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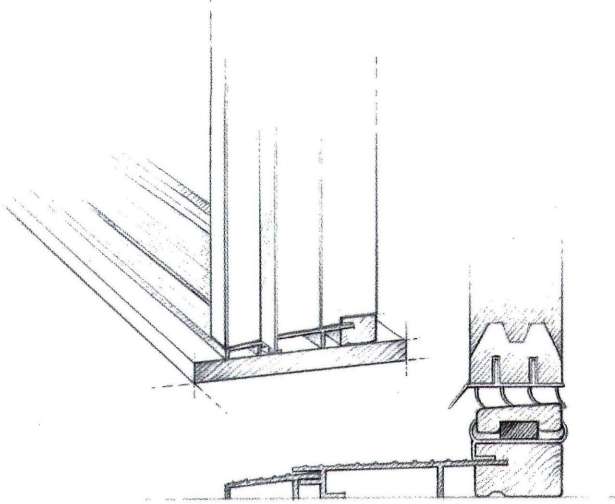
simply
perfect

deborah berke
shapes modest materials
into pure design

jacob's road / beating the review boards /
designing vacation homes / fan club /
up a tree / hector's house

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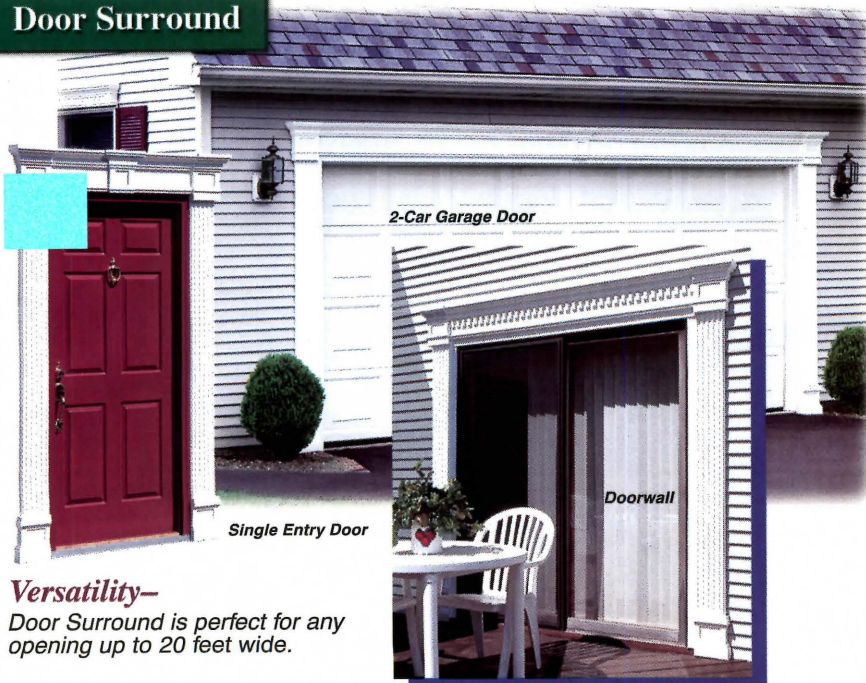
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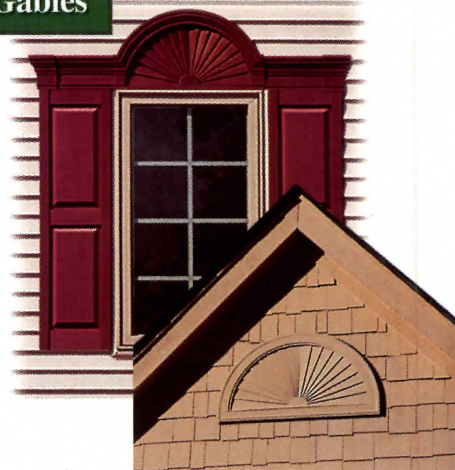


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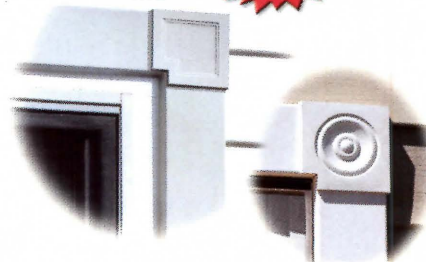
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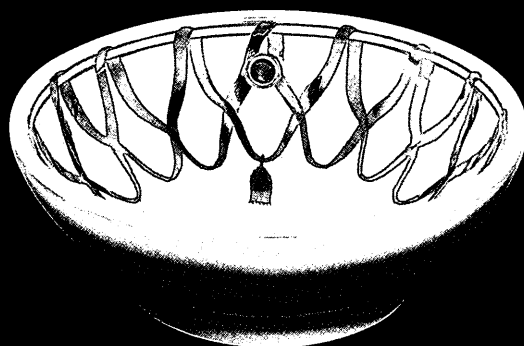
A Massachusetts architect weaves ancient history into a stair rail.

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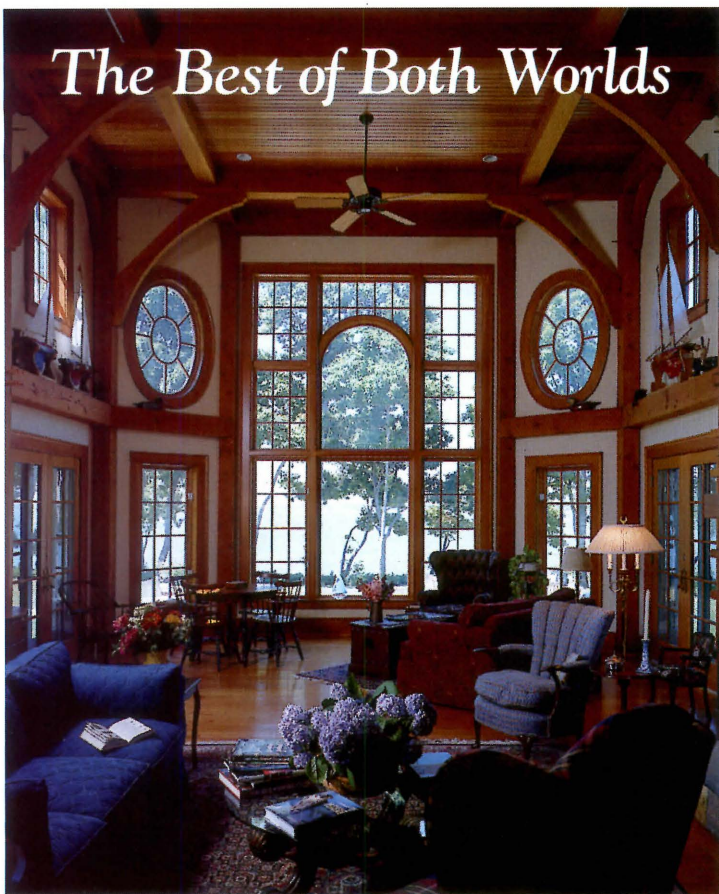
On the Cover: Deborah Berke, AIA, photographed by Steven Freeman





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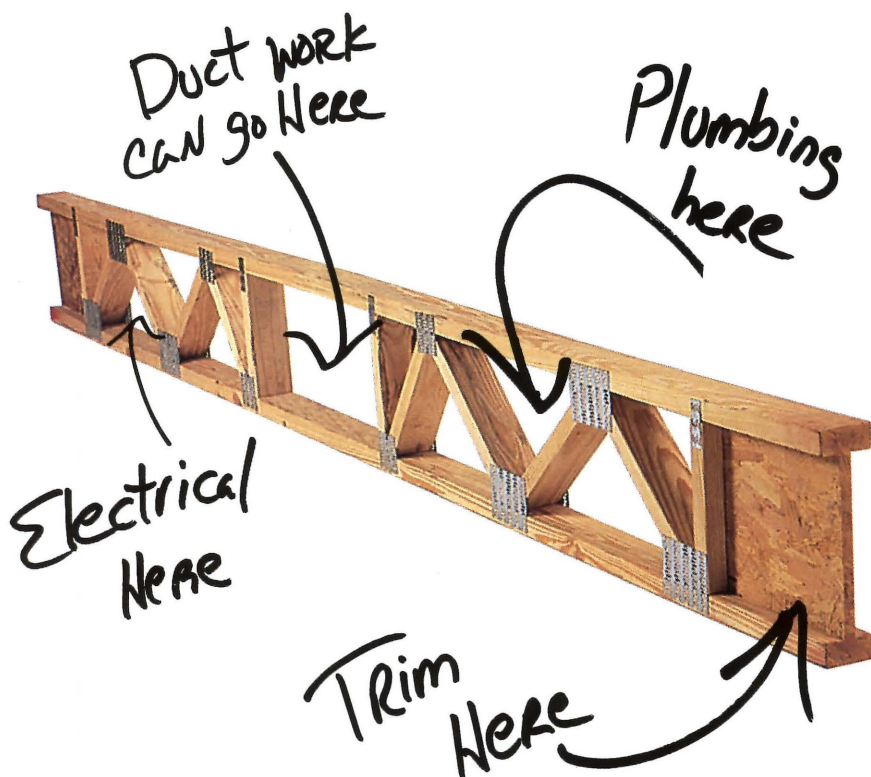
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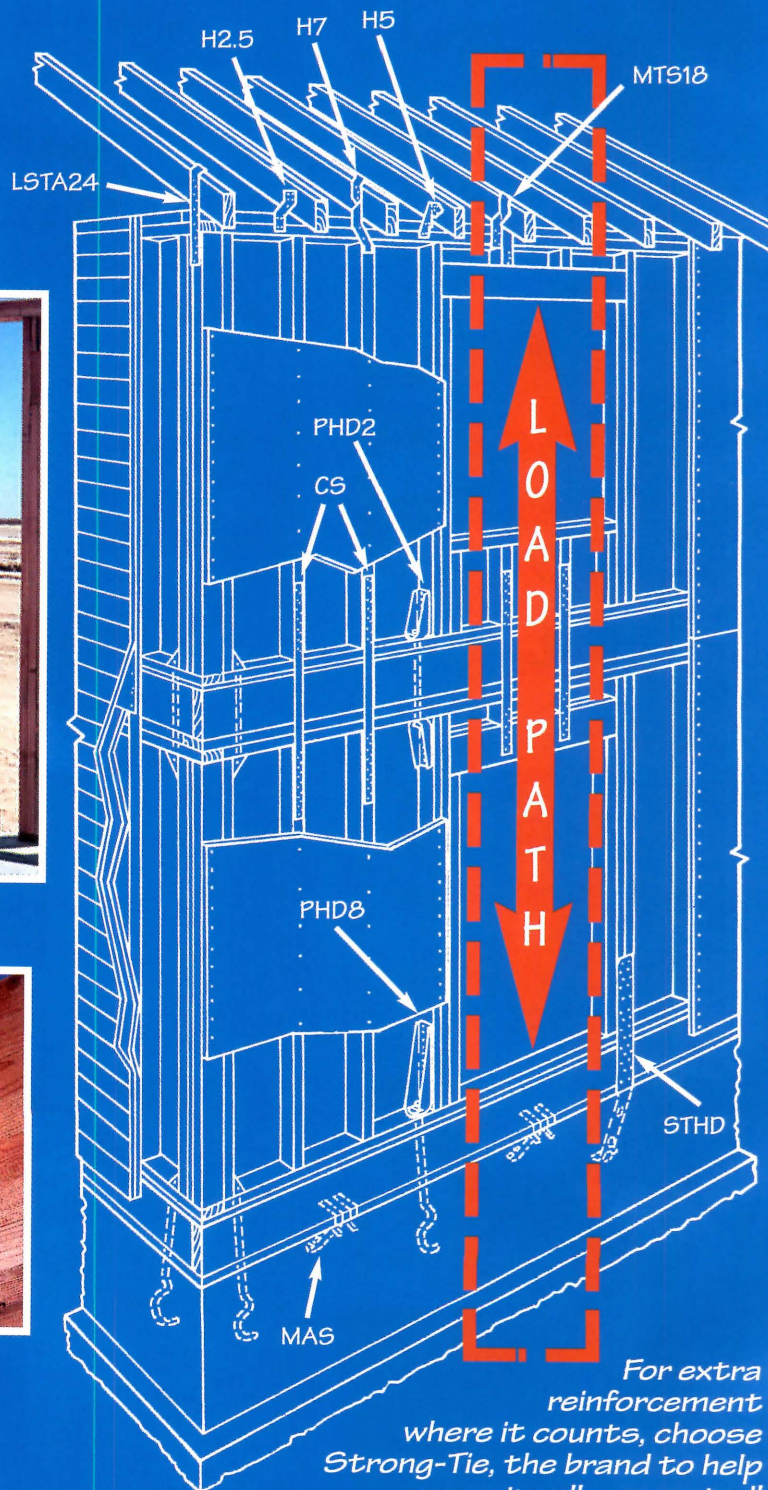
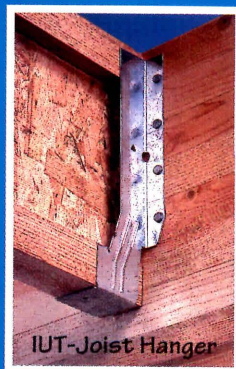
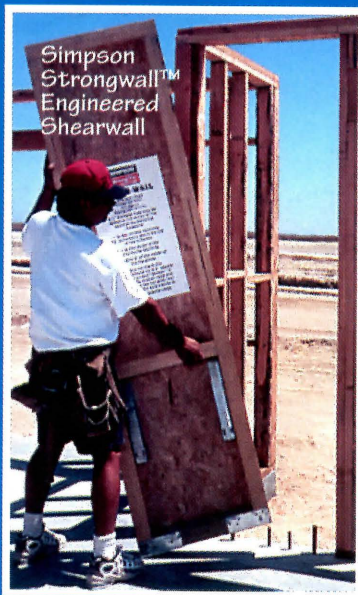
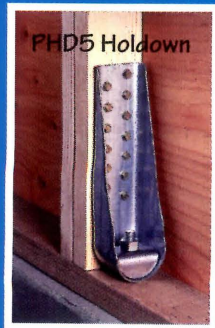
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from the editor

the extra client

like it or not, you have more design review boards in your future.

by s. claire conroy

“hell is other people.” That may be philosopher Jean-Paul Sartre’s most famous line. It comes from “No Exit,” his play about a small group of people trapped together, driving each other crazy, for all eternity. Sartre may not have been an architect, but from that quote you might think he had some familiarity with design review boards.

It used to be that designing vacation homes was your best opportunity to stretch your creative muscles. Clients, freed from the conservative context of city and suburb, were often more willing to let you experiment. Plans could be more open, materials more unusual, elevations more quirky.

Nowadays, however, design-restricted vacation communities are cropping up everywhere—and clients are buying in. All you want to do is get your plan approved; all the boards want to do is stand in your way. Or so it seems.

Like it or not, you’re going to have to get used to dealing with them. Because they’re proliferating, not only in vacation spots but, fueled by New Urbanism fever, in suburbs and cities,

too. With their quibbles and queries, review boards are like having an extra client—one who consumes your time and pays no fees. Sometimes they’ll have knowledgeable, sensible architects in their ranks; sometimes they’ll have enforcers more concerned with the letter of the law than the spirit.

This issue’s Practice column, on page 28, will help you deal with both the angels and the devils. As “Winning by the Rules” explains, the most important skill is diplomacy. Keep your cool, keep humble, listen to concerns, apply them thoughtfully to your design. Treat the review board as you would your paying client and everyone wins.

Beginning on page 56, we look at some cases in point, three vacation homes designed in restricted resort communities in Sea Ranch, Calif.; Windsor, Fla.; and Telluride, Colo. Here, architects took the rules and pushed them to their beautiful limits.

breaking codes

Our cover architect, Deborah Berke, (see story on page 42) made a name for herself in Seaside, Fla., the Neo-Traditional vacation community planned by



Photo: Katherine Lambert

Duany Plater-Zyberk. She completed 16 houses there, and a few commercial structures along the way, all within fairly strict design guidelines. She produced an admirable body of work in Seaside but, over time, tired of the creative constraints. “Seaside has a lot to offer about planning, but not a lot about architecture,” she says. “When there are codes, every component is too prescribed.”

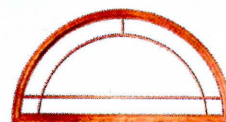
Berke has just completed her own vacation home in tony East Hampton, N.Y. With carte blanche to design what she wanted, she chose a modest, modern structure clad in stucco, trimmed in cedar, and punctuated with glass. It contrasts strongly with the builder-designed Shingle

behemoths besetting Long Island’s upscale resort towns. Around every bucolic corner is another shocking scab of leveled ground, ready to receive a dozen McMansions.

The problem is, when there are no guidelines anyone can design and build anything—the beautiful and the abysmal. It starts to make those review boards, particularly when they’re in the hands of talented architects, look a little more heavenly. *ra*

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

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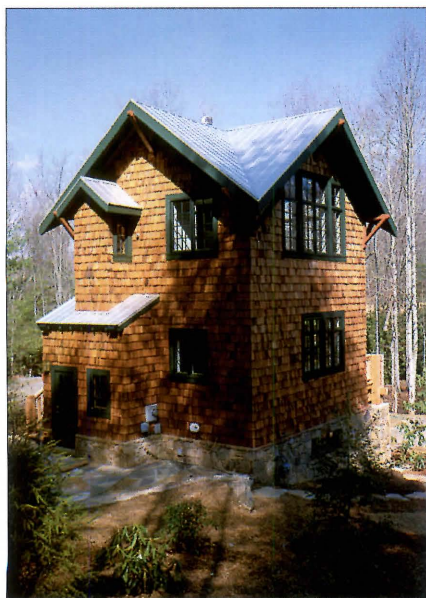
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tips and trends from the world of residential design

tall order

a few strips of wood and a stack of comic books may define your standard-issue tree house. But at the new Neo-Traditional community of Cheshire, in Black Mountain, N.C., developer



Sikes Ragan has taken the concept to new heights. Among its 210 planned units, the project contains 25 sites designated for custom “tree houses”—three-story homes built in a 20-by-20 footprint. Ragan envisions buyers using the tall, narrow structures as full-time residences, vacation houses, and live/work units.

An old cabin on the 58-acre property served as the inspiration for the tree houses; environmental and contextual concerns also played a role. “We didn’t want to disturb the site any more than we had to,” Ragan says. “The houses’ small footprint helps us keep as many trees as possible.

And their height suits the mountainous

surroundings.” He should know: Cheshire’s first tree house, completed in the spring of 2000, is his own residence.—*meghan drueding*



Seth Harry & Associates Architects of Woodbine, Md., designed developer Sikes Ragan’s custom tree house at Cheshire, a mountain community planned by Duany Plater-Zyberk & Co. of Miami.



Photos: Gary Whalen

affordable advice

For many Americans, the term “affordable housing” conjures up bleak images of ill-conceived, poorly designed, cheaply built, and improperly maintained housing projects. Few cities have escaped these urban albatrosses; all are struggling with the aftermath. The need for true affordable housing is acute, but we can’t repeat the mistakes of the past.

Fortunately, help is on the way.

The U.S. Department of Housing and Urban Development has joined forces with the AIA and several other groups to launch a new Web site called the Affordable Housing Design Advisor, which aims to help developers and community leaders create better affordable housing. According to HUD, “The goal is to increase the ‘design literacy’ of the many non-designers whose activities are central to affordable

housing production.”

The Web site, which uses case studies of successful projects in a step-by-step guide, previewed this past May at the AIA Convention in Philadelphia. The venue may seem an odd place to introduce a tool for non-architects,

but, say the site’s creators, the enterprise is good news for everyone, including architects.

“Architects will benefit, too, even though they are not the target audience,” says Deane Evans, FAIA, director of the Affordable Housing Design Literacy Project, the HUD initiative that developed the site.



James Yang

Evans believes educating the community at large about what constitutes good design will result in more and better-informed clients for architects and other design professionals.

Watch for the site’s debut in July at www.designadvisor.org.
—nigel f. maynard

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calendar

reinvigorating cities: smart growth and choices for change

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Using case studies, this exhibit shows how 12 American cities are working to become better places to live, work, and play. Topics include designing the reinvigorated city, rediscovering urban assets, and repairing the urban fabric. At left: Boston row houses after renovation. For museum hours, visit www.nbm.org or call 202.272.2448.



Courtesy Jeff Soule, APA

aia honor awards exhibit

august 15–september 1

the octagon, washington, d.c.

View the 38 projects that received this year's Honor Awards for design excellence in the fields of architecture and urban planning. The Fifth Avenue duplex shown at right was re-invented by Shelton, Mindel & Associates Architects, New York. Call 202.626.7387 for museum hours.



Michael Moran

the opulent eye of alexander girard

september 12–march 18

cooper-hewitt national design museum, new york city

Girard's exuberant work introduced modern design to millions of Americans. This retrospective explores his houses, restaurants, textiles, and furnishings. At left: chair and textile for Braniff International Airlines (1966). For additional information, call 212.849.8400 or go to www.si.edu/ndm.



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hilton portland, portland, oregon

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october 19–22

hotel pattee, perry, iowa

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Courtesy Hotel Pattee

continuing exhibits

Collecting Architecture, through October 13, the Athenaeum of Philadelphia, 215.925.2688; **The White House in Miniature**, through September 17, National Building Museum, Washington, D.C., 202.272.2448; **At the End of the Century: One Hundred Years of Architecture**, a traveling exhibit, through September 24, Geffen Contemporary, Los Angeles, 213.626.6222; **The Home Show**, including the traveling exhibit **The Un-Private House**, through August 20, Walker Art Center, Minneapolis, 612.375.7622.

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JULY 21	Design Tools for Analyzing Energy Use and Life cycle Benefit	San Diego, CA	Learn how to evaluate long-term benefits of energy-efficiency investments using eVALUator. This program estimates the life cycle costs and savings associated with energy-efficiency improvements.. Contact Margaret Finley at mfinley@sdge.com.
JULY 29	Beginning Photovoltaics	Hopland, CA	This one-day hands-on session covers the basics of electricity, load analysis, system sizing, and the components of various systems. Contact Karen Hensley at isl@rgisl.org.
OCTOBER 2	Accessibility and Historic Integrity	Alexandria, VA	Learn how to preserve the significance and integrity of Historic structures, while making them accessible to people with mobility, hearing sight and other disabilities. Contact Jere Gibber at info@npi.org.

building ideas

“**W**ith an apple I will astonish Paris,” painter Paul Cézanne once said. Architects aim for the same goal: to represent an everyday object—a house—in a way that surprises and delights people. But after thousands of years of house-making, or even across a 30-year career, where do architects find fresh inspiration? How do they build up that web of ideas that connect on a project? And how do they tap into the magic, house after house after house?

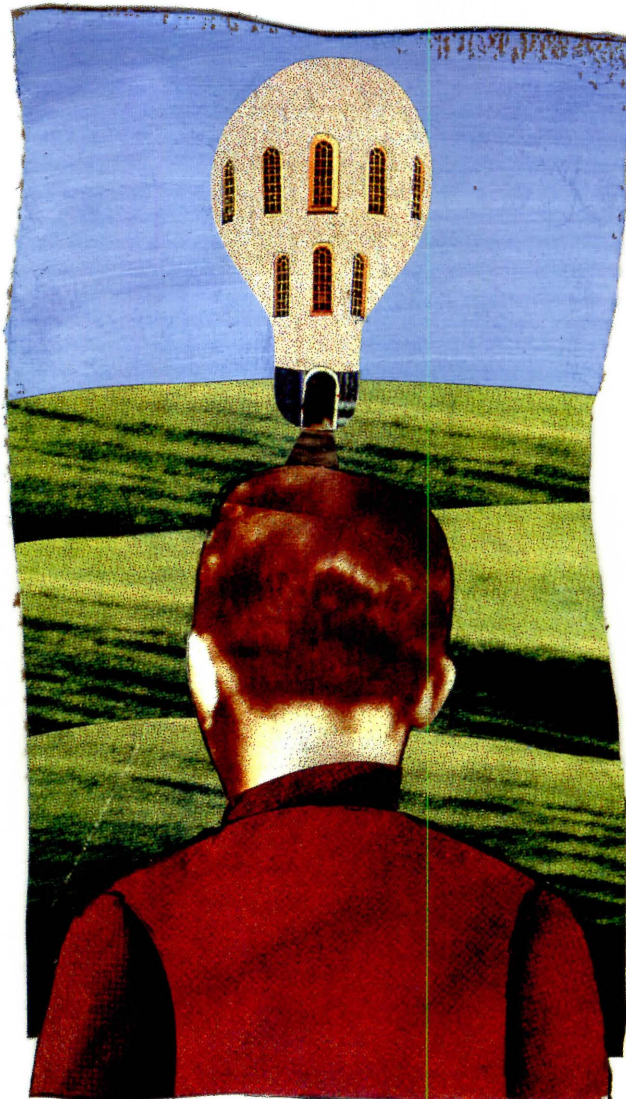
numbers game

“There is a way creative minds work, making connections between very odd things,” says architect James Biber, of Pentagram, New York City. His references aren’t even always visual. Once, he designed an office color scheme based on a quirky combination of numbers. “We had a copy of a Dada magazine called *391*,” he says. “We took variations on that number—931, 119, and so on—and matched them to Benjamin Moore colors. It was an amazing color palette that created its own logic.”

Centerbrook’s Mark Simon, FAIA, also likes to mix random notions and styles. “I believe America is a mongrel society that thrives on not being pure,” he says. “I pretend I’m working in a test kitchen, mixing different architectural styles to see where it comes out.” He might, for instance, combine Modern and Victorian, or Japanese and Tudor. Nor is he afraid to run with his clients’ kooky requests. “What an architect often sees as a client requirement that will ruin a perfect design is, in fact, usually an opportunity to make it interesting,” he says.

a little house music

The client, of course, is the architect’s alter ego, the ingredient that always changes the flavor of what was done before. David Weingarten, Ace Architects, Oakland, Calif., likes to create houses that bring out the eccentricities of their owners. The stair tower of a house for an insurance broker who plays the sax, for example, took on a trumpet shape, flared at the bottom. The supports for the



Ellen Weinstein

rails resemble musical notes. The ideas aren’t always interpreted that literally, he says. Nevertheless, “one thing sometimes forgotten is that architecture is an art like any other, capable of having multiple subjects. Like music or painting, it doesn’t have to be just about itself.”

Indeed, beyond the cues of client, site, and region, great art inspires architecture in ways most architects are at a loss to explain. David Salmela, AIA, Salmela Architects, Duluth, Minn., says any good art is powerful, even if its meanings are elusive. “Revolutionaries like Jackson Pollock, Andrew Wyeth, David Smith—their work isn’t something you intentionally go to look at and represent, but it generates emotion. Like Duke Ellington said, ‘If it sounds good, it is good.’ Or you could say, ‘If it looks good, it is good.’”

in venue veritas

For many architects, travel is conducive to creativity. Change contexts, and everything looks fresh and provokes insights.

Architect Margaret McCurry, FAIA, Tigerman/McCurry Architects, Chicago, enjoys touring the country and looking at “naive architecture—things that happen perchance,” she says. Likewise, Ted Flato, FAIA, Lake/Flato Architects, San Antonio, looks to the whims of nature. He goes to a riverside retreat every year with his wife and young children. “I walk at their pace and look a little closer at nature along the river’s edge—the way the water makes a path, how it erodes a bank,” he says. “It’s enormously inspiring for me.”

The muse is as idiosyncratic as architects themselves. When Biber was a student, he says he consciously sought out and documented all kinds of visual stimulation. “But the older I get, the more intuitive I get,” he says. “I don’t need to work as hard at pursuing these things. I’m just better able to filter things that interest me from things that don’t.”

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



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design favorites

the Smithsonian Institution's Cooper-Hewitt National Design Museum has established a new annual design awards program called, simply enough, the National Design Awards. The program—which bestows publicity and prestige rather than cash—will honor five individuals or organizations that have demonstrated extraordinary vision and enhanced the quality of American life through exceptional design.

The five prizes consist of a Lifetime Achievement Award, given to an individual who has made a lasting contribution to contemporary design; a Corporate Achievement Award, granted to an organization; and

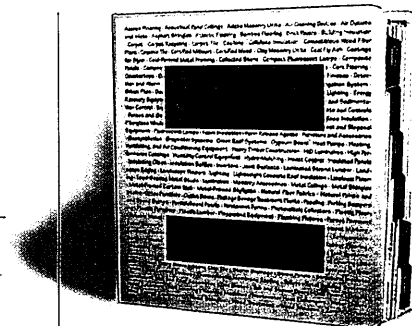
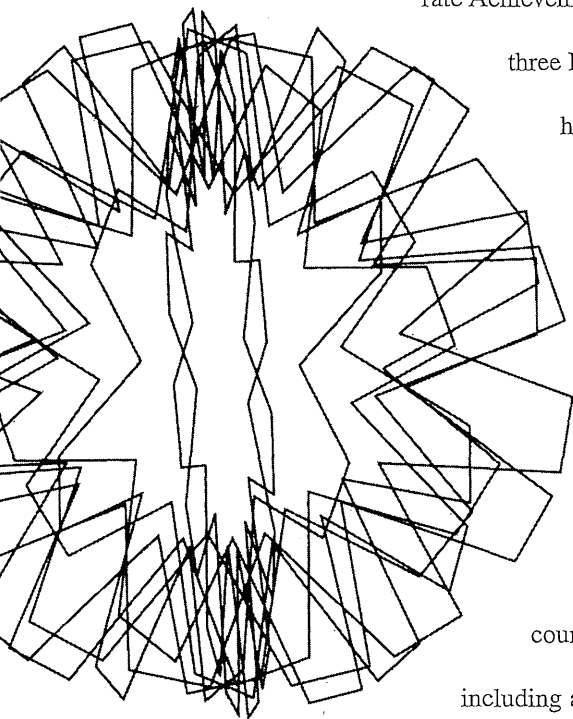
three Design Achievement Awards, which will

honor three individuals or firms for outstanding work in the areas of Environment Design (for architecture, landscape architecture, and interior design), Communications Design, and Product Design.

To help them make these tough decisions, the museum has appointed more than 250 nominators from around the country representing a range of backgrounds, including architects, designers, journalists, authors,

and filmmakers. A jury of seven—including two architects, Daniel

Libeskind, designer of the new Jewish Museum in Berlin, and William Mitchell, dean of architecture at the Massachusetts Institute of Technology—will make the final selections. Winners will be announced in November.

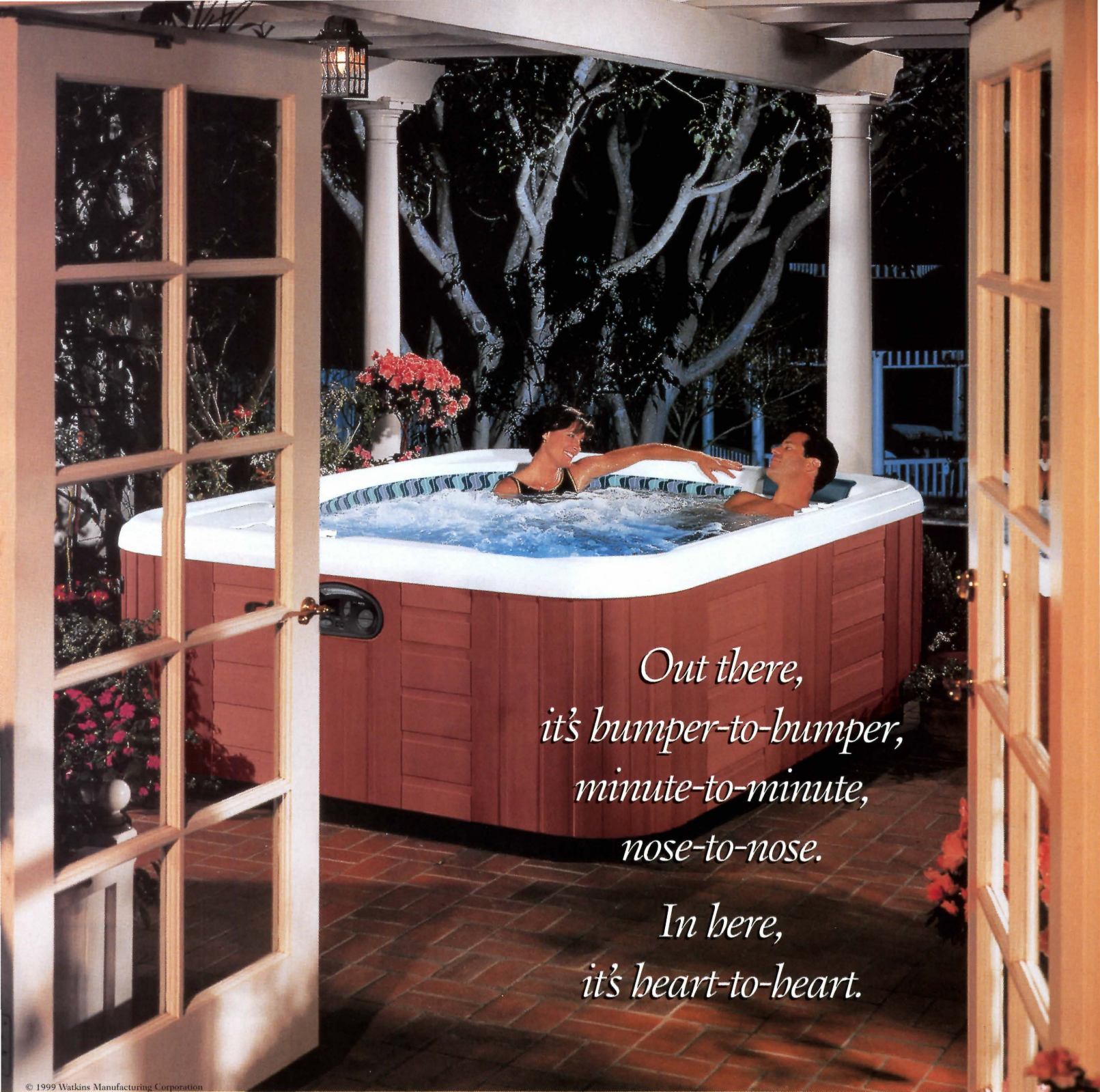


green goods

It just got a little easier being green, thanks to the new *GreenSpec* guide. This comprehensive directory of environmentally responsible building products can help design and building professionals produce healthier buildings while minimizing harm to the environment.

The 1,200-plus listings in the 300-page guide encompass everything from recycled or sustainably harvested wood products to building materials that consume fewer resources in their manufacture and maintenance. All products were vetted by the guide's publisher, Environmental Building News, of Brattleboro, Vt., which has been researching and evaluating green building products since 1992.

The *GreenSpec* directory, organized in the CSI MasterSpec system, costs \$79 plus shipping. The *GreenSpec Binder*, which includes manufacturers' literature, is \$99 plus shipping. To order, call 800.861.0954, or visit www.greenspec.com.
—shelley hutchins



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the roads taken

a housing architect looks back on his winding course to a new specialty:
assisted-living facility design.

by donald jacobs, aia

architecture—and the numerous paths down which it can lead us—never ceases to amaze me. I believe that a fascinating book could be written about the incredibly diverse routes that architectural graduates have taken. We leave school with our architectural degrees held high, with dreams and visions of changing the world, of designing a whole new tomorrow. We truly believe that we can “do it all.” No matter what the building type or project parameters may be, we’re convinced we can design it.

However, prudence soon prevails, and we face the necessity of choosing a niche for ourselves in a specialized area of design. My specialty now is merchant-built housing, and that’s been the focus of our firm, JBZ Architecture + Planning, since we were founded in the early 1960s by the late Kermit Dorius, FAIA. But this isn’t the first niche I settled into.

pathways

My first position after graduating from the University of Cincinnati was with Skidmore, Owings & Mer-

rill, in San Francisco, working on curtain wall details. With three years under my belt at SOM, I was offered a fantastic and unique opportunity to be a resident architect at The Sea Ranch. Needless to say, it was a formidable adjustment to go from big-city San Francisco high rises to custom-built second homes on the north coast of California, albeit not an unpleasant one. I have to admit that during my 16 years at The Sea Ranch, I was guilty of that “attitude” that many custom home

architects have toward builder housing and the architects who design it.

Not wanting to become too complacent with my Sea Ranch practice, I was intrigued by an opportunity to move south to Orange County and try my hand at designing for merchant builders. I wanted to see if I could apply what I learned designing one-of-a-kind houses to help improve the quality of builder homes. I accepted a tempting offer to become part of Kermit Dorius & Associates in Corona del Mar, Calif.

Southern California, especially Orange County, was and is the most prolific generator of new housing ideas for the building industry. It’s an exciting laboratory for architects in the builder housing business.

Looking back now at my Sea Ranch days, I see the full irony of my attitude then. Custom home and merchant-built design are so different that there can be little comparison. After 13 years in the builder housing side of the profession, I will argue that it is

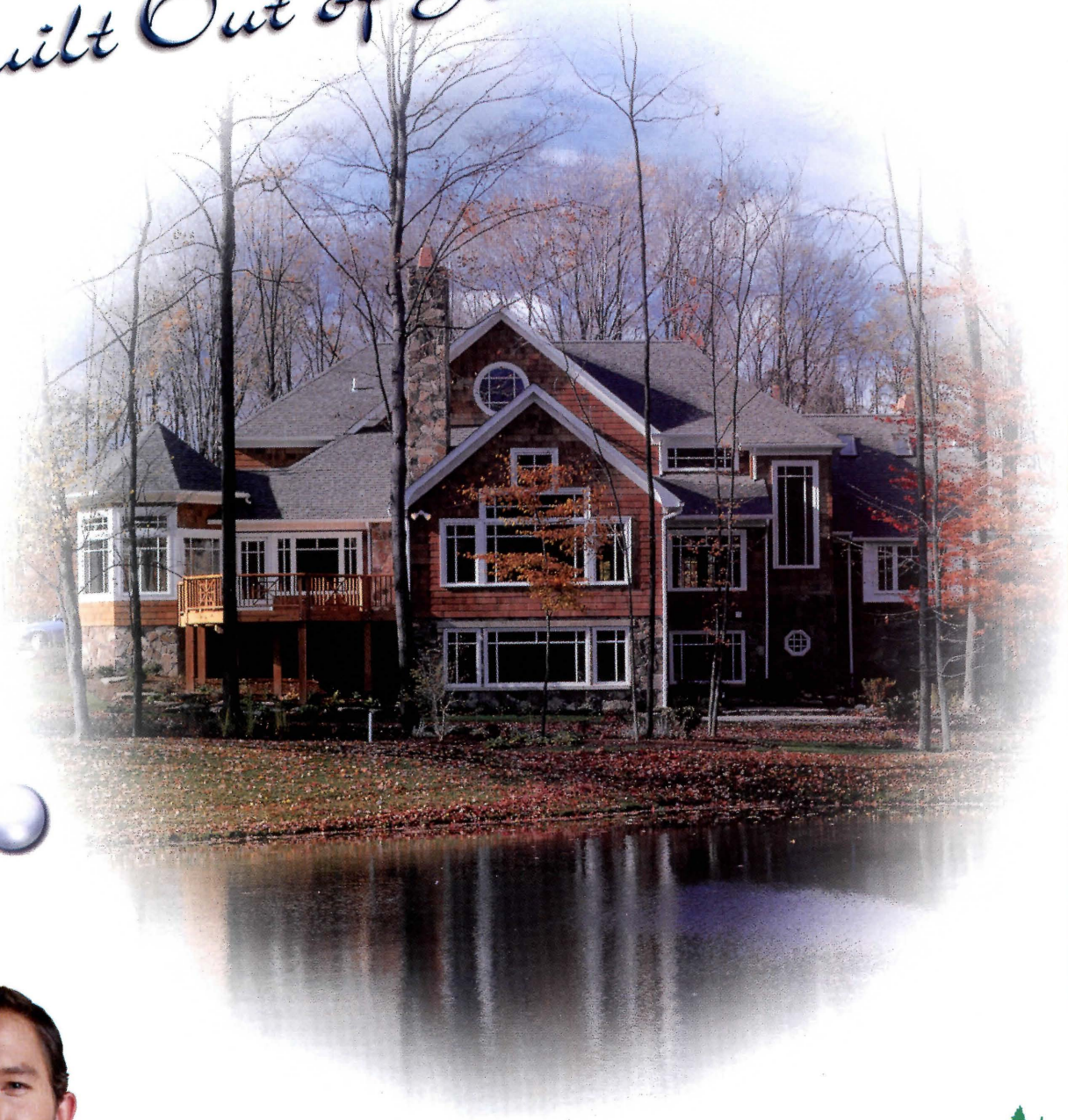
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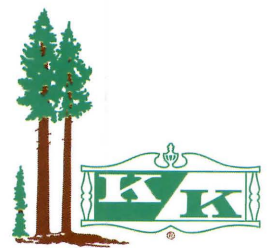
Eric Figge Photography

JBZ Architecture + Planning struck out in a whole new direction when it took on the design of Crown Cove (above), an assisted-living facility. Today, says principal Don Jacobs, the firm has two similar projects in the works.

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branching out

There are pros and cons to specializing in one building type and one area of design, from a business standpoint and an artistic one. Ultimately, some kind of diversification is probably a good thing—at least that's what my financial analyst keeps telling me. Maintaining variety and working toward that diversity are strong stimulants for designers. The challenge of applying your experience with certain building types to a different kind of project invigorates your creativity. The old dreams of changing the face of tomorrow never completely die away.

Indeed, one of the goals

“although painful
and difficult at times,
change brings growth and
progress to everyone.”



Courtesy JBZ

for JBZ has been to move into the design of different building types. Under Kermit Dorius' leadership, one of the company's components was both affordable and market-rate senior apartment communities. So when the chance to work on a senior assisted-living facility called Crown Cove presented itself, we saw an exciting opportunity for the

firm's development.

How did our experience with builder housing help us with an assisted-living facility? Builder housing demands that you make the most out of every square inch of space. With assisted-living facilities that constraint is even more important, because they are not only homes for their residents but also businesses that must turn a profit. Our years of responding to tight budgets and demands for creativity without cost made us feel like old hands at this game as we started the design process.

We learned some valuable lessons during our 10-year involvement with Crown Cove. Along with the different building types that we were combining, there were different building codes, extensive consultant contacts, and a completely new set of client expectations to deal with. Effectively managing

these new variables was critical to fending off potential disaster. Because we had no experienced Alzheimer's-care designer on staff, we retained a consulting architectural firm that specialized in assisted-living design. But our strengths as a housing design firm—our creative and successful solutions to tight budgets and our con-



Eric Figge Photography

Jacobs believes diversification can invigorate a firm's creativity. The Crown Cove project introduced JBZ to an array of new challenges: different building types, unfamiliar codes, and a completely new set of client expectations.

sistent construction documents—played well in this new arena, too. As a result, Crown Cove is a favorable blend of the residential architect's viewpoint of this place as a home and a facility designer's emphasis on practical functionality.

crown achievement

Human nature inherently resists change, but maybe it shouldn't. The opportunity to change brings growth and progress to everyone. Although painful and difficult at times, this growth can be very rewarding. With the success of Crown Cove, JBZ Architecture + Planning has been retained

for two other assisted-living projects. Both are well on their way, in advanced design phases. The confidence to embark on our next challenge and goal has been another benefit of this lesson.

And what will that next challenge be? We're developing an educational facility design department with hopes of contributing to America's future architects. Oh, but there I go again—trying to change the world, design that new tomorrow, and wanting to do it all! **ra**

Donald Jacobs, AIA, is a principal of JBZ Architecture + Planning, in Newport Beach, Calif.

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you need a golden strategy to earn a review board's blessing.

by cheryl weber

you probably think going before an architectural review board is about as much fun as Judgment Day. Few architects enjoy having a higher power dictate the fate of designs they've labored over for months. Whether the review body is a historic preservation council, a new-town architect, or a neighborhood advisory board, architects' views of the process vary: Some see it as an opportunity to raise the bar on community design discussions; others consider it a necessary evil. Many expect it to be a contentious exchange. Depending on the circumstances, it can be any of those things. But, to

revise an old carpenter's adage, if you think twice you may only have to design once.

"Architectural review boards are, with rare exceptions, very conservative institutions," says architect Chip Bohl, AIA, Bohl Architects, Annapolis, Md. "Their charge is to make sure nothing really bad happens."

As benign as that sounds, aesthetic differences run deep. Some designers feel their city's preservation codes—not to mention its citizens' architectural tastes—are about as flexible as a straitjacket. Years ago, before the strict style regulations were lifted in the posh ski town of



Aspen, Colo., architect Willis Pember almost took his practice elsewhere. "There was a conservative backlash to design," he says. "I was going to move if they made everyone do Victorian architecture."

Most architects who've come to terms with the design restrictions of their communities, however, have realized that sorting out the codes and protocol—and doing thoughtful design—is the key to making reviews as painless as possible. As University of Virginia School of Architecture professor W.G. Clark puts it, "Review boards can't insist on brilliance, but they can insist on carefulness."

the politics of pros

Architects with good political skills are already ahead of the game. Invariably, they're cast as mediators between their clients' wishes and those of the review board or neighborhood residents. And ultimately, points out architect Gary Justiss, Hayden, Ala., everyone has the same interest—to uphold an aesthetic standard. "First and foremost, your responsibility is to your clients, but it's not in your clients' best interests to go against the code they bought into," he says. "If you're looking for a long-term positive relationship with the community review board, don't put something on your drawings you know will not be approved and make them the bad guy. You should just tell your clients, 'Look, it won't be approved.' I've advocated for clients on things I think the board should consider."

continued on page 30

"if you're looking for a long-term positive relationship with the community review board, don't put something on your drawings you know will not be approved."

—gary justiss, architect



Illustrations by Dave Klug

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But show them you understand their code."

That's why Bernie Baker, AIA, of Bernie Baker Architects, Bainbridge Island, Wash., gets a firm grip on the limitations of a building site well before working up a schematic design with his clients. "A lot of owners are in denial about how stringent land-use codes are here," he says. "Usually I have to tell them several times. I see a lot of residents trying to skirt the rules, but usually that backfires."

Architect Jeffrey Halpern, AIA, Annapolis, chairs the AIA Chesapeake Bay Annapolis committee, which comments monthly on projects pending before the city's historic preservation commission. He advocates running a schematic design by a council member informally, before the application process begins. "It's not binding, but it gives you a chance to intro-

duce what you're thinking of doing," he says. "Some architects refuse to do it, but to me that's the biggest favor you can do for your client." Adds Justiss: "An informal relationship with someone who knows the mind of the board can be very valuable. The relationship then becomes collaborative, not adversarial."

Pushing the design envelope in a self-regulated residential community is easier than in a designated historic district, where design codes are empowered by federal law, notes Bohl. But regardless of the location, the approval process gets trickier when the neighbors weigh in. "One of the things an architect needs to be alert to is what's going on in the neighborhood," says Donna Hole, chief of the historic preservation commission for Annapolis. "People may object strenuously to an addition that obscures views of the water. We don't have to protect light and air—that's up to the board of appeals. But be sensitive to what might be a delicate situation in the neighborhood."

Maurice Walters, AIA, Torti Gallas and Partners/CHK, Silver Spring, Md., also stresses the importance of making a reasonable attempt to soothe the concerns of local citizens. "It's not mandatory, but you may have to meet with the neighborhood advisory



"review boards can't insist on brilliance, but they can insist on carefulness."

—w.g. clark, professor of architecture

commission several times to build a consensus with them," he says. "You want to erase any negatives the project has in the community before you get to the review boards, because the neighbors can show up there to protest as well."

sins of commission

That's also where good faith comes in. Firms whose past work has been well-received in a community will have an easier time with an advisory group of any kind. And architects who haven't practiced in an area before should attend a hearing to see how other architects are treated, suggests Halpern. "The biggest mistake some architects make is to come

in and expect a hostile situation and act hostile themselves," he says. "In the 12 years I've done this, the commission has turned down maybe five projects. If you're willing to work with the commission, there's a good chance you'll get approved."

Hole agrees. "Architects can debate with a historic preservation commission, certainly, but not argue," she says. "The commission is a quasi-judicial body. Arrogance will slow down an application." So will not responding to reviewers' comments. Her commission's applications are reviewed by various watchdog groups, and their comments are sent back to the

continued on page 34





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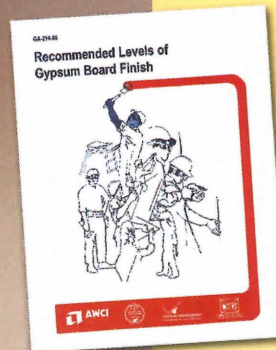
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“if you’re willing to work with the commission, there’s a good chance you’ll get approved.”

—*jeffrey halpern, architect*

architect before the final hearing. “The architect needs to consider whether they are something he can respond to,” Hole says. “If he revises his application before the hearing, the staff

can recommend approval, based on the fact that the applicant has responded.”

Indeed, the skill with which architects demonstrate professionalism and competency can be a fast track to approval when they’re trying to convince people to bend the rules. The issues raised when working on a historic property in which 70 percent is new and 30 percent is historic, for example, are rarely cut and dry. In that case, being able to communicate a strong vision smooths the way. “Have a clear idea what position you’re taking with respect to guidelines—a conceptual

approach or argument about why it is you’re doing something,” advises Pember. “If the design is not going to be imitative, what is the thread that connects you to history?” In Aspen, for example, he might choose a historic color palette while reversing some of the materials used, or update the Victorian love of surface decor with contemporary materials. “Mass and scale are important,” Pember adds. “In Aspen they’re respected independently of vocabulary.”

Of course, visual presentation is equally crucial. Hole has seen applications drag on because the archi-



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tect didn't have clear, detailed drawings. Distinguishing what's original and what is second or third generation on a house can help make the case for a design. "Some architects have forgotten the old conventions of how to shade and highlight new construction vs. existing conditions," she says. "One didn't even show that the windows on the main part of the house were six-over-one. We may have seen it on photos, but it has to be addressed in drawings."

Although most historic districts require only working drawings for review, Hole recommends supple-

menting them with other visuals that do a better job of expressing the design intent. Photo montages, for example, put the proposed building in the context of the community. She also welcomes mock-ups, a full-scale drawing of a detail, or a component itself, such as a bracket that will go on a lamp pole.

by the book

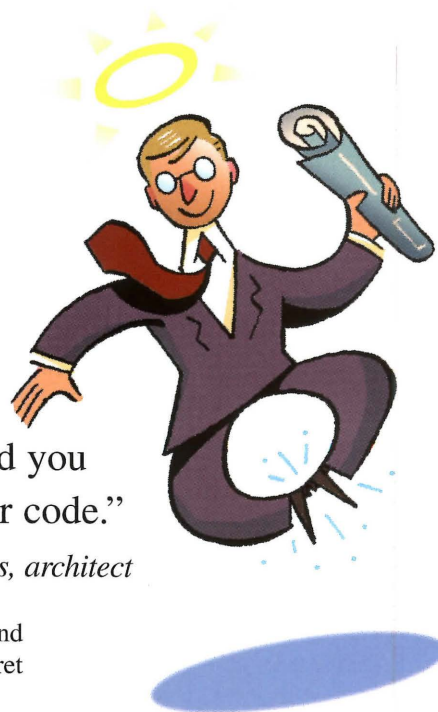
In planned communities, the review process moves from the public to the private. The new towns of Kentlands in Virginia and Celebration in Florida, for example, each have an architect who works one-

"show the board you understand their code."

—gary justiss, architect

on-one with designers and acts as a judge to interpret the law.

"We respond to architects at an early stage in a specific way and probably
continued on the next page



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encourage the design process more than a committee would," says Celebration town architect Geoffrey Mouen, AIA. "And sometimes committees aren't consistent through the year—they change members and guidelines." Like others on the receiving end of applications, new-town architects stress the need for thorough preparation and follow-through. At Celebration, rigorous checkpoints—from the conceptual stage to periodic reviews during construction—cut out wasted energy. "The only time the process breaks down is when architects don't follow the time lines or submit proper documentation," Mouen says.

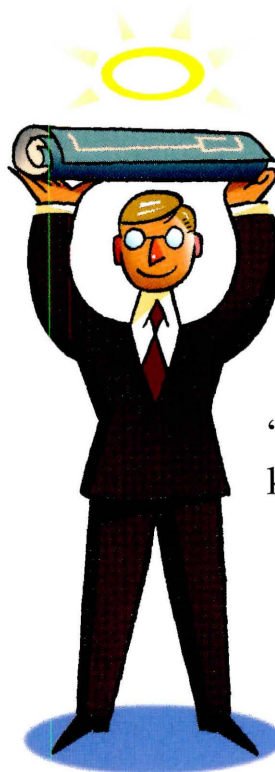
Walters likes working with a town architect because there's another set of eyes to keep the caliber of architecture high. "When a land developer hires a town architect, it signals this is a place that has embraced design as an amenity," Walters says. "At Celebration, they're not shooting for 100 percent compliance. It's a give-and-take. We keep an open mind and choose our battles."

Ultimately, the best way to do battle with unenlightened design codes is to get involved on the municipal level. Rather than fighting the powers in Aspen, Pember joined them several years ago to draft more open-ended legislation. "We're getting to the point now where the historic preservation committee is

getting tired of the quasi-Victorian approach," he says. "There's more tolerance for counterpoint and contrast."

In addition to running an independent practice, Halpern, too, spends about 30 hours a month reviewing applications for projects in Annapolis' historic district. "If you live in a small town it's part of the giving-back process," he says. "And it's good exposure for architects in the community." **ra**

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



"it's a give-and-take. keep an open mind."

—maurice walters,
architect

peace with honor

faced with the prospect of designing within a rigorous stylistic code, "architects have to decide what they can deal with in their own personality," says architect Gary Justiss, Hayden, Ala. For his part, he says he flourishes in the focused context of a planned community because "it gives me more fuel for what I'm doing."

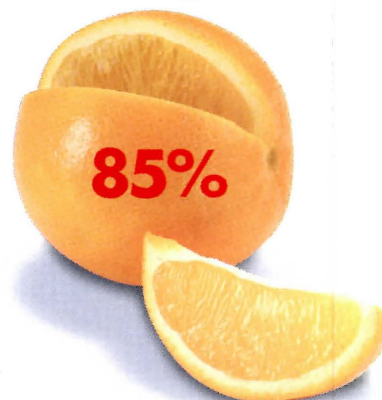
Hayden has chosen to do more than 90 percent of his work for new towns in the South, such as Seaside, Rosemary Beach, and Carillon Beach in Florida. And before he moved into Blount Springs, a planned community north of Birmingham, Ala., by Duany Plater-Zyberk Architects, he served as its town architect for five years. "One reason some architects have a problem with the design codes is that it goes against their education—we're taught to do one-of-a-kind art houses," he says. "Our society has moved toward individualism. But sometimes you're a better neighbor if you're more deferential, instead of trying to have the funkier house in the neighborhood."

Because it's consistently designed, a new town also serves as a microcosm of ideas for resolving thorny problems faced by architects everywhere. "You can go to one geographic location where 40 to 50 different architects are grappling with the same issues of details and geometry," Hayden says. "Once in a while someone will have a breakthrough on a problem that's been nagging everybody else. Then others can take the great solution and reinterpret it on their own stuff. It creates a collegial kind of community and is part of a larger work." And design limitations can turn into an advantage when they establish a high level of quality, Hayden points out. They eliminate a fight with an owner who wants to use a product the architect may consider inferior.

Planned-community codes, like those in most municipalities, are "incredibly flexible within their boundaries, so don't try to fight them," Hayden advises. "Instead, expend the creative energy working within them."—c.w.

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The typical method of dampproofing involves applying a layer of unmodified asphalt that's only 10 mils thick when cured. (Historically, this material wasn't even created to protect basements or even repel water. In fact, it's a type of primer to prepare road surfaces for other materials.) Dampproofing degrades quickly underground, becomes brittle and shatters at low temperatures. So even thicker applications would yield little, if any, improvement.

This unmodified asphalt won't span foundation settling cracks, nor will it stop water flow under hydrostatic pressure – which both occur naturally underground. As a result, dampproofing only delays water penetration instead of providing a long-term preventive shield against it.

The waterproofing advantage.

Polymer-enhanced waterproofing products – like TUFF-N-DRI® Basement Waterproofing (TUFF-N-DRI) and WATCHDOG WATERPROOFING® from Koch Waterproofing Solutions – dramatically outshine dampproofing. Each of these products features a polymer-modified asphalt membrane that provides a minimum of 40 mils of protection when cured.

Performance characteristics

Product	Does it protect against...			
	Leaks	Hydrostatic Pressure	Condensation	Energy Loss
Dampproofing	No	No	No	No
WATCHDOG	Yes	Yes	No	No
TUFF-N-DRI	Yes	Yes	Yes	Yes

This membrane spans and seals foundation settling cracks, and even blocks out water under hydrostatic pressure. Plus, the membrane remains elastic at low temperatures for reliable performance, season after season.

What's more, WATCHDOG WATERPROOFING offers different product options to meet a variety of waterproofing needs. And TUFF-N-DRI adds a high-quality fiber glass foundation board that protects the waterproofing membrane, channels water to the drainage system, reduces interior condensation, and insulates basement walls.

No wonder TUFF-N-DRI and WATCHDOG WATERPROOFING offer some of the best warranties* in the business. Warranties that any dampproofing product simply can't provide.

More fruitful space.

With your choice of TUFF-N-DRI and WATCHDOG WATERPROOFING, you're not only offering Guaranteed Dry Basements to homeowners. You're multiplying the usable space of their homes' floor plans – and providing the kind of space they're willing to pay more for.

A Guaranteed Dry Basement enables homeowners to transform basement space into a home theater, guest suite, home office, or a

playroom for the kids. Or to confidently store virtually any item without fear of water damage – freeing more floor space upstairs to use as they like.

Protect your interests.

TUFF-N-DRI and WATCHDOG WATERPROOFING also help seal your reputation for quality and protect your builder partners from profit-robbing callbacks.

A study revealed that the most common problem home inspectors find in homes less than 12 years old is basement leaks**. And builders who dampproof report a high rate of callbacks (see above graphics).

So why choose waterproofing over dampproofing? For reliably dry basements, there's just no comparison. For details on the full range of waterproofing solutions available to fit your needs, or for the name of your local waterproofing contractor, call Koch at 800-DRY-BSMT or visit our website www.guaranteeddrybasements.com.



Koch
WATERPROOFING SOLUTIONS

*Terms vary by product. See actual warranties for full details. **Source: USA Today, May 21, 1997.

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2001 Custom Home Design Awards

Call for Entries

Custom Home
magazine
announces the
ninth annual
Custom Home
Design Awards
program, honoring
the country's finest
custom home
design.

Who Can Enter

- custom home builders
- remodeling contractors
- planners, developers
- architects
- kitchen and bath specialists
- other industry professionals

Eligibility Requirements

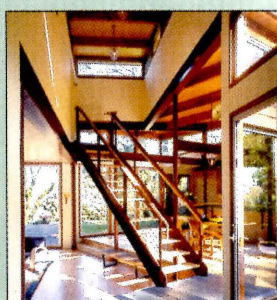
- Entries must be true custom homes, that is homes designed and built for specific clients and specific sites.
- Projects must be completed after January 1, 1998. Projects that already have won a Custom Home Design Award are not eligible.

Judging Process

An independent panel of distinguished custom home professionals will select winners in eight categories based on quality of design, function, and craftsmanship.

Entry form
and fee
deadline
**November 3,
2000**

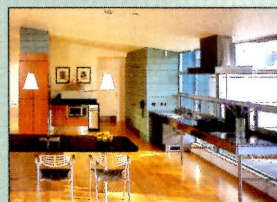
Completed
entry binders
are due
**November 17,
2000**



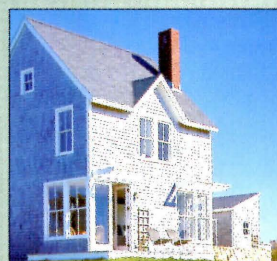
Pfau Architecture;
photo: Matthew Millman



SALA Architects;
photo: Susan Gilmore



Burks Toma Architects;
photo: Cesar Rubio



Estes & Co. Architects;
photo: Warren Jagger

There are three ways to register:

1. Complete and mail this form to Shelley Hutchins, 2001 Custom Home Design Awards One Thomas Circle, N.W., Suite 600 Washington, D.C. 20005
2. Fax this form to Shelley Hutchins at 202-785-1974
3. Call Shelley Hutchins at 202-736-3407

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Categories

1. Custom Home 3,000 square feet or less _____
2. Custom Home 3,001 to 5,000 square feet _____
3. Custom Home more than 5,000 square feet _____
4. Custom Kitchen _____
5. Custom Bath _____
6. Renovation (residential remodeling and additions) _____
7. Accessory Building (pool house, guest house, stable, etc.) _____
8. Custom Detail (a specific detail from a custom home) _____

Number of Entr

**All winning projects will be featured in the
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A low-angle, blue-tinted photograph of a construction worker on a ladder. The worker is wearing a hard hat, safety glasses, and a tool belt, and is holding a power drill. The background shows the siding of a building. The text is overlaid in the center.

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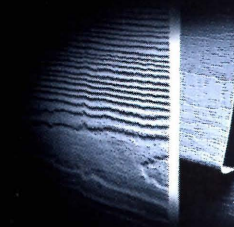
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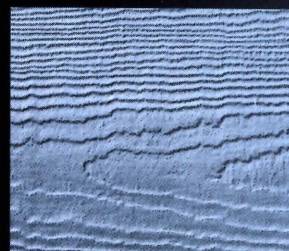
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Steven Freeman



simply perfect

Deborah Berke refines **materials**,
details, and **design** down to their
bare, beautiful **essence**.

by
cheryl weber

Architect Deborah Berke's office-loft in lower Manhattan is a bright, spare place. On a spring morning, sunlight pours through large industrial windows, illuminating 5,000 square feet of painted plywood floor and a quiet grid of work spaces for 25 employees. A Le Corbusier leather couch and a long conference table with simple black chairs are the only pieces of furniture. And the exposed-brick walls are bare except for a few prints by local artists who've been invited to put up their work.

The absence of framed photos from the portfolio of Deborah Berke Architect is no oversight, nor is it any nod to the minimalism for which Berke, AIA, has become known. "We never put glossy pictures of our work on the walls," she says sternly, frowning at the idea of such a display of self-promotion. Despite a client list that includes Calvin Klein, artist William Wegman, and the Yale University School of Art, Berke is modest and restrained to the core, just like her architecture. She would never ask anyone to applaud her work.

"Much like the package in the supermarket with the black letters on the white ground that does not carry a brand name—but is still a perfectly good container for its contents—the generic does not flaunt its

simply perfect



Photos, above and opposite: © 1995 Catherine Bogert

maker,” writes Berke in *Architecture of the Everyday*, a 1997 collection of essays she co-edited with Yale colleague Steven Harris. “It is straightforward. Unostentatious, it can lurk, loiter, slip beneath the surface, and bypass the controls of institutionally regulated life.”

Berke has built her design ethic on championing the ordinary, yes, and even the banal. But her work has not slipped into society unnoticed. Calling herself an “anti-snob,” she has an affinity for everyday forms and materials, but also a highly developed sense of architecture as fine art. She is a minimalist who’s deeply in love with detail—how a window punctures a clapboard wall, how a shingle turns a corner. Her work investigates the way the ordinary becomes extraordinary in small moves. Rather than making a big statement, a Berke building is subtle, anonymous, and simply beautiful.

“People who come to me want what I do. It’s something they’re looking for,” she says. “They want to blend in. I think my work appeals to one group of people because they don’t know what it is, and another group because they do.”

the academician

Though now in her mid-40s and surrounded by the rewards of her own

success—an Upper East Side apartment that she shares with her husband, Peter McCann, an orthopedic surgeon, and 6-year-old daughter, Tess; a Weimaraner-Lab mix named Jack who descended from Wegman’s famous Fay Ray; and a weekend house in the Hamptons—Berke’s populist instincts are ingrained. She grew up in a middle-class, pre-World-War-II suburb of Queens, N.Y., and decided at 14 to become an architect, “mostly from walking around the neighborhood.”

“Those are the best American suburbs, in my opinion,” she says, “with small lots and modest houses. It’s the more quirky things that capture my eye. It’s the spirit of those things that I try to incorporate into my work.”

For a bachelor’s in architecture, Berke chose the five-year program at Rhode Island School of Design, where she thrived on being surrounded by artists. “Rather than the architects being the most creative people on campus the way they are at most universities,” she says, “the artists there pushed you to be more creative. One professor in particular, Judith Wollin, taught me that architecture is the result of a thought process, not just creative urges landing on your paper.”

In her third year of study, Berke opted to go to London’s Architectural Association, an elective part of the RISD program. There she encountered such cutting-edge architects as Rem Koolhaas and Elia Zenghelis. “Elia was a brilliant teacher, whereas Rem was more of an insightful, razor-sharp critic,” she recalls. Again, the fabric of the city interested her more than its monuments. “I enjoyed walking the city,” she says. “But my scholarly interest comes from an American perspective—that’s what I happen to know best.”

Berke has pursued the scholarly side of architecture more or less continuously since her graduation from RISD in 1977. Early on, she taught architecture as a way to support herself when

“people who come to me want what i do.

it’s something they’re looking for: they want to

blend in. my work appeals to one group of

people because they don’t know what it is,

and another group because they do.”



Berke makes the high end discreet by using everyday forms and utilitarian construction. At the Leibler house, in Greenwich, Conn., a rock outcropping forms one edge of an informal entrance court (this page). Slate and metal roofs and clapboard siding recall the area's barns. Inside, an art gallery at the entry runs the length of the five-bedroom house (opposite, top). Soapstone counters in the kitchen (opposite, bottom) repeat the same material used on the fireplaces and hearths.



Photos, this page: © Paul Warchol



Natural light and a gray-and-white palette create a serene environment for a New York artist. "It's a minimalist project because his art is minimalist," Berke says of the owner. A line of built-in cabinets runs along the south wall of the 4,000-square-foot loft, used for living, working, and private exhibitions.

design commissions were few and far between. She first partnered with Walter Chatham in an architectural practice in New York, but the two soon parted ways. "I respect his work," she says, "but we were too young to know what we were doing."

In 1980, Berke took an administrative position at the Institute for American and Urban Studies in New York, a think tank for architectural theory. She rose through the ranks to her first teaching job. While there, she serendipitously crossed paths with architect Elizabeth Plater-Zyberk, of Duany Plater-Zyberk, who invited her to teach at the University of Miami for one semester. In 1984 Berke went back for a master's degree in urban planning at The City University of New York. And when the Institute for American and Urban Studies closed in 1985, Plater-Zyberk suggested she go to

Seaside, the DPZ-planned resort community on the Florida panhandle.

a mark in the sand

"Seaside had one place to hang out—a kind of shrimp bar," Berke recalls. "We would play volleyball on the beach and drink beers." Within days, she'd met an older man from Alabama who asked her to design his house. "The fee was \$500," Berke says, "which I managed to live on for most of the summer."

Berke went on to design 16 houses there, plus a food market and a shopping arcade. They were her first free-standing structures, and a high-profile body of work that helped launch her career. As she experimented with the clapboard cottages and their obligatory front porch and picket fence, her quirky interpretation often manifested itself in asymmetrical arrangements, simple, graphic shapes, and repetitive elements. Berke revisited Seaside recently.

"Seeing my old work was like being at a party where there are lots of old boyfriends," she says. "I had almost no emotional response one way or another, but it has stood the test of time."

And yet, Berke has mixed feelings about the work, calling her relationship to Seaside one of "loyal opposition." "Seaside has a lot to offer about planning, but not a lot about architecture," she says. "Basically I disagree with Duany Plater-Zyberk. I think most buildings in New Urbanism are way too self-conscious. When there are codes, every component is too prescribed."

During the years she was designing houses in Seaside, Berke also taught at the University of Maryland for two years, hired an architect named Carey McWhorter, and set up an office in Washington, D.C. After the stint at the University of Maryland, in 1987 she became a visiting professor at Yale. Then, in 1991, Berke moved her practice back to New York, making McWhorter her partner. Like her earlier alliance with Walter Chatham, the partnership suffered

from inexperience and a lack of work, and dissolved. "There's a whole generation of architects who don't know what those tough times felt like," Berke says.

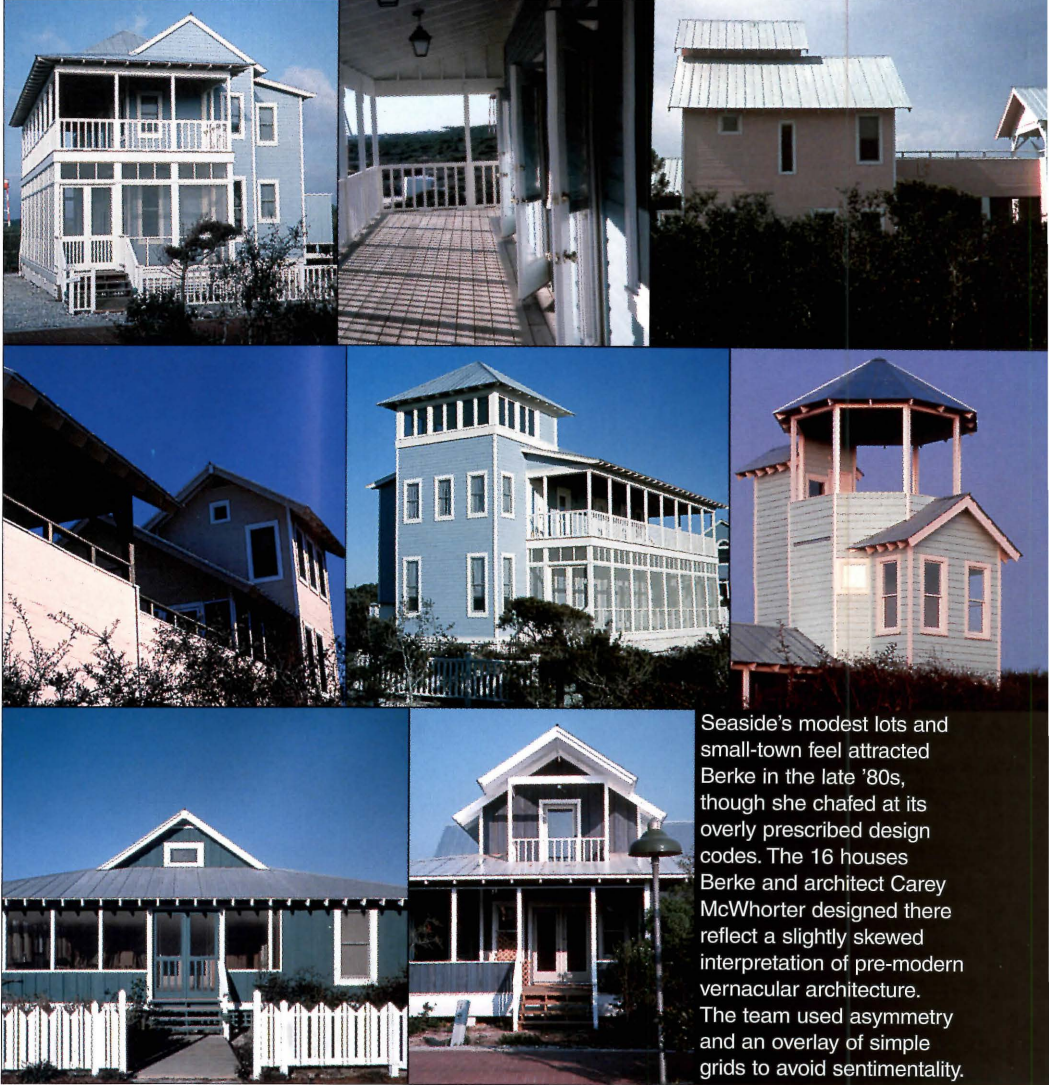
re-creating the everyday

As the economy came out of its slump, however, Berke began to consider herself a practitioner who teaches, rather than primarily an academician. Fifty percent of her current work is residential; the other half is institutional and retail, such as her design for the Calvin Klein flagship stores in Europe and Asia. Berke continues to teach at Yale, mostly because she finds it rewarding. "I try to encourage students to do work that's true to their philosophies," she says. "I want them to understand it's possible to have your work be consistent with what you believe in."

Two days a week during the spring semester, Berke makes the trip to New Haven, Conn., to teach graduate-level courses to students in their final year. In addition to design studio, this year she taught a class on the meaning of materials. "Once a material such as corrugated metal has been elevated to high design, can artists keep using it in the same way?" she asks. "I don't think so. Its meaning has been transformed, and it becomes a consumer item."

Indeed, Berke's guiding light—her artistic credo—is to resist the consumerism that saturates our culture. And the way to do that, she believes, is with brandlessness, anonymity, and invisibility. Currently she's big on linoleum, asphalt shingles, and laminate. Quality products, but regular stuff that when used with rigor and intelligence can be "richer in its presence than its actual purchase price."

Of course, the irony of that stance isn't lost on her. "The architect can't re-create the everyday because it's a conscious act, not unconscious," Berke says. "I also recognize that architects work for well-to-do people who have educated tastes. My philosophy isn't always



Seaside's modest lots and small-town feel attracted Berke in the late '80s, though she chafed at its overly prescribed design codes. The 16 houses Berke and architect Carey McWhorter designed there reflect a slightly skewed interpretation of pre-modern vernacular architecture. The team used asymmetry and an overlay of simple grids to avoid sentimentality.

Photos, above: © Steven Brooke Studio

"seeing my old work was like being at a party where there are lots of old boyfriends. i had almost no emotional response one way or another, but it has stood the test of time."

simply perfect



For a guest house in upstate New York, Berke created rooms that are luminous yet unadorned. Inspired by a 19th-century farmhouse on the property, the three-part building includes a one-room studio (top) that faces the Berkshires. The middle section is a porch (above) with a children's playroom on top. A wide staircase connects the three building forms (right, center). A foyer, bath, and study occupy the third section.



Photos, above and opposite: © Catherine Bogert

what I get the opportunity to build.”

Her struggle to reconcile art with real life nevertheless translates into built work that, though high-end, looks deceptively simple. “Her work is not really complicated,” says a current client, Jack Flynn, for whom Berke designed a house in rural Connecticut. “She’s just dead-on. This is not a minimalist house, but it’s straightforward, right on the edge. She understands the regional vocabulary very, very well.

“This was to be a 3,000-square-foot house that ended up at, maybe, 3,150 square feet because we added a couple closets,” he says. “She’s very disciplined and doesn’t let a house get big and sloppy. I love that. There’s a real intelligence and you feel it in the space. There isn’t a workman up here who isn’t totally into this house, and they’ve all built such turkeys in the past. It’s as if these people have gathered and left their gifts in this field.”

house and home

Years ago, Berke and her husband purchased a “junky 1960s house” in East Hampton, N.Y. On weekends, she’d sit at the drafting table and sketch its replacement. Over a period of three years, she designed a simple, Shingle Style house. “One day I walked into town and passed a couple of new Shingle houses by a developer, big but not particularly well designed,” she says. “I was appalled because I was about to spend almost \$1 million for my house. No matter how much better my house was than those, the meaning of Shingle had been debased a bit and I couldn’t overcome that problem.” Berke labored on the plan another year, trying to make it modern. “But it was ugly,” she says. “I got depressed and said we’d have to wait.”

Later, though, on another stroll into town, the house came to her in a flash. What she saw in her mind’s eye—and what was built last spring—is a house sited along a line of mature maples that



help to define a series of indoor and outdoor spaces. It has two flat-roofed, intersecting volumes clad in stucco, and an interior courtyard of crushed gravel. The doors and window trim are made of vertical cedar boards, which tie the building to Long Island. "I feel funny saying this about my own work, but it is really beautiful. People drive by and say, 'Wow,'" Berke says, sounding both pleased and genuinely surprised.

Of the act of building her own house, Berke says, "When you don't compromise quality but simplify what you're doing, it always makes houses better

because the design is more rigorous."

The idea of modern, understated houses for the masses is something she'd like to investigate more. "My fantasy is to work with a developer doing clean houses in the tradition of Eichler," Berke says. "The landscape is littered with traditional houses because people believe that's what will sell. But good, fresh, modern design is available to consumers, and they're buying nifty stuff from IKEA and Pottery Barn. Hopefully it will move to architecture." *ra*

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

"when you simplify what you're doing, it makes houses better because the design is more rigorous."



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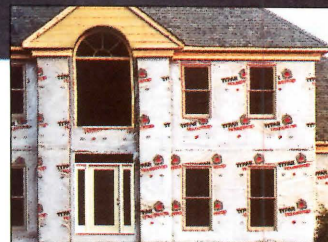
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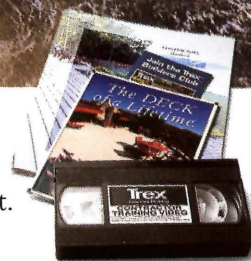
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home rules

designing in resort communities is no vacation.
here are three projects that beat the odds.

by james schwartz and megan drueding

sea change

if at first you do succeed, clients may still ask you to try, try again. Such has been the case with this vacation house by architect Obie G. Bowman, AIA.

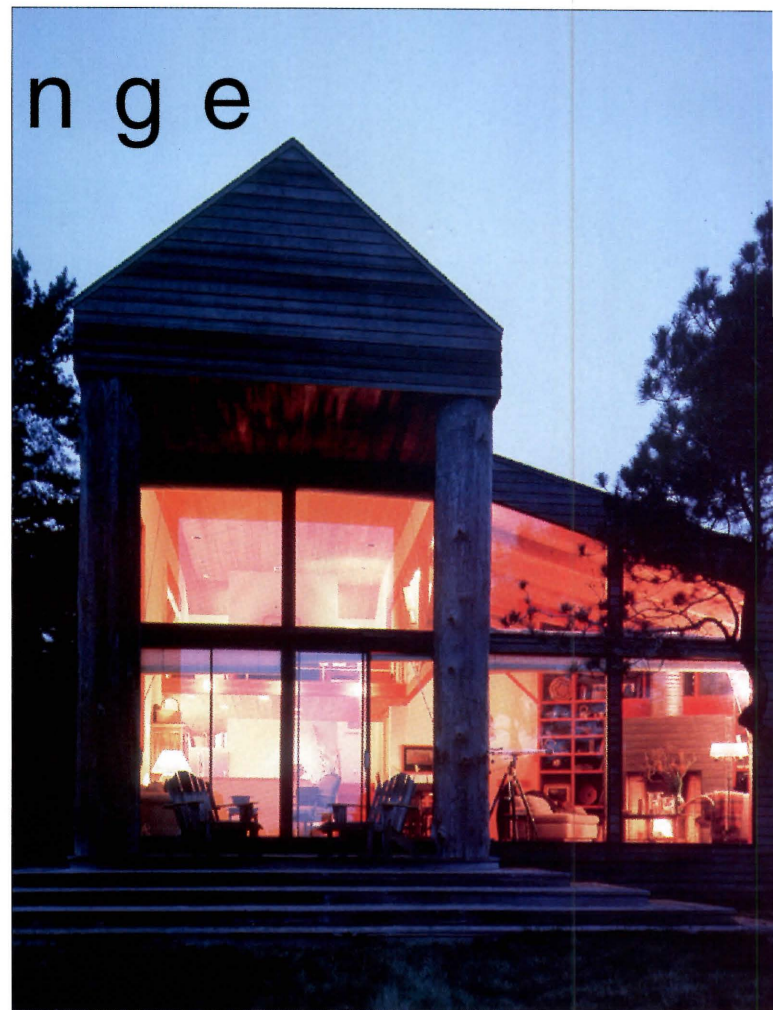
First Bowman was commissioned to design a small house on an extremely tight budget at The Sea Ranch in California. He built this in 1985. Then the house changed hands and the new owners requested an addition that would nearly double the size of the original structure but retain its core. He completed this in 1998.

Then the house changed hands *again* and the newest owners came to him for yet another large addition, which is now in the design stage. As if that weren't enough, each phase of the project has required the approval of Sea Ranch's powerful design committee, which retains "autonomous authority over the review and approval of house designs."

Nonetheless, Bowman has kept his good humor, even about his latest hurdle. "If we can pull this off ... we should be able to win the Pritzker," he says with a laugh.

ranch deluxe

Pritzker or not, there's little doubt that Bowman will pull off a second remodel with his usual aplomb. The architect has designed more than 30 houses at Sea Ranch, the celebrated master-planned community stretching



Photos: Tom Rider

Driftwood columns from the original entry, now placed on galvanized plinths, frame the front door (left). Bowman disguised the addition, which doubles the size of the original house, as a modest lean-to (above) and wrapped old and new in redwood siding.



“sea ranch originally was a creative place. but shed roofs and weathered boards are the hot ticket today, and doing something different has become very difficult.”—*obie bowman, aia*

along 10 miles of coastline in rugged Sonoma County, California. He's well acquainted with the challenge of creating one-of-a-kind houses where an association imposes design constraints and limits the palette of materials.

"Sea Ranch has its difficulties because of the design committee," he says flatly. "There may be more refined committees that exist, but this one is the most sophisticated group I've ever worked with. All members are landscape architects or architects and they are all paid for their time."

The committee reviews preliminary plans and final drawings in a two-step process, making recommendations on everything from building height and roof slope to roof forms and materials, exterior walls, and even window coverings. "Sea Ranch originally was a very creative place," says Bowman. "But shed roofs and weathered boards are the hot ticket today. And doing something different has become very difficult." Still, he's succeeded with the ever-changing house known as "Windhover," a Gaelic term for sea hawk.

flying economy

The original Windhover was a modest structure built on a tight budget for demanding clients. Because the biggest amenity was the view, Bowman was particularly sensitive to the site. He placed the small building behind a pine hedgerow, which provided a much-needed windbreak, and designed it along a narrow axis to capture a view of famed Black Point in the distance. "If we'd moved 15 feet left or right we would have lost a substantial portion of the view, so that created a house that was elongated on this axis," he says.

The kitchen, bunk room, and living spaces were downstairs; a master bedroom upstairs seized the best view.

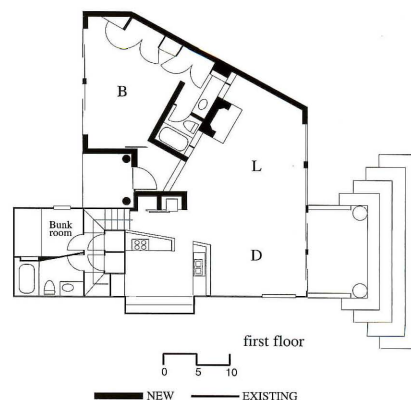
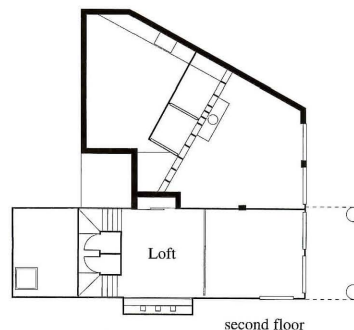
On the water side of the house, the architect designed a spacious porch flanked by towering driftwood columns, and he ganged up glass on this south-facing wall in accordance with California's stringent energy requirements.

To economize, he applied clear redwood siding horizontally on exterior walls. (Vertical siding would have required more blocking and



Photos: Tom Rider

Behind the fireplace, exposed framing backed with Wonderboard provides display niches (left). A truss, lashed to the ceiling with sheet-metal straps, spans the new opening in the existing east wall (above).



project:

Private residence,
The Sea Ranch, Calif.

architect:

Obie G. Bowman, AIA,
Healdsburg, Calif.

contractors:

(original) John Minnehan,
Point Arena, Calif.; (remodel)
Simon & Simon Construction,
The Sea Ranch, Calif.

size before renovation:

870

size after renovation:

1,570

cost per square foot:

Withheld



“we preserved the house’s original intent ... it’s still a gabled core with lean-tos attached, in the tradition of a rural barn with additions that are minor appendages.”—*obie bowman, aia*

scaffolding). The boards are beveled with a shiplap, so that even with normal shrinkage caused by coastal weather, there's always an overlap. No objections to any of this from the design committee.

But then came the roof.

"The house was originally designed to have dark green composition shingles on the roof, but the design committee would not accept them," Bowman says. Although the association's own written recommendations "do not seek to restrict taste" and hail "a greater variety of design approaches, hues, [and] materials," different here *is* difficult. "The consistent look of the place became what was important," Bowman says with resignation, "and you'd be hard-pressed to find a green roof."

And so, the roof today is black.

eastern expansion

When Windhover was sold in 1996, the new owners came to Bowman for help: "They wanted to double the size of the building, add a new master bedroom and bath, upgrade the kitchen, and basically clean the whole place up."

Because the logical area to expand was on the eastern side of the property, the architect designed a trapezoidal addition that incorporates the new master bedroom suite, a small entry, and a large living room. "By holding the addition back behind the southerly porch we were able to do it as a kind of lean-to," he says, "and that preserved the house's original intent. It's still a gabled core with lean-tos attached, in the tradition of a rural barn building with additions that are minor appendages."

Bowman also removed the eastern wall and created a new plane of exposed framing that provides storage for books and art. The blocking and studs, made of Douglas fir, are colored with a metallized acid dye. The surface behind is tile backer board rubbed with a tinted concrete slurry; the same slurry was rubbed into the fireplace.

Throughout the house Bowman used galvanized metal to punctuate spaces. A corrugated, galvanized culvert above the concrete fireplace sheathes a conventional flue. The original front door, beaten up by weather and use, is wrapped



Photos: Tom Rider

in galvanized sheet metal. And the old entry's driftwood columns, too short for the new entryway, are elevated on galvanized plinths.

To brighten the new, larger interior, he used skylights, a choice encouraged by the design committee. Skylights now illuminate the entryway, the guest bathroom, a hallway, and, through an interior clerestory, the master bath.

double play

Bowman is not certain how the newest owners' plans will affect the existing structure. They hope to add a study, additional bedrooms, and a garage, which will almost double the overall size of the present Windhover.

"It will be a real test ... We were lucky with the first addition," he says modestly. "Twice would be really something." But he's not seriously worried. "I've gotten back in the meadow where I can see neighboring houses, and this is by far the simplest piece of the composition. It's refreshing, understated, and easy on the eyes—just a gabled box with distinction added by columns."

And it's a house that neatly addresses The Sea Ranch Association's principal design goal: "To blend man-made structures with their natural setting, and to live lightly on the land."

James Schwartz is a freelance writer based in Washington, D.C.

Sliding glass doors open the master suite to a private patio (far left). Tucked into one corner of the suite, a built-in desk makes a peaceful study area (above, left). Vertical-grain Douglas fir warms the house's floors, ceilings, kitchen cabinets, and barn doors—one of which conceals a shelf-lined pantry (above, right).



w i n d s o r

rolando llanes, aia, had a bit of a head start when he began designing this comely oasis in the Neo-Traditional resort town of Windsor, Fla. He'd already designed a smaller home (a "tennis cottage," in the parlance of Windsor's design code) for the same client—on the same street.

"The owners had liked the layout of the old house, but after two years of living in it they wanted more space," says Miami-based Llanes, who designed the home with former partner Thomas Spain, AIA, and now heads up The Corradino Group. "They bought a larger lot down the street, and asked us to create a similar floor plan there."

o u t d o o r l i v i n g

Another pair of architects might have considered the project a no-brainer, and simply duplicated the cottage on a slightly grander scale. Llanes and Spain, however, had other ideas. They realized that the new lot, which measured about 7,000 square feet to the old one's 5,000, had the potential to accommodate significantly more outdoor living space. "These people love to be outside," Llanes says of his clients. "They like to eat outdoors, entertain there, socialize. So we came up with the loggia, which is more of a living room than the living room itself."

The 16-by-20-foot outdoor space contains a built-in gas barbecue, sink, and small refrigerator, and provides a covered passageway from the kitchen and breakfast room to the two-car rear garage. Atop the garage are two guest bedrooms, one of which has a window overlooking the loggia. "That way, guests are visually connected to whatever's happening out there and in the kitchen," Llanes explains.

Ceiling fans and windows punched into the two-story room's upper walls promote circulation and help keep the heat at bay. The design of the adjoining pool and courtyard shows equal consideration for the residents' comfort: The 15-by-28-foot pool features a small, shaded

d r e s s i n g



Photos: © Raymond Martinot

From the home's front entry (above), views travel through the two-story living room (left) out to the backyard pool and golf-cart shed (far left).

ed cove where weary swimmers can take refuge from the sun's rays. And a freestanding wooden trellis in the courtyard supplies another sheltered outdoor dining area.

i n t e r i o r t o u c h e s

The architects didn't expend all their creative energy on the outdoor spaces. They had plenty left over to apply some subtle interior touches. The same wood siding that partially clads the



"the guidelines [at windsor] just force you to be more imaginative
with detailing and materials."—roland llanes, aia

exterior serves as the paneling for the living room's second-story walls. "The idea behind the living room is that when you walk into it from the foyer, you feel like you're walking outside again," Llanes notes.

Another clever detail: the window placement on each of three north-facing walls. A duet of small square windows flanks the chimney of the living room fireplace, the brick arch over the outdoor gas grill, and the balcony above the arched entrance to the swimming pool cove. The effect is anthropomorphic—the vignettes of windows over large openings resemble human faces.

imaginative solutions

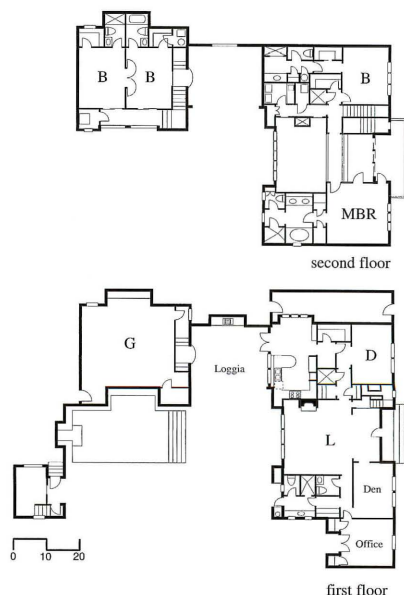
The distinctive window arrangement was one way of injecting a measure of individuality while responding to Windsor's strict design codes. Master planned by Duany Plater-Zyberk of Miami a decade ago, the pricey community is high in density and rich in Anglo-Caribbean style. Each house has a walled courtyard, a deep front or back porch, and a masonry first floor. Owners must choose from a pastel exterior palette and are limited to using siding on upper floors only. "You can do a lot of fun stuff on the interiors of the homes at Windsor that you can't do on the exteriors," Llanes says. "The guidelines just force you to be more imaginative with detailing and materials."

Adhering to the design rules while giving high-end clients the perks they expect in a vacation home isn't easy; Llanes likens it to "trying to cram 10 pounds of stuff into a 5-pound bag." Many of the lots are irregularly shaped, and, without the luxury of excess yard space, architects must use landscaping, walls, and careful window placement to ensure their clients' privacy. But the long list of those who have designed multiple residences at Windsor is proof that the challenge of designing within its tight guidelines holds considerable appeal. "The design codes aren't as limiting as you'd think," Llanes points out. "They're written in a way that lets you explore solutions you might not have otherwise thought of."—*m.d.*



Photos: © Raymond Martinot

Visitors staying in the guest wing enjoy a balcony overlooking the pool (left) and a window onto the loggia (above).



project:

Segalas Residence,
Windsor, Fla.

architect:

Thomas A. Spain and
Rolando Llanes Archi-
tects, Miami

contractor:

RCL Development,
Vero Beach, Fla.

project size:

6,182 square feet

cost per square foot:

Withheld



alpine grace

doug graybeal, aia, is no stranger to community-imposed design restrictions. His Colorado firm, Cottle Graybeal Yaw Architects, has offices in or near Telluride, Vail, and Aspen, all resort towns with some type of architectural guidelines.

"The design codes in Colorado come out of a desire to create a community that fits in with the mountains," he says. "Sure, they can be restrictive. But when you're dealing with an architectural review board, you have to be respectful of their goals and educate them as to what you're trying to achieve."

flex time

In the case of this 7,263-square-foot home in Telluride's Mountain Village, Graybeal was trying to achieve an Alpine-style retreat that could comfortably sleep four people—or 14. His client, Telluride-based developer Abberdon Development Group, has made its name through an unusual but effective game plan: buying property in exclusive resort areas like Hawaii, Aspen, and the Cayman Islands, hiring an architect and an interior designer to design a fully furnished spec house, and then selling the house. "We didn't know exactly who the buyer would turn out to be," says Graybeal. "So the house had to be able to grow or condense as needed."

They achieved this Alice-in-Wonderland quality by clearly delineating public gathering spaces and private rooms. Graybeal designed a V-shaped floor plan, with main living areas clustered on the first floor around the apex of the "V." A three-car garage forms one wing, and a master suite the other. Upstairs contains two guest bedrooms, each with private balcony and bath; a children's suite with built-in bunk beds; and a fully equipped guest apartment over the garage.

The setup obviously works well for a large family or an owner who likes to entertain lots of visitors. But because Graybeal placed the master suite on the first floor, the



Steep roof pitches and bountiful dormers respond to Mountain Village guidelines. Inside, exposed log beams establish a firm relationship with the house's exterior.

Photos: © 2000 David O. Marlow



home doesn't overwhelm a couple or a small family, who can simply spend their vacation on the main level without ever going upstairs. The master-down plan also suits buyers who are elderly, physically handicapped, or thinking about the house as a post-retirement full-time residence.

material choices

In accordance with Mountain Village's requirements, the house has a cedar shake roof (other acceptable choices would have been terra-cotta tiles or rusted steel.) Graybeal used locally quarried stone on the home's facade, in part because using materials that don't have to be transported a long way helps lessen the environmental impact of construction. Abberdon had specified a log frame, which builder Frontier Log Homes constructed at its Montrose, Colo., workshop and assembled on site. Inside, recycled timbers line the floors and form built-in cabinets and doors.

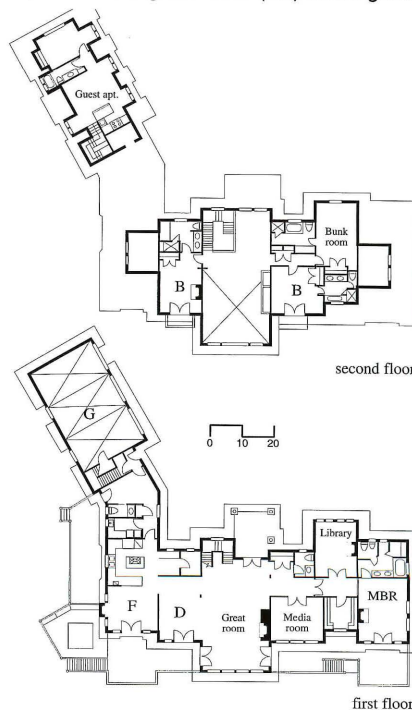
"While some of the limitations are stylistic, the design codes at Telluride are really more about materials," says Cottle Graybeal Yaw's Jodie Wright, AIA, one of the project managers. "It's not that the architectural review board doesn't want to see new ideas. They just want to see them done well, and done in a way that complements the surrounding environment."

It turns out that Graybeal's flexible-house strategy was right on the money: The home's eventual buyer was an East Coast couple who use the home as a gathering place for their extended family.—*m.d.*



Photos: © 2000 David O. Marlow

Fireplaces with stone surrounds and mantels create a cozy atmosphere in the great room (left) and a guest bedroom (above).



project:

Private residence,
Telluride, Colo.

architect:

Cottle Graybeal Yaw,
Basalt, Colo.

contractor:

Frontier Log Homes,
Montrose, Colo.

project size:

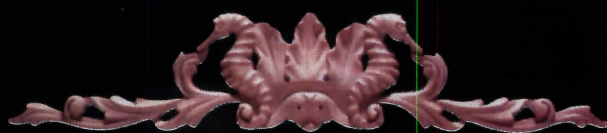
7,263 square feet

cost per square foot:

Withheld

"while some of the limitations are stylistic, the design codes at telluride

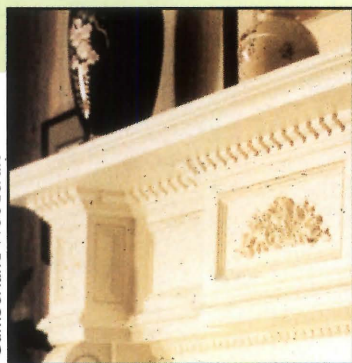
are really more about materials."—*jodie wright, aia*



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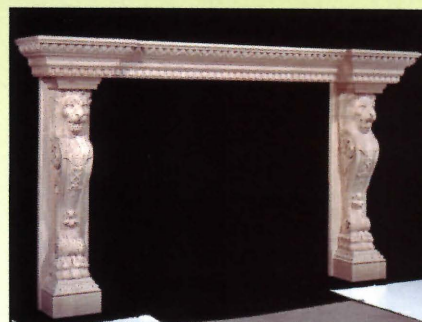


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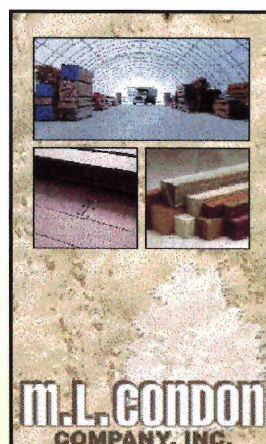
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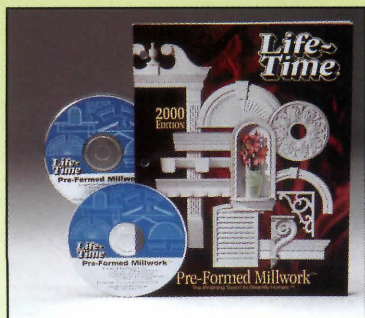
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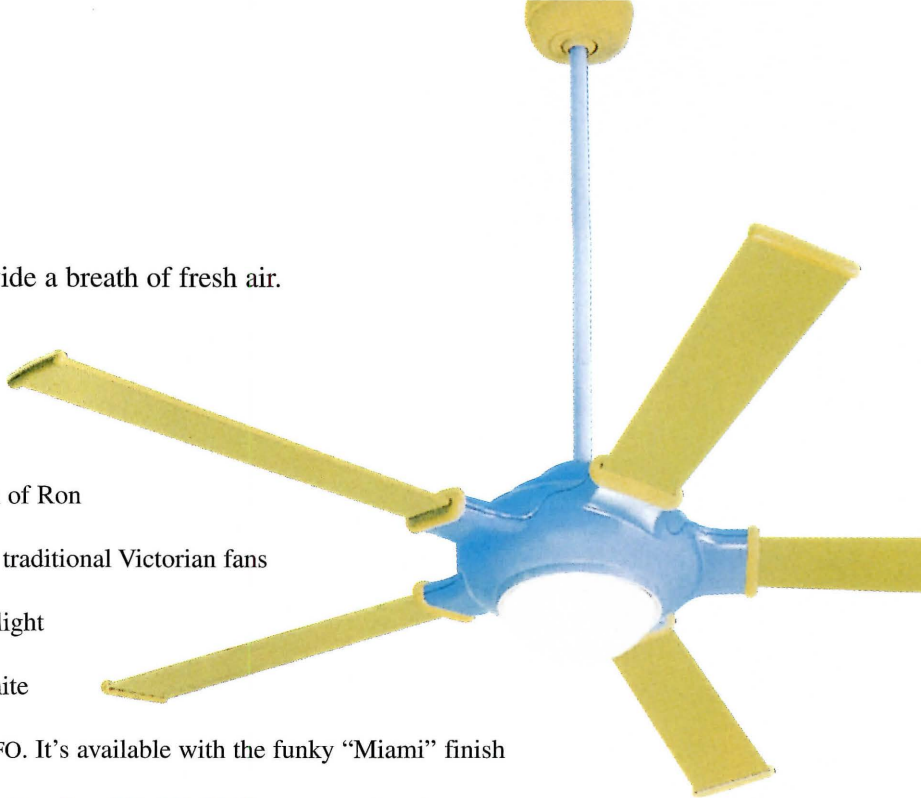
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unidentified flying fan

This off-the-wall design is the latest creation of Ron Rezek, a lighting designer who believes that traditional Victorian fans don't always cut the mustard. The fan, with light beaming down from a mouth-blown opal-white shade, is designed to look like a hovering UFO. It's available with the funky "Miami" finish shown here or a titanium finish. The Modern Fan Co., 888.588.3267; www.modernfan.com.



air wrights

With accents inspired by Frank Lloyd Wright, The Empire Collection ceiling fan boasts a 52-inch blade sweep and is available in black or brushed chrome finishes. The light kit shown here is optional. Ellington Fans, 800.527.1292; www.ellingtonfan.com.



ceiling savvy

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continued on page 76

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Shown: Silverado Weather Edge LedgeStone. In background: Lake Tahoe River Rock



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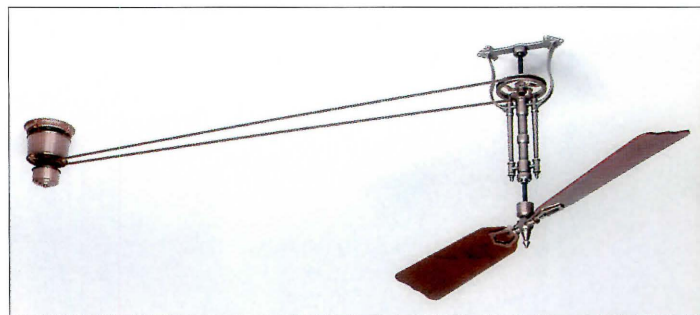
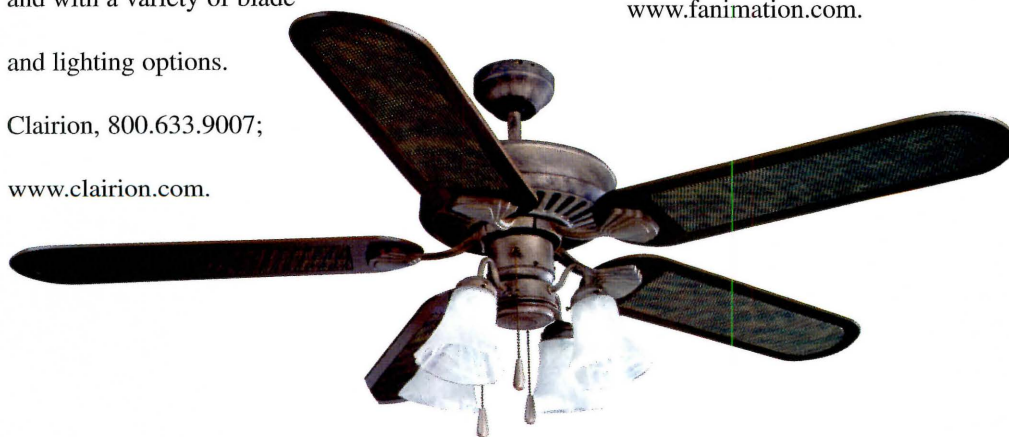
The San Francisco three-blade fan won the Chicago Athenaeum Museum of Architecture and Design's "Good Design Award" and was named "A Product of Excellence" by the International Interior Design Association. Available with or without a light, the product has 56-inch blades and is available in brushed steel and chrome with maple blades; black and chrome with maple blades; or white and chrome with high-gloss white blades. Minka-Aire, 800.307.3267; www.minkagroup.net.

clean sweep

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—katy tomasulo



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Location: Newton, MA
Builder: Zarba Construction,
Derry, NH
Architect: Vismick & Caulfield,
Boston, MA
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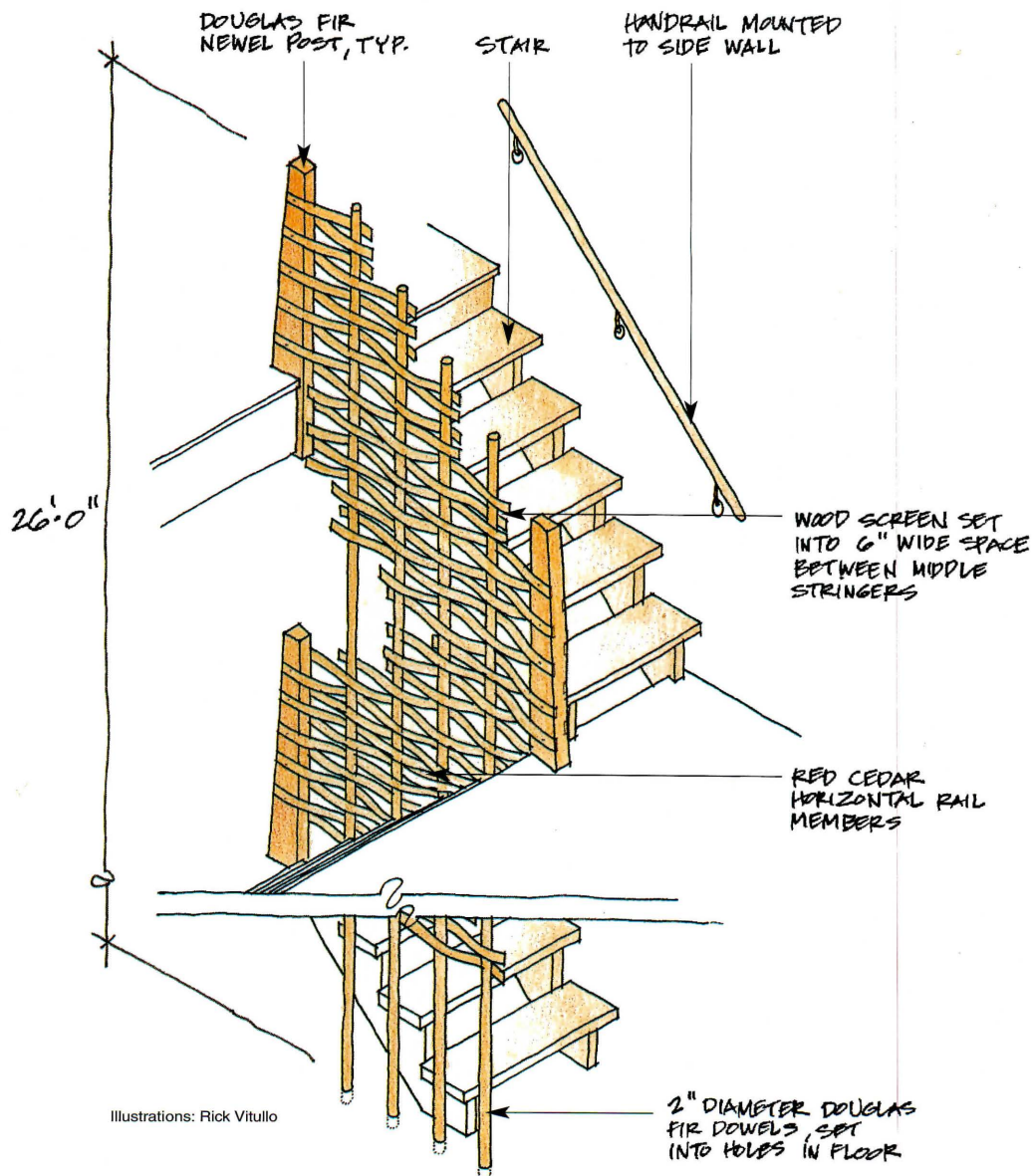
a massachusetts architect weaves ancient history into a stair rail.

by rick vitullo, aia

In the relatively new country of the United States, “ancient” history usually conjures up thoughts of *Ben Franklin*, cotton gins, or early typewriters. So when a place’s history has been traced back to a 7,000-year-old Native American tribe, the design of the structure built there can be quite rich and special, with deep historical references.

That, in any case, was the approach architect Mark Hutker took with a house in Chillmark, Mass., on Martha’s Vineyard. His design is full of details inspired by the ancient culture that inhabited the area thousands of years earlier. In particular, says Hutker, of Hutker & Associates Architects, Vineyard Haven, Mass., “we took a cue from the tribe’s use of woven cedar saplings—which they used in the roof structures of their long houses as well as for baskets to catch fish—and incorporated patterns of woven cedar members throughout the house.”

He and project manager Dave Johnson needed a much stronger, cleaner material than the flexible cedar saplings the tribe had used for their baskets, though. Instead, they combined laminated cedar slats and vertical fir dowels to create the home’s centerpiece, a 26-foot-tall sculptural screen that serves as the main stair’s rail. The woven partition rises through the 6-inch-wide vertical gap between stair runs, providing all three



Illustrations: Rick Vitullo

The stair screen’s woven design was inspired by an ancient Native American tribe’s use of baskets made of flexible cedar saplings, a tree native to Martha’s Vineyard.

flights with a barrier at the stairs' inside edge. A hand rail is mounted on the outside walls.

The screen was built after the open-riser stair was in place. The project team, lead by contractor Andrew Flake and carpenter Ralph Braun, began by installing 8-by-4-inch wedge-shaped fir newel posts at each landing. They anchored these into the stair header with concealed steel fasteners. Then they set four 2-inch-diameter fir dowels, which scale the full height of the stairwell, into predrilled holes in the floor at the bottom of the stair.

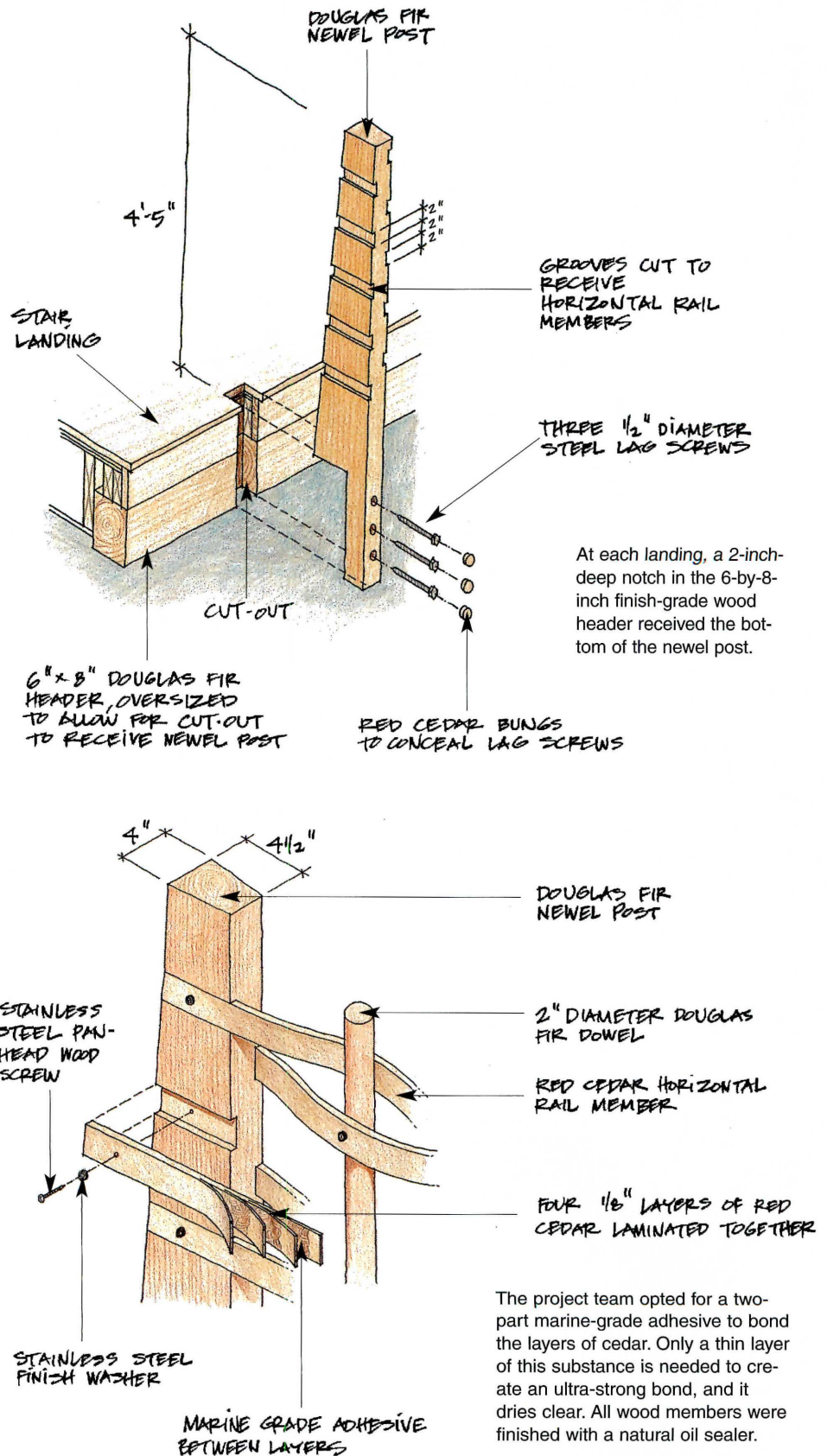
To fabricate the screen's horizontal members, they used jigs to pre-bend and laminate four $\frac{1}{8}$ -inch layers of red cedar into $\frac{1}{2}$ -by-2-inch slats and then slid the wavy but rigid members in place over the top of the vertical dowels. They secured the ends of the slats with lap joints cut into the newel posts. Finally, they fastened all the screen's parts together with stainless-steel pan-head wood screws and finish washers.

The whole assembly—which is strong enough to pass the 200-pound force test required by code for railings—adds unique flair to a house on a site rich with history. **ra**

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

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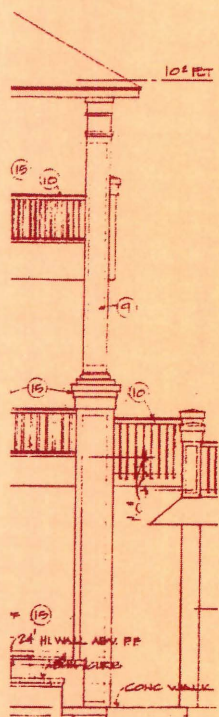
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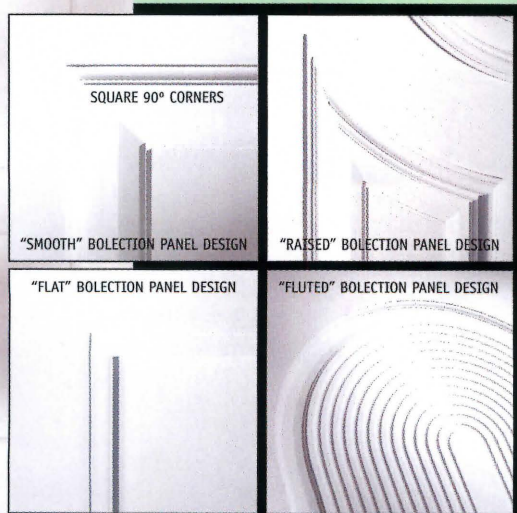
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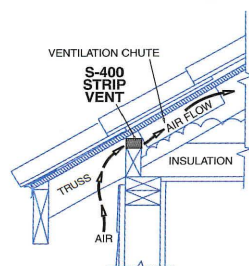
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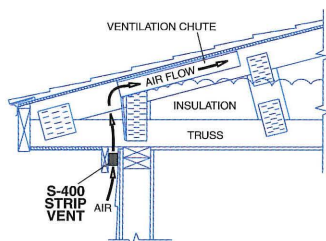
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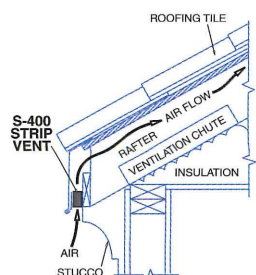
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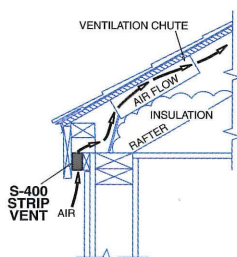
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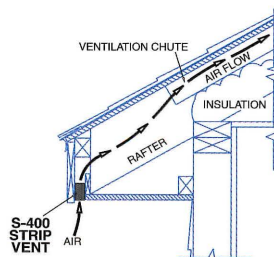
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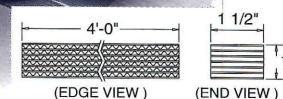


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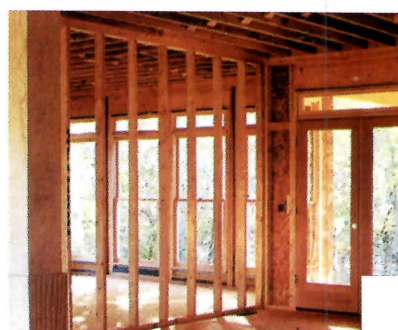
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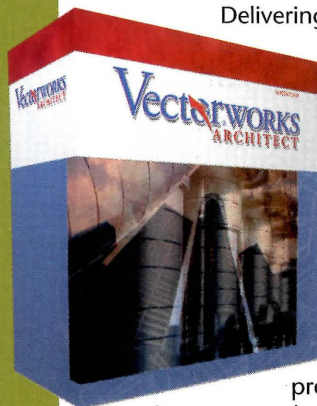
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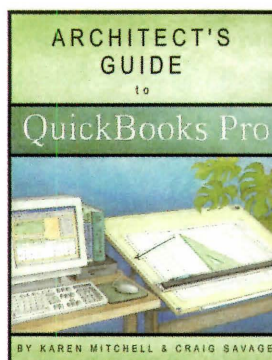


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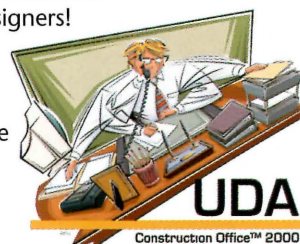
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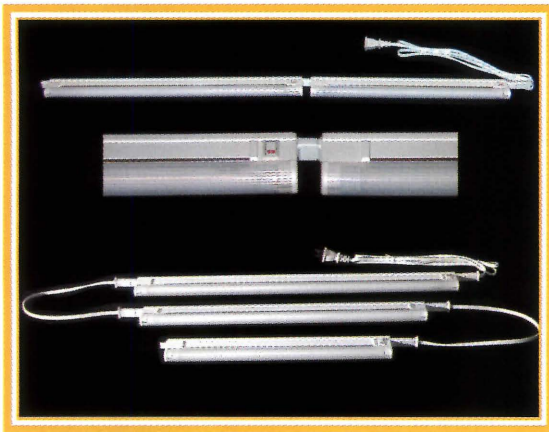
Light Up A Home

Distinctive Lighting Systems are a Bright Idea for Any Home

Lighting design is much more than simply brightening a home well enough to see. It defines space, creates atmosphere, and sets the mood by which we live. Clever and inventive lighting adds beauty to a home.

Whether it's natural, recessed, track, fluorescent, halogen, direct, spot, or ambient—lighting design is crucial to distinguishing a home. The variety of choices can be overwhelming, but the possibilities that can be produced from these choices are only limited by the imagination. Lighting products have made tremendous progress in both design and technology.

A good example of how far lighting design has come in recent years is the new look and multiple uses of fluorescent lighting. **Outwater Plastics Industries** offers its slimmest fluorescent light ever with the SlenderLight. For the cost of just the bulb, you can get a compact lighting fixture with instant starting, a cool white bulb rated up to 8,000 hours,



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For a custom look, consider **Fabby Lighting's** ceramic sconces and ceiling fixtures. Each handmade fixture is original and unique. Available in 300 styles, Fabby fixtures are inspired by contemporary design, architectural detail and American folk art.

W.A.C. Lighting's line of state-of-the-art lighting products can fulfill every illumination need. The company offers innovative track heads, recessed housings and trims, as well as lighting for under and inside cabinets, toe spaces, and hard-to-light areas. The company's all-new Swivel Lamp is a



W.A.C. Lighting, Circle no. 393

unique, flexible fixture that directs light exactly where needed for a spotlight effect. It comes in both black and white finishes, with lamps ranging from 20 to 50 watts.

Glow Lighting Inc.—a manufacturer and designer of affordable crystal lighting fixtures—is a wonderful place to look for cost-effective, stunning light-

ing. Each chandelier in the Rosette Dreams Collection is outlined with rosette-shaped crystals. Designed to mask the steel frame of each ceiling fixture, intricate rosette garlands provide unique details. This collection is available in three grades of crystal; the line also includes flush mounts, wall sconces and ceiling fixtures.

Even outdoor lighting has innovative new systems like rope lighting, electric luminaries, historic lanterns, and spotlights with motion detectors that can add style and security to any home. Cheswick is the latest decorative outdoor lighting series offered by **Sea Gull Lighting**. With exquisite design details, weathered finishes and architectural lines, Cheswick is sophisticated outdoor lighting.



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For some fabulous suggestions on adding pizzazz and impact to your homes, read through the following pages dedicated to lighting. To contact Outwater Plastics Industries call 800-835-4400; W.A.C. Lighting call 800-526-2588; Glow Lighting call 888-838-GLOW; Sea Gull Lighting call 800-347-5483 or Fabby Lighting call 323-939-1388.

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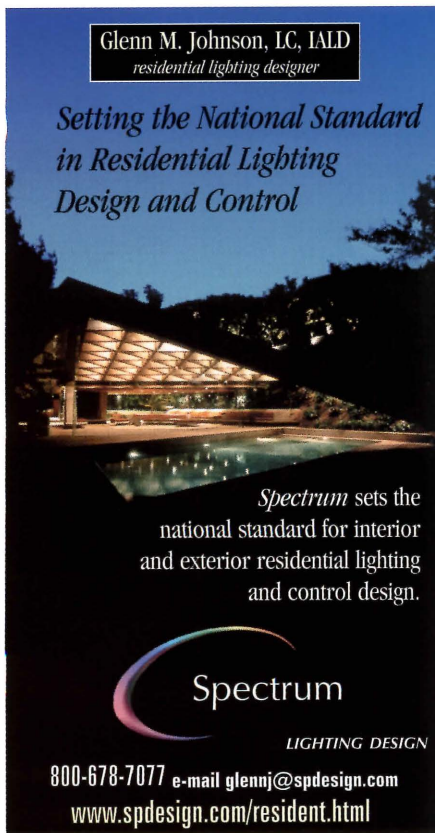
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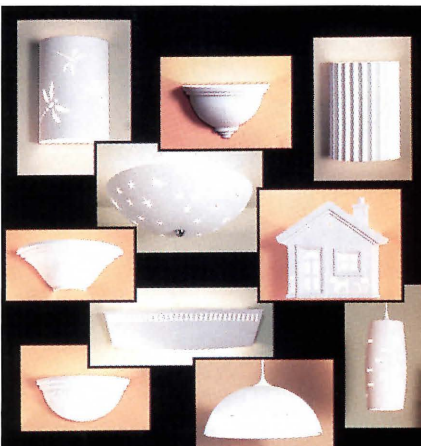


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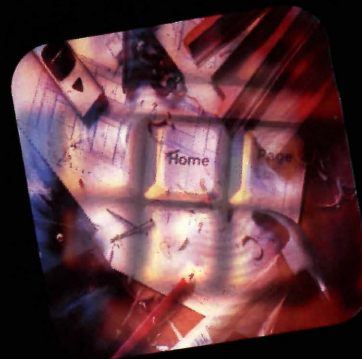
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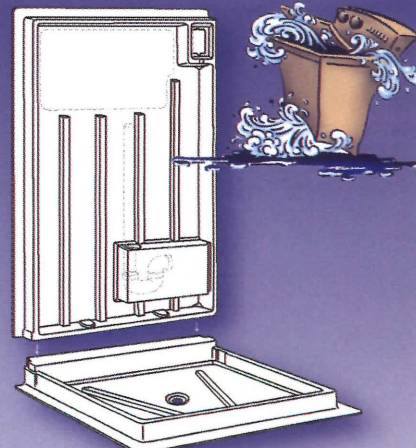


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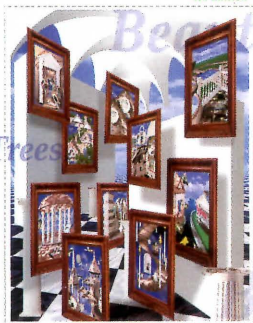
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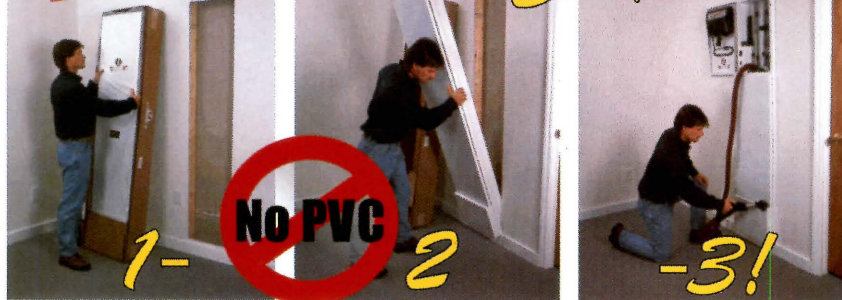
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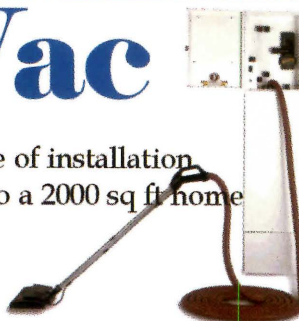
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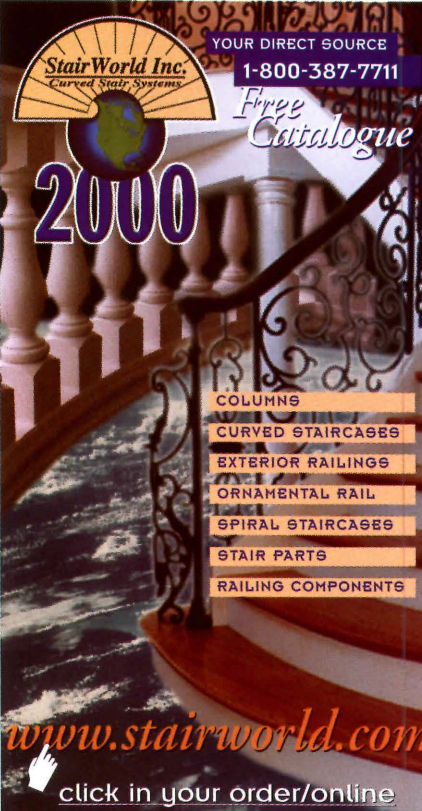
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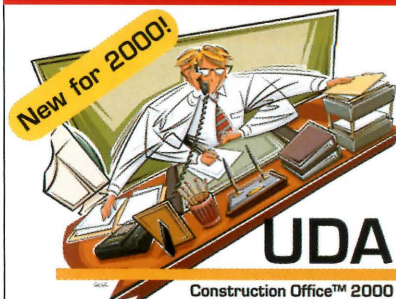
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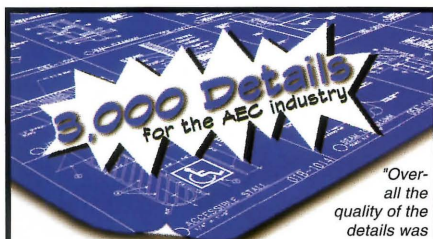
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hopper's way

jeremiah eck admires a painter's artful abode on Cape Cod.



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environment of the Cape, the newer, large, gable-end window bestows a contemporary light and space within.

The mix is simple and, more important, timeless. It's a good lesson for all of us as we enter the 21st century. **ra**

Jeremiah Eck, FAIA, is a principal of Jeremiah Eck Architects in Boston.