

A photograph of three men smiling and posing in front of a modern building. The man in the foreground has his arms crossed and is wearing a light-colored button-down shirt and khaki pants. Behind him are two other men, one with glasses and a white shirt, and another with a mustache and a plaid shirt. The building's architecture features a prominent, curved, dark metal structure that frames the scene. The sky is a clear, bright blue.

residential architect

A HANLEY-WOOD PUBLICATION / NOVEMBER · DECEMBER 2002

cool within reach

studio e makes
affordable chic

legorreta for less / wright made-right
the green team / mysteries of monographs
briar commitment / richardson's stone soul

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your aesthetic allies.



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residential architect
design awards

call for entries

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With tricks from the Middle East, Studio E's senior housing in Indian Wells, Calif., keeps desert heat at bay. Above photo by © Brady Architectural Photography; cover photo by Danny Turner.

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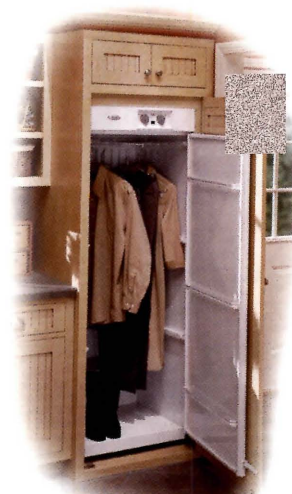
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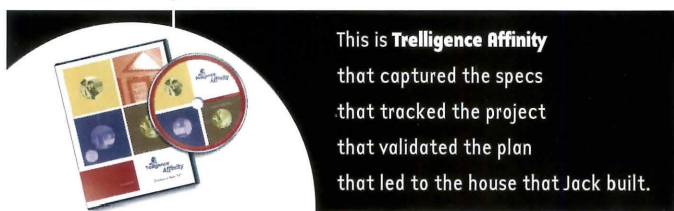
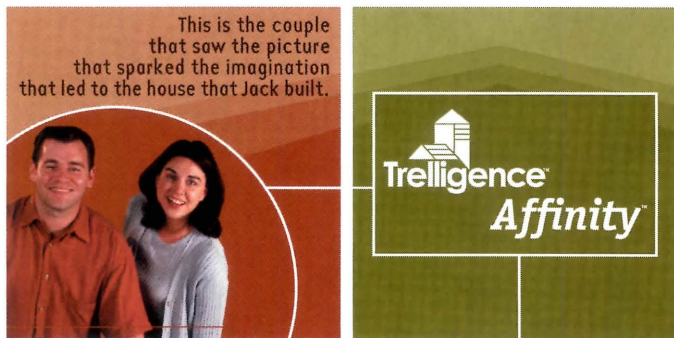
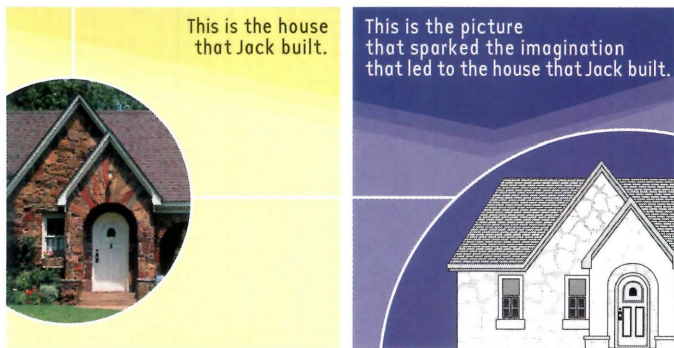
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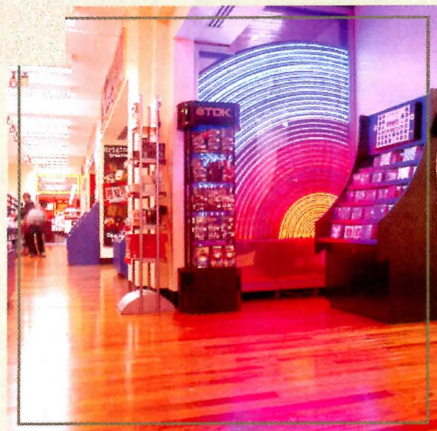
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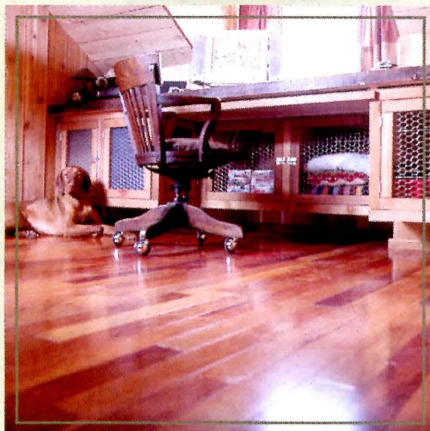
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Circle no. 306

from the editor

caught in the middle class

can you afford a custom home?

by s. claire conroy

Some readers wonder how I can argue for affordable housing in one of my editor's columns and then admire big beautiful houses in the next. Sometimes I feel cursed because I see and sympathize with so many sides of so many housing debates. I delight in looking at gorgeous high-end custom homes, tailored precisely to the minute needs and desires of the wealthy. I also esteem the high-minded low-income housing that many architects have taken on in the last five years. Still, what I identify with most—for obvious reasons—is the plight of the design-deprived middle class.

residential architect is one of more than a dozen magazines covering residential design and construction, published by Hanley-Wood, LLC. Hence, I have quite a few colleagues who understand and admire well-designed and built homes. Most of us would love to live in an architect-designed custom house; most of us can't afford to. Almost all have settled for existing homes, and, over time, they've remodeled

them to fit their needs and some of their desires.

I was recently in the market for house. And I, too, very much wanted a custom home designed by an architect. But with no land, no equity in a previous house, a normal person's savings, and a middle-class income, there wasn't any way to swing it—not in Washington, D.C.'s gold rush market. So I bought an existing house—twice as far away from my office as my previous home. Still, I feel lucky. I found a house that was already remodeled by an architect. It was his house, and he did a lot of the work himself; he probably couldn't have paid his own fees. The subsequent owner was a finish carpenter who tucked beautiful built-in cabinetry into all the eaves. I know none of us could have afforded him!

So I wish custom homes were more accessible to the middle class. At the same time, I want architects to make money. In fact, I want you to make more money than you do—your salaries should be on par with other top professionals. Turn to our "Letters" column this month (page 15), and you'll find an exhortation from an architect who thinks all of



Mark Robert Halper

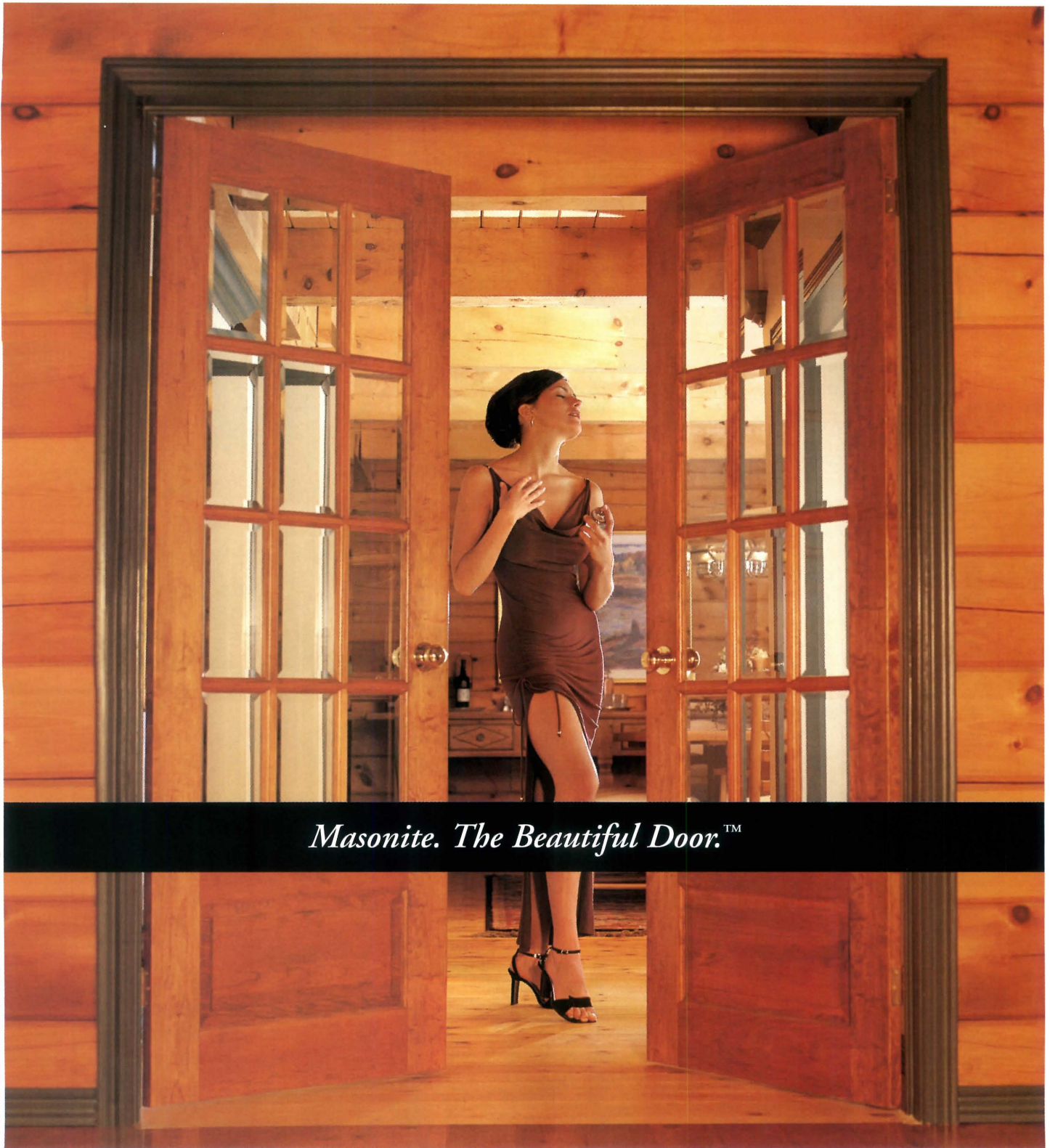
you should charge by the hour—exclusively. That makes a lot of sense. As long as your work is tied to the cost of construction, clients will continue to think your money is coming out of their house. To them, your fee means they have to forgo a basement, bathroom, or garage. But if you charge by the hour—as lawyers, doctors, accountants, and plumbers do—then your fee is a professional service. Your time is money.

The "Letters" column also includes two more opinions about plan designer Don Gardner's work. The story on him in our January–February 2002 issue has sparked more debate than any other we've run since

I've been editor. Some readers think he's a demonic force for mediocrity, others believe he's an apostle of decent design for the masses. Of course, I can see both sides. Still, when I was looking for a house, I might have been tempted to build from a plan (with the help of a local architect charging an hourly fee)—if I could have found one as pleasing and solidly designed as my updated Bungalow. **ra**

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

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as an architect, I appreciate your efforts to maintain the fight ("Clients' Choice," April, page 13). I believe that every building project profits from the involvement of the architect. I also believe that many clients don't value professional design services because they don't value professional design, or, in other words, they don't perceive the difference.

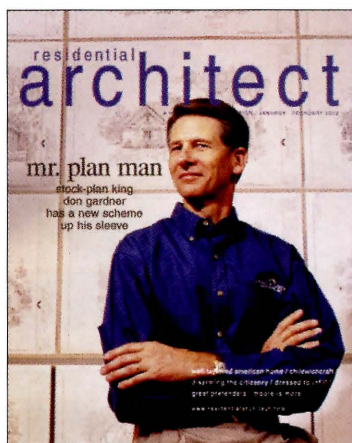
What architects need is a collective smack in the face. Until we all get on board with raising our fees or at least charging for *all* of our time spent rendering our services, those of us who will do a job for nothing are ruining it for the rest. Just how can design services be billed as a lump sum? We know every project starts at a defined basepoint. But after the pencil hits the paper, boy, do the options surface, and the road becomes a curving, altered path. Design should be billed on an hourly basis,

until it is finalized, and we should all do this. To those who already claim this system, my hat is off. To those who don't, get on board.

*Robert M. Fania, RA
RMF Architect
via e-mail*

panning out on plan man

having read all the slam-dunks about Don Gardner in your April issue ("Letters," page 15), I feel compelled to respond to the hypocritical editorials against stock-plan designers. I wholeheartedly agree that each home built should be a personal, individual expression of the homeowner, as unique in character as the family or individual occupying it. However, being that we all live in the real world of "haves" and "have-nots," not everyone can afford to design, build, and live in a custom-design home.



Who are those elitist design professionals to deny them that right or force upon them what they clearly cannot afford? If those designers and architects were to have their way, every ugly house in the world would be bulldozed to make way for custom-design castles and mansions that they themselves designed, leaving no place for the less wealthy to live and no work for the stock plan designers.

Having seen much of Mr. Gardner's work, I think that he provides a high-quality product and displays a level of proficiency that is lacking in much of the professional world.

*Steve Allen Shard, AIBD
Design Services Unlimited
Orlando, Fla.*

reading yet another attack on Don Gardner in your July issue ("Letters," page 13),

I feel compelled to respond with positive commentary regarding Mr. Gardner's practice. I think it is essential that your magazine continue to cover architectural practices that respond to the mainstream housing market, particularly affordable and moderate-priced housing. Custom homes fea-

tured in many of your issues are like "eye candy"—interesting, but with little application to the market-rate housing market in which most Americans participate.

For many residential architects, the challenge of a housing-based practice lies in the mass market—meeting the housing needs of our society in livable communities that are within the financial reach of average households. Practices such as Don Gardner's, which make design services available to smaller builders who are meeting the above challenge, are very much of interest the residential architects who are pursuing this practice goal.

*Jim Wentling
James Wentling/Architects
Philadelphia*

"design should be billed on an hourly basis ...
and we should all do this."

—robert m. fania

call for entries

residential architect design awards

the fourth annual

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

who's eligible?

Architects and designers.

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

what's eligible?

Any home or project completed after January 1, 1999.

when's the deadline?

Entry forms and fees are due no later than November 25, 2002. Completed binders are due January 7, 2003.

where will winning projects appear?

Winning projects will be published in the May 2003 issue of *residential architect* magazine.

how will projects be judged?

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

entry form

To register, you may do any of the following:

call Shelley Hutchins at *residential architect*, 202.736.3407

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number of entries

categories

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

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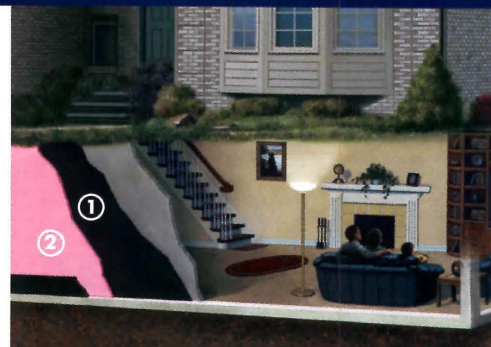
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home front

tips and trends from the world of residential design

legorreta for less

nearly half a million dollars for an attached housing unit doesn't sound like a bargain. But bring in the name Ricardo Legorreta

and it suddenly seems (at least to upscale home buyers) like the deal of the new century. Albuquerque, N.M., developer Foothills Estates has commissioned the

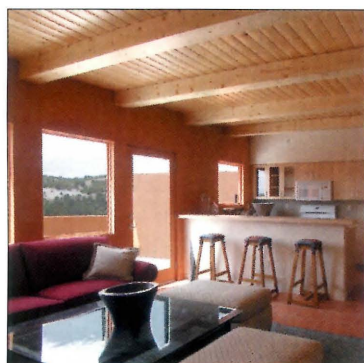
acclaimed Mexican architect to design Zocalo, a 320-home community on 46.5 acres in Santa Fe, N.M. Base prices start at \$199,500 for a 1,022-square-foot one-bedroom unit and go up to \$434,000 for a 2,253-square-foot, three-bedroom unit.

Many of Zocalo's buyers plan to use their homes as vacation residences, while others hope to retire there. In any case, each resident will live with the same design ideas that characterize the rest of the firm's work—albeit less luxuriously executed.

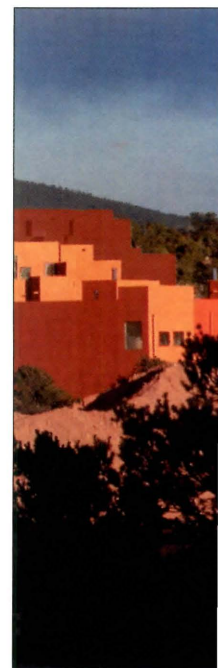
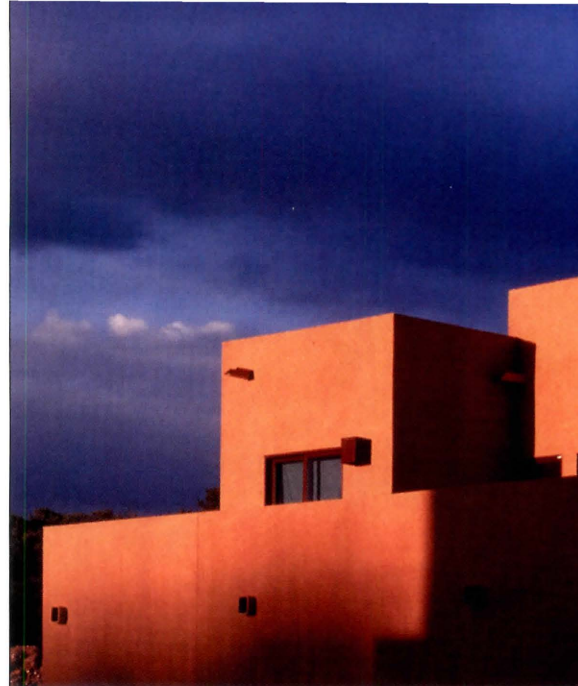
"The philosophy of our office has never been to do 'very expensive architecture,' " says Victor Legorreta, Ricardo's son and partner in Legorreta + Legorreta of Mexico City.

"Good architecture shouldn't cost more." The bathrooms in a standard unit, for example, are lined with ceramic tile rather than marble. But the contemplative, light-filled spaces and quietly exuberant exteriors that mark a Legorreta project are there in force. So is a strong relationship to the outdoors. The site plan places the homes in small groups around landscaped entry courtyards, while patios, balconies, and terraces provide each unit with private outdoor space.

Legorreta + Legorreta also has designed a 5,700-square-foot village center housing a gym, an outdoor pool, a catering kitchen, private rooms for parties, and office facilities. The first phase of 48 units is under construction and sold out; the developer reports brisk second-phase sales.—*meghan drueding*



The units' open-plan interiors and rich exterior colors reflect the expansive landscape of Santa Fe, N.M.





Photos: Alan Stoker Photography

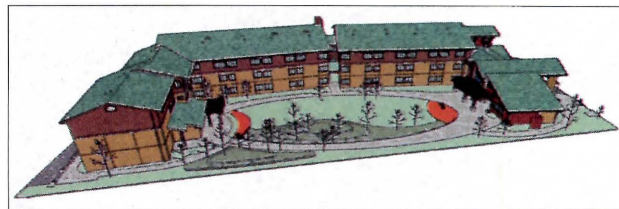
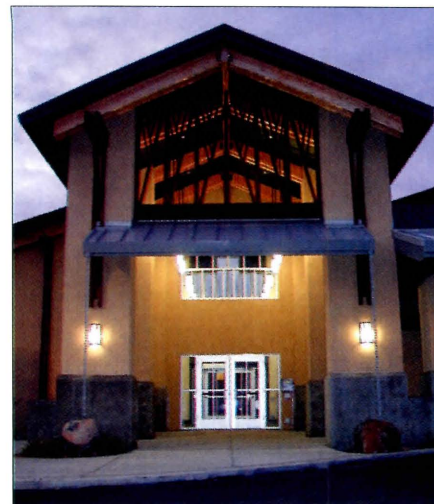
Zocalo, the new community in Santa Fe, N.M., designed by Legorreta + Legorreta, takes its name from a Spanish word meaning “small plaza.” Dekker/Perich/Sabatini of Albuquerque, N.M., is the architect of record.

frugal frills

For Berkeley, Calif., architect Erick Mikiten, AIA, affordable housing design is all about give and take. “You decide there are certain things that are worth doing, even though they’re a little more expensive,” he says. “You do them in an area where they will have a lot of impact.” And you stick to the budget by finding a way to make up the extra cost elsewhere in the project.

In the case of his Bancroft Senior Homes, a 61-unit HUD-financed community for low-income seniors, Mikiten chose the three-story front entry as his “splurge” feature. Stickwork inspired by African Kuba weavings decorates the upper portion of the entry as it honors the African-American heritage of the Oakland, Calif., neighborhood. A standing-seam metal roof shields the first two stories; the roof channels rainwater onto two metal chains similar to ones used by local architectural hero Bernard Maybeck. The gently pitched roof and wood joinery recall the Craftsman and Japanese influences that hold such significant places in Bay Area architecture.

Mikiten compensated for the cost of the woodwork and metal roof by using asphalt shingles, compressed newspaper siding, and other inexpensive materials. Sixty of the 61 units have identical, stacked one-bedroom plans—a configuration that saves money by simplifying the building’s plumbing and electrical structure.—*m.d.*



Courtesy Mikiten Architecture

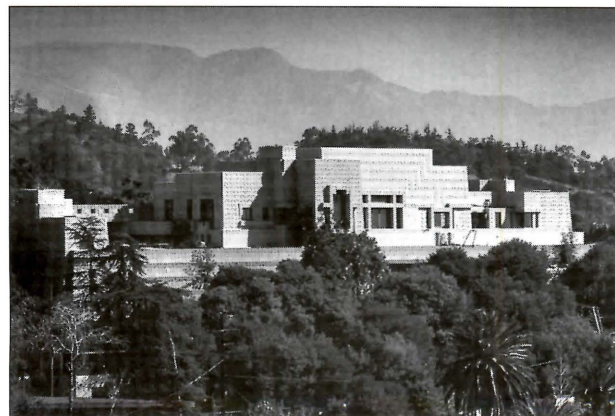
Wood brackets and drainage chains at Bancroft Senior Homes’ front entry (see photo) fix the project squarely in the California vernacular. A spacious courtyard (above) provides residents with a safe place to stroll and socialize.

setting it wright

Thanks to a \$100,000 Preserve L.A. grant awarded by the J. Paul Getty Trust, Frank Lloyd Wright’s 1924 Ennis Brown House will receive the structural stabilization it desperately needs. Ravages of time, elements, and the 1994 Northridge earthquake have caused the concrete-block home substantial distress.

Wright’s grandson, Eric Lloyd Wright—along with Wiehle Carr Associated Architects, structural engineer Melvyn Green, and shoring contractor D.J. Scheffler—are designing and implementing immediate temporary shoring and a long-term plan for full rehabilitation. The permanent fix will include removing stressful backfill, rebuilding key structural elements, and installing a new cantilevered support system.

“The Ennis Brown house has a special place in architectural and cultural history,” says



Julius Shulman

Franklin DeGroot, executive director of the Trust for Preservation of Cultural Heritage, which owns the house. “It is one of Wright’s most dramatic designs, and it is one of Hollywood’s favorite film locations.”

For more information about the house and its restoration, visit www.ennisbrownhouse.org or call 323.660.0607.—*shelley d. hutchins*

calendar

residential architect design awards: call for entries

deadline for entry fee:

November 25, 2002

deadline for completed entries:

January 7, 2003



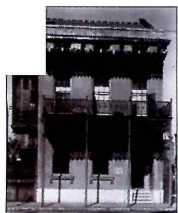
Wayne Thom

Our annual *residential architect* Design Awards program honors outstanding architecture in the following categories: custom, renovation, multifamily, affordable, production, kitchens, baths, and design details. Winning projects will be published in the May 2003 issue of *residential architect*. Affordable Housing Merit Award for the Snyder community in Aspen, Colo., by Lipkin Warner Design & Planning is shown here. Call 202.736.3407 or visit www.residentialarchitect.com to receive an entry form.

raised to the trade: creole building arts of new orleans

november 10–january 12

new orleans museum of art



Walker Evans

Simple shotgun houses to magnificent mansions will be showcased in this exhibition detailing New Orleans's vivid architectural past. The works of Creole, African American, and other ethnic architects and craftspeople are highlighted through drawings, photographs, audio recordings, and paintings. A photograph of a house on Charles Avenue by Walker Evans, 1936, is shown here. For museum hours, call 504.488.2631 or visit www.noma.org.

structures of our time: 31 buildings that changed american life

november 11–december 22

college of architecture and planning,
ball state university, muncie, ind.

Curated by the Octagon Museum of the American Architectural Foundation, this traveling exhibition celebrates great buildings that have received the AIA's 25-Year Award, which honors buildings 25 to 30 years old designed by architects licensed in the United States. The exhibit also explores how the structures affect the world around them. Call 800.482.4278 or visit www.archfoundation.org for more information.

green building international conference and expo

november 13–15

austin, texas

The inaugural conference will be hosted by the U.S. Green Building Council. Several partners, including the AIA Committee on the Environment, will assist with program development. For updates on offerings and to register, visit www.usgbc.org or call 202.828.7422.

le corbusier before le corbusier

november 22–february 23

bard graduate center, new york city

The first major exhibition to explore the early years of architect Charles-Edouard Jeanneret (before he claimed the pseudonym Le Corbusier) presents 250 works that focus on how his study of applied arts influenced his later architecture and design. Shown is Villa Schwab, La Chaux-de-Fonds, 1916-17. For exhibition hours, call 212.501.3000 or visit www.bgc.bard.edu.



Foundation Le Corbusier, Paris;
ProLitteris, Zurich

david adler, architect: elements of style

december 7–may 18

the art institute of chicago



Hedrich Blessing

Architect David Adler spent most of his life designing stately residences. More than 100 plans, drawings, photos, and models will chronicle his prolific career. Shown is the Mr. and Mrs. Stanley Field House, 1925, Sarasota, Fla. For more information, call 312.443.3600 or visit www.artic.edu.

continuing exhibits

Out of the Ordinary: The Architecture and Design of Robert Venturi, Denise Scott Brown and Associates, through February 2, Carnegie Museum of Art, Pittsburgh, 412.622.3131; **Me, Myself, and Infrastructure**, through February 16, National Building Museum, Washington, D.C., 202.272.2448; **Boomerangs and Baby Boomers: Design 1945-2000**, through March 16, Dallas Museum of Art, 214.922.1344.—*shelley d. hutchins*

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tasteful

joining the book group

book packager james trulove uncovers the mysteries of monographs and more.

by james grayson trulove

I first met Dennis Wedlick, an architect practicing in New York City, when I was scouting for projects for a book I was editing, *The New American Cottage*. The first meeting at his office was not a productive one. While he had a perfect house for the book—his own property in upstate New York—he said he was “saving it.” “For what,” I asked. “For my own book,” he replied.

It turned out that Wedlick, a former protégé of Philip Johnson and now the head of his own firm, had been thinking of writing a book on residential architecture, to be illustrated with his work. With more than a dozen houses to his credit, and in anticipation of such a book, he had every one of these houses photographed during every season of the year. When he showed me the scores of 4-by-5-inch color transparencies by the noted architectural photographer Jeff Goldberg, I nearly died. It was a book packager’s dream—exceptional architecture, beautifully photographed, with interiors that in many cases had been especially decorated for the photo shoot.

Wedlick was willing to invest his own money to see that the book would be published. And, to top it off, he is an articulate architect with strong ideas about what makes good residential design.

book club

He hired me to help package this potential book in a way that would interest a prospective publisher. I recommended that rather than create a dummy and make the rounds with it, we instead move forward, writing, editing, and designing

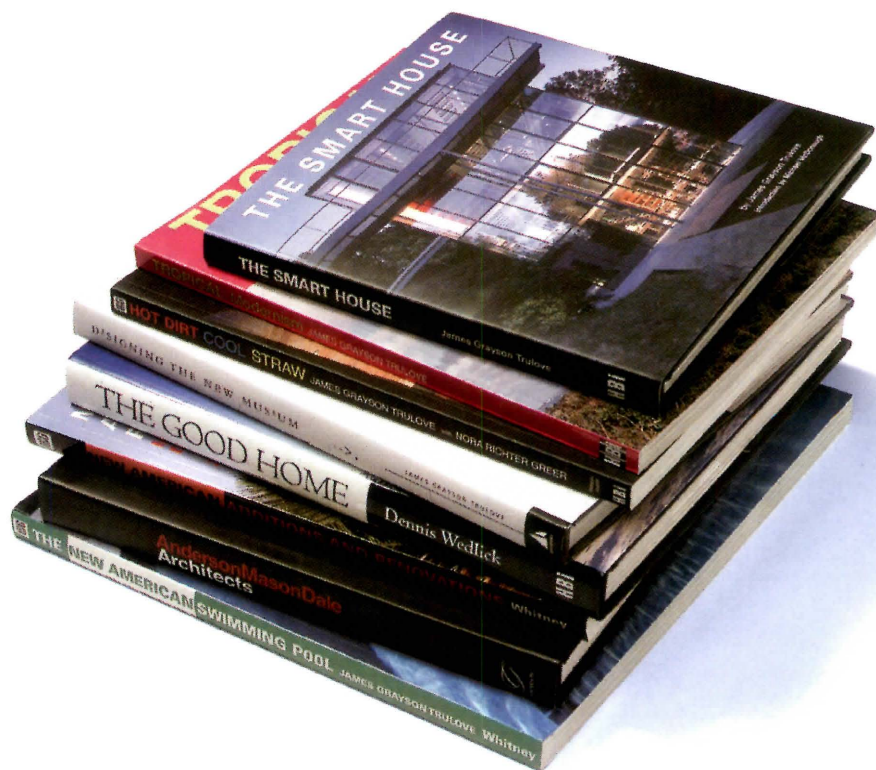
the book as if we already had a publisher. Dennis was opposed to the idea of a monograph because he wanted to write about residential architecture in general. So we decided to focus not on the houses themselves, but on the many architectural details that go into designing a satisfying, livable home.

I asked writer Philip Langdon to work with Dennis on the text and art director James Pittman to design the book. With the team in place, work began. Six months later, we had

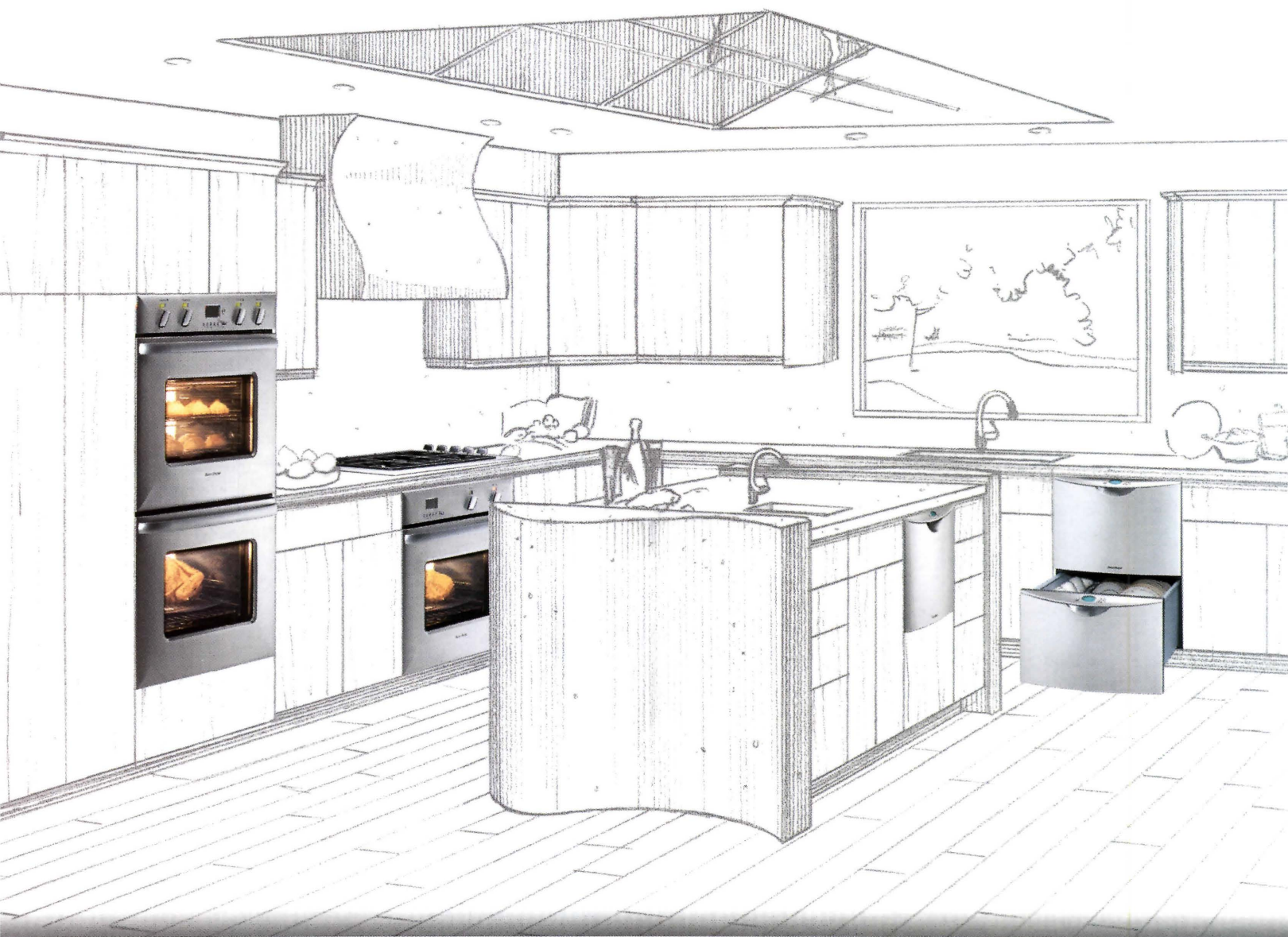
color-laser prints of a 240-page book—complete with text, photographs, plans, and captions. Publisher HBI, a division of HarperCollins Publishers, agreed to purchase a first press run, which would help offset the cost to Dennis of printing and binding the book. *The Good Home Cottage*, a title that we arrived at after much discussion, was on its way.

First published as a hardcover in spring 2001, *The Good Home* is now in its third printing. (Second and

continued on page 28



The author has written, edited, published, and/or packaged nearly 50 books on architecture and design. Some of his recent efforts are shown above.



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subsequent editions are much less expensive than first printings because the bulk of the color separation work is already finished.) It has been favorably reviewed in dozens of publications and many of them chose it as one of their top picks for the year. HBI has asked for *The Good Home 2*, which similarly will look at the work of other architects. With any luck, *The Good Home* will become a series.

long-term value

This is but one approach that a firm could take to get its work published. I have developed and published a variety of books about architects, landscape architects, and other designers on topics including houses, museums, and sustainable design. I also develop monographs for selected architects and firms. In the end, the key to each book, whether for a consumer or professional

readership or both, is to make it unique to the work and firm it is presenting.

While most of these books require an up-front investment from the architects, they offer tremendous marketing value for the featured firms. No amount of slick brochures or PowerPoint presentations can provide the legitimacy and prestige that a book can offer. It is unlikely that a potential client will ever walk into a bookstore and see a firm's marketing package on display. With a book, it is entirely possible. *ra*

James Grayson Trulove is the publisher, editor, author, and/or packager of nearly 50 books on architecture, landscape architecture, and graphic design, including The New American House 3, Hot Dirt Cool Straw, and Tropical Modernism. He lives in Washington, D.C., and New York City.



Mallory Duncan

book basics

publishers. An architect should choose a short list of publishers in much the same way a client would select an architect. How closely do their previous books match your vision for your book? Will they be able to get the book distributed to the important bookstores? Are their books manufactured to your standards? What royalty, if any, do they offer on books that are sold?

photographs. A ready-made library of professional photos will substantially reduce the cost and effort of publishing a book or monograph.

plans and drawings. Clients and other audiences for the book will want to see more than just pretty pictures. Many firms I have worked with hire student interns during the summer to produce high-quality plans and drawings.

design. The book's design should be in harmony with the work being presented, but it should not get in the way. A splashy, graphic look that might be used for marketing brochures and other presentation materials usually is not suitable here.

timing. The project can take from one to two years depending on how prepared the firm is to begin production. Once the book is completely written, edited, designed, and ready to go to the printer, approximately six months is needed for approving color proofs and bluelines, printing, binding, and shipping the books by boat and rail to their final destination.

print run. Depending on your needs, an initial press run of 2,000 to 3,000 copies probably is sufficient. It is better to print too few and then go back to press (assuming a second press run of at least 1,000 copies) than to print more than can be sold or used by the architect.

costs. In general, total out-of-pocket costs to the architect range from \$50,000 to \$150,000 inclusive of all writing, graphic design, paper, printing, binding, and shipping costs. This figure doesn't include the cost of photography, high-quality plans and drawings, and staff time. Depending on the agreement with the publisher, the firm receives a set number of books and retains ownership of all book-related film should subsequent editions be needed. If the book is particularly successful, the architect might receive a modest financial return from sales. That rarely happens, however, and the book should be looked at as a long-term investment rather than a direct moneymaker.

marketing. Publishers are notoriously tight with their marketing budgets—even for mainstream books—so architects should plan to market their books at their own expense. Some popular ways are community lectures, local bookstore signings, and talks to professional groups such as a local AIA chapter.—*j.g.t.*



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the outsiders

landscape architects are not your enemies. in fact, they may be your best aesthetic allies.

by cheryl weber

the landscape of coastal Massachusetts is a mixture of wooded uplands, rocky outcrops, and long, low meadows that sweep down to the sea. Substantial new homes stand tall on bluffs, their windows filled with water views. Not so the house at Hawk Rise, designed by Philadelphia-based Lyman S. A. Perry Architects. Working with the landscape architecture firm Stephen Stimpson Associates, the design team sited the building 500 feet back from its first, intuitive placement on the coastal bank. The landscape architects gently regraded the land, giving the house a higher elevation and a richly layered landscape as a foreground to the view, and prevented the potential for future erosion problems.

"When I look at the land, I see meadows, hills, and valleys," says architect Jill Neubauer, who is married to Stephen Stimpson, ASLA, Falmouth, Mass. "Steve sees the glaciers, the outwash plains, the extra history and layer and structure. He can see how you structure the land the way I see how to structure a



Sarah Wilkins

client's program. Landscape architecture is building that landscape almost to the equal intensity that we're building the house."

Marriage notwithstanding, it isn't always easy for architects and landscape

architects to forge supportive relationships. Both sides can be obstinate aesthetes, playing tug-of-war over a project's budget and boundaries. To add to the conflict, landscape architects have tradition-

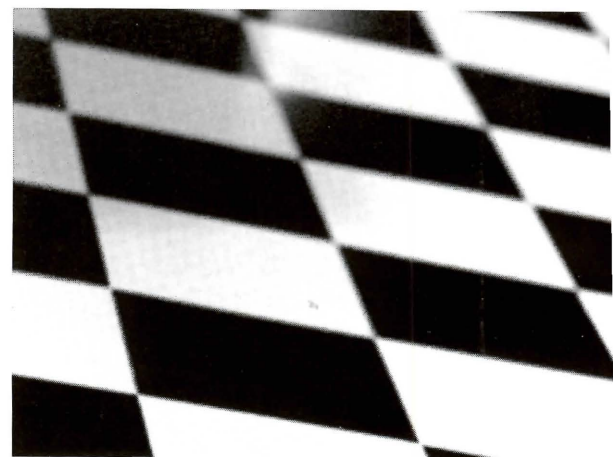
ally been called the poor cousins of architects; their work, particularly on residential projects, relegated to the realm of leftovers. But when they collaborate as equals, the result is

continued on page 34



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significantly more than the sum of its parts.

"I got out of Harvard Graduate School of Design and realized that if landscape architects are to be successful, they must collaborate with architects," says Vancouver landscape architect Cornelia Hahn Oberlander, FASLA. She has left her stamp all over Canada and the U.S. with such projects as the University of British Columbia Museum of Anthropology and the Canadian Chancery in Washington, D.C., both with Arthur Erickson Architects; and the National Gallery of Canada in Ontario, with

continued on page 36

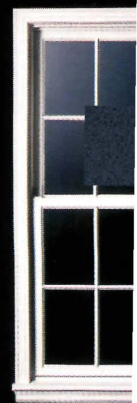
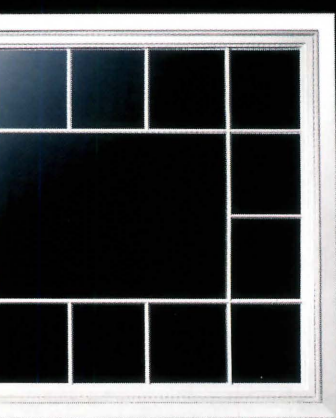
the plot thickens

mark Rios, Rios Associates, Los Angeles, leads two design lives: one as an architect and one as a landscape architect. Much of his residential work is in Bel Air and Hollywood Hills, where pristine, high-end homes demand exquisite connections between indoors and out. His double identity has led him to be detail-oriented, diplomatic, and opinionated about how a professional collaboration should unfold. The person leading a team of designers, whether it's the architect or the landscape architect, must have a clear vision for the project, he says. "It's like being a movie director. There is an idea that everybody comes together to realize."

The narrowest way of defining roles is to say that the landscape architect's turf starts 3 feet outside the line of the house, he says. But the best projects have a crossover range. At the very least, the area 5 feet on either side of the door jambs should be agreed on by both professionals, he believes, as should all the built features of a landscape.

Materials are a huge opportunity for cross-pollination. If the site has existing stone walls, Rios might use a honed or cleft version for the floor inside the house. And garden rooms should be detailed with some of the same lighting ideas as interior rooms, whether it's literally matching fixtures or coordinating the color properties of light. "Often you'll see cold light on the landscape," Rios says, "which creates a strong disconnect between interior and exterior spaces."

continued on page 36



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the buildings, the gardens, and the journey into the larger landscape. "More and more as we move into the 21st century, the sites we come to are highly disturbed," says landscape architect Carol Franklin, FASLA, of Andropogon Associates in Philadelphia. "Unless you have some background in understanding a landscape's components, there's a tendency on the part of designers to come up with an idea and try to put it on a site where it may or may not fit. If you obliterate the terrain, the water system and drainage channels, instead of taking advantage of it or if you erase the natural vegetation,

there's a visual and ecological loss. From air conditioning to storm-water management, the natural landscape can provide a number of services for free. It doesn't mean you won't have to manage water runoff, but it means you're going with the flow rather than fighting it."

Franklin also is interested in expressing individual lifestyles in the landscape, developing it to fit the way the client lives. Since the architect does that inside the house, she says, there can be a highly creative dialogue. The contractor joins in the partnership, too. "We try to have only creative contractors on residential

projects, which don't have to have competitive bids," Franklin says. "The walls of the building as they extend into the landscape become part of the discussion. It becomes a back and forth and a building up, a synergistic process." On larger properties, the work expands to designing journeys through the site to be taken visually and on foot.

equal opportunity

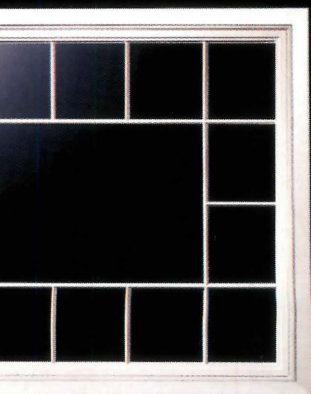
The truth is that not all projects have the need or the budget for such extensive work. Architects themselves have strong ideas about siting houses. And when it comes to organizing space, they may not

stop at the drip line. "If there aren't many different locations for a house, and if the project doesn't have an ambitious program that involves built landscape, a case can be made for very little landscape architect involvement," says Stimpson. "We do work with architects interested in doing some or all of the site masonry, like terraces or porches. Others would rather share that process or turn it over to the landscape architects."

Working in San Antonio, Tex., Lake/Flato Architects specializes in private homes and park visitors' centers, which include courtyards that are

continued on page 42

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an integral part of the indoors. Ability with hard-
scape is not high on the
firm's list because the
architects design that
themselves. "We have
many strong opinions,"
says Ted Flato, FAIA, "But
we know our limits on
combinations of plant
textures. For us, plants are
everything, and we hire
landscape architects based
on their knowledge of
plants." Some landscape
architects, though, aren't
interested in being invited
in after major site deci-
sions have been made.
Although Oberlander does
private residences, "I don't
do leftovers," she says.

Santa Monica, Calif.,
landscape designer Nancy

Goslee Power has built a
reputation working with
alpha architects such as
Rem Koolhaas on a master
plan for Universal Studios
and Frank Gehry on artist
Julian Schnabel's residence
and, most recently, on the
Sculpture Garden at the
Norton Simon Museum.
But some architects she's
met have had misconcep-
tions about her work.
"They think it's like hiring
some minor consultant, and
we'll just put a few
growies around." In sunny
California, Power clashes
with architects over the
need for shade. "They want
everyone to see the build-
ing, and then people are
forced to be in an uncom-
fortable place," she says. "I

get grumpy about that."

Architect Suman Sorg,
FAIA, Sorg and Associates,
Washington, D.C., has never
been afraid that landscape
architects will cover up her
buildings. "I think buildings
are helped by another de-
sign as long as you're work-
ing in the same idiom," she
says. On multifamily and
embassy housing projects,
she regularly works with the
Washington, D.C., firm
Oehme, van Sweden and
Associates, internationally
known for its sculptural
masses of perennials and
ornamental grasses.

Landscape architect
James van Sweden, FASLA,
tells architects he knows
how they think. In architec-
ture school he was trained

to carry a building's
columns into the landscape
with a matrix of trees—
"the exact opposite of what
we do," he laughs. "Our
choice of projects depends
on the job and the clients.
We're great collaborators
—with architects, lighting
designers, and sculptors. A
great deal of the fun is in
working together."

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architects about half of the
time. Some architects hire
the firm to do extensive
site plans, others to realize
their ideas, "almost like a
set decorator," says archi-
tecture school he was trained

continued on page 46

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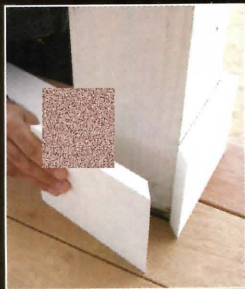


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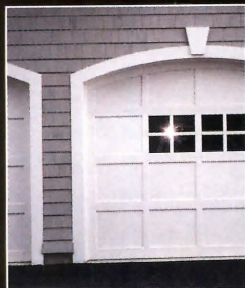
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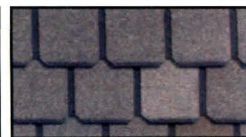
Stratford Red



Concord



Dover Mist



Harbor Fog



Colonial



New Bedford Bronze



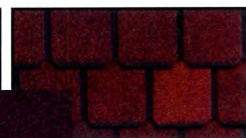
Manchester Gray



Sherwood Beige



Canterbury Black



Newcastle Red

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tect and landscape architect Mark Rios, FAIA, ASLA. "That can be fun, too, but you have to like the ideas you're fleshing out."

matched set

Due diligence may indeed be necessary for architects and landscape architects pairing up for the first time. Stimpson Associates shares portfolios with architects to make sure there's no mismatch in the way they approach design and detailing. And although Warren Byrd also casts a discerning eye over invitations from clients and other architects, he says the firm is fairly adaptive when it comes to style. "That's the inherent nature

of landscape architecture from my point of view," he says. "We're working in a variety of contexts, not just site, climate, and geography but the house itself. If the architect and the client are predisposed to doing something overly classical without a lot of reinterpretation, it becomes less interesting to us. Even there, however, we're almost fortunate in that sometimes a not-so-remarkable house might still allow the landscape to explore slightly different issues and design approaches.

"There have been houses I'd call relatively symmetrical that at some level dictated a similar response in the landscape, but there

were places within it that allowed us to deviate from that and explore alternate geometries. We look for the site to speak as a distinct place, but try to avoid situations where the house is mute or doesn't seem to respond to the site."

Everyone has a working style. "Some architects are prima donnas," van Swenden says. "I can be one, too." As Philadelphia landscape designer Margie Ruddick sees it, ego is a good thing if it creates dynamic ideas. What it comes down to is the spirit of the work. Architects who are self-effacing can be difficult to work with, she observes. So are those who insist on defining

every detail too early, creating more fees for the client. "A lot of the work of landscape happens in the field and with the client," Ruddick says. "It's not like a building where everything is spelled out long before construction begins. The best architects are happy to let details and plants—go as long as we keep them posted."

Rios concurs. You have to be philosophically open to the collaborative process, he believes, and not have a lot of proprietary requirements as a designer. "I find the work is more gratifying if you don't try to be too possessive of it." (See sidebar, page 34.)

continued on page 48

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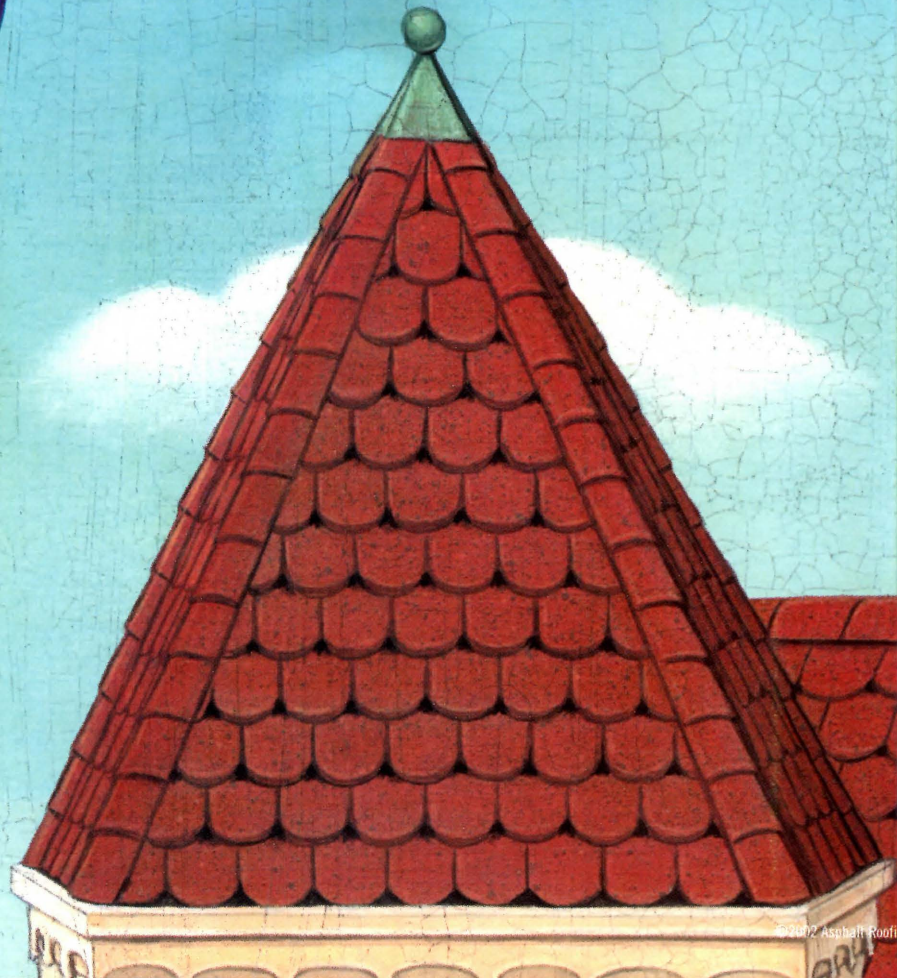
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Power works with Gehry on scale models. When he makes a model of a building, she does her thing with trees. Ruddick communicates her ideas

through rendered plans, vignettes, and an image book showing photos of plants and materials and spaces. Architects and owners have an easier time

talking conceptually about architectural forms than they do about gardens, she says. Everyone has an image for a wood-paneled den, but the notion of, say,

a perennial garden with grass paths leaves more to the imagination.

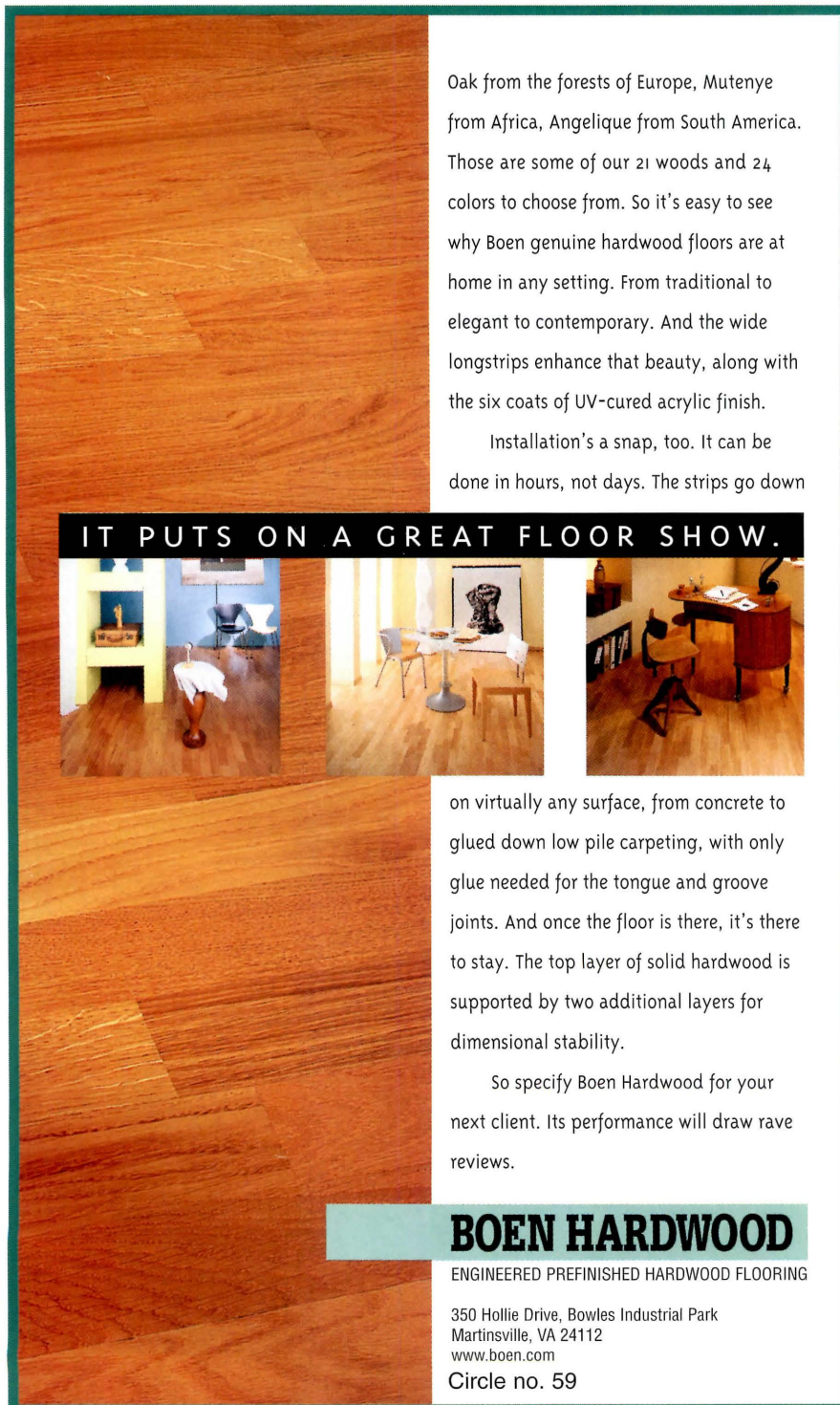
the nature of landscape design

As with building a house, the process of designing and reconstructing a landscape isn't flawless, either. When the chips are down, landscape architects want architects to be supportive of their work in front of the client, creatively and economically. Indeed, Sorg has had to convince developers that a professionally designed landscape is a wise investment.

When she and van Sweden were working on their first project together—a low-income housing project in northeast D.C.—the developer was worried that the tenants would trample the plants and the site would eventually look neglected. “He wanted to buy the nastiest plants with the biggest thorns and put them everywhere so people wouldn't touch them,” Sorg says. “Jim and I felt strongly that that was inviting trouble.”

The project was finished in early spring. Van Sweden had planted hundreds of tulips, which popped out all in one day. “The ladies were in tears,” Sorg says. “They'd lived there for years and nobody had paid attention to the garden. Ten years later, it's as well taken care of as any upscale neighborhood.” *ra*


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



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cool within

At Indian Wells Senior Housing, Studio E worked with Spurlock Poirier Landscape Architects of San Diego to create an affordable oasis in the California desert.

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reach

studio e

rewrites the rules
of affordable housing.

by meghan drueding

Studio E Architects did its very first affordable housing presentation in crayon on brown packing paper. While part of the stunt's aim was to introduce some

humor into the dry process of choosing an architect, the members of the San Diego-based firm also wanted to show the developer their respect for the agricultural past of the project's Riverside, Calif., site. "We wanted the presentation drawings to look like the packaging on old-fashioned orange crates," says principal Eric Naslund, AIA.

They got the job. And in the 15 years between then and now, they've gotten many more. Studio E's work has changed the way people look at affordable housing. Their three AIA National Honor Awards for Architecture lend credence to their design skills for those developers and NIMBYs who haven't seen their projects in person. Those who have need no additional proof.

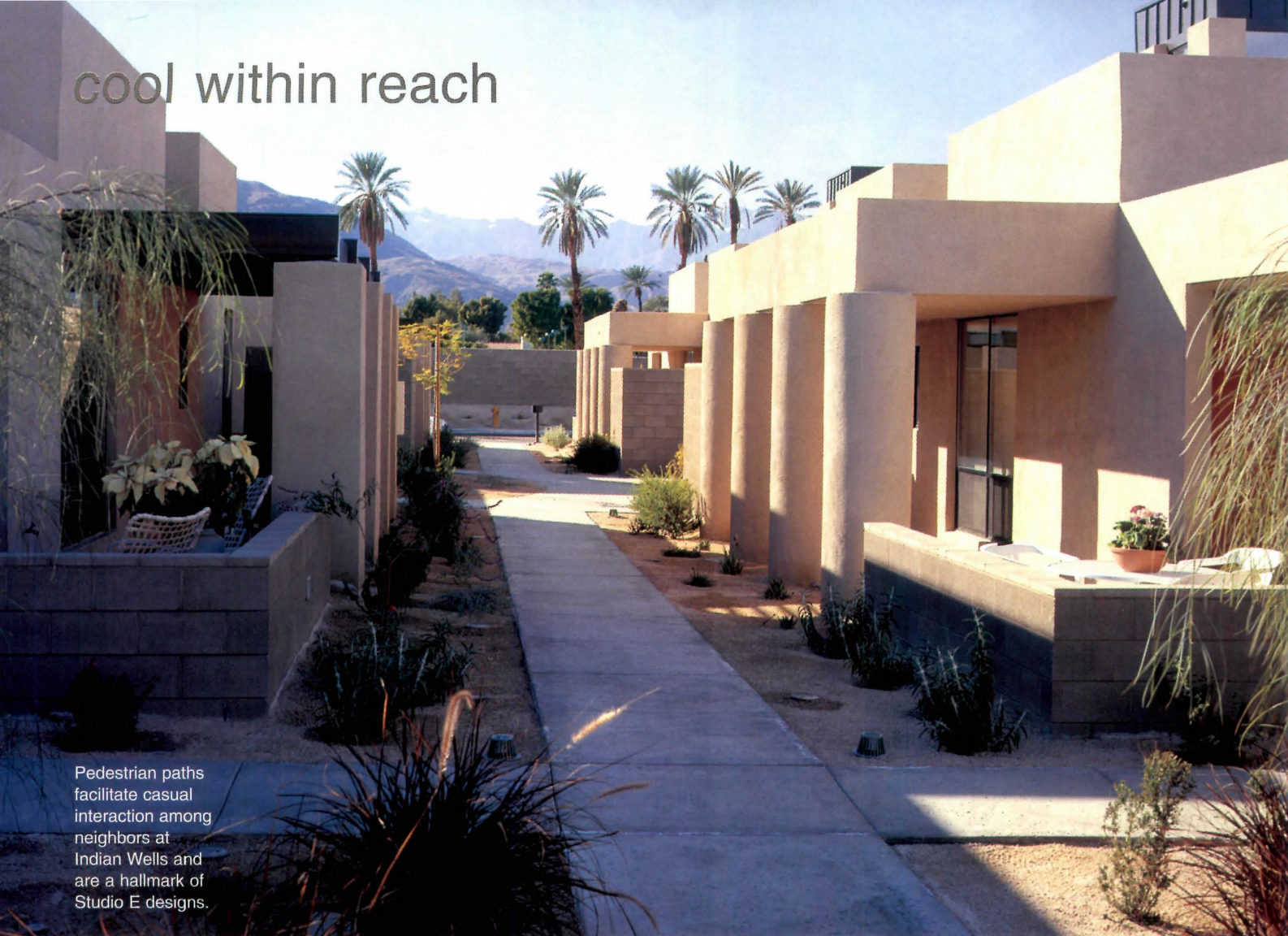
deep roots

The firm named itself after its first office space, a tiny studio

in San Diego's now-gentrifying East Village. Back then, in 1987, Studio E consisted of just two employees: Brad Burke and Naslund. Burke, an Orange County, Calif., native and graduate of Cal Poly-San Luis Obispo, had spent five years as head of the housing division at a large local firm, Austin Veum Robbins Parshalle. Naslund graduated from the same school four years later and worked under Burke at AVR. Most of their clients were merchant builders, and both architects felt a growing sense of frustration at the sales and marketing constraints that bind production housing. "There was definitely a need for standard tract housing," says Burke. "But the architect was at the bottom of the food chain."

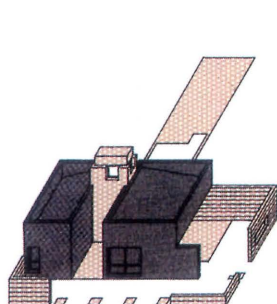
So they broke off and started Studio E. In 1989 John Sheehan, a friend of Naslund's from Cal Poly, moved back west from Boston and joined them. The three made their living designing mostly remodels and the occasional new house—until they entered, and won, the competition for the Riverside project, called Casa Blanca. The

cool within reach

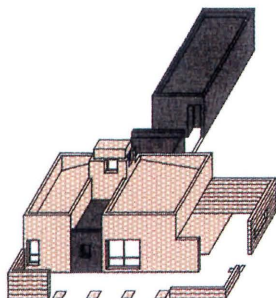


Pedestrian paths facilitate casual interaction among neighbors at Indian Wells and are a hallmark of Studio E designs.

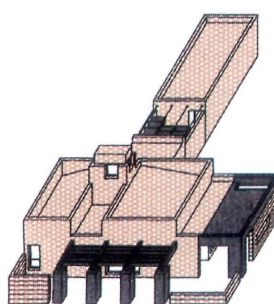
© Brady Architectural Photography



Ceilings in Indian Wells' main living spaces slope up to a thermal chimney that expels hot air.



The units' garages, kitchens, and baths have lower ceilings, which varies the project's overall massing.



Shaded outdoor rooms protect the homes from heat gain while providing a friendly edge to the sidewalk or street.

difficult program—17 single-family houses ranging from 1,000 to 1,600 square feet on 2.3 acres—proved an intoxicating challenge. “We took the kit of parts from merchant builders and tried to use it in a different way,” Naslund says. “The nonprofit developers were excited about that. That’s what drew us into this.”

Casa Blanca led to two more affordable commissions on which Studio E acted as the architect of record and then to one they designed outright. That project, Orange Place Cooperative Housing in Escondido, Calif., won them their first AIA National Honor Award in 1998. (The other two are also affordable projects: Indian Wells Senior



“people don’t realize
you can make money
doing affordable housing.”

—john sheehan

Studio E’s partners
(from top: Eric
Naslund, Brad
Burke, and John
Sheehan) cultivate a
relaxed atmosphere
in their downtown
San Diego studio.

Danny Turner

Housing in Indian Wells, Calif., won in 2000, and Eleventh Avenue Townhomes in Escondido, Calif., won in 2001.)

Their early developer clients were small, private nonprofits who still team with Studio E today. “They designed one of my first affordable communities, Mission Terrace,” says Matt Jumper, executive director of nonprofit San Diego Interfaith Housing. “I just fell in love with those guys. They think about the open space, the parking, everything—not just the buildings. They’re my architect of choice.” Working with local organizations that finance their developments with state money is an important part of the formula.

“There’s no HUD involvement in the projects we do,” says Naslund. “Our projects are under local control, which means they’re usually smaller and more fine-grained. It’s a gentler way to build housing.”

turning a profit

Studio E now employs 10 designers in addition to Burke, Naslund, and Sheehan, and each partner has a family to support. They’re constantly surprised that their peers around the country assume designing affordable housing requires a vast financial sacrifice. “People don’t realize you can make money doing affordable housing,” says Sheehan. “The fees

are comparable,” adds Naslund. “The only thing that might be different is the fluidity of the money. It sometimes takes a little longer to get paid by a non-profit because they don’t have the cash reserves that a regular developer has.”

The firm’s dexterity at working with California’s tax credit system also comes in handy. Every year, the state allots a fixed amount of funding in the form of tax credits for affordable housing. Proposals compete for points based on their fulfillment of certain criteria (energy efficiency, land conservation, and affordability, for example), and the ones that win the highest number of points are the ones

cool within reach



Masonry walls and landscaping at Orange Place Cooperative in Escondido, Calif., create a clear delineation between public and private space, which helps prevent and reduce crime.

Photos: © Brady Architectural Photography



Courtesy Studio E Architects

Studio E also designs communities for special-needs residents. Home Safe, transitional housing for battered women in San Jose, Calif., will contain both cohousing and standard units.

that obtain funding. Studio E's projects consistently receive the maximum number of points available. Therefore, its proposals usually get built, which generally makes for a higher profit margin than projects that never get off the ground. This also increases the pool of developers clamoring for its services, which enables the firm to choose the projects it wants to do.

Aside from the fact that they can make a living at it, the partners and their staff all crave the excitement of solving the puzzles that affordable housing presents. "The merchant-built world was always asking 'Did it sell yesterday?' rather than 'Is it right for tomorrow?'"

explains Naslund. With affordable housing, there are no sales quotas or market fluctuations to worry about—just thousands of low-income workers hungering for a decent place to live. The median price of a home in San Diego County (which includes the cities of San Diego; Poway, Calif.; and Escondido) has surpassed \$330,000—a cost just one-fifth of the market can actually afford.

The nonprofit developers with whom Studio E works aren't afraid to take design risks because they know a little innovation won't scare customers away. "The demand is so great that if you build it, they will come," says Jumper. Those



risks often pay off in the form of positive press and design awards. “The awards help our goal of community acceptance for affordable housing,” says Sue Reynolds, executive director of Community Housing of North County in Escondido, Calif., the developer of Orange Place. “Studio E shares our mission of building pride and beauty through strong design.”

making places

A wide variety of sources have contributed to the firm’s design sensibilities. Each partner has designed his own house, and all three use their living experiences to inform their work. “Our old house was one room wide all the way around,” says Naslund. “Living there taught me how important it is to get light from more than one angle into a room.” They encourage their staff to do the same. The teachings of Dutch architect Hermann Hertzberger and Belgian Lucien Kroll, who both advocate the end user’s contribution to a building, have also affected Studio E’s style. “We try to create places that invite you to make them your own,” says

Sheehan. Every community they’ve designed, for example, features some sort of usable outdoor space for every unit. The residents personalize these spaces with plants, furniture, and other outdoor décor to give each one its own unique identity.

The partners believe firmly in the CPTED (Crime Prevention Through Environmental Design) guidelines pioneered by architect Oscar Newman and professor C. Ray Jeffrey, Ph.D., in the early 1970s. The guidelines list physical characteristics that reduce crime in communities, including clearly distinguished public and private spaces, sight-lines from units to streets and parking areas, and pedestrian-friendly pathways.

But the biggest influence on Studio E’s work is the concept of specificity—pertaining to both the site and the user. “With affordable housing, the owner has a mission,” says Burke. “The needs are so specific. It’s on us to meet that design challenge.” They research not only the developer’s program but also the area in which the project will be built, the history of the site, and

“with affordable housing, the owner has a mission. the needs are so specific. it’s on us to meet that design challenge.”

—brad burke

Mundane materials such as stucco, composite wood, metal, and vinyl tile flooring form a dynamic collage at Orange Place.



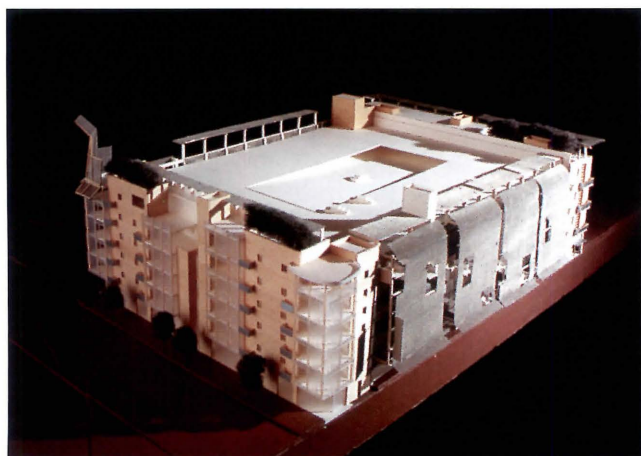
At Mission Terrace, a low-income development in San Diego, the firm shoehorned 77 units into a steep one-acre site.

cool within reach



Parkview Terrace's 90 units of affordable housing in Poway, Calif., extrapolate local Mediterranean style with white walls, arched entrances, and red roofs.

Photos: © Brady Architectural Photography



Courtesy Studio E Architects

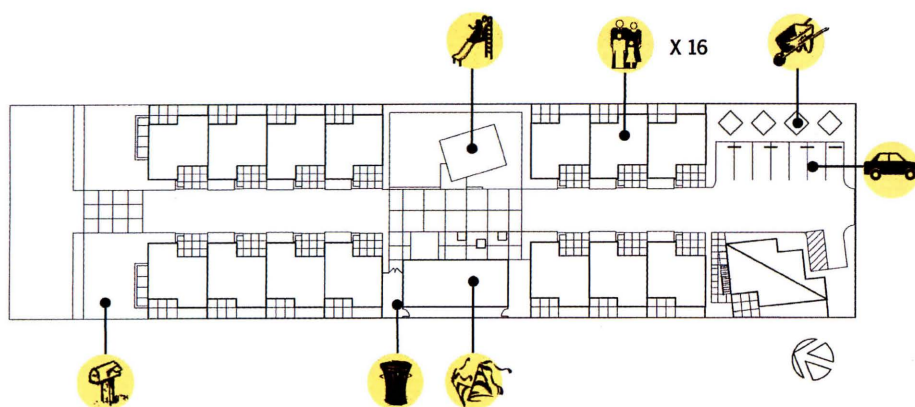
One of the firm's upcoming projects is a mixed-use market-rate development next to the San Diego Padres' new baseball park. The co-designer is RNP Architects of San Diego.

the lifestyle of the user group. They study how the residents will go through the day, and they put as much time into designing the spaces between the units as they do into the units themselves.

A look at any Studio E project provides a clear example of this commitment to specific people and places. Take Indian Wells, a 90-unit desert community for low-income seniors. Knowing residents couldn't afford to run their air conditioning often, the architects designed sloped ceilings and Middle East-inspired thermal chimneys to funnel hot air out of each unit. Covered outdoor rooms strategically placed next to low, operable

windows convey a steady supply of cool air into the homes. The units also have high-efficiency evaporative coolers. These measures ensure that the residents only have to turn on the air conditioning as a last resort.

Or look at Eleventh Avenue Townhomes in Escondido, 16-unit family housing in which the majority of renters are Latino. Studio E learned that Latino residents typically tend to socialize in the front yard, rather than the back. Though space was limited, they managed to accommodate this preference by carving out a front stoop area and small front yard for each unit. And at Brookview Terrace, 102-unit senior hous-



Eleventh Avenue Townhomes contain several places to socialize: a community center (above middle), front and back porches (above left and right), and a common garden and playground (see site plan at left).

ing in Poway, they turned a site liability—a creek running down the middle of the parcel—into an amenity. By working with the U.S. Army Corps of Engineers, they redirected the creek so it could function as a natural drainage swale. Landscape architect Spurlock Poirier of San Diego filled its banks with native grasses, flowers, and trees, and Studio E designed a footbridge across it. The creek became a celebration of the site's idiosyncrasies.

Adjustments like these often add to the cost of a development, but Studio E saves money by choosing less-expensive materials. “They rethink the way off-the-shelf materials are used,”

says Kevin deFreitas, a former employee who now co-runs Sebastian & deFreitas, an architecture and development firm in San Diego. Traditional production housing elements such as concrete block, cement-board siding, aluminum windows, and stucco get combined in unexpected ways to produce homes that, as deFreitas says, “challenge people who walk by.” At Orange Place Cooperative Housing, the lower floors of each two-story unit are clad in stucco. Metal siding defines the upper floor’s master bedroom side, while composite wood siding marks the second floor’s guest bedroom section. The result is a simple pattern of dif-

ferently colored and textured boxes that gives the project a rhythm missing from most assembly-line housing.

expect the unexpected

Studio E’s office culture strays from the norm: Interns and staff designers are encouraged to speak up and present their ideas, no matter how off-the-wall they may seem. “No idea wasn’t worth exploring,” recalls deFreitas. Twice-weekly meetings keep the entire office connected, and outings such as a summer picnic and a yearly retreat enhance camaraderie. The firm’s ranks are slowly swelling. It’s grown from 10 to

“they rethink the way off-the-shelf materials are used.”

—kevin defreitas,
architect/developer

cool within reach



Strategic siting and roof overhangs shield the 18 affordable units at Trolley Terrace in Chula Vista, Calif., from harsh afternoon light.

Photos: © Brady Architectural Photography



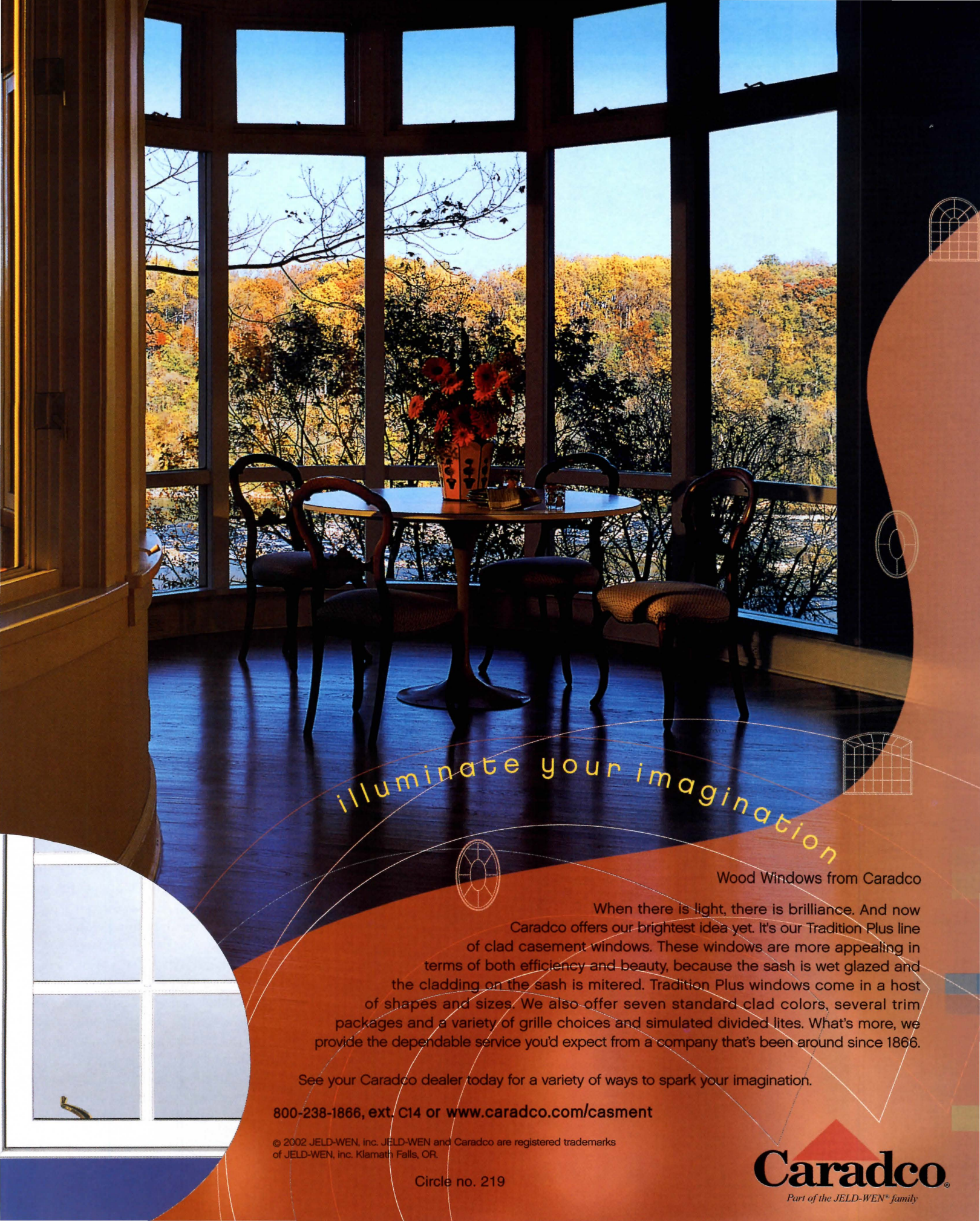
Residents of Studio E's projects gather for parties and meetings in simple, light-filled common buildings, such as this one at Trolley Terrace.

13 people within the past year, and it's opened a satellite office in Escondido. Now, company events aren't just nice perks, they're necessary in order to "keep it tight," as Burke says, to ensure constant communication among everyone at the firm.

"Assume nothing" is one of the partners' favorite axioms. They usually mean it in a design context, but it could apply just as easily to Studio E's evolution. Instead of settling down into affordable housing, the area where they've been most visible, they've branched out into San Diego's red-hot market-rate universe. They're designing several mixed-use half-blocks in and around the city that will contain mid-priced rental apartments and retail. And they're working on a pair of parking garages with RNP Architects of San Diego for the new San

Diego Padres Ballpark, designed by Antoine Predock. The garages will be wrapped with a skin of residential and retail units. The firm also recently designed its first school—a charter school in Escondido.

But the partners certainly won't drop affordable housing. Affordable special-needs projects on the boards include a transitional housing community for battered women in San Diego and one in San Jose, Calif., with cohousing. They're juggling nine other affordable special-needs and family- and senior-housing projects. "These people are the backbone of the U.S.A.," says Naslund of the farmhands, construction workers, and service-industry professionals who line up to live in Studio E's communities. "If they get priced out of the market, things will fall apart." **ra**



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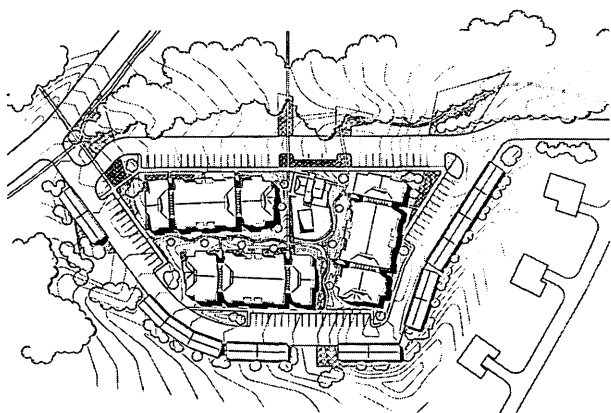
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briar omaha engages a different kind of affordable housing.

commitment⁺

by cheryl weber



To encourage the tenants to walk out and about, Brown placed the garages and parking spaces around the perimeter of the site.

Three apartment buildings occupy the middle, with a clubhouse, pool, and green space at the core.

Omaha, Neb., is rife with run-of-the-mill apartment buildings, many of them only partly occupied. But that didn't stop architect

Randy Brown, AIA, and developer Main Street Properties from dreaming up yet another rental complex. The site for Briar Hills Apartments possessed one feature that made it too good to pass up: location. It's on Omaha's west side, with its concentration of young professionals. And it lies along Dodge Street, a suburban spine that links the neighborhood to office and retail centers within a one-mile radius. Still, Brown's big challenge was to make the apartments appealing to the 25- to 40-year-old crowd. The idea was to create a sense of community for the residents. But above all, the project would need to look different from other apartments on the market, and the units, they decided, would rent for less.

Brown's trio of three-story build-

ings, each housing 24 units, is slightly edgy with its machined materials and unadorned surfaces. But the orderly forms and quiet color palette emanate a sense of visual calm. The buildings are clustered around an interior green courtyard and undulating walkway, with a swimming pool and fitness center/clubhouse in the middle. "A lot of people walk through the garden to get to the pool or to the garages and parking spaces all around the outside of the buildings," Brown says. "It fosters a sense of community."

Alternately, the site's slope gave the architect an opportunity to create privacy by staggering buildings. Floor levels differ by half a story so no one is gazing directly into a neighbor's living room across the way.

Briar Hills Apartments prove that buildings can look lively and pristine on a sensible budget. Rather than the usual brick veneer, Brown relied on inexpensive and utilitarian materials. Charcoal-stained concrete block on the first floor and synthetic stucco and cedar plywood panels above create a crisp, boxy



"we tried to create a calm,
minimalist look with repeated
materials, flowing pathways,
and a Japanese-style
landscape."—randy brown, aia

Farshid Assassi

briar commitment



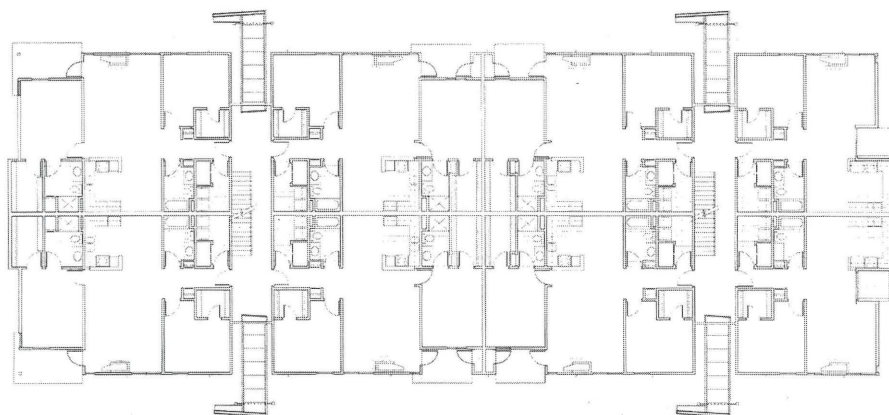
Photos: Farshid Assasi

Situated next to the pool, the clubhouse's main floor can be rented as a party room.

Top: The architects designed the furniture in the clubhouse lobby.

Above: In the apartments' compact living rooms, a cantilevered fireplace mantel doubles as a TV stand.





“an open floor plan
minimized the number of
walls and kept costs
down.”—randy brown, aia

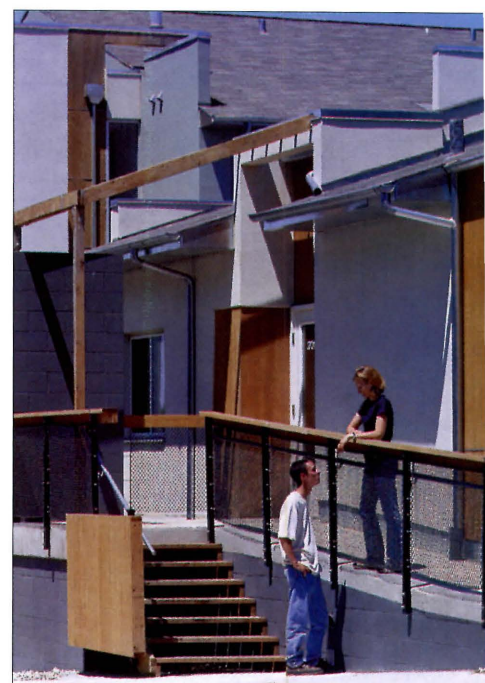
geometry. The concrete block visually anchors the structures to the ground, and it also creates a sense of protection near a busy road. “Concrete block gives you a feeling of security on the first floor,” Brown says. “It’s solid enough that if a car jumps a curb, it won’t go through the building.” Ribbon-like windows toss and turn against the colored stucco, which defines the building’s minimalist planes. And the cedar plywood panels, smooth and warm as a tree trunk stripped of bark, are a natural, user-friendly cladding that gives the building a richer look. In the joints, Brown aesthetically applied a technical detail—metal flashing—to create subtle pattern and detail. The same materials, in the form of 2-by-6-inch cedar posts with standing-seam metal canopies, also call out the entryways.

Given the limited palette of materials, Brown concentrated on differentiating the buildings and the units from each other. Some of the buildings are white with dark teal accents; others reverse that scheme. The fenestration shifts from one end of the buildings to the other and so do the sun decks on the upper floors. Corner units have the largest cedar-panel decks. Others vary in size and degree of privacy, which Brown controlled with cutouts inset with black wire mesh.

Inside, the one- and two-bedroom apartments are reduced to their essentials and modestly sized at 900 square

feet and 1,200 square feet, respectively. Maple kitchen cabinets, are standard; some of the units have maple floors, others were given neutral carpet. Brown got a fair amount of bang for the buck by opening up the floor plan and assigning the design drama to the public space. On the second and third floors, for instance, the focal point is the fireplace, a precisely composed study in contrasts—a reflective metal fireplace frame and a cantilevered wood mantel-cum-television stand against a backdrop of abstracted windows and dark ceramic wall tile. “These are fairly small rooms, so the TV and fireplace work together to create a focal point,” Brown says.

Rents range from \$550 to \$750, which is \$100 or \$200 less than what similar units are going for in the area. Although the apartments stand out from the builder homes down the street, they’re not unlike the clean-lined commercial buildings currently being developed in the nearby town center. Was designing hard-edged, cut-rate housing for the suburbs risky business? Brown doesn’t think so. “We thought the bigger risk was to add more of the same kind of product that’s out there,” he says. With their progressive good looks, the low-budget buildings were occupied within a month of completion—more evidence of the demand for modern, affordable housing, even in moderately-priced cities like Omaha. *ra*



Stucco, cedar plywood, and metal create an interplay of geometric forms. Cedar posts with metal canopies shield the entryways.

project:

Briar Hills Apartments, Omaha, Neb.

architect:

Randy Brown Architects, Omaha

general contractor:

Overland Constructors, Omaha

project size:

900 and 1,200 square feet per unit

construction cost:

\$49 per square foot

some assembly required

is modular construction an answer to the affordable housing problem?

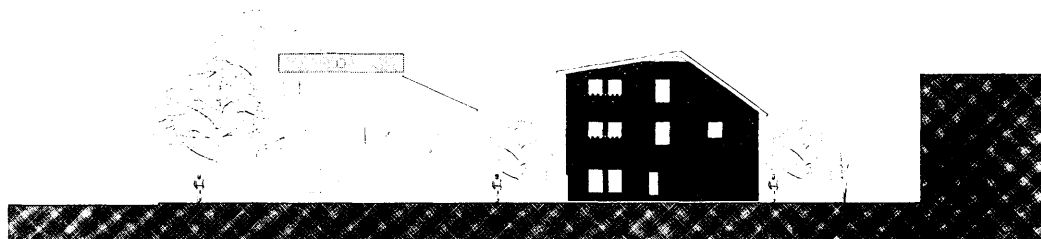
by nigel f. maynard

Once considered the answer to America's affordable-housing void, the mobile home just can't escape its low-class, trailer-park stigma. So some pros are looking for a fresh start with modular housing, a distant, less-tainted cousin of the mobile home.

Born of the double-wide trailer, a modular home is designed to a client's needs, built in the controlled environment of a factory, shipped to a site in multiple modules, and erected on a permanent basement or foundation.

Steve Snyder, executive director of the Modular Building Systems Association in Harrisburg, Pa., says this housing type offers home buyers quality assurance and a cheap price. "A lot of people find out that it can be inexpensive and also look the same as stick-framed houses," Snyder says. "The homes are inspected at every phase of construction, so it gives architects peace of mind, and the number of contractors are less, so there are no cost overruns."

Doug Basnett, a representative with modular



© 2000 Courtesy Francis Loetterle

These Z-Lot courtyard homes by architect Francis Loetterle use standardized cost-effective components, including pre-fab wall panels, steel floor and roof trusses, and interchangeable flat- and gable-roof truss systems.

home supplier Epoch Homes in Pembroke, N.H., agrees: "Much of the costs are fixed, so you know the price going in." To explore the economic viability of modular housing types, Epoch and the Hickory Consortium, a Cambridge, Mass.-based group dedicated to making houses more environmentally sustainable and economical, built a two-unit modular townhouse in Cambridge. Their findings? Factory-constructed modules cost 15 percent less than site-built construction.

pushing the framework

Despite the potential savings, modular construction remains on the periphery of mainstream housing. It primarily has had a difficult journey toward widespread acceptance because buyers have had to sacrifice design quality for affordability. This is an opportunity for residential architects such as Douglas Cutler, AIA. "I have

always had an interest in modular housing, but the problem is that the designs have always been poor and bland," says Cutler, principal of Douglas Cutler Architects in Wilton, Conn. "Manufacturers never sought out talented architects to jazz up the design."

But Cutler set out to change all that. By collaborating with manufacturers such as Goscobec Modular Homes in Rivière-du-Loup, Québec; SUN Building Systems in Taylor, Pa.; Wardcraft in Clay Center, Kan.; and Haven Homes in Beech Creek, Pa.; his firm has become nationally known for designing modular homes with architectural flair. The firm also produces designs that clients can take to a modular builder of their choice.

Ken Shuey, principal of Modular Home Designs, is also on a quest to improve the aesthetics and functionality of modular housing. A former builder, Shuey's designs

are used by modular home manufacturers and contractors, and he also works with individual home buyers.

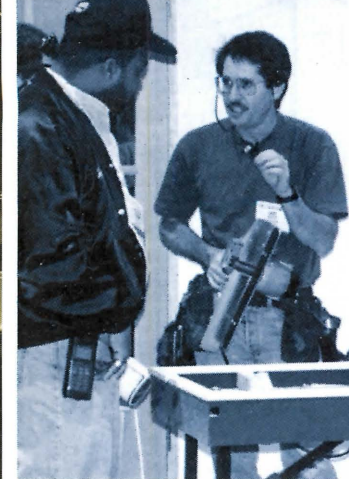
potential partnerships

Architects interested in designing on a modular framework can choose from many manufacturers with which to work. Most companies provide similar products and services, but they all allow architects some design creativity.

Wardcraft builds condominiums, townhouses, and duplexes to eight-plexes of all types and sizes. The manufacturer constructs each house in its Nebraska or Kansas factories and then ships it to the site of the new home. Most products are standard, but home buyers may choose floor coverings and appliances.

Covering the areas from North Carolina up to Maine, Haven Homes offers numerous floor plans in multiple styles

continued on page 66



In person. Face to face. One on one.

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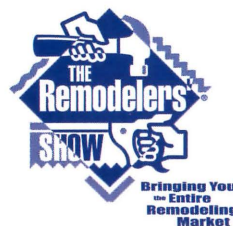
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and types of dwellings, including ranch, cape cod, split level, bi-level, two-story, and vacation homes. The company also offers the Cutler Collection, which includes contemporary and traditional designs by Douglas Cutler.

Epoch Homes builds single-family houses and also offers custom vacation condos, apartment buildings, contemporary townhouses, and "modular mansions." The big houses combine modular construction with specific site-built dimensions, the company says; various interior finishes and exterior cladding materials are available to homeowners. The result is a more affordable "mansion."

more than modular

Despite its economies, modular housing is not a panacea for America's affordable housing problem, some critics argue. "Modular housing alone will not do it," says Oakland, Calif.-based architect Francis Loetterle, whose firm does various types of modular building design and prototype designs for single- and multifamily residential projects and schools. "Modular is good for speed, and sometimes speed is pivotal. But it will not solve the issue on its own." We need to attack the problem from all sides—government, land costs, soft costs, and developer profits, he says.



Courtesy Epoch Homes

Still, architects can learn from modular housing, says Loetterle. Indigenous construction technologies and conventional wood framing, combined with prefabricated modular components such as roof and floor trusses, wall panels, and pre-hung doors, are cost-effective alternatives to traditional construction, he explains. In some cases, light-gauge steel framing is a logical substitute for wood framing and well suited to prefabrication and mass production, he adds. Aside from unresolved issues with regard to heat transfer, steel is stronger, lighter, more dimensionally stable, and less expensive than wood.

Peter Anderson, AIA, a principal of Anderson Anderson Architecture in Seattle, agrees that modular construction is a viable choice for certain applications. His firm turns to modular systems when site conditions make off-site assembly easier, quicker, or cheaper to do. Such is the case in areas that are difficult to access or when local labor costs run too high. "We believe that there are a lot of useful applica-

tions for prefabrication, panelization, and other modularized construction systems that extend beyond simply cost savings," Anderson says.

Whether modular construction can ease America's affordable-housing crisis remains to be seen.

Epoch Homes says its products offer design flexibility and quality. These contemporary townhouses, for example, use 2x6 exterior walls, glued then screwed drywalls, and caulked sheathing seams.

In the meantime, it presents architects with another avenue in sore need of some curb appeal. It's a direction many would-be homeowners may well explore—with or without your design help. Either way, we'll all live with the results. **ra**

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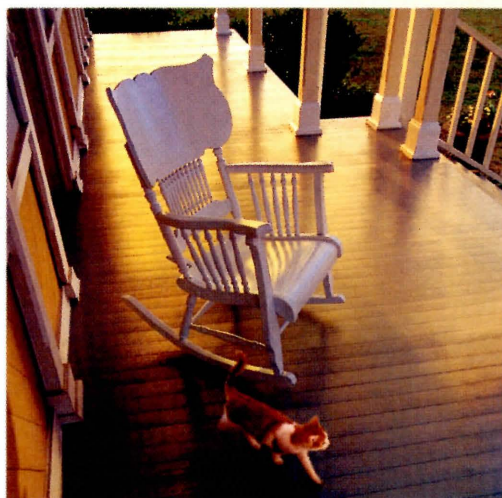
{ "What is the victory of a cat on a hot on it, I guess, as long as she can..." }



tin roof? I wish I knew. Just staying
– Margaret, Cat on a Hot Tin Roof }

HE MADE HIS TIN ROOF IMMORTAL. NOW WE'VE DONE THE SAME FOR HIS FRONT PORCH.

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{Tennessee Williams' home ~ Columbus, Mississippi}



porch hadn't been built of the same stuff as his

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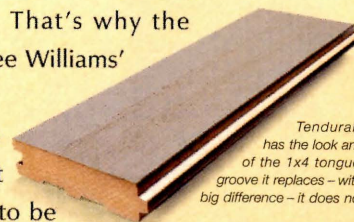


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vinyl analysis

"Nothing is more important than windows and natural light in the design of small spaces," Merryman says. "They can turn a closet-size space into a charming living area." RMB typically specs Milgard's vinyl windows because they provide lots of bang for the buck. Available in various styles that include awning, single hung, and casement, the windows feature fusion-welded frames, equal sightlines, sculptured or flat grills, and a 3 $\frac{3}{4}$ -inch frame depth. Various glazing options also are offered. Milgard, 800.645.4273; www.milgard.com.



lanz, ho

Lanz Cabinets offers quality products at reasonable prices, Merryman says, which make them a firm favorite. The products have solid-wood face frames and are made from oak, maple, alder, cherry, hickory, and pine. All are offered with European hardware and accessories. "We've been able to afford the maple Shaker-style Hearthstone Collection, which has crisp architectural lines that complement the simple interiors of most of our projects," Merryman says. Lanz Cabinets, 541.485.4050; www.lanzcabinets.com.



fit and trim

RMB dislikes most trim packages found in affordable housing because the base is usually a narrow piece of wood. Instead, the firm prefers medium-density fiberboard from manufacturers such as SierraPine. It's an inexpensive product "that has a more traditional size and shape and really helps make spaces feel more substantial," says Merryman. The company says the product won't warp, split, cup, shrink, or twist and costs less than finger-jointed pine or poplar. It is available in widths up to 7 $\frac{1}{4}$ inches. SierraPine, 800.676.3339; www.sierrapine.com.

—nigel f. maynard



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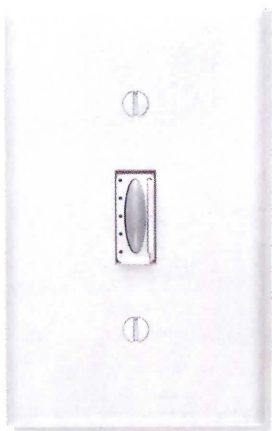
dry wall

Because architects “repurpose” Benjamin Obdyke’s Cedar Breather roofing underlayment and spec it for exterior walls, the company has designed one specifically for that application. Home Slicker is a 3-D nylon matrix that provides a continuous air and drainage space along exterior walls to protect them from moisture damage, the Horsham, Pa.-based company says. Applied over housewrap or building paper, it lowers moisture levels under various siding materials but is ideal for wood-lap siding, wood shingles or shakes, and fiber cement. It comes in rolls measuring 39 inches by 46½ feet. Benjamin Obdyke, 215.672.7200; www.benjaminobdyke.com.



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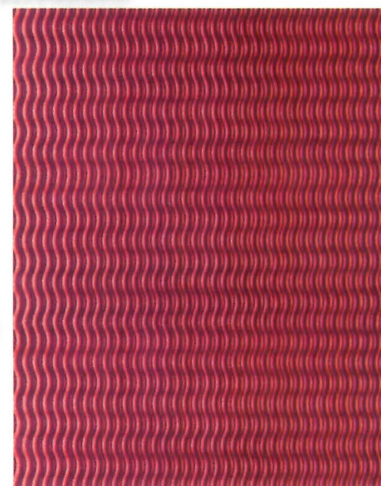
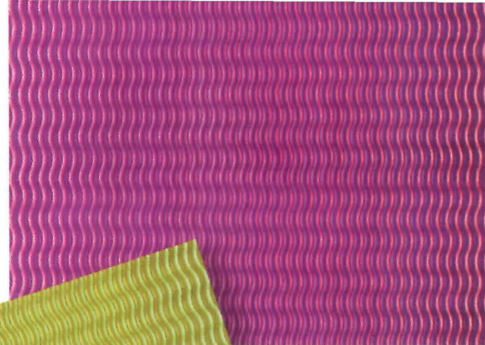
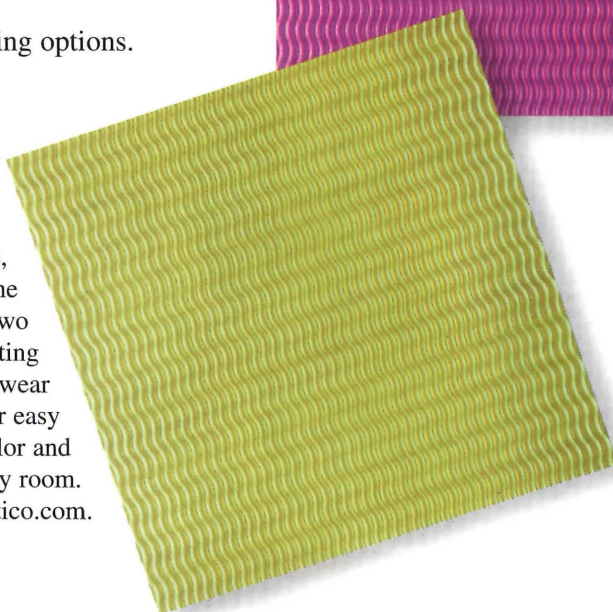
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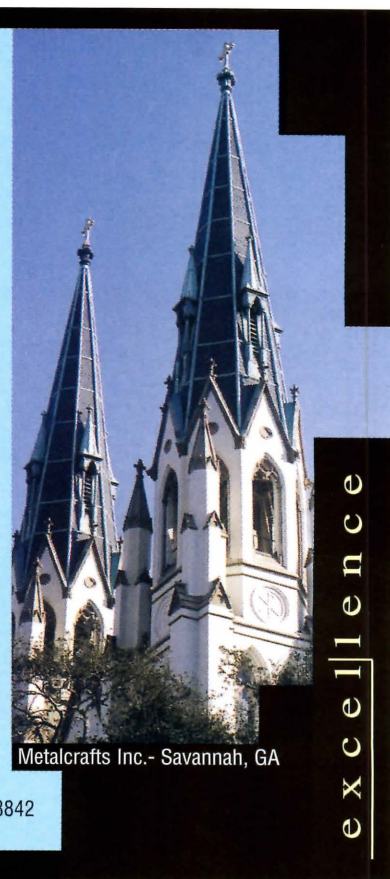
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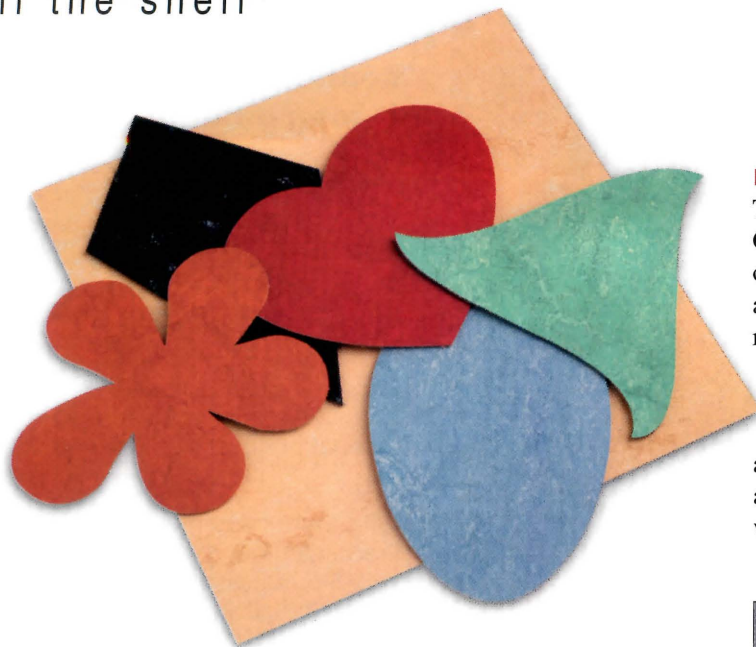
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—shelley d. hutchins

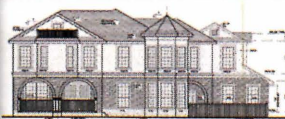
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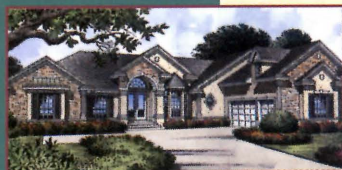
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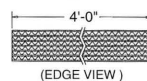
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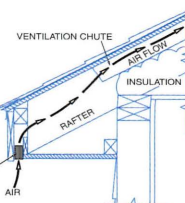
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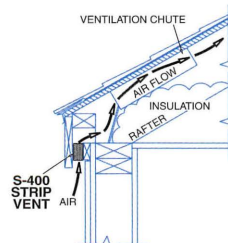
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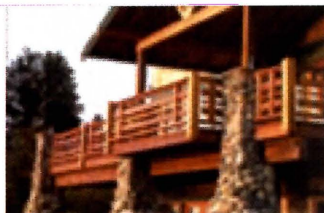
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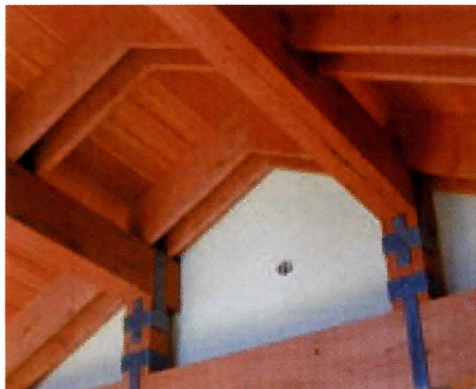
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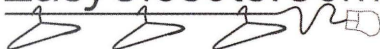
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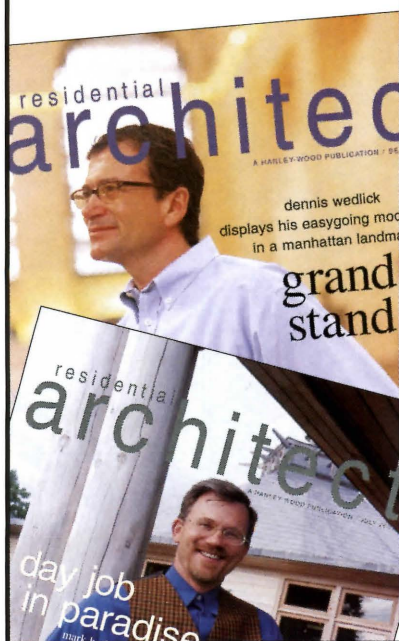
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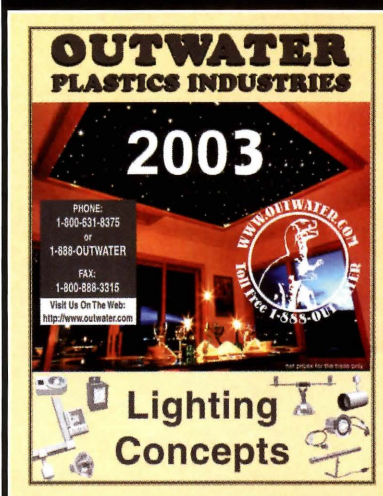


Reflecting the Art Deco aesthetic, this fixture was often used in commercial applications in the late 1930s. It's one of over 500 lighting and house parts available from Rejuvenation Inc. To request a free catalogue or specifier's binder, call:

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Lighting



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One of the biggest factors in planning the design of a home is lighting. Good lighting is so important because it can give a room the right ambiance and enhance a home's style. Kitchens and baths need brighter lighting to allow homeowners to easily perform the tasks of daily living, while sitting rooms may call for warmer, softer lighting that creates a relaxing environment.

Each room should have several sources of light, so be sure to devote an adequate amount of time to choosing the right lighting products and planning their placement. Lighting manufacturers offer an abundance of lamps and lighting fixtures to choose from. Read on to learn about lighting products that will add dimension to your next home.

Surpassing the Superstore's Selection

Old lights aren't just for old homes. Antique lighting and vintage-style reproductions are very popular choices for homeowners, no matter the age of the home. **Luminaria** specializes in period-style lighting, both new and antique, and many of the company's lighting orders are for clients working with new construction. Antique fixtures like the five-light slip-shade chandelier from the 1920s (shown) provide style and charm, giving a warmth and exclusive character that can't be found at your local lighting superstore.

Mastering the Art of Lighting

The right fixture can do more than just give light — it can create a mood, add grace and character to a setting, and above all express the unique personality of its owner. **Brass Light Gallery** calls this the art of lighting. The company has mastered this art by offering a versatile family of lighting ideas. Some are elegant and traditional; others are more innovative and daring. Whatever the style, each is created with timeless detail and flawless proportions.

There are many other lighting products on the market that will brighten your next home. Keep reading through this special section for more ideas on how to create the perfect lighting.



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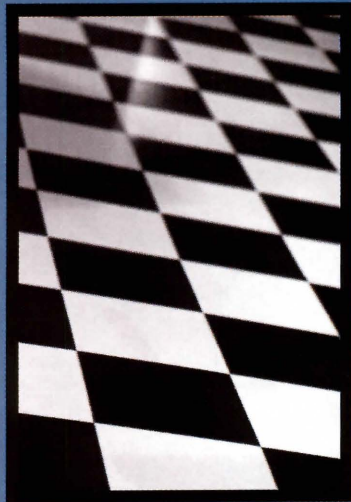
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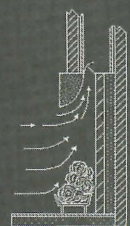
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glessner house, chicago, 1885–1887

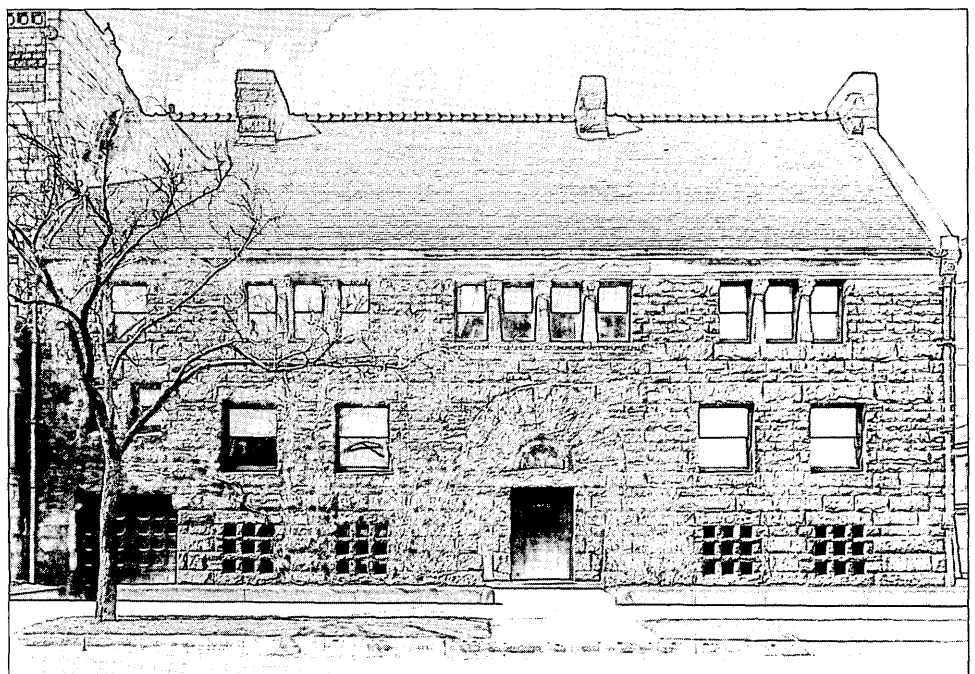
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“i’ll plan anything a man wants, from a cathedral to a chicken coop.”

—h.h. richardson

the house H. H. Richardson designed for John and Frances Glessner on Chicago’s fashionable Prairie Avenue was definitely more cathedral than chicken coop. Located on a choice corner lot, the granite structure presented an imposing, almost fortress-like facade to the street.

Its serious demeanor was slightly enlivened by egg-and-dart detailing and a carved tree-of-life design over the front door. But, for the most part, Richardson saved his more dramatic flourishes for the oak-paneled interior and brick-walled courtyard. The home’s dignified simplicity marks a radical departure from the ornate, traditional styles so popular during the Gilded Age and attests to the vision of



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both architect and client. The Glessners, leading patrons of the arts in Chicago, enjoyed a close friendship with Richardson, who died a year before their house was completed. “I am convinced that this house of ours is the one of all that he built that he would have liked most to live in

himself,” John Glessner wrote.

Local preservationists have turned the home into a museum dedicated to 19th- and early-20th-century decorative arts. For a visitors’ guide to the Glessner House Museum, visit www.glessnerhouse.org or call 312.326.1480.—*meghan drueding*