

Multi-Family Housing

The
Art of
Sharing

Michael J. Crosbie

images
Publishing



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AUTHOR'S PREFACE

During an interview I conducted with Robert Venturi a few years ago, I asked what was the most complicated building he had ever been asked to design—knowing that he had worked on laboratories, fire stations, museums, and the like. He immediately answered, "a house." I was surprised by the answer. Surely a house couldn't be that complex, not as demanding as a lab. Venturi pointed out that a house was more than the fulfillment of a program. Rather, it was (or could be) the very reflection of the people who lived there—the public face of the private lives of those who dwelled within.

How much more complex, then, is multifamily housing. For in this building type we have the psychological and social demands of the single-family home plus the accommodation of families living together—families of all shapes and sizes. Multifamily housing must satisfy the human need for self-expression in built form (which single-family homes more easily accommodate) yet also foster a sense of community. Such projects are delicate balances of public face and private spirit, individual space and communal identity.

The projects in this book fulfill these demands in varying degrees, given their programs and locations. In large-scale multifamily housing projects, it is sometimes difficult to accommodate both public roles and private needs. In a project such as The Siena in New York, the scales are tipped more in the direction of public role. This 31-story residential building is designed first and foremost to respond to its midtown Manhattan site, and to fulfill its civic architectural duties. Its exterior is a reflection of its proximity to the landmark church, St. Jean Baptiste Eglise, and its rectory. It must also acknowledge its place in the city, and in so doing sacrifices the possibility of individual expression of the residents. Yet, as an urban home, it meets the desire of many city dwellers to command an impressive address.

In another example of city living, the Twenty Niagra project in Toronto manages to express the notion of an "individual home" within its urban context, facing a municipal park. Here, the units are expressed on the exterior primarily through views in and views out. The multistory apartment spaces are capable of being read from the exterior through large expanses of glazing and private terraces or balconies, many of which look out over the park.

Creating community in urban density is no easy task. A new project inserted into an established urban context must make connections with the flow of life around it. A good example of this is the Mockingbird Station project in Dallas. The loft apartments are designed to express the vibrancy of living at the very center of this college community. In fact, many of the units overlook the Mockingbird rail station, which is a constant reminder of the stream of commuters and residents that give this neighborhood its energy. Locating the units on the upper stories, above the hum, where residents can observe yet be part of this communal scene, stitches this multifamily housing project into the urban life that surrounds it.

Recognizing the history of the neighborhood in which one builds distinguishes several of the projects in this book. Perhaps one of the strongest and most comfortable is Ellen Wilson Place in Washington, D.C. Here the size, scale, and form of city dwellings built a century or more ago is honored without devolving into a thin pastiche. The materials, details, and building traditions of the surrounding context were carefully studied, and the

architect introduced modified housing forms while making sure that the new building "at home." Color, texture, and decorative details help tie the new buildings into the neighborhood, while the architectural variety lends a sense that these homes have been built over time. In all, according to the architect, 36 different façade designs and different building types "evoke the sporadic and staccato rhythms" of the set reinforced with the use of 22 different bricks, 17 mortar colors, eight window colors, 30 window sizes, and 15 ornamental stair-railing designs.

History can be summoned in other ways, for other purposes. In Puyallup, Washington, for instance, the Silvercrest Senior Housing project is home to a large number of Scandinavian immigrants. Bright yellow, red, and green on the exterior suggest the decorative exuberance of Scandinavian farm buildings, while Silvercrest's atmosphere of a large, friendly lodge helps to make it fit with nearby single-family homes.

According to an ancient Persian proverb, "When a man's house ceases to be built, it dies." A more eloquent expression of the connection between our lives and the sustaining nature of our homes would be hard to find. The very expression of this giving force is best seen in the Bay Bridge project in Oakland, California. This project that met stiff neighborhood resistance (housing for lower-income singles and AIDS) on an inhospitable site (facing a freeway off-ramp). Not only did the architect (Michael Pyatok, who wrote this book's Introduction) create a sensitively scaled communal project; he also affirmed the lives of the residents by introducing a "living wall," covered with vines and inset with bright red birdhouses that he donates to encourage new life to take up residence.

This project and many others in this book balance with great acumen the need for multifamily housing to reflect the hopes and dreams of the residents and to nurture a shared communal life.

Michael J. Cro
Essex, Connecticut

INTRODUCTION

MULTIFAMILY HOUSING DESIGN IN THE 21ST CENTURY

The production of housing is an integral part of American culture, reflecting all of its social, economic and political complexities as they vary from region to region. This rich texture of the U.S. cultural landscape is probably the reason the housing industry has never succeeded in establishing a system of centralized production. Housing production in the U.S. is highly fragmented among about 55,000 builder/developers, of whom nearly 80 percent produce less than 20 units a year, according to the U.S. Department of Housing and Urban Development. Some see this as inefficient, with production each year falling behind the growing need. Others see fragmentation as a blessing, possessing the potential to respond to the unique mixture of local demographic preferences, history, climate, and available labor and material resources.

Others may argue that inefficient production leading to a shortfall of housing is a matter of political perspective. To this view, each year America produces more than enough housing for its citizens, at least in square footage, but with too many receiving homes of 10,000 square feet or more, and too many receiving too little to meet their needs, and some receiving none at all, according to HUD. The problem is not that we under-produce, it is that we unevenly distribute what we produce, because housing production occurs within a market economy notorious for not achieving an equitable distribution of resources. So housing production is a sociopolitical enterprise with all of its attending frictions, whether in inner cities with gentrification caused in part by returning wealth, or in suburbs with environmental and agricultural degradation resulting from ever-expanding circles of wealth on the run.

The recent affliction of SUVs (sports utility vehicles) in personalized transportation has been accompanied, if not preceded, by the "SUV-ization" of homes like mega-houses of retail outlets like Walmart, and now even of art museums like the Guggenheim's proposal for a site on Manhattan's East River. Our patterns of consumption, settlement, transportation, and habitation are intertwined with the poverty of other nations. Until we as a nation experience the daily pinch of limited resources like most of the rest of humanity, whose resources and labor we have been exploiting, we will not understand why we are so despised as a nation, and why the days of our present lifestyle are finite.

ARCHITECTS AND HOUSING DESIGN

Architects and their various design ideologies are deeply embedded in these patterns of housing production and consumption. The pursuit of superficial fashion and useless novelty is the cultural justification for unending consumption in market economies, and the architectural profession has not been immune to this tendency. Sponsors of high profile cultural or commercial symbols, working with budgets freed from the worries of rigorous financial feasibility nearly always encountered by multifamily housing, often tolerate and encourage a whimsical pursuit of novelty to attract attention. These trophy buildings make architecture extremely vulnerable to the pursuit of novelty for its own sake and encourage its practice to weave itself into a seamless union with the fashion industry

In the housing industry, custom homes for the wealthy often share the built freedom of high-profile trophy buildings, and often qualify as great architecture defined by today's fashion industry. On the other hand, the requirements of multifamily housing thrust architects deeply into the sociopolitical and economic mess we create. Budgets are rarely "fat," except for high-density luxury living, so exotic and a privilege for only a few. High-end trophy buildings for commercial or cultural purposes may occasionally cause a cultural teapot to moist in their pursuit of fashionable. But the design of whole new communities on the urban edge or the transformation of existing ones near the urban center can stir up many environmental and class conflict not race and ethnic frictions, that reach regional if not national proportions. Face this level of potential resistance, no wonder then that multifamily housing is accused of being too conservative by the design subculture.

So whether architects like it or not, multifamily housing, along with its frequent companion of community or neighborhood planning, often forces them to confront all of our society's most pressing problems. From the viewpoint of a practitioner, I see classified as environmental, cultural, social and economic, and only lastly, technical.

ENVIRONMENTAL IS

Multifamily housing, by its sheer size and impact, often consumes land and resources in quantities that people perceive as large when compared to other activities in their communities. While not necessarily approaching the perceived impact of highways, shopping centers, or big-box retail, they can stir emotions when form spaces begin to shrink or other cherished natural or covered resources seem threatened. Too much of post-World War II sprawl has justified the public's fear of developments. But even in this day, protests are intense when more erly developments build closer to existing infrastructure, in more compact patterns, and seek to introduce and support public transit. While sometimes justified, the resistance often seems selfishly focused on preserving existing conditions for those in the contested location. Americans cherish expanding their families, but too often unwilling or unable to make the connection between the growth required in communities and the offspring that they are producing in their own backyards.

Under these circumstances, architects, landscape architects, land planners, and developer-clients must work miracles with designs that are more sensitive to environmental and historic conditions. Their work must be guided by informed political maneuvering, and hopefully, by sincere public education campaigns and participatory design processes that genuinely incorporate public opinion while at the same time informing it. When done with openly and honestly, people can become more and more generous, both to the environment and the needs of each new generation looking for places to live. Architects need to be critical payee education process, both in the design and planning phase, and in the final resulting product, which while in use continues that public education process for years and years.

CULTURAL ISSUES

It is our fate as humans to develop irrational attachments to places, and quite often communities have formed in places where humans should never have settled, resulting in self-destructive patterns from a sustainable perspective. Yet generations have made these places home, leaving behind buildings and places that become endeared symbols of theirs and their ancestors' aspirations and dreams. These are realities that developers and their design teams cannot ignore when designing to suit the images of domesticity and the sense of history that intangibly combine in a region's memories and built forms. Avant-garde experiments in novelty for its own sake when applied to multifamily housing succumb to the pressures of mainstream design publications. When inserted into the complex cultural conditions of an existing community they can often cause a hatred for more compact, higher density, and income-diverse developments, so necessary for saving a region's natural and cultural heritage.

As long as multifamily housing designers recognize that their larger mission is to convince people that they should be living at higher densities, with mass transit, in smaller dwellings and in mixed-use/mixed-income communities to conserve land, energy, and resources, and maybe even bridge some class and race divides, then they should have no guilt for eschewing avant-garde fashion in order to accomplish these longer-term and more radical contributions to social change. Designing imagery to help induce structural changes in the culture that will prolong the life of the planet for everyone, far outweighs the short-term purposes of using design to change consumer preferences toward superficial appearances cherished by the design subculture and fashion industry.

Once again, as with the environmental issues, design teams must recognize that community design is an intense cultural enterprise and must be collective and inclusive. They need to develop sophisticated, hands-on group design processes to facilitate public participation in the planning and design of multifamily housing and community development beyond the crude, and often unproductive, series of after-the-fact public hearings and environmental impact reports. These are bureaucratic responses too late in the process, when design has been established, the developer's goals set, trust has become impossible, and communities feel they have only the heavy hand of government regulation to protect themselves. All parties must share, from the very beginnings of a design, in that mutual education process between those who hold the long view of environmental and cultural impacts, those who hold the local, and sometimes self-serving view, and those with the shortest view seeking immediate profits from a real-estate deal. Designers can facilitate that process of engagement if they focus their sense of poetry and idealism on designing methods that steer community building as a creative, collective enterprise, at grassroots levels in the earliest stages of a project.

While speed and efficiency are critical to housing production, avoiding the collective design process is only delay production in the long run. The cumulative resistance to change by communities confronting stubborn, self-serving developers will only feed their belief that they are the victims of private profit, often in collusion with local government support. This becomes an immutable inertial force against all growth, self-righteously stubborn and ignorant to the values of intelligent growth that may underlie some

development proposals. Recognizing that local populations need to be partners in development at the very beginning of design, developers—for profit, and public alike—will in the long run improve the climate for achieving densities, more compact, mixed-use, and mixed-income

SOCIAL AND ECONOMIC

For all its rhetoric about equality, freedom, and justice, the U.S. is furthest from a deeply divided class society, accentuated by racial and ethnic prejudices. At least within our peripheral vision as a nation, we will continue to chip away at that prevent us from achieving them. Multifamily housing is one more arena where the struggle to achieve those goals gets a serious workout. Affordable housing euphemism for government-assisted housing intended for households with incomes too low to pay for market-driven housing, demands special attention

Stereotypical views about lower-income families and fears by homeowning property values often get disingenuously expressed as fears about increased impacts on schools, and rising crime in the streets. While there are deep societal problems caused by the steady loss of better-paying manufacturing jobs and their replacement by low-paying service jobs, often those with the better pay in the new economy harbor misperceptions about their less fortunate neighbors victimized by these macro-economic

It may be asking too much for housing design and neighborhood planning to overcome the resistance harbored by the middle classes toward mixed-income communities when exquisitely designed with a reverence for the local natural and cultural context and executed with a sense of poetry, multifamily housing design for middle-class households can throw off balance even the most hardened bigots. They resort to complaints about traffic and school impacts to hide their more visceral feelings about the future residents. But in any community there are people who, if presented with honesty, trust, and openness by developers and their design teams, can be structured upon foundations of designers' personal conviction with no hidden agendas of private or government sources, utilizing participatory

Separation by economic class, exacerbated by race and ethnicity, will not disappear quickly. But as long as economically disadvantaged households are shunned by poor design and planning fueled by under-investment, their communities will remain stagnant. However, sometimes help from the design community can do more harm than good. Often the design professions believe that lower-income communities need the same types of housing as middle-income communities to correct social justice. This is where the social and economic divide can have unfortunate consequences. For example, in reaction to the industrialization of the early 20th century, the middle classes came to shape their communities as bucolic retreats from the work, embracing zoning as a tool to create solely residential neighborhoods

the many trades and services provided by the under-classes. Years later, middle-class reformists wanting to provide equality of design sought to improve public housing through HUD's HOPE VI program so its neighborhoods and appearances would look more like theirs. But codes and regulations, whether post-World War II or recent traditional neighborhood developments, have systematically made life more difficult for those who need to use their homes as income-producing workshops, stores, or headquarters for other forms of entrepreneurial activity that do not fit the tidy model of domestic retreat.

Those households not benefiting from today's economy face similar survival necessities as their forebears did as colonists, pioneers, or immigrants. With no markets available, colonists and pioneers alike had to design and build new communities whole cloth, using their homes as homesteads, with no bureaucracies monitoring and regulating their every action. Immigrants at the turn of the 20th century often faced similar conditions, closed out of the local economy by language and discrimination. They erected flourishing local economies using their domiciles to build family-based businesses. Today's underclasses face insurmountable regulatory obstacles not experienced by those in the past because they did not exist then. Those obstacles are built into zoning and building codes, insurance policies, lending practices, and property management attitudes that, while ostensibly protecting the health and safety of everyone, too often stifle the entrepreneurial urges of struggling families in the lower economic quartile. Such families often must simply break the law and hope that authorities do not notice or look the other way as they press portions of their homes into uses disallowed by local zoning ordinances or building codes.

A fresh and more creative look needs to be taken at what the definition of home and mixed-use ought to be, of course with an eye towards health and safety issues. But given today's stringent fire codes, many uses presently excluded by zoning from residential neighborhoods could be reinstated. Alley-served neighborhoods offer opportunities for messy private backsides with manicured public front sides. If special fire separations were introduced between front and back portions of alley-served housing, perhaps the back half of a home could entertain such semi-industrial uses as auto repair, appliance repair, sheet-metal assembly, cabinet making, tee-shirt silkscreening, computer assembly, clothing manufacturing, even small restaurants with home cooking by invitation/reservation only.

TECHNOLOGICAL ISSUES

Every generation of architects dreams of that technological silver bullet that will lower the cost of housing, like a medical breakthrough overcoming a centuries-old disease. But this technological mindset always ignores the highly volatile "soft" costs of housing. Some of the soft costs—such as the cost of land, the interest on construction loans or permanent financing, and the profit margins of developers—are all vulnerable to market conditions and can jump up unexpectedly, neutralizing and even reversing any cost reductions resulting even from major technological breakthroughs. The hard costs of construction (labor and materials) constitute about 60 to 70 percent of the production

costs of housing, and depending on developers' profit margins and market conditions total production costs may represent only 50 percent of final sales prices. Assume if a major new construction method—some combination of the execution process and material improvements—could lower production costs by as much as 10 percent, this may represent only a five percent reduction in sales prices, and just a half-percent jump in the mortgage interest rate could wipe out the savings.

Does this mean architects are wasting their time in seeking technological improvements in production that shorten construction time and material costs? Not necessarily; non-profit corporations do pass on the savings from technological breakthroughs; this can benefit their production of affordable housing. But single-family infill housing produced by non-profits for first-time buyers can more easily benefit from innovations than multifamily systems than multifamily

CONCLUSIONS

So what should be the main focus of architects' talents? As noted earlier, design innovation and conducting public participation in the design process to help change both public opinion and that of client-developers is essential to bring about the cultural shifts needed for some very important design innovations. These innovations include smaller units, higher densities, more compact communities with more realistic parking and road standards, mixed-use and mixed-income communities designed to easily accept public transit, energy-efficient strategies that utilize greener materials and systems. Some of these will contribute to lowering first-time costs but some may even raise first-time costs. What is ultimately most important, if all are employed, is that they will lower the long-term costs not just to us as a society but also to the rest of humanity who must, and will, continue to share this planet along with us.

It is that special skill of the architect to bring a compelling sense of poetry to design innovations such that the most hardened skeptics, entrenched in today's self-interest values, might at least turn their heads and admit, "Well, that really isn't half bad." That may not be overwhelming praise, but at least that would be a beginning. Today's world of entrenched ideologies, that would amount to a combined cultural, economic, and technological breakthrough.

Michael Pyatok,
Pyatok Architects



Featured Projects

Bay Bridge

Housing

Oakland, California
Pyatok Architects

Prevented from locating this rental apartment project for low-income singles with AIDS in a residential neighborhood, the developer chose a site that fronts an exit ramp from an elevated eight-lane highway located directly to the south.

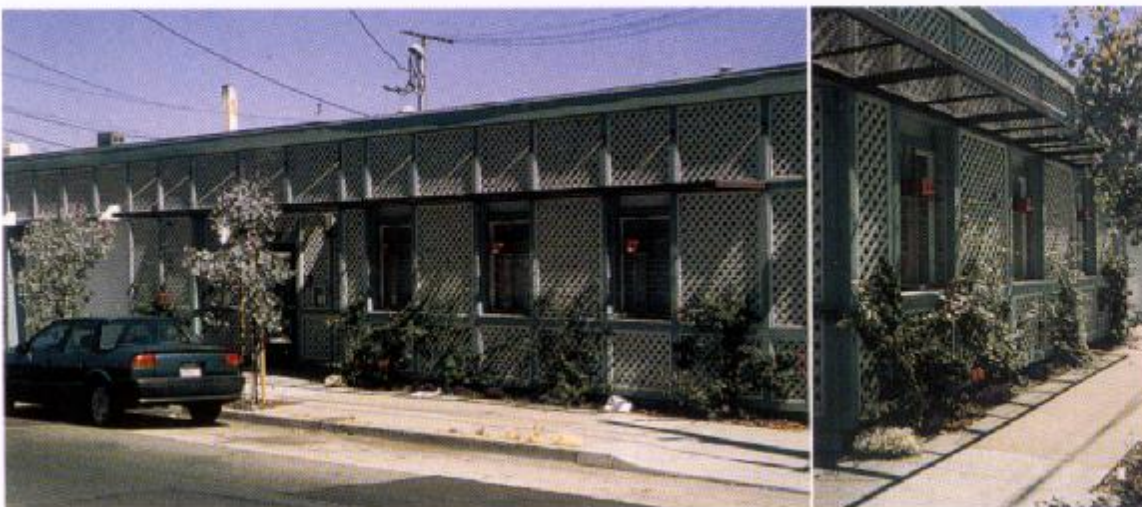
The site is bound on the west by a barbecue restaurant and a retail street, and on the north and east by single-family homes.

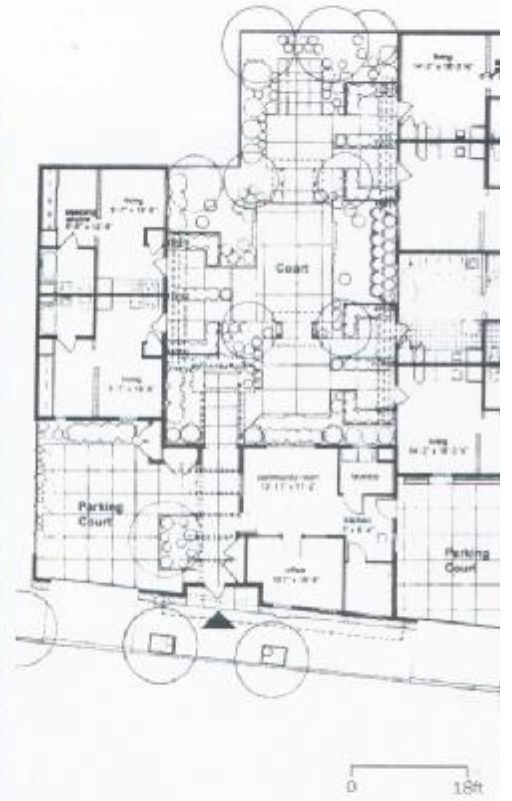
The design goals for Bay Bridge Housing were that it should feel as though it belongs to its location; that it protect the residents from the noise of the highway, exit ramp, and retail street; that it provide respite, inspiration, and uplift to the residents; and that it offer opportunities for individuals to territorialize space while encouraging their resistance to isolation through thoughtful design of such elements as common space and circulation routes.

Instead of relating to the nearby single-family houses the building reflects the adjacent retail uses, filling out the site and matching the height of the restaurant. Four required parking stalls are placed behind two garage doors yet are open to the sky as two quiet pedestrian courts, taking advantage of the fact that the residents do not anticipate owning automobiles. The building shields the units and courtyards from surrounding noise.

Each of the six units faces the courtyard and has its own front and trellis for residents to plant and decorate, encouraging individual expression and informal gatherings. The main court is divided into three smaller and more intimate courts by trellis gateways. As vines cover the trellises and the trees mature, the interconnected courtyards become quiet and rich garden retreats from traffic and retail activities of surrounding streets. Residents or visitors must walk through the shared living room area in front of the building when arriving or leaving, encouraging human interaction.

A lattice wall and sunscreens, painted with bougainvillea, forms a "living wall" along with the garden court—an affirming symbol promoting optimism, healing, and renewal. The three birdhouses in front were designed by the architect to encourage further habitation of the living





- opposite left Street elevation incorporates living wall
- opposite right Living wall as it faces the sidewalk
- right Architect designed and donated living wall birchhouses
- above Site plan



above left Residents are encouraged to raise gardens
above right Detail of latticework over walkways
opposite top Interior courtyard offers respite from neighbors
opposite bottom Courtyard structures frame garden areas
photography Pyatok Architects



Dallas, Texas, USA
Ron Wommack Architect

Miro Place

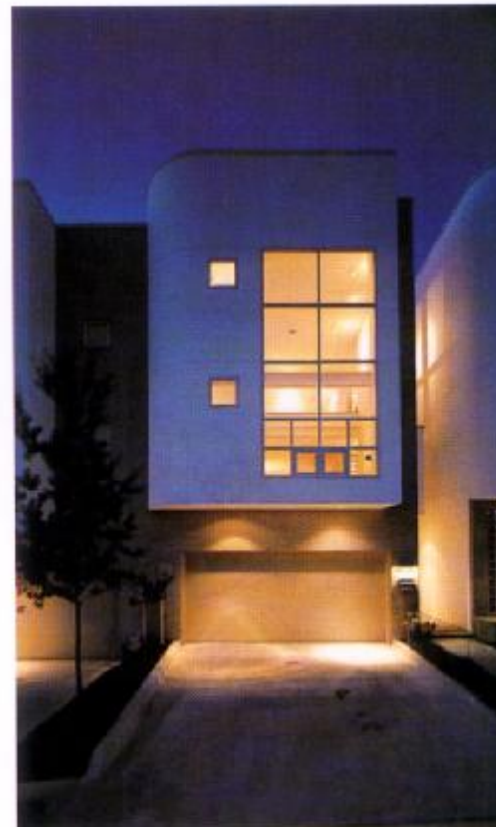
Changing demographics in Dallas, especially in inner-city neighborhoods, was in large part a driver of this Miro Place project. A large portion of the area just north of downtown (now known as the Uptown Area) was populated with 1950s and '60s garden apartment complexes, which are no longer economically viable and cannot attract the type of buyers wanting to move into the area.

Miro Place began as a vacant 4.5-acre parcel that was previously the site of an apartment project demolished several years earlier. The owners had completed several apartment renovations in the same neighborhood and saw a need for a product for diverse buyer segments including first time buyers that had been paying high rents in the area, affluent Generation X and Y house hunters, and empty-nesters looking to downsize.

With updated zoning, the site now allowed for a three-story development with closer street setbacks and more favorable variances for landscaping, parking, and common areas. A primary goal became to create a more pedestrian-friendly walking environment by locating all front doors on the street and most garages off alleys to diminish the importance of the car—a fairly new idea in Dallas, where most garages still face directly onto the street. Exterior materials are gray brick, white stucco, and aluminum storefront sash.

These 42 townhome units, ranging from 2,200 to 3,700 square feet, are organized on three levels. The entry/street level consists of a two-car garage and guest suite. The second level houses living, dining, kitchen, and the master bedroom/suite. To accommodate today's informal lifestyle, interior walls in the living and dining room were eliminated, opening the primary living area to a double height volume with a large double height glass wall open to the street, yet raised one level above. This creates a feeling of living in a more cosmopolitan space with an increased sense of security. Situated on the third level is a bedroom/study suite, and in other units a small roof deck.

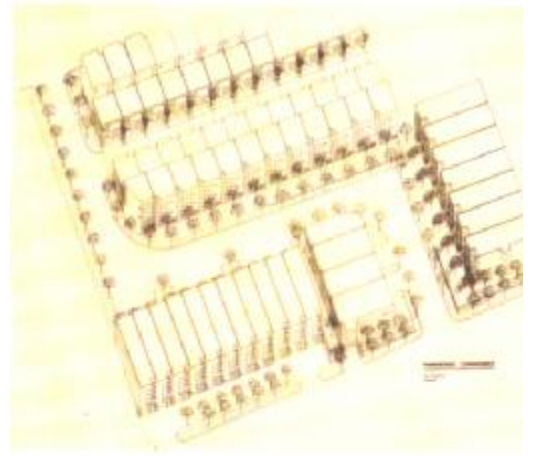
right | Space hovers over garage entry
opposite top | Fireplace expressed on exterior
opposite bottom | Collection of units has a street presence







opposite top Units' entries are expressed in stairs
opposite bottom left Vigorous geometries distinguish exterior
opposite bottom right Units as they face south
right Plan of housing
below Stairs to second level of living spaces



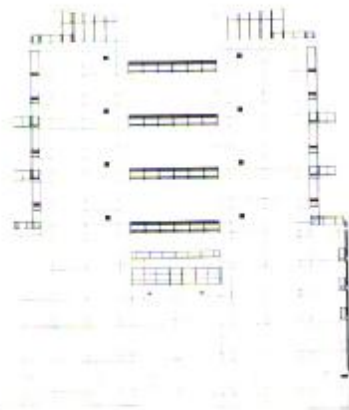


Plan: Peter Dinklage
 above left: Interior view, spacious and light
 above right: View of living areas from second floor
 opposite left: Stair, built-in desk and chair
 opposite right: Living area, built-in
 photography: James F. Wilson



District Lofts

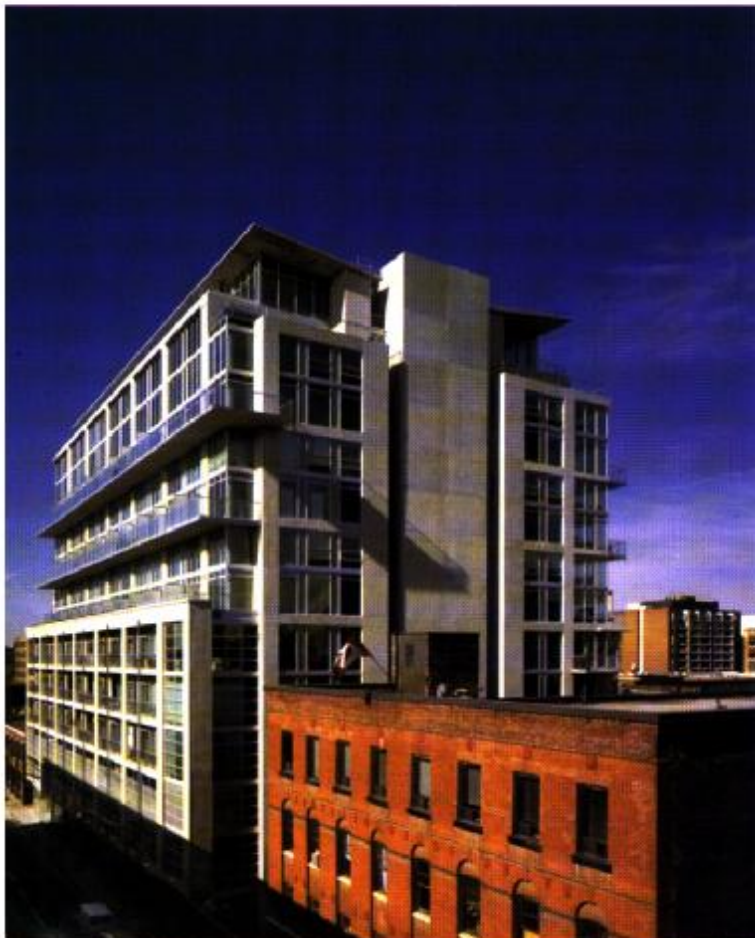
Toronto, Ontario
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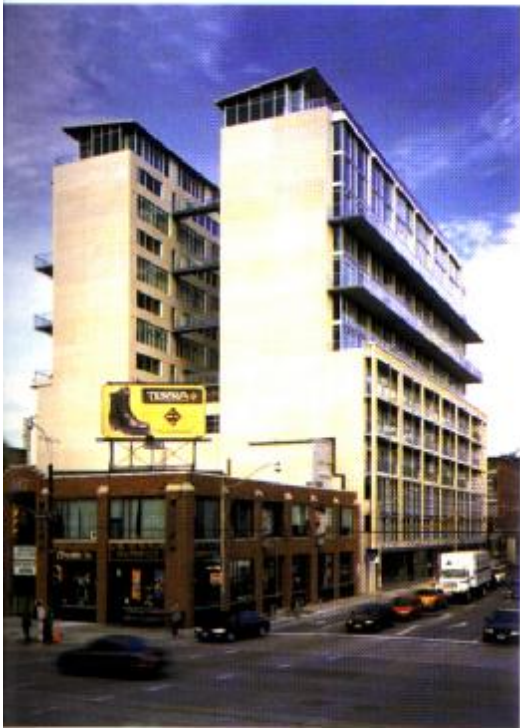
The District Lofts are located on the site of a former parking lot. The design solution involves the development of a somewhat unusual building typology, consisting of retail space at grade, surmounted by two stories of public parking, and 11 floors of residential space above the parking levels. In addition, the building is split into two towers between floors six and 14, with a landscaped central courtyard.

Elevating the residential floors of the building increases the amount of natural light and provides significant views north to the city and south to Lake Ontario. Dividing the building into two towers has also enabled the creation of two-story "through units" serviced by "skip stop" corridors located every other floor. In addition to increasing the saleable area of each floor, the availability of these units significantly increases the amenity level of the building as a whole, and provides excellent circulation of fresh air and daylight.

The amenity level of the building has been raised further through a significant technical innovation. The use of a custom-built underslung elevator has enabled the architect to move all the elevator machinery to the basement level, where it would be typically located or penthouse level. In addition, all of the building's mechanical equipment has been located in the basement, enabling the architect to create penthouse residential units with rooftop terraces. Building materials reflect the context of the surrounding industrial architecture while communicating the amenity nature of this development. Floors through five are clad in floating panels that echo the traditional materials of neighboring buildings. Floors through 14 occupy two graceful facades of sandblasted pre-cast concrete and steel, which convey the character of the District Lofts, while integrating the building into the neighborhood design.

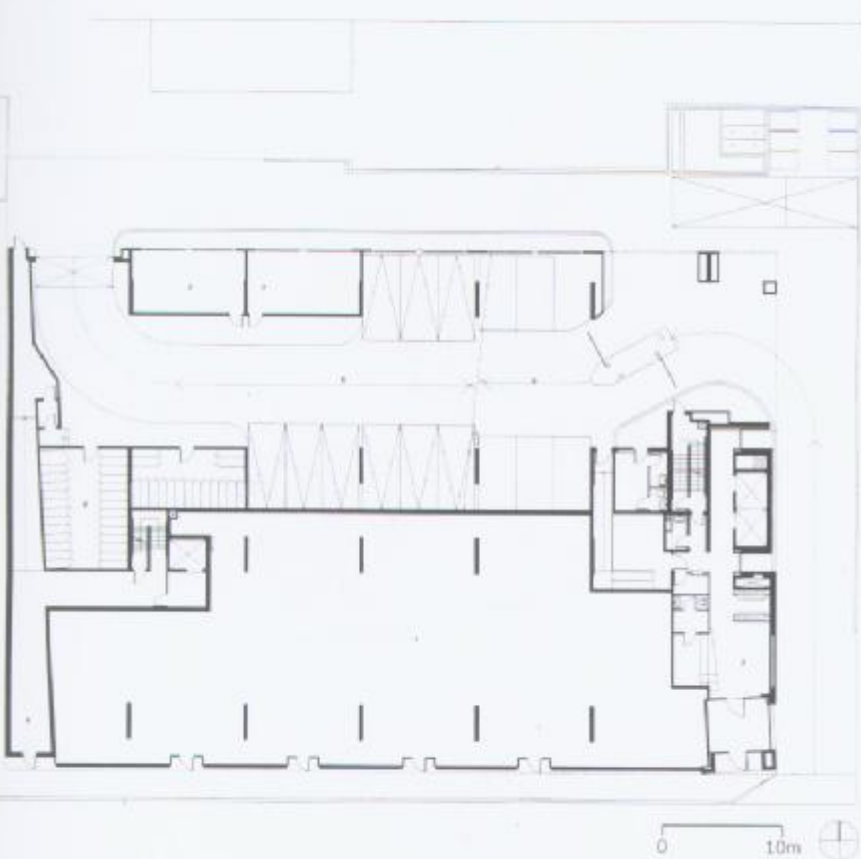
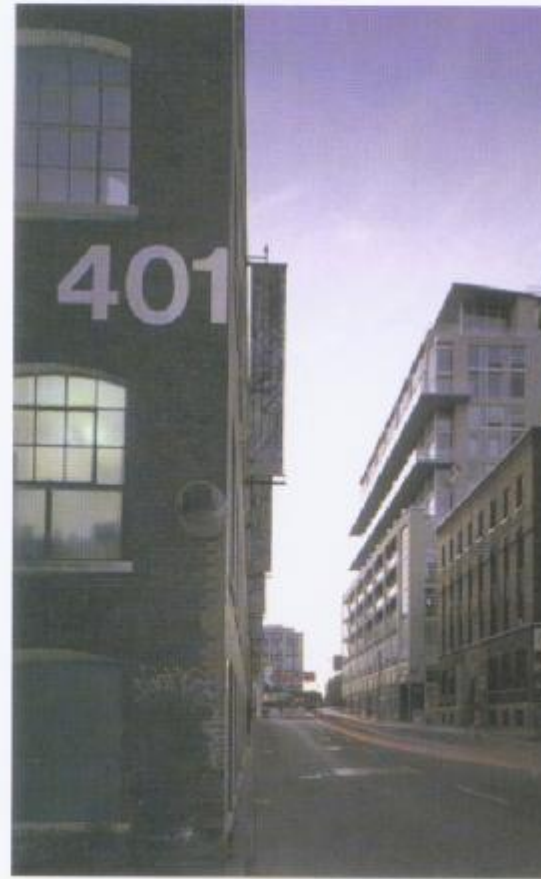
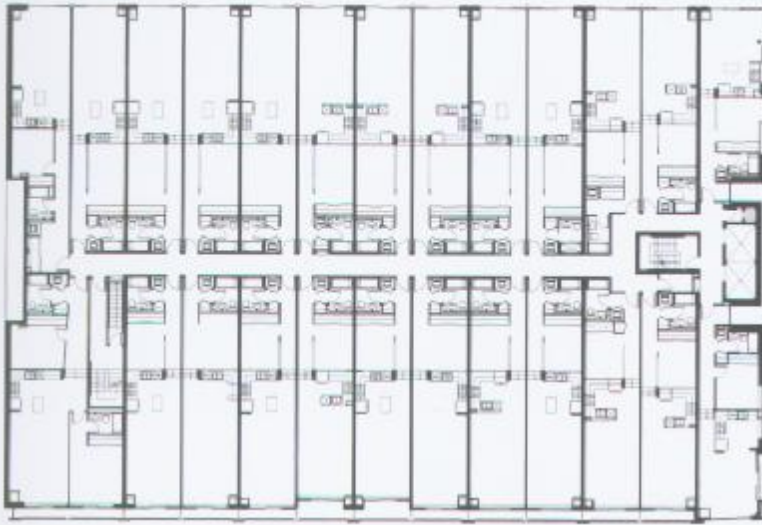


- top left West elevation
- left Viewed from the east, south elevation opens
- opposite top Detail of south elevation with variety of fenestration
- opposite bottom left West elevation is closed to view of low-rise
- opposite bottom right Building as it faces Richmond Street



below Units are open and light with floor-to-ceiling windows
opposite top left Eighth floor plan
opposite middle left Fourth floor plan
opposite bottom left First floor plan
opposite right View of building from Richmond Street
photography Ben Rahn/Design Archive





Atherton

Hayward, California | Seidel/Holzman Architecture

Place

The city of Hayward, California is redeveloping its downtown and is particularly interested in locating higher density housing in the blocks surrounding its multi-modal transit station. The BART Station offers convenient transportation throughout the Bay Area, including downtown San Francisco, approximately 40 minutes away.

Following a plan entitled "Recentering" adopted by the city, Atherton Place is the first infill residential development in the area. The almost three-acre site was required to have a minimum of 83 housing units to capitalize on its direct adjacency to the BART station. To accomplish this 30-unit-per-acre density with townhouses, narrow 16-foot-wide units were designed.

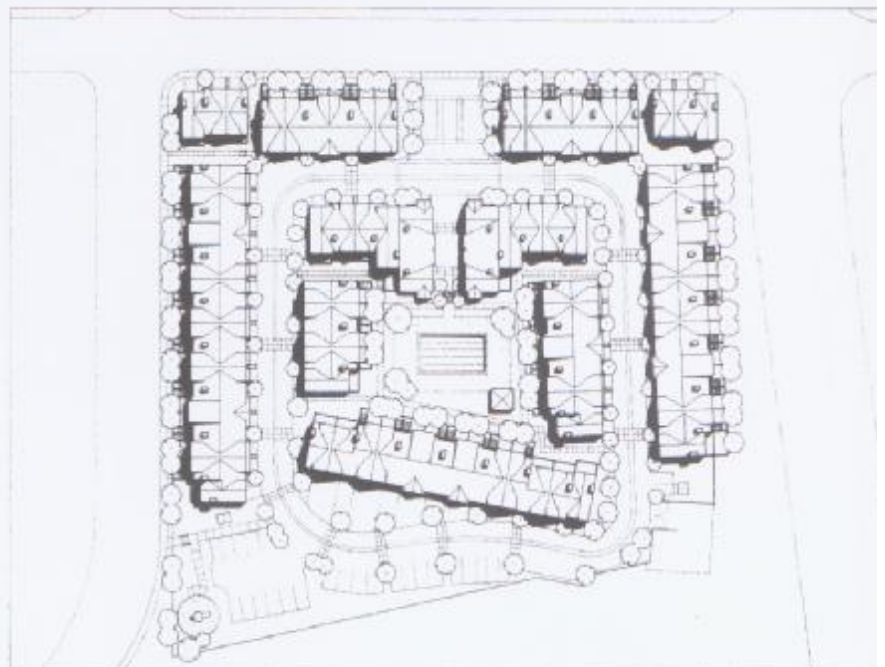
Each townhouse has its own stoop entry, with the front door facing either the street or the inner courtyard. The other side of the dwelling faces the inner lane, which accommodates both the garage doors and a rear entry into the townhouse. Since only one garage space per unit was required due to transit adjacency, each unit has only one eight-foot-wide garage door, which considerably improves the architectural character of the inner lane. Many units incorporate a second covered parking space in the tandem fashion, which was considered to be desirable from a marketing standpoint even though it was not required.

The compact 1,250-square-foot to 1,500-square-foot townhouses are planned to maximize openness and light.

Each townhouse has a small walled patio, and the central courtyard contains a pool and other community amenities.

A massing of paired townhouses was developed to create the residential scale of the street frontages. Various details and colors were utilized to highlight the individuality of these pairs along the block. Fenestration, ornamental metal, bay windows, trellises, and awnings are some of the details that vary within an overall unified architectural character.

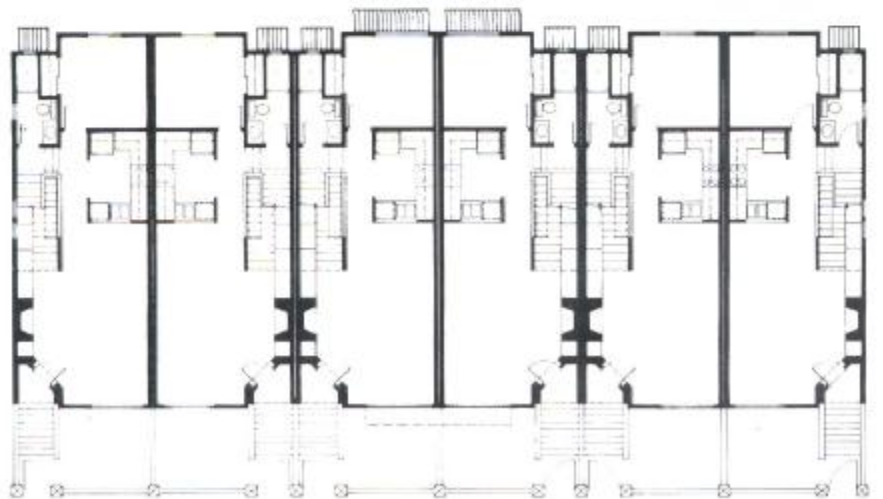
A number of surrounding blocks are now being developed with dense housing, giving rise to a contemporary urban neighborhood with strong pedestrian character and pleasing streetscapes. Within easy walking distance of downtown amenities and transit, the neighborhood is offering residents an alternative to the suburban single-family home historically prevalent in the area.



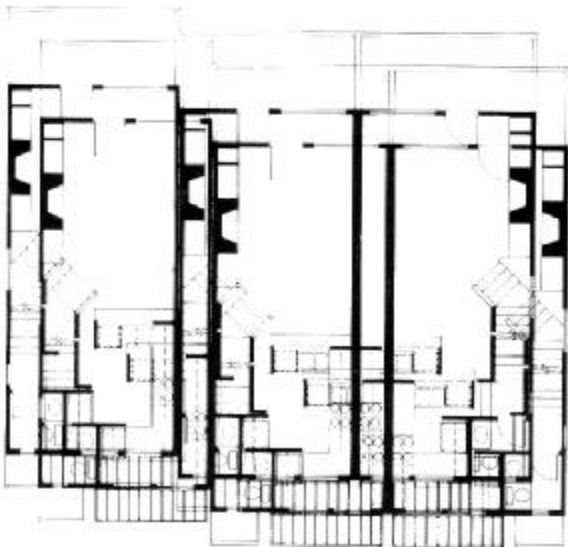


- opposite top Strong colors distinguish façades
- opposite bottom Site plan
- top Street elevation
- above Pulling back from sidewalk offers buffer space
- right Protective walls provide private outdoors space





opposite top left: Views are encouraged between living &
 opposite top right: Light fills interiors from ample fenestration
 opposite bottom: Typical row units
 below left: Interiors offer an interrupted living area
 below right: Staircase is naturally illuminated from a
 bottom: Typical end units
 photography: Gerald Ratto



Chicago, Illinois
Pappageorge/Haymes Architects

Block X

The light industrial buildings and lofts prevalent in the area of this development are respected in the design of this residential complex with its position on the edge of the sidewalk and use of red brick, masonry, and glass, which recall the architectural flavor of the neighborhood. Block X (named after the configuration of an early site plan) answers the need for upscale multifamily housing in this urban precinct.

Enter the gated community, however, and the environment is transformed. Five buildings fill the perimeter of the 1.77-acre site, leaving a one-third acre park on the interior as an oasis in the city. The park is lushly landscaped, with unit terraces, decks, and porches overlooking the greenery. Color plays against the terra cotta brick, metal panels, painted steel, and blue hand railings. The facades are active with fenestration changes, terraces, and balconies, and the extensive landscaping is visually lively. Simple materials, such as brick and cinderblock, lend an honest, straightforward appearance to the entire project.

A driving force in the design is unseen. Parking for 112 cars is located beneath the buildings and garden, which allows more space to be devoted above-ground to amenities. The buildings encompass 100 units in two elevator buildings at the main entrance, two walk-up buildings on the sides, and 12 townhomes with four penthouses on the end. Units range in size from 750 to 2,340 square feet. A blue steel canopy, suspended from garage ventilation shaft towers, distinguishes the main entrance to Block X.



above left: Variety of materials distinguish exteriors
opposite top: Street side expresses warehouse context
opposite bottom: Frames define balconies on second floor







- opposite top left Urban scale is captured in lower forms
- opposite top middle Detail of circulation tower façade
- opposite top right Pathways lend courtyard pedestrian scale
- opposite bottom Pathways are found throughout public spaces
- above Low scale of buildings softens courtyard

below left Slight curve in façades follow contour of courtyard
below right Green courtyard is the project's major amenity
opposite top Exhaust ducts support canopy structure
opposite bottom Entry is distinguished with a canopy
photography Pappageorge/Haymes





Santa Monica

Santa Monica, California
David Forbes Hibbert, AIA

Art Colony

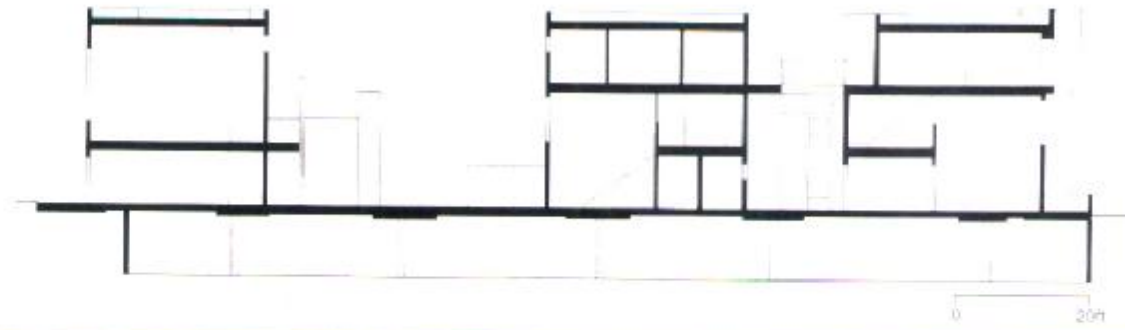
This project is designed to provide combined housing and work space for individuals and small businesses within the creative design and art community of Santa Monica. The project is home to several annual open studio events. The tenants range from a core of traditional artists to multi-media artists and studio set designers.

Arranged around a courtyard, the housing is connected by a series of walkways to encourage community and collaboration amongst the tenants. The arrangement of the lofts lends itself to open studio events with the large central court functioning as a gathering point while the walkways provide for the smaller gatherings around the work of particular tenants.

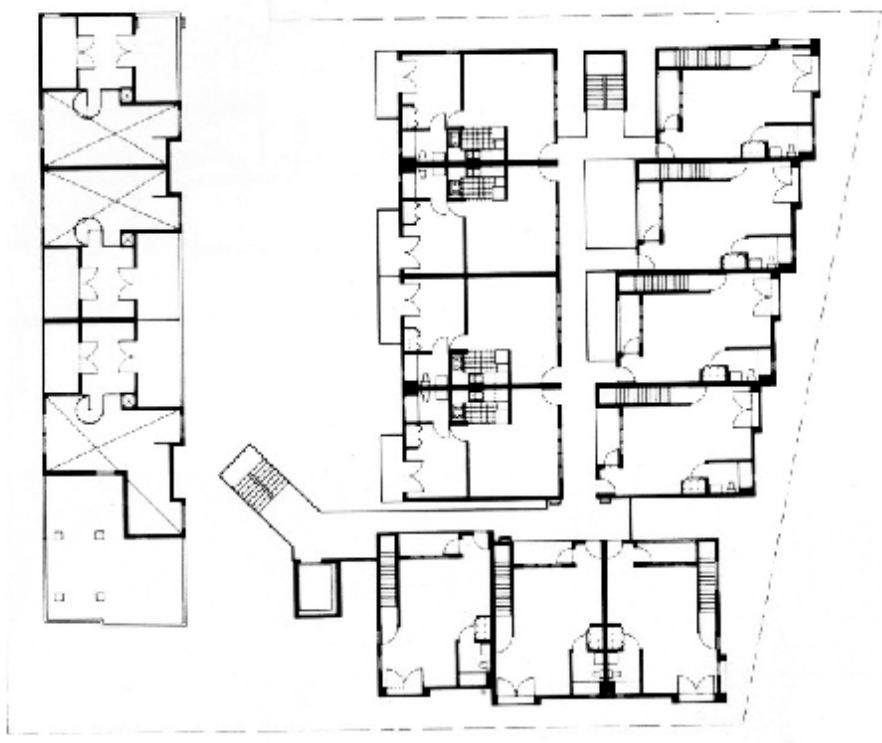
In addition to the arrangement of units relative to shared spaces, the individual units are provided with public and private faces, through primary or street access and rear door service access. Each unit is also open to either a private deck or small landscaped area. For the two-story lofts this private area is large enough for exterior art projects; electricity is provided for welding and other industrial art processes. On the interior, large, minimally finished warehouse-like shells are free for embellishment as suits the type of art/design work of the particular tenant.

This live/work project has provided a test case for the City of Santa Monica public approval process. The concept of live/work, while heavily encouraged by the City of Santa Monica Planning Commission, was not addressed in the building design requirements of local and state codes. The project team worked with building department officials to mold non-applicable and conflicting code requirements into interpretations and modifications of the code appropriate for the maintenance of the functional and aesthetic integrity of a live/work loft project. In particular, the design satisfies the strict requirements for fire and life safety while maintaining large open lofts with exposed structures, favored by artists for the good light quality and large bare work areas. The community is served by shared underground parking, a freight elevator, and a loading dock sized for large product delivery.

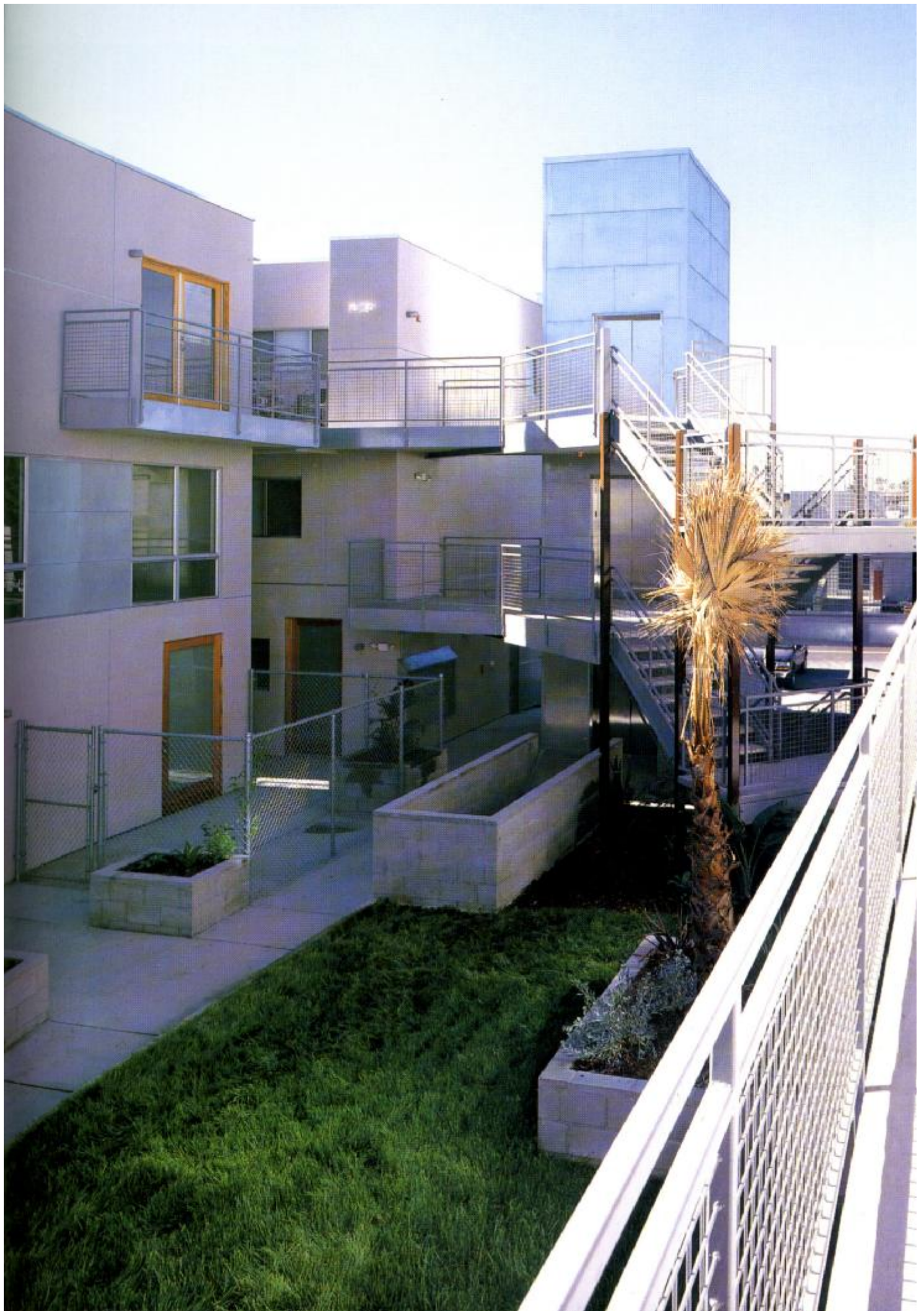




- opposite: Units are domestic in scale
- top: Section
- above: Building offers glimpses into life
- left: Geometry of complex is expressive



top Third floor plan
 above First floor plan
 opposite Quiet courtyard affords units privacy





above left Interiors are simple but elegantly detailed
 photography Katherine Jones
 above right Exposed structure as seen from below
 below left Light fills space from above
 below right View of living area from second floor
 photography Charles Swaresen
 opposite Roof structure lends character to space
 photography Brenny Chan





Ellen Wilson Place

Washington, D.C.
Weinstein Associates Architects

This project is a model, new mixed-income community, both economically and racially. A determined, diverse group of community and business leaders, working with the architect and developers from concept to completion, was responsible for the redevelopment of an abandoned 134-unit public housing project into a seamless extension of the surrounding community's character, income, and racial mix. Development costs were fully funded by a HUD HOPE VI grant and the project requires no ongoing public subsidy.

The 5.3-acre site is surrounded by the Victorian era Capitol Hill Historic District on three sides and is bordered on the fourth by an elevated highway. Designed to leave no discernible edge between itself and the surrounding community, the new housing and streets are modeled on Capitol Hill's historic development pattern: rarely were blocks developed uniformly with one typical building type lining both sides of the street. Far more prevalent are blocks where only three or four buildings in a row are the same type.

Ellen Wilson Place is tightly developed with street trees sharing parallel parking areas and relatively shallow house lots.

A new mews building type provides private side yards in lieu of rear yards and side front entry to allow a sense of private separation from the narrow public sidewalk. The new housing provides architectural definition to both the new and existing streets. The 36 different façade designs and five different building types are deployed to evoke the sporadic and staccato rhythms of Capitol Hill housing. Additional variety is introduced through the use of 22 different bricks, 17 mortar colors, eight window colors for the 30 window sizes, and 15 ornamental stair-railing designs.

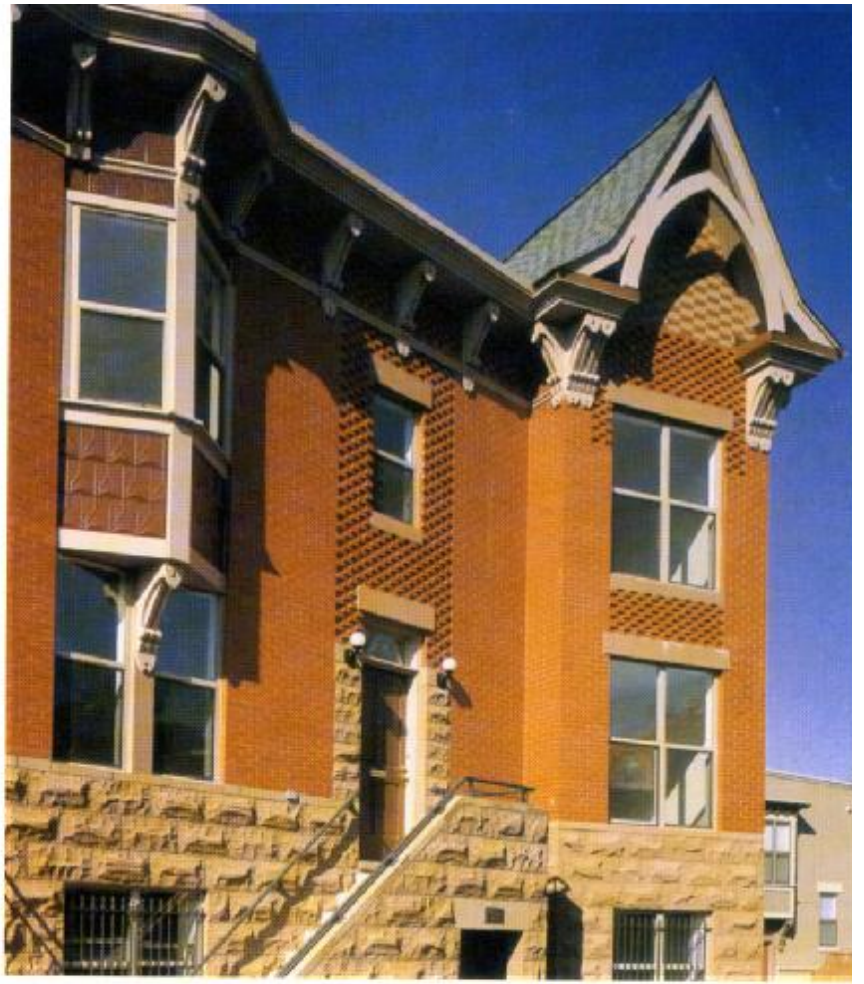
Through the use of computer-driven cutting (laser, plasma-jet, etc.), ornamental architectural elements such as wood cornice brackets and metal stair risers have been achieved within the project budget. The use of special shaped bricks affords an economical means to introduce patterning into façades and articulation of window openings. Careful study of proportions brings each façade affordably into the Capitol Hill spirit.



opposite Brick sidewalks lend to variety of textures and scale
right Variety allows for multiple scales along the street
below Rusticated stone is used on typical façade

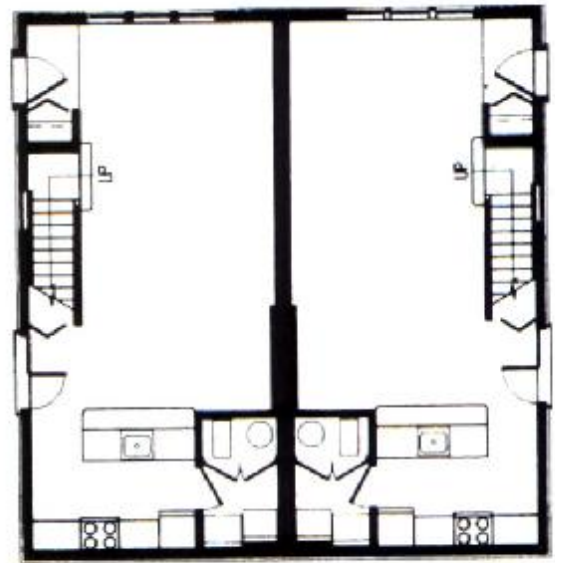
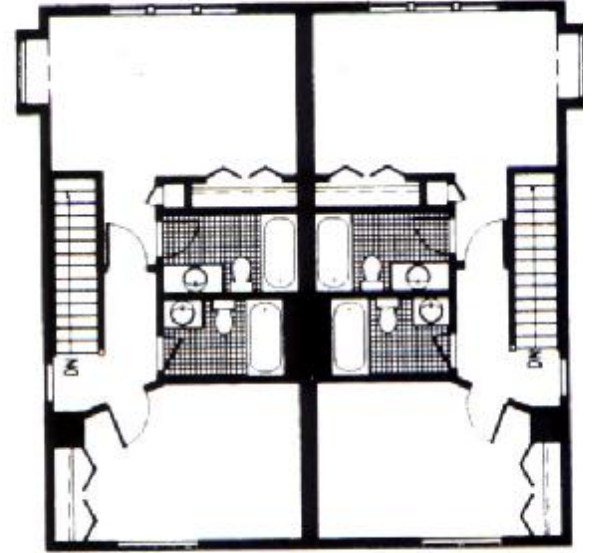
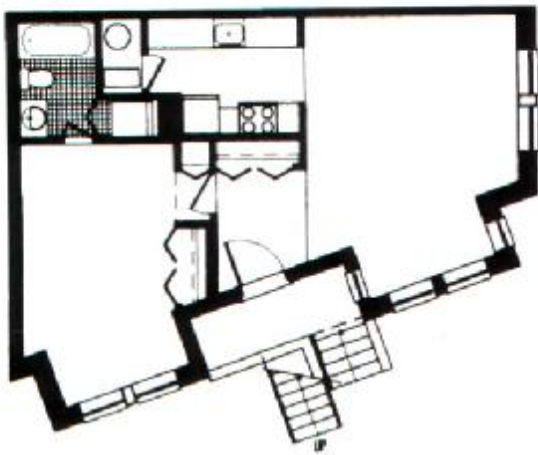
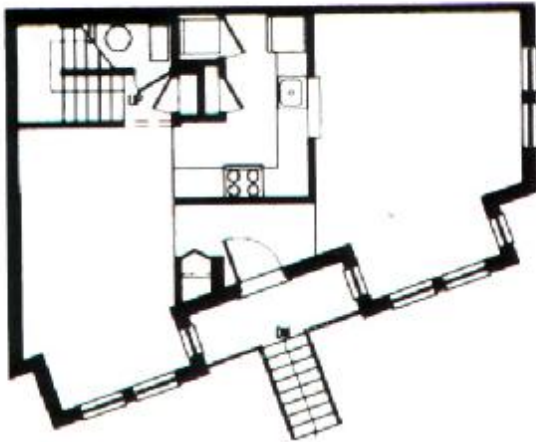
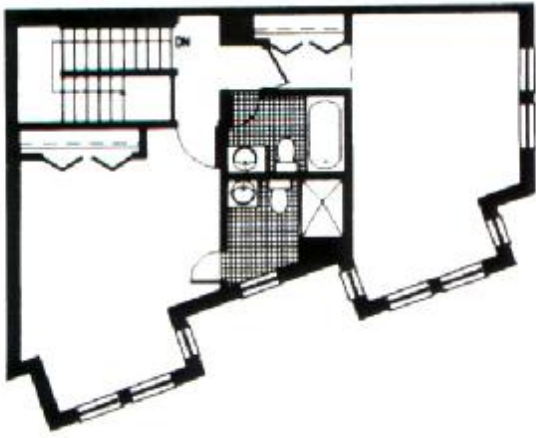






opposite Color lends strong personality to townhouse units
above Color, details, and texture animate façades
below Street elevation







Silvercrest

Puyallup, Washington
Pyatok Architects

Senior Housing

Located on a busy neighborhood street a few blocks from a major retail district, Silvercrest is conceived as a residential "lodge." While being a larger building called home by 41 senior singles or couples, it needed to fit on a street lined with single-family homes. Being subsidized by the federal government for very low-income seniors, the building also needed to calm the fears of local residents with a comfortable and familiar vocabulary. A colorful and cheerful country inn was chosen as the image both for the sake of the senior residents and the neighbors. This region has a large number of older Scandinavian immigrants, and the colors recall Scandinavian farm buildings.

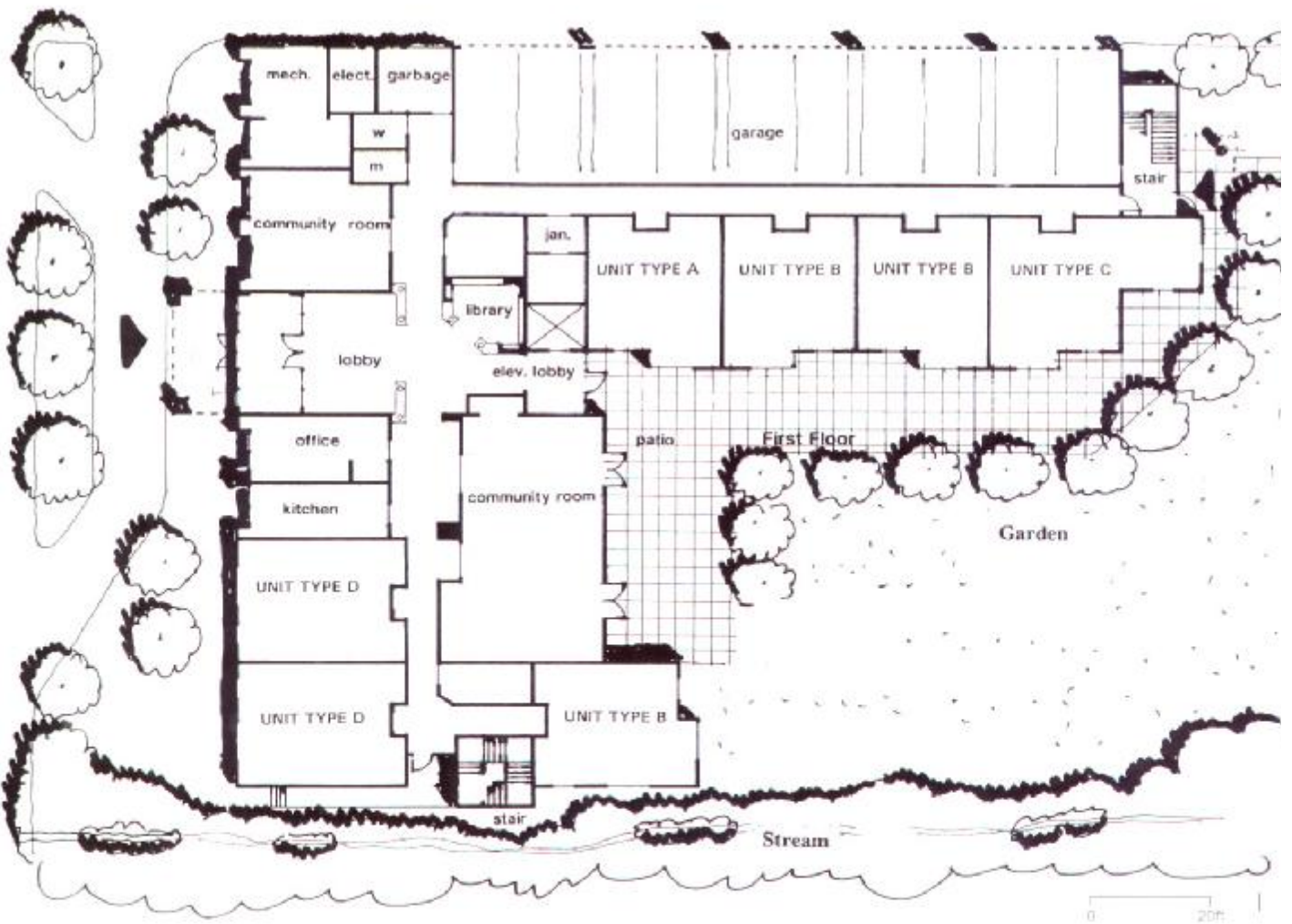
The three-story building is L-shaped to create an east- and south-facing back court, private from the street, leaving room for a wetlands on the site fed by a creek along its south edge. Placing the north wing perpendicular to the street conceals the building's size from public view. The main body of the building facing the street drops to two stories near the creek to soften its impact.

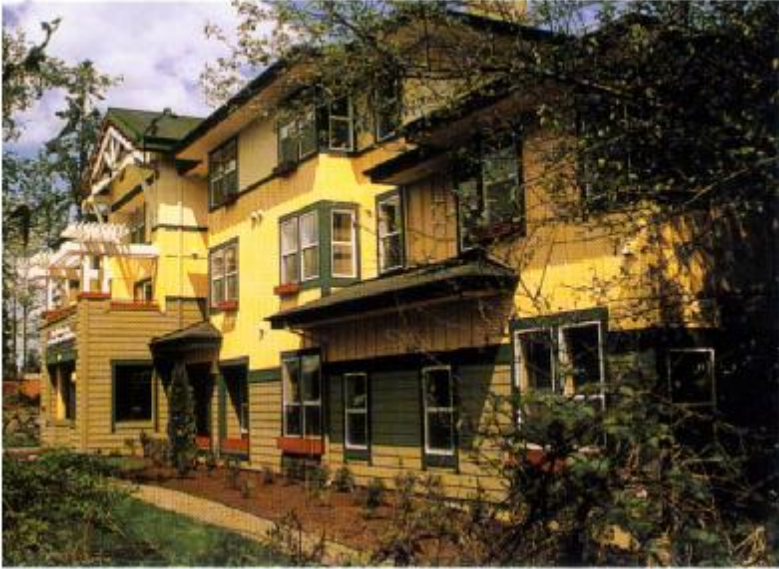
The laundry room and an adjacent lounge are located just above the front entry and open onto a deck above the front porch. The laundry lounge, an important social place, is designed to meet another need by seniors: to watch the street and the comings and goings in their shared home. The main multipurpose room opens onto the rear patio. A cozy fireplace nook is placed just off the crossroads of first floor traffic to induce casual social encounters. Its open yet retreating quality allows seniors to watch the ebb and flow of life in their home yet feel they are in an intimate, safe place.

Each unit has a bay window providing light and views from several directions and to expand the sense of space. Each kitchen has an interior corner window facing the corridor to allow residents to monitor their entry porches and corridor as well as to increase social exchanges.



- opposite left Window bays allow views throughout the co
- opposite right Courtyard offers a protected place
- left Front of building appears like a large house
- across Site plan





opposite top Bright colors suggest Scandinavian design roots.
 opposite bottom left Unit D, floor plan
 opposite bottom right Unit C, floor plan
 below left Scale and color fit well in wooded setting.
 below middle Wood siding contributes to building's domestic appearance.
 below left Materials contribute to building's sensitive scale.
 bottom left Unit A/B, floor plan
 bottom right Unit E, floor plan
 photography Pysdek Architects



Pierce

Houston, Texas
RTKL

Elevated

An inspired loft building in Houston makes the most of its urban location. Rather than shrink from an elevated expressway two blocks away, Pierce Elevated rises above it. By placing 129 loft residential units on top of three levels of above-grade parking, most of the double-height units in the building have unobstructed views through 19-foot-tall windows to downtown, just four blocks away. This also raises the living space above the noise and dust of the highway, and gives residents commanding views of the city.

Realizing that visibility is a two-way street, Pierce Elevated has a distinctive architectural roof form and sculptural canopy over the resident roof terrace.

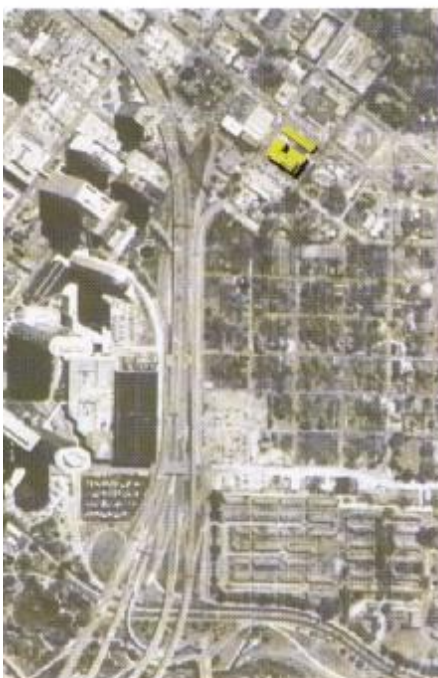
This eye-catching element acts as a billboard, appealing to the thousands of motorists who pass it each day. The

building's materials include brick, concrete, glass, and steel, giving it a sleek appearance. The finely-detailed glass bays emerge from its concrete structural frame.

To maintain neighborhood scale and to make the project economically viable, a 56-unit, four-story wood frame building complements the 15-story tower, while also defining a retail motor court for patron, visitor, and guest parking. This gives Pierce Elevated a variety of living scales, with a counterpoint between high-rise and low-rise accommodations.

Residents also enjoy a rooftop terrace over the parking structure that features a linear fountain and a fireplace that encourages community gatherings.

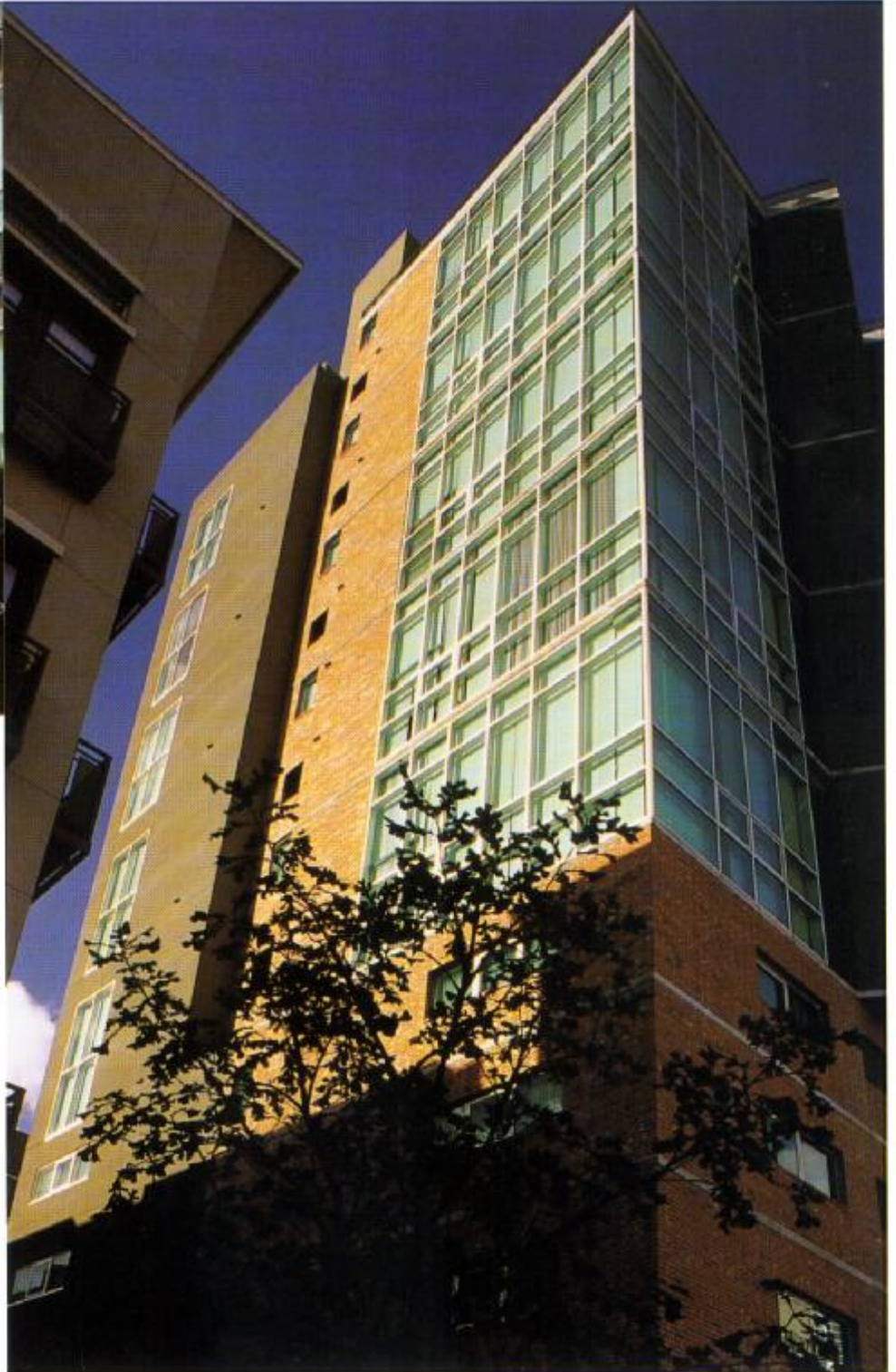
Some units have individual secured garages and all exhibit distinctive two-level floor plans, floor-to-ceiling glass and an attitude that is anything but pedestrian.

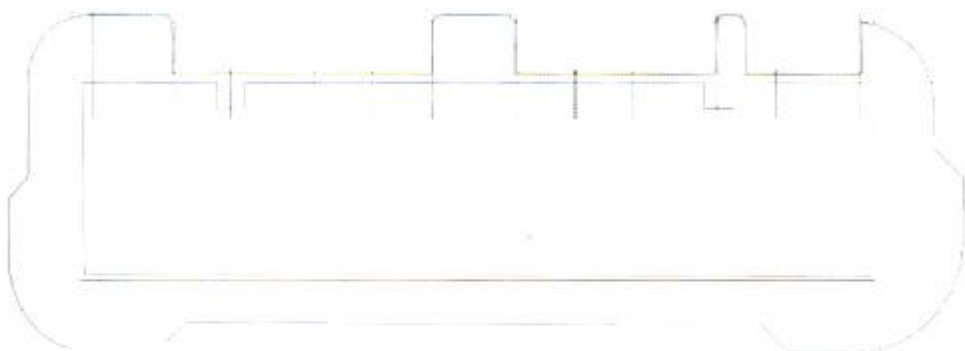
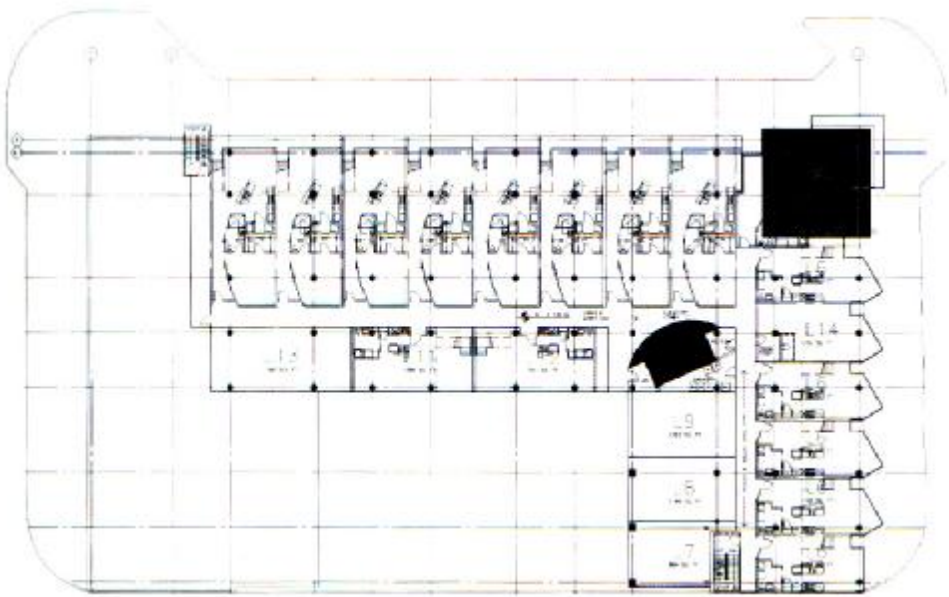
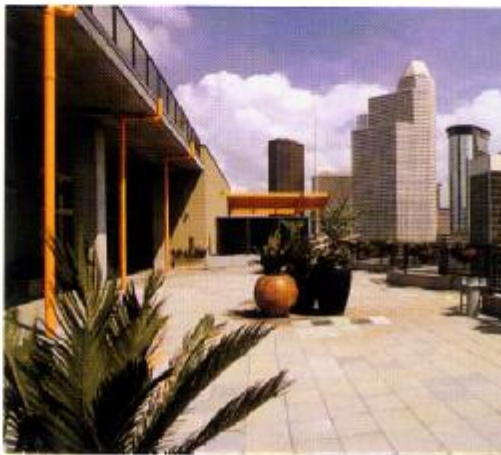
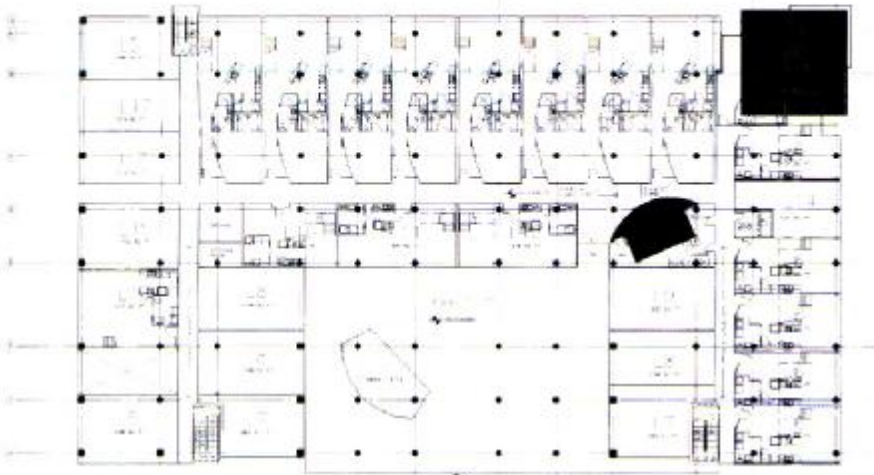




opposite left Site plan
opposite right Building's glass personality is revealed at night
top Building's presence on the skyline
above Parking is found in first few floors

below left Public spaces are available for residents
below right View of building's imposing presence
opposite top left First floor plan
opposite top right Roof deck offers city views
opposite bottom Upper level floor plan
photography David Whitcomb





Russellville Commons

Portland, Oregon
MCM Architects

Russellville Commons revives an abandoned, 10.5-acre lot adjacent to Portland's MAX Light Rail line. The site (formerly occupied by a school) is near downtown Portland in an area of older, modest single-family homes and mixed commercial uses. Zoned for retail/commercial, the site was initially studied for potential strip retail development. However, the project's developer, The Rembold Companies, elected to pursue a more enlightened program better suited to the needs of the neighborhood. The program for Phase One consists of 283 one-, two-, and three-bedroom apartments in a series of three-story buildings.

The site design restores the adjacent street grid that had been interrupted by the school, while avoiding the standard suburban apartment building layout of a street fronted by parking with living units beyond. Portland's 200 by 200-foot grid creates an intimate, pedestrian

streetscape reinforced by placing all of the buildings immediately adjacent to the street and locating parking in the rear at the center of each block. Ground- and second-level porches, together with low walls to define private, outdoor space, further reinforce the pedestrian quality while maintaining an appropriate balance of public and private space. A landscaped "Park Block" in the middle of the development provides additional open space and a pedestrian spine connecting to the rail line to the north.

The buildings are arranged with one-bedroom flats on the first floor and two- and three-bedroom townhouses above. All the front doors face the street. Entry to the one-bedroom flats is through a patio while the townhouses have an adjacent street-level front door that leads to a private stair. The form of the building allows the third floor to be nestled under the sloped roof, thereby reducing the overall height of the buildings and providing an archetypal house form, familiar and comfortable within the neighborhood. Color has been used liberally to define the buildings on each block and to further enhance their identity. The colors have been chosen for their liveliness and their ability to convey a rich warm palette even during Portland's gray, rainy winters.

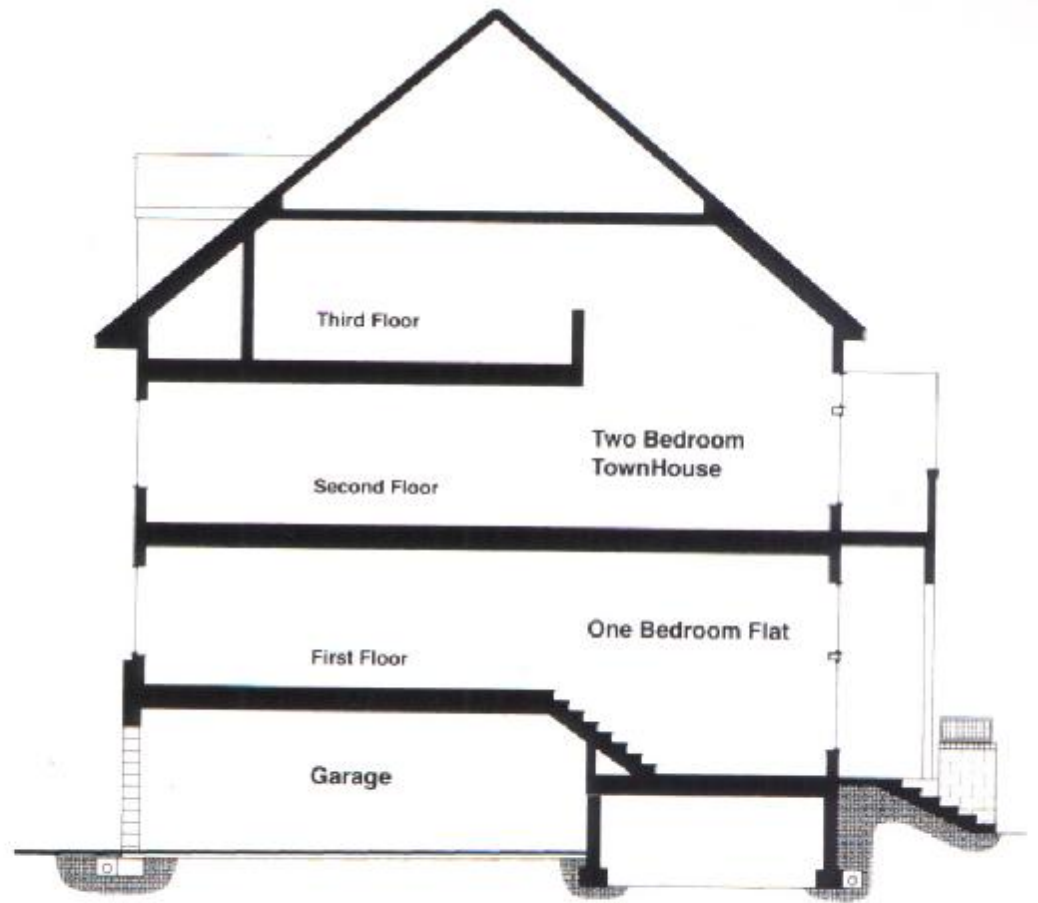


opposite left Landscaping helps soften building edge
opposite right Site plan
right top Gable roofs establish a domestic scale
right bottom View across complex of buildings
below Unit fronts are shaded with trellis and balconies





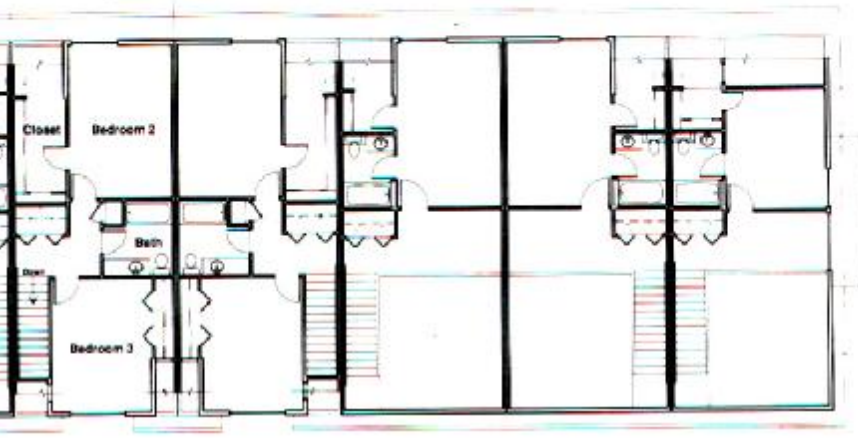
- top left Detail of trellis structure
- top right Balcony/porch elements contribute privacy
- above left Ample open space between unit blocks
- above right Exterior is articulated with wood members
- opposite top Typical building section
- opposite bottom left Detail of balcony/porch structures
- opposite bottom right Bright colors distinguish exterior



Typical 2-Bedroom
Townhouse
Upper Level



Typical 3-Bedroom
Townhouse
Upper Level



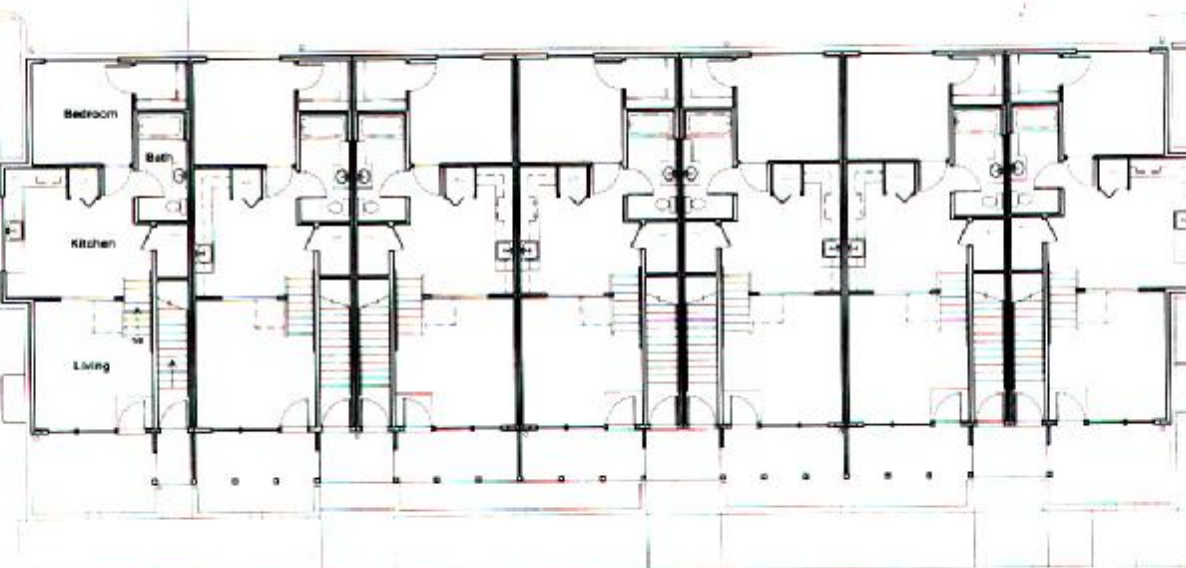
Typical 2-Bedroom
Townhouse
Lower Level



Typical 3-Bedroom
Townhouse
Lower Level



Typical 1-Bedroom
Flat



opposite top Third floor plan
opposite middle Second floor plan
opposite bottom First floor plan
below Large windows contribute spacious atmosphere
bottom right Interior is distinguished with range of materials
photography Richard H. Strode



Summit Residence

Trinity College, Hartford, Connecticut
William Rawn Associates, Architects

Halls and Court

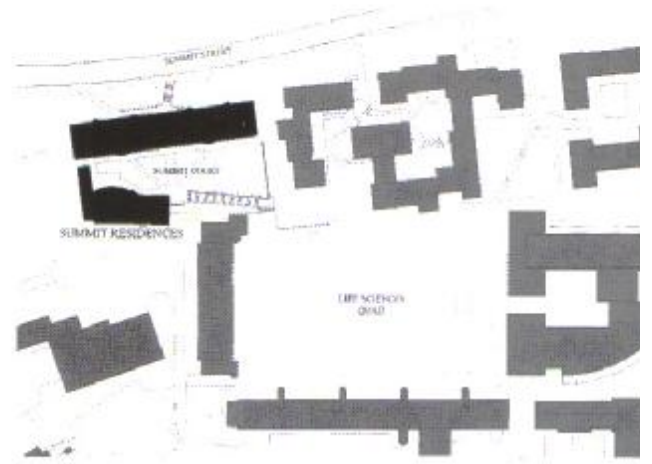
This residence complex and court consists of 173 beds in apartment-style layouts, in four- and six-story buildings on the top of a plinth or plateau—a powerful example of fitting moderately large residential buildings into a tight site. The first set of buildings constructed under a new master plan that was initiated by the college's president, the complex follows a strategy of filling in missing teeth and strengthening the series of four quadrangles from south to north. This residential project sets a standard of materials and organization that will be followed by the next three buildings that will follow.

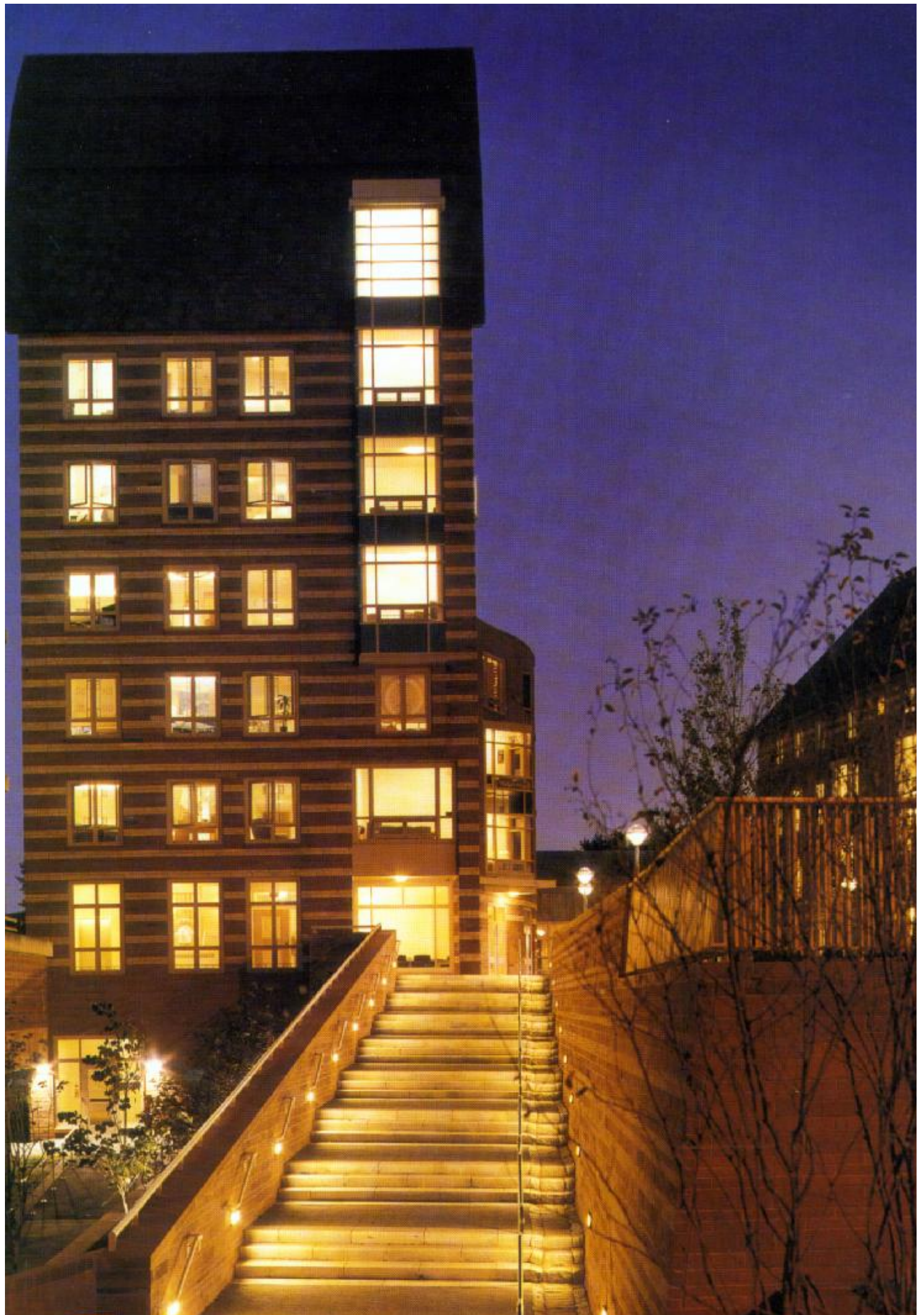
The building seeks to be decidedly sculptural, which can be read as a raised accent, in order to complete the quad. The complex is joined to the quad by a 12-foot-wide ramp with occasional steps, which acts more like a medieval ramp entering an Italian hill town. It speaks of entry to the new raised court, yet its width and gentle slope create an almost seamless connection to the larger quad below.

The complex employs several architectural strategies. A long "bar" building acts as an anchor to the project and includes a portal that refers to the existing traditional buildings in a Modernist way. The buildings on the interior of the court create a more sculptural form in plan, and feature a six-story tower as a centerpiece. This tower announces the arrival of the college from the south and refers to the college's chapel tower—an iconic image farther to the north. The tower's form is non-historic, forming a head to a linear building without resorting to traditional gable or pyramid tower forms. It also signals the importance of the residence hall complex to the campus.

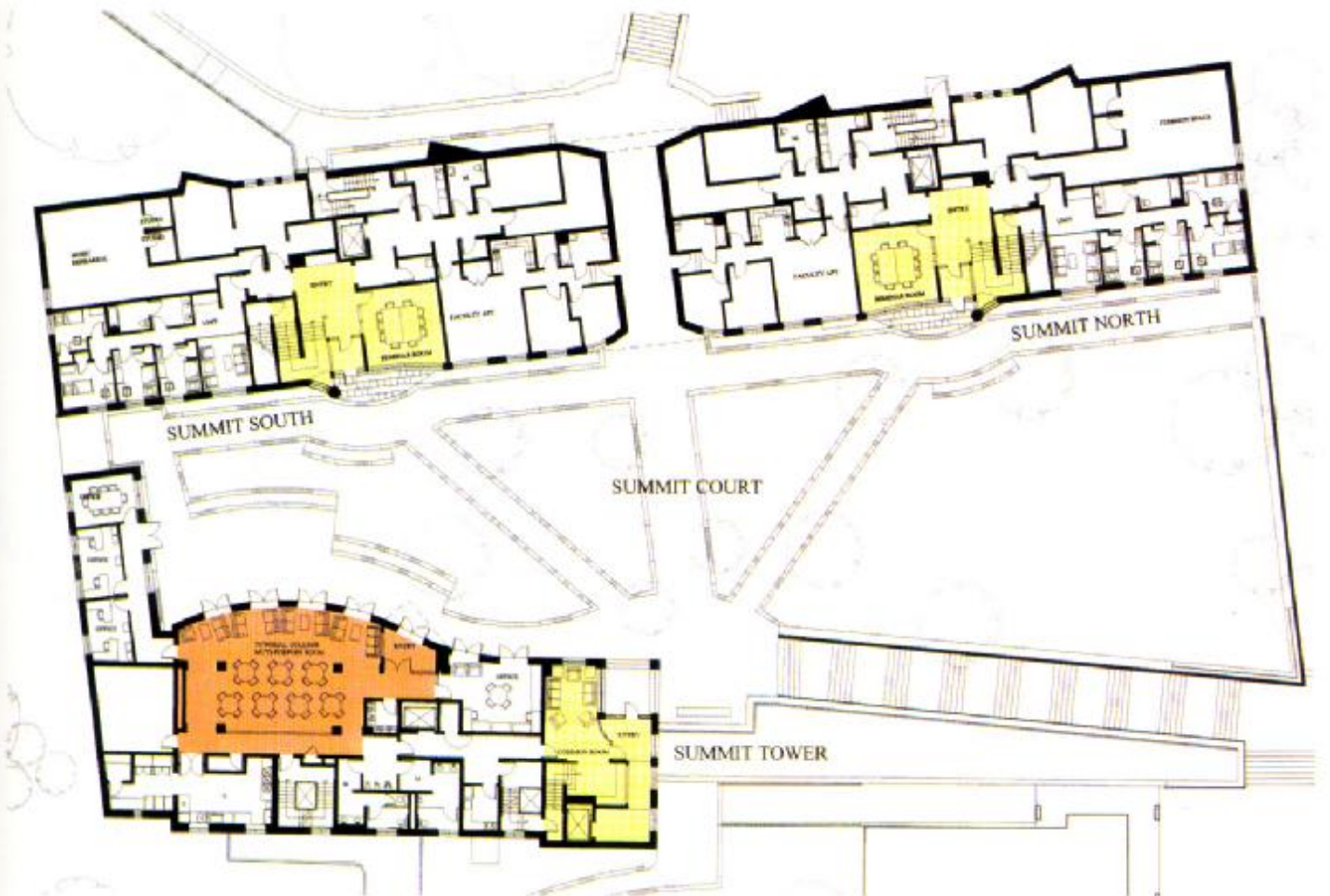


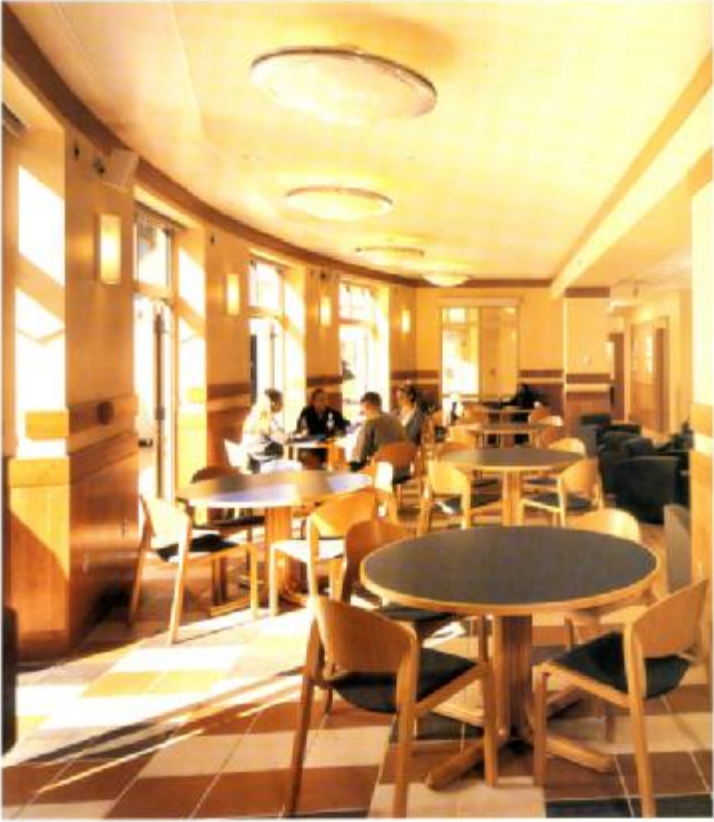
opposite left Summit south wing as it backs onto woods
opposite right Summit tower's tutorial spaces open to court
right Site plan
below Summit tower as it surveys the court.





opposite Approach to Summit tower and court from
below Unit suite floor plan
bottom Ground floor plan





010 David Jones's library design and multipurpose room
 011 David Jones's library design and multipurpose room
 012 Study area in David Jones
 013 Study area in David Jones
 014 Study area in David Jones

Cupertino Park Center

Cupertino, California
Seidel/Holzman Architecture

Adherence to single-family residential zoning, combined with the intense job creation of Silicon Valley, has left the community of Cupertino with a significant jobs/housing imbalance. The resultant traffic problems and lack of a sense of community have led the city to revise its policies to promote the development of high-density housing, and to greatly curtail additional office and R&D development.

Cupertino Park is a high-density apartment community located within a commercial/mixed-use master plan conceived in the early 1980s. Facing a community park and flanked by midrise suburban office buildings, the apartments strike an urban note with individual stoop entries and contemporary massing.

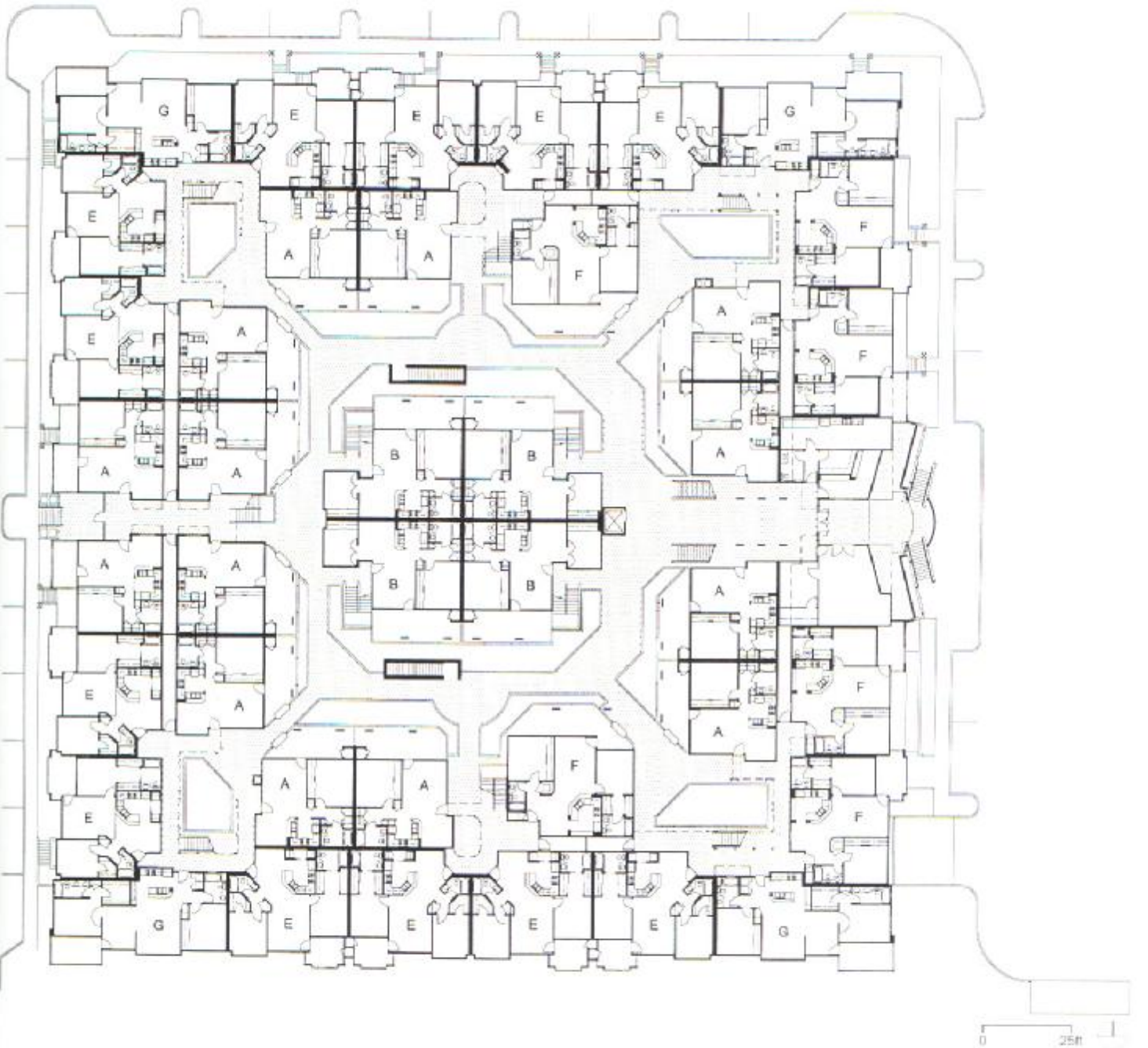
Parking is subterranean and is provided in two below-grade levels, creating a podium courtyard to which many of the apartments open. The main courtyard entry opens to the park with a grand stairway ascending from the street.

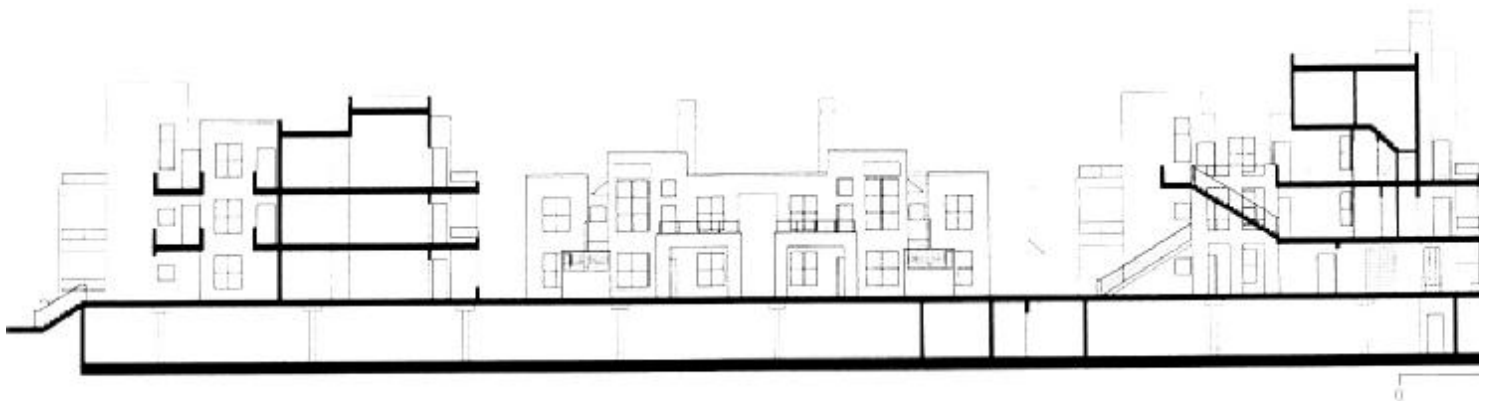
Color variations are employed to emphasize the vertical massing, and create a pedestrian scale to the street frontages.

With 120 apartments on little over 1.5 acres, Cupertino can accomplish 12 to 15 times its historical residential density, and at the same time begin to establish a center to its community. The project creates an active mixed-use environment throughout the day by combining office space, residential units, and a restaurant in a single structure. A public plaza faces DeAnza Boulevard, creating a gateway into Cupertino's central business district, while a more sheltered courtyard to the west is a quiet pedestrian-oriented entry to the site.



opposite Elevators are highly articulated in geometry
right Welcoming façade on east elevation
below Podium floor plan







opposite top West-east site section
opposite bottom Courtyard paths contribute to domestic scale
top Kitchens are open and share space with dining
above Interior spaces are light and flowing
photography Tom Rider

Old Town Lofts

Portland, Oregon
Robertson, Merryman, Barnes Architects

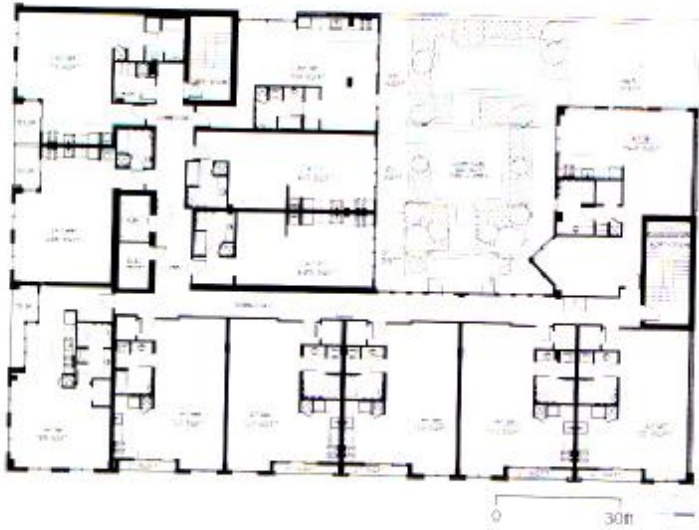
Fitting in with the neighborhood was a major goal of the design of this 60-unit project. The context included modest, early-1900 brick buildings. The design also sought to incorporate the lively visual character of Chinatown. The program included units for a variety of family sizes, incomes, and preferences. Because of the dense urban site, views and daylighting were maximized.

Situated in Portland's Old Town/Chinatown neighborhood, the building enjoys views of the new Portland Classical Chinese Garden (Lao Su Yuan), the river and bridges, and the city skyline. It responds to the context with decorative translucent screening at the parking level that recalls "leak" windows in the Chinese Garden and other Chinese motifs, including the eighth-floor logia, which mimics traditional Chinatown inset balconies. At the corner, the design recognizes its gateway location at the north end of NW Fourth Street, with Chinatown's lion gates at the south end of Fourth at Burnside. Brick and concrete respond to the character of the older neighborhood warehouses, and windows are maximized in the units but organized so that the building still looks appropriate in its context by using double-hung units.

The internal courtyard and partial, single-loaded corridors allow maximum daylighting in the units and views from the corridor. Small, inset "Roman" balconies provide efficient connections to the exterior and architectural depth and relief on the exterior. The 13 different unit designs range in size from 600 to 1,670 square feet, including penthouse townhouse units.

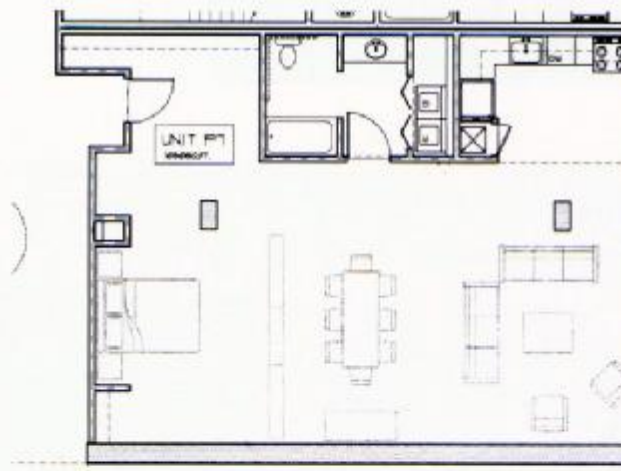
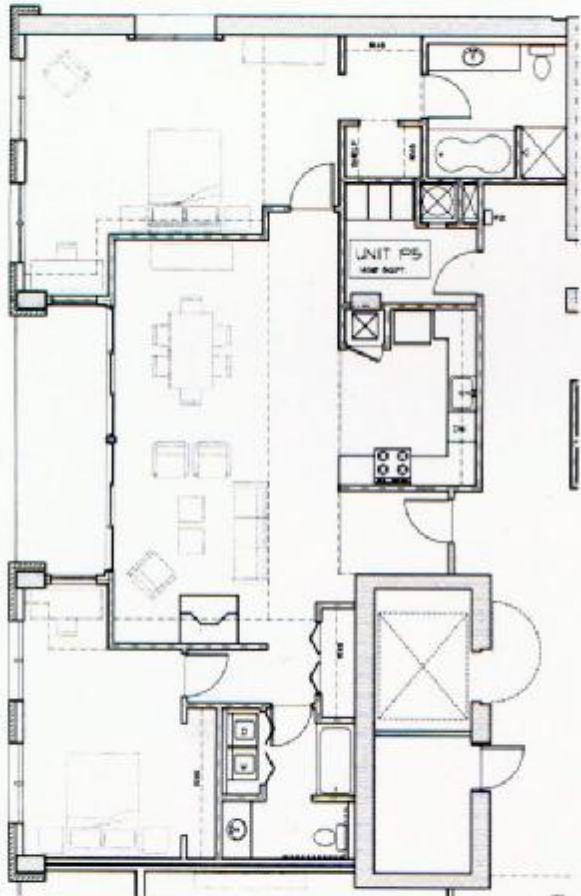
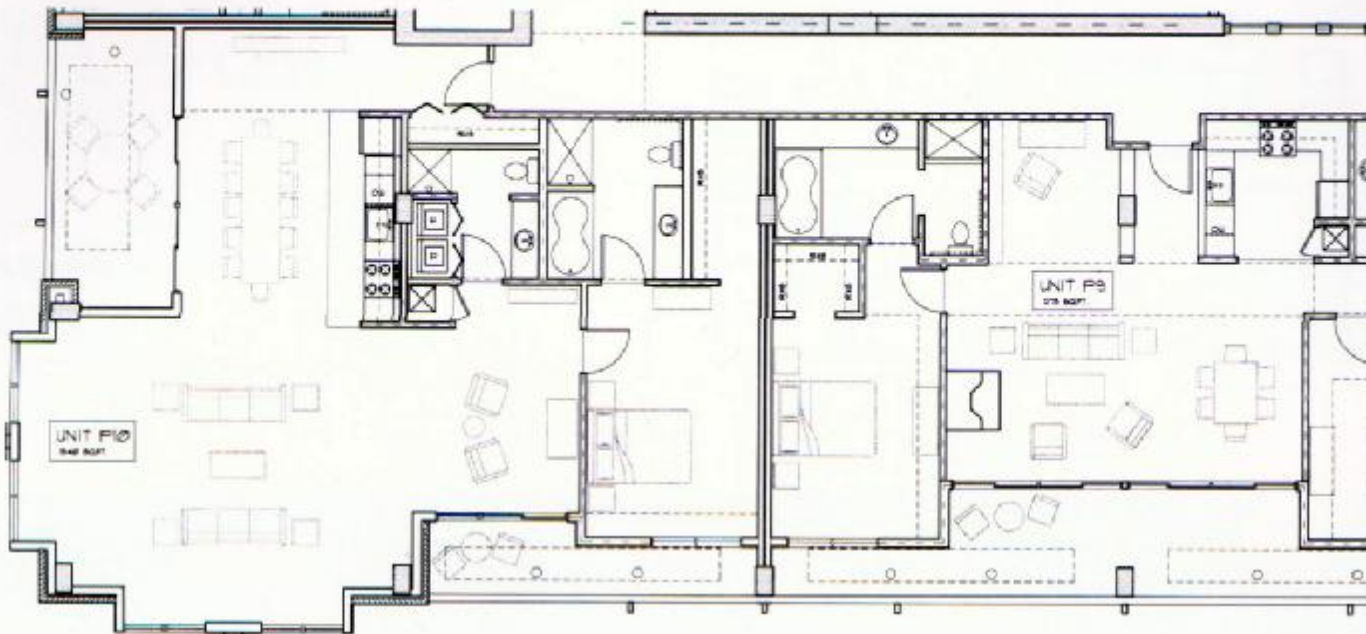
This project incorporates a number of sustainable design elements. For example, more than 98 percent of demolition waste from the existing buildings was recycled. New cabinets are constructed of wheat straw board, concrete with fly ash is used as core exposed finish and as structural system, and a central energy-efficient water loop heat-pump system allows trade-offs between different orientations and time-of-day energy needs. In addition, partial overhangs on the south elevations protect some of the largest windows from summer sun, and double-hung windows provide ventilation. The eighth-floor logia and trellis encourage greenery and landscaping for sun shading.



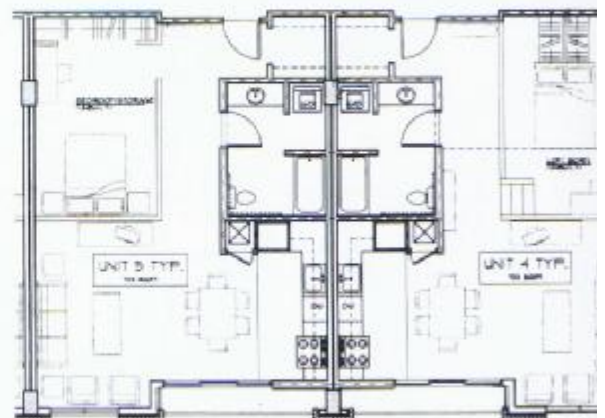
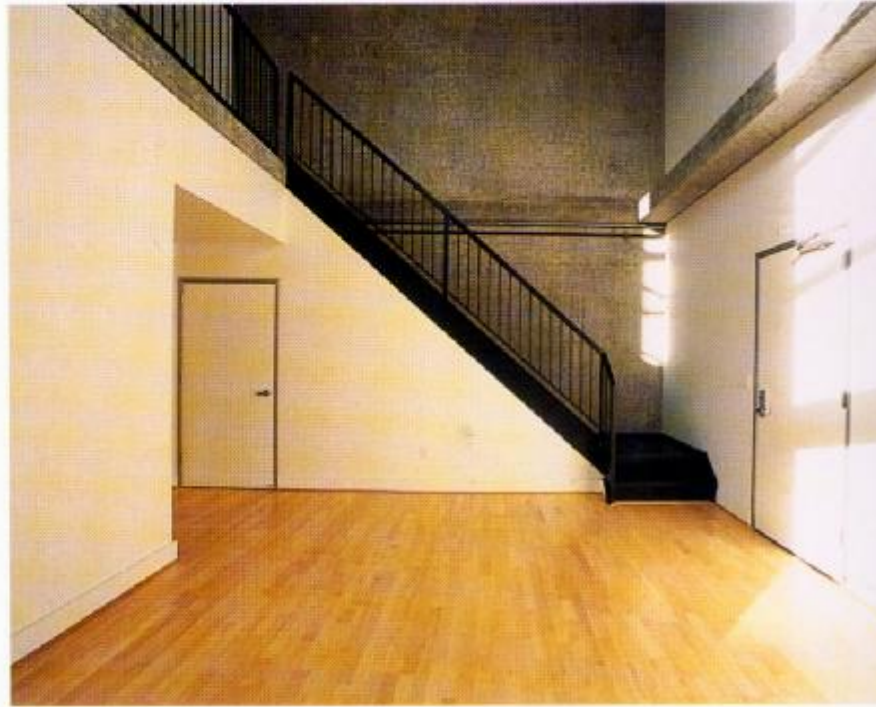


- opposite left At the corner of Fourth and Burnside
- opposite right Brick buildings in area influenced facade design
- left Third floor plan with courtyard
- bottom left Loggia at building's top
- bottom right Building's presence at corner









opposite top left Wood floors warm space
 opposite middle Double height unit with stairs to
 opposite bottom left Unit one, typical floor plan
 opposite bottom right Units four and five, typical floor
 below left Ample windows deliver natural li
 below right Apartment interior with large win
 bottom left Unit seven, typical floor plan
 bottom right Units 8-12, typical floor plan
 photography Rick Keating



Lakeview

Chicago, Illinois
Pappageorge/Maymes Architects

Commons

Uniquely canted steel bay windows bring variety and distinction to a group of townhouses located on a compact former industrial site at the emerging edge of Chicago's Lincoln Park neighborhood.

Forming a bridge between a recently converted loft building and a development of single-family homes, the site plan efficiently accommodates 30 contemporary townhouses in two rows. The arrangement creates two distinct zones. A public face, with raised front doors looking onto Diversey Avenue, brings the project strong identity and urban presence. An inner row of nine units completes the building's form and bounds a quiet drive, which provides access to garages but also doubles as a courtyard. Each townhouse is given a private front yard, shielded by a brick screen wall. The form of the outer row of homes is broken to allow a glimpse into the inner court and provide pedestrian access to the street.

Subtle tone-on-tone shifts in brick and vertical separation of colored downspouts distinguish individual units while maintaining a cohesive appearance. Color is used to highlight other architectural details such as canopies, stairs, and hand window frames. A sense of depth is added through the use of canted steel bays, painted blue-green. The bays bring a sense of openness to the interior rooms, increasing space, and also provide a view up and down the street. Color is emphasized through orthogonal patterns around bays. Each unit culminates in a large, private rear garden providing skyline views.



opposite: Detail of entries at street side
below: Low-walk offer privacy at entry



below Large fenestration openings lend bright interiors
opposite top left Project has low walls that define private precincts
opposite top right Alternating bays have sloped glazing
opposite bottom Three-story project defines street edge
photography Pappageorge/Haymes





Bernal

San Francisco, California
Pyatok Architects

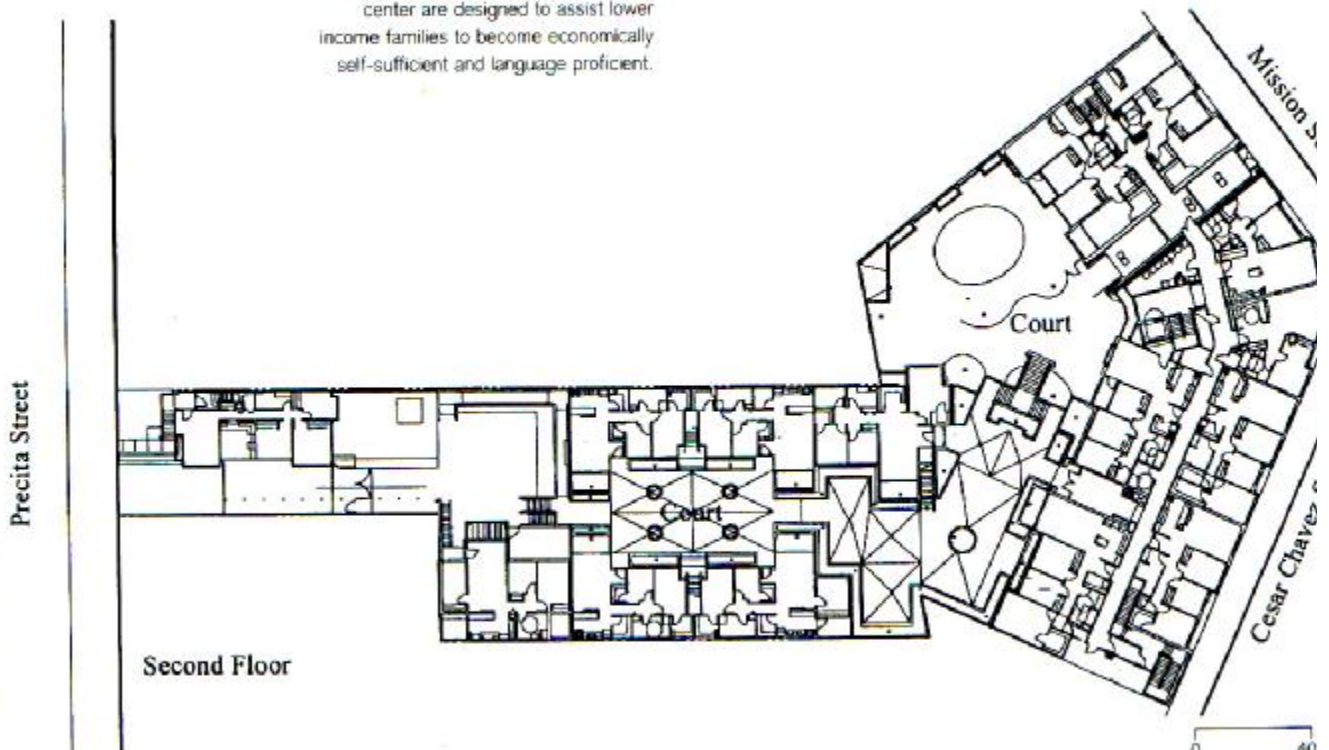
Gateway

Bernal Gateway is located on an irregularly shaped sloping parcel in the dense neighborhood fabric of the Mission District. The architect worked closely with neighborhood groups to shape a design that accommodated the new family housing, open play areas, and extensive community facilities while respecting the scale and character of the surrounding neighborhood. The ground floor facing Mission and Cesar Chavez streets houses a childcare center and the "Family School," a neighborhood-based adult education center. At the interior of the site, townhomes face a series of stepped courtyards linked together by a private through-block passage.

This 55-unit affordable family housing development is the result of an extensive participatory design process using building kits and involving about 75 residents of the Bernal Heights neighborhood in five design teams to explore options. The resulting design includes a "street wall" boulevard building that wraps the corner of Mission and Chavez streets, the main crossroads of the neighborhood. The ground floor's neighborhood adult school and childcare center are designed to assist lower income families to become economically self-sufficient and language proficient.

Behind this front building are four courtyards on three levels in the center of the block surrounded by family townhomes stacked above accessible flats. Two of the courts are above the parking garage. This cluster of mid-block "cottages" shapes a small village with play areas secure from the surrounding busy streets. The rear of the property faces Precita Street, a narrow residential thoroughfare. Two of the units are arranged in a duplex to relate to that more intimate public edge.

The adult school, an important neighborhood institution, has its entry at the corner of the street-wall building facing Mission and Chavez. The housing is entered from Mission Street through a two-story open paseo leading to an interior courtyard shared by the childcare center's play yard. The 45-auto garage is entered from Mission Street. A courtyard behind the duplex on Precita contains an area for the tenants' vegetable garden.

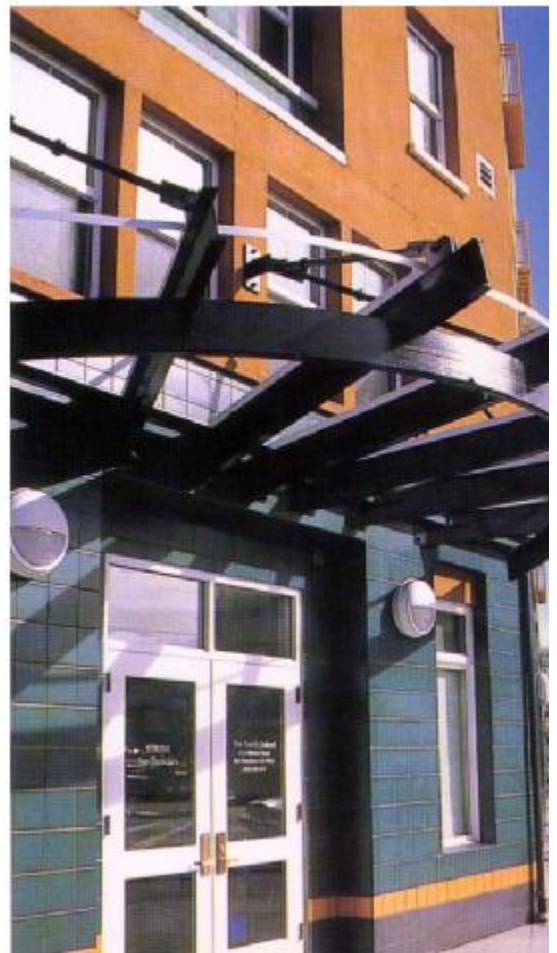


opposite: Site plan
left: Interior of courtyard offers variety of
below: Color and massing break up façade





- top left Tile distinguishes building's base
- top right Smaller units are found on ends
- right Entry is marked by canopy element
- opposite top Color and fenestration contribute to domestic design
- opposite bottom Architecture is domestically scaled

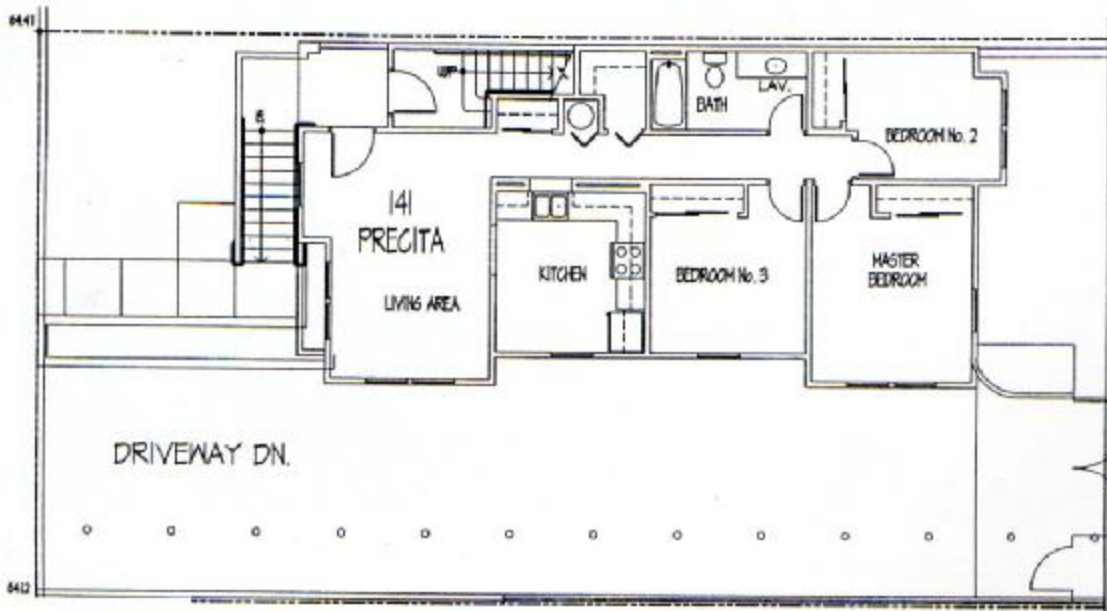
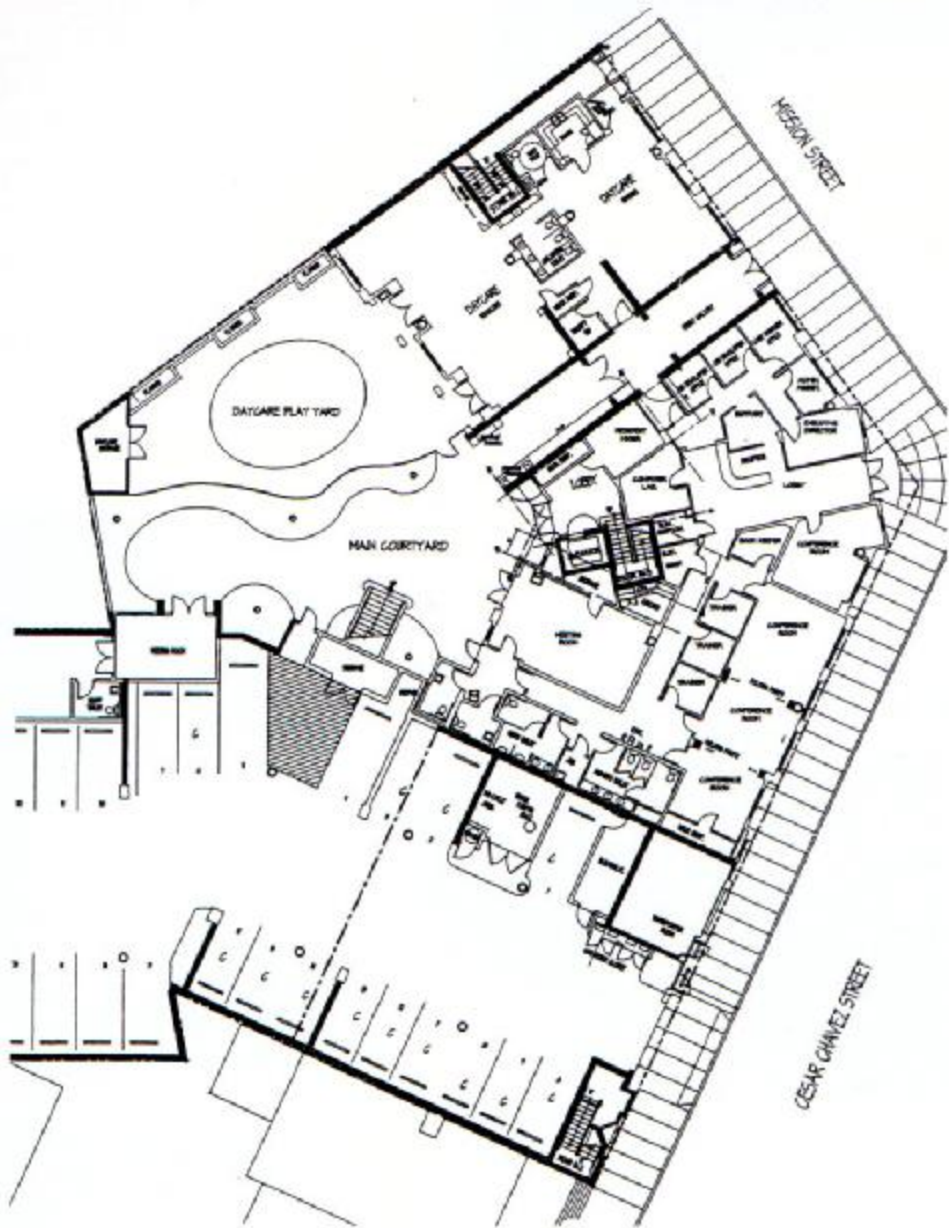






above Units as they help define courtyard
below Units create small piazzas deep in complex
opposite top Ground floor plan, Building I
opposite bottom Second floor plan, Building III
photography Pyatak Architects





Ballpark

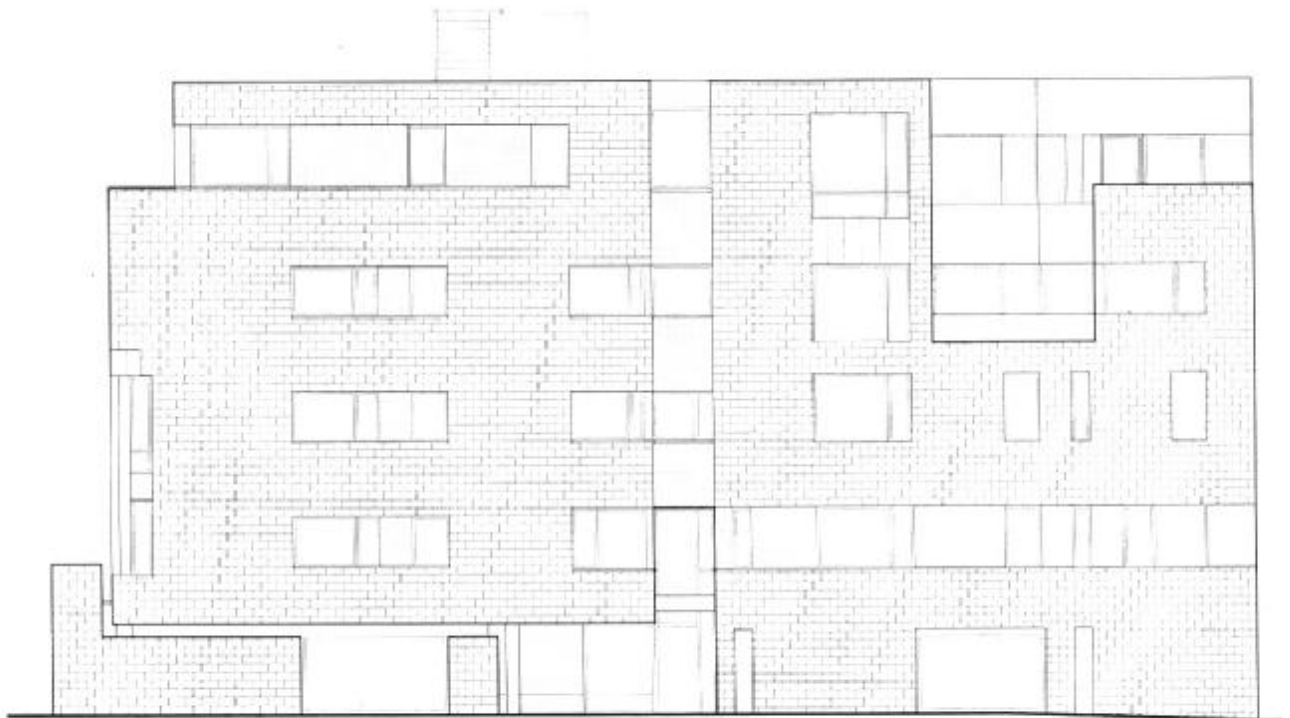
Hoboken, New Jersey
Sergio Guardia Architects

Hoboken is part of the New York City metropolitan area, connected to the city by subway and ferry. The site for this new multifamily building with rental apartments was originally a late 19th-century industrial zone, which is now in the early stages of residential gentrification. Nearby blocks are comprised of industrial buildings and a football field for the local high school team. The site includes two existing industrial buildings, one built in the early 1900s and the other in the 1950s.

The project consists of 64 apartments in three different buildings, two extant, each with their own language and era. The three buildings, forming an L in plan, are connected to each other at every floor. The L-shaped courtyard contains parking for 50 cars.

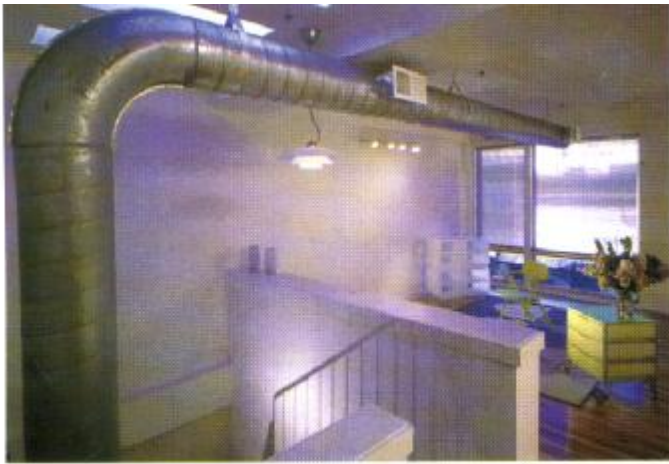
The new building, connected to the 1950s addition, consists of a five-story structure containing 14 apartments. The ground floor accommodates the lobby and 14 covered parking spaces. The new structure does not mimic the surrounding buildings. On the contrary, it acquires a residential scale and language of its own. The building becomes an abstract approach of the neighborhood's industrial fabric through the use of large fenestration, ground-face concrete block, and stucco panels.

The building is set back and creates balconies and exterior corridors. Volumes are defined, creating a dynamic façade. The apartments are laid out to take advantage of the orientation and views. The units on the top two floors are duplexes in order to maximize the number of units with views of the New York skyline.

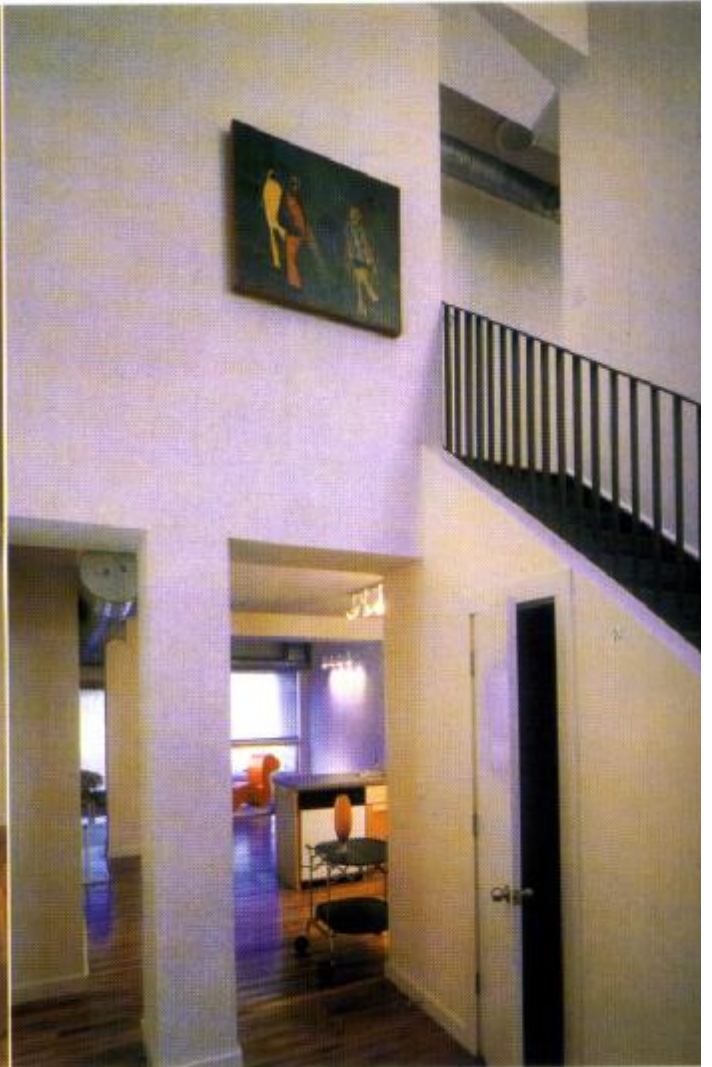
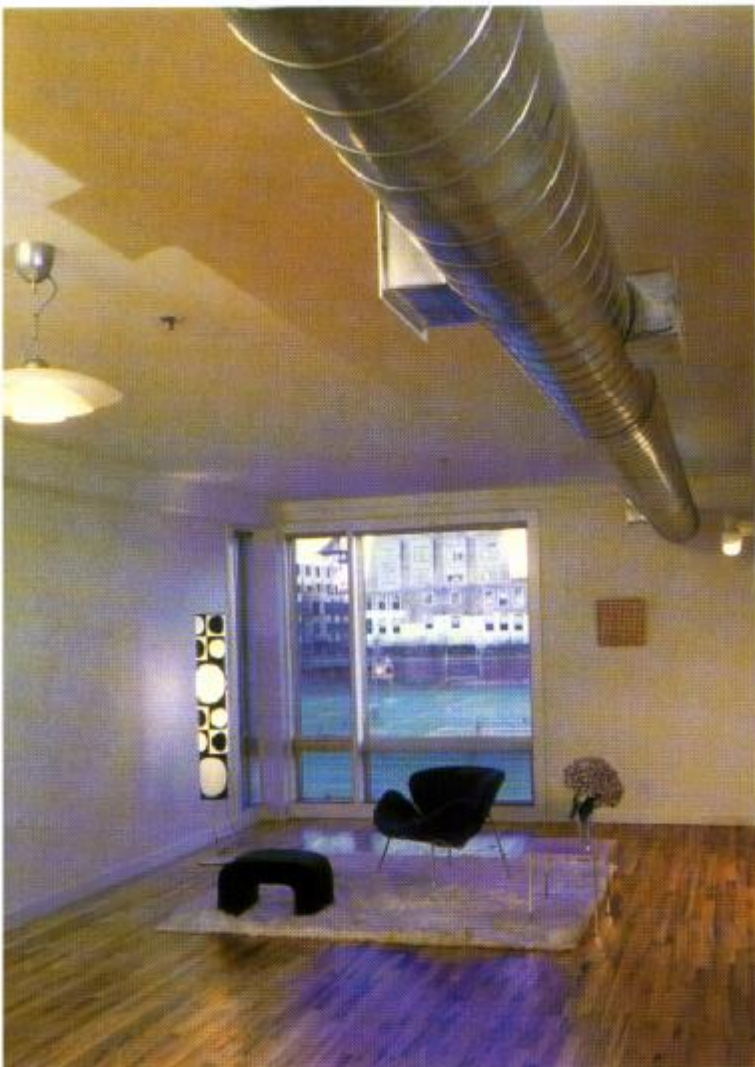


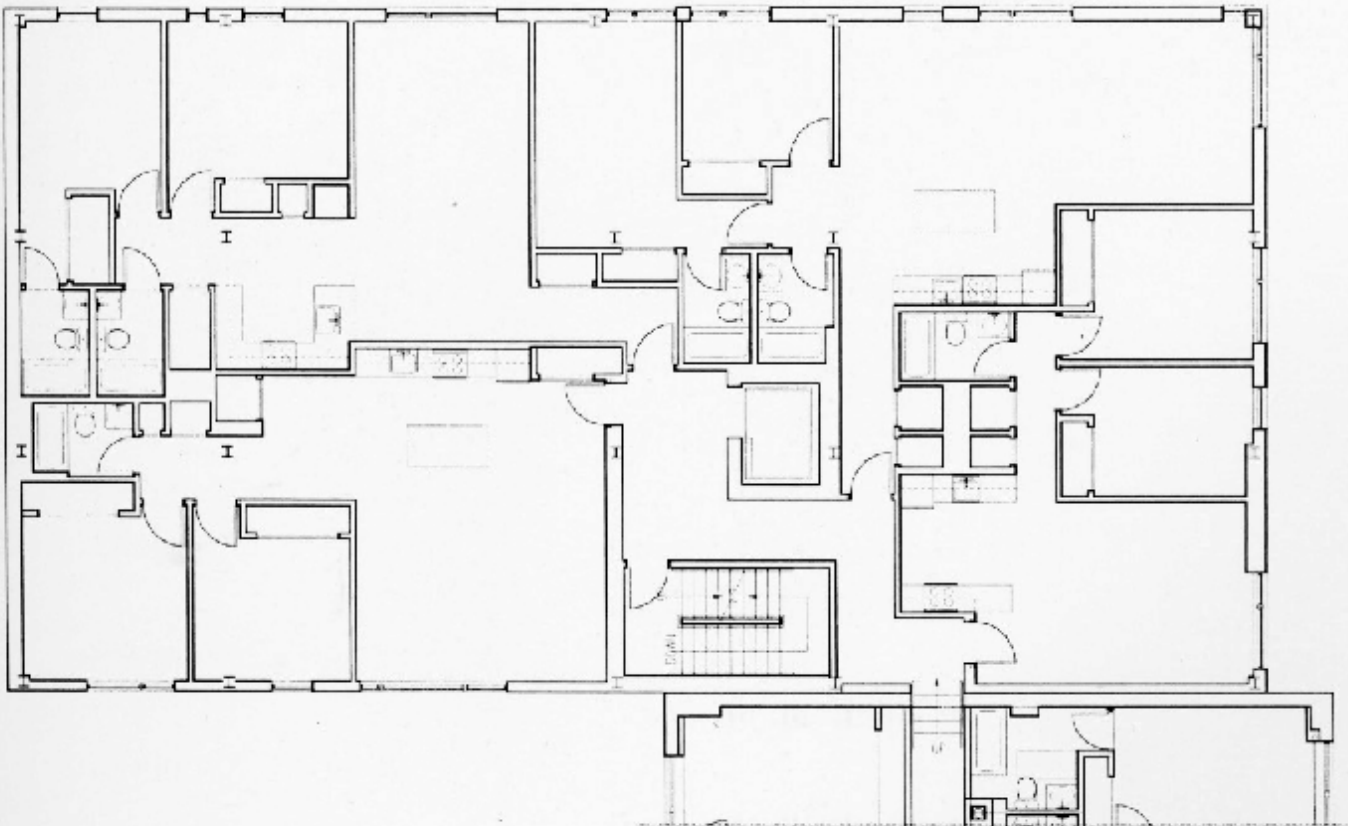
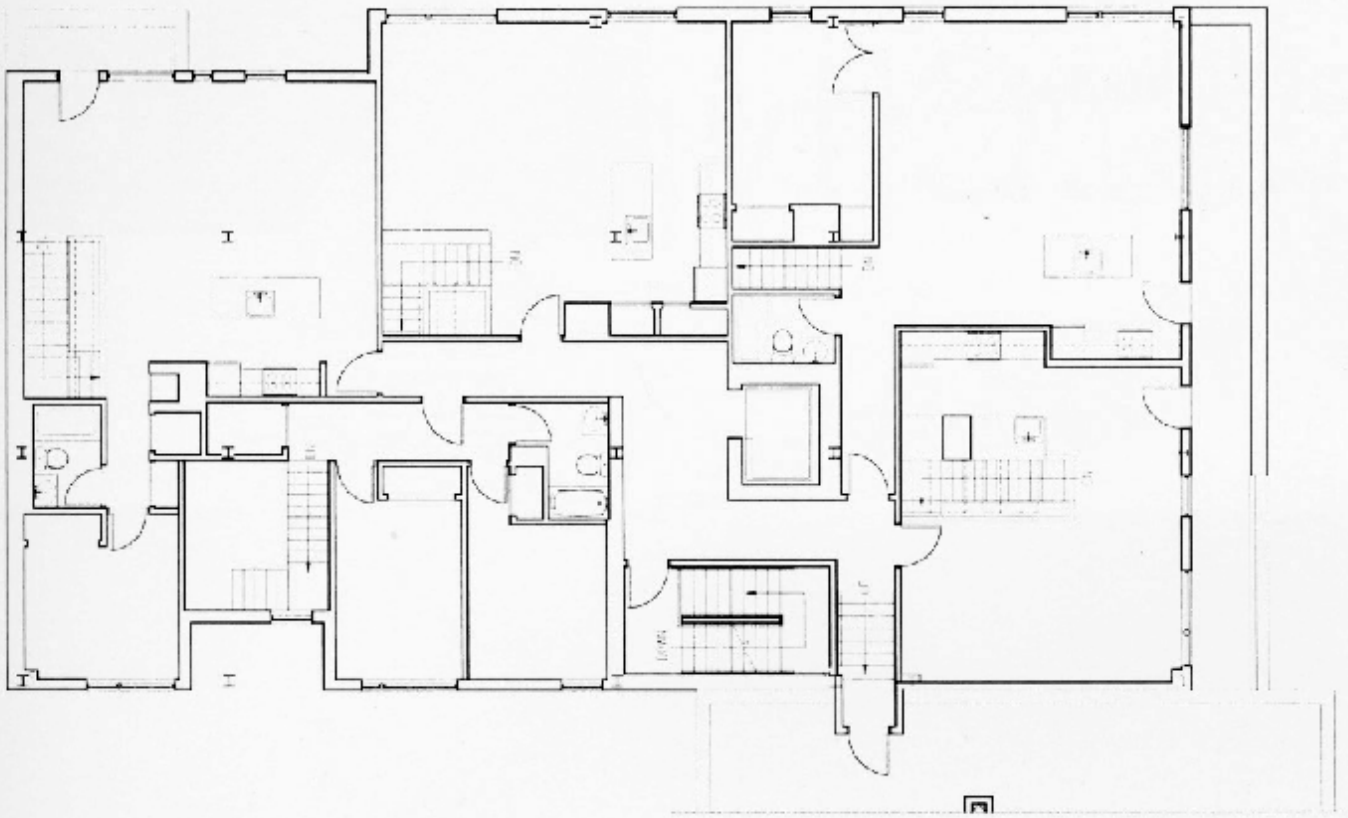
opposite top New building on left as it connects to existing
opposite bottom East elevation
right Exterior is simply detailed
below Building as it edges next to the ballpark





left Second floor left space
 bottom left Interiors are simple and elegant
 bottom right Simple detailing is found through
 opposite top Fifth floor plan
 opposite bottom Second and third floor plan
 photography Arch Photo, Inc.





Metro Center- Citypark

Foster City, California
Seidel/Holzman Architecture

Three components comprise this project: 60 units of affordable senior housing, 40 townhouses, and a town green. Together they complete a mixed-use suburban town center that also includes office and retail uses in immediate proximity. The intention of the design was to weave together formerly disconnected structures and uses in the neighborhood, create a vibrant and active town green for the community, and to produce a diverse mixed income, mixed generation, high density residential neighborhood. The project is a joint development by the Foster City Redevelopment Agency, a nonprofit developer, and a for-profit developer.

The housing brackets two sides of the town square. The multiple clients were persuaded to share the two residential sites, as opposed to each taking a site individually. This permitted the creation of two residential courtyards defined by townhouses on the perimeter and a five-story building for seniors in the center. Miniparks enliven the courtyards, which also accommodate vehicular access. The street and town-square frontages were developed as strong pedestrian frontages with stoop entries, bay windows, and ornamental metal detailing.

Pedestrian connections lead from the residential courtyards to the completely reconfigured town green. Formerly lacking adequate circulation and amenities, the town green now has broad brick-paved promenades connecting the office, retail, and residential uses. Benches, lighting, a clock tower, planting, and small plazas have made the town green a highly successful destination as well as a crossroads for the community.

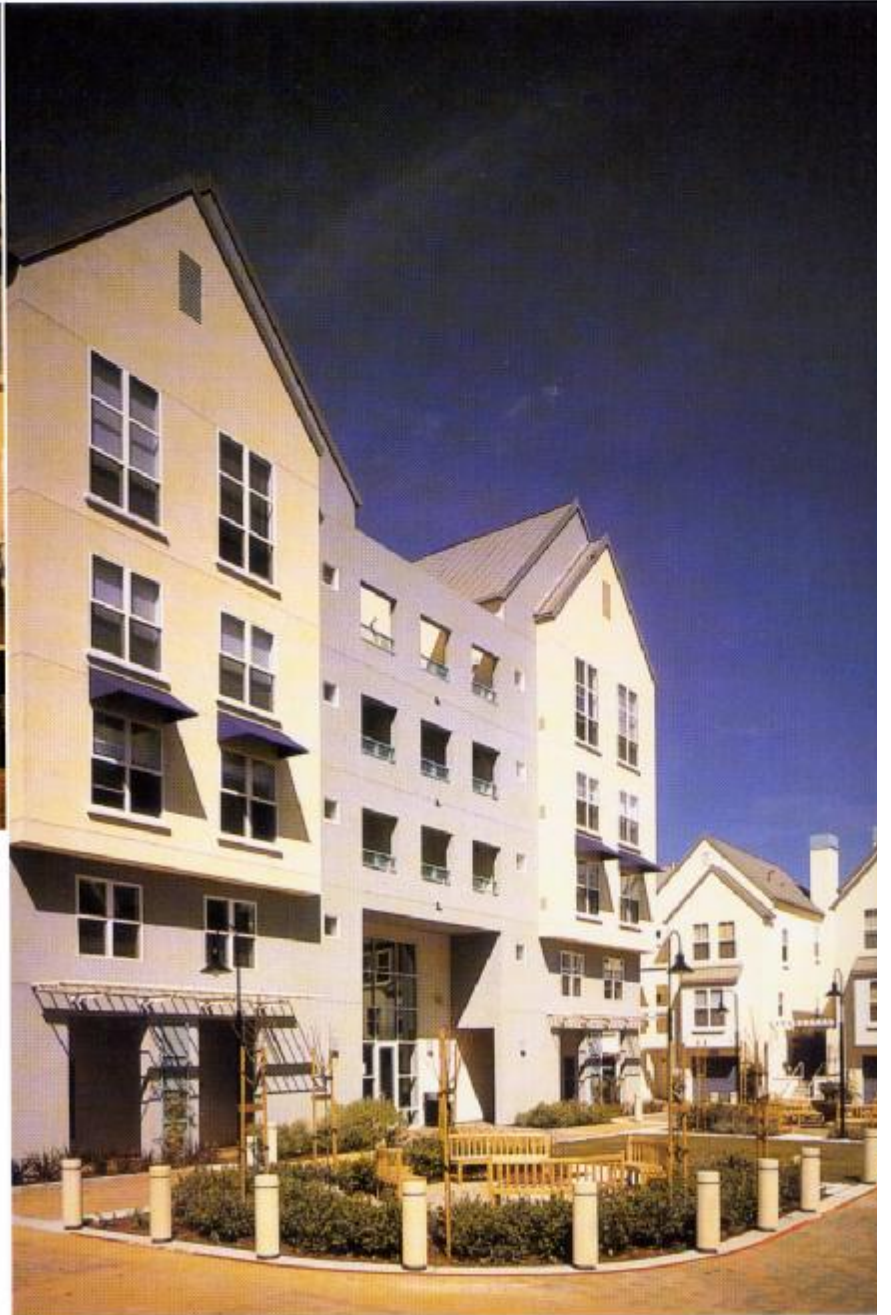
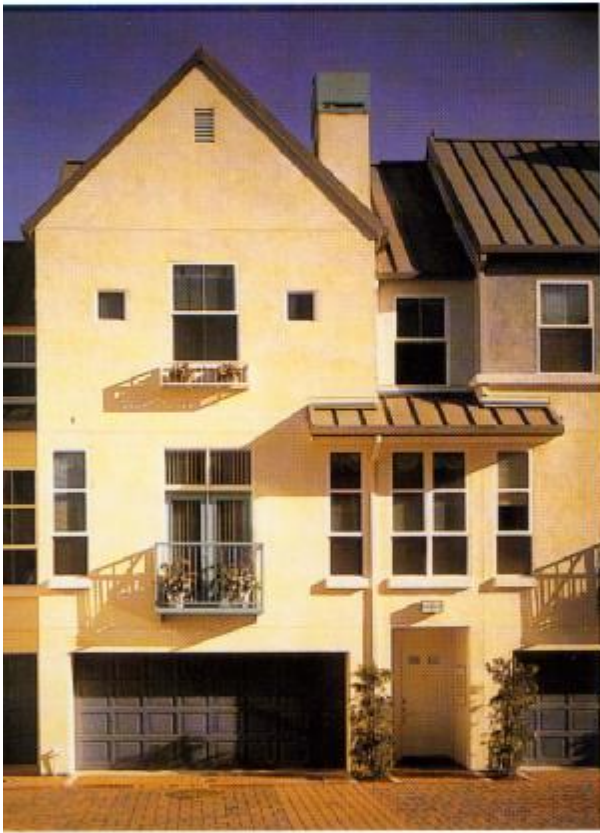
The senior buildings are designed around an atrium communal space that provides access to the units. The use of tandem parking for the townhouses allows higher density but with fewer garage entrances. A unique, one-sided townhouse was designed to back up to retail loading docks adjacent to the residential site.





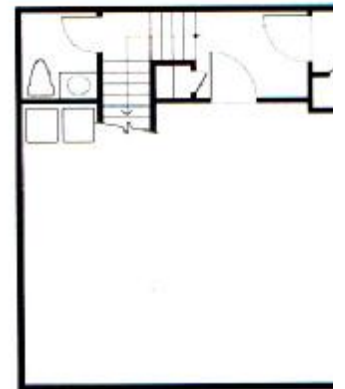
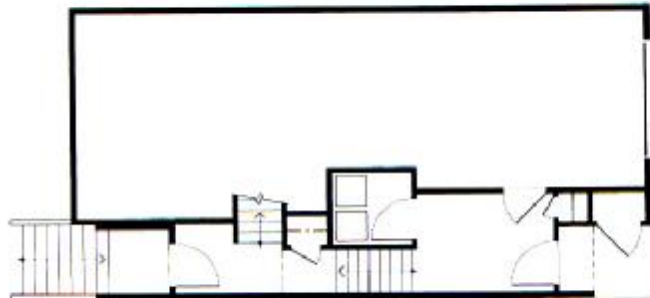
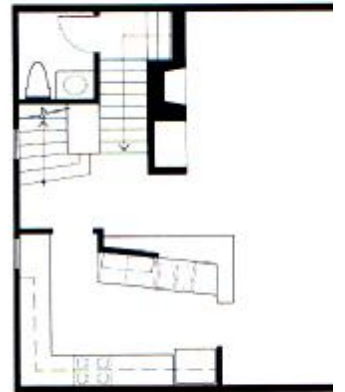
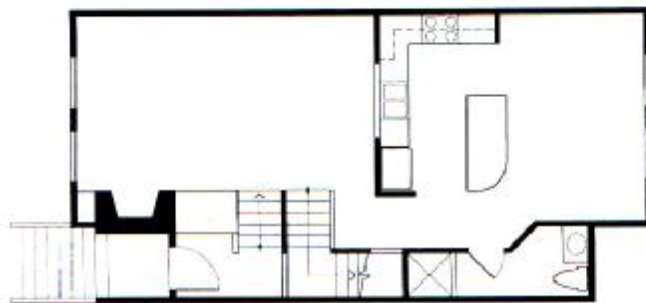
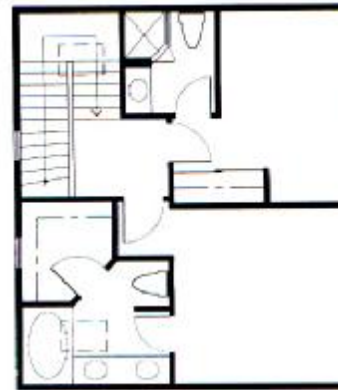
- opposite left: Roofs, chimney, doorways help articulate facades
- opposite right: Overall perspective view
- left: Courtyard between projects is marked with clock tower
- below: Green space provides appropriate foreground





opposite top Section
 opposite bottom left Units are expressed through gable roofs
 opposite bottom right Elevations maintain a domestic scale
 below left Subtle use of color helps articulate units
 below right View between units into inner courtyard
 bottom Upper story plan of unit block





opposite top left Interior atrium offers protected space
opposite bottom left Three-story townhouse plan
opposite bottom right Three-story block unit plan
below Atrium delivers light from above
right top Kitchen offers view to entertaining area
right bottom Interiors are light, and flow
photography Tom Rider



Summit

Rochester, New York
DiMella Shaffer Associates

at Brighton

The 25-acre site for this new continuing-care retirement community presented a great challenge to the design team. To the north was a major highway and to the east a six-story nursing facility. The existing terrain was flat with almost no vegetation and had a natural water table only one foot below grade.

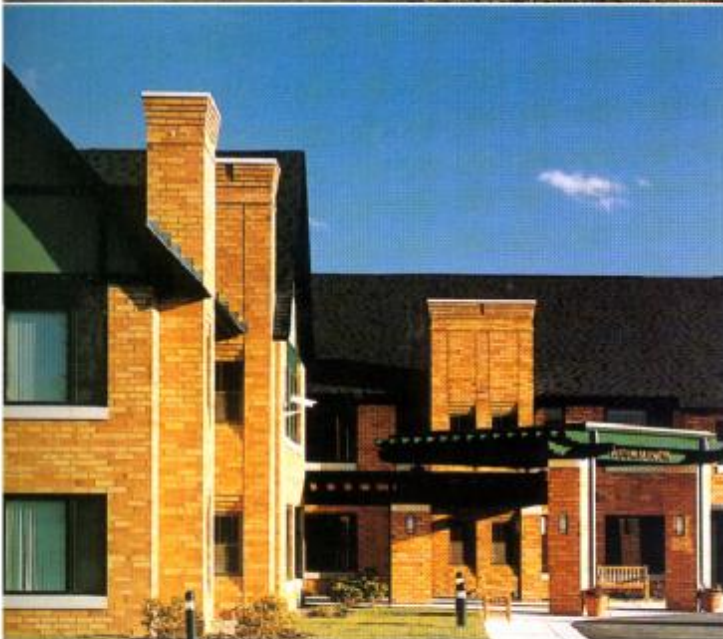
The design solution includes the creation of three ponds to provide a focus for views from the apartments and common areas, while also controlling the unusually high water table. These ponds now attract a variety of wildlife, including ducks and geese. In addition, the land was molded and planted to create buffers to the adjacent highway and the nursing facility. The placement of the buildings in the landscape is purposefully casual, not unlike a loose collection of farm buildings indigenous to the area.

The design for the community pivots around a single-story tent-like structure, which serves as the central commons. This space includes all the social areas for the independent community and provides the central kitchen for the adjoining assisted-living building. The residential buildings and a new fitness center are joined to the commons by glass and brick single-story connecting links, which encourage views to the outdoors. Honey-colored brick with contrasting precast white sills and dark green, metal-clad wood windows were selected as exterior materials to maximize the reflective quality of the light on the brick surfaces, even on overcast days. Consequently, even the snowiest days are "sunny."

The two-story assisted-living building provides for 30 residents in efficiency and one-bedroom units, as well as all the common areas for this more frail population. The quality and design of this building is similar in nature to the independent commons building.

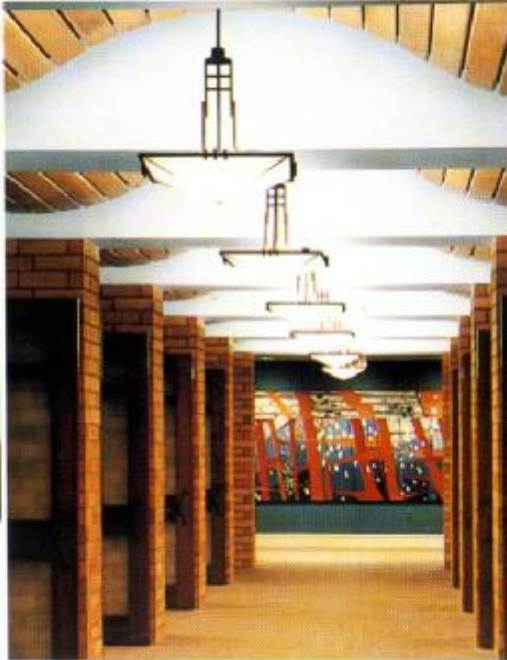
In order to allow residents to age in place, the entire building is accessible. The common areas are conveniently and centrally located to encourage use by residents. Lean rails are utilized in corridors as subtle assists to residents if they tire during walking. All units have large accessible bathrooms with showers and easily accessible kitchens.

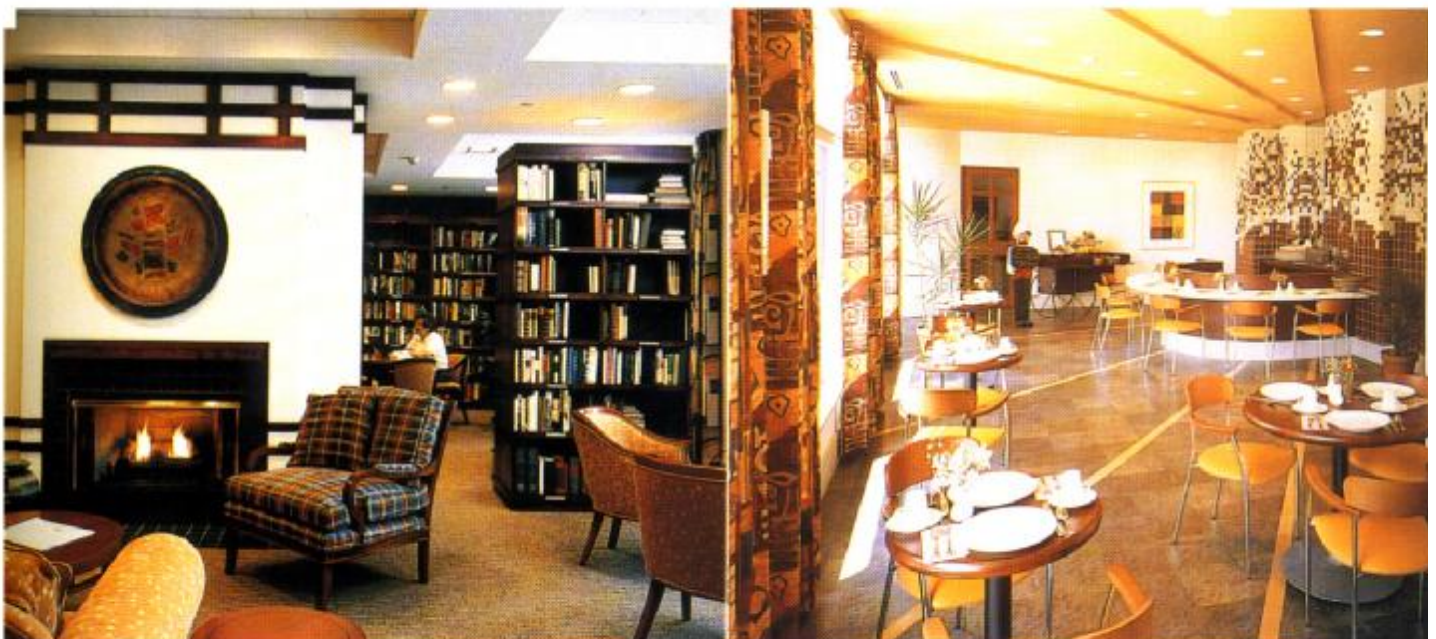




- opposite Site model
- top Site plan of one wing
- middle left Buildings scaled to natural surroundings
- middle right Natural features accentuate exterior
- left Warmth of brick used extensively

- below left Small one-bedroom unit floor plan
- below right Large two-bedroom unit floor plan
- bottom left View into dining area
- bottom middle Articulated walkway through complex
- bottom right Vibrant colors enliven interior
- opposite top left New two-bedroom unit floor plan
- opposite top right Expressive roof structure in pool house
- opposite bottom left Common spaces offer places to relax
- photography Richard Mandelkern
- opposite bottom right Warm materials distinguish café space
- photography David Lamb





Willow Court

Chicago, Illinois
Pappageorge/Haymes Architects

Court

A railroad-switching yard in the heart of Chicago's Bucktown neighborhood was converted into the Willow Court townhome complex. A 20-foot rise from one end of the site to the other created by the abutment of an infrequently used railroad line posed a particularly difficult challenge. This grade change was kept and the existing retaining wall was modified to allow pedestrian access to the courtyards throughout the complex.

The site design staggers the homes, creating interest while minimizing their impact. Staging the units in this way also allowed the opportunity to create landscaped courtyards with gateways to the homes behind.

A long access drive extends through the site, off of which are found individual unit driveways. These surfaces are paved in brick and landscaped to soften the environment. Three-hour-rated demising walls were systemized through the unique application of industrial precast concrete wall panels, reducing both the project's cost and construction time.

The architecture is strongly vertical and expressive of its powerful massing, yet sensitive, to contribute a comfortable human-scale. Large, black steel cantilevered bays at the block corners provided expansive views and light. The colors of brick emphasize the design form and massing. The body of the complex is rendered in a light-colored buff brick, while vertical accents are expressed in a darker brown material. The black metal window sash is refined and elegant. Each of the 56 units is capped with a penthouse terrace that offers spectacular views of the city.



opposite News façades punctuated with balconies
right Different colors of brick distinguish elevations
below Dark materials anchor building corners



below left Back of units face each other across a mews
below right Detail of steel sash windows used throughout
opposite top Detail of brick and steel façades
opposite bottom Forms fill out site to street edge







opposite top Typical unit kitchen interior
opposite bottom Interior view from dining to living areas
below Interiors are light and spacious
photography Pappageorge/Haymes



Twenty

Toronto, Ontario
architects Alliance

Niagara

Situated beside Victoria Memorial Park in Toronto's warehouse district, Twenty Niagara was the first new development to be built under the City of Toronto's new King/Spadina zoning by-law, which encouraged the redevelopment of the King-Spadina industrial district. Twenty is intended as a new housing type that realizes greater density without sacrificing the domestic ideals that are important to the city.

The building contains 20 single-loaded "through units" designed in the loft style, with 10-foot ceilings, exposed concrete walls, and large expanses of windows. Each suite opens onto a private terrace or balcony overlooking the park and city skyline to the east, and Lake Ontario to the south.

Twenty combines two of the innovative building forms typical of the Modern movement—the arrangement of vertically-stacked units around a central circulation core, and the exterior walkway—in a way that augments the benefits and minimizes the shortcomings of each.

The vertical core has not found wide application in North America; building code requirements for two separate exits have instead resulted in the widespread construction of slab buildings with double-loaded corridors. Single-loaded walkway schemes (most common in Britain) fail to provide adequate privacy, and are not ideally suited to the Toronto climate. The architects were able to arrive at a viable combination of these forms by rethinking the building's circulation and life-safety issues.

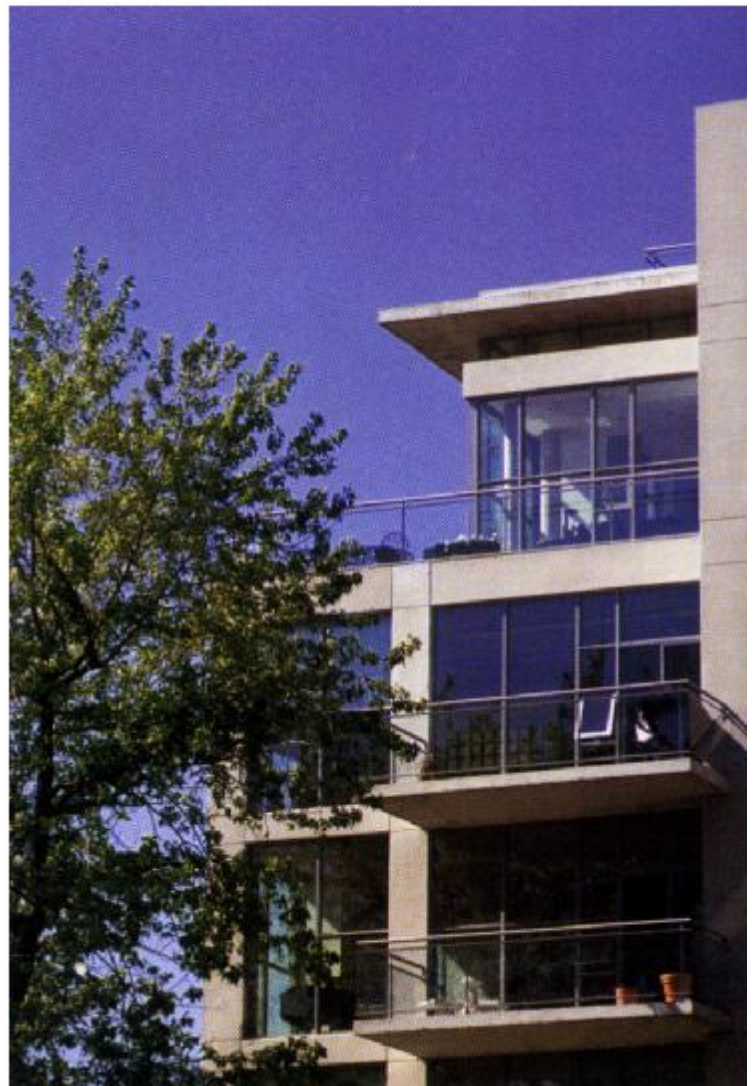
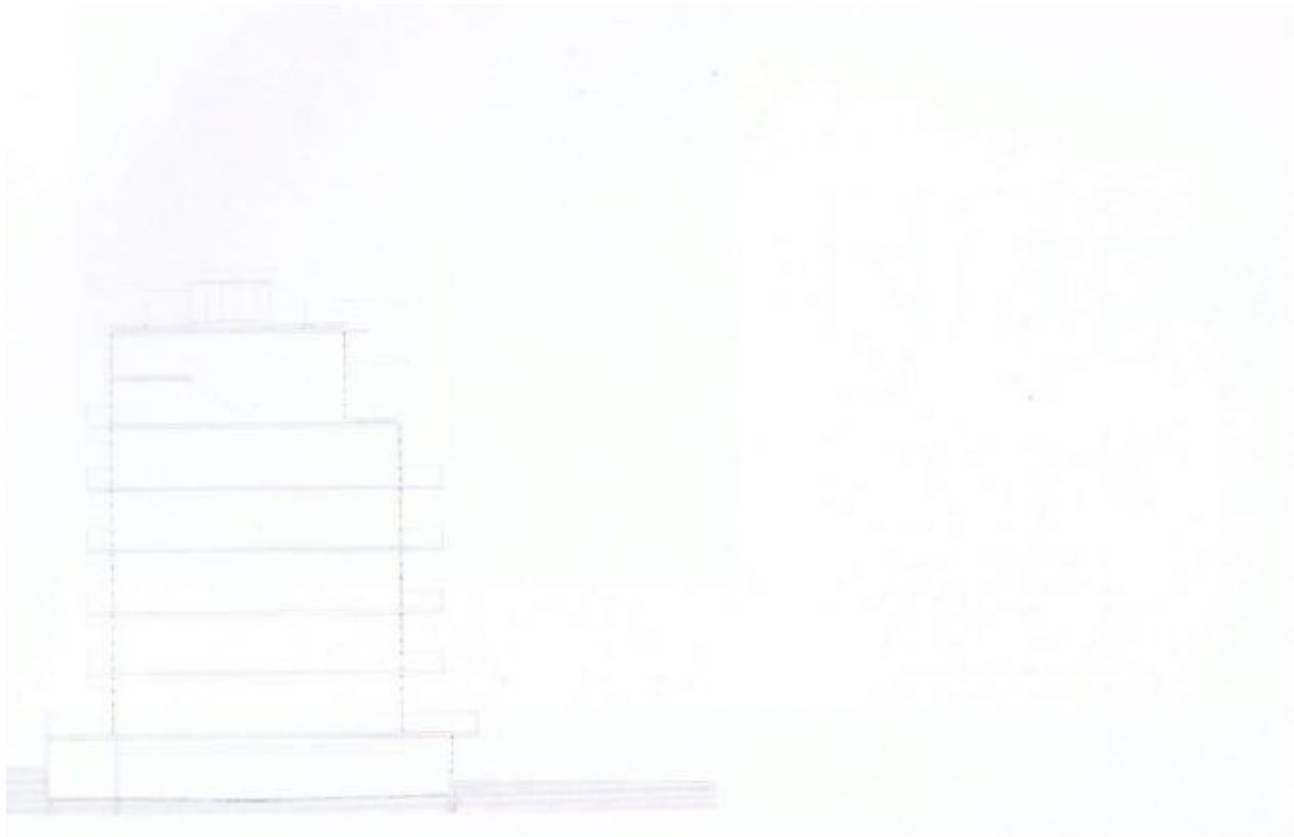
Through the elimination of the internal corridor, each apartment acquires a dual aspect, with the front of each suite facing east onto Victoria Memorial Park. This provides natural ventilation and light penetration, and enables residents to share the amenity of the public park. The building preserves the clarity of orientation that characterizes most of the residential neighborhood.

Two separate elevators, each serving two suites per floor, provide the primary point of access and eliminate the need for a public corridor. The second exit required by the building code is provided at the rear of the building via an exterior walkway—a reinterpretation of the traditional fire escape.

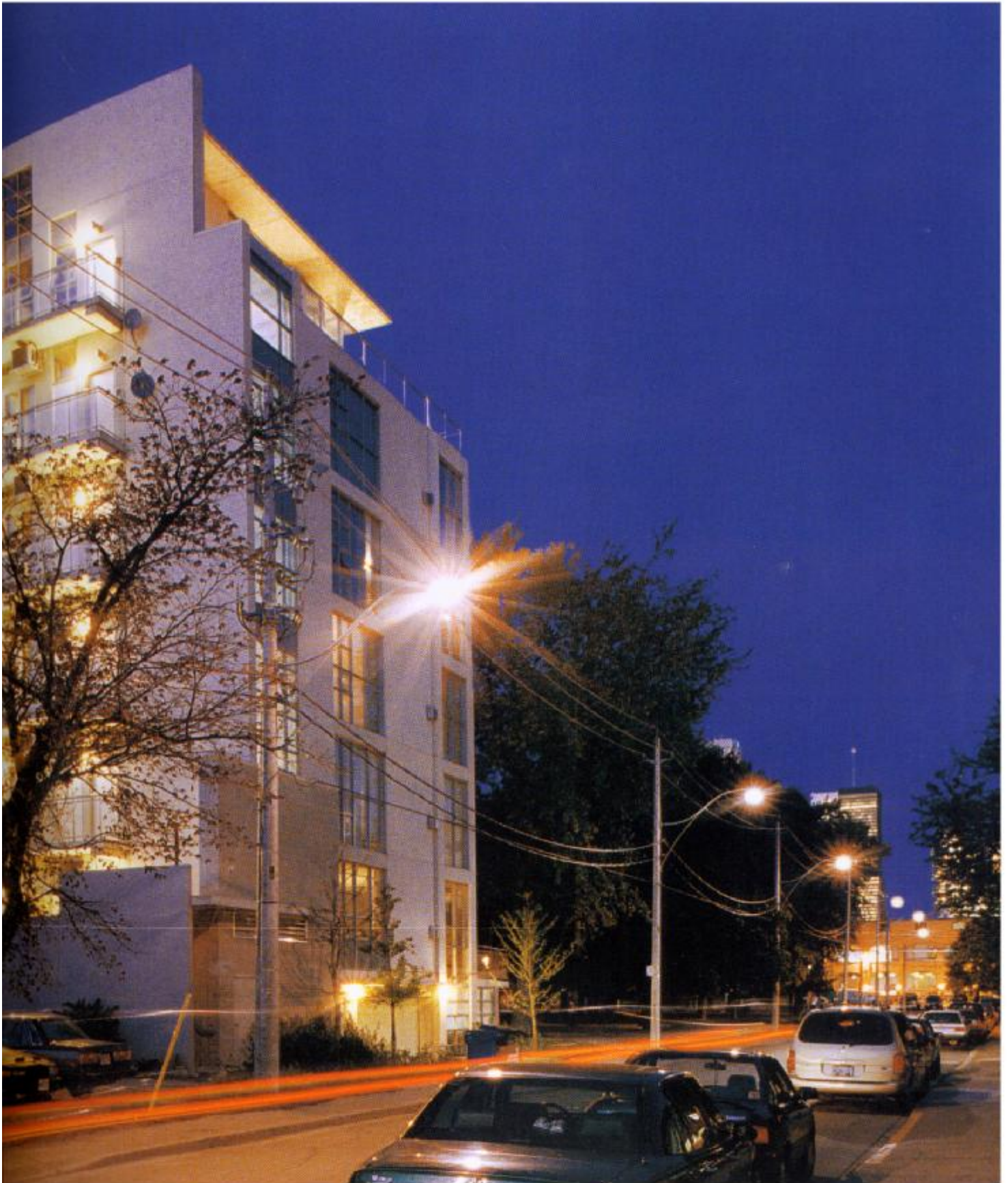


opposite Building as it faces east with view of park.
right Exterior detail of sunroom.
below East elevation at night reveals volumes.





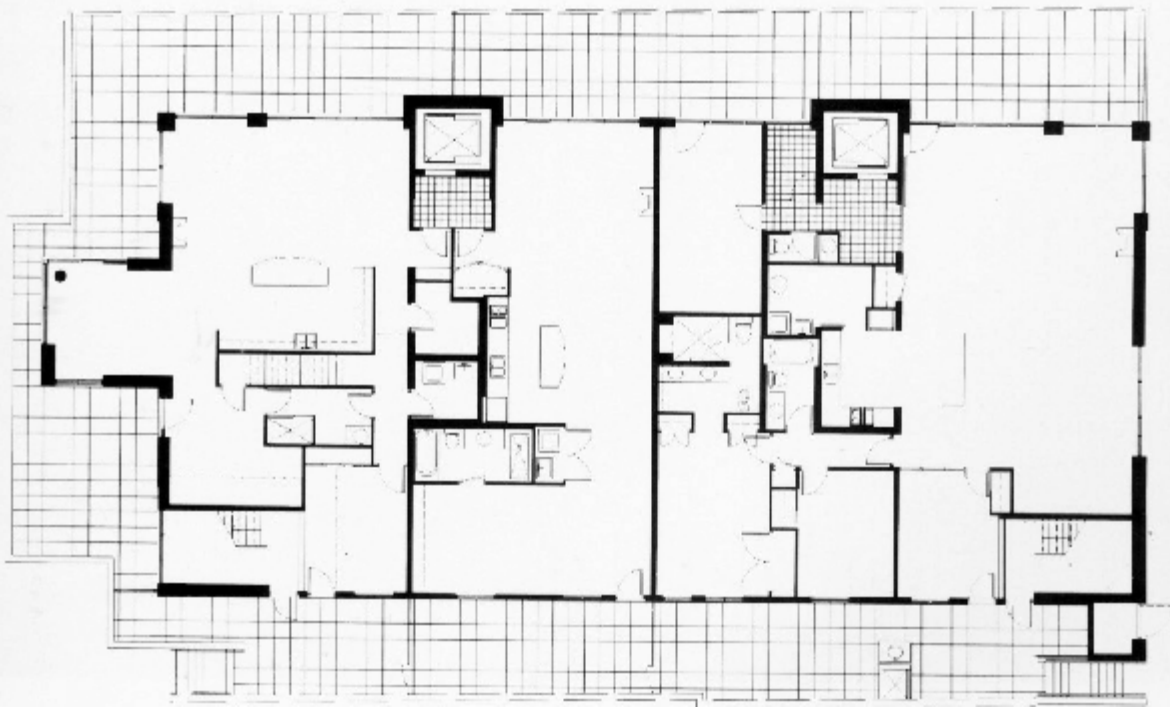
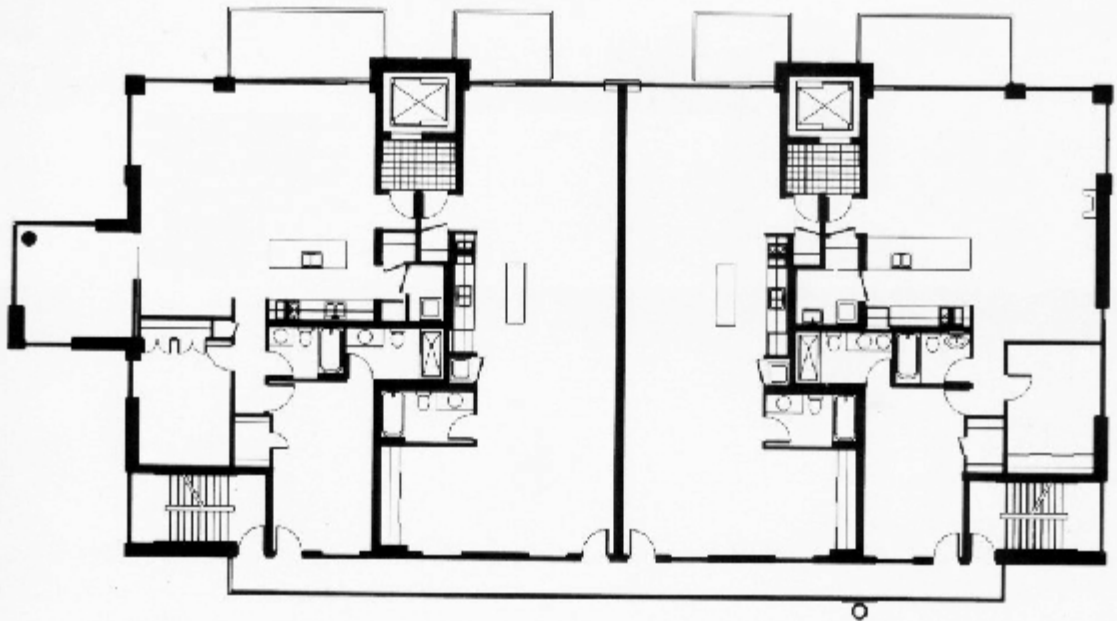
opposite top Section
opposite bottom Detail of glass and concrete structure
below South elevation as it faces Nagra





left Penthouse unit offers views of the
below Spacious ground-floor unit
opposite top Penthouse floor plan
opposite middle Typical floor plan
opposite bottom Ground floor plan
photography Brian Main





Austin Shoal Creek

Austin, Texas
RTKL

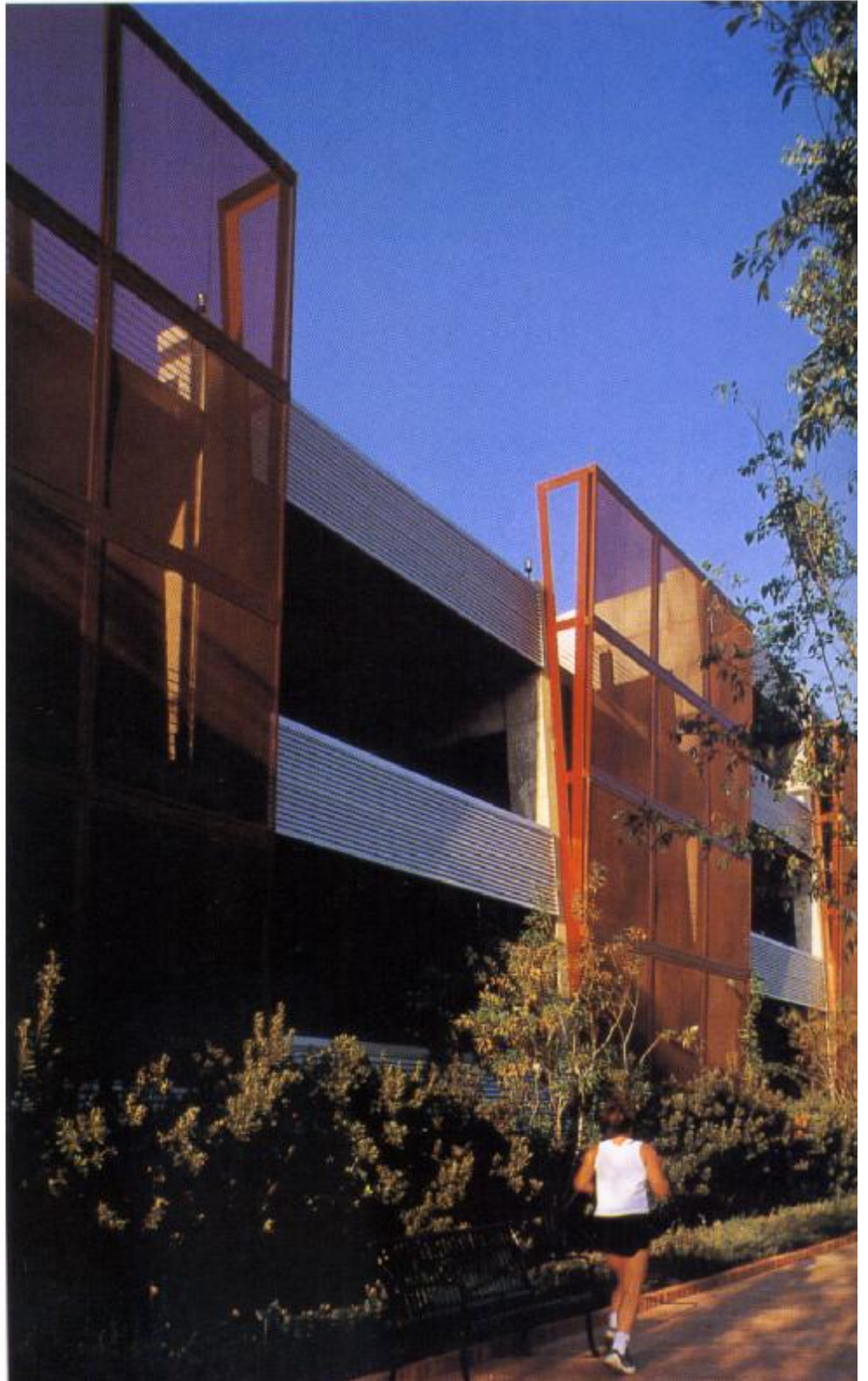
Located along three acres of land near Shoal Creek and adjacent to a future light rail, this 239-unit residential community offers easy access to Austin's hike and bike trail, the West 6th Street retail district, Whole Foods' flagship store, and the popular warehouse entertainment and dining areas. The community promotes the live/work concept, with part of the ground floor accommodating offices and shops.

This residential neighborhood embraces the rich cultural influences of the surrounding area by acknowledging Shoal Creek on one side and the rail yard on the other. A "tree house" tower overlooks the creek, featuring an outdoor community room with Austin stone walls at its base, and provides a memorable image from West Avenue. The rail-yard side of the project features a "loading dock" character, with a corrugated metal canopy covering live/work units faced with glazed garage doors that can be raised in good weather. Building massing was established by a view corridor to the state capitol dome, so that the project appears to be a series of smaller buildings that have been built over time and fit easily into the context. Shoal Creek's earthy colors and bright accents lend an air of sophistication and reflect the warmth of the Texas climate. The community offers 60 unique floor plans, including lofts. Apartments feature hardwood and polished concrete floors, varied ceiling heights, balconies/patios and always-on high-speed Internet access. Among the community amenities are pools, a fitness center, business center, courtyard fireplaces, roof-top deck, and covered or garage parking.

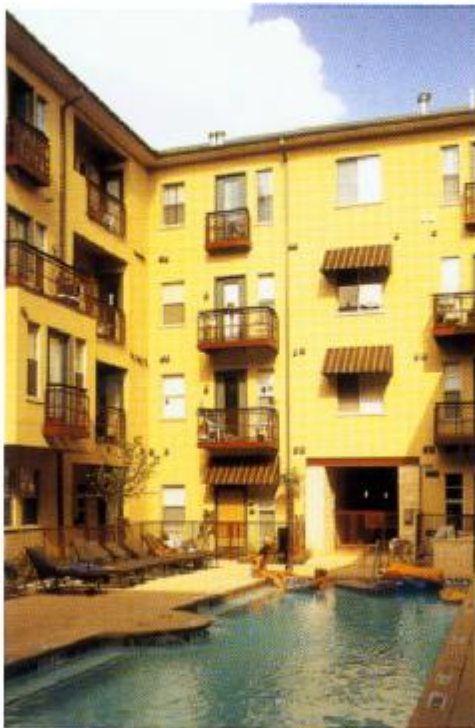
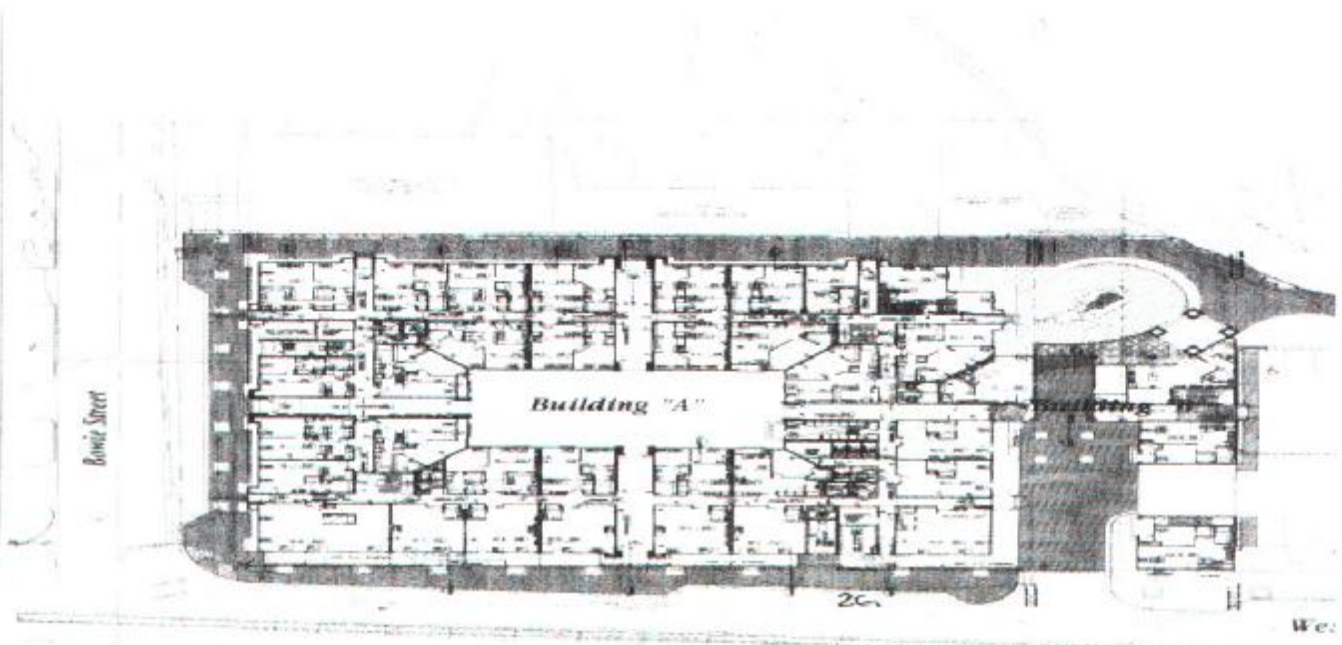


opposite left Four-story wing as it faces the
opposite right Project forms a street edge
below left Units as they face the street
below right Warm colors used on façades
bottom Project in its urban context





- opposite left Pedestrian paths surround complex
- opposite right Bright colors on parking garage
- below Site plan
- bottom left Units as they surround the pool
- bottom middle Tree house tower overlooks the creek
- bottom right Pedestrian paths next to units
- photography David Whitcomb



Hilltop

University of Connecticut, Storrs, Connecticut
Herbert S. Newman and Partners

Suites

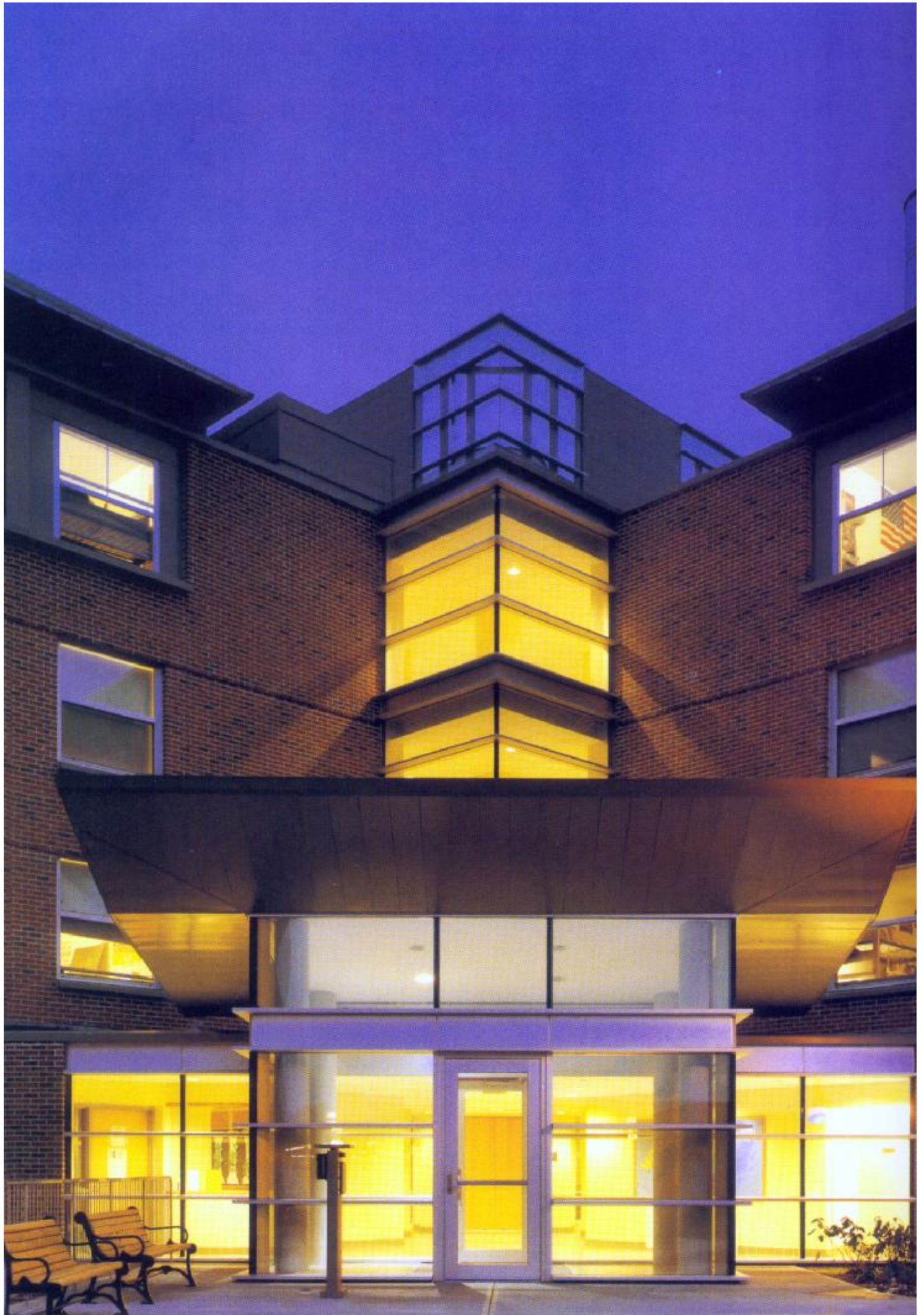
This 140,000-square-foot residence hall provides 450 beds for the campus. The new design encloses a quadrangle with house-like forms to give the architecture an intimate residential scale. The program includes a large conference facility, a main common lounge on the main floor, smaller lounges on each of the four floors, and a laundry facility in the basement.

The building backs onto an athletic building, turning inward to create a most welcoming entry courtyard. The building wraps the courtyard on three sides, creating an outdoor "room" that provides an important place for gathering. The courtyard is defined by wings that reach out to define the courtyard. The wings are topped with gable-roofed forms that suggest "home." This courtyard is visually secure, in that half the suite windows of the building look out onto it. At the end of the wings, on each of the above-ground levels, are small lounge areas for study and socializing. The "elbows" of the building's arm contain lounge spaces that offer views out over the campus. Near the building entrance is a large social space with an enclosed mezzanine level, suitable for meetings, parties, and other gatherings.

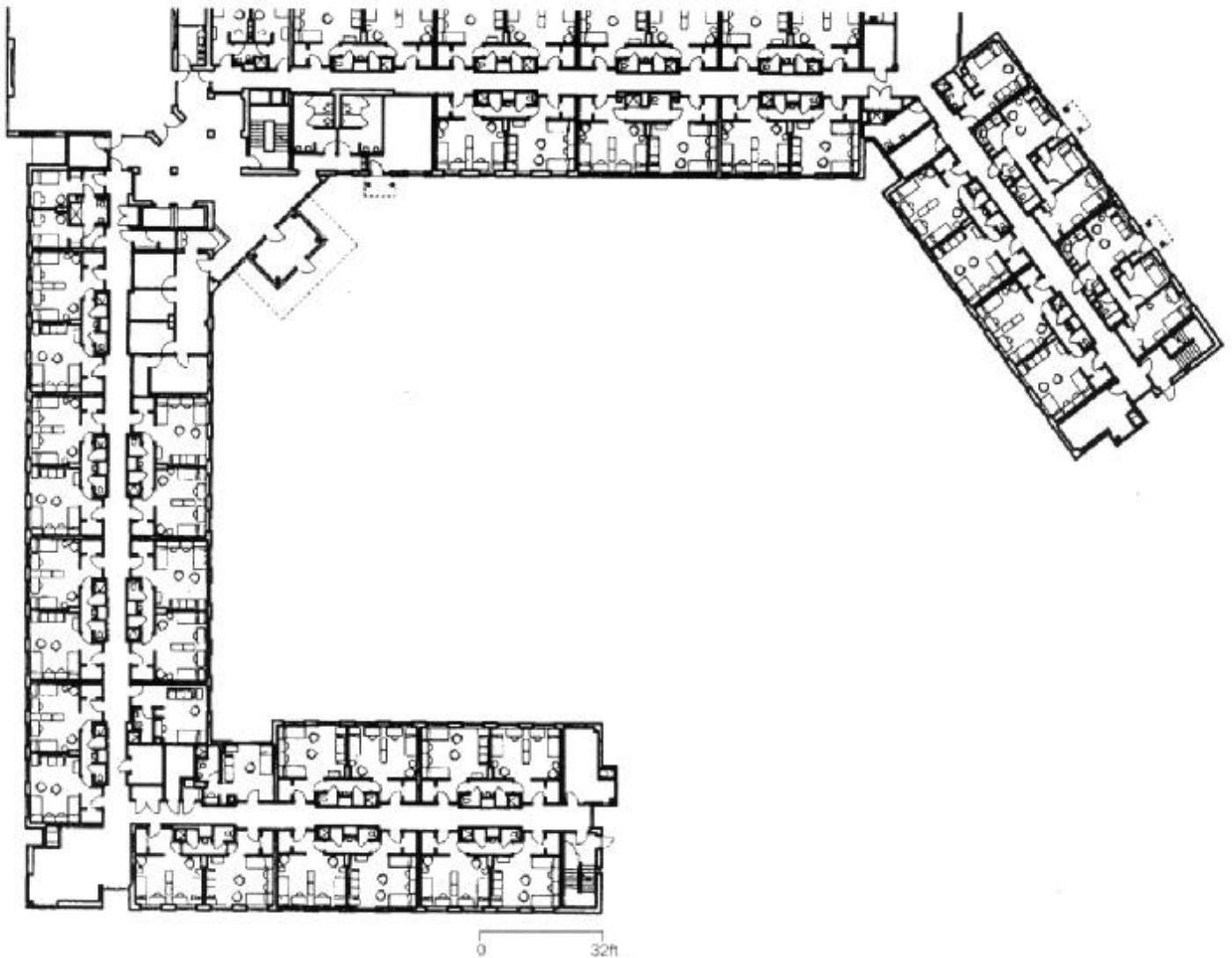
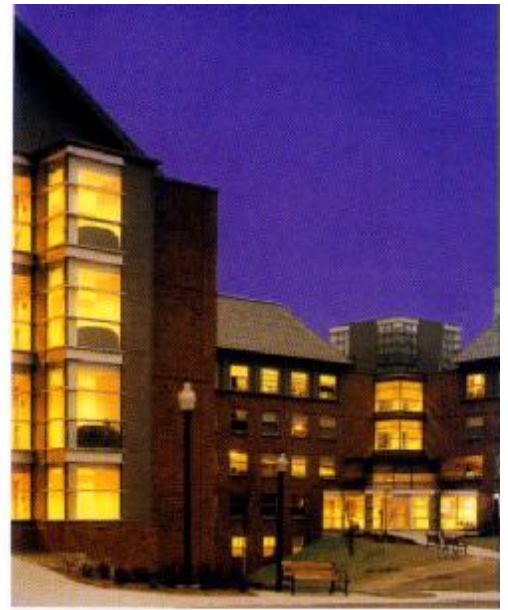
Except for resident advisory rooms and a sprinkling of single suites, the majority of accommodations in the building are double suites, arranged on double-loaded corridors. Lounge spaces are provided in the corridors and provide a welcomed natural light. The suites themselves are spacious with large windows and a combination of open and semi-private





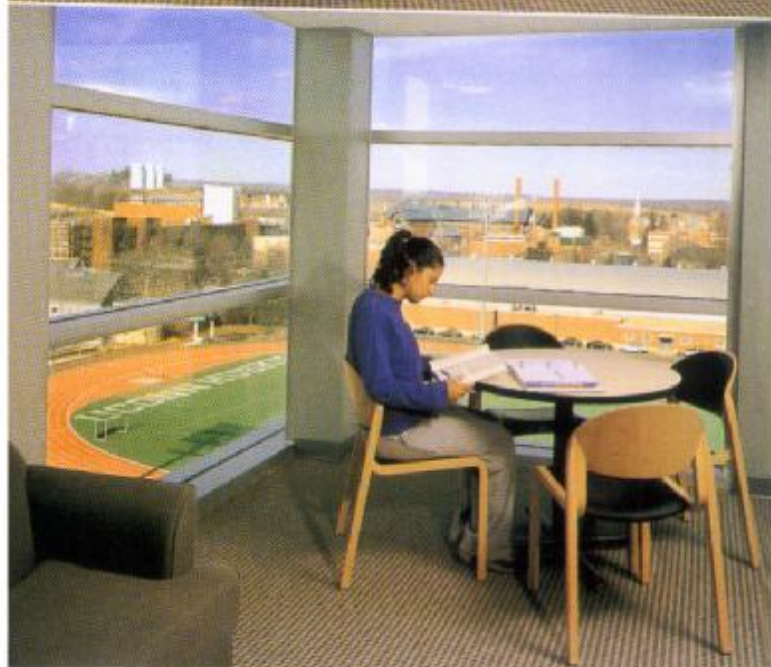
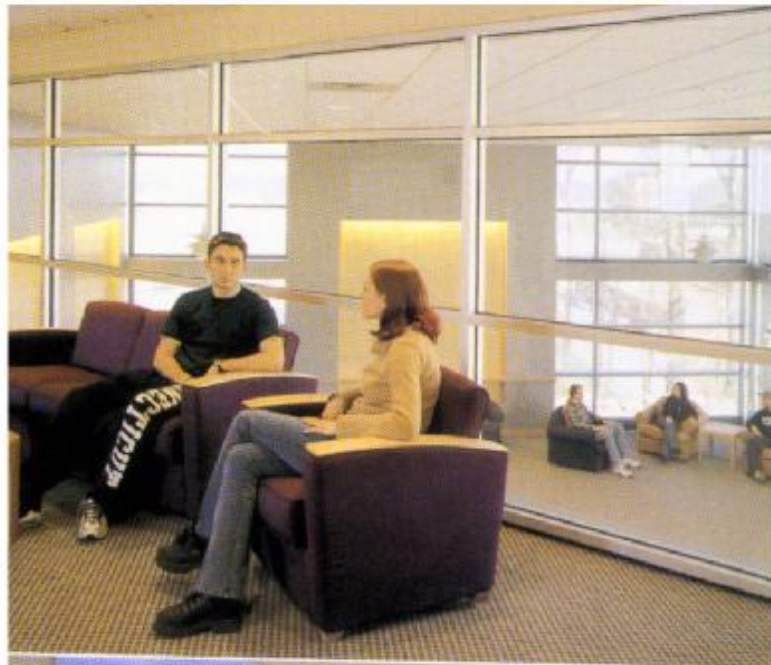


- opposite Main entrance is open and light-filled
- right Building entry court can be easily seen from rooms
- below Ground floor plan





opposite Large lounge on entry floor
below View from second floor into entry-level lounge
bottom Lounge areas offer views of surrounding campus
photography Robert Benson



Park Place

Mountain View, California
Seidel/Holzman Architecture, Project Architect
Sandy & Babcock International, Architect of Record

South

Park Place South is a high-density residential block fronting Castro Street and located within easy walking distance of the city's new public amenities. In keeping with the retail character of Castro Street, the first level of the project contains shops. Restaurants spill out onto a wide sidewalk with café seating.

Three large mature redwood trees are preserved in a courtyard facing Castro Street, recalling the heritage of the site as the former location of the Mountain View High School. The courtyard also leads to a pedestrian stair that enters the second level residential courtyard. Three levels of flats and townhouses are entered from the courtyard, with each apartment having its own exterior entry. Landscaping and brick paving create a cloistered feeling in the courtyard.

The architecture expresses Park Place's residential character, while being compatible with adjacent commercial structures. The white stucco and gray metal roofs recall the materials of the office building to the north, and the two buildings jointly define a pedestrian path that leads through the site to Eagle Park, one block off of Castro Street.

The building becomes lower-like at the intersection of the path and Castro Street. Parking is handled on several different levels. Retail parking is at grade but only within the center of the block so that it is screened by retail or residential uses on all four sides.

Another below-grade parking level extends to the entire footprint of the block, accommodating adequate parking for the 120 residential units.

Park Place's high 85-unit-per-acre density does not sacrifice the enhanced urban amenities for its residents, including retail shops, open space courts, and passages that weave it into the larger fabric of its community.

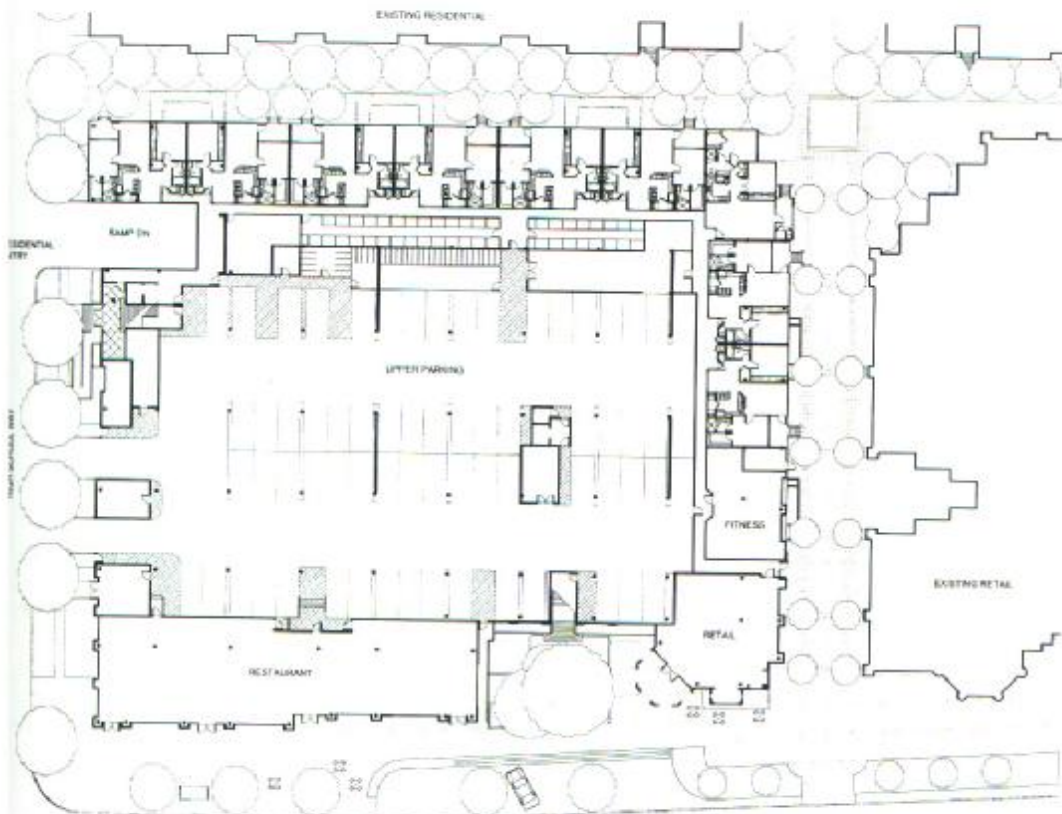
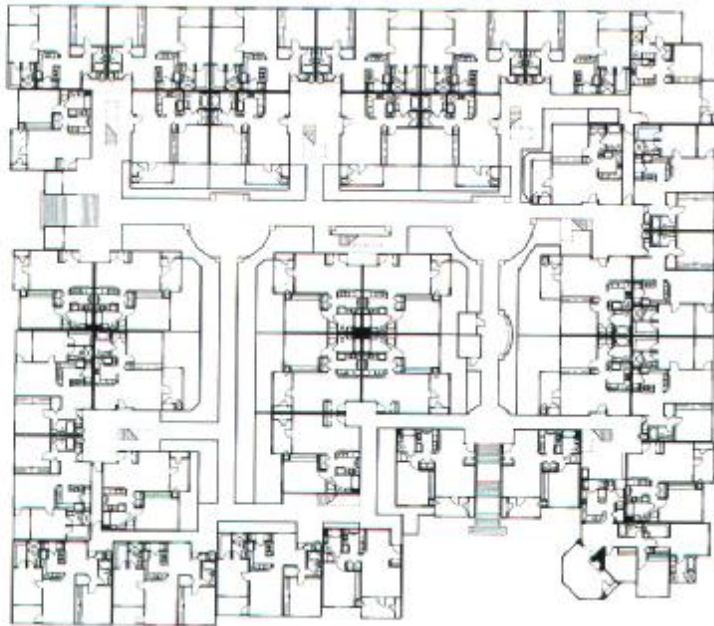
below left Retail uses are found at grade street
below right Elevation along Castro Street
opposite Gated residential entry







opposite Courtyard is a protected space
below Site plan, residential courtyard
right Complex has comfortable urban-scale
bottom Ground floor plan
photography Jay Graham



Charlotte, North Carolina
David Furman Architecture

Park West

The programmatic task was to create as many affordable units as possible while maintaining a sensitive residential scale on this 1.8-acre infill site. The efficient rowhouse layout incorporates 30 units between 1,050 and 1,400 square feet, or about 16.6 units per acre.

The site is located behind a street-front development on a major traffic corridor.

Therefore, all units are accessed internally from surface parking and orient onto private courtyards behind each dwelling. Courtyards are walled to foster privacy without the loss of views. The units are arranged in long buildings that face onto the internalized parking.

There is a mixture of two- and three-story pods to ensure diversity of massing as well as unit size and price.

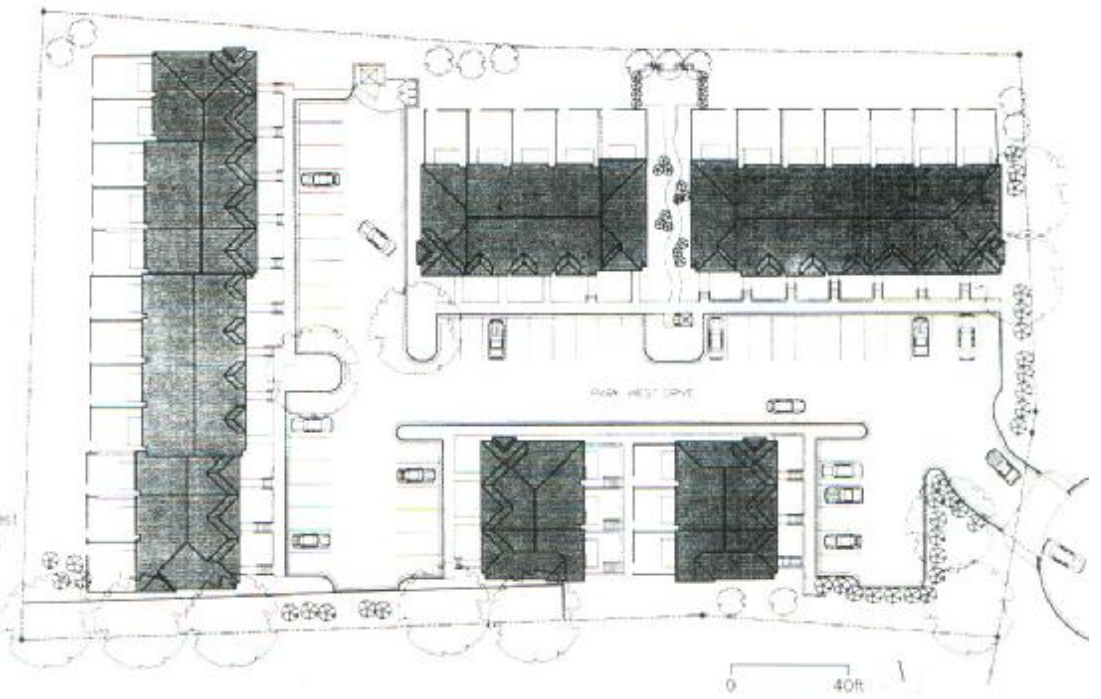
The tight site plan ensures that private and public exterior areas are appropriately scaled to foster a sense of community and security within the neighborhood.

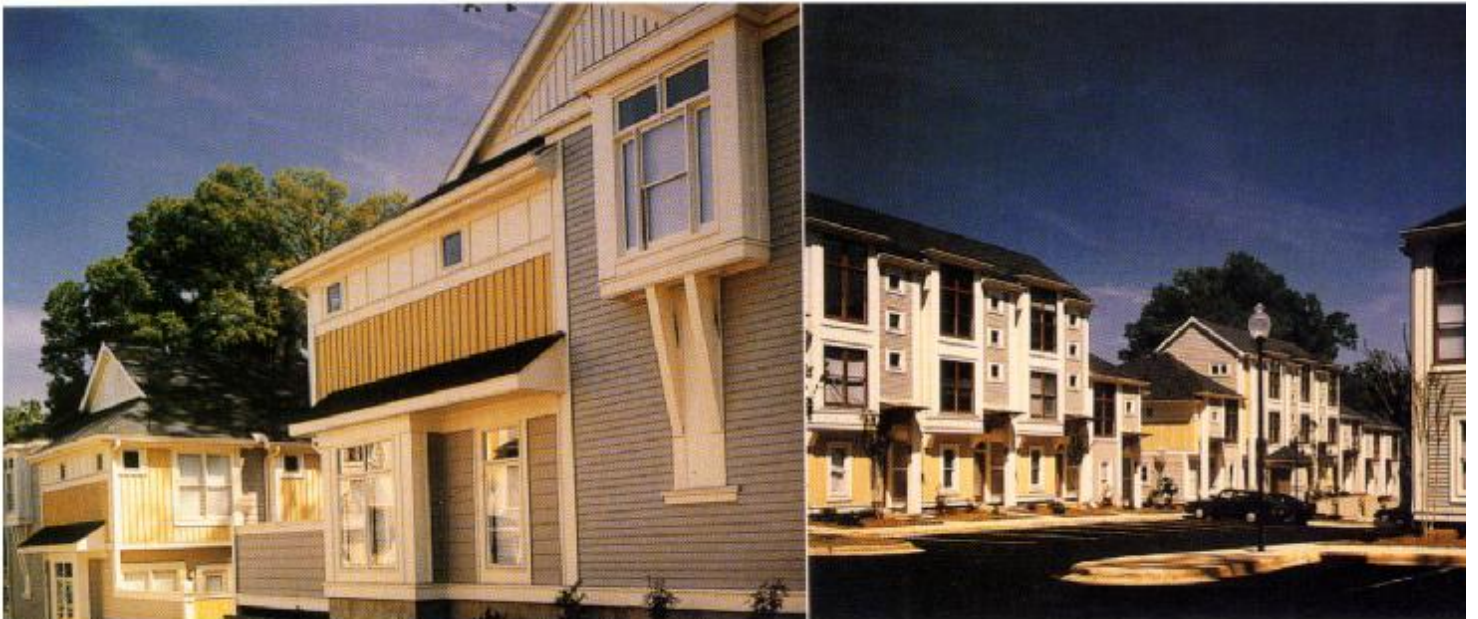
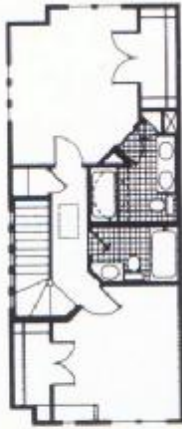
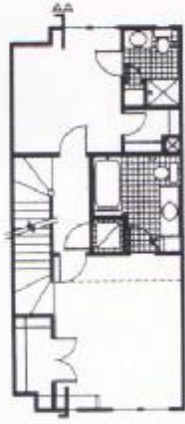
The interiors of the units are open to maximize the sense of space, given their rather modest square footage. In the spirit of the rowhouse layout the units are narrow, yet are flooded with light on both ends of the plan through generous fenestration. Living spaces flow between distinct areas for entertaining, dining, food preparation, and family relaxation. Generous bedrooms and bathrooms distinguish the second floor.

Exteriors are all wood siding and trim on wood-frame buildings, with crisp detailing. The materials and their colors create an alternative to the more traditional builder offerings that dominate the marketplace. The unique aesthetic, affordable pricing, and in-fill location resulted in a quick sell-out.



opposite left Window treatments create interest
 opposite right Units are slightly held back from street edge
 right Site plan
 below Unit entries have a comfortable domestic scale







opposite top Unit A floor plans one to three
opposite middle Unit B floor plans one to three and section
opposite bottom left Expressive elements are found throughout exteriors
opposite bottom right Units exhibit generous fenestration
right Interiors are light and open
below left Materials are simple but crisply detailed
below right Colors are bright and warm
Photography: Tim Buchman



Gateway Commons

Emeryville, California
Pyatak Architects

Located on a 30-mile-long boulevard that passes through six cities, this derelict site became the focus of neighborhood protest and activism because of drug dealing and a poorly managed liquor store. The neighbors in this low-income, racially diverse neighborhood succeeded in closing down the liquor store and securing the site for development by a non-profit corporation. The site is divided among three jurisdictions—two cities on each side of an underground creek owned by the county. It became the focus of six participatory neighborhood design workshops during which four teams of neighbors, using 3-D modeling kits supplied by the architect, explored options for developing the site.

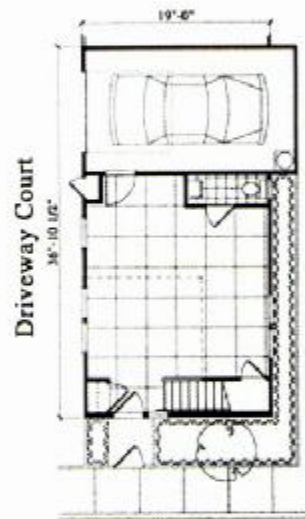
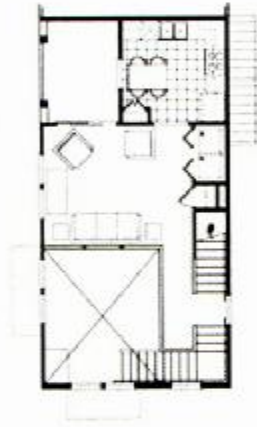
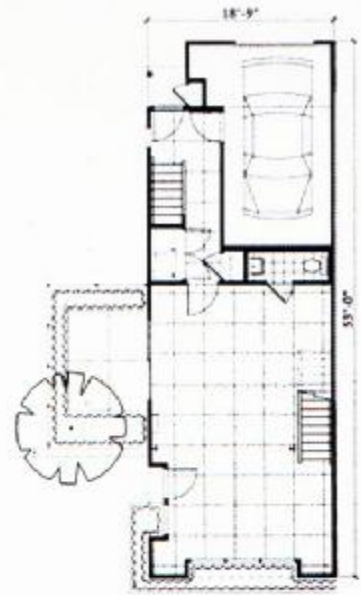
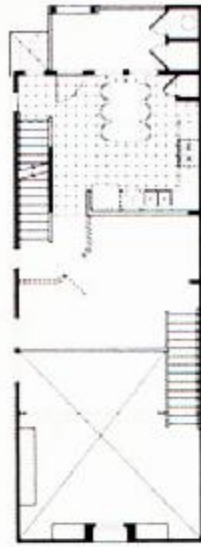
The result of the workshops is a combination of 17 homes for low/moderate-income first-time homebuyers arranged in two rows around a central auto-pedestrian court. Each unit has the potential to include a home-based business. The neighbors recognized one would buy a house on such a street unless they needed to be there; they maintained a home-based business on the ground floor. On the other side, they also realized that not all buyers would want to maintain a business. Hence the dwellings along the street have a double-height front room and entry from the street that it can be used as a business front "outdoor patio room" acts as an acoustical and privacy buffer from the busy street if the occupants want to use the room for residential purposes. The back row of units, since they do not have street exposure, were provided their "business opportunity" by placing a bedroom with its own half-bathroom and plumbing stub-outs for a drop-in kitchen so that the room could be used as an accessory rental unit with access to the rear yard. All units have outdoor space above their garages entered from the kitchen-dining rooms. The driveway is paved as a pedestrian path and is intended as a play area. Landscape open space was provided where the creek passes under the





- opposite Development as it faces San Pablo Avenue
- left Site plan
- below left San Pablo Avenue façade faces west
- below right Detail of 48th Street façades
- bottom left Gate affording center of development privacy
- bottom right Color and form articulate development





opposite top San Pablo Avenue unit plans
opposite middle 48th Street unit plans
opposite bottom Mews corner unit plans
right Interior of living space in unit
below Detailing of west-facing façade
bottom Auto-pedestrian court provides access to units
photography Pyatak Architects



Atlanta, Georgia
Brock Green Architects

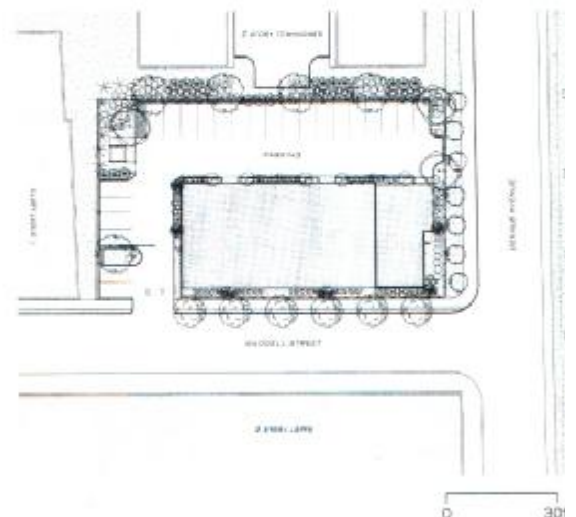
15 Waddell

This 18,000-square-foot condominium project is steeped in the spirit of early Modern architecture of the 1920s. Located in Atlanta's historically industrial area of Inman Park, the 15-unit development is highly expressive of its concrete construction technique. These units are designed to invoke a machine aesthetic of European Modernism while providing all of the conveniences of contemporary living.

The three-story building occupies a tight rectangular form. Eroded portions of the concrete box reveal wood-clad elements. The project utilizes a unique cost-effective tilt-up concrete panel construction technique that serves as the background plane from which balconies project and portions of the plan shift in and out. The tilt-up construction is most clearly seen on the east elevation, which faces the parking lot. Window sills were integrated into the tilt-up walls to provide framed views of the downtown skyline. The warmth of stained cypress wood siding contrasts with the machine-like precision of the concrete panels.

In order to provide the open atmosphere within a tight footprint, large openings of combined plate and thin glass block panels were used. The interiors of the units are light, airy, and spacious with exposed mechanical ducts and wood floors. Within each building, round frosted windows deliver gentle natural light without sacrificing privacy.

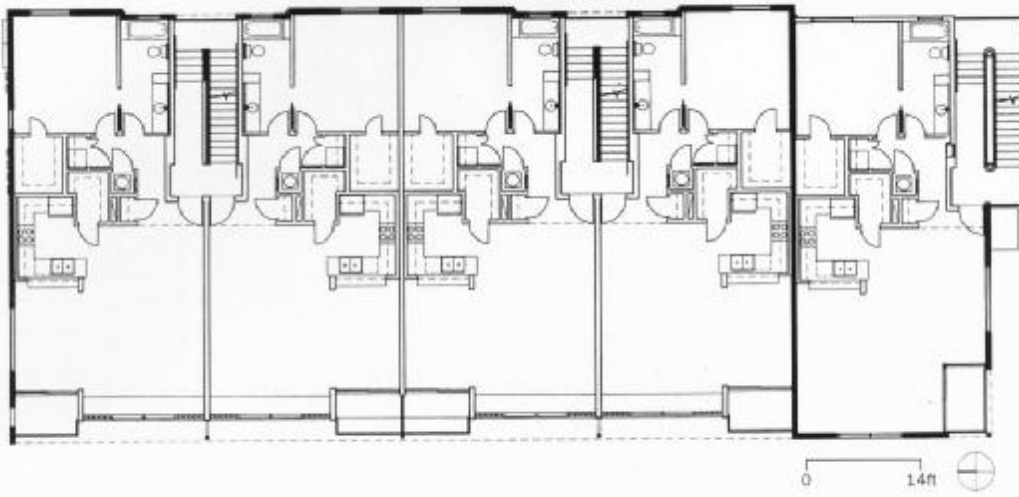
The roof plane is supported by continuous steel columns that run from the ground to the roof, and exhibit a continuous edge around the building perimeter. The fire stair is pulled out of the overall box form and is elevated as a structural element.





- opposite left East elevation expresses tilt-up concrete panel construction
- opposite right Site plan
- right Detail of unit balcony
- below Building from the southwest, with eroded form





opposite top Second and third floor plan
opposite bottom Spacious unit interiors are filled with light
right Transverse section
below Units feature glass-block windows and clear glass
photography Rebecca Bockman



New York, New York
Hardy Holzman Pfeiffer Associates

Riverwatch

Riverwatch, located off of the area's South Cove, is one of the few remaining sites to be developed in New York's Battery Park City at the foot of Manhattan. This multifamily project was developed with 70 percent of the apartments to be sold at market value, and the remaining 30 percent to be offered by lottery to low-income households.

Riverwatch enjoys an ideal site for living. It fronts Battery Place between Second and Third Places, offering views of the Hudson River. This new building contains a total of 105 apartments, composed of five one-bedroom units, 89 two-bedroom units, 105 one-bedroom units, and 11 studio apartments. The building occupies a unique footprint, with the inside of the building devoted to a public courtyard behind the project. This amenity can be viewed from the apartment wings that surround it, offering residents a green respite in the city.

The exterior of the building reflects the tradition of apartment houses in Manhattan. The front façade is articulated along the street edge to reinforce the urban density of the neighborhood. The façade is articulated with glass windows that allow residents to see out and down the street, as well as out to the river. Corner windows provide sunlight in the units. The building features a granite watercourse, rusticated limestone at its base, taupe- and buff-colored brick for the bulk of the building's exterior. A cornice crowns Riverwatch. The lobby is rendered in cool, dark tones, lending an air of refined sophistication.



opposite Building as it defines a courtyard at the rear
below left Front facade at street level
below right Corner windows accentuate light and views
bottom left Generous lobby space greets residents and visitors
bottom right Lobby is welcoming and refined with dark wood
photography Chris Lovi



1500 Orange Place

Escondido, California
Studio E Architects

Thirty-two one-, two-, three-, and four-bedroom townhouse units stretch along this long, thin site on a small street in the older section of Escondido. The units are grouped to form edges and make useable, defined outdoor spaces in the tradition of Southern California's bungalow courts. Three separate courtyards are formed; the center one contains commons areas for the entire project. These areas include a meeting hall, outdoor terrace, tot lot, and garden plots.

Alternating between the "people" spaces are automobile courts of a manageable scale. Each of these courts is treated as a bosque of trees and thought of as landscape areas that also happen to function for the storage of cars.

The individual units extend the site strategy of courtyards by organizing around an outdoor room. These spaces are shaded with pull-back fabric awnings. Enclosed on three sides, these spaces flow out from the interior living room and mitigate between inside and public courtyard spaces.

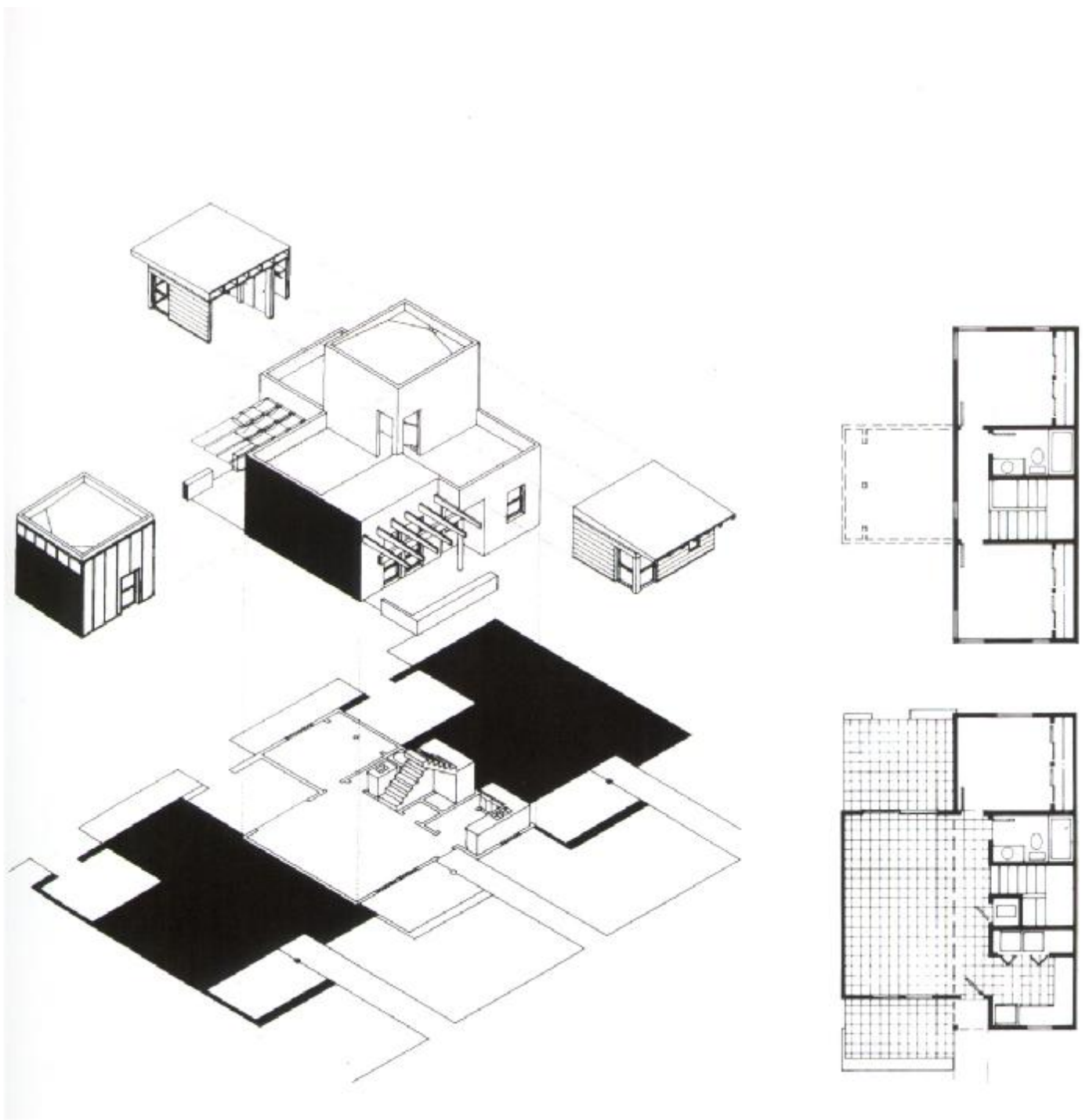
The units themselves are sensitively scaled and offer a variety of familiar forms and colors, all very much at home in the Southern California context.

The playful forms grow from balconies, covered trellis areas, shed roofs, and low-walled courtyards. The complex is extremely pedestrian friendly, fostering a sense of a close-knit neighborhood. Exterior materials are simple stucco, wood, and metal siding, with generous overhangs that provide shade from the sun.

The interiors are simply detailed, open, light, and spacious, with views through layers of space to outdoor living precincts. Large windows and modestly scaled interiors mean that the living spaces are flooded with natural light. Structural expression inside can be seen through exposed wood beams.



- left Interiors are light and connected to outdoor space
- above Sensitive scale of townhouses
- opposite top left Axonometric of typical unit
- opposite top right Three- and four-bedroom unit floor plan
- opposite bottom left Townhouses use a variety of materials
- opposite bottom right View of courtyard space
photography Courtesy of architect



King Farm

Rockville, Maryland
Torti Gallas and Partners

Apartments

The King Farm development is an innovative mix of high and low-density apartment living in a traditional neighborhood design. The buildings in this apartment neighborhood front the streets, forming traditional streetscapes consistent with the vision of the King Farm master plan. In addition, the buildings form interior spaces with a system of alleys providing access to individual rear-loaded garages.

The King Farm development encompasses a total of 402 units distributed throughout 32 buildings, configured in four types of units. There are 176 garden apartments in six buildings. With a total site area of just less than 13 acres, this number of units encourages a close-knit neighborhood, which is a hallmark of traditional neighborhood design.

In creating a diverse streetscape similar to those found in traditional neighborhoods, three distinct unit types form the lower density portion of the project. Combinations of the Townhouse (three-story, single unit) and the Charleston House (triplex, three-story unit) form the "body" of the streetscape. The Townhouse is a common type found in this part of the country.

The Charleston House model is a variant on the "single-house" type that is native to Charleston, South Carolina, noted for their side porches, which encourage natural cooling. The Manor House, inspired by larger corner homes, consists of nine units on three floors. This building anchors the block corners of the primary street intersections.

The Garden apartments, on the northwest quadrant of the site, form green courtyards and are uniquely situated around a four-story concrete parking garage, which affords direct access to each level of the apartment building.



- left Overall community plan
photography Torti Gallas and Partners
- opposite top left Charleston House units have side porches
- opposite top right Density of units contributes community app
- opposite bottom Charleston House units are sensitively scal
photography Richard Robinson



Parkview

San Jose, California
Sandy & Babcock International

Senior Apartments

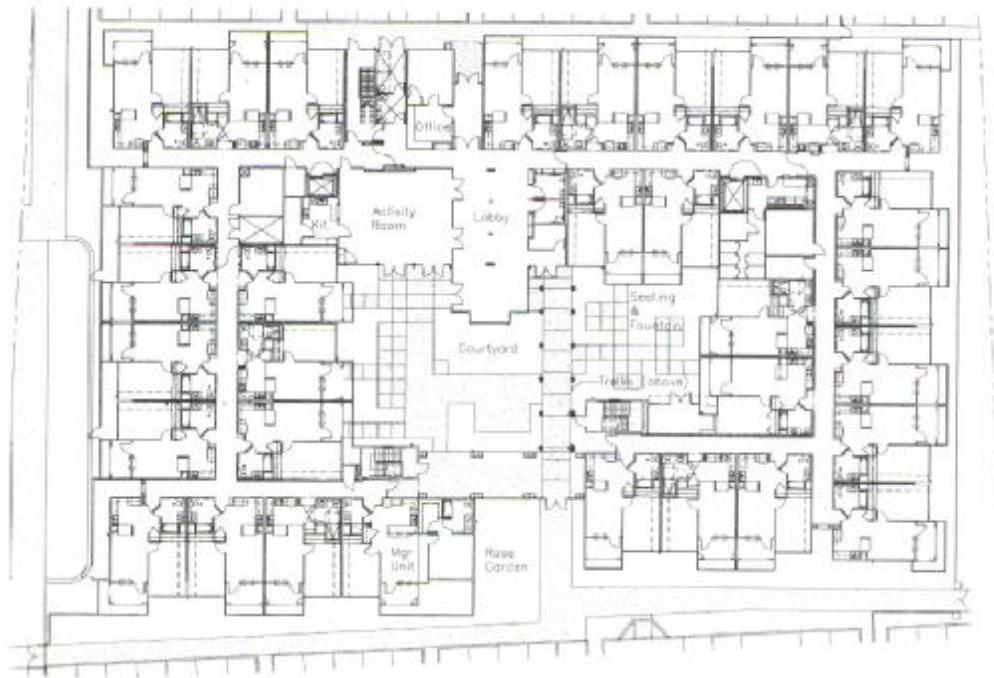
Part of a full-block master plan designed to revitalize a former industrial area, this project provides much needed affordable senior housing for the City of San Jose. The developer of the project was the Ecumenical Association for Housing. This project's senior housing component is mixed with affordable family housing and townhouses, which are located on separate sub-parcels. The three components are sited along a pedestrian promenade, which leads to a new retail center. The three housing types are linked by courtyards, designed to encourage interaction between residents of all ages and income levels within the overall project.

The 140 low-income senior apartments are housed in four-story buildings, clustered around a private and secure courtyard. The courtyard serves as a green heart for the project, and units look out over this outdoor space from balconies. The courtyard features a trellis and ample places to sit and relax. The project has a density of 39 units per acre.

Each floor has a "parlor" or "living room" for socializing, in addition to the ground floor community meeting and recreational facilities. The architecture is clean and simple, yet a muted color palette, careful detailing, stepped elevations, and inset balconies soften the mid-rise design. The lush plantings help modulate the human scale of the complex. Even though this project has a fairly high density, landscaping, natural light, and the massing of the buildings all contribute a sense that Parkview is less populated than it actually is.



top right: Typical unit floor plan
right: Courtyard offers a protected place for sitting and socializing
opposite top: First floor plan
opposite bottom: Colors and shaded setbacks enliven façades
Photography: Jay Graham

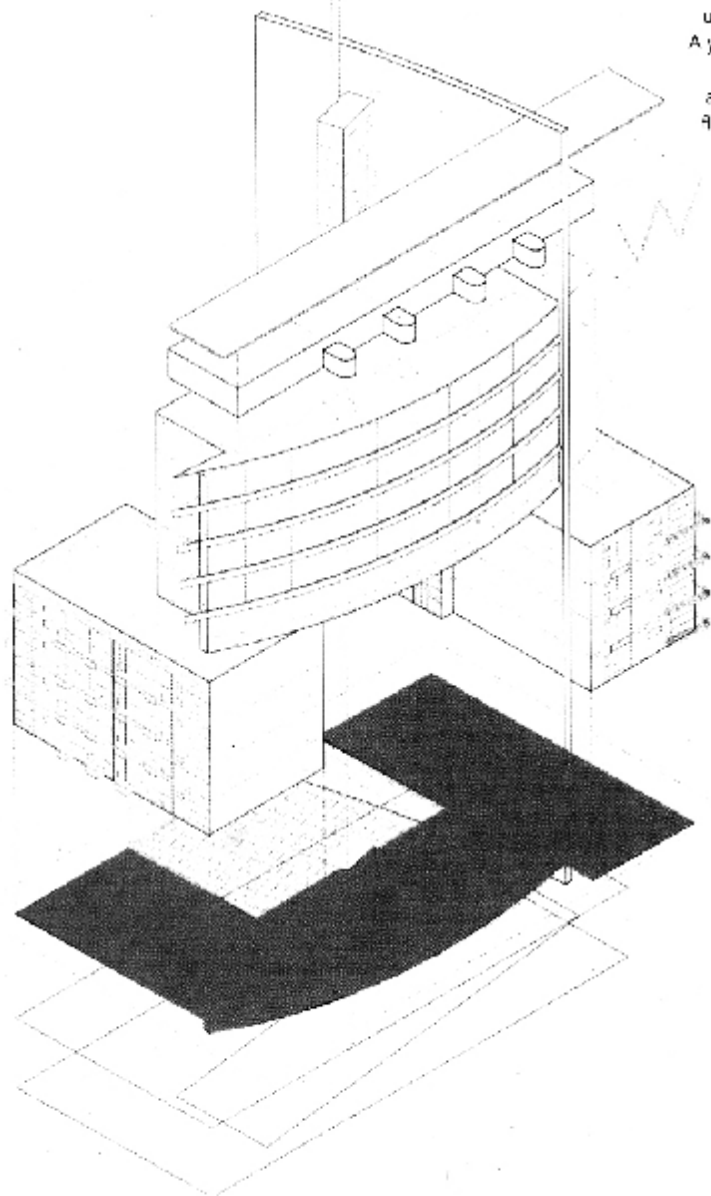


Block 588

Dallas, Texas
RTKL

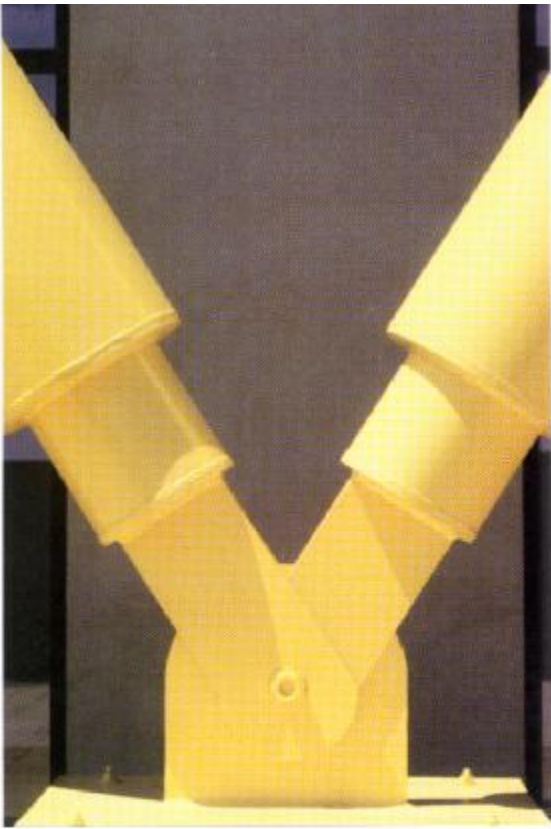
Located in the historic State Thomas District near downtown Dallas, Block 588 consists of 127 two-story loft units providing a total of 230,000 square feet of space. The residential development creates a loft-warehouse character appropriate to its urban context, and takes advantage of both park and downtown views. The exterior materials relate well to the neighborhood's urban character—brick, steel, wire mesh, metal window frames, unfinished concrete—lending it an uncompromisingly gutsy appearance. A yellow tubular steel brace supporting the roof at the penthouse level is another example of how this building flexes its muscles. It also gives Block 588 a landmark signature in Dallas.

The five-story building's U-shaped design helps to define a courtyard, with units oriented to overlook either the park or the skyline. All residences, including the five penthouses that survey downtown Dallas, are two-story mezzanine units with 10-foot ceilings. The interiors feature exposed concrete, wood floors and exposed steel bar joist structure, which yield an authentic loft aesthetic. All residences have expansive floor-to-ceiling windows. On the curving south side, the balconies are shaded from the brutal Texas sun by the concrete structure. Visual privacy between balconies is provided by slim corrugated metal screens, which fit into the loft building aesthetic. Below-grade parking accommodates 143 cars and creates a base for street-side courtyard and terrace residents. The courtyard is rendered with faux tile patterning on courtyard floor lends an illusion of depth and provides some visual sophistication when seen from the units overlooking



left Acromelic
opposite top Curved wall opens units to view
opposite bottom Detail of south elevation





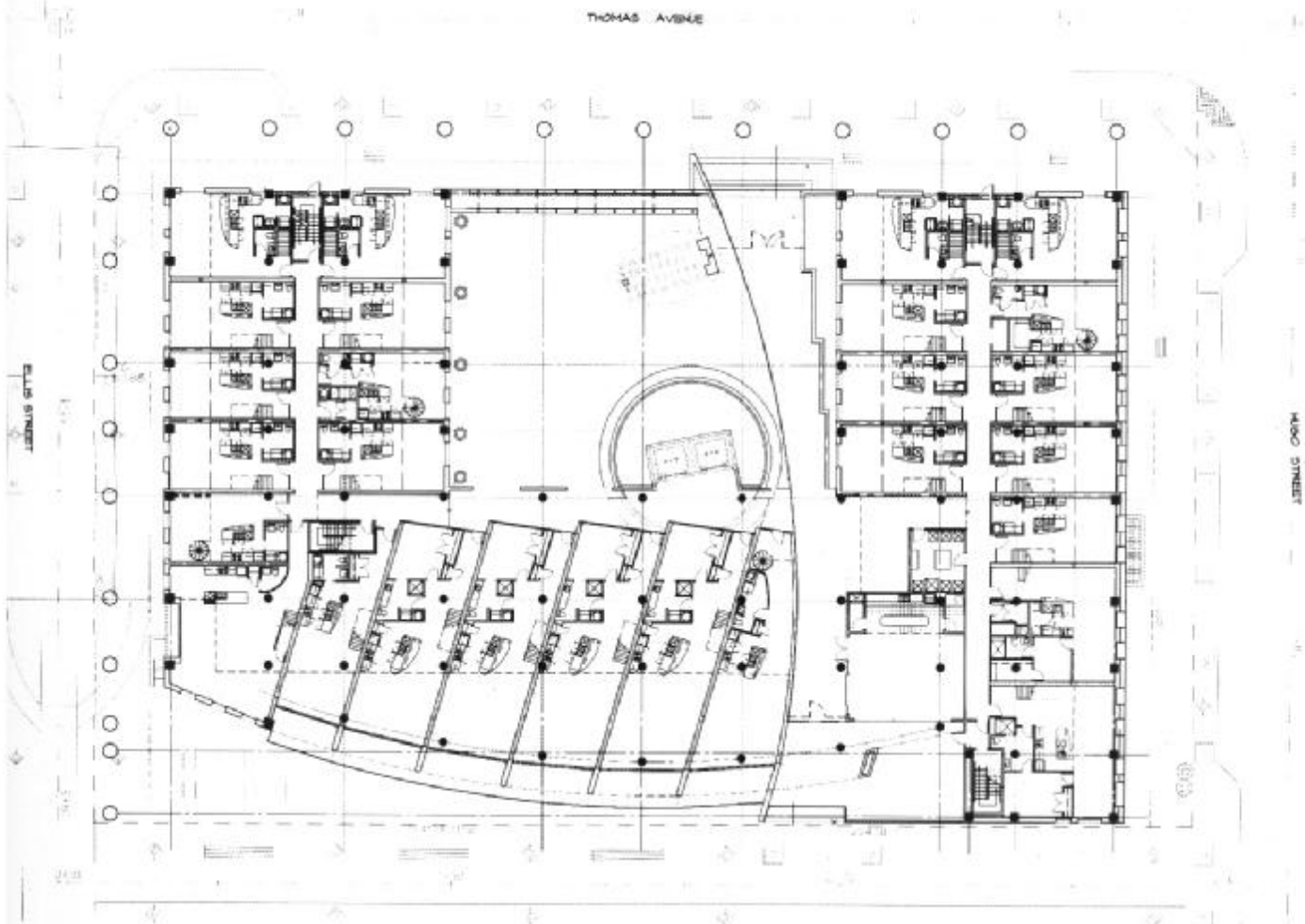
- left Detail of roof brace
- below East elevation with distinctive brace
- opposite top left First floor plan
- opposite top right Second floor plan
- opposite bottom East elevation distinguished by be





below left Corrugated screens between balconies offer privacy
below right View of courtyard from units above
opposite top left Spacious interiors with city views
opposite top right Urbane materials are used on exterior
opposite bottom Site plan
photography David Whitcomb





City Life

Courtyard Housing

Portland, Oregon, USA

Ellen Fortin and Michael Tingley, Design Architects
Robertson, Merryman, Barnes Architects, Architect of Record

This project is the winning entry for courtyard housing in a design competition for affordable, innovative urban housing, built by a nonprofit developer. The project goals were to demonstrate market viability, affordability, design compatibility, and innovative architectural design for inner-city medium-density housing. The design strategy for the site addresses its edge condition: a light industrial zone to the east, and a more traditional early-20th century single-family residential neighborhood surrounding the remainder of the site.

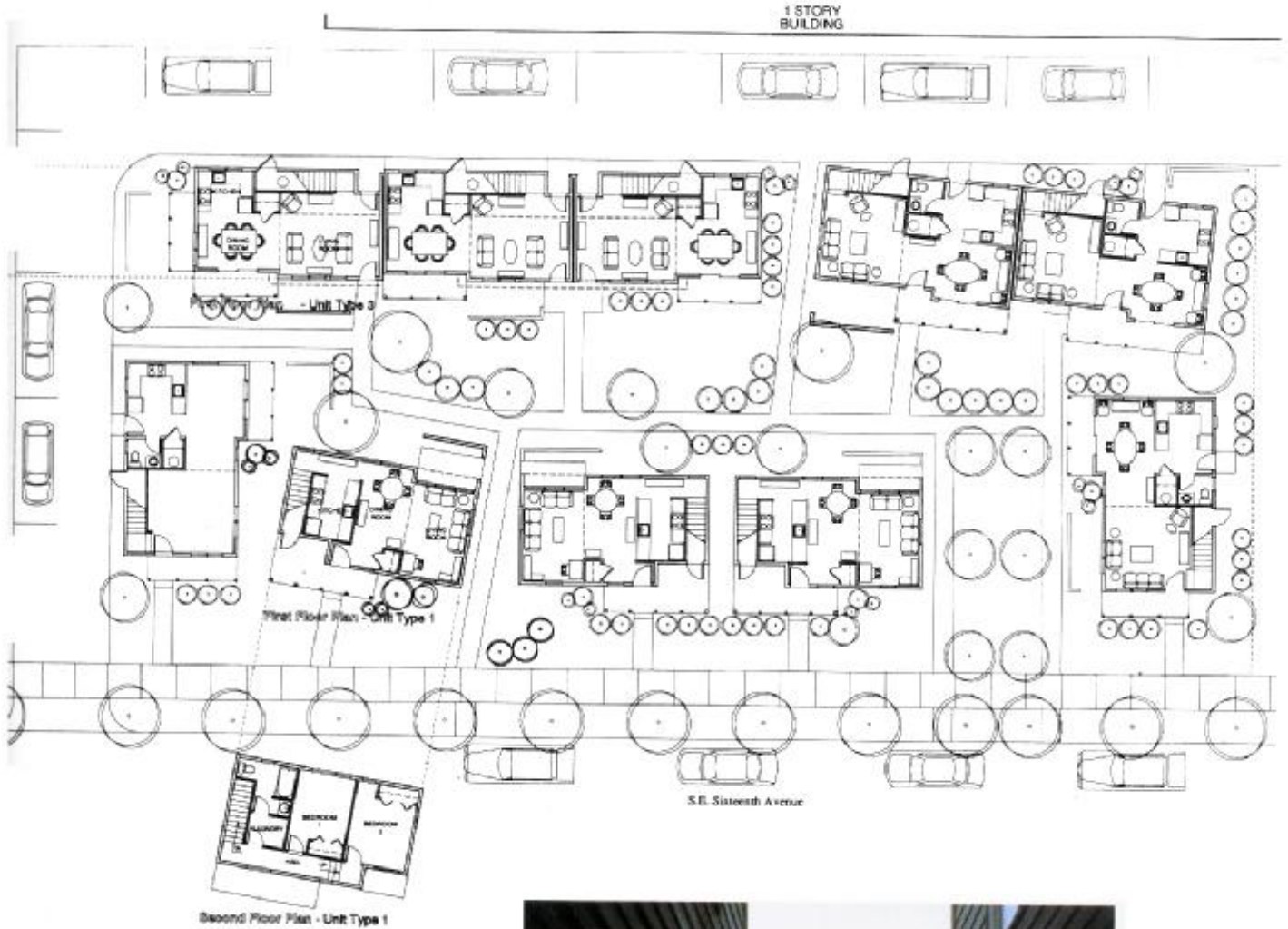
The 10 housing units are organized as two interlocking L-shaped bars with the courtyard as a focal point for the residents. Along the street the housing units are two stories, maximizing light in the courtyard. This housing bar is broken into segments by several circulation paths to the court, allowing movement and views between the courtyard and the street, with a scale more compatible with the nearby single-family homes. Along the alley, three-story units form a buffer to the courtyard from the industrial area.

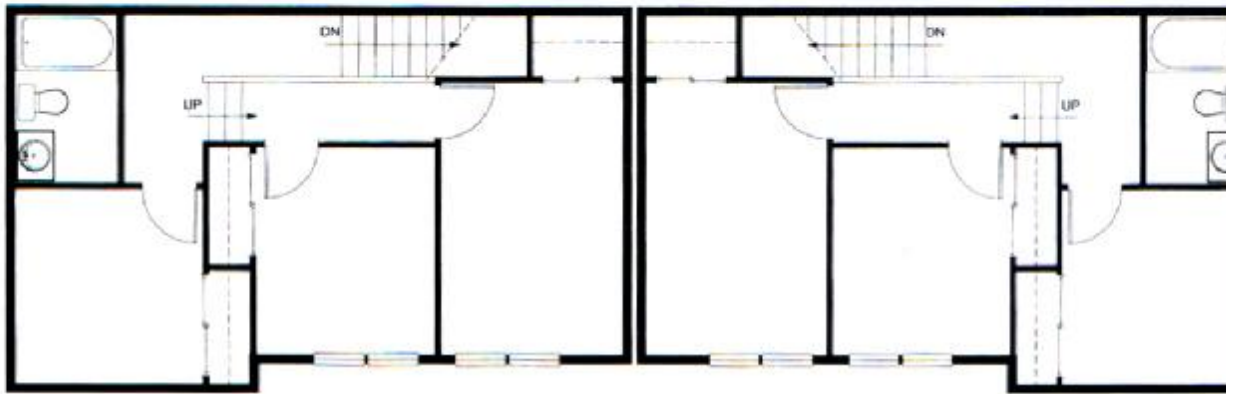
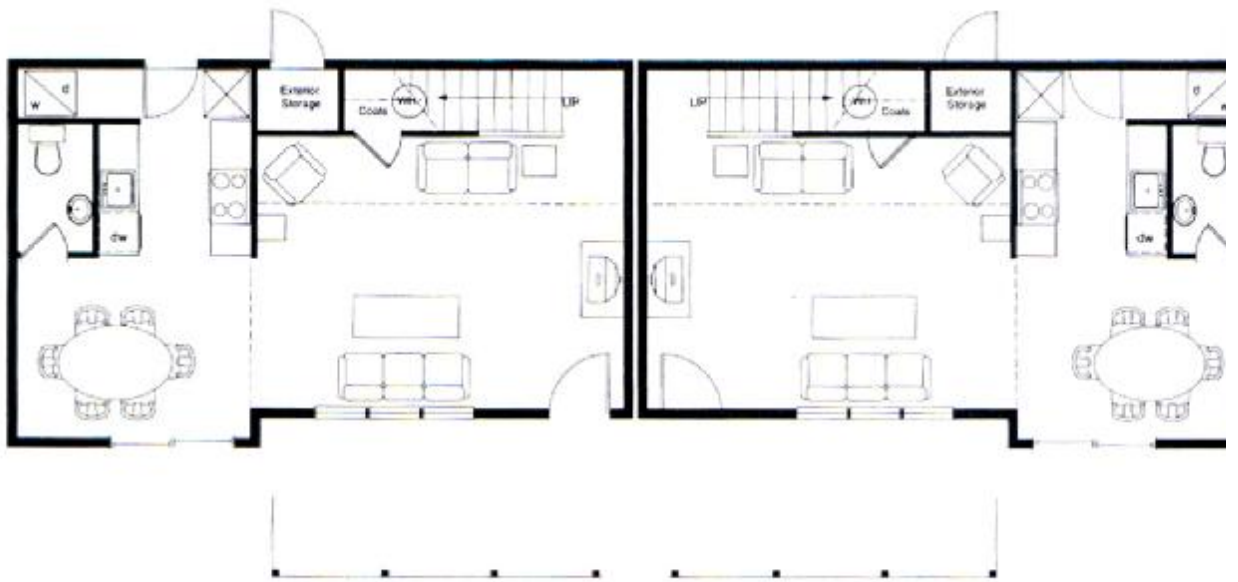
The courtyard is the organizing element of this project, representing the idea of community and providing the project identity. The courtyard is an interactive middle ground between public and private realms, giving each unit a large open space. Shaped by subtle deformations in the orientation of surrounding buildings, there is an intentional casual quality to the place. The courtyard is a place of potential assigned many values; a secret garden, a place of informal gathering, a threshold to a small community.

The compact housing units have interiors with unexpected section variety and a rich material palette including exposed wood ceilings. Analogous to the simplicity of a nautilus shell, movement through units leads to greater levels of privacy. The street units orient to both the street and the courtyard, participating in the life of both realms. The alley units are organized to orient to the courtyard. Unlike the rowhouse typology, the units are oriented with the long exposure to the street and court to maximize orientation and views.

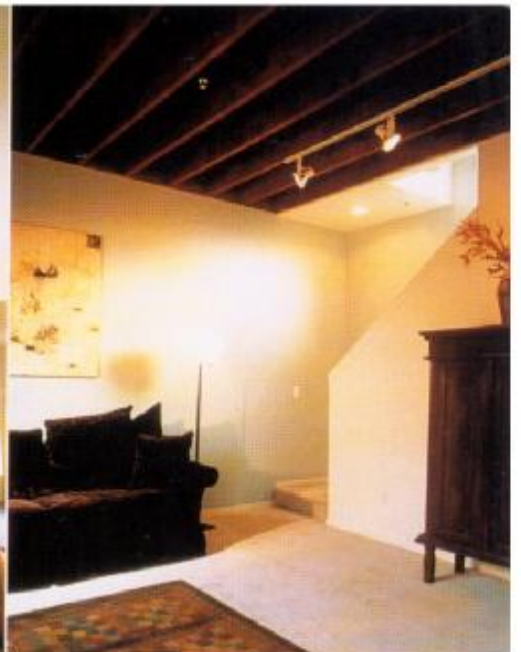
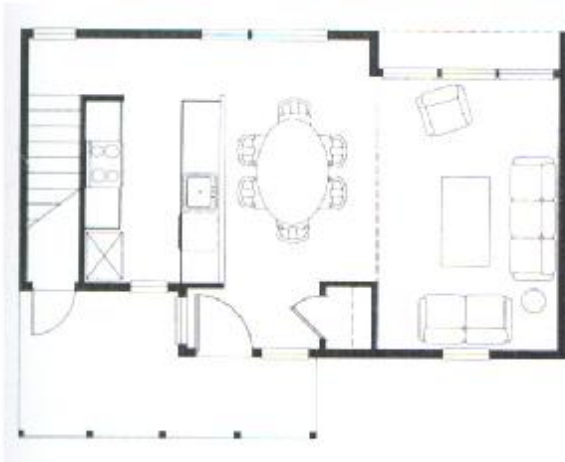


- opposite top left Partial courtyard elevation
- opposite bottom left Protected courtyard space
- opposite bottom right Materials and scale are domestic
- right Units with porches on courtyard
- far right Courtyard lends intimate scale
- below Site plan
- bottom View between units





- opposite top Units four and five, first floor plan
- opposite middle Units four and five, second floor plan
- opposite bottom left Interiors are light and airy
- opposite bottom right View of living space from second floor
- left top Unit one, first floor plan
- left middle Unit one, second floor plan
- bottom left Open stairway lends additional space
- bottom middle Double-height living space
- bottom right Exposed floor structure in living space
- photography Michael Mathers



Swans

Oakland, California
Pyatok Architects

Market

The Swans Market is a mixed-use renovation of the existing historic Swans Market Building, a major shopping destination for all of the East Bay for over 60 years. The existing structure, built in several stages between 1917 and 1940, encompasses an entire city block in the Old Oakland Neighborhood.

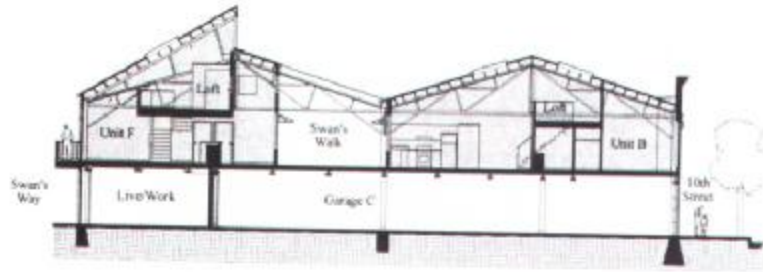
The façade is a beautiful example of glazed brick and terra cotta commercial architecture, and includes polychrome terra cotta medallions depicting the fresh foods available in the Market Hall.

The open interiors are flooded with natural light thanks to 200-foot-long, north-facing clerestories supported by long-span steel trusses.

The renovation of this historic downtown destination by the nonprofit East Bay Asian Local Development Corporation is the key element in the City of Oakland's attempt to shape a new residential neighborhood downtown. The project includes 20 cohousing units and a common house, 18 affordable one- and two-bedroom rental units, live/work space, a fresh food market hall, street-oriented retail and restaurants, sidewalk dining, commercial space, and on-site parking. The Museum of Children's Art occupies a second floor space overlooking Swans Court and sponsors indoor and outdoor projects for children on site.

Most of the existing structure (80 percent) is retained, including the existing terra cotta and glazed brick façade. A new three-story wood-framed building clad in tile and cement plaster continues the character of the existing buildings. Portions of the existing roof are peeled away to bring sunlight into the interior of the block and to create public and semi-private outdoor spaces that link the diverse uses into a vibrant, unique urban community, attracting new residents and patrons to this resurgent neighborhood.





- opposite top Colorful awnings articulate façade
- top Section
- middle left Project as it faces 9th Street
- middle right Courtyard provides protected interior space
- above left Courtyard meanders through center of community
- above right Trusses span over courtyard space



- top left Ground floor plan
- top right Second floor plan
- above left Swane Walk is carefully scaled and domestic
- above right Interior of common house space
- photography Pyatak Architects
- opposite top Cafe space is light and airy
- photography Russel Abraham
- opposite bottom left Common house features generous fenestration
- photography Pyatak Architects
- opposite bottom right Spaces are enlivened with truss structure above
- photography Russel Abraham



Post Uptown Place

Charlotte, North Carolina
David Furman Architecture

The resurgence of the American city as a viable place to not only work, but also live, has created a significant opportunity for new mixed-use housing projects.

These projects must work towards the community mission of creating active and animated streets that encourage and relate to the pedestrian.

The block that this development occupies is divided conceptually into two parts. The first is a five-story building with an industrial flavor, with ground-level shops, which front onto North Graham Street (a busy, high-traffic corridor). This structure wraps a five-level concrete-deck parking garage, which is more economical than sub-surface parking.

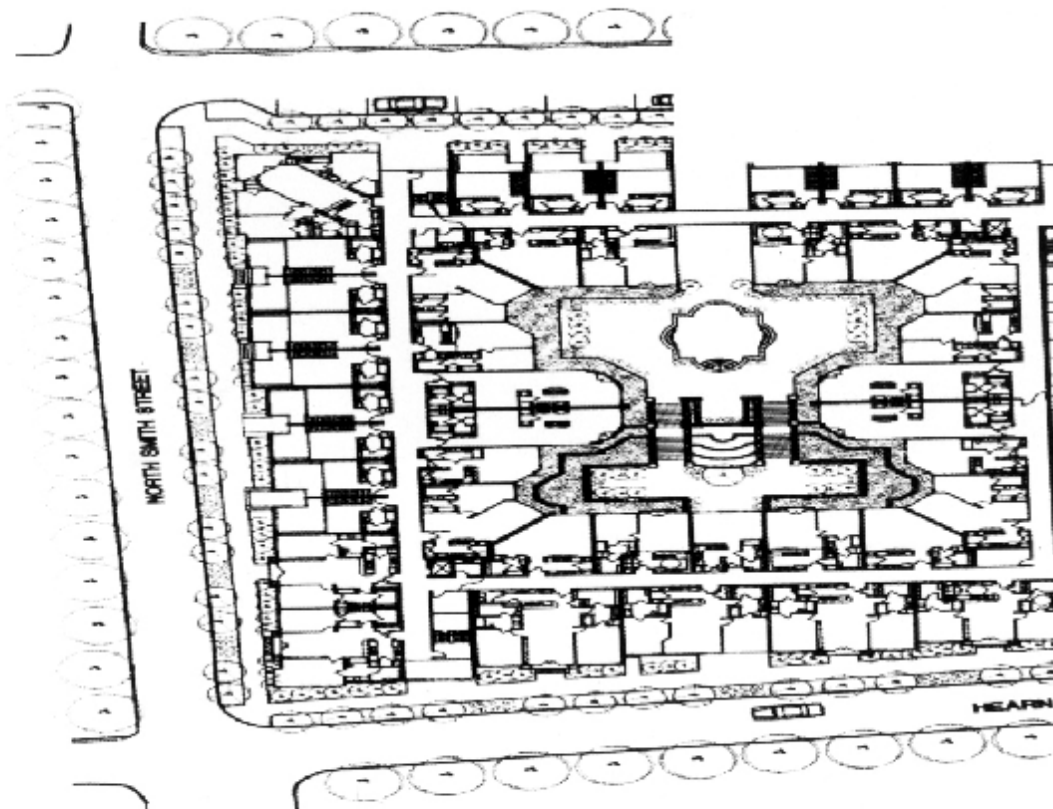
The parking deck is surrounded by wood and metal-frame construction, totally hiding it from the street. Units in this building have open plans. The building's upper levels, which orient toward the Charlotte skyline, is ended to the roof.

The second part is a five-story building with two levels of flats on townhouses located behind the first building. Townhouses have access through entry doors with stoops at the street.

The stoops help to encourage pedestrian traffic and to activate the streets, which have a more residential character than North Graham Street.

The interior of the building features a multi-level courtyard with fountains, and landscaping. Buildings take on different, less uniform looks, making the project and more an evolution of the block. Exterior materials consist of brick, concrete, and metal.

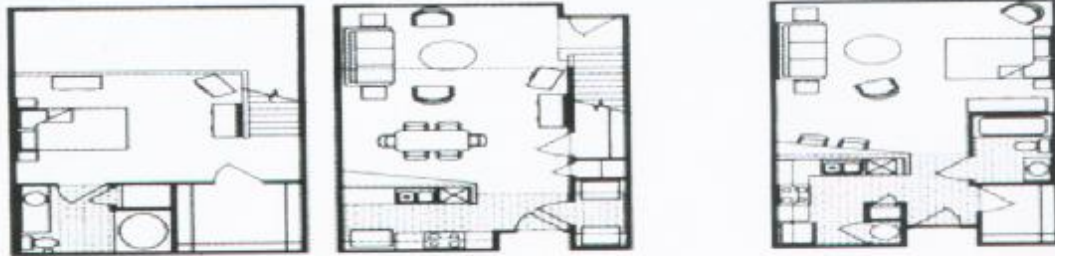
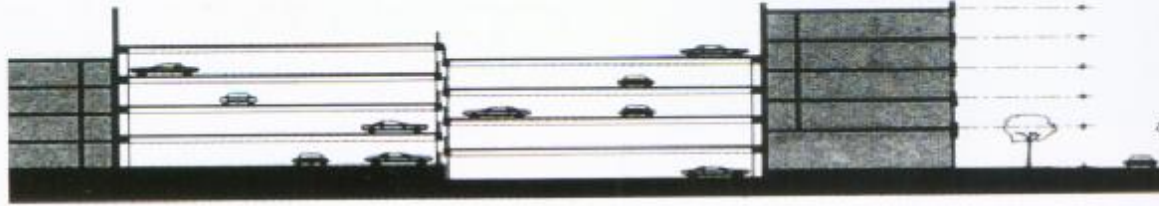
The density achieved through this project is 90 units per acre, which is 10 units on this site. The apartments are in size from 510 to 1,600 sq





opposite Site plan
 left Building anchors the corner
 below left Turret expresses the corner
 below right Details at top of building lend character





top Section
 middle Typical unit plans
 left Interiors have figural elements
 opposite top right Gazebo is a welcome amenity
 opposite bottom left Courtyard offers respite from urban context
 opposite bottom right Units are scaled for urban presence
 photography Tim Buchman



Palo Alto, California
Seidel/Holzman Architecture

Montage

Palo Alto is in the process of rezoning and reorienting El Camino Real, the major north-south artery in the community. Characterized by typical strip retail with on-grade parking, the city wishes to create more pedestrian-oriented, mixed-use development along the street.

Following in the wake of a community charrette that identified housing as a major priority in this corridor, this residential project both intensifies the site use and provides a pedestrian orientation, compared to the one-story commercial use it replaced. Reflecting the goals of the plan, this project creates a well-scaled elevation with pedestrian entrances in proximity to the street, and also forms a cloistered courtyard within the site to which each townhouse and flat has direct access.

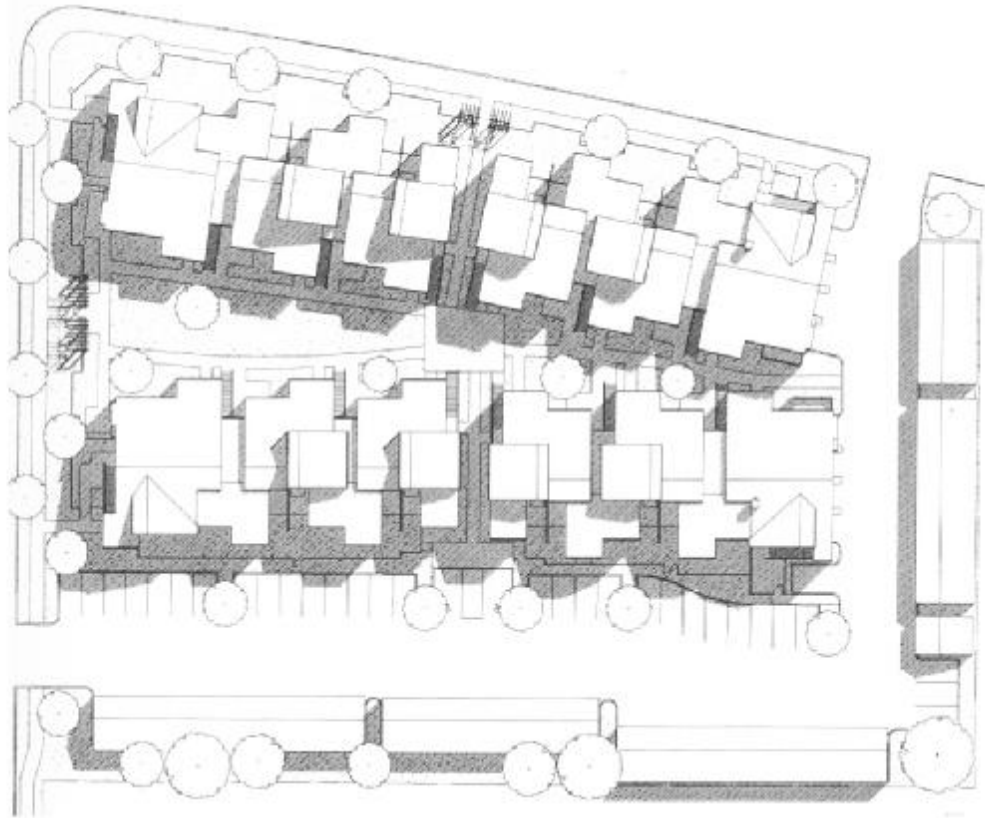
below Roof shapes create a distinctive profile
opposite top Site plan
opposite bottom Stars, porches, and balconies articulate façade

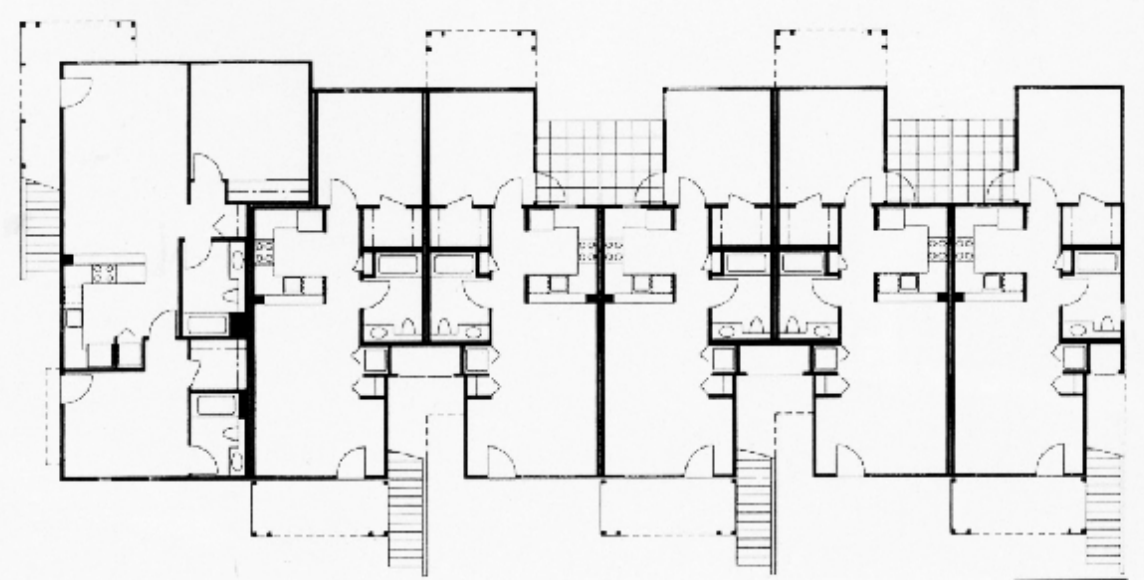
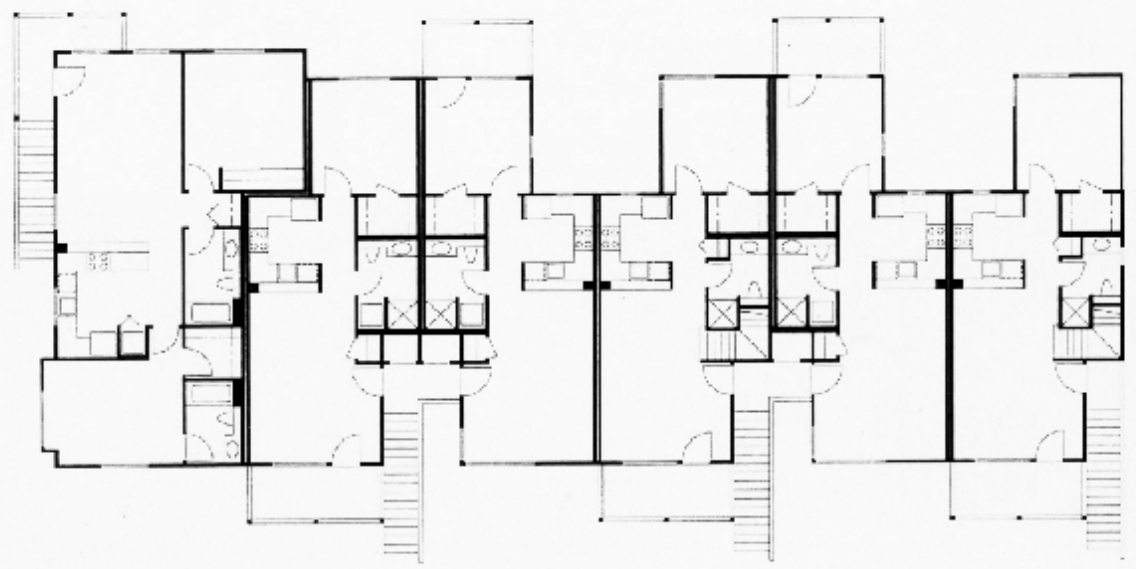
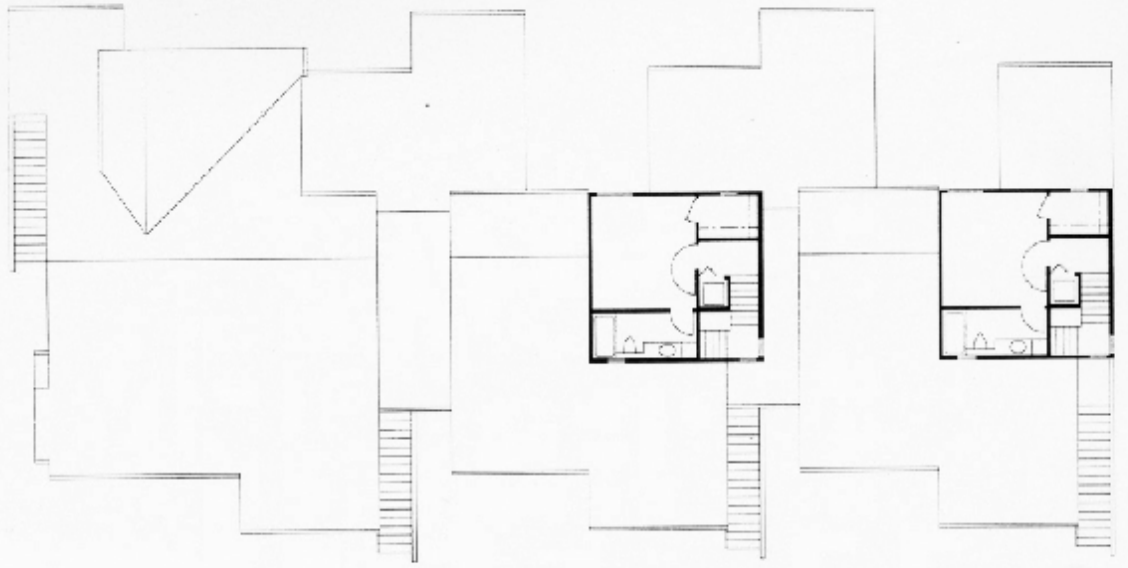
The apartments are relatively small, efficiently constructed so as to be affordable to the large unit population in the community. The massing is playful and articulated, with a variety of wood siding materials and colors to give distinction to individual apartments. The architectural character is conceived to relate to older residential neighborhoods to the west of the project and has been well received by the community. The project is within easy walking distance of restaurants and cultural facilities, as well as the adjacent university.

All units are planned so that they have a minimum of two, and often three, exposures for light and air. Many units include multiple terraces and balconies, and a number of townhouse units include, in particular, an arrangement for multiple units to be shared by tenants who share accommodations during university associations.

The character of the architecture purposefully works with the agricultural heritage of the Santa Clara Valley, with notable remnants of which still exist nearby Stanford.

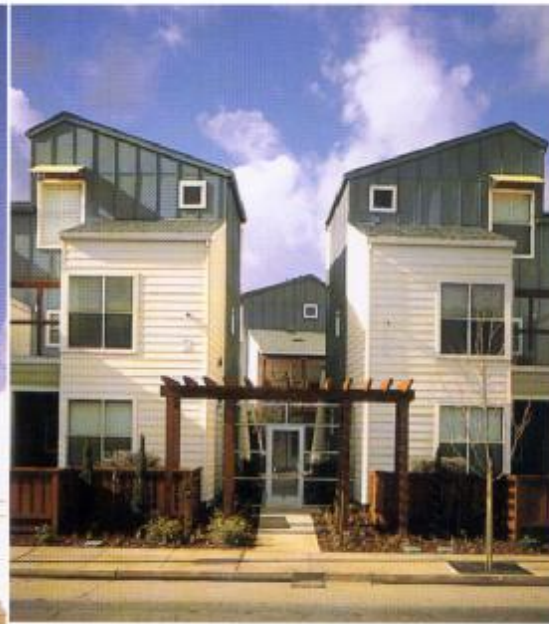








opposite top Third floor plan
 opposite middle Second floor plan
 opposite bottom First floor plan
 above left Complex is scaled to the pedestrian
 above right Inner court provides privacy and quiet
 below left Units are expressed through exterior elements
 below right View between units into courtyard
 photography Tom Riker



Victoria

Seattle, Washington
Mithun Architects

Townhomes

In Seattle's Queen Anne neighborhood, an early-1900s apartment building with inadequate on-site parking was slated for rehabilitation and conversion to condominiums. To supply an additional 60 parking spaces for the condominium conversion and to minimize the impact of a needed garage on the surrounding historic neighborhood, the design called for construction of a new, partially buried, two-level parking garage with housing above.

The original building and the condominium site are surrounded by two- and three-story masonry apartment buildings and historic, single-family detached homes. Neighborhood residents are affluent, politically active, and design conscious.

The architect led a review process involving the City Design Review Board, the Neighborhood Community Council, and the developer. The neighbors demonstrated support for the process.

The result is 10 infill townhomes that blend seamlessly into the context. There is meticulous use of contextual exterior materials and colors. The units, which range from 2,200 to 2,400 square feet, have private entries and courtyards, with parking for both new and conversion units that is easily accessed and hidden below grade.

The careful use of roof forms, color, and materials is utilized to anchor the new project to the surrounding neighborhood.

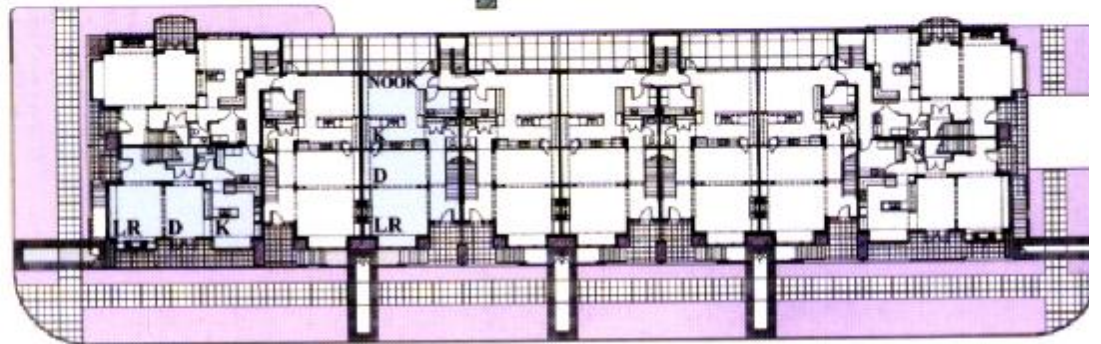
Although each townhome has an individual stair up from the parking garage, the relationship to the street was more important. Individual stairs to the street are designed into the parking garage base, each with its own gated entry. The project takes advantage of a generous right-of-way to the curb to provide almost all of the required landscaping for the project. By reducing the setbacks to the street and not building two separate buildings (as would have been required by zoning the new building), Victoria Townhomes knits together the surrounding fabric created by the older apartment blocks.





- opposite: Site plan
- left: Townhomes have an imposing street presence
- below left: Units sit on stone bases
- below right: Gable roofs communicate a domestic sensibility





Armitage/

Chicago, Illinois
Pappageorge/Haymes Architects

Leavitt

"Bold and clean yet restrained," is a phrase that aptly describes this new mixed-use building in Chicago's Bucktown neighborhood. Eleven condominium units are located on three floors over ground-floor retail and below-grade indoor parking to create a strong, dynamic solution for this urban infill site. The building fills out the site to the sidewalk edge, lending Armitage/Leavitt a muscular city persona.

The simplicity of the building's design is evident in both the exterior as well as the highly organized typical floor plan. Vertically proportioned windows and a roofline that suggests a cornice reference the neighborhood's Victorian context while simultaneously creating a dramatic Modern design statement.

Hot-dipped galvanized steel use of historical limestone and planar masonry walls with their deep-set windows, cut-out for large retail show windows. The lintels express the contemporar of the building's constructio walls with knife-edge detailing the building as a machine-made

The symmetrically organi provides four corner units per flo with the ideal split bedroom lay corner living/dining spaces ma views. Units on two floo building's corner enjoy balco overlook the vibrant local scene, yet elegant, the lobby utilize laminate wall surfacing all ceramic tile in both matte a finishes to provide an interplay i walls, floors, and openin arrangement of simple detail clear expression of the plan th exterior, provides this buildin distinctive and dynamic preser noight





opposite Shadowlines articulate building façade
right Corner is occupied by balconies
below Building as it meets its urban corner



below Context of building's Bucktown neighborhood
opposite left Detail of building as it addresses the corner
opposite right Lobby is spare yet elegant in its detailing
photography Pappageorge/Haymes





5th Street

Family Housing

Santa Monica, California
Koning Eizenberg Architecture

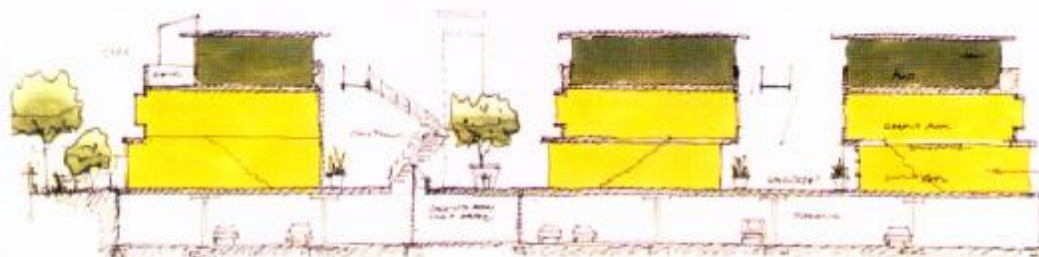
This project comprises 32 units of affordable family housing for the Community Corporation of Santa Monica. Twenty-two units are three-bedroom, two-level townhouses located at ground level. The third level provides two- and four-bedroom units, half of which are fitted for full disabled access. Units use cross-ventilation (there is no air-conditioning) and are arranged around two major communal spaces, a walk-street and a courtyard. The laundry and a small play area are located in the courtyard allowing parents to attend to chores while their children play.

Surprisingly, the key to releasing the potential of the site was the strategy to accommodate disabled access units on the third level rather than the ground level. Seemingly counterintuitive, this strategy made sense for many reasons. Because parking could only be provided underground, elevator access was required whether disabled access units were located on grade or an upper floor.

If two-level townhouse units were located on-grade, their small footprint would maximize the number of units that could be provided with on-grade garden courtyards thereby taking advantage of the large required side yard setbacks to create domestic amenity. A two-story townhouse with flats above required only one upper level walkway rather than two. This saved money, enhanced privacy, and permitted the architect freer play with the vertical scale of outdoor spaces.

The footprint of the third-level flats was significantly smaller than the levels below, allowing for large outside decks and a freer hand in form making that takes its lead from the adjacent lozenge-shaped bank building.

The result is a rather unconventional configuration that generates a new prototype for affordable family housing, introducing vitality through carefully organized social spaces, theatrical scale and color, and high-flying bridges.



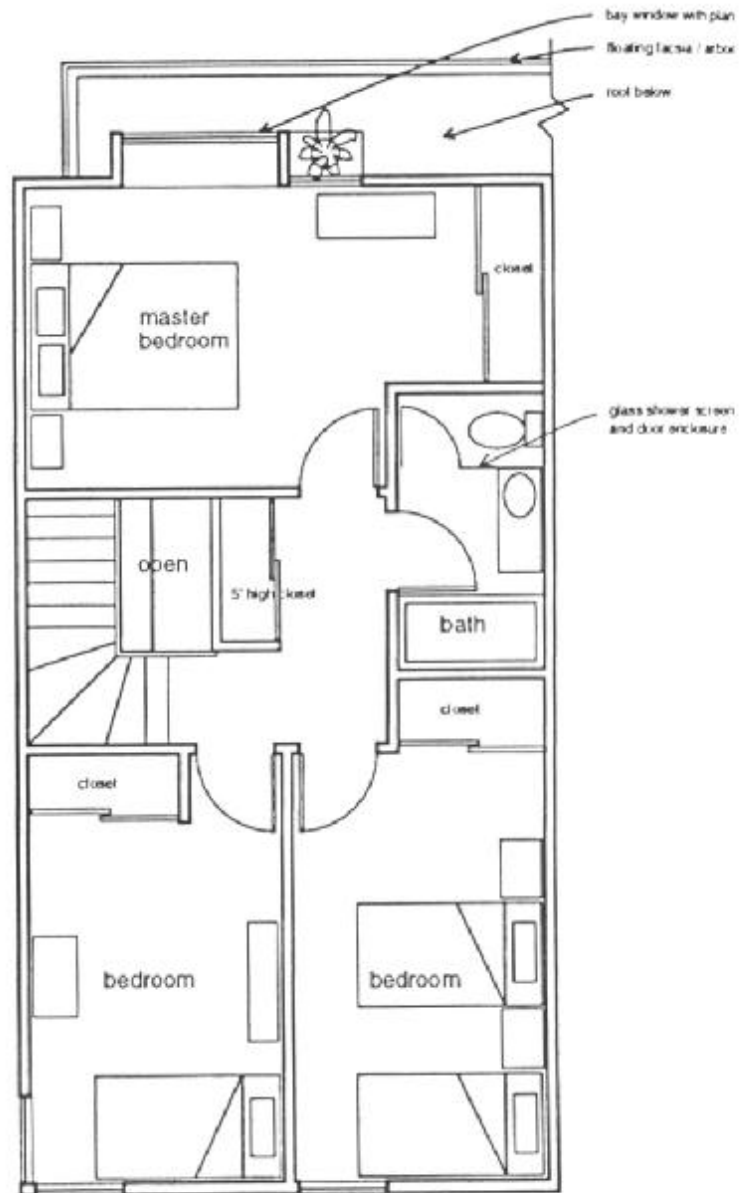
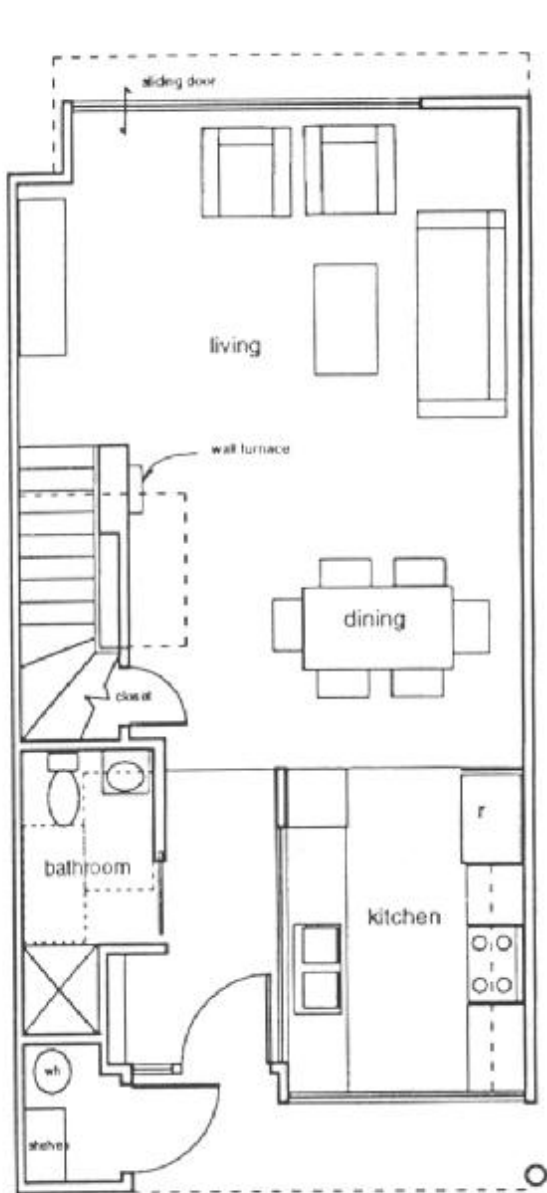
- opposite top Bridges to units on upper story
- opposite bottom Site section
- below left Project's high-rise context
- below right Sensitive scale and use of materials
- bottom left Courtyard is life of project
- bottom right Setback at upper story







opposite top left: Cover lends life to public spaces
 opposite top right: Public spaces with bridges above
 opposite bottom left: Tower marks the center of complex
 opposite bottom right: Units are light-filled
 below left: Three-bedroom townhouse, ground floor
 below right: Second floor plan
 photography: Grant Muxford



Johnson Street Townhomes

Portland, Oregon
Mithun Architects

Located on the former Burlington Northern switching yards site in Portland's Pearl District, a historic warehouse quarter north of downtown, the Johnson Street Townhomes are designed to complement the scale and texture of the neighborhood's broad-shouldered, industrial architectural heritage. The three-story, 13-unit townhouse project offers an alternative to the Pearl District's single-story flats. With private courtyards and spacious units (ranging from 1,800 to 2,800 square feet), the townhomes are very much like single-family homes, yet feature roof-top balconies with city views, a live/work option in six of the units, and a strong street-level presence. The scale and design of the townhomes also disguise the high density of 26 units to the acre.

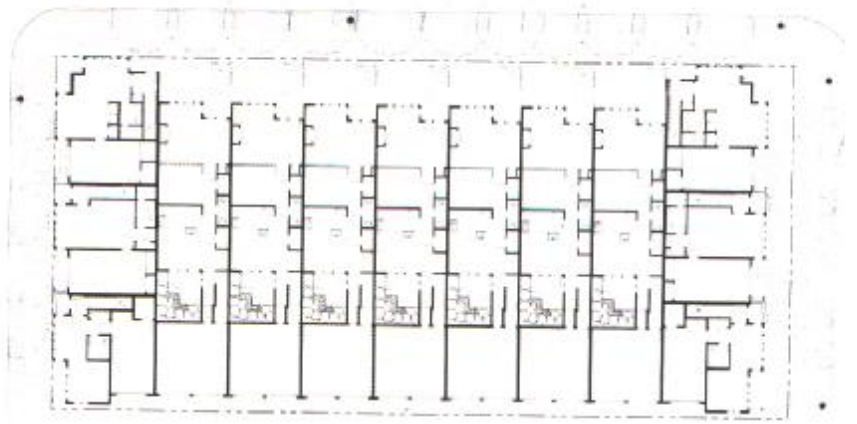
As a new urban infill community, the design challenge was to create a project that blends with the neighborhood and promotes a strong pedestrian link to the street. The Johnson Street project takes advantage of the industrial character inherent in the Pearl District. The exterior masonry blends with the existing warehouse buildings while the building's geometry exhibits an abstract interpretation of the warehouse aesthetic. The value of creating a sense of place while adding to the vibrancy of this emerging neighborhood is emphasized in all the design elements. The street-level presence contributes to an interactive pedestrian experience, linking the townhomes to the nearby galleries, shops, and restaurants. Drawing on Portland's smart growth initiatives, Johnson Street Townhomes dovetail into the notion of providing more urban housing and live/work options in revitalized neighborhoods to attract new residents back to the city.



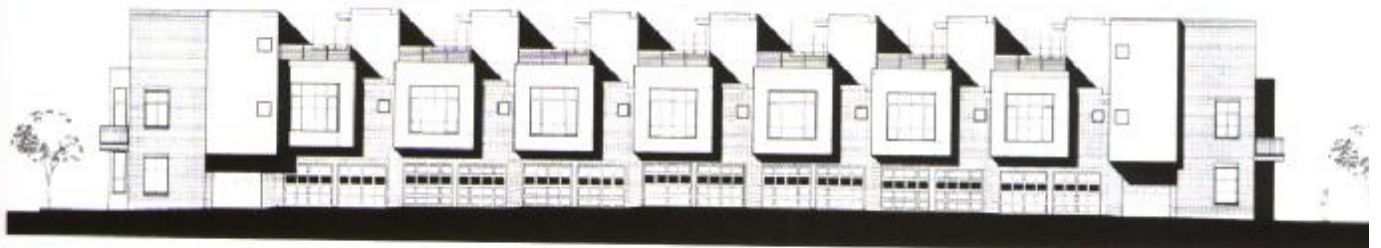
left Back of units face mews
opposite top Site plan
opposite middle top Ailey elevation
opposite middle bottom Johnson Street elevation
opposite bottom left Units as they face the str
opposite bottom right Planters provide street bu

JOHNSON STREET

NW 12TH STREET

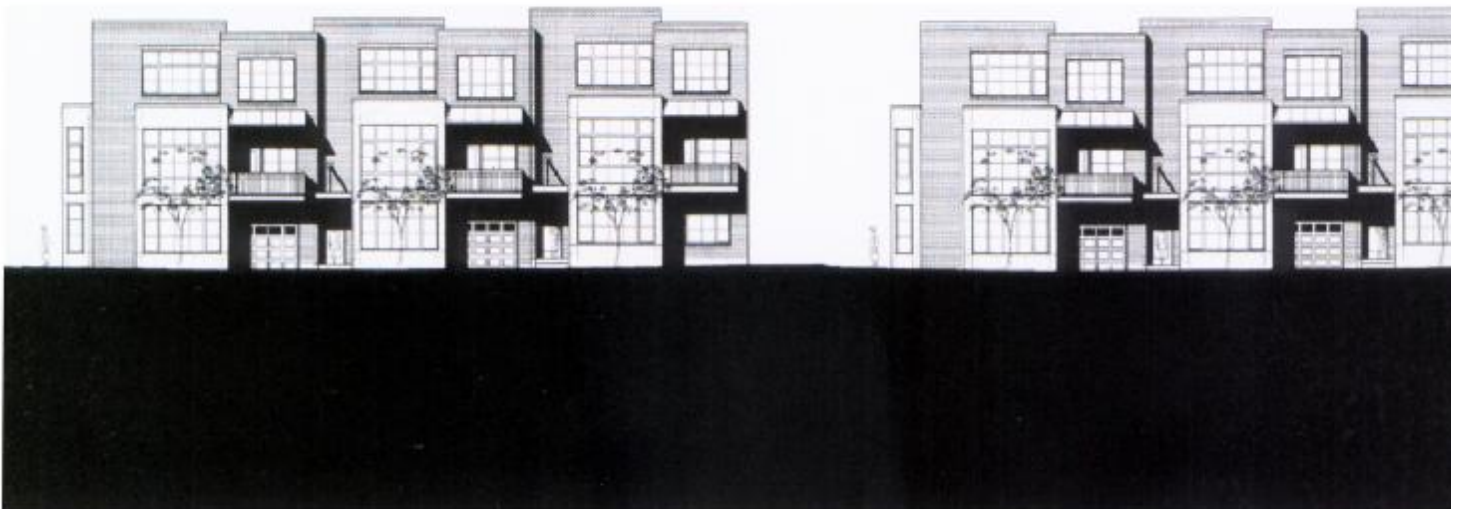


ALLEY





left top Low walls allow uninterrupted
 left middle Natural daylighting graces kitchen
 left bottom Interiors stress flow of space
 below Side elevation
 opposite top Decks are found on second floor
 opposite bottom left Unit A, first floor plan
 opposite bottom middle Unit A, second floor plan
 opposite bottom right Unit A, third floor plan
 photography Eckert & Eckert





Tate Mason

Seattle, Washington
GGLO Architecture

House

Located in Seattle's historic First Hill community, this building is oriented to the southwest and wraps around the courtyard to maximize views and allow natural light in core areas. The 4,088-square-foot courtyard, built above street level for added privacy and security, has a patio area, benches, and gardening area for residents.

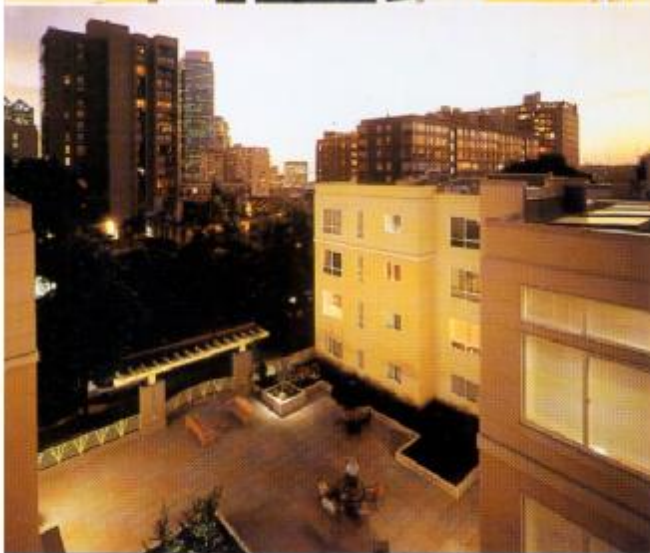
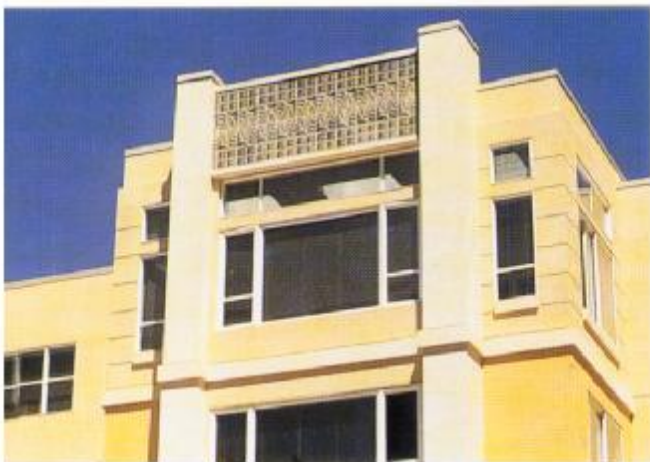
The lobby is adjacent to a spacious communal living room that opens onto the courtyard for indoor/outdoor use.

The 97 studios and one-bedroom apartments share a sitting nook that overlooks the courtyard on each of the four floors. Details and massing of the Art Deco-inspired façade reinforce the urban character of this site, and complement the quality and scale of nearby buildings. Located in a central neighborhood near hospitals, medical facilities, downtown, shopping, and restaurants, the residents have easy access to these services.

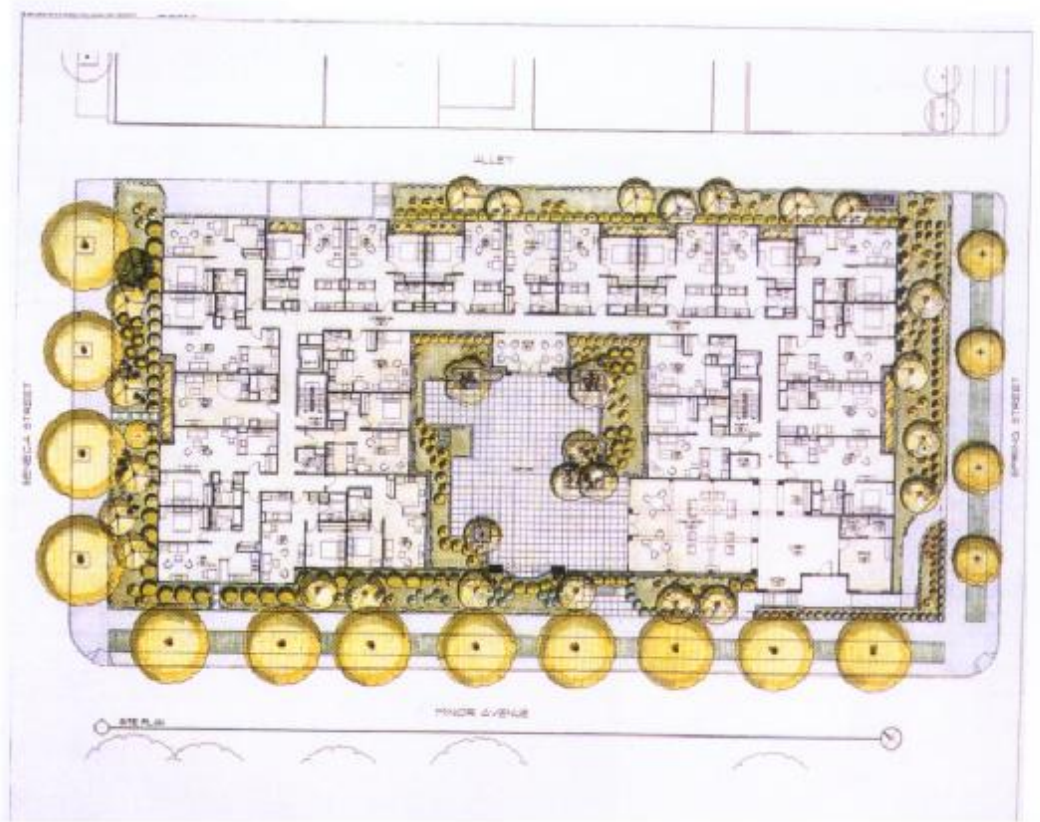
The need for a new low-income housing project arose from demolition of an existing housing project in downtown Seattle to make room for the city's convention center expansion.

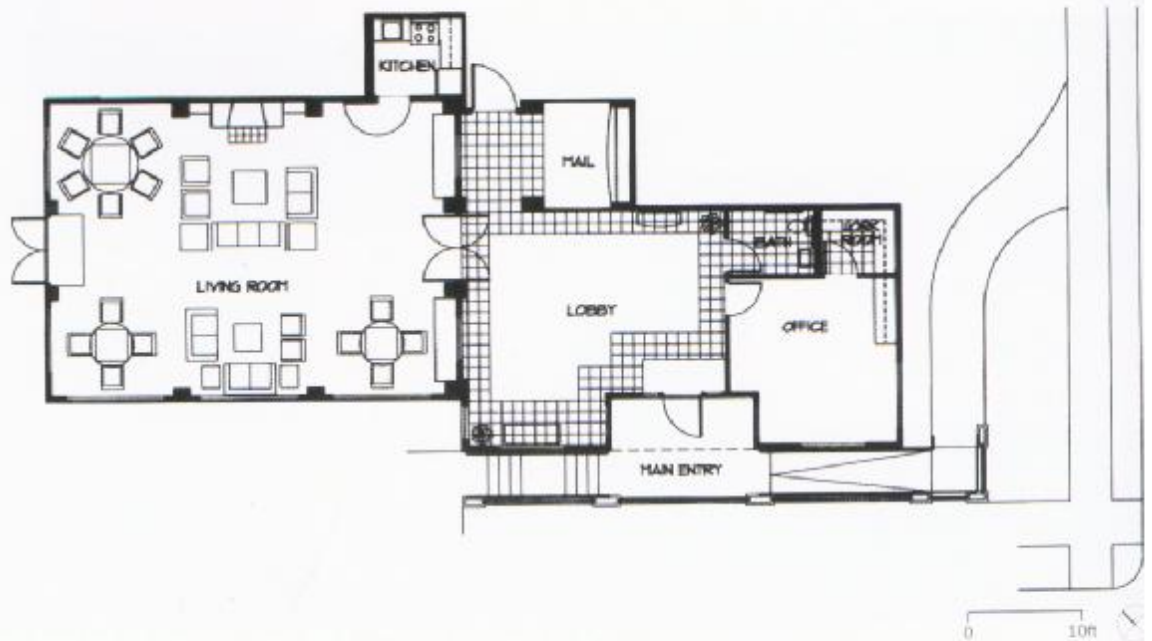
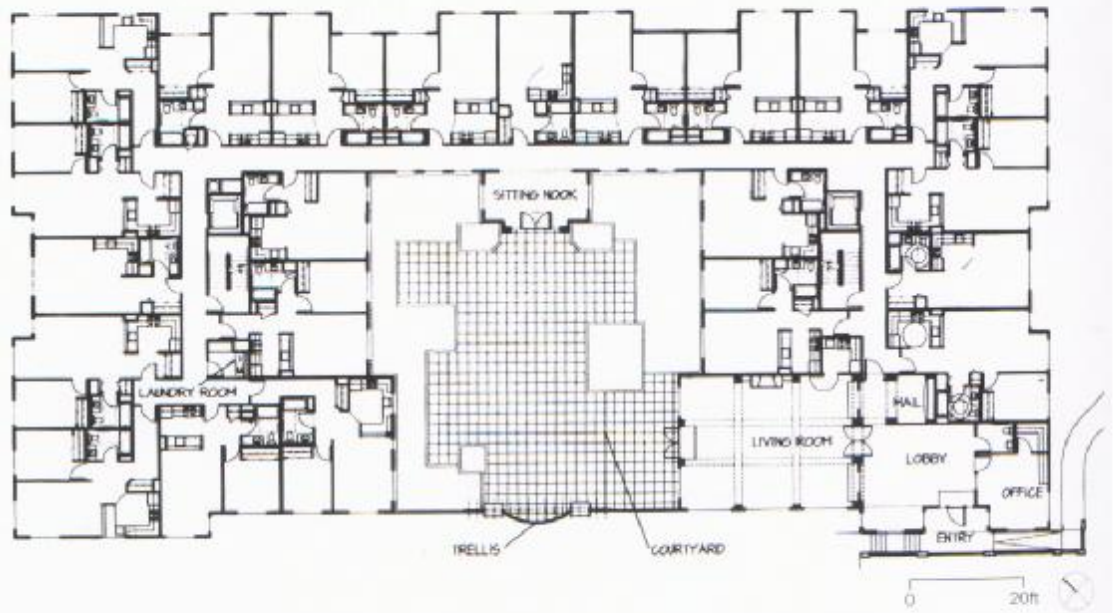
The Washington State Convention Trade Center gave the developer a capital contribution for the replacement of the existing building. Part of the development agreement requires the new project to be within a two-half-mile radius of the convention center that disruption and inconvenience to existing residents would be minimized. Walking distance for residents was reduced through vertical access to the site via multiple elevators and local common rooms on the first floor.

Although the site was zoned high-density residential, the decision was deliberately made to keep the scale and height of the building in harmony with surrounding buildings and structures. Constructing the building required working around large trees, which were saved to preserve the residential and historic character of the neighborhood. Tiles designed by local artists were used as an exterior design element.



- left top: Architectural details create added interest.
- left bottom: A projected enclave in the city.
- opposite top: Ramp access to main entry.
- opposite middle: Site plan.
- opposite bottom left: Entry to the complex.
- opposite bottom right: Tate Mason's variegated street façade.





- opposite top: Courtyard space for residents' use
- opposite middle: Ground floor plan
- opposite bottom: Detail plan of common spaces
- right top: Communal living room opens onto courtyard
- right bottom: Communal living room has light interior
- photography: Eduardo Calderon



The Siena

New York, New York
Hardy Holzman Pfeiffer Associates

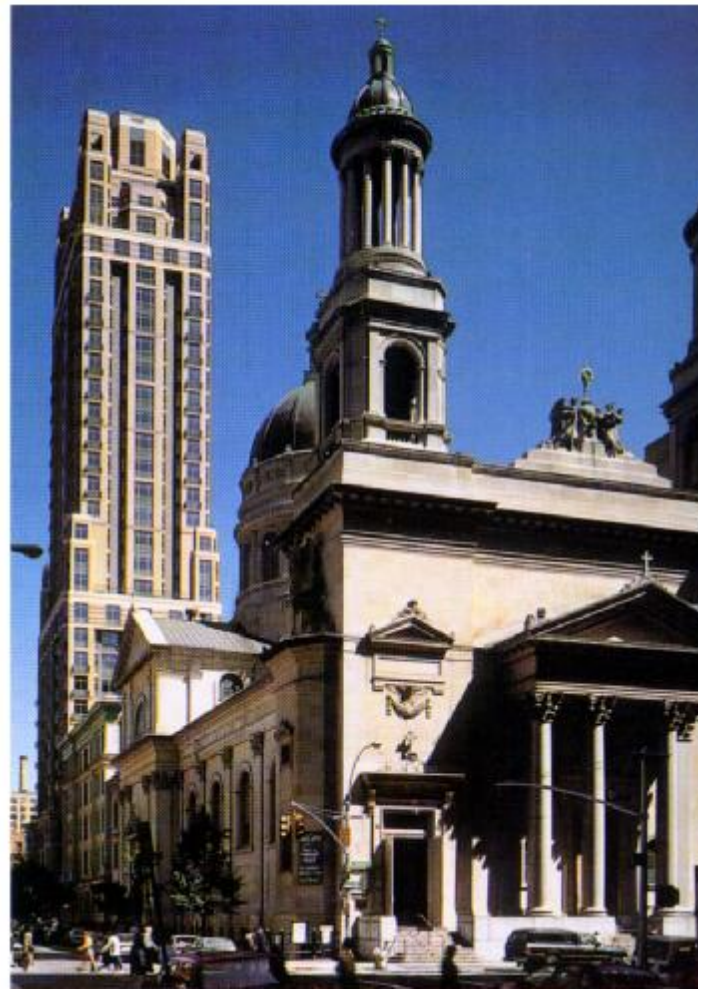
The creation of this 31-story residential building was part of a strategy for the restoration of a New York City and National Register landmark church, St. Jean Baptiste Eglise. By purchasing air rights from the church and transferring them to the adjacent development parcel, the developer made critical funds available to an ongoing program of restoration and maintenance.

The new tower, designed to harmonize with the architectural style of the church and the rectory, is set back above the base to correspond to the massing of these two buildings. The lower portion of the building is constructed of granite and cast stone to harmonize with the limestone and granite used in the façade of the church and the rectory. This base is built to the street line to maintain the street wall established by the church, and the height of the cast-stone base matches that of the church.

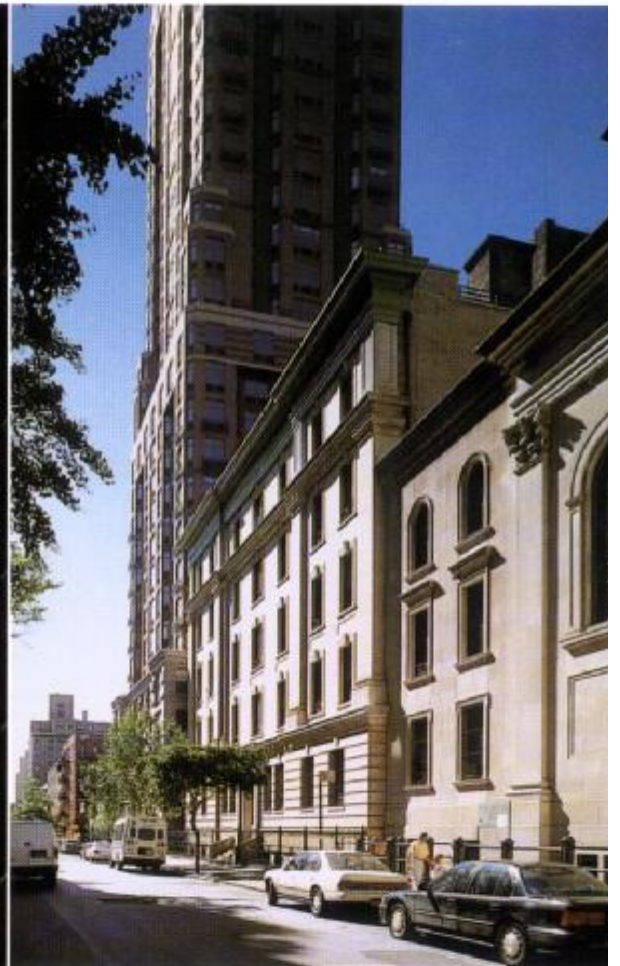
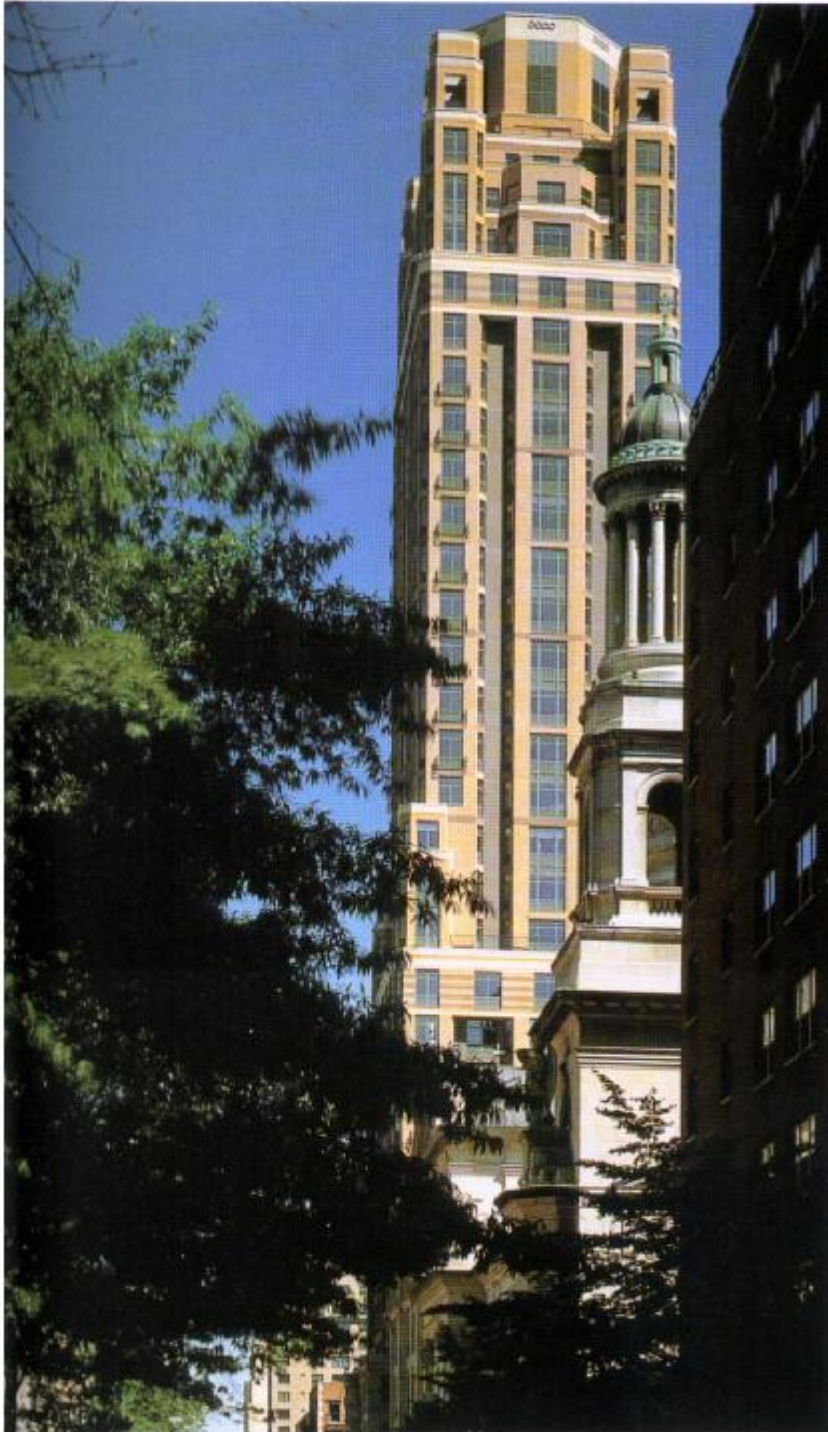
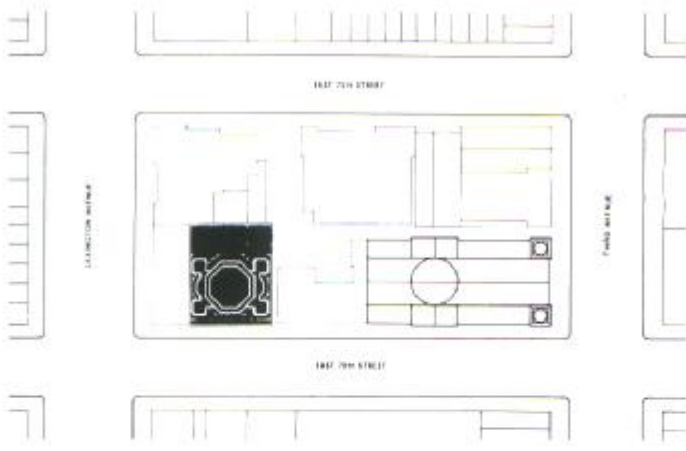
The building's entrance is a correctly proportioned Doric door that emphasizes the building's classical context. At the same time, it expresses its individuality by distancing itself from its Corinthian neighbor. The tower is set back above the base to correspond to the massing of the church and the rectory.

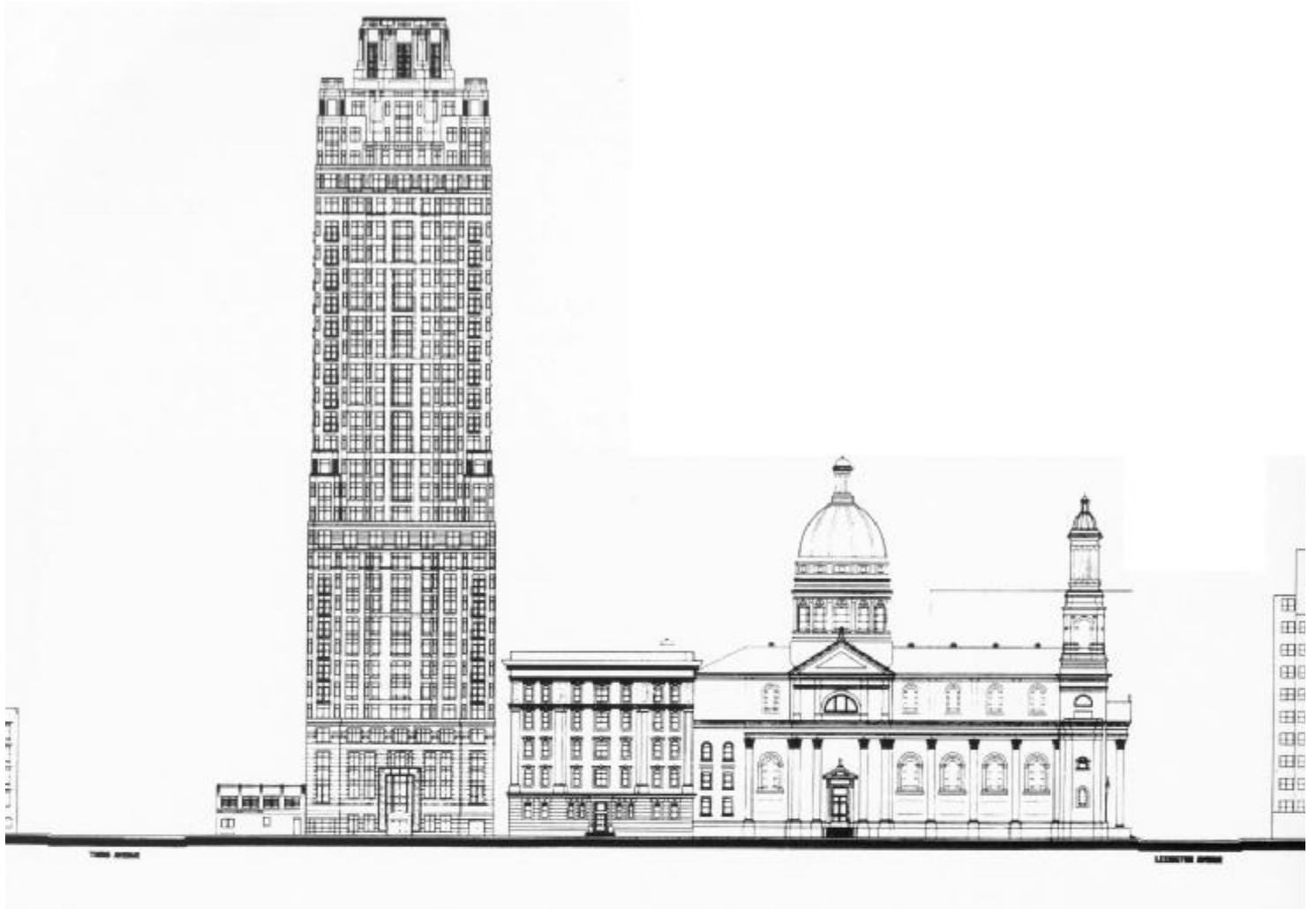
Above the base, five colors of brick—alabaster, buff, light rose, dark red and plum—clad the building. The design is a play of verticals and horizontals, with the horizontals corresponding to the cornices of the church and verticals formed by the various faceted towers that compose the façade, recalling those on the church. The building's design incorporates a number of setbacks that allow small design details, such as windows and turrets, to read more clearly and allow tenants to see the city in unexpected ways.

The project houses 153,000 square feet of residential space and 13,000 square feet of commercial space. The 73 condominium apartments range from one-bedroom to five-bedroom triplexes.



- right Tower architecture takes cues from church nearby
photography Carvin Robinson
- opposite top Site plan
- opposite bottom left Tower is a landmark in the neighborhood
photography Chris Lovi
- opposite bottom right Building picks up fenestration and scale from church
photography Carvin Robinson







Mockingbird

Dallas, Texas
RTKL

Station

Mockingbird Station, the center of Dallas' Southern Methodist University district, provides a pedestrian-scaled urban village where residents enjoy a stress-free way to access the greater Dallas community. The 10-acre multi-use transit-oriented development integrates housing, offices, shopping and entertainment with automobile, pedestrian, bicycle and public mass transit. This project is a worthy example of how new neighborhoods can be revived and created from buildings that have served one life and are ready to accommodate a new generation of uses.

A model for adaptive reuse, Mockingbird Station incorporates and extends existing warehouse and office buildings by adding more than 90 shops, restaurants, an eight-screen film theater and cafe, a Virgin Megastore, and office space, along with 216 loft apartments and 1,600 parking spaces (most of them located underground).

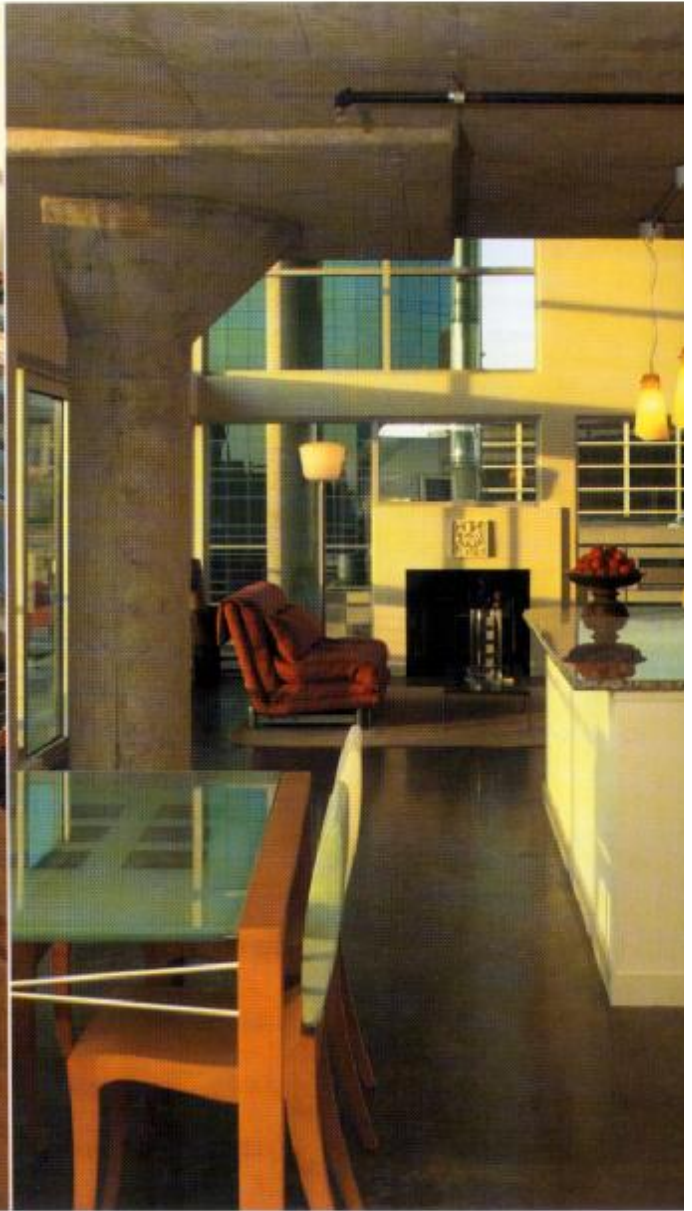
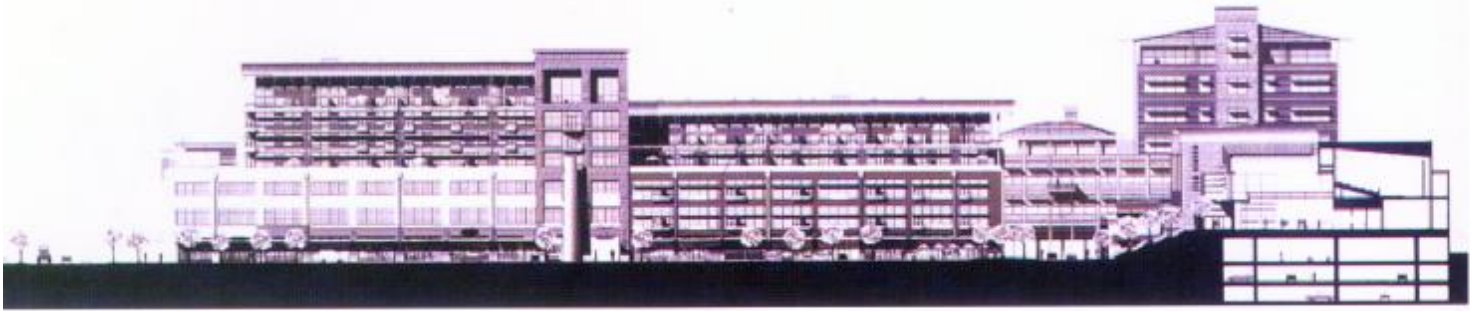
Mockingbird offers a distinctive environment amid the pulse of an urban neighborhood. The lofts, which sit atop a warehouse building, offer a vantage point, residents can enjoy views of the surrounding area. The units themselves exhibit a clean, sophisticated loft aesthetic: exposed roof structures, warm natural materials, large expanses of glass, and stairs to mezzanine level spaces; elegantly detailed kitchens, and exposed ductwork. Units also boast fireplaces, exposed concrete structural frames, and double-height living spaces.

Overall, the project's architecture is inspired by train station designs from an earlier era of rail travel, with a focus toward a modern aesthetic in materials and detailing. Thoughtfully orchestrated urban design assures a variety of comfortably scaled and detailed outdoor spaces.



- opposite Overview of development and its context.
- below left Apartments overlook pool.
- below middle Detail of roof structure at lofts.
- below right Entry to loft apartments.
- bottom left Loft apartments are oriented around gathering space.
- bottom right Loft apartments in their context.





opposite top Section/elevation
opposite bottom left View from bedroom mezzanine into living area
opposite bottom right Structure and mechanical systems are exposed
below Views from apartment mezzanine
photography David Whitcomb



Highlands Gardens - Klahanie

Issaquah, Washington
Pyatok Architects

This project is the result of a joint partnership between two non-profit developers for low and very low-income households. The four-acre site is located in an upscale neighborhood of Issaquah, Washington on a moderately sloping site. The program called for 51 rental townhomes, a community building, laundry facilities, and play areas for children. Special design considerations were made to acknowledge the needs of large, often extended families of the Southeast Asian immigrant population, which has settled in the area over the last several years.

The project offers a mix of three-, four-, and five-bedroom units along with one- and two-bedroom units. The dining area in the four- and five-bedroom units is sized for extended family gatherings. Another feature is the "swing bedroom," which allows for some adjoining units to shrink or grow as needed.

Parking is located at the perimeter of the site, with housing and communal facilities at the center linked with pedestrian pathways. The Community Center has both indoor and outdoor meeting spaces, and includes play areas and community gardens. A large barbecue pit used throughout the year for various cultural events is also centrally located. A community garden set aside for resident use is located at the edge of the community. The entire project is accessible despite the fact that it includes a number of level changes.

Because several of the Southeast Asian residents came from mountainous regions, the housing's roof shapes were designed to symbolize both the local mountains and those of the residents' homelands. At the corner entries to each court and at the midpoint court entries the porches are topped with pyramidal hipped roofs, which in turn are clad in white roof shingles.

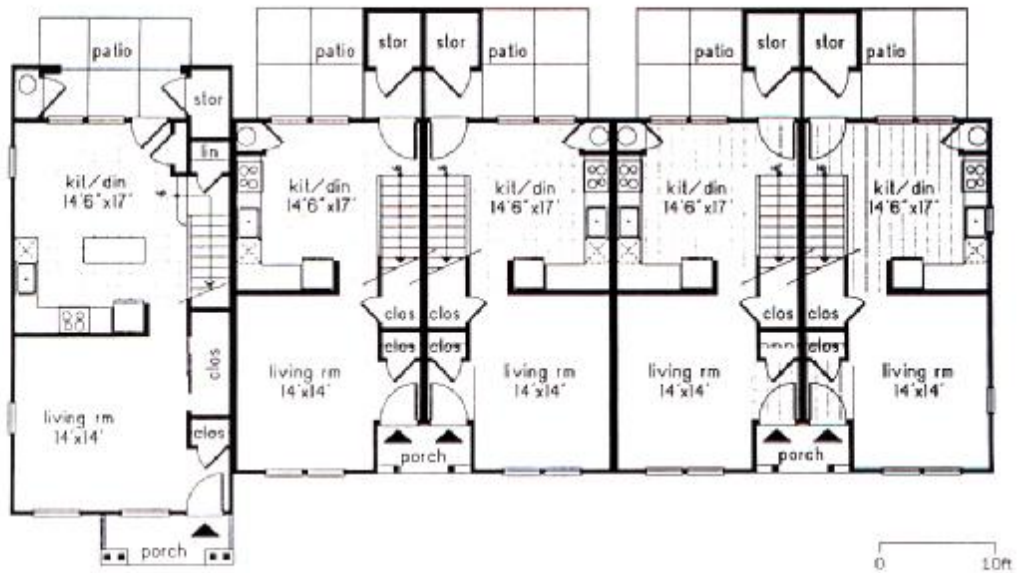




- opposite left Porches feature detailed columns and benches
- opposite right Pyramid roof elements anchor corners
- top Site plan
- above Development follows natural terrain of site
- left Scale of development is comfortably domestic

below Community patio at heart of development
bottom Building in its natural setting
opposite top left Wood elements throughout are finely detailed
opposite top middle Porch structures are expressive of community
opposite top right Welcoming corner element with porch
opposite middle First floor plan
opposite bottom Partial lower floor plan
photography Pyatak Architects





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