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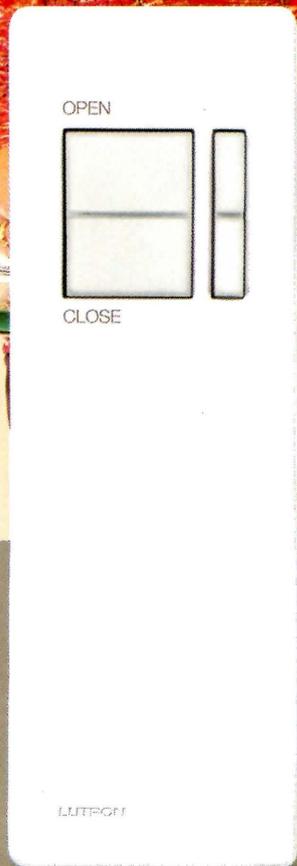
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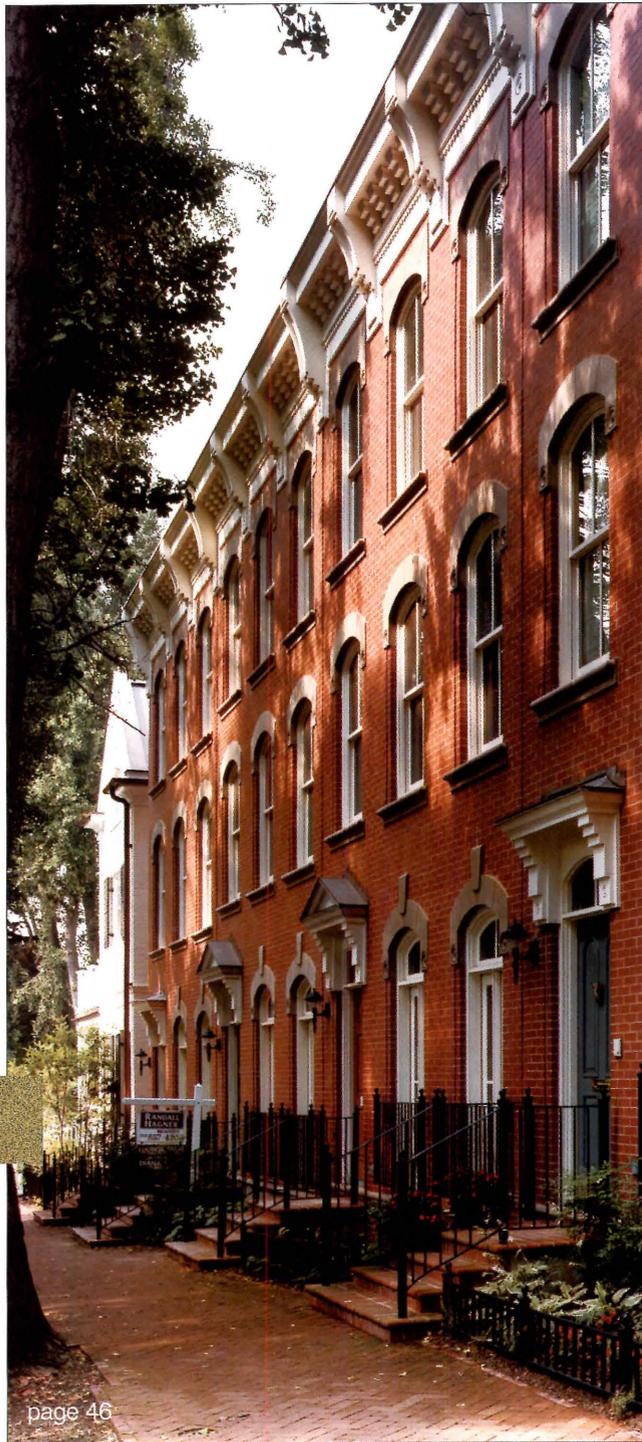
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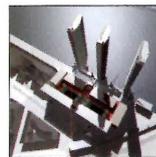


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residential architect
design awards

call for entries

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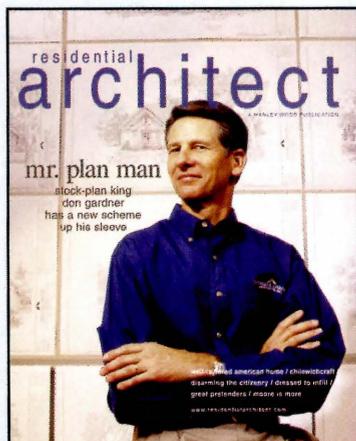
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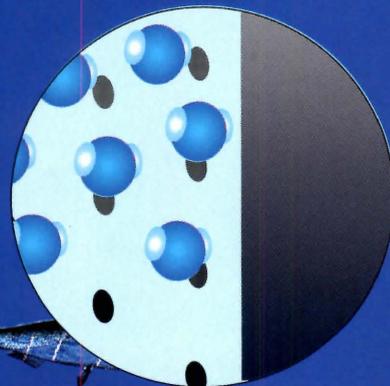
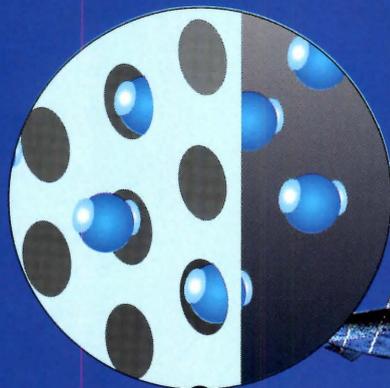
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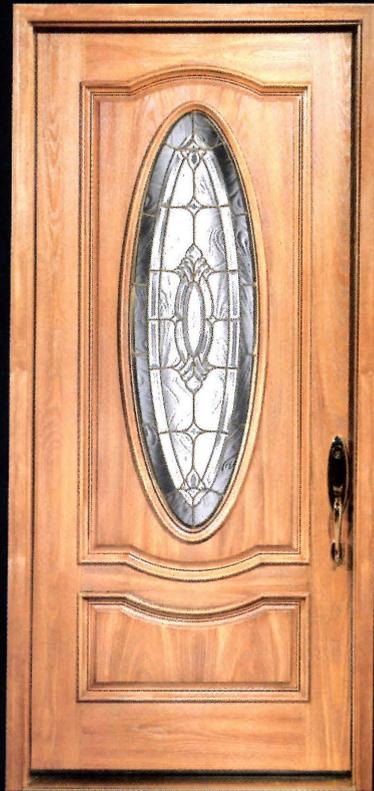
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from the editor

back to basics

new modern houses get friendlier with our agricultural past.

by s. claire conroy

I've just returned from a stretch in Maine, where I stayed in a bare-bones summer cottage overlooking a peaceful bay. The cottage is in Brooklin—with an “i”—near where E.B. White wrote the trio of children's books that includes *Charlotte's Web*. His crisp white Greek Revival house still stands at a curve in the main road, momentarily blocking the bay view as you drive past. It's a handsome house carefully attended by a mindful gardener who simply underscores its unfussy character.

Although not a humble house by any means, it's far quieter and more modest than the brand-new summer places I saw still swathed in scaffolding. It seems McMansion syndrome is hitting the summer-home market, too. The worst offenders were the overblown Shingle Style behemoths hard by the bay, larding up the most precious land. They're festooned with gables and dormers in a futile attempt to hack them down to size. Such a shame to stumble in with more wealth than taste and sully those gorgeous views.

Earlier houses in the area were much more sensitive to their surroundings. They

weren't about making a private land-and-view grab. And they accommodated extended family and friends by adding other cottages on the property (like the one I used) rather than sprawling across their acreage. Because they were summer houses, no one expected every guest quarter to wedge under one roof. The aesthetic was simple and camplike. The only houses that looked large were the ones that, over time, embraced their great slouching barns with ells.

Those old barns are among the best buildings up there. And even the new “barn” garages going up next to the McMansions aren't so bad. If only the new houses were so economically detailed. Oddly enough, many Americans have an affection for vernacular agricultural buildings—even if they grew up in the city—and some can appreciate a broader range of industrial structures. Architects, of course, rediscovered those buildings a number of years ago. They've since appropriated and adapted them to achieve a simpler, cleaner-looking contemporary house, one that looks like it belongs where it is.

This vernacular regionalism is where Modernism has gone to roost. Instead of



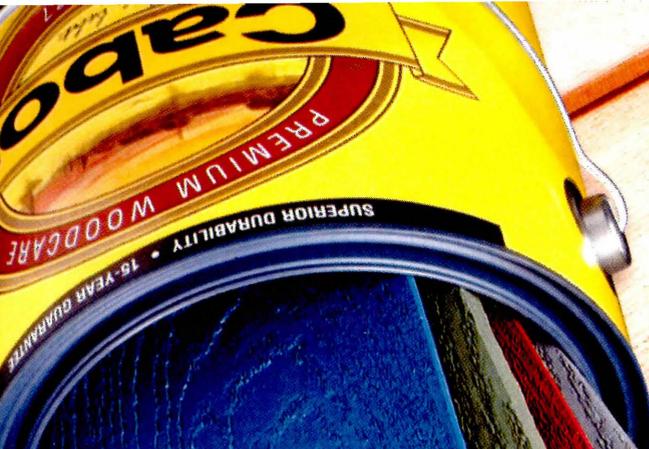
Mark Robert Halper

“machines for living” we now have “industrial sheds for living.” Think Miller/Hull, Lake/Flato, and, in Australia, Glenn Murcutt. Metal roofs, concrete floors, exposed structure. Somehow the public is more accepting of this kind of Modernism and these “new” materials than they are of Bauhaus' more obvious descendants. Perhaps it's because the materials are familiar, they have fond associations, they are edgy without being cold. There is romance, charm, and even a little sexiness to these houses.

Vernacular Modernism suits our technological age well, in much the same way Modernism fit the last stages of the Industrial Revolution. Maybe the further

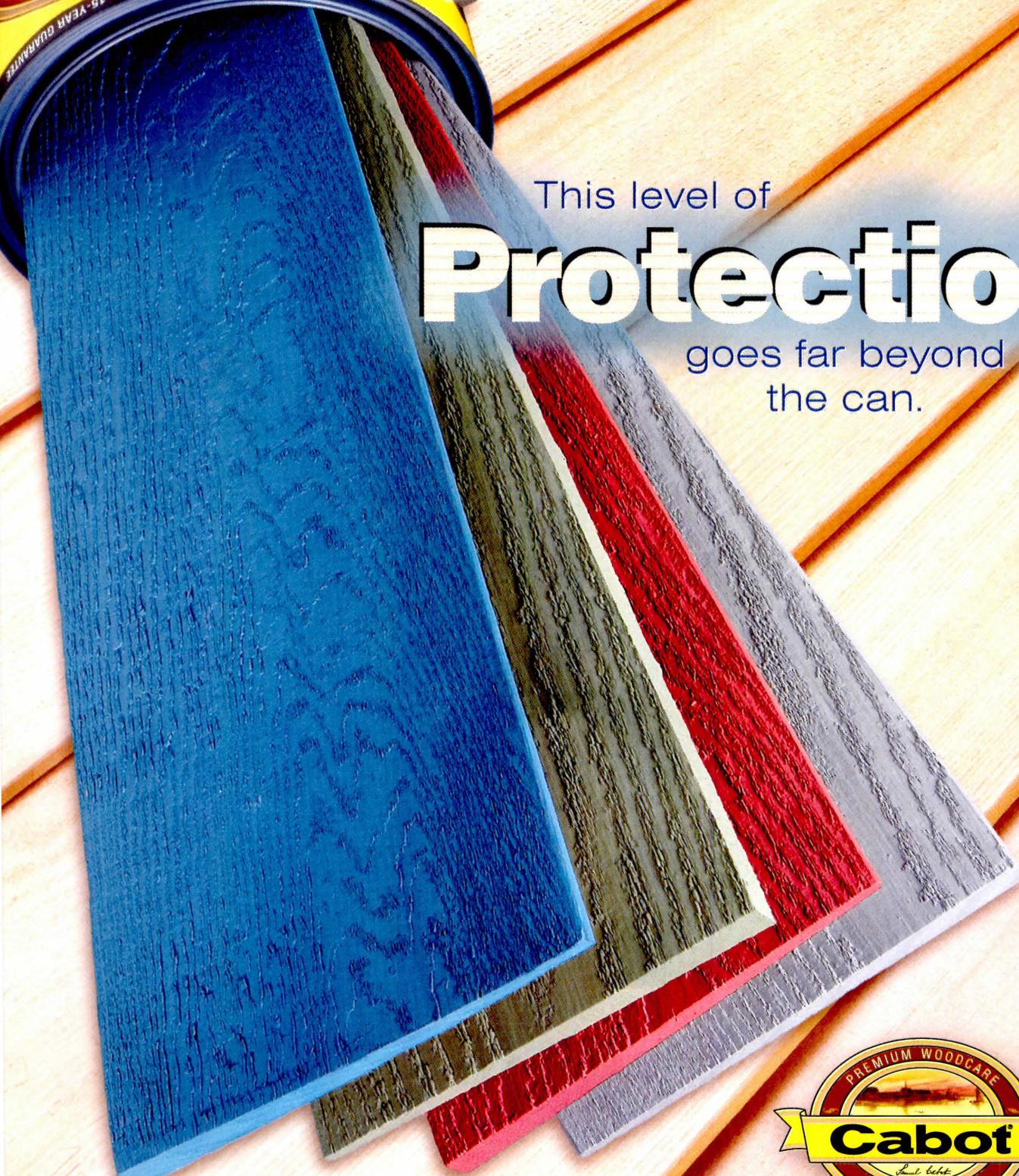
away we get from working outside with our hands, the more we romanticize the materials that symbolize such labor. Nonetheless, it is the kinder, gentler home-grown Modernism we've been looking for. It shares the tasteful understatement of those New England Greek Revival houses. And, I think, a hundred years in the future, these new Millennium Modern houses will be delightful finds at the bends in the road. **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.



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an edge to grind

I cannot understand why the [residential architect Design Awards] jury chose to recognize the Tower House (May 2003, pages 48 and 49), much less select it for a grand award. While I realize that the jury is probably allowed great latitude, what could they possibly have been thinking?

The article describes the judges as having praised



William Kildow

“its urban edge” and how it is cleverly worked out on a “tight little site.” What is so “clever” about looking at an equivocal facade (above) where the living room fenestration matches that of the kitchen? Residential architecture, after all, provides broad opportunities to custom craft

each of the spaces.

What is so “clever” about a masochistic owner/architect who apparently believes that it’s appropriate to wake up in the morning, walk up a flight of stairs to have breakfast, and then walk down two flights of stairs before leaving home? (The bedrooms are sandwiched into a terrible location—unless they act as resting points.)

What is so “clever” about having to carry groceries up two flights of stairs to the third-floor kitchen?

What is so “clever” about having *two* stairs running parallel to each other on such a “tight little site”? The enclosed stair is both gratuitous and dangerous. It would be “clever,” though, if one could ever decide which stair to use. Let me guess: If it rains, one might use the interior stair?

Another clever possibility would be to have selected a kitchen sink that is easily cleaned—because that is probably what the owner uses as a substitute water closet instead of having to walk all the way down to the floor below. A second water closet could easily have been provided on the third floor.

So, how does this project demonstrate its “urban edge”? Indeed, what did the jury have in mind when they used the term “urban edge”?

Finally, the article quoted the owner as having stated that he “pushed the envelope in reverse.” The only thing I observed “in reverse” was the photograph at the top of page 48: That view does not match the floor plans.

James Horner
James Horner and Associates
New York City

a modest proposal

I agree wholeheartedly with your comments in “Where Will the Loft-Lovers Live?” (January/February 2003, page 13).

I currently live in a modern house developed in San Jose, Calif., by Joseph Eichler in 1959, and it is the most amazing living experience one could ever hope for. Windows bring the outside in and let my one-year-old actually see out long before she’s tall enough to gaze out of a typical window in a typical house. The use of windows and the space composition make it seem much bigger than it is and ensure its usability.

Now I’m transferring to Chicago and have to give this all up. I’ve simply been aghast at the housing choices there. Regardless of price or age, there is nothing but dressed-up boxes that take hints from bygone eras

and then butcher them as houses scale up to meet the demand of buyers. Unless you’re able to move to the far north or far south and get a real mid-century house, there is little offered that even hints at the existence of a whole generation of very livable yet modest houses that can actually make you feel good about life. It’s too bad that size has replaced thoughtfulness and that builders continue to cater to baby boomers determined to live in monuments to their affluence.

I’m in my 30s, make a good buck, and apparently have unusual tastes because I appreciate houses that were best sellers 40 years ago. I’d buy a new modern house in a minute if builders would just catch up with Eichler.

Unfortunately, it’s up to builders to change. I’ve tried to make a custom house work, but without scale land simply costs too much. The house would have to be too big to work financially, but then it won’t achieve what I’m after: a modest, usable, livable, well-crafted space that enhances our lives rather than becoming the dominating focus of them. Until that time, I have high hopes for the *Dwell* house.

Tom Borsellino
by e-mail



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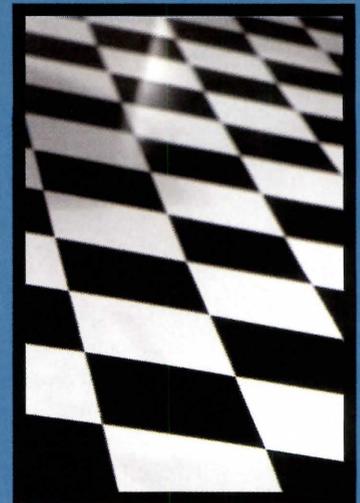
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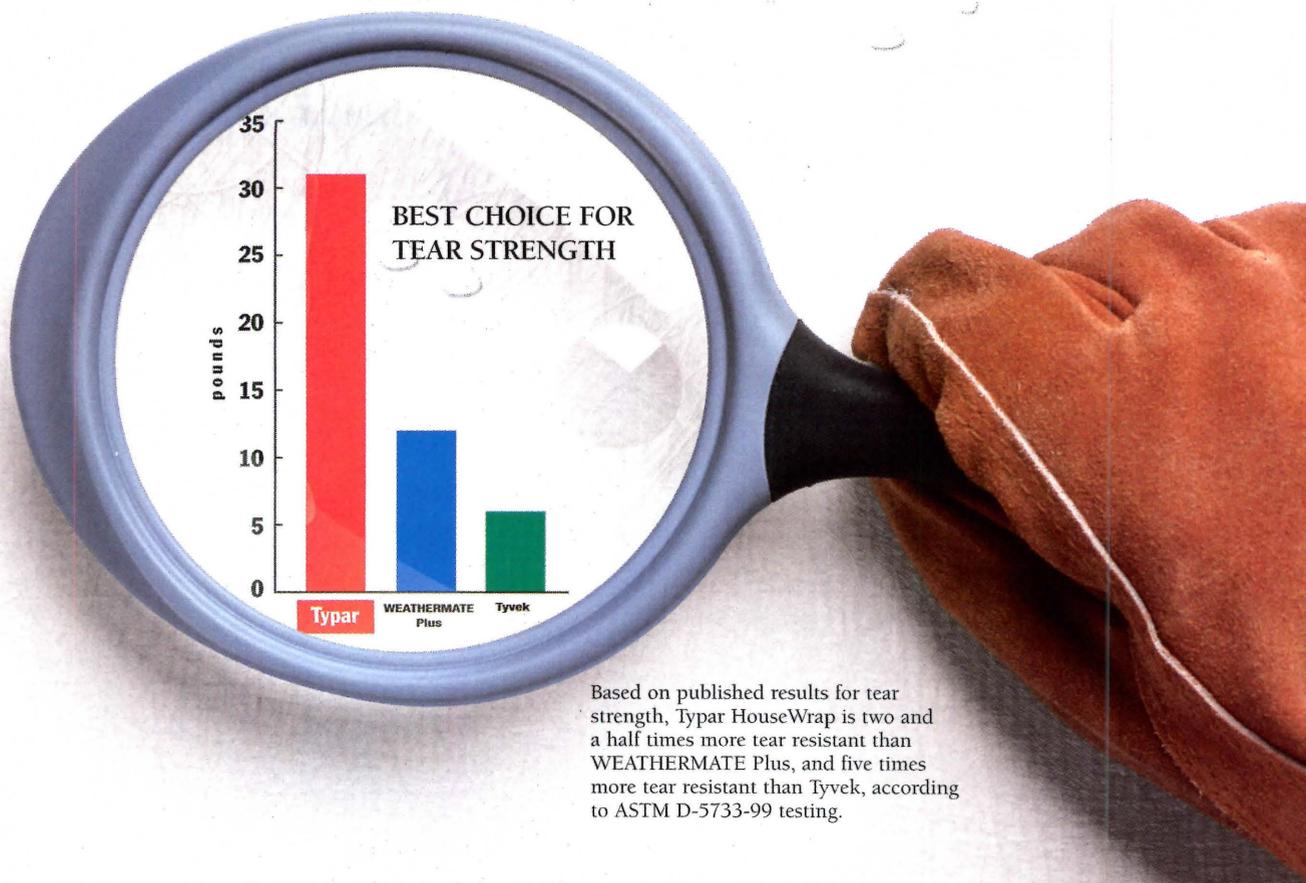
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tips and trends from the world of residential design

stern abroad

Custom-home commissions in exotic locales are nothing new; for years now they've entertained house architects eager to decipher arcane building customs and sample global cuisines. But these days, there's also a growing international market for more complex residential design, and a budding taste for the homegrown vision of housing that Americans have to offer. Robert A.M. Stern, FAIA, is one architect riding the wave of international commissions, many of them involving foreign urban centers. He's got housing projects going in the Netherlands, Canada, and Germany. "We're asked to bid elsewhere because we bring an American perspective to the table," Stern says. "Our clients want that." Here's a look at his export portfolio—four projects on the boards.—*meghan drueding*

arnhem, netherlands

arnhem city center

In Arnhem, Stern and his staff were charged with the task of filling in the gaps between the old and new parts of the city center to create a more cohesive urban fabric. They mixed new buildings containing ground-floor retail and upper-floor housing with existing 19th and early 20th century buildings. And they designed a market square to help invigorate the city, connecting it to a nearby shopping center through a glass arcade. Rather than mimicking historic Arnhem, the firm's buildings possess a sense of scale and proportion that complements their context.

developer: AM Development, Gouda, Netherlands

associate architect: T+T Design, Gouda

housing units in project: 40

scheduled date of completion: spring 2006



Ernest Burden III



Michael McCann

heiligendamm, germany

demmler palais

Heiligendamm, the first resort town in Germany, was designed by some of the country's best architects during the 1800s. It's lost a bit of its luster over the years, and Stern intends to bring Heiligendamm back to its original glory while expanding it to accommodate more residents and visitors. The Demmler Palais is one element of the firm's master plan. It's a new, 161,500-square-foot luxury apartment building that blends stylistically with the existing village, often known as the "white town by the sea."

developer: Fundus, Berlin

associate architect: to be determined

housing units in project: 100

scheduled date of completion:

to be determined



berlin

residence at quartier am tacheles

The classical New York apartment buildings in Stern's portfolio helped his firm nab the commission for a high-end multifamily project in a rundown section of Berlin. The building's site is the largest parcel in a master plan by Duany Plater-Zyberk of Miami. "The client is very sophisticated and well traveled," Stern says. "They requested a New York-style apartment house." The architects complied with a 79-unit luxury building containing a private garden courtyard for all residents, ground-floor retail shops, and rooftop terraces.

developer: Fundus, Berlin
associate architect: Maedebach, Redeleit, & Partners, Berlin
housing units in project: 79
scheduled date of completion: late 2005



Ernest Burden III



Michael McCann

toronto

one st. thomas street

Ever since Stern and his staff did a house in Toronto seven years ago, they'd wanted to work in the city again. Then this opportunity to design a high-end condominium tower came along. "It's in a marvelous downtown location," says Stern. The client's commitment to quality allowed the architects to design details—like cast stone pilasters and cornices—remi-

niscant of grand apartment buildings in the U.S. and Canada during the 1920s and '30s. A stone base anchors the 28-story building and eases the transition into an adjoining series of three-story town houses, also designed by Robert A.M. Stern Architects.

developer: Lee Development Group, Scarborough, Ontario
associate architect: Young + Wright Architect, Toronto
housing units in project: 100 (including six town houses)
scheduled date of completion: spring 2006

calendar



Paul Warchol Photography

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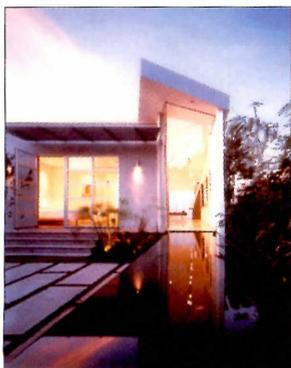
Our annual *residential architect* Design Awards program honors out-

standing architecture in the following categories: custom, renovation, multifamily, affordable, production, kitchens, baths, and design details. A project of the year is selected from the winning entries; all of the winning projects will be published in the May 2004 issue of *residential architect*. Shown: Robert Gurney's addition to a Virginia farmhouse, the 2003 project of the year. For an entry form, call 202.736.3407 or visit www.residentialarchitect.com; or go to page 61 in this magazine.

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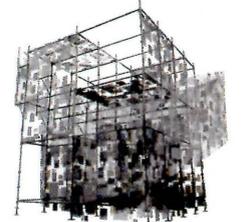


Art Gray

aia honor awards exhibit

august 5–september 12
aia headquarters gallery,
washington, d.c.

View winners of the 2003 AIA Honor Awards. Comments from jurors accompany photographs of the projects. Shown: Collins gallery/residence, Los Angeles, by Patrick J. Tighe, AIA, one of last year's honorees. Call 202.638.3105 for exhibit hours.



Kieran Timberlake Associates, LLP

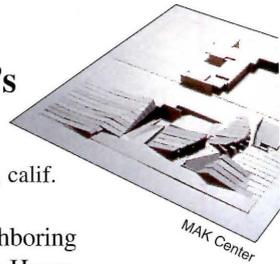
solos: smart wrap

august 5–october 10
cooper-hewitt, national design museum, new york

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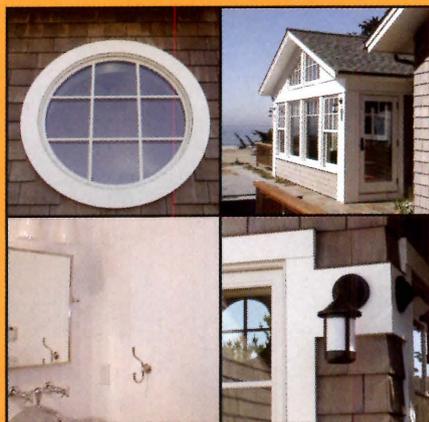
continuing exhibits

Roy/Design Series 1, through September 7, San Francisco Museum of Modern Art, 415.357.4000; **The Incredible Elastic Chairs of Samuel Gragg**, through October 19, Milwaukee Art Museum, 414.224.3220; **Thomas Jeckyll: Architect and Designer**, through October 19, Bard Graduate Center, New York, 212.501.3000.—*shelley d. hutchins*

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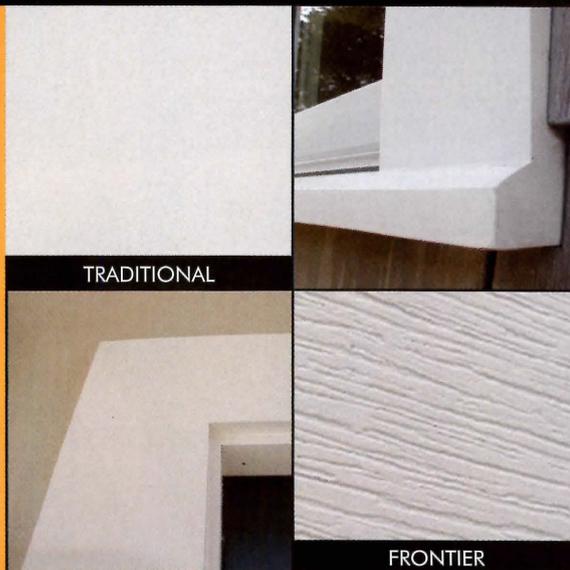


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foreign affairs

two san francisco architects practicing in japan learn to be prepared for anything.

by adèle naudé santos,
faia, and bruce c.
prescott, aia

affordable housing in any country is highly regulated and constrained by conditions ranging from building codes to societal attitudes. In designing public housing in Japan, we have been exposed to constraints and opportunities that are very different from anything we had previously faced. The opportunity to work there arose out of relationships we had developed with Japanese architects, engineers, and housing advocates over a 12-year period. Foreign architects rarely design affordable housing in Japan, so the experience was novel both for us and for our collaborators.

Our first Japanese project involved developing prototypes to replace several public housing projects in the industrial city of Kitakyushu. The housing consisted largely of eight-story linear slab buildings arranged for good sun orientation but with little regard for the urban fabric. Having been planned in the 1950s without parking, the buildings were now surrounded by haphazardly arranged parking areas.

The goal was to achieve



the same density as the existing slab blocks while including modern amenities. Our client, the city housing authority, encouraged us to question all of the standard assumptions about housing production, and thus provided us with very little information about specific building standards. Contrary to Japanese convention, we developed prototypes in cross-section—including tuck-under parking, town-house units, and private, ground-level gardens—in the plans.

give and take

Intrigued by our prototype study, the housing authority commissioned us to develop a site known as Kadota



Photos: Santos Prescott and Associates

Local officials surprised Santos and Prescott by adding the tower portion of the Kadota housing (above) well into the design process. The architects adapted, making the situation work. The tower holds one-story flats for the elderly; the town homes (top) house families.

for construction. At this point we were introduced to the detailed regulations that determine much of Japanese housing, as well as to the political influences well known to anyone, anywhere, who de-

signs affordable housing. Although our study had proposed a low-rise, high-density approach, the local councilman requested a tower that would be visible from a nearby highway
continued on page 28



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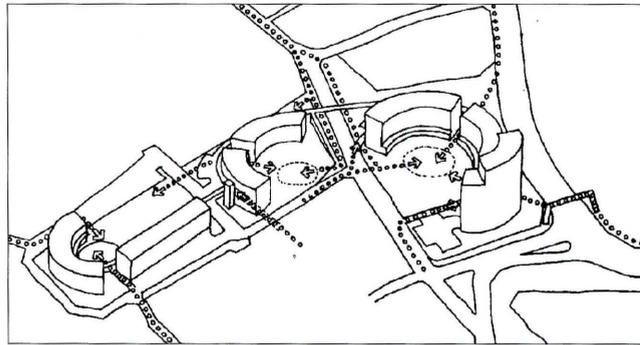
interchange. It was difficult for us to understand why this tower was necessary, but it became clear that the issue was not up for debate, and we ended up including it in the design.

The local standards and attitudes were the source of our greatest design challenges, as quantifiable, technical constraints governed many important decisions. For example, we were required to provide straight vertical shafts for plumbing, running from the ground to the highest unit. The fact that we were not able to adjust the plumbing laterally severely limited the efficiency of the tuck-under parking. A regulation mandating that every bathroom be naturally ventilated compromised the building's perimeter. Standards that called for three bedrooms in 750 square feet further complicated matters. Exterior monsoon shutters and window ledges over win-

“our experience really taught us the importance of flexibility in designing housing abroad.”

dows were another requirement, producing facades that appear clumsy in places. We also discovered late in the design process that the city dictated a standard aluminum exterior railing, and that it only came in one color.

Despite their rigidity,



Santos Prescott and Associates

Santos and Prescott created many pedestrian points of entry into the Kadota project to encourage social interaction within the community. Residents use the central green space as a shared vegetable garden.

many of the housing standards we encountered do have a positive influence on livability. For example, the law prescribes a certain number of hours of sunshine that must fall in each living room. Private outdoor space, often marginalized in the United States, is required as well. There is an expectation that people will personalize the entries to their units to create the sense of individuality that is so important to collective living.

For all the compromises

sky” on the third level in other areas. We accommodated a variety of household types, providing townhouse units with direct ground access for families and units designed for senior residents, in addition to the more typical two-bedroom flats. The large, required common outdoor space has become a popular community vegetable garden, just as we planned.

second try

While finalizing the Kadota project, we were commissioned by the Fukuoka prefectural (state) government to design a 100-unit public housing project in the Dairi-Nishi neighborhood of Kitakyushu. There, we had a more defined building program that even specified room sizes. Furthermore, the site was highly constrained by sun-angle regulations that limit the amount of shadow a building may cast on neighboring parcels.

Having learned to choose our battles, we focused on taking advantage of the livability standards through

the concept of a “patio in the sky.” Each unit in this project has a large terrace conceived as an outdoor room, which significantly expands the small interior space. We developed two plans that alternate on even and odd floors and interlock so that all of the terraces are two stories high. A diagonal configuration of rooms in each unit is accommodated within an orthogonal structural grid. This arrangement provides long diagonal views from the entry through the terrace, and also allows the project to conform to the footprint required by the shadow regulations.

The myriad technical regulations that influence the creation of housing in Japan call for a focus on the fundamental principles of livability: natural light, flexible space, and a sense of home. That’s a focus we would have in any context, though. What our Japan experience really taught us was the importance of flexibility in designing housing abroad. We learned that we have to be able to accommodate those inevitable requirements so ingrained in local practice that they’re not mentioned until late in the design process. **ra**

Adèle Naudé Santos, FAIA, is a professor of architecture at UC Berkeley’s College of Environmental Design. She and Bruce C. Prescott, AIA, are partners at Santos Prescott and Associates in San Francisco.



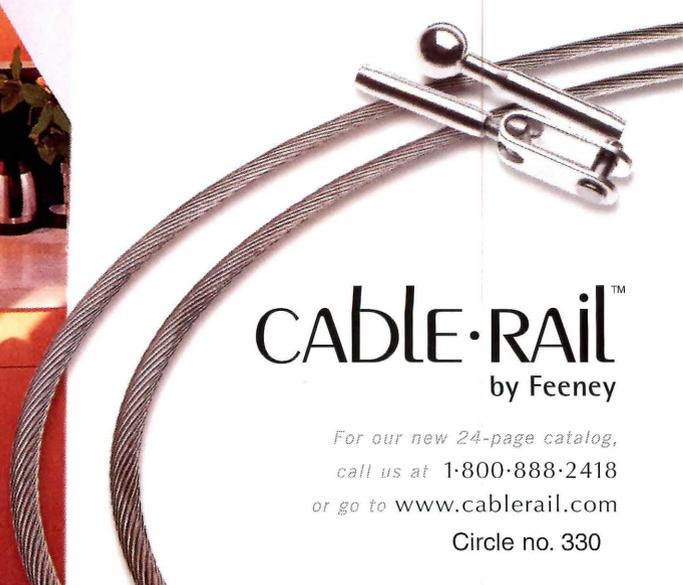
Alex Souto

we had to make at Kadota, we did come out with some major victories. We used the project’s steeply sloping topography to create a multilevel circulation system that connects to the existing neighborhood at the high end of the site and becomes a “street in the



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corps values

in the peace corps, architects learn to think globally and design locally.

by cheryl weber

architect Jack Tucker owes his life's direction to the call of adventure and the hand of fate. As a student at the University of Arkansas in the early 1960s, he was on a date with a girl who mentioned that the Peace Corps exams were being held the next day. Interested in the prospect of travel, he agreed to meet her at the student union in the morning. "We partied heavily that night," recalls Tucker, FAIA, Jack R. Tucker & Associates Architects, Memphis, Tenn. "I wasn't feeling good the next day, and she didn't show up."

He took the exams anyway, one thing led to another, and soon he was on a plane to Tunisia. "You stumble onto things," Tucker says. "But the experience with another culture and another language just expanded my horizons as to what the history of architecture was about."

Such serendipitous encounters seem commonplace in the Peace Corps, established by President John F. Kennedy in 1961. It is a 42-year-old fraternity of sorts, a thriving subculture with different tribes and factions that frequently



Gary Alphonso

sparks lifelong relationships. Architects Robert Hull, FAIA, and David Miller, FAIA, volunteers in Afghanistan and Brazil, respectively, went on to co-found the Miller/Hull Partnership in Seattle. Stanley Hallet, FAIA, met his American wife in Tunisia, and over the years has practiced archi-

tecture in Washington, D.C., with fellow Peace Corps volunteer Roger K. Lewis, FAIA. St. Joseph, Mich., architect John Allegretti, AIA, married a Samoan woman whom he met while working there in the early '70s. And the University of Arkansas coed who slept in? She and Tucker are still friends.

Whether they were in North Africa or the South Seas, architects say Peace Corps work has changed their lives. Although the program still recruits architects, the largest group participated in the 1960s and '70s, when newly independent countries were undergoing ambitious development
continued on page 34



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programs and requesting formal architectural services. Those energetic interns arrived with their idealism and new degrees, and departed two years later with values and skills that have stuck with them throughout their careers.

fundamental things

Part of the thrill of being in a foreign culture is that daily routines, identities, and expectations are left behind. There's a sense of power that comes from being in a totally unfamiliar setting, where many of the things that define you no

“that philosophy of being very efficient about means is something that underpins the work of miller/hull today.”—david miller, faia

longer apply, and the possibilities seem endless.

That realization was both humbling and liberating for architect Steve Lloyd, Chester, Conn., when he arrived in Tunisia in 1972. “I had done well in college and was proud of my credentials,” he says. “But to say anything about America in the context I was living in meant nothing to the local inhabitants. It didn't matter what number I graduated or whether I went to an Ivy League college—the only American

name they recognized was a soccer star's.”

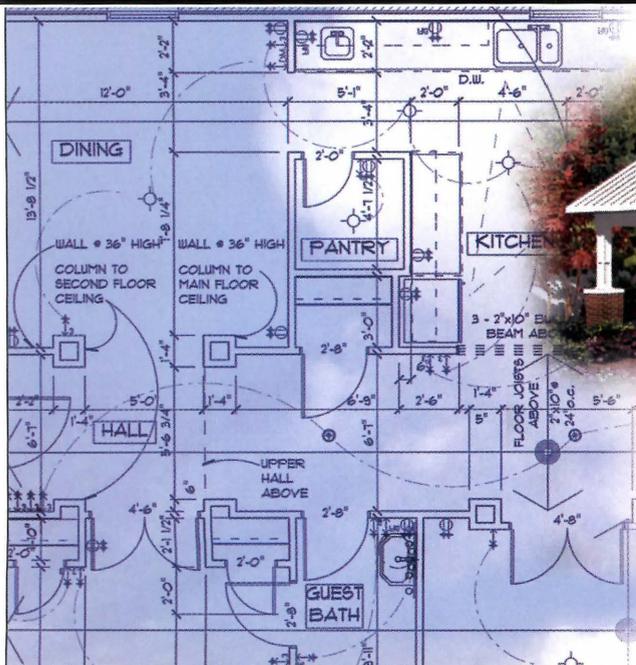
Misplaced altruism fell by the wayside, too. Stanley Hallet thought he would save Tunisia by introducing the “miracle joint” he invented for his MIT thesis on housing in developing countries. When he arrived, though, he discovered that Tunisians already knew how to put buildings together, using stone and brick to make fabulous vaults. And so he ended up working for the bureau of

tourism, designing hotels for the rich, instead of housing for the poor. “They convinced me that these hotels would provide indirectly many more housing units than my miracle joint would ever accomplish,” he says. “I felt very guilty.”

Many architects gained a real appreciation for economy. David Miller says that both he, in Brazil, and Hull, in Afghanistan, learned to solve problems with on-hand resources. They used natural systems for heating and ventilation, and mud bricks for building. “That

continued on page 36

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practice

philosophy of being very efficient about means is something that underpins the work of Miller/Hull today," he says.

John Allegretti, too, found that scarcity inspires practical solutions. In Samoa, where the most technical building component was a jalousie window, everything was used well, and used again. Coconut fibers served a dozen different purposes. Nails were unavailable, so the woven fibers were used for lashing posts and beams—simple fasteners that nevertheless could withstand 150-mile-an-hour winds.

"as young as we were, the tunisians looked on us as experts. they took for granted we knew what we were doing, so we tried to do it."—roger lewis, faia

quick studies

In 1964, 23-year-old Roger Lewis arrived in Nabeul, a small town in Tunisia that hadn't seen an architect in 10 years. After the country gained independence from France in 1956, the French and Italian architects who'd been working there returned to Europe. "As soon as I arrived, government officials started walking in the door asking for buildings to be designed," he says. "I could hardly keep up with the work." With his shaky grasp

of French and Arabic, Lewis began working on public buildings—a hotel on a beach, municipal auditoriums, a movie theater, and shopping complexes. He was given a desk and a drafting board, but several months went by before he had a lamp. Tracing paper was in short supply, and getting a print made was a challenge.

Lewis had brought with him a Western viewpoint and an education steeped in early '60s Modernism. So

an important challenge was how to reconcile his ideas about composition with Tunisia's building traditions. Some of his designs had vaulted roofs and white-painted stucco—forms and materials that could be used to build quickly and inexpensively. Others were more Modern, their flat roofs of reinforced concrete slabs influenced as much by the work of Louis Kahn, Jose Luis Sert, and Le Corbusier as by indigenous forms.

The pace of projects demanded quick study skills. Lewis developed a knack for sizing up prob-

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lems and generating concepts swiftly. After getting a sketch approved, he would put dimensions on it and hand the piece of paper to the builder. Detailing was done in the field. "I had projects built within the first 16 months," Lewis says. "It gave me tremendous confidence about how to approach design and get buildings constructed. It was much more informal in Tunisia, but on some level, it's the same bunch of guys in the field trying to read the drawings and build the way you've drawn it.

"The Peace Corps years taught us to operate in a cli-

mate of uncertainty and ambiguity, which is the nature of architectural design," he adds. "As young as we were, the Tunisians looked on us as experts. They took for granted we knew what we were doing, so we tried to do it." That perseverance paid off. By age 26, Lewis had a portfolio of built work that most architects his age could only dream of.

politics and prose

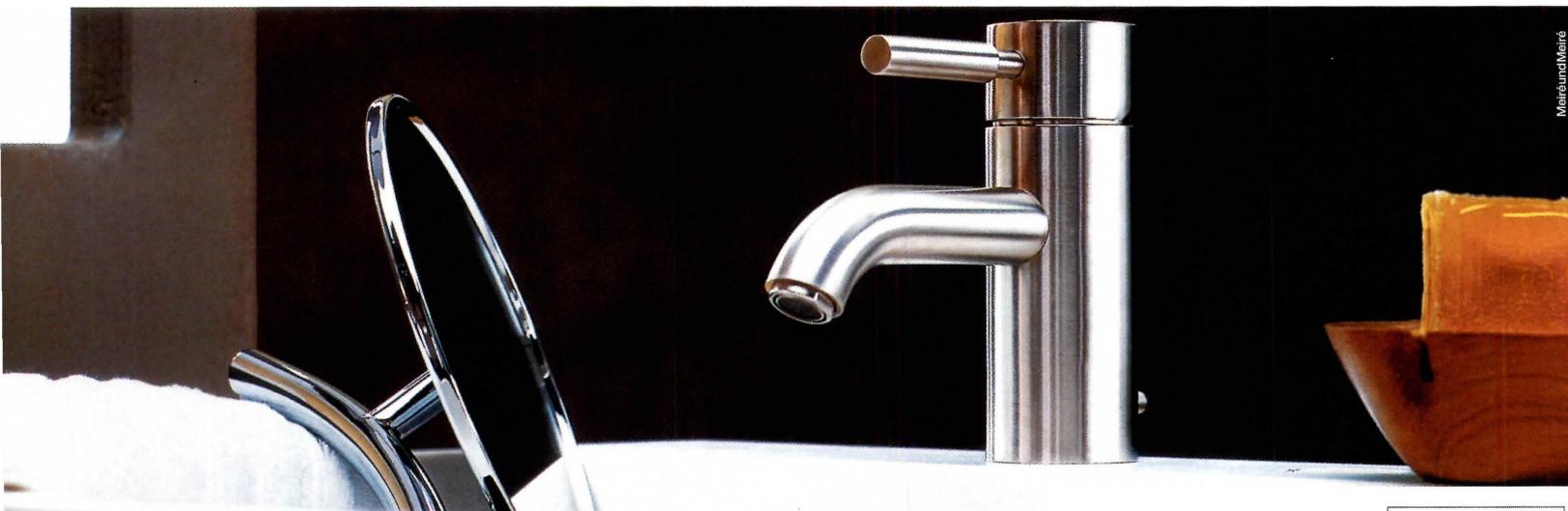
But in a village culture, knowing how to design and build is only half the battle. The other half is navigating public opinion. When he

was in Tunisia, Atlanta architect Randal Roark, AIA, quickly discovered that although his boss was the minister of public works, the final authority was the man's father, who lived in a village and was blind. "He wasn't a politician or an Islamic elder, but he had a very strong unofficial influence," Roark says. "I had to learn where those kinds of people were." And because Roark's Arabic was weak, he had to rely on the right people to provide access. "To get something accomplished, I had to find somebody he respected. Not just a transla-

tor, but someone who provided the right kind of connection. It happens all the time in Atlanta, too."

Doing self-help housing in Brazil, Miller was honing his political skills as well. One project involved coordinating the design and building of 10 houses for 10 families. He would do the design, and the families and community members would pitch in on construction. "The biggest problem was getting the government officials, the national housing organizations, local politicians, and the residents to believe

continued on page 40



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in the project," Miller says. "I learned how to get skills from people they didn't know they had. It taught me about human potential."

Tucker perfected the art of suggestion to get people to do what he thought was right. Though a Modernist at heart, he fought plans to tear down mountain village structures that represented layers and layers of civilizations. He talked to teachers and community leaders about preserving their heritage so casually that they eventually took credit for the idea, he says.

But sometimes, more subversive tactics were in

order. One weekend when Tucker was away, a construction crew tore away a street that led to some hillside shops he was trying to restore. Says Tucker, "When I got back, my Tunisian boss said, 'Now you can do whatever you want to do.' I said, 'Here are the drawings, build it back,' and they did. After that, when I left town I had to literally hide the keys to the bulldozer."

climbing into culture

The essence of the Peace Corps experience is building a relationship with other

cultures, and that is never simple to do. In 1970, Steven Ehrlich, FAIA, Steven Ehrlich Architects, Culver City, Calif., convinced his boss to give him six months to study the indigenous architecture and patterns of the Moroccan villages he was assigned to relocate because of a dam being built outside Marakesh. Taking along an interpreter and a draftsman, he drew houses and interviewed the villagers, observing how houses grew over time to accommodate growing families.

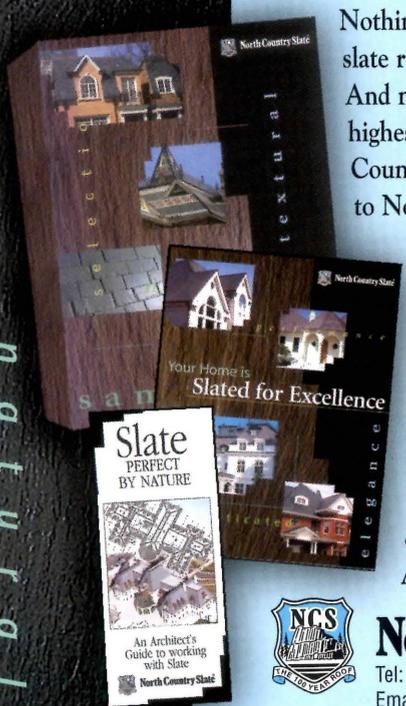
Baltimore architect Robert Olsen, in Tunisia

from 1966 to 1968, believes that one of the reasons a public bath he designed was never built was because he'd made the entrance too public. "People, particularly women, don't like to be seen going into the baths," he says. "I had the entrance on a fairly prominent corner when it should have been off of an alley."

And what seems like progress to Americans may often be viewed differently by nationals. Peace Corps deputy director Jody Olsen, who was married to Robert Olsen during their Peace Corps days, recalls a project *continued on page 42*

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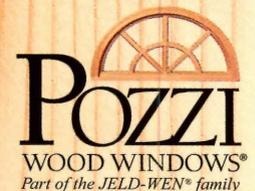


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that brought water into the houses, eliminating the need for women to haul it from the community well. "We began to understand the rebellion that occurred," she says. "Women in this Islamic society didn't have a lot of ways of getting out to chat. They had lost a reason to get together that was extremely important. There are a lot of subtleties that architects have to be very involved with in order for their design work to be effective. You have to climb into the culture."

global village

If they're gratified to have helped provide better hous-

ing in poor countries, Peace Corps architects are also pretty clear about the experience's influence on their own lives. Tucker's stint in Tunisia ignited a passion for the urban revitalization and preservation work that he is known for in Memphis today. Olsen subsequently spent most of his career doing urban planning in developing countries around the world. Allegretti's practice mixes high-end homes on Lake Michigan with Habitat for Humanity housing and planning for disadvantaged communities. And Hallet is still leading trips to Tunisia with his students at

Catholic University's School of Architecture.

Bill Kreager, FAIA, of Mithun in Seattle, was in Iran from 1968 to 1970. He can still strike up a conversation in Farsi, and he believes living in another language has made him a more observant listener. "We're doing a lot of work in Japan," he says. "I don't speak the language, but clients tell me they have the feeling I understand what they're saying." Kreager says that skill grew out of the need to observe the nuances of body language and facial expression to function in a foreign culture.

The architecture of developing countries, in which structures grow with an organic responsiveness of form to function, often made a powerful impression. While in West Africa, Ehrlich lived in courtyard houses and fell in love with their tranquility. "I see the courtyard house as a paradigm for new housing in the U.S.," he says. "I think it's a valid strategy for increased density and urban infill."

The Moroccan culture of graciousness and generosity also made an imprint: the way people gathered around a table and ate with their hands

continued on page 44

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out of a tajime, or round pot, for example. And the town centers that encouraged casual gatherings. "People in America desire that, but it isn't always offered," Ehrlich says. "In my multifamily housing projects and on master plans for college campuses, I try to find that synergy."

When he returned to the U.S., Ehrlich, who grew up on the East Coast, was drawn to Los Angeles because of its rich cultural diversity and indoor-outdoor architecture. He likes to say that his graduate degree was six years in West Africa. And when he lectures to students, he tells them that "the most important job you get when you're out of school is not a job at all, but a way to have some experiences."

Steve Lloyd shares that perspective. Recently, he ran into a group of people in Amherst, Mass., who'd been in the Peace Corps. Despite the diversity of their experiences, he says, they felt they'd shared something profound. Partly it was the idealism, but it was also the knowledge that they had allowed themselves to be minorities in a foreign culture, and had benefited from it. "In the end, that's the only thing that's going to bring everyone together," Lloyd says, "that greater level of understanding of other cultures, and the compassion that results from it." *ra*

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



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Viewed from across a wind-swept cove on Maryland's Chesapeake Bay, the weekend residence Suman Sorg, FAIA, is completing looks like a cluster of Monopoly houses: three tall, gabled buildings with tin roofs and glass walls facing out over the water. The serene yet bold, contemporary forms are clad in marine plywood panels, limned in metal flashing that glints in the powerful sunlight. Up close, the retreat's logic reveals itself. Sorg detached the house's two bedrooms from the soaring living space. The house and twin pavilions are connected by a wood walkway, "so you're not sneaking around inside the house," she explains. Those scattered buildings—and two additional pool houses to be built this fall—surround a large entry courtyard, a pool, and a tangle of silvery grasses.

This is only the second custom home the Washington, D.C., architect has designed. The other house sits just across the way, part of a 25-acre soybean farm Sorg purchased with longtime friends James van Sweden, a well-known landscape architect, and Marilynn Melkonian, who heads a community-development company. While the buildings in Sorg's compound stand tall and vary in height, like those on surrounding farms, the other house, designed for van Sweden, has a low profile that floats on the land. Its flat roofs and utilitarian forms were inspired by boat sheds and chicken coops. "I was interested in the kind of Eastern Shore buildings that are not meant for human habitation," Sorg says, "agricultural buildings that aren't bombastic,

aren't screaming out at you, and yet if you look closely are interesting and subtle."

Many architects start out building beach houses and move on to larger, more complex projects. Sorg, who founded Sorg and Associates in 1986, took the opposite route. Her passion has been institutional and public projects, not custom homes. But if the best architecture comes from an intimate understanding of culture, climate, and environment, Sorg is uniquely equipped to design a wide variety of projects.

Her search for a fulfilling career, in fact, takes her around the world. Now in her early 50s, Sorg has designed multimillion-dollar U.S. embassy housing in Kuwait, Uzbekistan, and Barbados, and is working on another U.S. embassy in a Central Asian country much



Sorg's design for 14 new row houses helped to revitalize the LeDroit Park historic district near Howard University in Washington, D.C. The homes, which included a package of buyer incentives and low-interest loans, were offered for sale to university employees.

Bill Cramer

Hoachlander Davis

in the news. Her portfolio ranges from award-winning historic preservation projects, such as the Lincoln Theatre and the Georgetown Post Office in Washington, D.C., to a Hope VI master-planned community in Bradenton, Fla.

Sorg's stylistic range is just as fluid. She values community-based projects that preserve the fabric of urban neighborhoods, but also seeks out eclectic work that frees her up from historical constraints. One of her current projects is a state-of-the-art Materials Testing Laboratory for the D.C. Department of Public Works, a clash of glass and masonry and deconstructed forms. "We like projects that are off the beaten track," she says. "These buildings below the radar screen can give architects freedom."

the doctor is in

If Sorg hadn't been an architect, she probably would have been a doctor. As a teenager in northern India, Sorg saw herself practicing medicine. But because she excelled at drawing and math, her father, a physicist and a diplomat, suggested that she study architecture. Sorg enrolled in the University of New Delhi's architecture program, and then transferred to Howard University when her family came to the U.S. in the late 1960s.

After graduation, she and her new husband, Scott Sorg, set out for Morocco and the Ivory Coast with the Peace Corps. They lived in small villages, where she built market stalls and other civic buildings—projects that explored the social aspects of design. "I realized how important it was to have things in pedestrian scale and neighbor-friendly," she says, "and to have a communal sense of the village. I got to know the mango vendor. That kind of connection to community stays with you."

Indeed, Sorg approaches her work as if she were the village doctor, even though she's lived most of her life in sophisticated urban settings. "My practice is like a doctor's office. You go where and when you're needed," she says, apologizing for an unexpected trip out of town. And she has a calm and gentle, unassuming surface—call it a bedside manner—that belies her intellectual intensity. Practicing something as culturally dependent as architecture, Sorg

returned to academia to understand idiosyncrasies that weren't hers. In 1978 she enrolled in Cornell University's master of architecture program in historic preservation, never intending to do period architecture. "I wanted to figure out the real DNA of American architecture," she says. "When I came out of the program, I took restoration and preservation projects because I knew about them. But my intention was always to contribute to the continuum of architecture. Now the ball is in our hands. We have to pass it to the next generation."

Those diverging interests in modernism and restoration have made Sorg almost clinically aware of the delicate balance between preserving a building's history and contributing something new. Her restoration motto is "do no harm," meaning that if the historic context is fragile, one should avoid intruding with contemporary forms. On the other hand, it's permissible to introduce contrast when a strong historic vocabulary exists. "I always feel responsible for what is needed in terms of one thing or the other," she says. "Sometimes the historic fabric could be overpowered by a modern move. You have to make that judgment."

urban outfitter

Sorg's richly varied experiences nudged her toward the generalist practice she espouses today. Her education at the University of New Delhi was rooted in Bauhaus. There, she made furniture and cabinetry and learned to use a forge. By contrast, her studies at Howard and Cornell focused on the big picture—urban design, planning, and context. After Cornell, Sorg caught the eye of Chicago-based Harry Weese Associates. Its Washington, D.C., office recruited her in 1979, and during her six years there she worked directly with the renowned architect himself on several projects, including the master plan for D.C.'s Federal Triangle. Sorg absorbed Weese's philosophy of custom-crafting each building he designed. "He was doing many different building types at any given moment, and never had a cookie-cutter response to anything," she says. "I've tried hard to do the same."

That ability to fit the right solution to a par-



Hoachlander Davis

On another block in LeDroit Park, new homes with cottage-style architecture blend with the neighborhood's late-19th-century houses. The \$4.8 million project, which also entailed the renovation of 28 existing homes, won an AIA urban design award.



Elizabeth Gill Lui



Elizabeth Gill Lui

The Kuwait diplomatic staff housing project encompasses 32 living units, a community center, and recreational facilities. Its interior courtyards, high-walled entry gardens, recessed openings, and sunshades are based on the traditional dwellings of nearby Old Kuwait City, but wrought in bold, contemporary forms that convey strength and security.



Bill Cramer

"[in the peace corps] i realized how important it was to have things in pedestrian scale and to have a communal sense of the village. i got to know the mango vendor. that kind of connection to community stays with you."

ticular context has endeared her to clients, the D.C. Fine Arts Commission, and community groups alike. Over the past 20 years, van Sweden, of the landscape architecture firm Oehme, van Sweden & Associates in Washington, D.C., has partnered with Sorg on a variety of projects in the U.S. and abroad. He also happens to live across the street from a recent collaborative success: the new town houses at Georgetown's Phillips Row. When a developer first proposed building infill housing on the playground and parking lot of an old school and turning the school into condominiums, the neighbors were ready for revolt.

"People hate change, and I must say I was against the buildings as well," van Sweden admits. However, Sorg's creative vision for the 14 town houses won them over. She designed five very detailed groupings of homes, each cluster representing one of the neighborhood's distinct architectural periods. The neighbors were also impressed when she and van Sweden proposed two separate side entrances through a garden gate for the school condos—a move that restored the original separate entrances for boys and girls—rather than the double front staircase someone else had proposed. "There was this terrible meeting in the school," van Sweden remembers. "Then Suman presented her buildings and also the fact that we'd taken the major entrance off the front of the school. Some of my neighbors said, 'Now we can sleep for the first time in several months.' That was a turning point."

Architecture is ultimately a cultural statement, a way to express a community's identity. And Sorg's focus on urban living includes a deep commitment to social issues—designing meaningful housing for low-income residents, not displacing them by simply obliterating the blight. While working on a design for Kentucky Courts, a low-income apartment complex on Capitol Hill, Sorg observed what the neighborhood women wore and how they carried themselves. She was impressed by their proud stature, how they had persevered under grim living conditions and were finally getting something done. In response, she gave them tall buildings with turrets that look like necks

with dainty heads. "I stretched the necks of those buildings just like them," she says. "They recognized themselves."

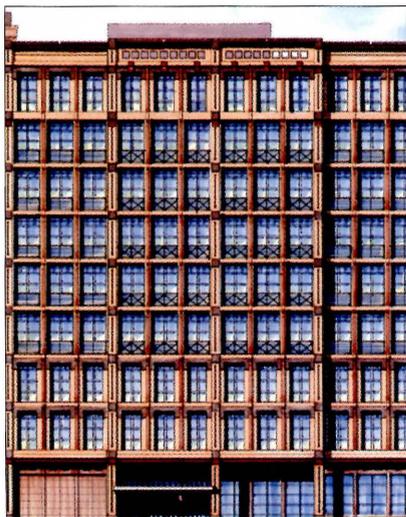
inspirations

She has the gift that marks all great artists: the ability to see with a fresh eye and to make creative connections between disparate ideas. When Sorg inspects even the newest contemporary buildings, she sees the influences of Henry Hobson Richardson, Louis Sullivan, Frank Lloyd Wright, all the way to Harry Weese and Richard Meier. These days, though, Sorg mostly looks inward for the muse. She says she sees new designs as a movie in her head. Her weekend house has an office in the loft overlooking the bay, but she works in silence, oblivious to the view. And while Sorg admires a lot of new architectural work, she doesn't study it in magazines. "It confuses me," she says, professing a loyalty to the legacies of Mies, Le Corbusier, and Wright. "I look always to the older architects. I told a developer, 'Don't talk to me about an architect unless they're dead.' But I do like Richard Meier."

A shadow, a reflection in a pond, a piece of music or clothing—all are inspirations for Sorg. Some of her current designs focus on courtyards and what it means to use buildings to break down outdoor space into smaller pieces. Those ideas are explored at the Eastern Shore houses, and on the U.S. embassy buildings in Kuwait, where housing units face each other across a sheltered green courtyard—the transplanted American lawn.

Another strand evident in the firm's current work is order vs. chaos. At the Materials Testing Lab, where objects are broken to test their properties, Sorg conceived an orthogonal building made of masonry with punched openings. Intersecting the rectangle are glass-and-metal, angular forms that are exciting and dissonant. Her design for an apartment building at 14th and P streets explores the same idea. The building, called Sign of the Lamb, will be marketed to young adults who are "working on ordering their disordered lives, like my daughter," who just graduated from Cornell.

Sorg's unflappable faith in her own instincts



Sorg and Associates

Sorg's design for the Norwitz, a 92-unit apartment building in the up-and-coming Mount Vernon Square area of Washington, D.C., reflects the neighborhood's historically industrial character and the recent arrival of high-tech businesses. The first two floors will house retail, office, recreational, and parking spaces.

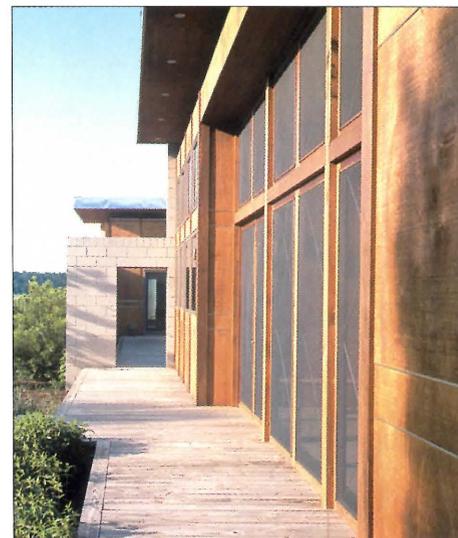


At James van Sweden's weekend house, 25-foot windows take in views of Maryland's Chesapeake Bay. The house's low, sleek proportions complement the utilitarian materials of plywood and cinder block. A 140-foot masonry "garden wall" knits together the house and landscape, undulating through the main house, guest house, and courtyard.

Steve Algren



Robert Lautman



Robert Lautman



Bill Cramer

"we like projects that are off the beaten track. these buildings below the radar screen can give architects freedom."



Kentucky Courts, near Capitol Hill, occupies the site of a rundown housing project that was demolished. The 18 two-bedroom flats, 18 three-bedroom row houses, and two town houses—all modernized versions of the area's historic row houses—will be targeted to low-income buyers.

Sorg and Associates

modern, historical, public, private, chaos, quiet



Hoachlander Davis

This \$12 million infill and adaptive-reuse project in Georgetown integrates 14 new town houses into the residential neighborhood and creates 12 condos in the old Phillips School (above). Sorg's flawless use of historically accurate details helped to win over a divisive neighborhood association.



Hoachlander Davis



Bill Cramer

"my intention was always to contribute to the continuum of architecture. now the ball is in our hands. we have to pass it to the next generation."

serves her well when it's time to argue the finer points of design in front of review boards and community groups. Behind her quietness and poise lurks a very tough woman. Says van Sweden, "She'll drift into a room full of people quietly without separating the air, sit down, and be in total command of the meeting. She comes in perfectly dressed and cool as a cucumber. And she's very flexible and has a good sense of humor, which is very important in this profession."

creative chaos

Sorg is like that with her staff, too. At the helm of an office of 40 people that is brimming with work, she thinks in broad strokes and allows others to follow through on the details—albeit with her mentoring oversight. With 10 to 12 senior project managers, the firm currently has a dozen projects under way ranging from \$25 million to \$40 million—but she would like to trim the number of projects to eight. The firm owes much of its recession-proof stability to the mix of work Sorg seeks out—60 percent for the public sector, 40 percent for private interests.

The office has a steady staff roster, too, thanks to a non-hierarchical structure that Sorg

calls creative chaos. With the exception of Scott Sorg, the chief financial officer, "there isn't anyone just crunching numbers or pushing papers," she says. Five years ago, she made a smart move when she declined the advice of consultants to pattern the firm on a corporate model. Rachel Chung, an associate at the firm, says people like working there because they experience all parts of the design process. "We charrette with Suman on different projects and have a wide range of responsibilities," she says. "We're not isolated doing just working drawings or models. Everyone has access to her."

Sorg's leadership style is not surprising, considering she spent her first 18 years in India, where community and extended families are highly valued. "There's not as much isolation there," she says. "You never see a for-sale sign, because houses are handed down." Whether it's embassy apartments gazing toward each other across a common space, or an elegantly simple compound on the Eastern Shore, Sorg still designs in ways that encourage human connections. **ra**

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

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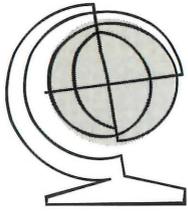
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wukesong residential district

Beijing has very strict laws prohibiting new buildings from casting shadows on residential structures. So when the Watertown, Mass.-based firm Sasaki Associates was hired to design 40 acres' worth of high-density housing (plus light commercial) adjacent to the future 2008 Olympic park, the sunlight requirements posed a big challenge. "The city ordinance meant we had to place the residential buildings parallel to one another, and all facing due south so everyone has maximum sunlight exposure," says project architect Julia Nugent.

In addition to scrutinizing city codes, the Sasaki team researched Chinese housing and feng shui principals before designing the Wukesong Residential District. Because such cultural paradigms are essential to salability, the floor plans pretty much designed themselves, according to Nugent. They are almost all through-units along a north-south axis, with public spaces aligned to the south and more utilitarian rooms—like kitchens—facing north.

"One of the questions we dealt with was how we could achieve high density without losing the family-style arrangement," explains Nugent. "Courtyard housing is typical in China, where extended family members own separate units around a common courtyard." Thus, Sasaki provided an abundance of common greens plus several community buildings intended to draw occupants together, such as a library, daycare centers, elder care areas, and a fitness center. Community-focused businesses like barbershops and post offices are scattered throughout the ground floors of various buildings as well, to encourage mingling.

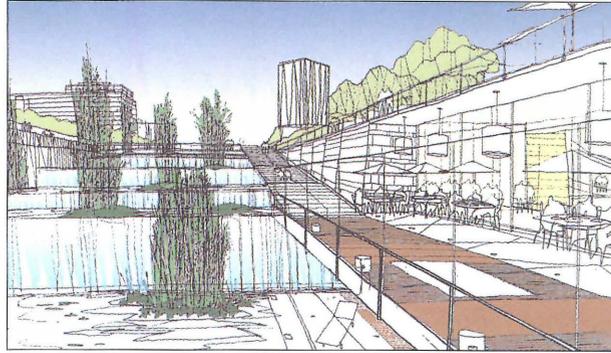
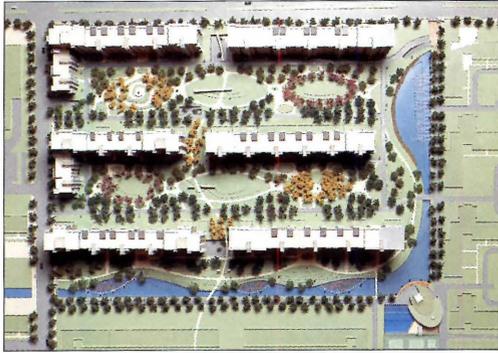
Because Beijing requires developers of mass housing to provide the necessary school buildings, Sasaki's plan includes a preschool/kindergarten center and an adjacent small elementary school. The firm located school playgrounds in an area accessible to everyone in the community.

Wukesong's master plan is divided into four quadrants, each designed for a different demographic. The central area encompasses high-end family units. The other three areas target cou-



ples or small families, young buyers, and lower-income buyers. An extensive canal and pedestrian walkway system simultaneously separates and connects the sections.

Although several months were lost due to the SARS outbreak, construction will begin this summer and is scheduled for a 2005 completion date, in hopes that all 3,200 units will sell before the 2008 Olympic games. Nugent says that Beijing has decreed a comprehensive construction ban set to take effect in 2007 and last through the closing ceremonies, so the race to build is on.—*s.d.h.*



The architects specified concrete with stucco or tile finishes for Wukesong, with a mixture of window systems and channel glass to break up monolithic expanses.



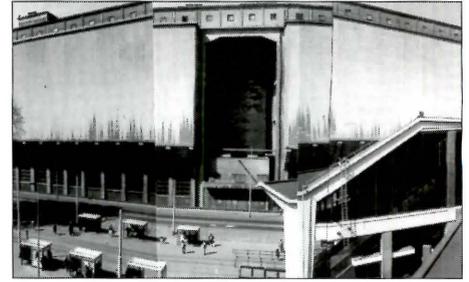
project:
Wukesong Residential District, Beijing
client:
Ao Lin Real Estate Company, Beijing
architect, land planner, and landscape architect:
Sasaki Associates, Watertown, Mass.
associate architect and engineer:
Studio Seven Architects and Engineers, Beijing
project size:
approximately 900 to 2,200 square feet per unit
site size:
16 hectares (approximately 40 acres)
housing units in project:
3,200
scheduled date of completion:
2005



Technically, Wukesong isn't designed as a sustainable project, but Beijing's strict high-density codes and sunlight laws embody sustainably correct principles. Sasaki applies its own brand of conscientious design by adding at least one glass-enclosed porch or balcony to each unit. The double glazing conducts solar heat into the apartments, ideal for Beijing's long winters. Outside, landscape designs call for self-sustaining plants that won't need irrigation.

rotterdam, netherlands

maashaven towers



Maashaven Towers is an audacious example of Europe's new millennium renaissance. Located on the Maas River in the world's largest port, in Rotterdam, Netherlands, the project calls for the construction of three radical sky-grabbing apartment buildings and the restoration and conversion of a 75-year-old grain silo.

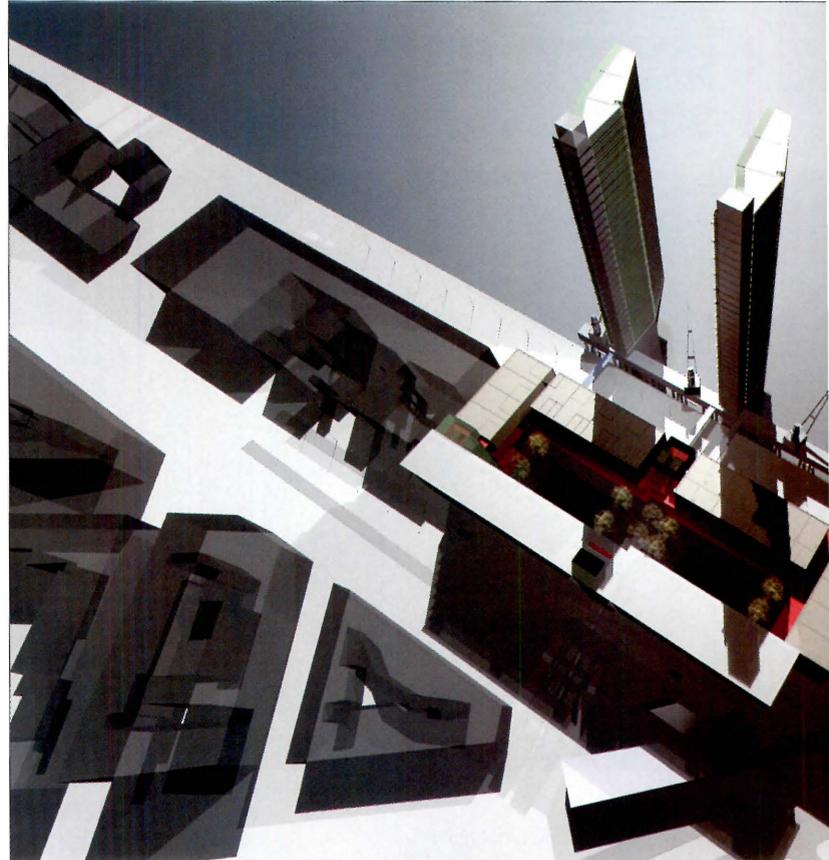
The developer's initial plan for the rezoning and rebuilding of this aging harbor site excised the silo and focused only on the high-rises. The goal was to transform the neighborhood into a self-sustaining enclave of residential, retail, and restaurants. But the existing architecture was so beautiful that architect Winka Dubbeldam, the Dutch-born principal of Archi-Tectonics in New York City, had other, more inclusive, ideas: She wanted to save the silo.

"We said, 'If you keep this building, it has a great structural capacity. It's incredibly strong, and it has beautiful perforated concrete block on the bottom so you can make four-story parking,'" she says.

Dubbeldam's design restores the silo where necessary but removes the grain-storage containers, creating a base for the construction of new mid-rise live/work units. Removing the containers also makes room for an interior courtyard with tennis courts, a running track, a fitness center, and the parking garage below. "The most important thing was the parking because that is a huge problem in Holland," she says.

Adjacent to the mid-rise residential structure and cantilevered from the pier's river edge, three impressive towers contain split-level apartments with double-height living rooms and sliding glass facades. "We have very flexible floor plans right now because markets change," says Dubbeldam. "There can be five small apartments or three large apartments per floor."

The project begins with the silo renovation, and may involve doing all three foundations simultaneously and then building the towers one by one.—*n.f.m.*



project:

Maashaven Towers, Rotterdam, Netherlands

clients:

Amstelland, Rotterdam; city of Rotterdam

architect:

Archi-Tectonics, New York City

developer:

Amstelland

engineer:

Rokus Visser Associates, Rotterdam

project size:

1,100 to 1,600 square feet per unit

site size:

approximately 8 acres

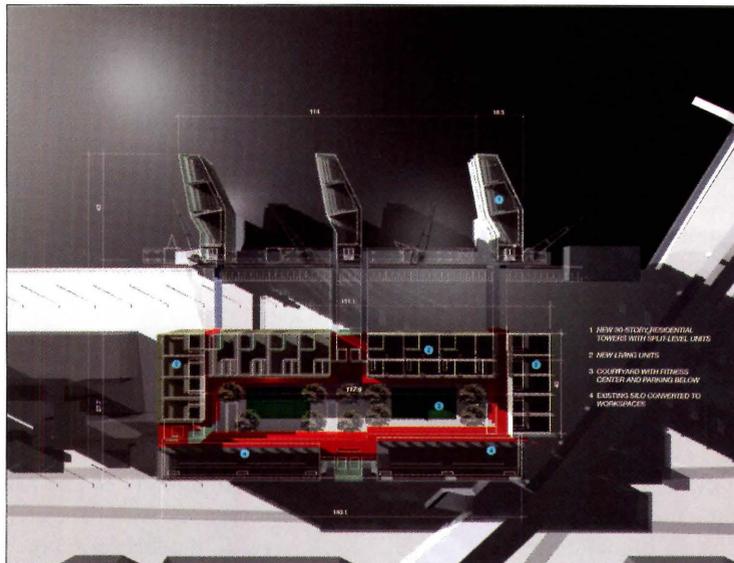
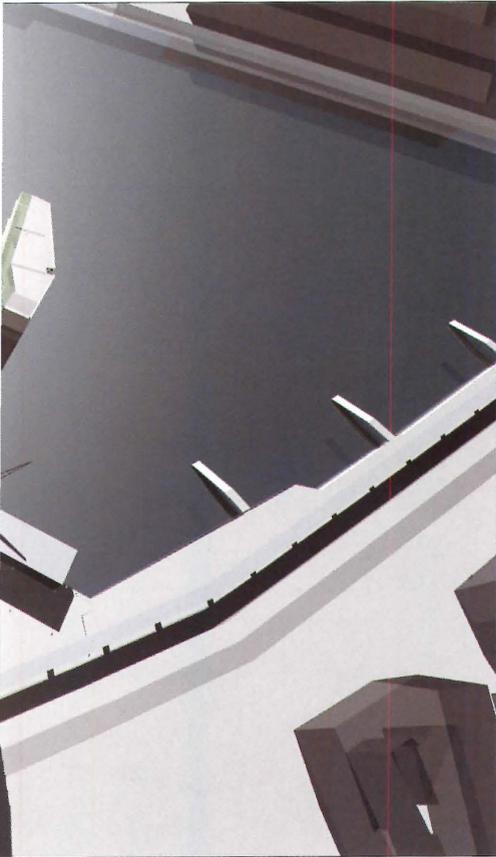
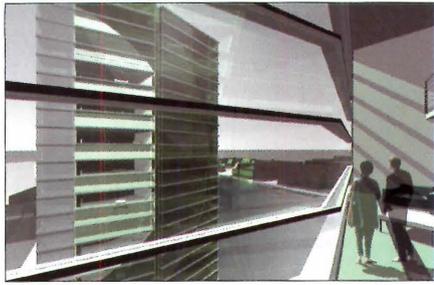
housing units in project:

338

scheduled date of completion:

to be determined

The architects stretched and tilted the towers to maximize sun exposure and to allow light to penetrate the silo. Originally built in the 1930s, the restored silo will house live/work units, parking, and recreation.



The three high-rises will contain glass-encased elevators and stairwells, and loftlike apartments with structural glazing.





no boundaries

banff, alberta, canada

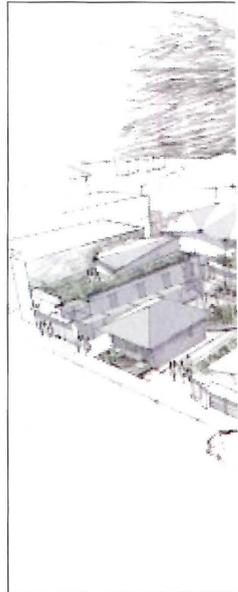
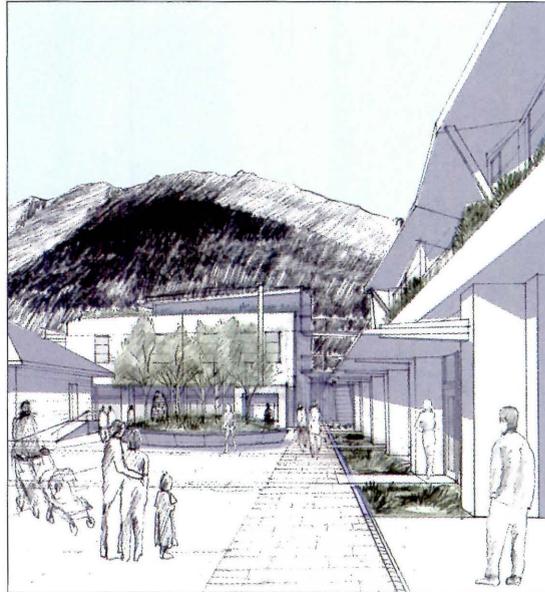
courtyard on bear / cave avenue multi-unit residential

Say the words “mountain architecture” and most people think of heavy logs, chalet-style elevations, and maybe even an antler chandelier. William McDonough + Partners plans to change all that. The Charlottesville, Va.-based firm is designing two related projects in Banff, the Canadian resort town located within Banff National Park. “We felt there were better ways to create an architecture that uses wood responsibly and still feels native to its place,” says Allison Ewing, AIA, the partner-in-charge on both projects.

Courtyard on Bear represents an ambitious attempt to remold downtown Banff, which faces the common resort-town problem of inadequate worker housing. It features a combination of studios and one-, two-, and three-bedroom condominiums over retail, for a total of 10 dwelling units aimed at employees of local businesses. The second project, Cave Avenue Multi-Unit Residential, will provide loft-style apartments and town homes on a wooded, mountainside site at the edge of town. Though it’s slightly more expensive than Courtyard on Bear, the prices of its 19 units will still fall within reach of those who work downtown. Together, the two projects incorporate McDonough + Partners’ holistic, economically viable approach to sustainability.

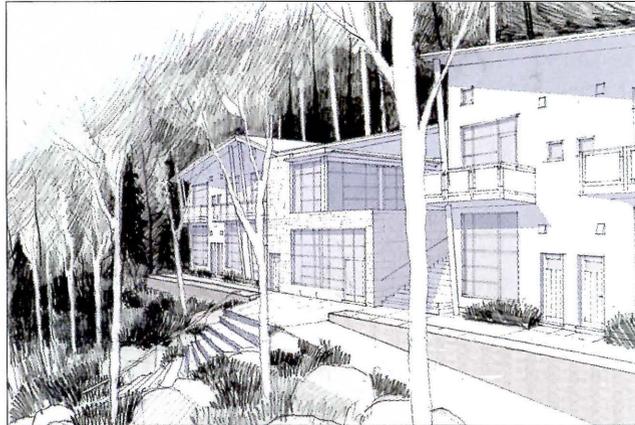
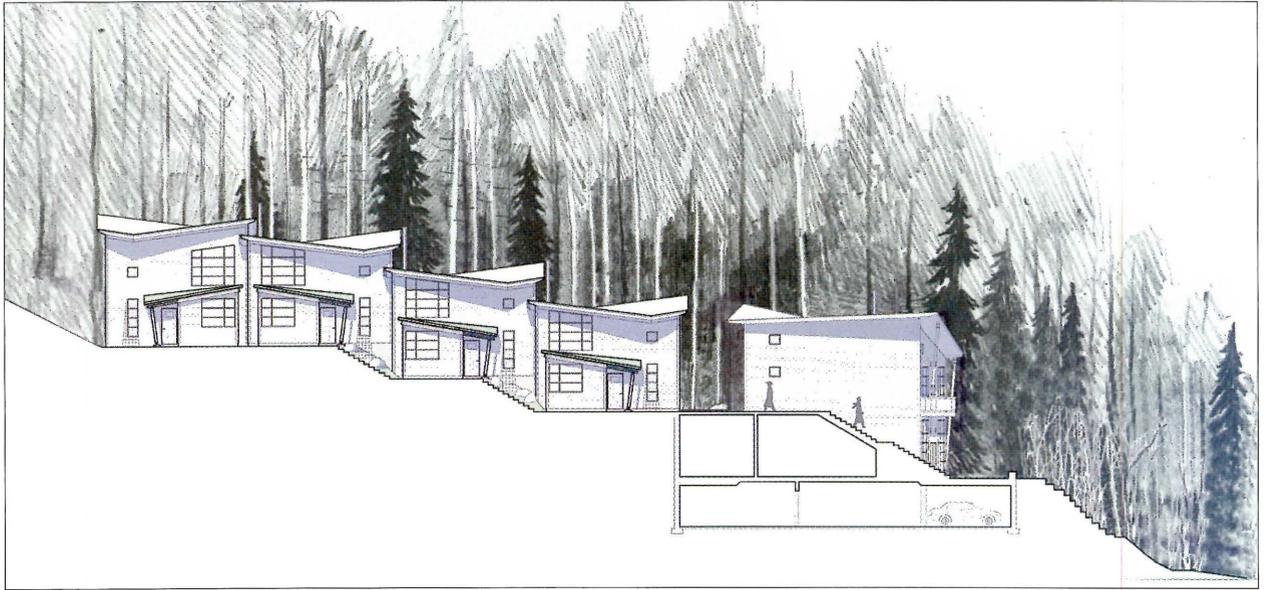
Ewing and her team started with an exhaustive study of the 100-mile area around the job sites. Their examination of the region’s terrain, shadow and sun patterns, vegetation, and climate got them thinking about ways to imbue both projects with a sense of place while minimizing their environmental impact. For example, they decided that the buildings should reflect regional topography. So they designed folding rooflines that step up and down like the Rocky Mountains around Banff.

The architects harnessed nature to work to the buildings’ advantage. Rooftop rain canopies collect water, sending some of it to irrigate the projects’ landscaping and the rest to a basement cistern, where it’s used as gray water. At Cave Avenue, project manager Katherine Grove, AIA, had an artist fabricate steel rain cones, which become the bases for naturally forming, tipi-like ice sculptures during the winter. Where possible, both projects feature green roofs, whose native plants protect

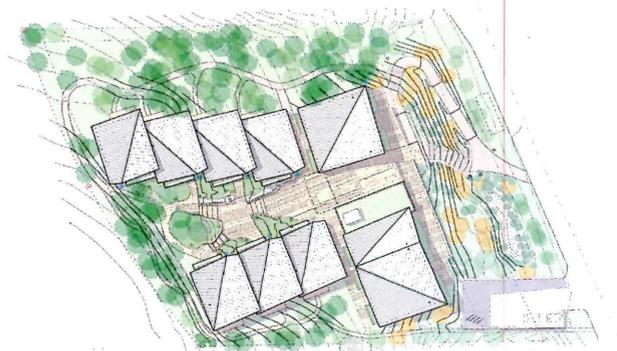


roof membranes from moisture and remove pollutants from the air. And Courtyard on Bear runs partly on wind power.

McDonough + Partners’ green philosophy encompasses social as well as ecological sustainability. The complexes provide community spaces where residents can hold gatherings or just meet casually. The architects are hoping that their work will serve as models for future development in Banff. “The goal is that the project will have a multiplier effect,” says Ewing.—*m.d.*



Courtyard on Bear (far left and center) and Cave Avenue (this page) blend with their environment while tempering their impact upon it. By providing proximate housing for local shopkeepers and craftspeople, the developments eliminate gas-guzzling commutes to work.



projects:

Courtyard on Bear and Cave Avenue Multi-Unit Residential, Banff, Alberta, Canada

client:

Arctos & Bird Enterprises, Banff

architect:

William McDonough + Partners, Charlottesville, Va.

architects of record:

Zeidler Carruthers Associates, Calgary, Alberta (Courtyard on Bear); IBI Group Architects, Calgary (Cave Avenue)

landscape architect:

VMDO Landscape Studio, Charlottesville

landscape architects of record:

Scatliff + Miller + Murphy, Calgary (Courtyard on Bear); IBI Group Architects (Cave Avenue)

size of projects:

500 to 1,500 square feet per unit

site sizes:

0.6 acre (Courtyard on Bear);

1 acre (Cave Avenue)

housing units in projects:

10 (Courtyard on Bear); 19 (Cave Avenue)

scheduled date of completion:

October 2004



no boundaries

knokke-heist, belgium

heulebrug

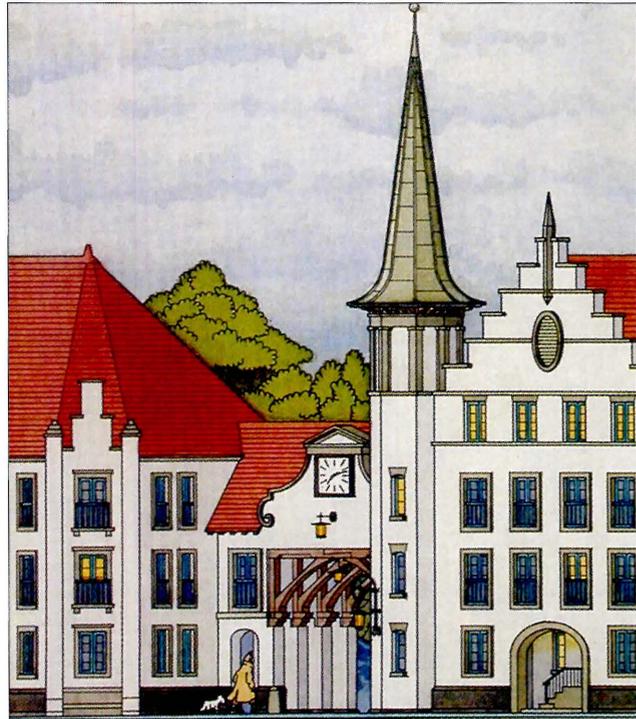


Most U.S. developers think of Modernist housing as a risky gamble. Miami-based architects and town planners Duany Plater-Zyberk ran into the opposite situation in drawing up a master plan for the Heulebrug neighborhood, part of the city of Knokke-Heist in northern Belgium. “We found an ideological commitment to Modernism, at any cost,” says DPZ’s Jeff Speck, AIA, the project manager.

Contrary to prevailing opinion, however, the Lord Mayor of Knokke-Heist preferred classical architecture for the project. After an intense design charrette that included DPZ, architect and urban planner Leon Krier, and local officials, that’s what he got. “Half the charrette was spent convincing administrators that classical architecture was a viable option,” Speck says.

DPZ’s task was to take a mostly undeveloped, 65-acre site on the southern edge of Knokke-Heist and turn it into an extension of the city. The firm’s client, the Belgian state housing agency known as WVI, intends for the new neighborhood to provide much-needed middle- and working-class housing options. DPZ’s New Urbanist plans usually contain a mix of residential, retail, and commercial uses, and Heulebrug is no exception. The site plan radiates out from a central, paved square surrounded by apartment buildings. The ground floors of the buildings are reserved for future retail establishments like restaurants and shops, and the firm has stipulated the presence of a cafe from the beginning of construction to provide a community gathering space while the project takes shape.

Most of the architects creating the development’s individual buildings practice in Europe—the Luxembourg-born, Clavier, France-based Krier, for example, is working on a mixed-use building for the central square. But Miami architects Marie-anne Khoury and Erik Vogt have designed, in conjunction with DPZ, a 50-unit apartment building on Heulebrug’s northeastern border. The building consists of two sections linked by a second-story bridge that allows cars and pedestrians to pass under it and into the neighborhood. Established Belgian cities and towns such as Bruges and Damme provided DPZ with models for a set of community design codes outlining building placement, roof pitches, window dimensions, and architectural details, which the bridge building follows. “It’s a paean to the best of the Low Countries’ architecture,” says Speck.—*m.d.*



project:

Heulebrug, Knokke-Heist, Belgium

client:

WVI, Bruges, Belgium

architects of featured apartment building:

Khoury & Vogt Architects, Miami, with Duany Plater-Zyberk & Company, Miami

land planners:

Duany Plater-Zyberk; Leon Krier, Clavier, France

project size (overall):

to be determined

project size (building):

450 to 1,200 square feet per unit

master plan site size:

65 acres

building site size:

0.8 acre

housing units overall:

to be determined

housing units in building:

50

scheduled date of completion:

to be determined

Per community design guidelines, this white-washed brick apartment building by Khoury & Vogt (with DPZ) features detailing consistent with traditional Belgian architecture.

residential architect design awards

2004

the fifth annual

residential architect Design Awards, sponsored by *residential architect* magazine, honor the best in American housing. Awards will be given in ten categories, encompassing custom home design, renovation, kitchens, baths, design details, multifamily housing, single-family production housing, and affordable housing. From the winners, the judges will choose a Best Residential Project of the Year. Note: Entries in the kitchen, bath, and design detail categories are not eligible for Best Project.

who's eligible?

Architects and designers.
Other building industry professionals may submit projects on behalf of an architect or designer. Hanley-Wood employees, their relatives, and regular contributors to the magazine are not eligible.

what's eligible?

Any home or project completed after January 1, 1999.

when's the deadline?

Entry forms and fees are due no later than November 21, 2003. Completed binders are due January 5, 2004.

where will winning projects appear?

Winning projects will be published in the May 2004 issue of *residential architect* magazine.

how will projects be judged?

A panel of respected architects and design professionals will independently select winners based on design excellence. They may withhold awards in any category at their discretion.

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

mail this form to Shelley Hutchins, *residential architect* Design Awards 2004, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005

fax this form to Shelley Hutchins at 202.785.1974

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Title _____

Firm or Company _____

Address _____

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Send more information.

Please send entry binder(s) and instructions now (must be prepaid).

Payment for _____ standard entries at \$125 each and/or _____ kitchen, bath, or design detail entries at \$95 each is enclosed.

Check for \$_____ (payable to *residential architect*) is enclosed.

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Card Number _____

Expiration Date _____

Name on Card _____

Signature _____

number of entries categories

- | | |
|-------|---|
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| _____ | 2. Custom Home, more than 3,500 square feet |
| _____ | 3. Renovation (residential remodeling and additions) |
| _____ | 4. Multifamily Housing |
| _____ | 5. Single-Family Production Housing, detached |
| _____ | 6. Single-Family Production Housing, attached |
| _____ | 7. Affordable Housing (At least 20 percent of the units must be affordable to families earning 80 percent to 120 percent of the local Median Family Income. Consult your area HUD office or local government office for the MFI.) |
| _____ | 8. Kitchen (new or renovated) |
| _____ | 9. Bath (new or renovated) |
| _____ | 10. Architectural Design Detail |

doctor spec

downsizing

keep snug spaces trim and tidy with compact appliances.

by nigel f. maynard

When custom home projects call for high-end appliances, architects have more choices than they can shake a stick at. But many of today's renovations are taking place in condos and co-ops. What are your options when city dwellers in tight quarters want the good stuff without sacrificing square footage? Full-size appliances could box these clients in. A better choice might be any of the new space-saving, compact appliances that blend innovation and good looks.

Historically, architects have found pickings slim when searching for small-sized appliances. The products available—two-burner ranges, undersink dish-

washers, and the like—were high on practicality but low on style and performance. That's no longer the case. Today, architects have at their disposal a wide range of appliances that are just as stylish as their full-size cousins and offer similar performance and features.

small package, big benefits

For architect Charles H. Bohl III, principal of Bohl Architects in Annapolis, Md., the advantages of compact appliances transcend issues of space. He likes their understated cachet and versatility. Using undercounter refrigerators, for example, diminishes the appliance's visual impact on the kitchen and on adjoining rooms. A mini fridge, he points out, won't dominate a kitchen the way a full-size unit can.

Still, size is the main issue. Boston-based architect Rupinder Singh has been using a lot of small appliances for his rapidly proliferating condo and apartment commissions. Recently, by specing an 18-inch dishwasher and a 24-inch range, Singh gave a client 6 extra inches of cabinet space. That half-foot makes a big difference when space is at a premium, he says.



Refrigerated drawers like U-Line's 5.5-cubic-foot Echelon unit offer compact storage that blends in with kitchen cabinets.

Courtesy U-Line

mini mart

So what are the options? Where can design pros find these small-and-snazzy luxury appliances?

If a project calls for a high-end range, you can turn to either Greenwood, Miss.-based Viking Range or to Cleveland, Tenn.-based FiveStar, both of which offer a freestanding 24-inch stainless steel gas range with the same features as a full-size product. Viking's version comes with a 15,000-BTU burner and a convection oven. It's available in 13 colors. FiveStar's unit comes with a simmer burner, continuous grates, and a wok ring.

For the client who wants the profile of an AGA range but not its heft, the Cherry Hill, N.J.-based manufacturer now sells the Companion, a freestanding dual-fuel range measuring 24 inches wide. With the same styling as the company's regular ranges, the unit features four gas burners and two electric ovens. It comes in 14 colors.

Beata Galdi, principal of Beata Galdi Design in New York City, likes to use integrated appliances from

For architects who work in New York City, making those kinds of calculations to save a few precious inches here and there is nothing new. "I am pretty sure New York is one of the few markets where compact appliances have always been in high demand," says Manhattan-based kitchen designer and trained architect Claudia Febres. According to Febres, local companies have been producing all-in-one-type appliances since World War II; only during the past 20 years have major manufacturers jumped on the bandwagon.

Even more recently, Febres has noticed a heartening leap in the quality of those offerings. "The trend has been to make appliances not only compact but as efficient and attractive as regular-size appliances," says Febres, who also works as a designer at cabinet company Poggenpohl USA. "Plus, in the last five years, I have seen these same companies make greater efforts to supply products that save energy and water."

FiveStar's 24-inch range sports sealed burners, porcelain drip pans, and a convection oven.



Courtesy FiveStar

Miele's 18-inch dishwasher holds nine place settings and has six wash programs.



Courtesy Miele

Huntington Beach, Calif.-based Gaggenau USA. Gaggenau's products provide more design latitude, she says, because they blend seamlessly into cabinetry, complementing the sleek look she favors. Gaggenau makes 24-inch wall ovens and modular appliances such as two-burner and 24-inch-wide four-burner cooktops.

When it comes to high-end kitchens, Sub-Zero refrigerators are a perennial favorite, but these behemoths simply aren't appropriate for small spaces. No matter: The manufacturer also produces 27-inch units, including slick undercounter refrigerator and

freezer drawers. With 5.1 cubic feet of storage space, the units feature the same technology as Sub-Zero's larger products and come in stainless steel or with overlay panels. Galdi appreciates the scaled-down fridges for the same reason she likes Gaggenau's products—their clean, unobtrusive lines suit her streamlined kitchens. "It's a matter of function and aesthetics," she says. "In small apartments, there is not much room, so you have to use every inch of space, but I find myself using these appliances in kitchens with large spaces, too."

A similar product hails from U-Line Corporation in Milwaukee, Wis. This company recently introduced the Echelon refrigerated double-drawer unit, which comes in black or stainless steel, with a stainless interior and storage capacity of 5.5 cubic feet. The bottom drawer includes a crisper.

In the dishwasher category, manufacturers are churning out compact units that are smaller, often better-looking, and just as energy

With the 24-inch DishDrawer, homeowners can wash two separate sets of dishes at once.



Courtesy Fisher & Paykel

efficient as traditional models. Leading the pack is Irvine, Calif.-based Fisher & Paykel, the New Zealand manufacturer whose 24-inch DishDrawer has made such a splash among consumers. Because each drawer is a separate unit, the product allows users to wash two sets of dishes at the same time on different cycles. Or, if space is especially tight, only one drawer can be installed. The manufacturer says the unit minimizes water usage and costs less to run than standard dishwashers.

Upping the style factor even further is the new Briva hybrid by KitchenAid, Benton Harbor, Mich. Sized to fit a 42- or 48-inch cabinet, Briva is a double sink with something extra: A removable rack and spray arm transforms one of the 14-inch basins into a dishwasher that accommodates five place settings. A cutting board—included with the unit—fits over the stainless steel lid to create a work space. "With the Briva, you aren't losing any space," says Scott Ramsay, product marketing manager for Whirlpool (KitchenAid's parent company), also in Benton Harbor. "And it can be used by itself in an apartment or condo, or as an additional unit in a house."

more bang for the buck

The panoply of compact appliances encompasses many more products, too numerous to describe in detail, including under-

counter refrigeration and wine storage units from Sub-Zero, U-Line, Marvel, and Haier; undercounter washers and dryers from ASKO and Bosch; and 18-inch dishwashers from Miele, GE, and Frigidaire. Most major manufacturers offer some type of smaller appliance, so finding and specing the units is easy, especially with the help of the Internet. "The Web is a wonderful thing," Bohl observes. "It has revolutionized product research and has made finding these products easy."

A couple notes of caution from Singh: Be careful with your floor plans. "When it's a smaller space, there is less margin for error," he says. "If you don't get it right, you will notice it more."

Also, Singh says, selections of particular models are sometimes limited.

But these, the architect readily concedes, are minor concerns. Overall, compact appliances offer a lot of bang for the buck. Even though they typically use the same parts as their full-size counterparts, they are often cheaper. Furthermore, Singh points out, the space and the added storage your clients may gain by using these pint-sized pieces are priceless. **ra**



Courtesy KitchenAid

One of the Briva's 14-inch basins transforms into a dishwasher that handles five place settings. A cutting board fits over the lid.

new material

pipin-hot products for your next project.



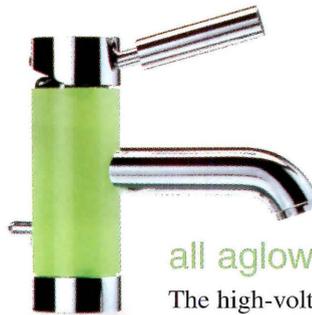
numbers game

For your next apartment project, you might forego the conventional unplugged unit numbers in favor of this electrified signage. The stainless steel faceplate with raised plastic numbers comes in standard or custom shapes and can accommodate a doorbell and Braille lettering. It can also be finished in anodized aluminum. Choose from red, green, amber, blue, and white illuminated characters, or opt for an unlit version. Spore, 888.477.9288; www.100watt.net.



alter ego

Chameleonlike, the Nymphaea basin turns different hues—red, blue, green, yellow, purple, and orange—in response to the temperature of the water. Light-emitting diodes powered by a 5-volt connection produce the changes in tint. The handcrafted crystal basin measures 4.7 inches deep and comes in five designs and two widths: 20½ and 15 inches. Whitehaus Collection, 800.527.6690; www.whitehauscollection.com.



all aglow

The high-voltage color of the Meta Plasma faucet derives from an acrylic material that appears to “magically illuminate” under natural light, the manufacturer says. The solid brass, single-lever fitting has a chrome-plated spout and handle. In addition to green, it comes in a cool shade of blue and a hot orange. It’s available for the lavatory or the bidet. Dornbracht, 800.774.1181; www.dornbracht.com.

—nigel f. maynard

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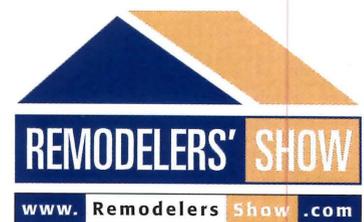
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mod squad

The Bilbao collection's single modular wardrobes can be tailored and combined to create individualized closet arrangements. The aluminum-framed units contain maple melamine, cherry, or rosewood drawers and shelves and feature hinged, sliding, or folding doors in acid-etched or silver-coated glass.

Frighetto, 888.651.7143; www.frighetto.it.



neat trick

California Closets joined forces with Whirlpool to produce the Personal Valet system, which removes wrinkles and odors from clothes. In about 30 minutes, clothes can be spruced up right inside the closet. The 3-foot-wide by 5-foot-high by 1-foot-deep unit comes in white or maple and accommodates three pieces of clothing at once. The system plugs into a standard 110-volt outlet; no water lines are needed. California Closet Company, 415.256.8500; www.calclosets.com.

epicurean order

ORG, formerly Closet Classics, has expanded its tidy talents to the kitchen. Its new pantry storage system mixes corner shelves, solid beech drawers, wine racks, produce baskets, glass-front dry-goods bins, and a stand-alone hutch with a recessed toe-kick. For veneers, choose from white, alloy, midnight ebony, summer flame, and more. ORG, 800.562.4257; www.homeorg.com.



continued on page 68

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heady hue

ClosetMaid introduces a new finish for its MasterSuite line of laminate storage vessels: Warm Cognac. Configuration options include shoe cubbies and racks, double and single hanging rods, drawers, open shelving, and center island pieces. Door and drawer fronts come with raised or flat panels and polished chrome handles. The system's heavy-duty European hardware and dowel-and-screw construction ensure durability. ClosetMaid, 800.227.8319; www.closetmaid.com.



bureau chief

The 84-inch-tall hutch from ProClosets brings the look of custom furniture to any closet. The unit, which coordinates with the company's other closet-storage products, consists of a set of fully extendable drawers beneath open shelving, and comes in widths of 18, 24, and 30 inches. Colors include white, ivory, cherry, oak, Captiva maple, candlelight, and light maple. ProClosets, 877.BUY.A.PRO; www.proclosets.com.

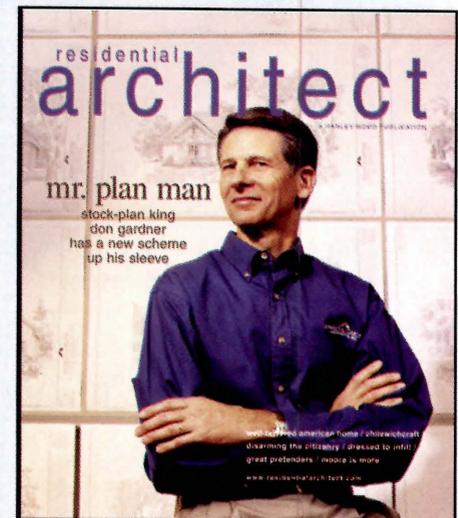
—shelley d. hutchins

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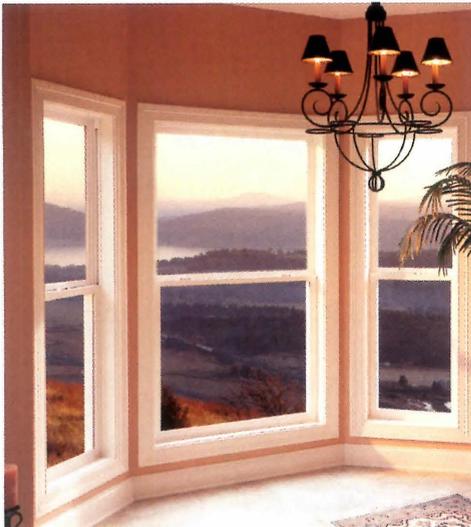
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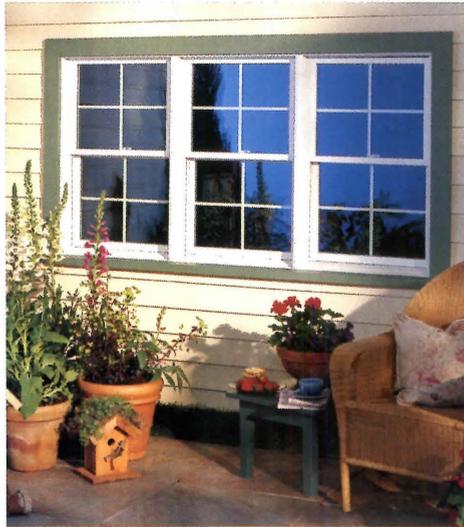
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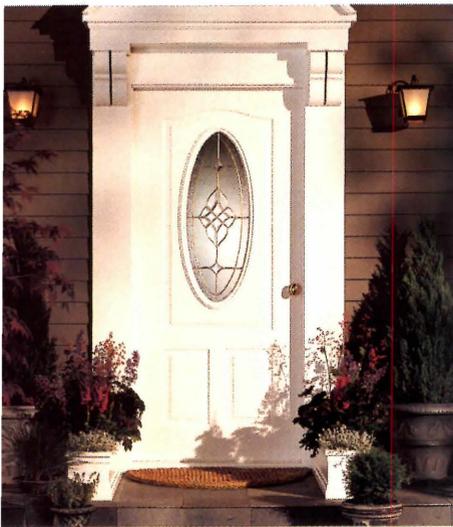
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JELD-WEN® WOOD WINDOWS THE NORCO® COLLECTION The Norco Collection includes premium wood and clad-wood windows and patio doors crafted to be enduring and energy efficient. Design options include 8 standard metal clad colors as well as 34 Norco Luxury colors and limitless custom colors with an enduring 70% Kynar 500® resin system.

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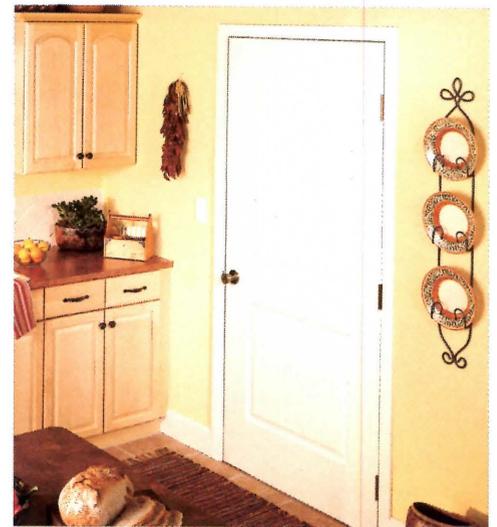
JELD-WEN® ALTERNAPLUS™ WOOD COMPOSITE EXTERIOR DOORS | AlternaPlus no-dent wood composite exterior doors deliver durable performance. These low-maintenance doors simply do not dent. With better staining and painting properties than fiberglass, they're available with smooth and textured surfaces in exclusive JELD-WEN panel profiles.

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JELD-WEN® PREMIUM WOOD INTERIOR DOORS | Our interior doors enhance rooms with the beauty of wood. They come in various architecturally accurate designs (including 25 new selections) with 9 matching bifold styles. They're available in cherry, genuine mahogany, hickory, maple, oak and poplar, and are designed to match our hardwood exterior doors.

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PROCORE THE QUIET DOOR™ | We offer molded and flush interior doors with ProCore The Quiet Door construction. These doors decrease noise transmission by 50 percent. Select either textured or smooth facings, plus several prefinished options. Additionally, our 1³/₄" doors offer 20-, 45-, and 60-minute fire ratings.

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JELD-WEN® WOOD WINDOWS THE POZZI® COLLECTION | The Pozzi Collection includes our beautiful custom wood and clad-wood windows and patio doors. Each one is expertly crafted by artisans to be reliably strong and enduring. We offer three fine interior wood options: Pacific Coast red alder, genuine mahogany or vertical-grain Douglas fir.

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For more information about JELD-WEN windows and doors, or to find your nearest dealer, call 800-877-9482 or visit www.jeld-wen.com.

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Fortunately, the market is brimming with garage doors to meet every need. No matter what style or performance level you're looking for, you'll find it. The products highlighted on this page will give you an idea of what's available for your next project.

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When **MONTANA RUSTICS** began to handcraft historically accurate overhead garage doors, getting the style right wasn't enough. The company wanted its customers to own a real piece of the past. So the staff turned to the nature and heritage that surrounds the company in Bozeman, Montana, as a primary source of inspiration for the design and quality of its custom garage doors. They use authentic materials from this rich landscape to construct the doors, such as 100-year-old Southern Pacific Railroad Trestle, weathered for years over the Great Salt Lake, or the remnants of an old stagecoach stop.

At Montana Rustics, you can choose from garage doors made of new, recycled, or reclaimed woods in an incredible array of styles, as well as the company's unique "man-doors," which utilize copper patinas, carved woods, stretched leathers, and more.

A DIVERSE COLLECTION FOR EVERY STYLE AND BUDGET

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FOR MORE INFORMATION ABOUT THESE AND OTHER GARAGE DOOR MANUFACTURERS, KEEP READING THROUGH THIS SPECIAL SECTION.



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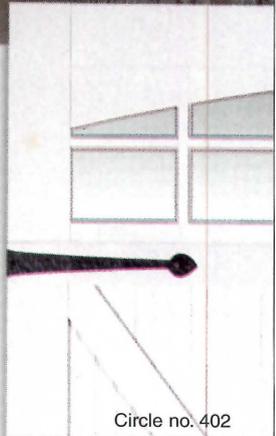
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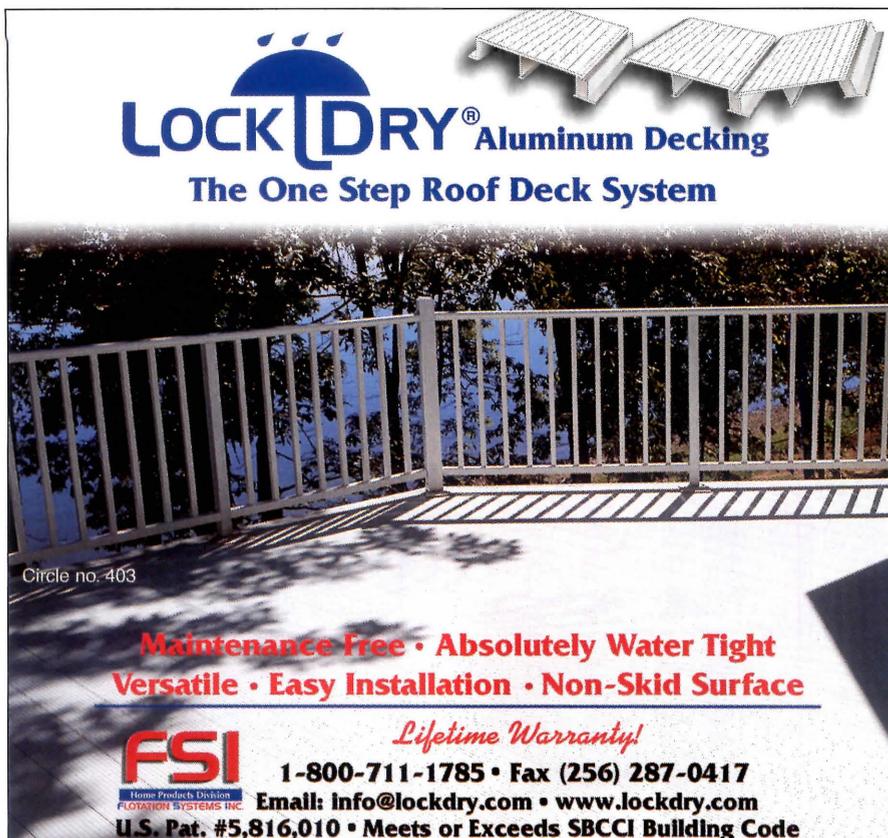
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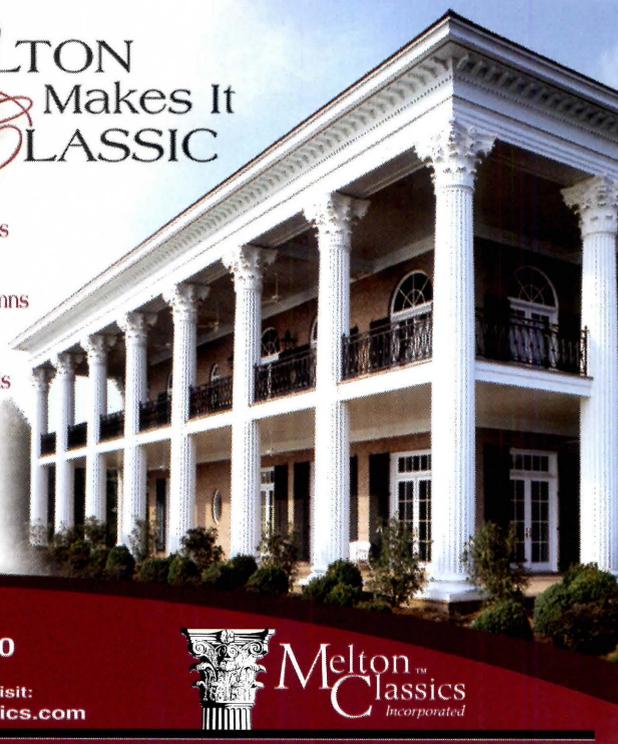
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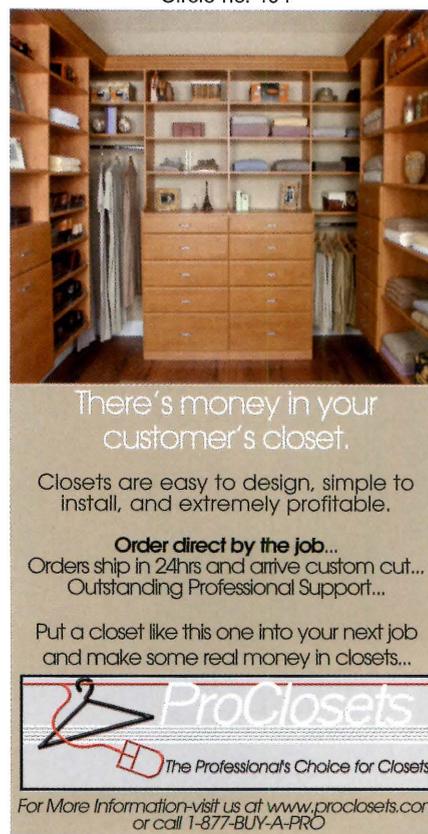


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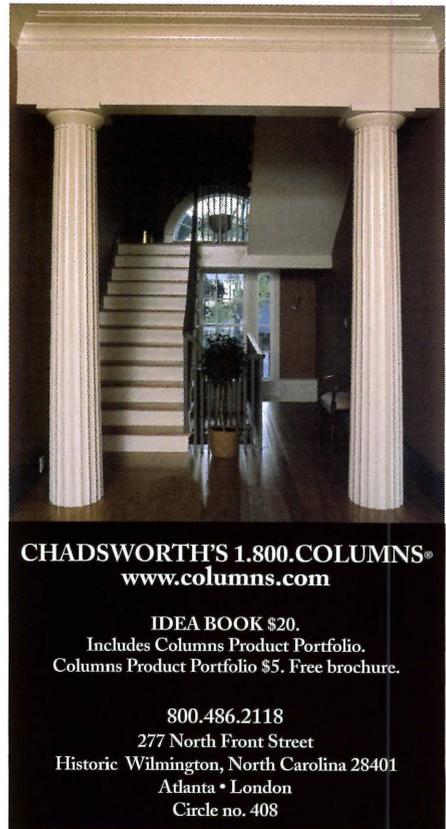
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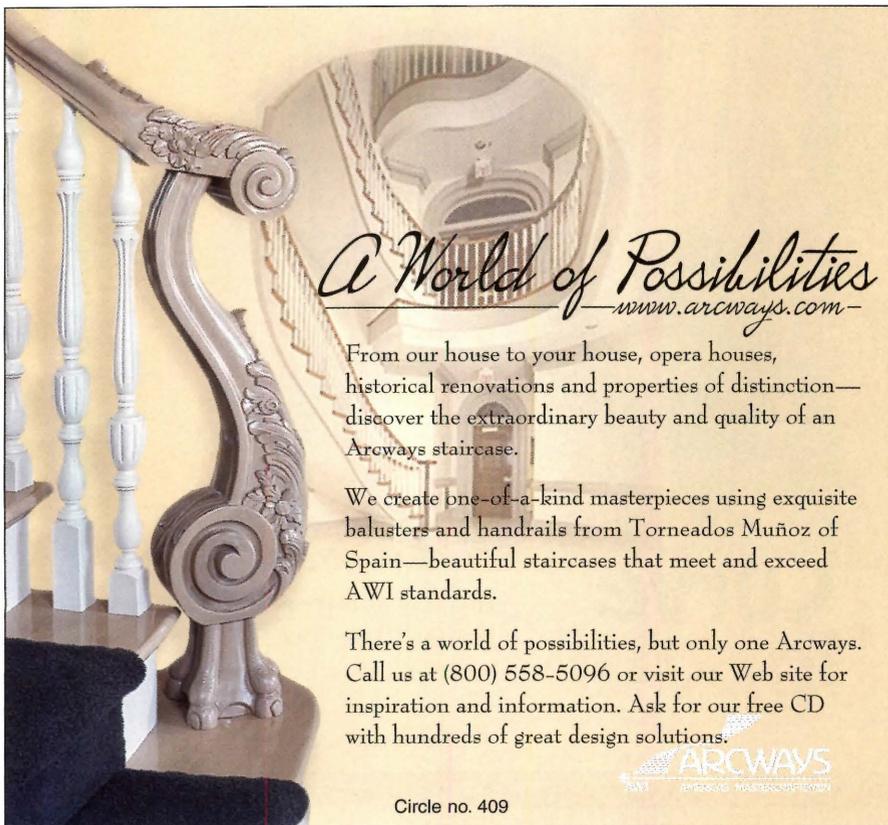
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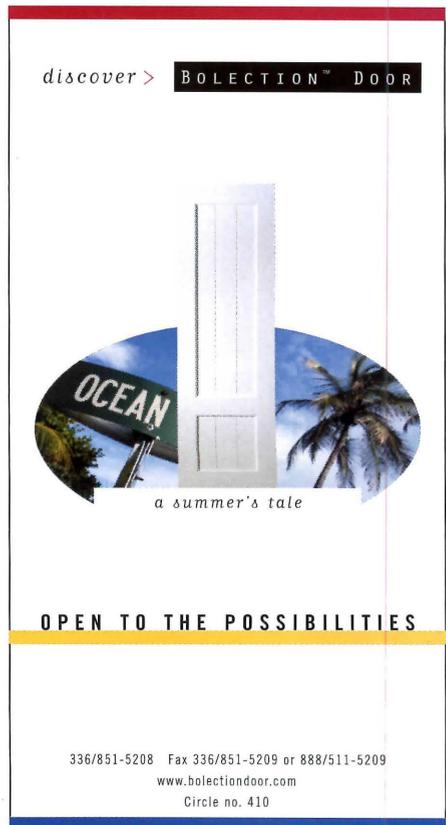
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