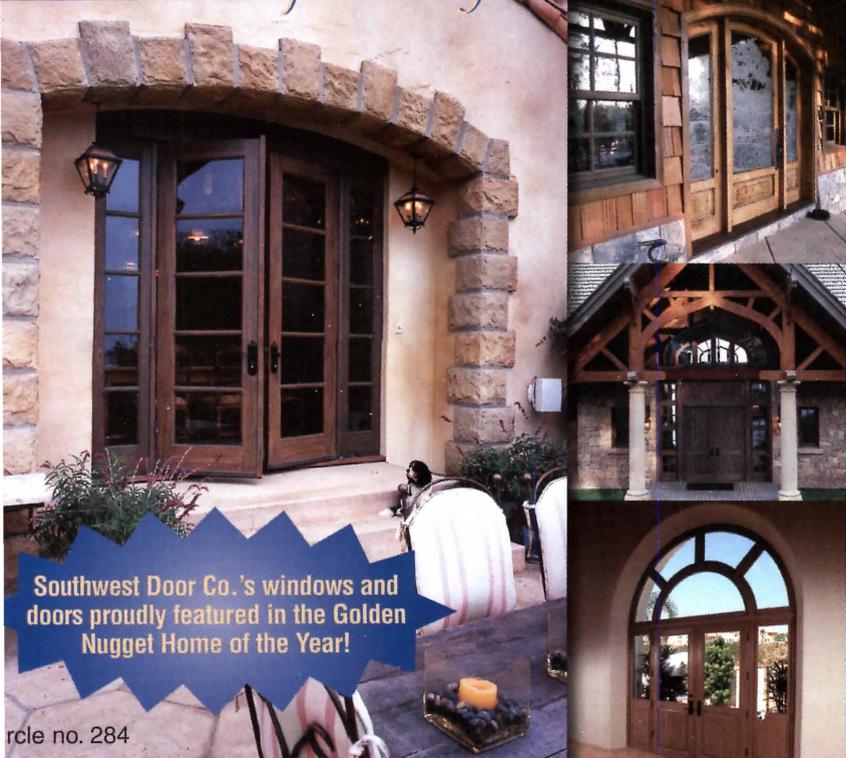
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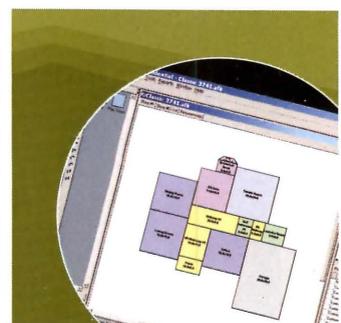
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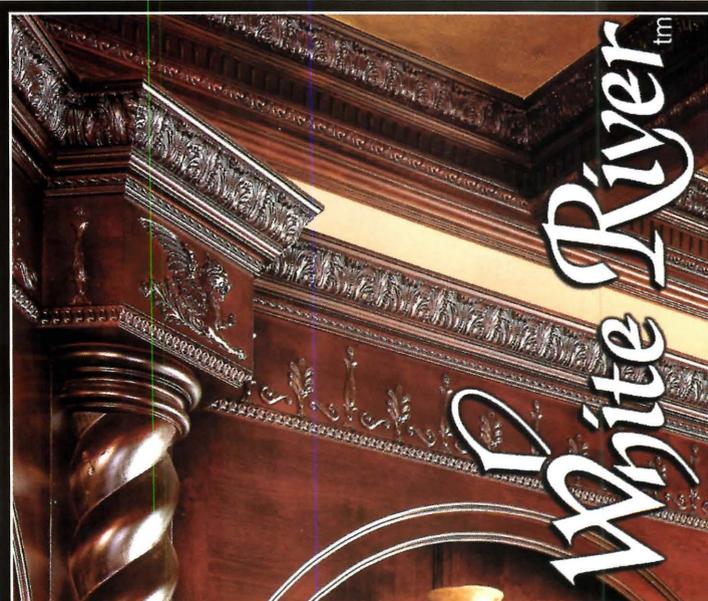
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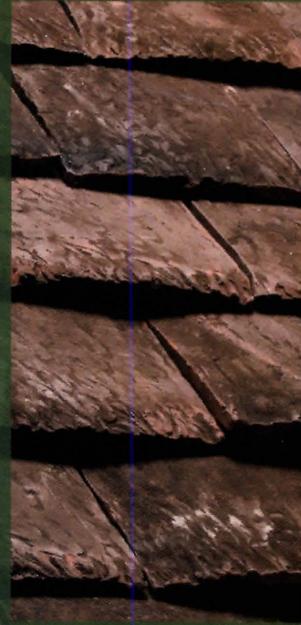
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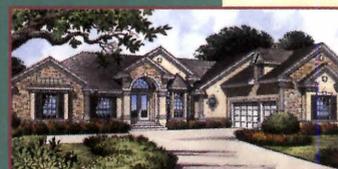
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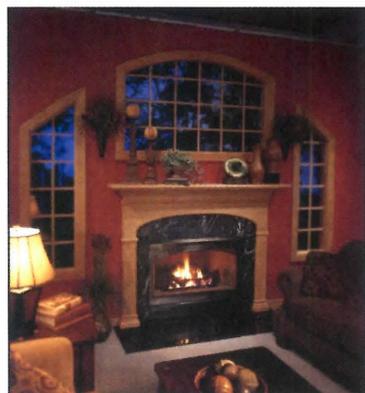
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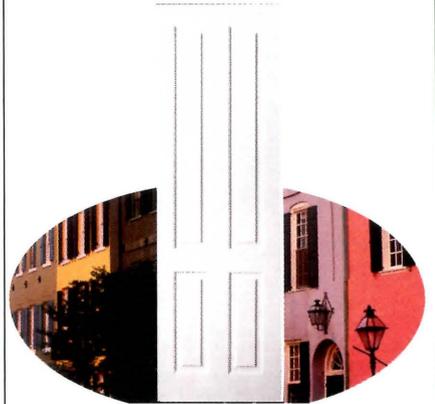
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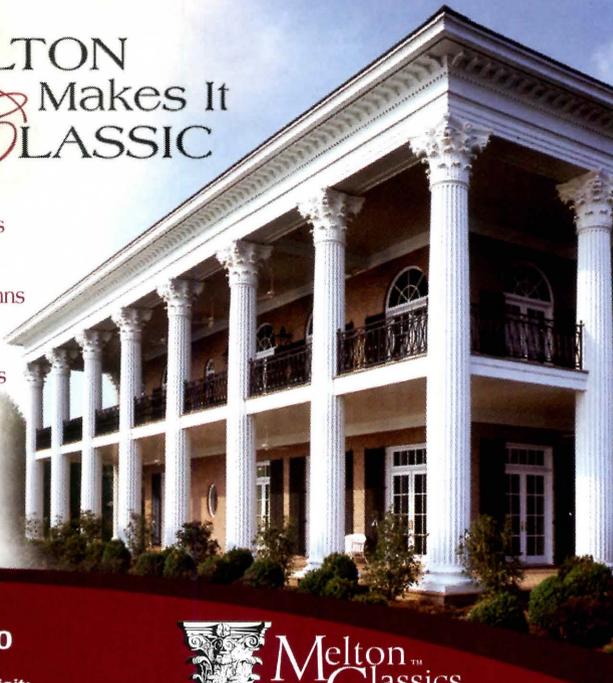
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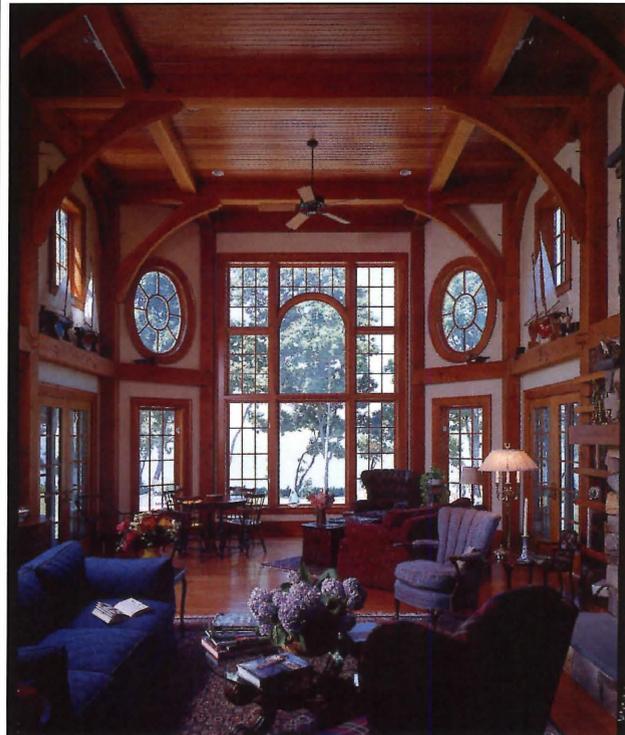
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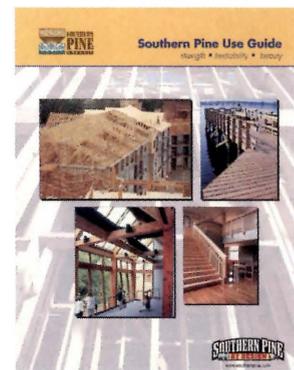
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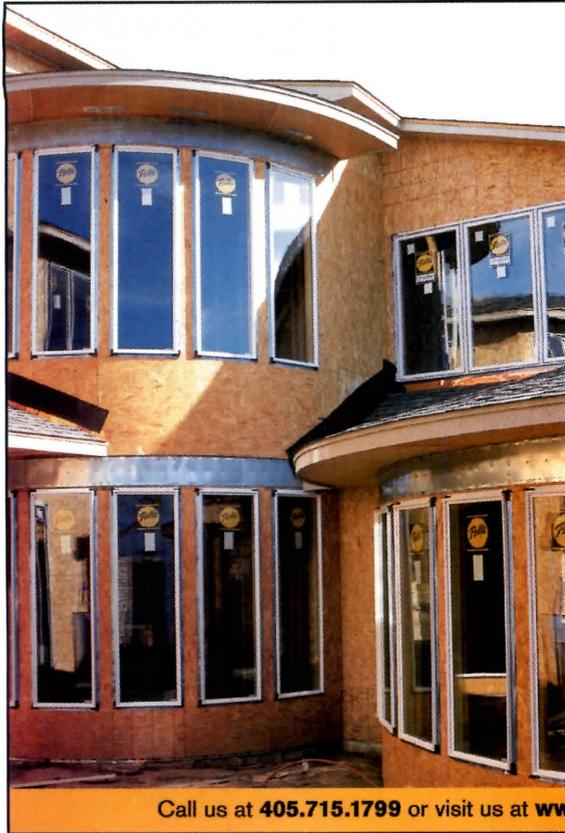
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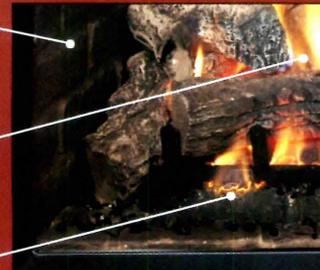
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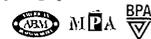
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Henderson, Black & Green	26-27	231	800-264-4HGB	www.hgbcolumns.com
Kadant Composites	46	392	877-804-0137	www.geodeck.com
Knauf Fiberglass	9	82	800-825-4434 x8212	www.knauffiberglass.com
Koch Waterproofing Solutions, Inc	12	201	800-DRY-BSMT	www.TUFF-N-DRI
Kohler Company	32a-b	—	800-4-KOHLER	www.KOHLER.com/inspireinfo
Kolbe & Kolbe Millwork Co.	23	277	800-955-8177	www.kolbe-kolbe.com
Lee Lumber*	48a-b	—	—	—
Loewen Windows	28-29	394	—	www.loewen.com
Louisiana Pacific/ TechShield	4	351	—	www.techshield.lpcorp.com
Lutron Electronics	25	60	877-2LUTRON x503	www.lutron.com/ral
Marmoleum	93	327	866-627-6653	www.themarmoleumstore.com
Marvin Windows and Doors	60-61	99	800-236-9690	www.marvin.com
Marvin Windows and Doors Integrity	62-63	272	800-237-6941	www.integritywindows.com
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Modern Fan Co.	8	337	888-588-3267	www.modernfan.com
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North Country Slate	99	295	800-975-2835 or 416-724-4666	www.northcountryslate.com
Northern Roof Tiles	101	310	888-678-6866	www.northernrooftiles.com
Pella Corporation	C2-1	19	866-829-9051	www.pella.com
Portland Cement Association	101	39	888-333-4840	www.concretehomes.com
<i>residential architect</i> Reprints	95	—	866-879-9144	www.fostereprints.com
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Simpson Strong-Tie Company, Inc.	33	26	800-999-5099	www.strongtie.com
SoftPlan Systems	98	79	800-248-0164	www.softplan.com
Southwest Door	97	284	520-574-7374	www.southwestdoor.com
Superior Clay Corporation	97	383	800-848-6166	www.superiorclay.com
Superseal	85	204	888-NEW-VINYL	www.supersealwindows.com
Tendura	95	229	800-TENDURA	www.tendura.com
TimberTech Limited	89	230	800-307-7780	www.timbertech.com
Trelligence, Inc.	97	373	877-564-2564	www.trelligence.com
Typar House Wrap	82	388	800-248-2780	www.typarhousewrap.cpm
Wasco Products	44	359	800-388-0293	www.wascoxywindows.com
Weather Shield Manufacturing, Inc.*	10-11	25,49	800-477-6808, x2740, x1398	www.weathershield.com
Whirlpool Corporation	2-3,77, C4	348,361,360, 342	800-253-1301 or 800-253-3977	www.insideadvantage.com or www.KitchenAid.com
White River Hardwoods	99	264	800-558-0119	www.mouldings.com
Wolverine (a division of CertainTeed Corp.)	45	320	888-838-8100	www.siding.com/1062

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end quote

# dress whites

douglas house, harbor springs, mich., 1971–1973

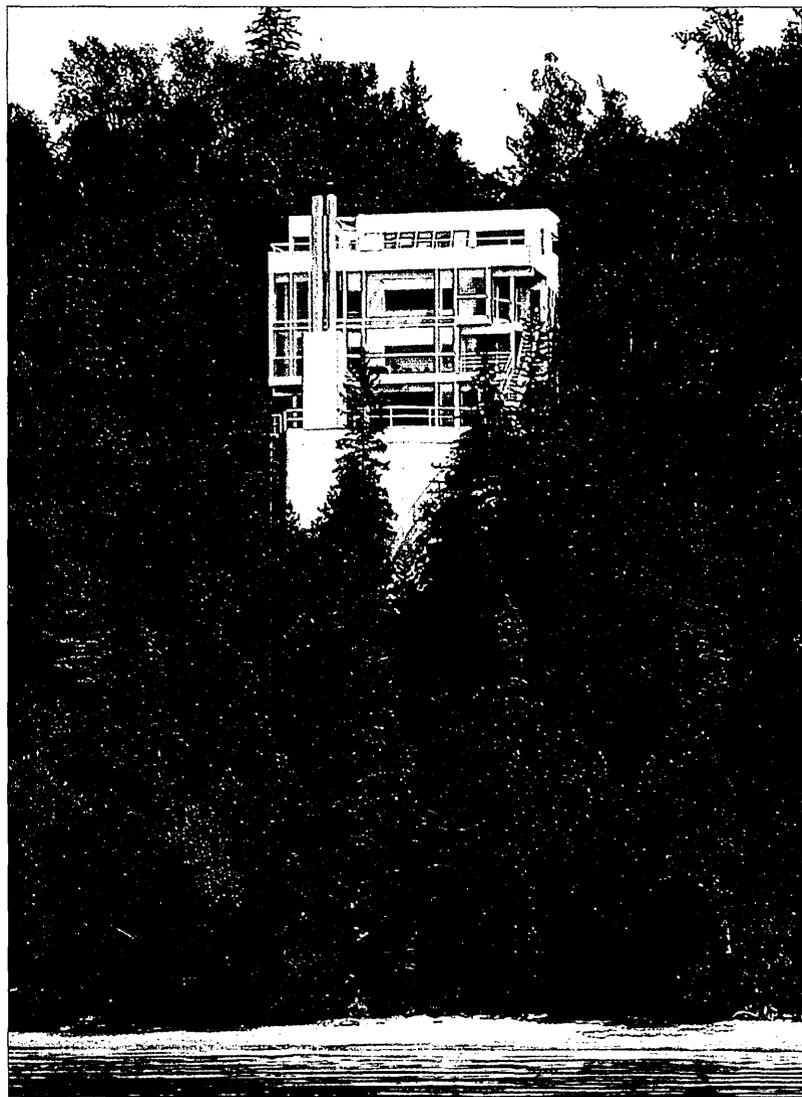
richard meier, faia

*“the whiteness of white is never just white; it is almost always transformed by light and that which is changing: the sky, the clouds, the sun, and the moon.”*

—richard meier

Richard Meier’s design for a house on Lake Michigan in the early 1970s helped bolster his growing reputation as a sculptor of refined, Modern spaces. Its glass-walled rear elevation draws in views of the lake, shoreline, and skyline beyond, and its horizontal mullions echo that imagery. The vertical mullions and stainless steel double chimney recall the pine trees that surround and almost engulf the house.

Meier carefully engineered the placement of every element to remove the distinction between inside and out. A skylight stripe along the rooftop deck pulls light down into the main living spaces. Both interior and exterior stairs are relegated to the corners of the structure so they don’t obstruct views or light. Despite the contrast of materials and color, the home’s skillful siting puts it elegantly at ease in its rugged environment.—*meghan drueding*



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