Merrill, Pastor & Colgan Architects

SELECTED WORKS

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Google Earth images of Seaside, Florida, top, and Windsor in Vero Beach, below. We have worked in each for thirty years. The projects, both lying between the ocean or the Gulf, and brackish interior waterways, represent very different models for accommodating the rush of people that have come to Florida in recent decades.

FOREWORD

When we dated in Washington, my wife lived on Capitol Hill and worked for the Senate of Moynihan and Baker and Nunn and Bradley. I lived in Adams Morgan, a mix of immigrants and strivers. Just out of school, I worked for a couple of small, young firms, part of a cohort of similar firms on the higher rungs of erudition and the lower rungs of seniority. There was an abundance of talent and ambition but not always enough professional challenges, and this required some accommodation if a certain frustration was to be avoided.

In New York, this might have taken the form of interiors that were rich in details and craft, and as stuffed with ideas as first novels. In Washington, it took the form of a kind of intense, near perfection executed in the beautiful wooded backyards of center hall colonials in Northwest DC. The firms I worked for did renovations and additions exuding integrity and thoughtfulness. We enthused about the three tones of light you got from 105 lap siding. We had a dozen ways to case an opening, and a hundred ways for a post to meet a lintel. The people were great and practice was fun.

On weekends Zo Anne and I would often leave our beautiful neighborhoods and take day trips to western Loudon County in Virginia, a rural agricultural landscape broken only by the occasional town of surpassing beauty. We would go out River Road through Potomac on the Maryland side, past the sod farms, along the gravel road to White's Ferry, cross on the Jubal Early, and drop down to Waterford where the woods opened up into arable fields.

We took this route because most everything between Washington and Leesburg on the Virginia side was irreversibly diminished by dispiriting real estate development. The powerful and indifferent forces propelling this development and threatening what still remained of Loudon County's rural landscape made the work I was doing in Washington seem a little less consequential.

Everyone at some point asks themselves what the world demands of them and three years out of school, the world seemed to demand flight from these beautiful backyards. That this was also a flight from great craftsmanship, good budgets, gratifying refinement, nice smart clients, colleagues, and bosses was unavoidably part of the bargain. My wife quit her job, we got married and we went to Florida so I could work at the edge of the world in DPZ's slipstream, as their practice was the only one focused at that time on exactly those forces that were devouring the Virginia countryside that we both loved.

I

Let's say you are a young architect who wants to figure out what modern architecture and modern towns and cities might look like. Magazines compete to flatter you. Teams beckon with both their support and their talking points. How do you begin to think about this for yourself? We all have widely varying ideas of what the world is like and how it works. We all edit and filter what we see so differently. The evidence, even objectively, is so contradictory, and the experts disagree to such a dismaying and unsettling extent.

Florida doesn't make any of this any easier. A few years ago, we worked on a project up in a remote stretch of the Panhandle, a small part of a much larger team from all over the country. The client owned land in Florida nearly the size of Rhode Island. They moved a federal highway to increase the beachfront, if you can imagine that, and they carved a main street out of the pitch pines.

In the 1830's there was a city of 6000 people on this brackish bay frontage. Its rise was fueled by the cotton trade down the Apalachicola river, by exports, by cheap bank paper, and land speculation. The founders' explicit intent was to drive the nearby company town of Apalachicola out of existence. In 1838 it hosted the territorial convention and looked to become the first capital of the state. By 1843 it had been wiped from the face of the earth by yellow fever, a hurricane and a fire.

I was telling a colleague about the history of the site and with characteristic worldliness and good will he said, 'well, life is tragic but sometimes we get to do some good'. The clients were very decent, smart and exceedingly capable people. Their company was named for the very town that had vanished. The founder of the company had dreamed of building an ideal southern city on the site in the 1930's. It was not realized before he died and his successor

The most interesting stories about Florida involve the late settlement of the state running up against the harsh, indifferent environment of the Peninsula. The two greatest stories are the construction of Henry Flagler's Florida East Coast Railway, and the near ruination of the Everglades at the hands of a series of determined early settlers. Henry Flagler retired from Standard oil at the age of fifty six and in his retirement, drove a railroad the length of a hostile coast without any deep water ports. The FEC was completed decades after the intercontinental railroad linked up the two coasts at Promontory Point, Utah, and Flagler more or less bankrupted himself driving his railroad to deep water at Key West. Marjorie Stoneman Douglas was the first person to figure out that the standing water of the Everglades actually moved from north to south with a fall of about two inches per mile, from its origin near Orlando to the Bay of Florida. Our misunderstanding of the drainage of the interior of the peninsula led to innumerable misadventures that dammed the flow of the water. In 2000 the state and federal government undertook to restore a more natural flow of fresh water into the Bay.

disavowed land development for cutting trees for pulp.

If you've read Dave Egger's book Hologram for the King, you know that the new, unrealized royal cities in Saudi Arabia figure prominently in it. Throughout the book you are suspended between thinking the projects' ambitions are hopeful and inspiring, and thinking they are con jobs and diversions, bread and circuses for a restive population. I know this feeling really well. I think it is the central mystery of Florida; of George Merrick, or Henry Flagler or Henry Disston, Carl Fisher or Alfred DuPont- and maybe this is a central mystery of life, too. Were these guys visionaries, or fools, or con artists, and if they were con artists were they conning others or themselves? Were they just in thrall to disastrously glamorous imaginations? Part of the fun of Egger's book is not really wanting to decide, finally, one way or another.

The project we were working on, part of the company's belated entry into land development, was laid low by the great recession. Fairly or not, some investors coming to their own cool conclusions on the matter, cited the hubris of the project when they shorted the company's stock. So, the wisdom of the fickle market said 'foolish', after of course, it had earlier said 'visionary'. As this drama played out, tar balls from the Deepwater Horizon accident washed ashore, a gratuitous rebuke stirring more acrimony. It turns out the French had it right. Long before it was a territorial boom town, they had founded a short-lived outpost on this bay in 1717 called Crevecoeur, or Broken Heart.

Progress in Florida is undeniable but it is not inevitable and it requires less vision than constant effort and wakefulness. Progress lurches erratically and is even subject to retrenchment. Goodwill abounds, but it is often thwarted by folly, greed, ballyhoo, and self-importance. Nature, for its part, gives and it takes with astonishing indifference.

When Walker Percy received the National Book Award, he was asked why the south had produced so many fine writers, and he said, somewhat enigmatically, that it was because the south had lost the war. Flannery O' Connor tried to explain what he meant by this. "It is because we have had our fall", she said, "Because we are born with an inburnt sense of human limitations and with a sense of mystery that we would not have had in our first state of innocence." I will return to this idea at the end of my remarks because I think it offers great hope in often discouraging circumstances.

Floridians are capable of entertaining enormous contradictions. We are amused today by the folly of man-made islands in the Arabian Gulf that look like palms fronds or continents, but we ourselves live on migrating sandbars where no sane person would have lived a hundred years ago. Indiana's own Carl Fisher made Miami Beach by dredging Biscayne Bay and piling it on a spit of soggy mangroves. He made a fortune from it only to die in penury while gangsters ran his fiefdom of antic boosterism.

We elect mosquito commissioners, alternately draining land and flooding land and bombing it from the air, trying really almost anything, but there are still probably half a million mosquitos for each of us. On our part of the coast, rockets at Cape Canaveral thrill us, dropping their boosters, rolling slightly, and leaning into the thin upper atmosphere. But we are also still bringing up silver just off shore from a fleet of forty Spanish ships destroyed by a hurricane in 1715 as they carried treasure back to Spain. And Caribbean refugees drift up onto our shores, their precarious rafts no less impressive in their way than the rockets we heave into space.

The remarkably clear limestone aquifers in North Florida are now clouded like cataracts from farm runoff. The full moon high tides push up through storm sewer lids of Miami Beach. We have drained the interior of the state for the rich submerged loam that one northerner after another dreamed of cultivating, only to find that we didn't really understand what we were dealing with, and so now we are trying to flood it again. But we are a tax haven state and the only tax we really believe in is the room tax on visitors, so we may not be able to match the federal money pledged to pay for the restoration of the channelized Kissimmee River or the dammed and diverted Everglades.

We carve heavily watered and fertilized golf courses out of live oak hammocks but water moccasins and alligators sit on the edges of the fairways and putting greens waiting patiently to reclaim what is likely theirs in the long run. We have cleared the pine/palmetto habitat of the eastern diamondback rattlesnake for dispiriting subdivisions with aspirational names. Burmese Pythons, perhaps blown from Miami pet warehouses into the Everglades during hurricane Andrew 25 years ago already muscle out native species, and we wager now only on how far north their natural range will extend. Large monitor lizards wander those subdivisions outside Fort Myers emptied by the recession, occasionally eating stray household pets.

Towns and natural habitat are two sides of the same coin. This is Western Lake right behind Seaside, Florida. County Road 30-A in Walton county is known for a string of towns planned by DPZ, but it is also known for its unique coastal dune lakes which are only found in two parts of the world. As 30-A has developed and traffic increased, the setting of these captured lakes has been maintained.

We are what is euphemistically called a right to work state. Craft is rare. Block is laid like rubble. Wood is joined with what can only be described as approximation. We dream about more benign climates, like LA maybe, because in our unforgiving climate water starts to dissolve buildings from the day we take occupancy. Wood rots, rebar rusts, concrete spalls, and attorneys trawl condo associations for plaintiffs.

Sometimes we build with miserly efficiency, erecting enormous buildings where those poor souls in the middle of the building labor in perpetual twilight. But we are also perfectly capable of spending money foolishly and to little effect. Even on buildings with the meanest and most meager budgets we provide nervous, costly ins and outs and ups and downs with no more apparent purpose than to keep our boredom at arm's length.

While we cede to the scrum of the speculative market the unglamorous commercial building types that greet us at the edge of even the nicest towns, we retreat to design a few low impact building types that are hard to find. We admire the beautiful parking garage in Miami Beach, of course, but it is impossibly expensive and nothing about it is transferable to our own modest home towns. We lavish praise on those aesthetic efforts that bring exquisitely diffused light through ten layers of a museum ceiling but make no effort to convince a developer to forego a modicum of profit for a little daylight in a double loaded residential corridor.

Specialists usurp generalists. Innumerable people with narrow expertise approach building with a single mindedness that in isolation is a little irrational, maybe a little self-interested, and unavoidably distorted in some way. If a building in Florida is grotesque it is usually because it gives too much weight to strictly limited and narrow considerations- those of the real estate agent, or the civic booster, or the marketers, the structural engineer, the pre-fab enthusiast, the LEED consultant, the theorist who wants to raise our consciousness, or the architect with our ever-lurching formal pre-occupations.

For a state waiting for ten million more inhabitants, we waste a lot of land. We have a large shopping strip in our town referred to- and without irony- as Miracle Mile. No one lives there, or meets friends there, or worships there, or goes to a cultural or civic institution. There are no squares. There is no human scale and there is no beauty. Certainly, no miracles occur there. There is only the wide eponymous street, of which we must seem inordinately proud. Vero Beach is not a stressed, atrophying city. Miracle Mile sits underused in the middle of a prosperous small city that is growing and sending tendrils of utilities and infrastructure into the grapefruit groves that until very recently crowded the edges of the city and lofted the sweet smell of blossoms over the city each spring

II

From all these considerations, then, Florida architects must figure out what it means to make modern buildings, towns and cities. If we are confused on the matter, we come by that confusion honestly. I have come to some tentative conclusions, which of course are subject to recalibration as new evidence presents itself.

My favorite description of architecture- and I know I use it too often- is Flannery O' Conner's description of writing- "It is about everything human" she said, "and we are made of dust, and if you scorn getting dusty, then you shouldn't try to write fiction. It's not a grand enough job for you." The world is not made up of good guys and bad guys. We are all complicated contraptions, divided against ourselves, each of us coarse, noble and foolish at once. Building anything requires a lot of people, so first of all, you have to make your peace with our natures, and maybe appreciate and even learn to love the spectacle that building presents.

Buildings, in my experience, get built or don't get built, built and get built well or built badly because of stubbornness, ambition, lack of ambition, fatigue, laziness, hope, curiosity, lack of curiosity, courage, cravenness, generosity, largeness of heart- everything human. Building at any scale in Florida is a spectacularly flawed human process and these flaws are not peripheral annoyances, but are central and unavoidable. Building reproaches us for our occasional detached high mindedness and it demands instead a more measured and circumspect sense of our place in the bigger scheme of things.

Second, I observe conditions in Florida that improve steadily, if erratically, and not without considerable and sustained effort. And while I am amused, and even charmed by Florida's swagger and outsized ambitions, like O'Conner, I am almost always as impressed by the limits of our knowledge as by the extent of it. Consequently, we have our convictions but we don't accuse those who disagree with us of bad faith. We incline toward optimism, but never toward triumphalism. We take pride in our work but we don't preen. We look with eagerness for better

This apartment building sits on a small square with other houses and faces the Indian River Lagoon, an archipelago on the back side of a barrier island, through which the Inland Waterway threads. Pelican island, the country's first National Wildlife Refuge, set aside by Teddy Roosevelt, is in the distance. A sharp, clear edge to development balances pressure from the ten million people who will arrive in Florida in the coming years, and the need to preserve natural habitat.

materials and methods but we have a clear idea about the terrible burdens of failure that are borne by others and not by us. We do not talk in terms of risk taking because we are spending other people's money and we are entrusted with other people's hopes and aspirations.

Third, history helps keep us from overweighting the present just because we are a part of it. You try to improve things every day of your life but it is probably best not to talk excessively of transformations, new paradigms, new world orders, and the ends of history. That was understandable for about ten years in the nineties but it is the talk of sleepwalkers now. Theory is not much help in trying to understand Florida. Florida is a singularly unsentimental state, accepting of carefully calibrated flights of fancy but completely disabused of untoward innocence. We are entitled to our abstractions provided we can also readily summon the concrete, and we are entitled to our generalizations provided we can also summon the example of individual human beings who always prove them inadequate.

Fourth, hype is corrosive to the trust between architects and the public and so you try to avoid several common forms of hype. You don't use traditional or classical forms to lend gravity to things that inherently lack gravity. You don't use extreme formal invention to disguise the unremarkable because the unremarkable can be attractive but it can't be remarkable. And you don't try to disguise the degree to which we deal with the same problems as our forebears. No irretrievable Main Streets, but no Tomorrowland's, either. They siphon talent we need for the present.

Fifth, cities and towns on the one hand, and agricultural or natural landscapes on the other, are two sides of the same coin. When you cross the high bridge in our town over the intercostal waterway to the mainland, the Indian River archipelago lays out for miles below us to the north, and you have that feeling that astronauts invariably describe when they look at earth from space- that the estuary is not large and resilient but small and fragile and our responsibility.

In the other direction, you see Miracle Mile, which I described earlier, and you know ten million people are coming whether we are prepared or not, and that difficult political decisions will have to be made about where they go. So, if you can provide disarming, even inspiring models of urbanism for the thousands of underused places like Miracle Mile you may spare some citrus groves, or the brackish Indian River estuary, or the fresh water lakes of central Florida.

Sixth, while we can inveigh against it, we can't wish away the chaff and dross of modern buildings, but only cede it to others. So, we work on all the dispiriting building types that create the first impressions of a town, including the big boxes and the mini-storage, and the parking garages and central plants, and condominiums, our bottom feeders. We try to make beautiful parking lots and use storm water storage to better effect. When the market demands low construction costs we work with cheaper systems. We design to the capabilities of the trades, and we have the good grace not to blame them for bad workmanship because it is ultimately not their fault.

Finally, there are no cities without those less fortunate. It is never enough, but you do whatever you can to bring along with you as many people as possible, and you grade your peers who try to do this on a more forgiving curve because their work, in formal terms, will not be conventionally satisfying. It's fine to try to raise the consciousness of a few provided we try first to provide for the material needs of many. It's natural to admire masterpieces but it is also important to provide incrementally better models for recurring problems. And it's fine to tout the freedom and autonomy in which my professional cohort is a little overinvested, provided we understand that this is a luxury afforded only those of us who are most fortunate, and provided we understand the responsibilities that come with being so fortunate.

Conclusion

I would like to believe what Flannery O'Conner attributes to Walker Percy- and here I will put my own spin on it- that our capacity for greatness- as fathers or sons, mothers or daughters, employers or friends or neighbors; as writers or politicians, teachers, doctors, soldiers or architects, will come less from our triumphs than from experiencing just those limitations that so frustrate and humiliate us; from storms that chase us from our homes, from speculative bubbles that drain our savings and gray our hair; from arable land paved over; from cities in peril and cities we have already lost; from battles we have lost, and from battles that we have won at too high a price; that something redeeming might be made from some pretty unpromising material; that it will assume some unlikely forms, and in some unlikely places, and that we will build it with a lot of people that we never suspected had the spark of nobility in them. But, of course this all makes Florida just like anywhere else.

INTRODUCTION

The Larger Context of the Practice

Unless you sleepwalk through your twenties you are indelibly marked by what you live through, even as it fades with time, and even as you constantly assimilate the importance of new experiences.

The ten years in which I graduated from college, went to architecture school, interned, and started a practice, were bracketed on one end by the ongoing strains from oil embargoes, high inflation and Paul Volcker's painfully high interest rates, and on the far end, by the falling of walls and empires.

Jimmy Carter gave what came to be known as his malaise speech in July 1979, a sobering commencement address two months after I graduated from college, and the Berlin Wall fell in November,1989. My professional cohort was free to draw a lot of different conclusions from all this, and we have.

In the late seventies, I crossed the lawn at U.Va. every day for four years. The exquisite balance of prerogative and restraint that Jefferson described for us there was slowly giving way, as it has periodically, to a more exclusive cultural emphasis on freedom and prerogative. This was no less true of young architects in Campbell Hall than it was of young entrepreneurs in McIntire or Rouss Halls.

When prerogative and restraint are uncoupled it is more difficult to develop the vocabulary to talk about communities, towns or cities, which all depend so inordinately on restraint and responsibility.

There was the rather sudden loss of faith in the capacities of the public sector to build cities, and the emergence of a somewhat credulous faith in the private sector to serve the public good. This arc is maybe best illustrated by Ed Logue, whose long, controversial career of public service ended ignominiously in the month I graduated from architecture school in 1984.

Nonetheless, at a point where cities were financially stressed, and when public initiatives were in decline, there was an inspiring new interest in cities and public spaces.

This interest took root during the sustained hangover from the oil crises of the seventies. It most directly affected practioners a little older than me, but most of my professional role models came from this cohort and their characters were formed, in part, by scarcity and hardship.

The eighties were a sustained contest between those who thought our lives would be defined by this scarcity, and those who thought that innovation and the wisdom of markets would keep scarcity at bay. The famous wager in 1980 between Paul Ehrlich, a biologist, and Julian Simon, an obscure economist, neatly summarizes the outlines of this debate.

The political events of 1989-1991 ushered in a euphoric and almost a triumphalist decade whose distortions were the equal and the counterpart of those from leaner years ten or fifteen years earlier.

The credulousness and prosperity of the nineties was all too tolerant and forgiving of waste, and especially the waste of land.

This euphoria and this tolerance of waste were painfully corrected by the NASDAQ implosion in 2000, and the housing recession of 2007-9. Likely 2009 and 2020 will mark young practioners no less than the oil crises marked those who came of age in the seventies, but we'll see.

Sometimes it is difficult, at any age, to understand large forces when you are in the middle of them because they fill your view, and you can't make out their edges. Some things only come into better focus years later, with distance and with effort.

The Architectural Context

Throughout these decades and throughout these business cycles, and throughout the fall of empires, theory was ubiquitous, somewhat detached and imperious, and strangely unassailable.

Perhaps because of the lean years in which little building occurred, there was considerable interest in thinking about architecture as an autonomous discipline that could be understood on its own terms. This interest in autonomy would obviously affect architecture's relationship to those it presumed to serve.

There was inordinate interest, especially in the 1980's, in gratuitously complex building forms. To the degree that construction budgets were held constant, this had the effect of moving more money from habitable spaces to the structure and to the building envelop.

To the degree that complex forms increased the overall costs of construction, it put design beyond the reach of many more people.

To the degree architects focused on interests peripheral to our profession, allied professions, and especially contractors, engineers, project managers. and building officials, whittled away at our traditional roles. This happened so slowly that it was almost unnoticeable, so we didn't question the cause of it, or the impact.

Those practioners interested in cities seemed to be interested in something nearly the opposite of autonomous architecture. This is most cogently and comprehensively addressed in The Charter for New Urbanism of 1993, which stressed how beholden architecture was to everything.

This enthusiasm for engagement gave many of us a welcome refuge from years of somewhat desiccated theory, and from formal preoccupations.

The interest in cities had its exact counterpart in the preservation of wildlife habitat, wetlands, and arable land, and therefore people who had no interest in building, except to minimize it, became natural allies.

The profession long had ambivalence about working for developers, ceding the construction that consumed most of the undeveloped land, to people over whom they had no influence.

Without ever losing sight of the critical importance of public spaces, key practioners, and especially the founders of the Congress for New Urbanism, made intelligent accommodations with the general loss of faith in the public sector and the dramatic ascent of the private sector.

Those who wanted to build, and re-build towns and cities knew they could not afford to ignore land developers. If these new Medicis were not always capable of greatness, they were capable of great harm.

At the same time there was a renewed interest in vernacular architecture, which was articulated most prominently by Vincent Scully.

There was also a parallel interest in building types which could be built ascetically or extravagantly, as circumstances demanded.

The mature phase of the preservation movement gave us an increased appreciation for a broader range of industrial, engineering, and agricultural traditions, which had been outside the realm of the profession.

These interests in reductive and flexible building types, in the collective intelligence of the vernacular, and in those more practical buildings that preservation helped us reconsider, all overlaid well with the wish to build and re-build cities, and with the need to make every building contribute.

It also fit well with the larger role afforded private developers, who naturally insisted on an intelligent balance of cost and effect.

The Characteristics of the Projects

The projects in this book either reflect or respond to all these things going on inside and outside architecture over four decades.

Cumulatively, they reflect a resistance to specialization and, despite the impediments and the incentives to the contrary, they make a case for smaller firms to extend their reach as much as possible.

Good design requires unflagging stewardship, so the projects documented here reflect an equal commitment to design, construction documents, and construction administration.

The projects reflect the replicable and recurring components of most any town or small city. They are models. Models are a practical way for a small firm to try to address the modern problems of large numbers.

The projects try to exemplify the restraint that benefits streets, neighborhoods, towns and cities, and not the formal exuberance that distinguishes a practice from its competitors.

They try to ennoble every type of building, high or low. They try to use land intelligently. They try to use construction budgets to good effect, and by this means they try to address the needs of as many people as possible.

Format and Editing

This book has had a very long gestation period. What started as a striver's effort to find opportunities to build, is looking more and more like a summary statement.

Consequently, the format of the book is probably a little compromised, having residual aspects of a monograph, but reflecting recent aspirations to a more encyclopedic book.

Projects are not arranged chronologically, as they would be in showing the development of a practice but are shown from smaller projects to larger projects.

These are selected projects. Many good projects were excluded because they did not represent unique problems.

The over-representation of single-family houses reflects the fact that many of us start careers doing houses and that some of us continue to depend on houses to sustain a practice, even as we seek escape velocity from exclusively residential practices.

To the degree they are represented, houses illustrate one of three things- their contribution to a block, a street, or a town; the development of a new plan type or the refinement of an existing type; or a house's integration into a landscape.

Multi-family and non-residential projects illustrate a range of recurring problems of building. Naturally programs, scales, material, languages, and settings vary to the extent our opportunities have varied.

We have resisted specialization but as a consequence, too many projects are unrealized.

If they illustrate interesting problems, unbuilt projects are given as much weight here as built projects.

Plans and site plans figure prominently in order to make up for the limitations of eye level photography. Alternate studies are included. Gardens and courtyards are treated like interiors. Interiors are used sparingly.

The text for each project is perfunctory- brief and prosaic, like the project descriptions in The New Civic Art, which is a model.

Summary essays open the first volume and conclude the second volume. As bookends, these essays are more expansive than the project descriptions.

The selected essays of volume III were written for several reasons. First, while you want to believe that projects should explain themselves, you are continually surprised by the realization that they don't.

Second, there are relatively few new things to be said about architecture, and a given person has surprisingly few basic ideas in the course of a lifetime, but there is a responsibility to say things in new ways, and to avoid clichés.

Third, our jobs are unusually gratifying, but pretty workaday. We try to avoid what Leon Wieseltier called the disastrously glamorous imagination. As Flannery O'Conner said of fiction, architecture is about everything human, and we are made of dust and if you scorn getting dusty architecture is not a grand enough job for you.

Brief Acknowledgements

I founded the firm and still set its course, but the projects here have been realized through the efforts of an entire exceptional office. Individual contributions to this book have been elaborated upon at the end of volume II.

We are a teaching office. Our firm is small, and inordinately dependent on a young staff right out of school that cycles through our small town. Their energy and enthusiasm, and their excitement about building, permeate these volumes.

Key clients have shown faith in us that we spend every day trying to justify.

Andres Duany and Elizabeth Plater Zyberk have afforded us numerous opportunities to think at larger scales and to work at removes seldom afforded small firms.

Vincent Scully and Leon Krier have given us shoulders to stand on, from which we can scan broader horizons and longer time frames.

VOLUME I: Houses and Small Buildings

Seaside from the woods, looking toward the Gulf of Mexico, with the chapel in the foreground.

Google Earth image of site, circled in red, in Seaside, FL

Seaside Chapel

1999-2001

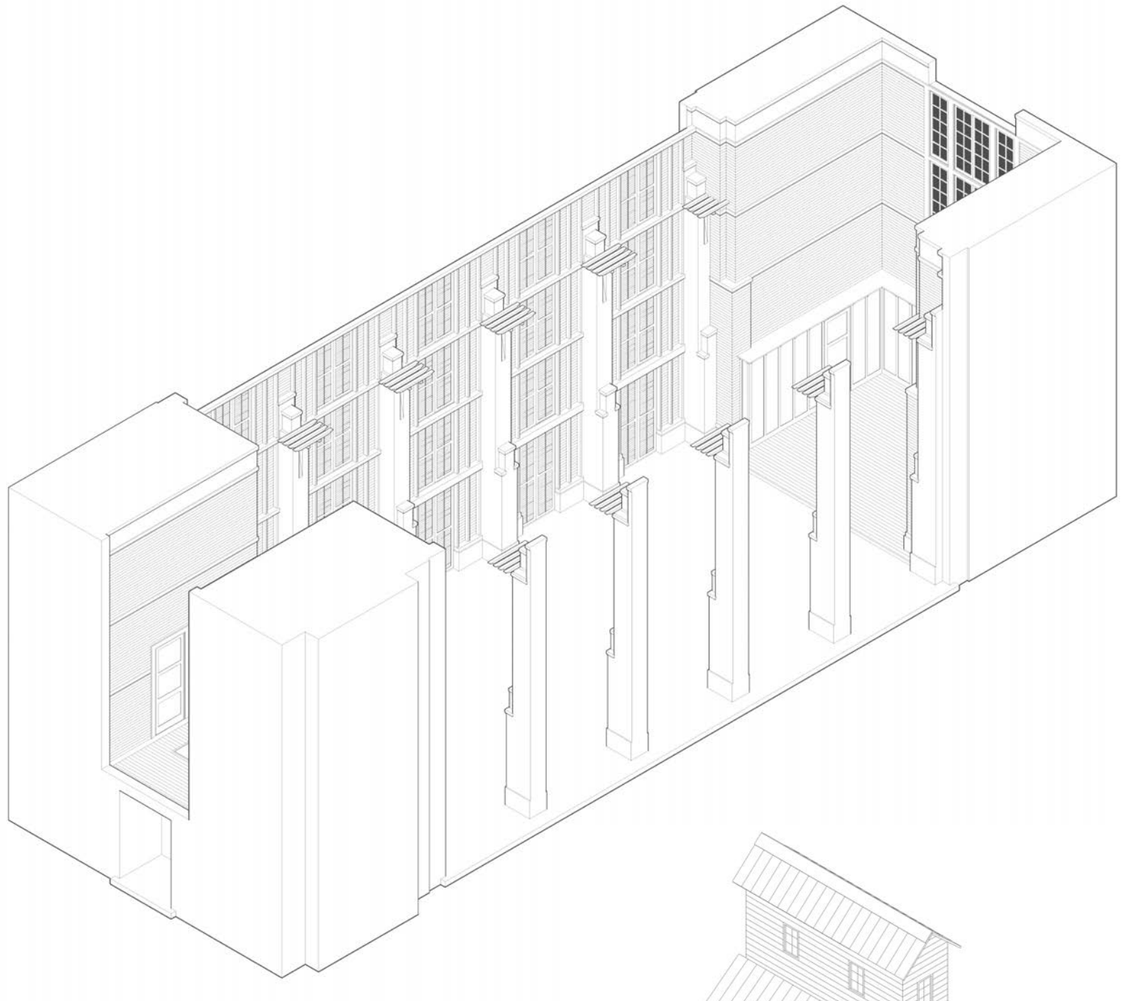
This is an interfaith chapel for two hundred people, built on a site reserved for it in the town plan. The church board asked only that the design serve all members of the community, that it have an element that could be seen from a distance, and that it be made of materials characteristic of the region.

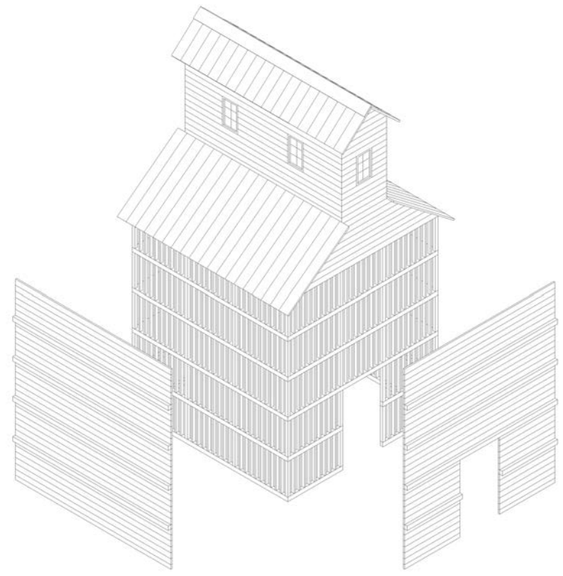
The chapel is typically approached from the south on foot and from the east by car, so it is composed asymmetrically to be seen prominently from either direction. The project sits on the edge of two communities, serving both. There is a park extending to the south. A side garden has been created on the east, with a porch that leads to the cemetery. The land to the immediate north is still forested with scrub pines.

Seaside design guidelines originally reserved recourse to classical architecture for public buildings often overwhelmed by larger private buildings. However, by the time the chapel was designed in 1999, houses had co-opted classical architecture to such a degree that it had lost its power to distinguish public buildings. Classical architecture had been somewhat debased by the obvious ambition of so many overweening classical houses. The chapel still had the obvious advantage of the prominent siting at the head of Ruskin Square (it's siting forward of adjacent houses on Forest is yet another reference to St. Philip's on Church Street in Charleston) but the building is ultimately distinguished by the scale and detailing of the elevations. It appeals to both the stolid horizontal classical tradition that Duany Plater-Zyberk originally imagined for Seaside's public buildings, and to the Gothic tradition's verticality. The elevations, inside and out, consist of vertical and horizontal elements playing to a draw.

The Gothic references take two forms. The first is to the rural Alabama Episcopal tradition of carpenter Gothic board and batten churches, which spoke both to an unattainable high church masonry tradition, and to the convenient, and readily attainable economies of balloon framing in a state full of softwood forests. The second reference is structural. The interior masonry piers brace the unsupported height of the three story walls of the sanctuary, which are subject to great lateral wind loading.

Alongside references to the high traditions, however, is a general wariness of all high traditions. The chapel- the last public building to be completed at Seaside- was a return to Seaside's vernacular roots; to the open framed beach houses of Robert Davis's youth; to the cracker bungalows of Liz and Andres' original Seaside codes, and to the stick built Gothic of the rural Alabama bishopric.

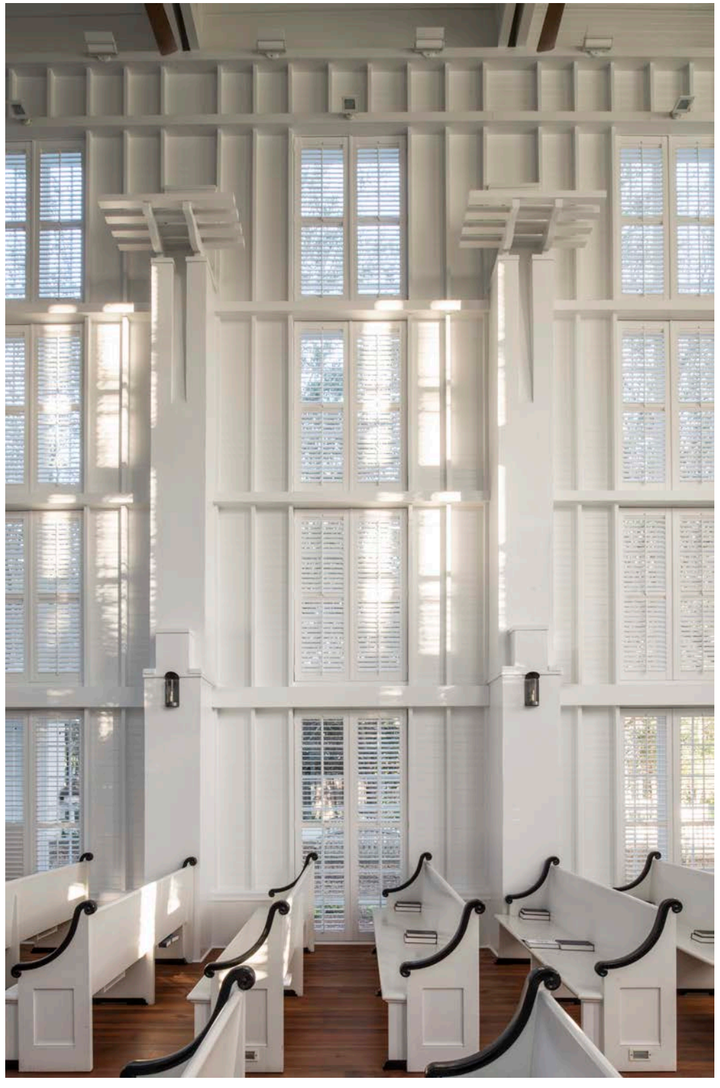




Left: *Detail view of the chapel side wall.*

Above: *Axonometric of the chapel interior showing the piers - the prime structural members of the unbraced side walls; the horizontal girding - the secondary structural elements of the walls, and the vertical two by fours. This structural pattern shadows that of the tall, unbraced walls of a grain elevator, right.*

Right: *Based on a drawing in Grain Elevators by Lisa Mahar-Keplinger.*



View of house and St. Croix river upon approach.

Top Left: *Comprehensive view of house and gardens from the southeast.*

Bottom Left: *Google earth site location, circled in white*

Above and Below: *Aerial watercolors showing how the structures organize the gardens.*

House at St. Andrews

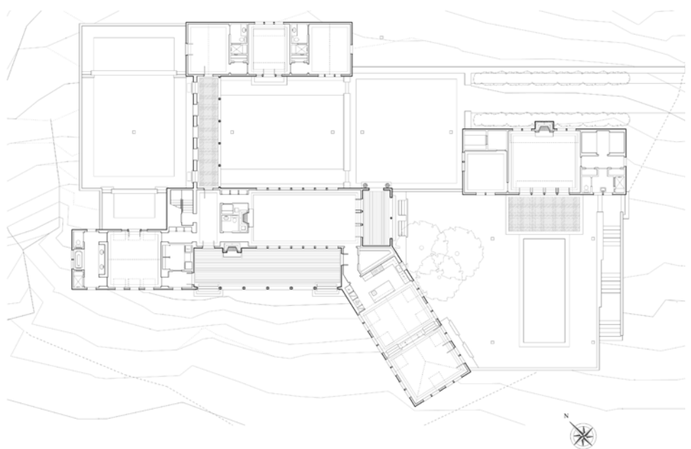
2012-2015

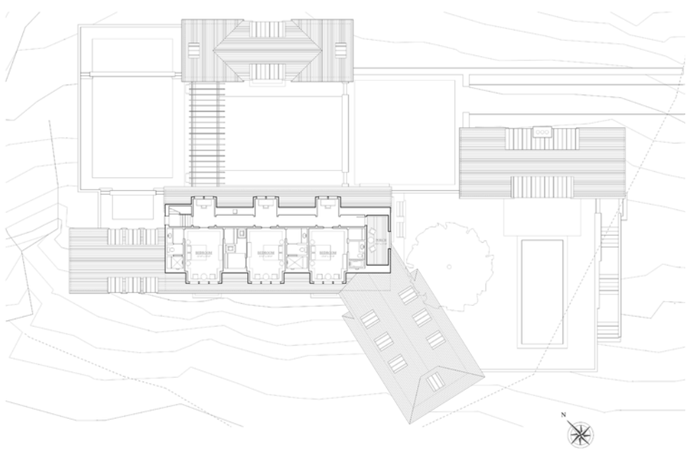
This is a house on the St. Croix river in New Brunswick, near St. Andrews. The St. Croix is a tidal river off the Bay of Fundy, which is known for the extreme changes in high and low tides. Maine is a mile away on the far western shore of the river. The immediate setting for the house is a moderately steep hillside of birch trees, shallow topsoil and loose shale ledge. Just to the SE of the building site a brook has cut a ravine that lets into the river at a precipitous rocky cove lined by fir trees.

The house is set back from the river's edge about thirty meters. It is at elevation forty seven. For the most part the several buildings that make up the house are parallel to the contours so that the fall across them is minimized. They are slightly offset so they can form a series of connected outdoor terraces and have views in several directions. The main house and guest house both face an entry garden. The main house and pool house form an irregular pool terrace. The pool house and guest house help form the auto court. The master bedroom wing has a garden just beyond the entry garden that is shared by the guest house. The terraces all open onto one another. The house is one room wide and spreads out more or less parallel to the shoreline. Three second floor bedrooms face the water from under dormers.

Clockwise from Top:

View west from auto court across pool garden; Family room from below pool garden; Screen porch overlooking the river; First and second floor plans.





Top Left: *View of the kitchen family room wing towards the river.*

Bottom Left: *Kitchen and family room towards the river.*

Above: *View of entire main house from the cliffs.*

View of pool terrace from the south.

Windsor Town Center

1994-1996

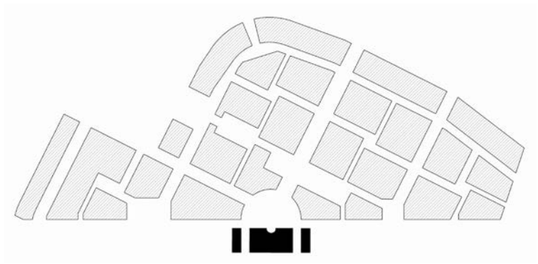
We were the fourth firm to work on this site. Previous designs had come to grief, we felt, owing to unsuitably formal site planning diagrams, proposals that made phasing difficult, and the encumbrance of a ground floor office program, absent any real demand for such space.

We were saddled with an existing entrance road from state highway A1A and blessed with an existing alley of live oaks. We proposed a site plan with a number of different buildings that could be phased. As the site was prominent, but the program contained little in the way of true public function, we proposed that the buildings be sited to form public gardens. The cost of these gardens was recovered by the value of the apartment units in two of the buildings. Finally, we forced prominently sited private buildings to perform public functions.

The site is at the entrance to a neighborhood of about three hundred houses and at the convergence of five roads. The site has four prominent exposures, and nowhere to hide services. Our proposal was a complex of separate structures that enclose and describe the public gardens. The site is at that point where the countryside gives way to the informal urbanism of the neighborhood's streets. The buildings form the perimeter of the block, even as they provide means for pedestrians to move from the perimeter of the block into the interior gardens.

The program was distributed among eight structures. There are two apartment buildings, a small store, a small post office, a fitness club, a clock and observation tower, and three gardens, one for civic use, one for the store, and one for gardens off the ground floor apartments.

The buildings represent basic classical plan types. They are sited in part to capture views upon approach, in part to mark entrances from the perimeter of the block to the interior gardens, and in part to form groups of buildings that make movement through the site fun and interesting.

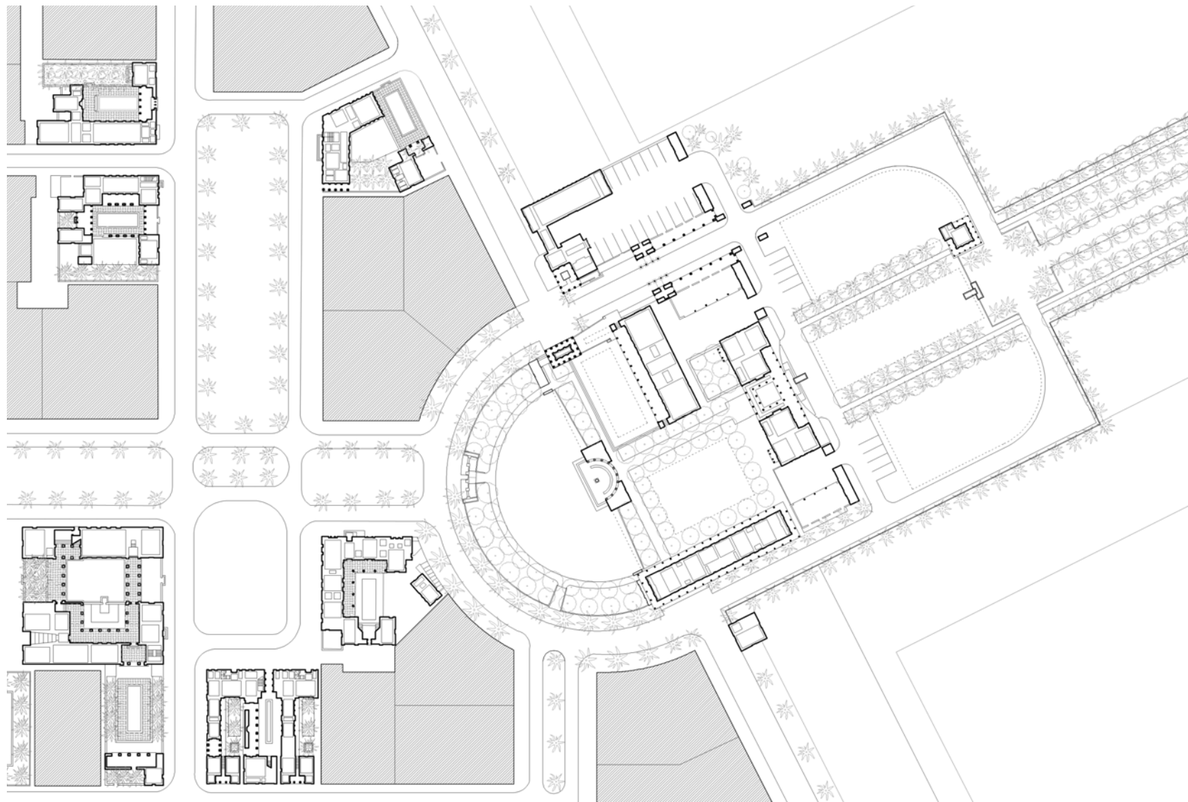


Left: *Watercolor describing the vicinity of the project as built, with a single road access at state highway A1A. The Atlantic Ocean is at the bottom of the drawing, and the Indian River is at the top. The land between is part of a barrier island running the length of Florida. Watercolor by Michael Morrissey courtesy of Windsor.*

Above: *Diagram showing the basic relationship between the town center as built and the rest of the residential blocks to the west of it. The project encloses the major space, and terminates views of roads that converge upon it.*

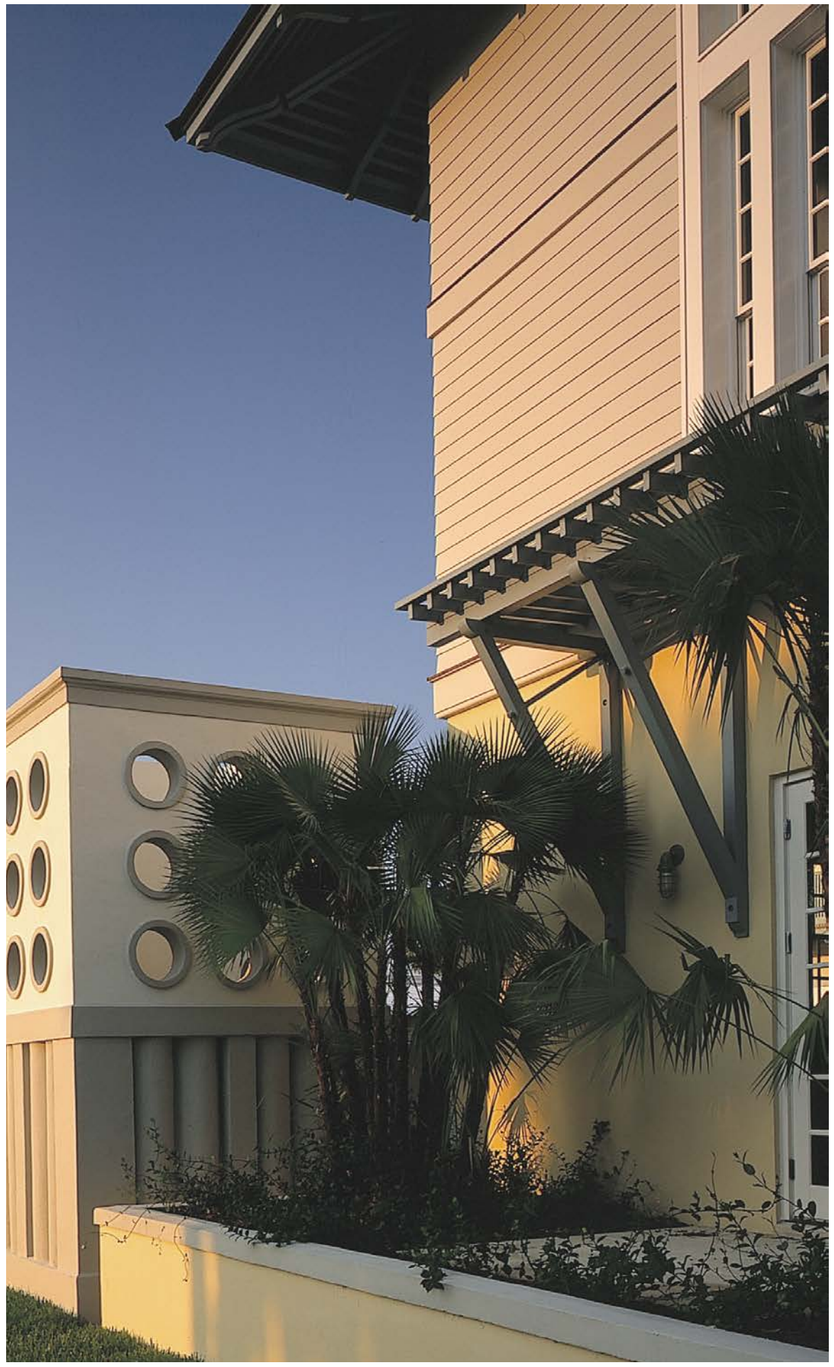
Top Right: *Aerial photograph from the west with the amphitheater in the foreground.*

Bottom Right: *Site plan.*

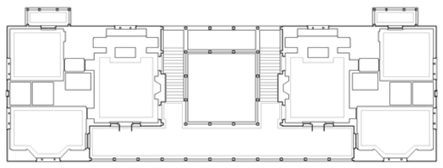


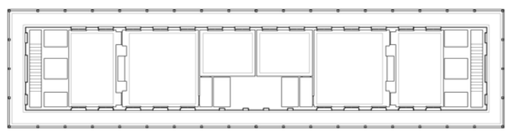
Views of oak alley off Highway A1A.

East apartment building from the southeast.

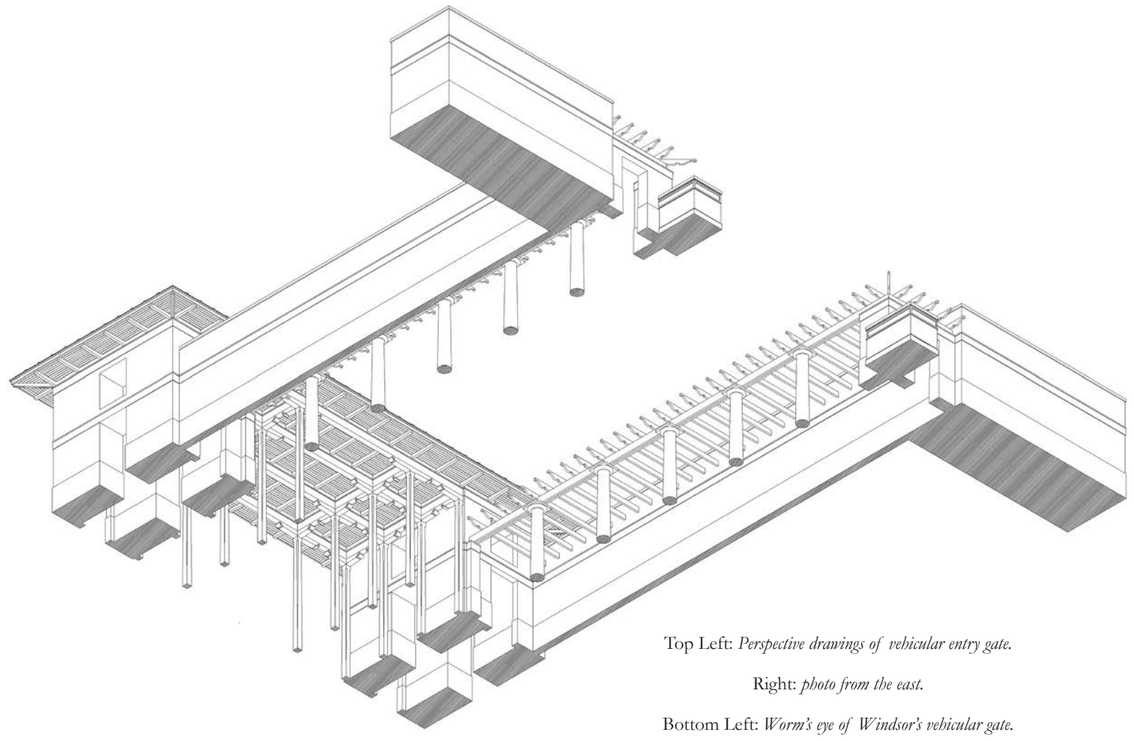


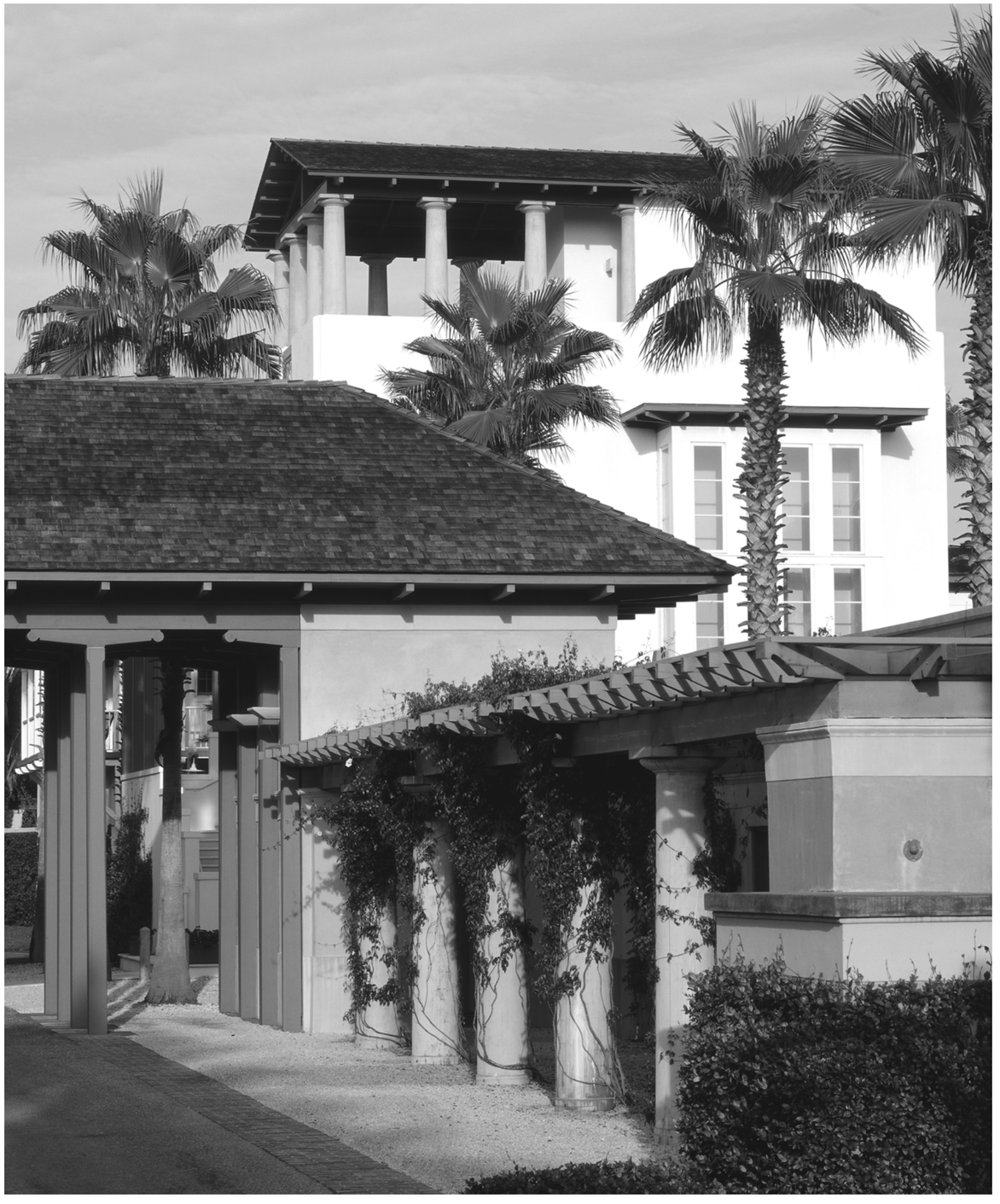
Detail of east apartment building.





The east apartment building, on the left, is seen from highway A1A two blocks away as a gate to the village, like the gate building at Margaretanhohe in Essen, Germany which I seen from across a bridge. The atrium is a dedicated public element, part of a continuous path from the village to the sea. The south apartment building, on the right, is a gate building for the street approaching from the south. There are always more important sites than important programs and so sometimes private buildings can serve public purposes.

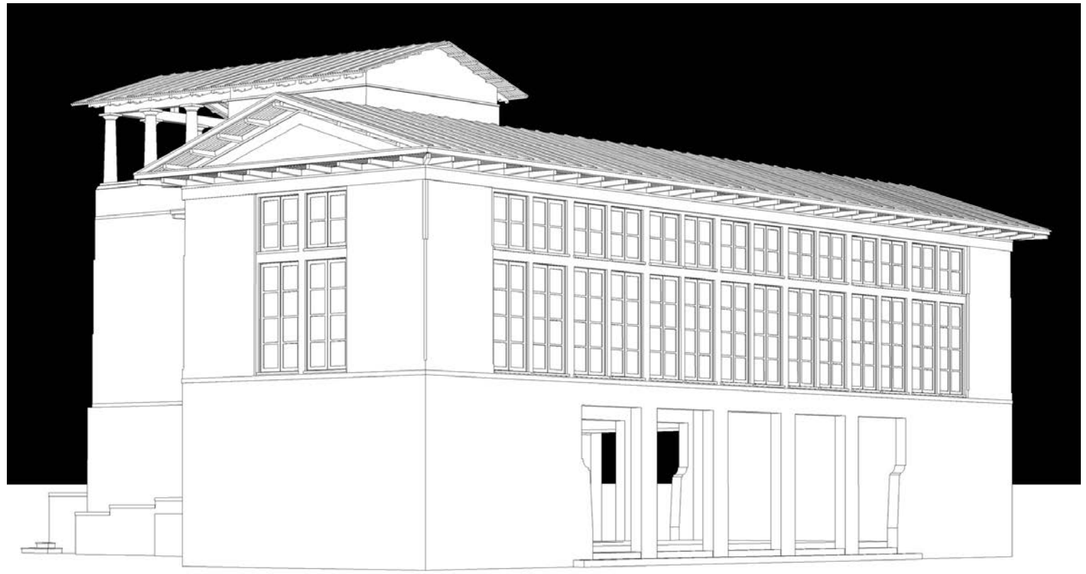




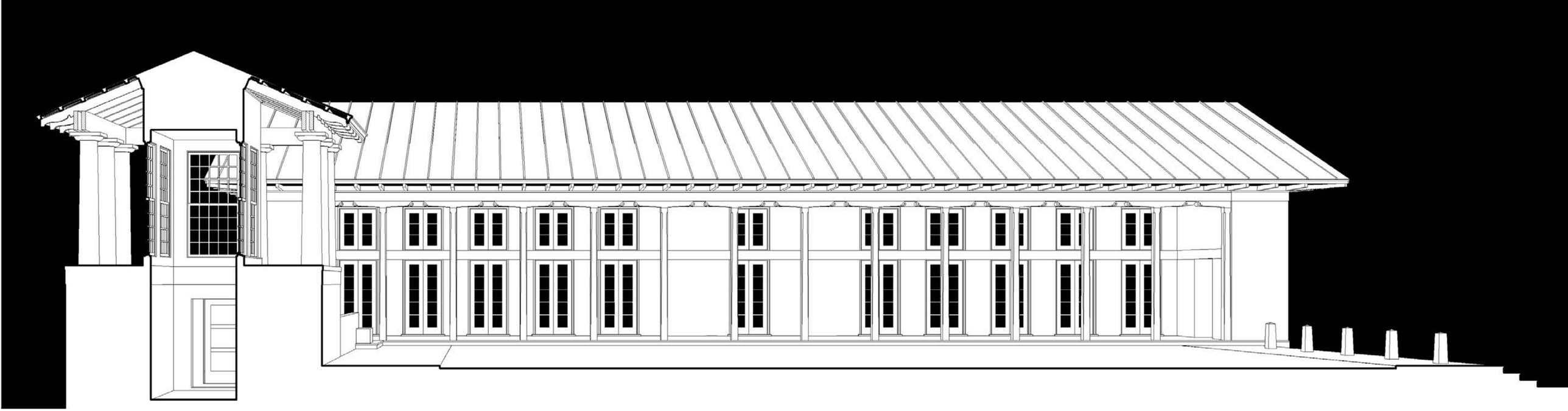
Top Left: *Perspective drawings of vehicular entry gate.*

Right: *photo from the east.*

Bottom Left: *Worm's eye of Windsor's vehicular gate.*



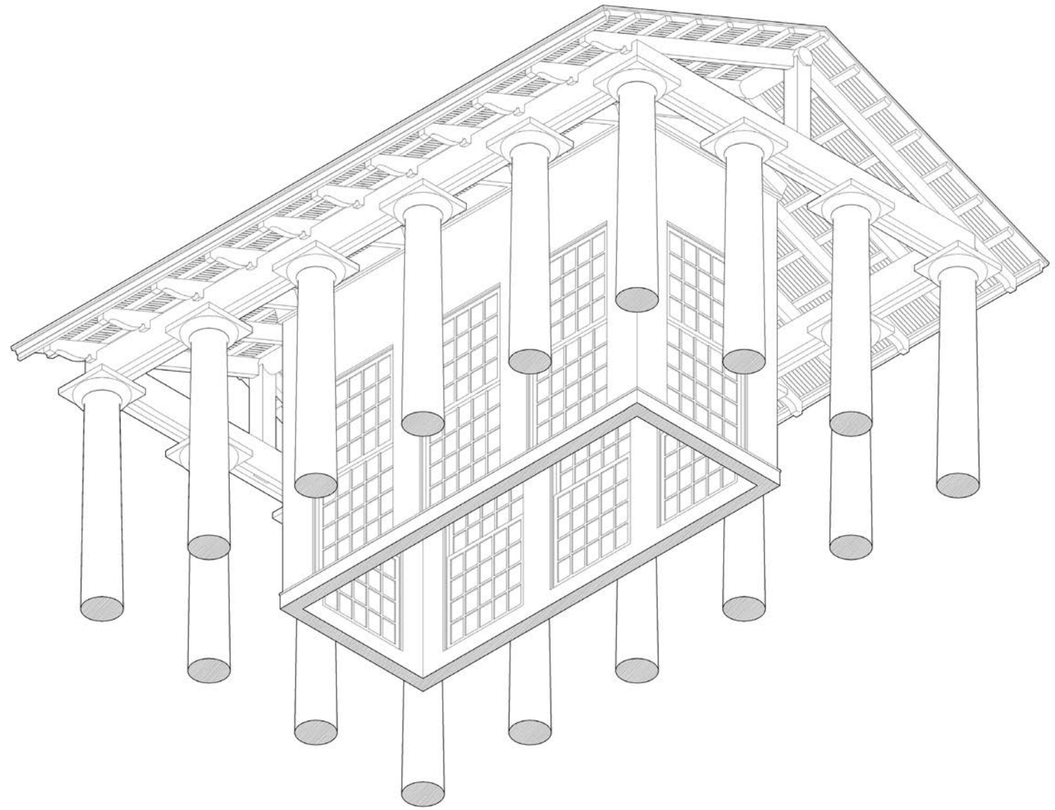
Drawings of the fitness center. Top, the windows of the exercise room look over the fields to the north. Left, view of fitness center tower over the post office from the amphitheater lawn.



Above: *Section through the post office looking at the store loggia.*

Below: *Perspective drawing of the fitness tower, post office, store loggia and amphitheater.*

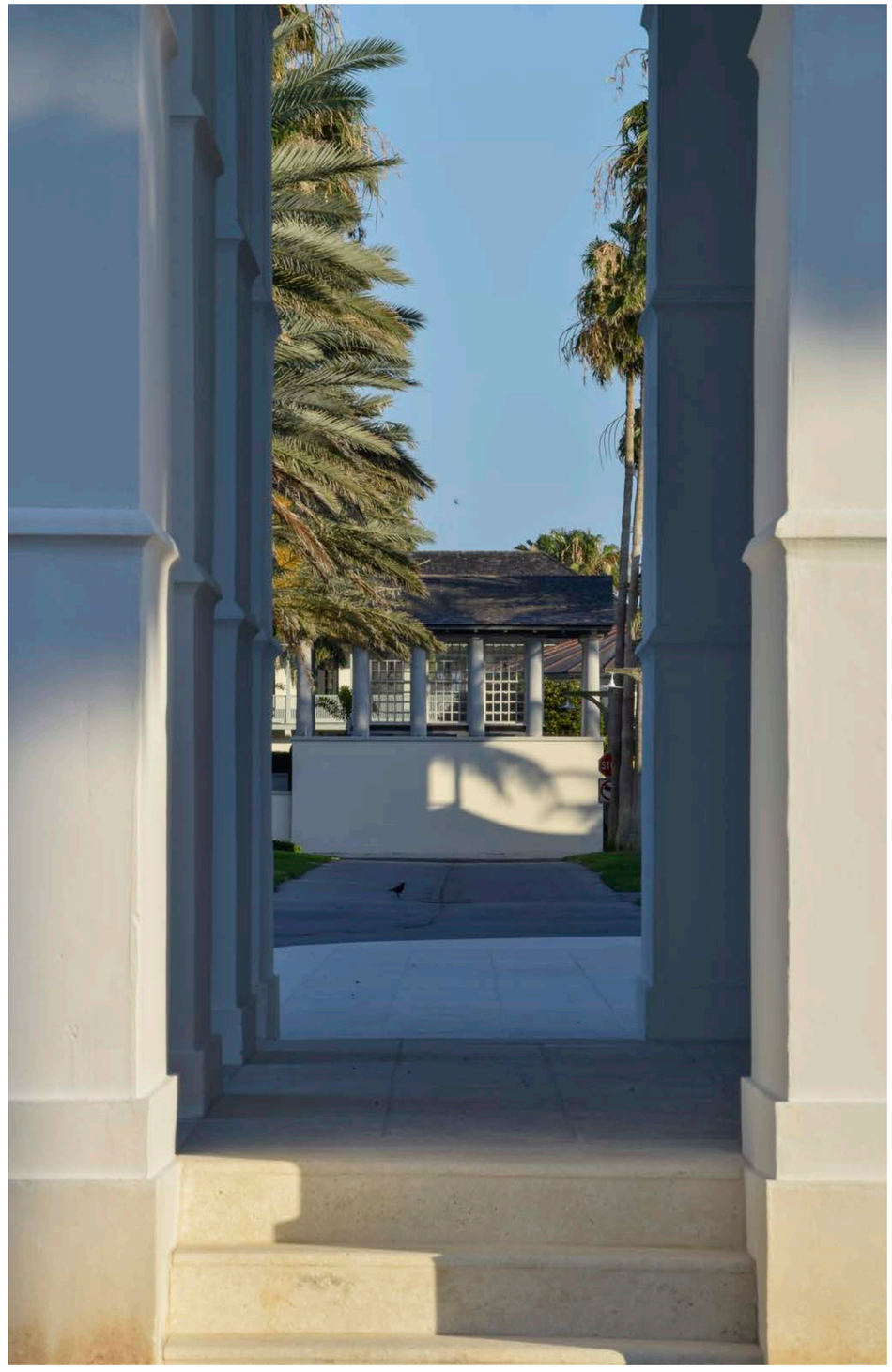
Right *Worm's eye view of the post office.*

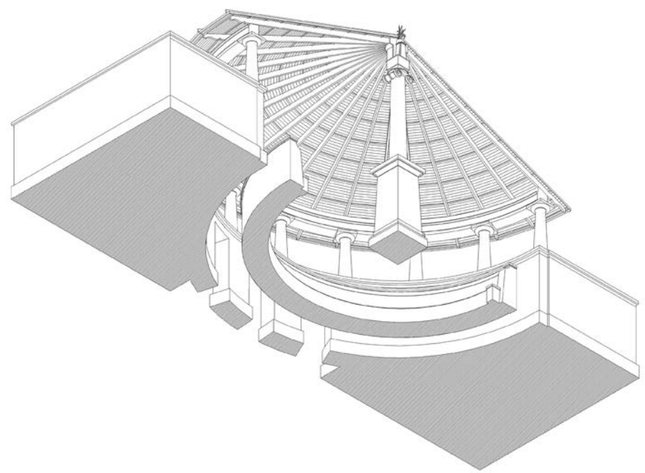


Above: *View of post office and fitness center on approach from the north.*

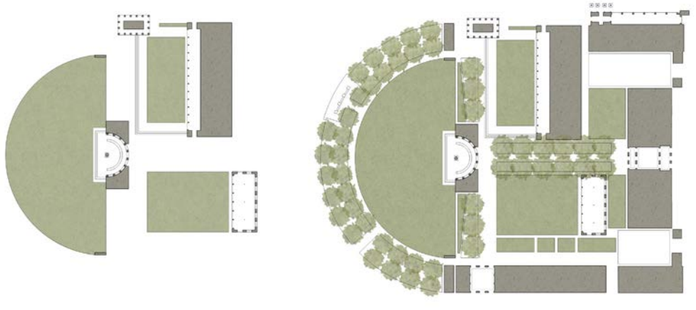
Below: *View of the exedra and the post office from the south.*

Right: *View of the post office looking through the town hall portico.*





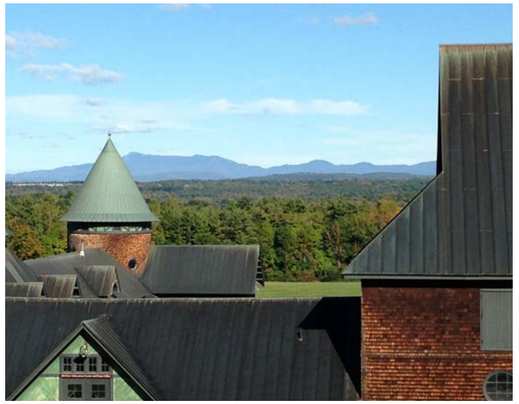
Left: *Close up view of the exedra from the east, looking toward the amphitheater beyond.* Top Center: *Aerial view of the town center looking towards the ocean.* Bottom Center: *Worm's eye view of exedra.* Right: *View of the exedra from the far end of the boulevard.*



Top Left: *View of the post office from the west.*

Bottom Left: *Diagram of the three principal gardens and the structures that border them; and on the right, the buildings that fill out the perimeter of the block.*

Right: *View of the post office from the southwest.*



Above: *Shelburne Farms has views east to the Green Mountains (left) and views west (right) to the Adirondacks over Lake Champlain.*
Right: *View of the house looking south.*

House at Shelburne Farms

2001-2003

Shelburne Farms, on Lake Champlain near Burlington, Vermont, once comprised a 4000 acre property. Some of the land was sold off and more recently, in making the transition from a private property to a public property run by a non-profit foundation, certain isolated and hidden parcels within the remaining property were sold in order to underwrite the foundation's endowment. These parcels were intelligently selected so as to be out of view of those who come to visit the farm's barns, to stay or dine at the inn, or to attend concerts on the lawn overlooking the lake.

The property's barns are remarkable. The breeding barn was at one time the largest clear span space in the country. The farm barn is a turreted courtyard building on the edge of a large meadow; the carriage barn a brick courtyard building down by the lake. Olmsted is said to have separated the fields in a patchwork of trees and meadows. This is a pattern that has distinguished the Vermont landscape generally since land was first cleared in the 1840's for sheep farming.

This house is on Orchard Point, a prominence northeast of the main house, with views west over Lake Champlain, and north over a bay, to Burlington ten miles away. The "L" shaped house has been built and a barn, a reciprocal "L" was built in a second phase. The house is approached by a gravel road from the southwest, from which it appears on a rise over a mowed field. The drive spirals east and south toward the pass through in the barn. The entrance to the main house is on the east side, from the courtyard between the two structures.

The basic configuration of the house derives from the wish both to enjoy the expansive views of the lake and bay, and to enclose a lawn bounded by the house on the north and west, by a stand of cedars and firs to the south, and scattered birches and maples separating the lawn from a hay field to the east.

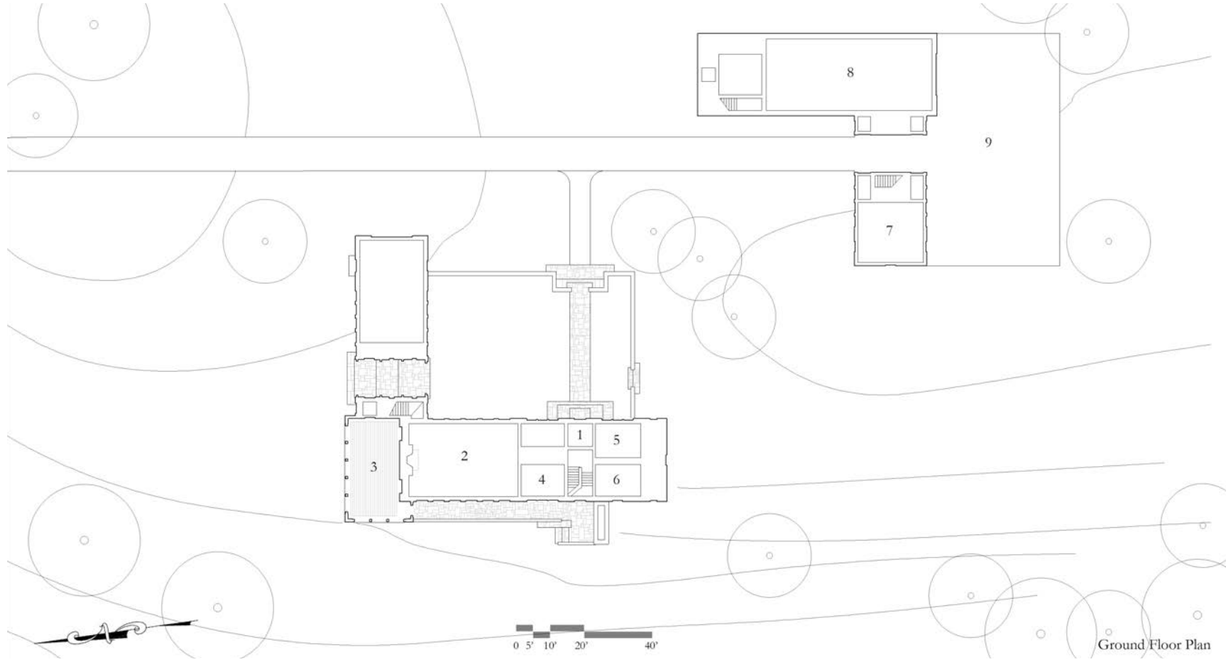
The principal room of the house is at the corner facing all views west, north and east, and opening onto a porch and a terrace. The north wing, separated at ground level by a pass through, is a small barn itself, surmounted by a bedroom under long shed roof dormers. The house has the shingle walls and copper roof that have long distinguished the property's barns.

Site Plan

1 *Main Road*
2 *Original Webb House*
3 *Gardens and Lawn*
4 *Carriage Barn*
5 *Dairy Barn*
6 *House Site*
7 *Pasture*
8 *Orchard Point*
9 *Lake Champlain*

Floor Plans

1 *Entry Hall*
2 *Living Room*
3 *Porch*
4 *Kitchen*
5 *Office*
6 *Bedroom*
7 *Garage*
8 *Barn*
9 *Auto Court*



Ground Floor Plan

Above: *View of the entry courtyard from the driveway, looking southwest.*

Left: *View of the guest house and barn from the west.*

Highland Park House

2000-2002

Highland Park may be the most beautiful residential neighborhood between St. Louis and the west coast. Its blocks are laid out among continuous open gardens, and its eighty year old landscape is beautiful in all seasons. Dallas is infamous for its expansive new north suburbs, but Highland Park is just three miles from the downtown, and is adjacent to University Park, the home of Southern Methodist University.

Lot sizes vary from block to block. As in George Merrick's Coral Gables, residents have felt at liberty to draw from many twentieth century suburban traditions, placing them side by side without their seeming incongruous. This particular house shares a block with colonial revival houses, Tudor houses, Shingle houses, and Georgian houses. Alleys serve all the houses from mid-block, so the curbs, sidewalks, street trees, and building setbacks lend a subtle, offsetting continuity to the varied languages of the houses.

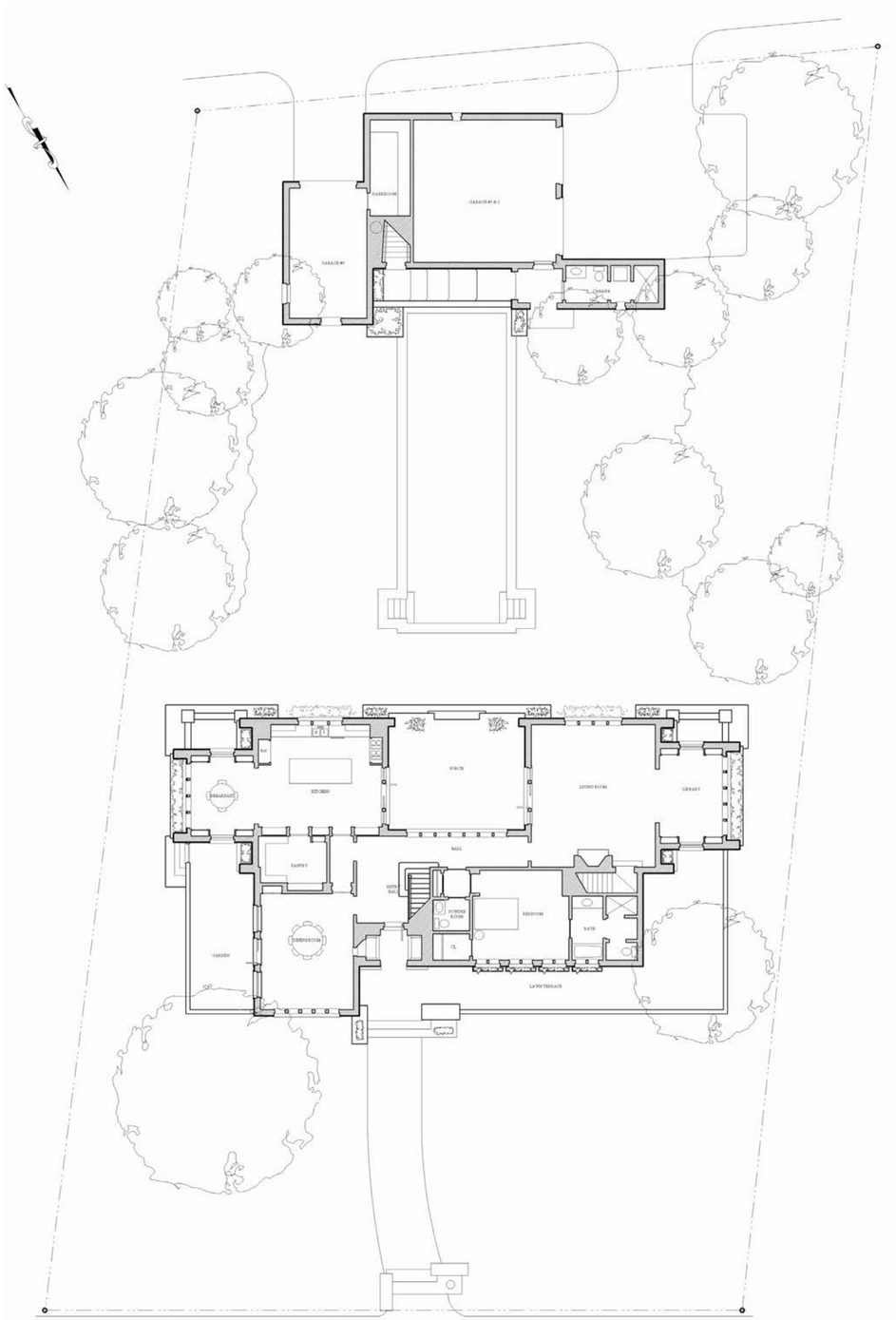
This is a mid-block house facing north to the street and south to the alley. There is a guest house and garage at the rear property line. The form of the main house derives from a contrast between the north and south orientations. The roof comes low at the north street facade, and is high at the south in order to admit more light. The roof at the street is irregular, and mitigates the volume of the house that stretches between side setbacks. Low roofs at either end present a diminished profile to either neighbor.

The principal rooms in the south tier of the main house open continuously to one another, while those rooms facing the street are separately enclosed. A large recessed porch in the middle connects the main rooms and the back yard gardens.

The guest house strives to hide a three car garage. It is accessed prominently by stairs that rise from the garden in a recess at the south end of the pool. The pool is an integral part of the composition of the guest house, even as it serves to connect the main house with the guest house.

Above: *Map of Highland Park with site marked, bottom right.*

Right: *View of the main house from Crescent Street.*



Above: R*ear of house from the southwest.*

Right: *Site plan with the street at the bottom and the alley at the top.*

Next page: *View of the garden elevation.*

Terraced Courtyard House

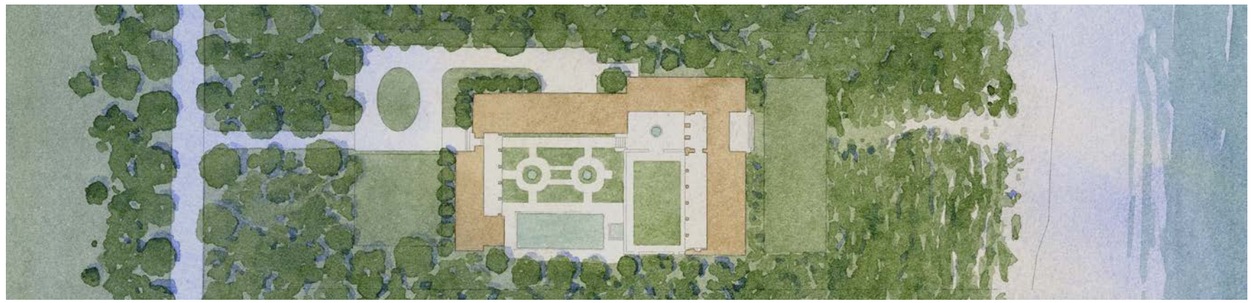
2010-2013

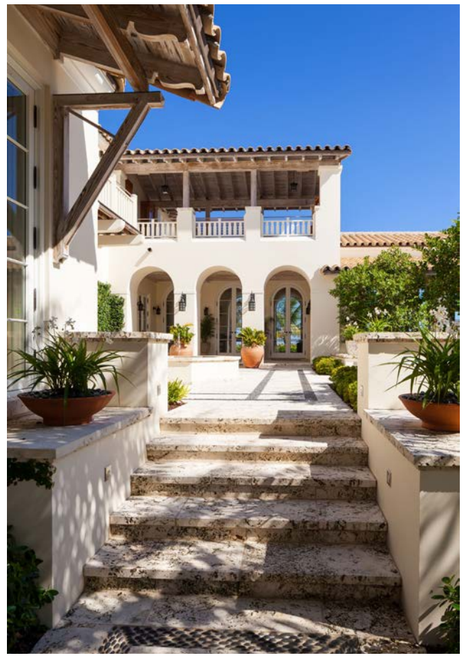
This courtyard house sits on a deep ocean lot, twenty feet above the water. The site falls slowly to the west and the approach to the house requires modest terracing. The house is open on the south side and is serviced on the north side, proximate to the main rooms of the house, but out of sight from the gardens.

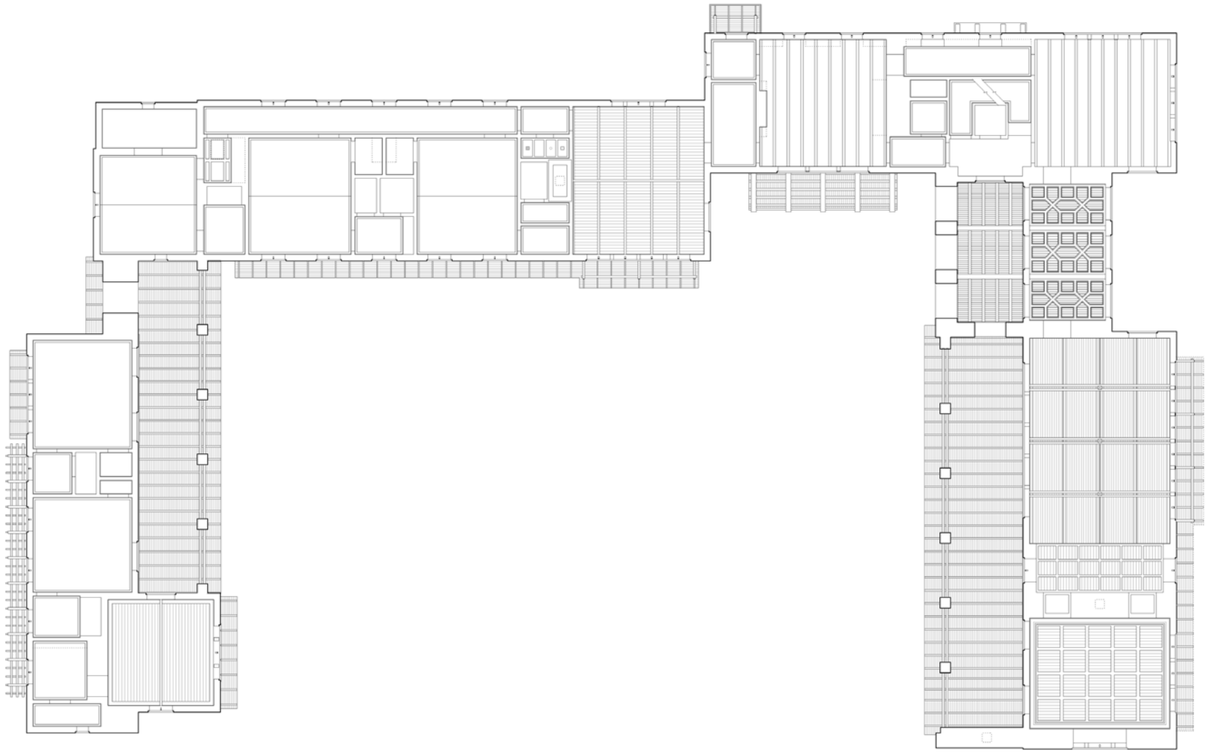
The guest wing on the west side of the courtyard presents itself to the lower entry garden and auto court. The pool is on an intermediate level. The main house wraps the upper garden.

The house is mostly laid out on a single level which is why it can enclose such a large courtyard. Only the master bedroom is upstairs and this second floor wing, marked near the entry hall by a balcony, is used to give the dispersed house some semblance of a central space. The upper garden is further divided into a paved terrace on the north side, serving the kitchen and family room wing, and a lawn off the living room wing.

The value of ocean frontage is readily obvious. The question is always how much value, interest, and pleasure can be added off the ocean, in the interior of the lot. At night the ocean will go dark and the courtyard will become the principal source of interest and activity. The gardens were designed by Nelson Byrd Woltz Landscape Architects.







Above: *Reflected ceiling plan.*

Honeymoon Cottages

1988-1989, 1994-1995

Robert Davis, the developer of Seaside, required low impact rental cottages that could be built right on the construction control line on the high dunes above the Gulf of Mexico. In describing what he wanted, he referred to the so-called honeymoon cottage that Thomas Jefferson lived in for two years as he worked on Monticello. Jefferson's cottage is built into the hillside, presenting a one story aspect from the lawn above, and a full two stories from down the hill. The site section of the Seaside dunes held out the possibility that the cottages would appear as diminutive one story cottages from the beach below, minimizing their impact. The second phase at the county road presents a more continuous two story wall.

The beach cottages were completed in two phases. The first group of six, commissioned in 1988, are forward of a footpath that runs the length of Seaside, parallel to the shoreline. The site is divided in the other direction by a beach access easement, an extension of East Ruskin Street, which leads to a beach pavilion and dune walkover. The program for the cottages nearest the dunes called for one bedroom and a living room and porches, and the cottages at the road were to have two bedrooms and a screened porch.

Seaside was conceived as a town that would be built from the repetition of certain gulf coast residential building types. A reasonable amount of repetition was imagined to be both visually desirable, and financially necessary. As the town developed and prospered, however, a pattern of singular custom houses emerged. The Honeymoon Cottages, as a group, were designed as an alternative visual model for a typical street. They also sought to ennoble necessary repetition. Similar cottages were built behind the dunes at Pensacola St. on the West side of the town.

View of honeymoon cottages looking east along the coastline. Steven Brooke, photographer.

View of three first phase cottages from the public beach. Second phase cottages at the road are just visible beyond.

Previous page: *View from a cottage porch towards the Gulf of Mexico and the East Ruskin Street beach pavilion by Stuart Cohen. Steven Brooke, photographer.*

Top Left: *Three of the first cottages from the public beach. The profile of the dunes minimized the impact of the cottages.*

Bottom Left: *Site plan of both the first and second phase cottages. (The Gulf of Mexico would be toward the top of the drawing). The site is bisected in each direction by a dedicated public footpath.*

Top Right: *View from Pensacola Beach walkover from western group of honeymoon cottages towards the Gulf of Mexico. Steven Brooke, photographer.*

Bottom Right: *Second phase cottage from the road.*

Row Houses

1990-1991, 1994-1995

Each of these groups of fee simple row houses was built to preside over the separate small parks on which they sit. The lots for the first group sit at the south end of a two block park in the middle of a residential neighborhood. The lots were 3200 square feet, 32' wide and 100 feet deep. The houses were to be between 2000 square feet and 2800 square feet, to include a main house, and a detached garage and garage apartment facing a street at the rear of the lots. The program also required a mid lot garden.

The plans are wider and shallower than typical rowhouses. The elevations were designed to read both from an urban scale at a two block remove at the far end of the green, and as individual units from up close. The property lines are discernible at the breaks in the ridge line where the depths of the units change.

The main houses face the park. Their principal rooms face the interior gardens because the original land plan called for a public hall to be built directly in front of them. The garage apartments face a minor street to the south. The guest units flank an exterior stair. All rooms of the guest units open onto a recessed porch. There are interior gardens of at least 1000 square feet. Wings along the common property lines address privacy between lots.

The second group of row houses has larger 43' wide units on irregularly shaped lots. They develop the window and door language of the first group, with a complexity commensurate with their greater length. They face the long side of a small park with an apartment building and a single family house on adjacent sides.

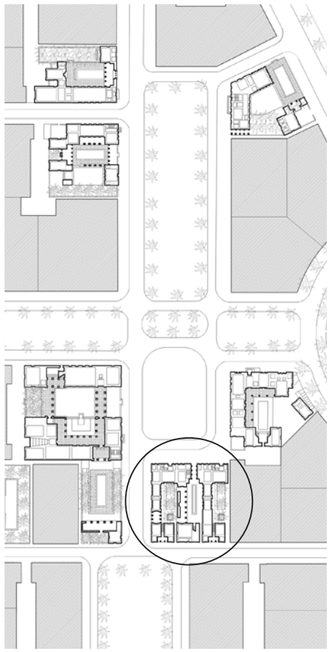
Left: *Detail of north elevation.*

Above: *Row houses from the end of the green.*

Below: *Aerial perspective of row house vicinity. Watercolor by Michael Morrissey courtesy of Windsor.*

Bottom Right: *Site Plan.*

Next page: *View of the north elevation facing the green.*




STOP






House at Fish Creek, Teton County

House at Fish Creek

Wyoming

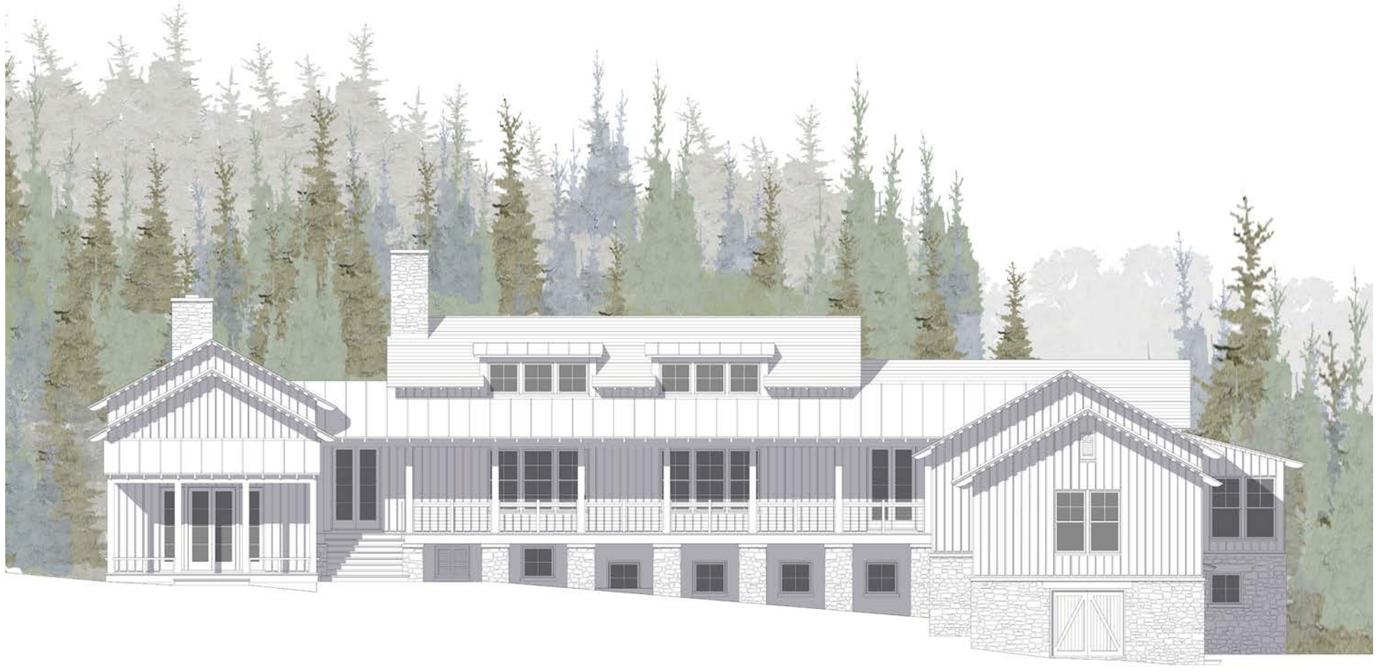
2014 - 2017

The site for this house is north and west of Jackson, Wyoming at about 6350 feet above sea level. It is on the east side of the Tetons. The range rises dramatically from the Snake River plain. The site is at the end of a road that comes north from Wilson, Wyoming, along Fish Creek.

It has a gentle ten percent slope covered with aspens and firs, some of which are several hundred years old. There is a substrate of boulders left by retreating glaciers. There is a fault line just a few hundred feet to the west of the site. The area gets lots of snow but relatively little annual rainfall.

Jackson Hole, like the lake region outside Austin Texas, or Georgian Bay northwest of Toronto, has developed a discernible regional vernacular that is fostered in some part by the area's isolation and the relative concentration of buildable sites. Plans are typically thin, the roofs broken up, as if accreted. This tradition is nominally rooted in simplicity and rusticity, qualities it sometimes strains to maintain with overweening programs and budgets.

The county has strict height limits. This has served the valley well but is a little onerous on sloped sites, so the roofline of the house is driven in large measure by a need to step in two directions with the fall of the site. The series of smaller roofs also lends a large house a smaller scale.



Top Left: *View of Fish Creek and the Teton Range, photographed by Jerrod Wheeler*

Above: *View west to the foothills of the Tetons with the Tetons barely noticeable at the top of the frame.*

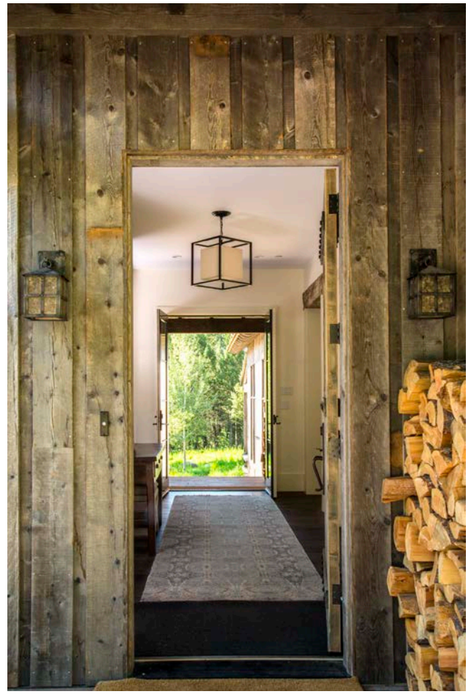
Below: *View from south.*

Bottom Left: *Drawing of south elevation.*

Courtyard Shots

Top Left: *View looking northwest.*
Top Right *View looking north.*
Bottom Right: *View looking northwest.*
Bottom Left: *View looking northeast.*

Left: *Interior of kitchen and living room.*
Right: *View of entry.*
Bottom Left: *Detail of garage wing.*
Bottom Right: *Garage wing from the east.*



Above: *View looking southwest.*
Below: *View looking south.*

View to the north.

Rosemary Beach Town Hall
1995-1998

This is the first building to be built on a two block green that comprises this town's major public space. The green is bisected by the principal road through town. Three small streets converge on the hall on the south end of the green. The road at the hall's east edge descends to the Gulf of Mexico, a block away.

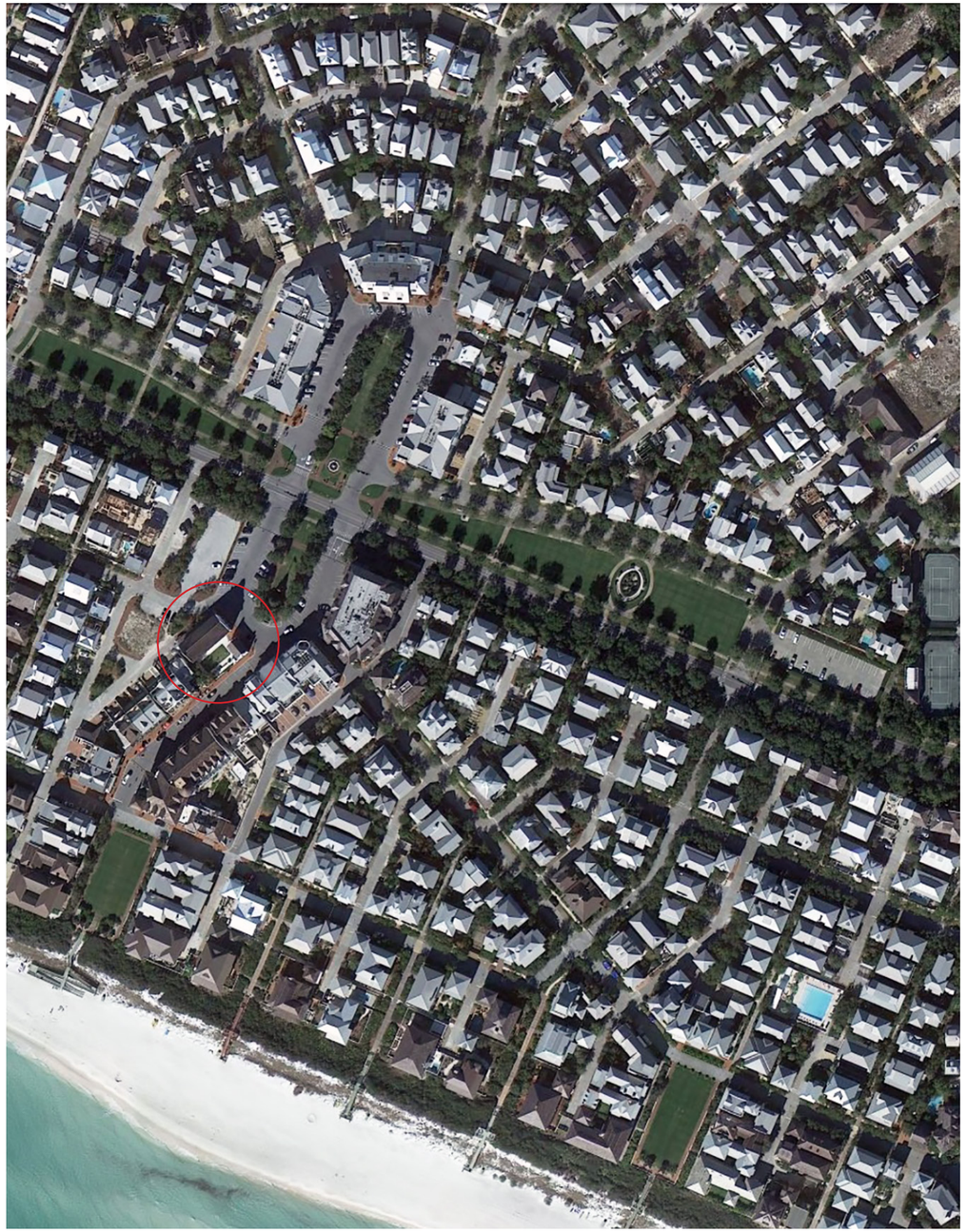
The program called for a single room hall, service spaces, and a small manned post office sub-station with four hundred boxes. There was to be a small side garden off the hall for the gathering of people before and after events. The program also called for town offices. The offices were designed to attach to the west side of the hall, but were not built.

There were several design problems that had to be addressed. The geometry of the site was irregular. The one story public building was diminutive compared to the multi-story commercial structures that have been built on the other edges of the square, and the building had to have a scale that worked from a distance of up to two blocks away.

This project was designed to accommodate about two hundred people, the same number as Leon Krier's hall at Windsor, and our chapel at Seaside. All three buildings are thirty feet wide. The post office is exactly the same size as the post office in Vero Beach. The Rosemary Beach hall is distinct from the other projects for two principal reasons. Its astringent walls reflect a tighter budget, and the geometry of the pieces derives from the roads that border the parcel.

The walls are thin and plain. The principal distinguishing feature of the hall is the silhouette of the parapet gable, a relatively economical way to distinguish the project among larger commercial buildings and more expensive homes. The service spaces of the project, public restrooms, and a proposed kitchen were accommodated in a lower shed roof off to the side of the main double height space. This shed roof was proposed to connect the hall and the offices, and absorb the irregular geometry of the site, while at the same time affording a means of aggrandizing the passage from the alley to the southwest corner of the square.

The post office presents the same rough silhouette as the hall. While the gable silhouettes work at the scale of the square, the detailing of the eaves, and the lettering on the post office and the hall gable distinguish the building, in a suitably modest way, at close range.



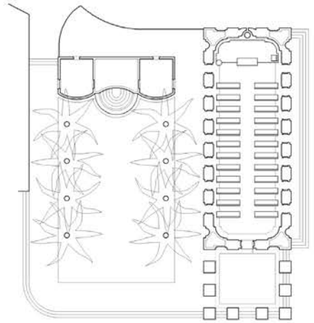
Top Left: *Rosemary Beach Town Hall photographed in 1998.*

Above: *Google Earth image showing Rosemary Beach with site of the hall circled in red.*

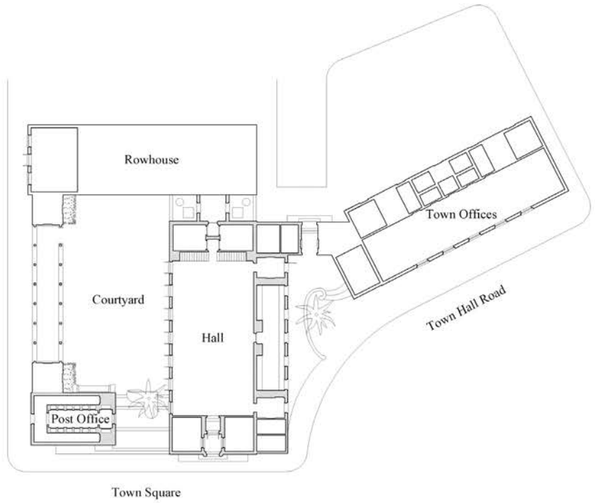
Above: *Watercolor of the first phase between 30-A and the beach, indicating the approach to the town hall from the beach below. Watercolor courtesy of DPZ.*

Right: *Comparative elevations and plans of Windsor Town Hall, Rosemary Beach Town Hall and Seaside Chapel, all at the same scale.*

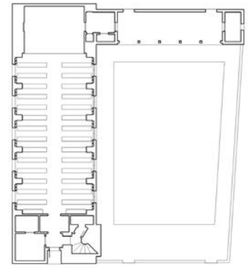
Below: *The Rosemary Beach Town Hall is also used for worship services.*



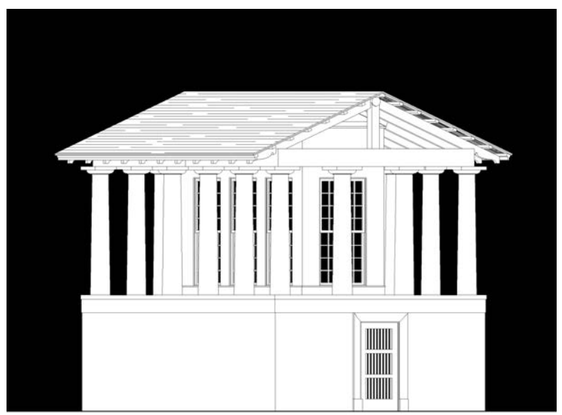
WINDSOR TOWN HALL
(Leon Krier)

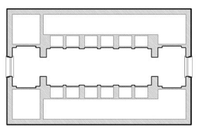


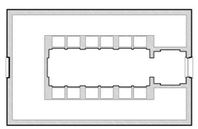
ROSEMARY BEACH
TOWN HALL



SEASIDE CHAPEL

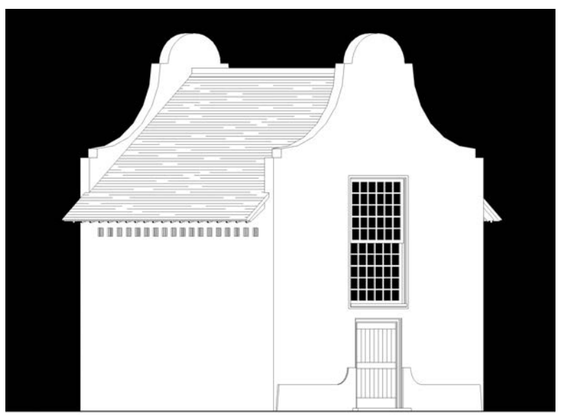






Top Left and Top Right; views of the courtyard behind the post office that opens onto the side street. Above, Left and Right; comparative plans and oblique elevations of two post offices, the Windsor post office on the left, and the Rosemary Beach post office on the right. The plans of both buildings are identical, determined as they are by similar requirements, while each has massing, roof lines and natural lighting based more on the specific setting of each building.

Far Left; as the Google Earth image on the opening sheet shows, Main Street descends from the main public space of the town, Barrett Square, to the green down on the Gulf of Mexico. The geometry of the street precludes long views and you enter either public space along the edges. The halls' courtyard opens unexpectedly as you ascend from the green.



Rosemary Beach Town Hall photographed in 2020.

Perimeter Courtyard House

2011-2014

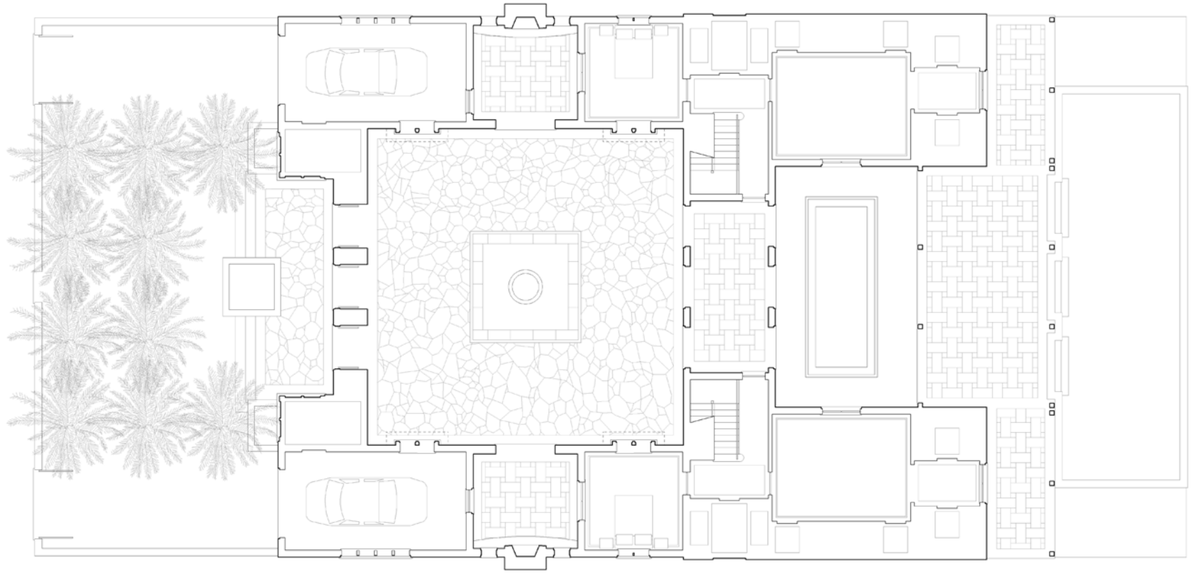
This is a perimeter plan type that has good long views in two directions, and common property lines and proximate houses on either side. Consequently the site plan is open up the middle of the lot and there are ranges of rooms on either side of a series of gardens. From the street there is an entry court flanked by the garages, the main courtyard, which is forty feet on a side, a thin crossing hall, a small atrium, a one story porch, and a pool garden. When the doors of the hall are open, you can see the length of the outdoor spaces that alternate between shade and sun. The main rooms of the house are upstairs.

Top Left: *View of courtyard from second story.* Center Left: *Courtyard shadow box detail.* Bottom Left: *South wall of courtyard.* Above: *North wall of courtyard.*

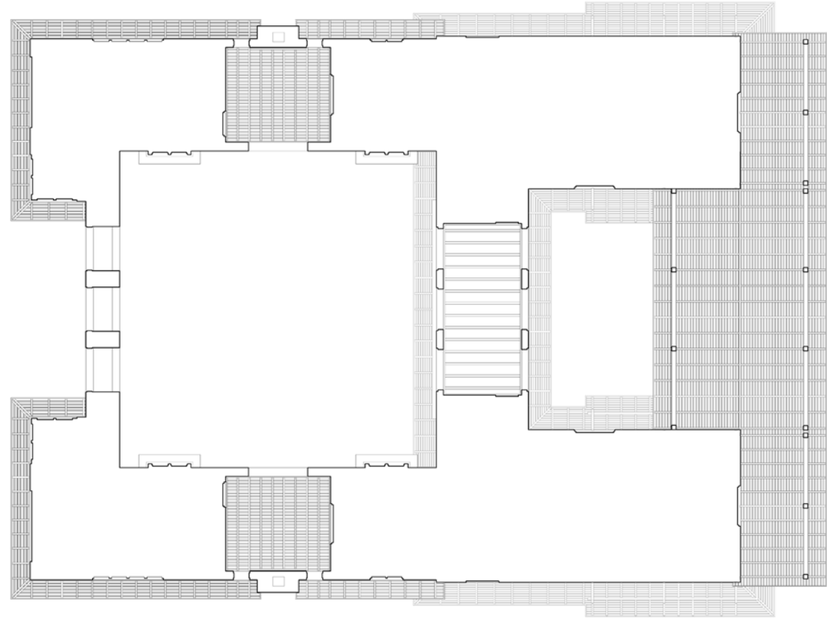
Above: *View of the porch and the pool from the small courtyard.*

Top Right: *View of house and pool from the southeast.*

Bottom Right: *View of house from the east.*



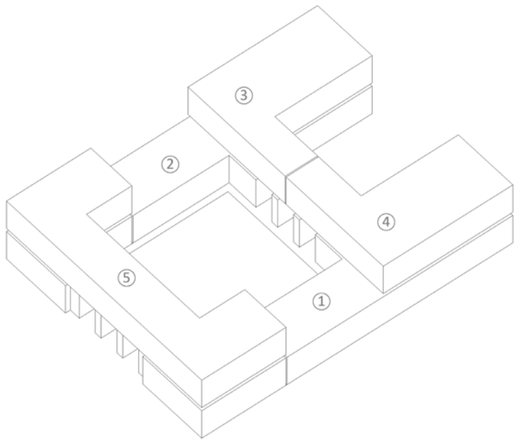
Ground floor plan.

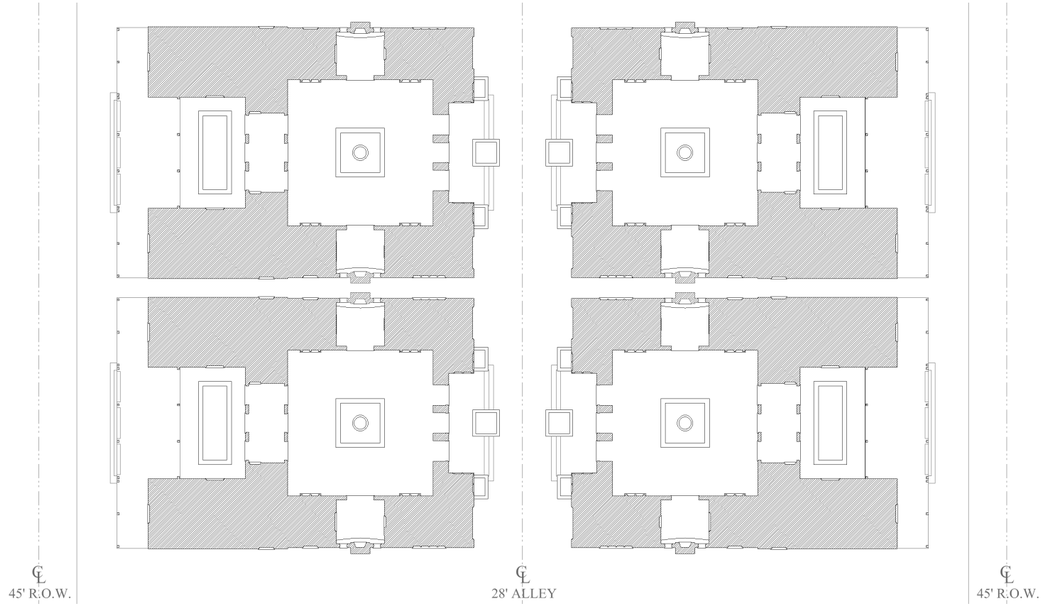


Reflected ceiling plan.

Courtyard Apartments

This plan was developed for a large single family house but it also works, as drawn here, for a pair of narrow, deep, two story dwelling units either side of a series of common gardens. With the fireplace porches filled in as bedrooms, it would also accommodate three dwelling units- one downstairs on either side of the gardens, and one upstairs, spanning the gardens. It could accommodate four smaller units, two one bedrooms up and (2) two bedrooms down. A fifth unit could even go above the garages. Densities then can range broadly from five single family houses per acre to about 20 dwelling units per acre. As multi unit plans these would work best in series where there are minimal side setbacks and the interior gardens provide the principal exposure for each unit. The auto court, should the block be deep enough to allow for it, would be on the alley and the two story wings on the street. Layers of the site plan, front and back, can be removed in smaller blocks. Entry to the series of common gardens would be through the one story porch that spans the flanking wings. As multi-unit building types, these would fall into the tradition of courtyard apartments most commonly associated with Los Angeles, and first documented by Stef Polyzoides.





Multiple plans butterflied on either side of an alley with the porches on 45 ft wide streets providing entry.

Watercolor of early design.

House on Georgian Bay

Point au Baril, Canada

2011-2017

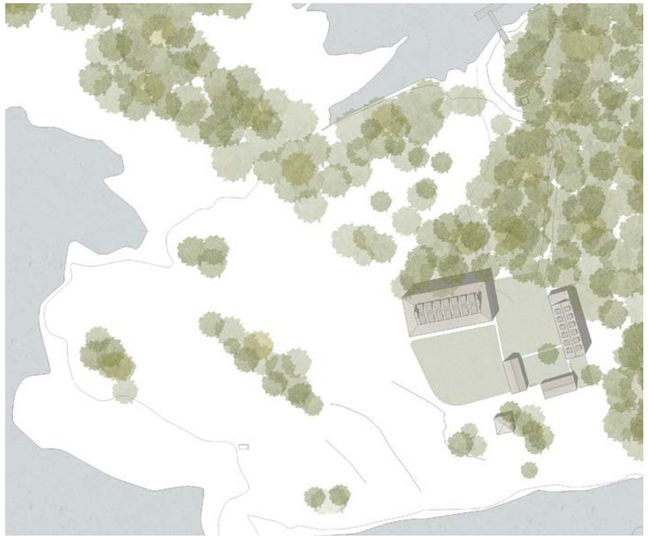
Toronto residents and US residents from the southern shores of the Great Lakes, have established a tradition of summer cottages on Georgian Bay a few hours north and west of Toronto. The north shore has an extended archipelago accessible only by water. The site for this house is a twenty acre island on open water at the edge of an archipelago. It is surrounded by crown, or public islands and is accessible only by boat and sea plane.

The rock is granite with varying amounts of feldspars that lend the rock a warm tone. From above you can see the seamed granite extending beneath exceptionally clear water. The trees are mostly white pines and cedars. Cedar stands are thick, but lots of sunlight filters through the pine canopy. Stiff cold winds come off the water from both the southwest and the southeast.

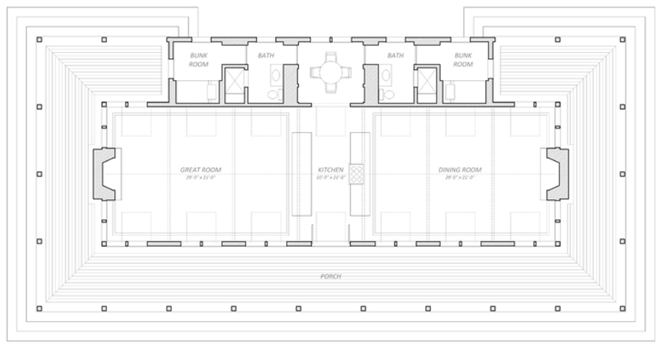
The township recognizes several building types, each strictly limited in size. The program is comprised of a main house of 300 square meters, including the porch, a free standing screened porch, two sleeping cabins of 50 square meters each, and a boathouse with a collection of canoes. The site is shielded by woods on two sides and open to the water on the other two.

There was a fairly protracted design process, in part because there were so many possible ways to site the house and frame the views. Courtyard options would have protected the house from winds. But the final design of the main house has an assertively simple plan and roof line, and it takes advantage of views in all directions with an extravagant wrap around porch.

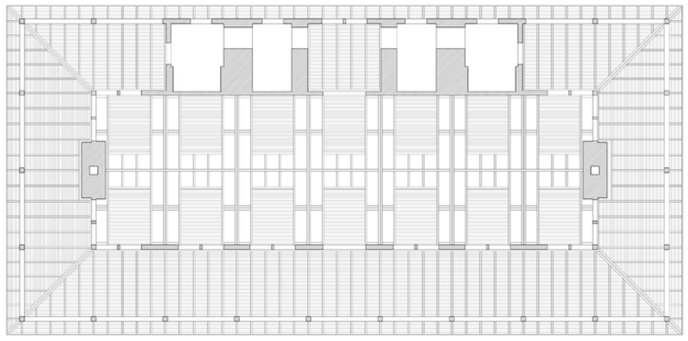
The public rooms comprise a single large central space, with a chimney on each end, and windows in the corners that capture the sweep of the shoreline. Dormers bring in high, direct sunlight when the sun is too high to bring it in through eye level windows. The kitchen and two small bedrooms tuck unobtrusively into the back of the house. The bedroom program is augmented by more remote guest cabins that will be phased in. In moderate weather, the porch is the main space. People tend to move from one spot to another based on the sun and the wind, but the views are uniformly good.



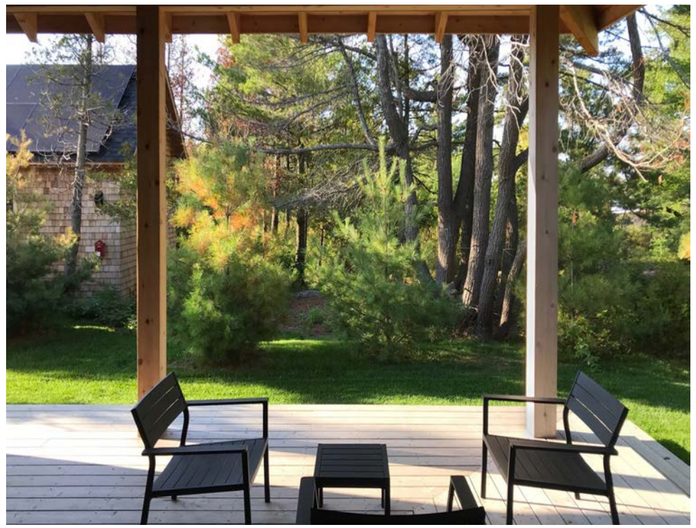
Google Earth image of Georgian Bay, site circled in red

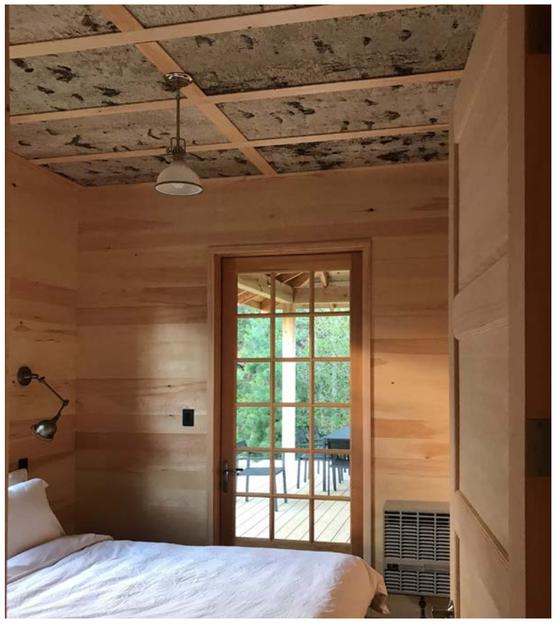


Lodge first floor plan.



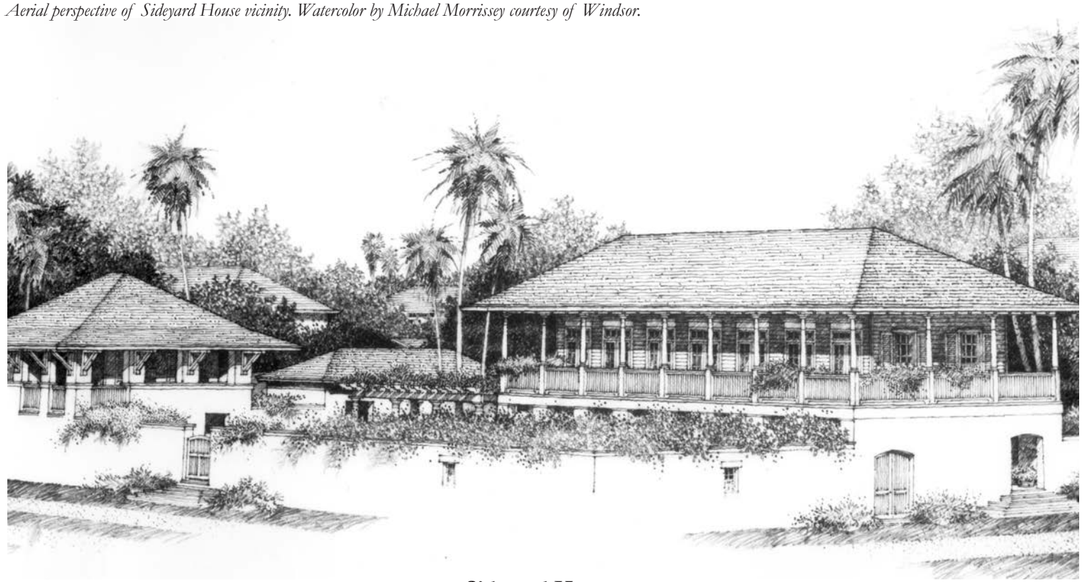
Lodge reflected ceiling plan.





Top Left: *Living Room ceiling detail.*
Right: *Interior views looking southwest.*
Bottom Left: *Bedroom with birch ceiling.*

Aerial perspective of Sideyard House vicinity. Watercolor by Michael Morrissey courtesy of Windsor.



Sideyard House
1990-1991

A sideyard house is a plan type developed specifically for lots in those city blocks for which street frontage is valuable but interior block space is ample and cheap. Lots in such blocks tend to be narrow and deep. The sideyard house type is correspondingly narrow and deep, and is often developed in series, so that rooms face south onto porches, and porches on to side yards whose privacy is maintained by a blank north wall on the adjacent house.

This particular sideyard house was designed for a lot in a small, isolated, low lying sub-tropical coastal area. This area long remained undeveloped because the land and climate was hostile, and the coastline especially impenetrable. The character of this house derives from the power plant at Henry Flagler's hotel in St. Augustine, whose stolid palm tree columns, and broad eaves reflect an unforgiving sub-tropical climate, and express a frank indifference to Charleston's classical refinement.

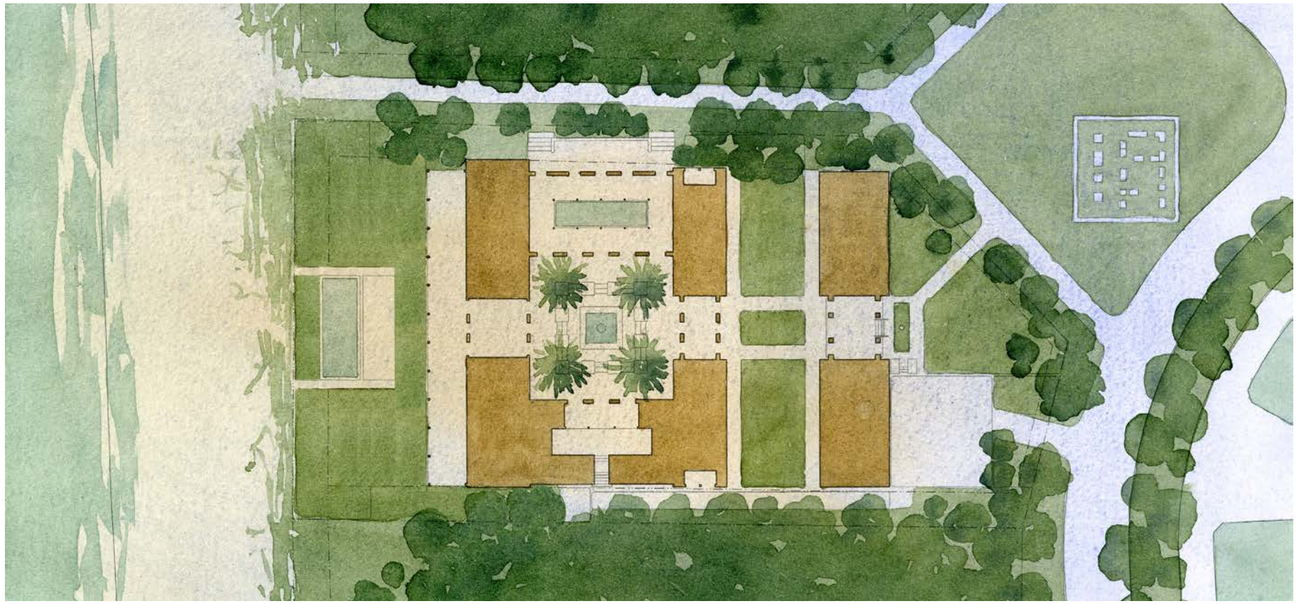
The principal rooms of this house are upstairs, which is common in tidewater houses. The transverse exterior stairs that rise to these rooms from the street provide a layer of privacy between the street and the front rooms of the house. The lower, darker and less refined bedroom spaces of the ground floor are distinguished from the taller, brighter public rooms of the upper floor. The bedrooms enjoy the privacy of the walled garden. The upper rooms enjoy a long view from a corner lot.

The pencil drawing, above, is by Tom Spain.

Above: *Approaching the main house from the street.*

Below: *Pool garden and guest house from the shade garden over which the bedrooms look.*

Right: *Garden and guest house from the upper porch of the main house.*



House on a Caribbean Marina

2011-2014

This house sits between the green Caribbean and a marina with six story buildings around it. The site is low, with little or no primary dune. There is little or no salt spray so trees grow nearly to the water's edge. There are lower residential blocks north and west of the marina. There is a small archaeological site off the northwest corner of the lot and a beach easement along the west side of the lot. The lot is three quarters of an acre and the program includes a main house, guest rooms and an office and staff wing.

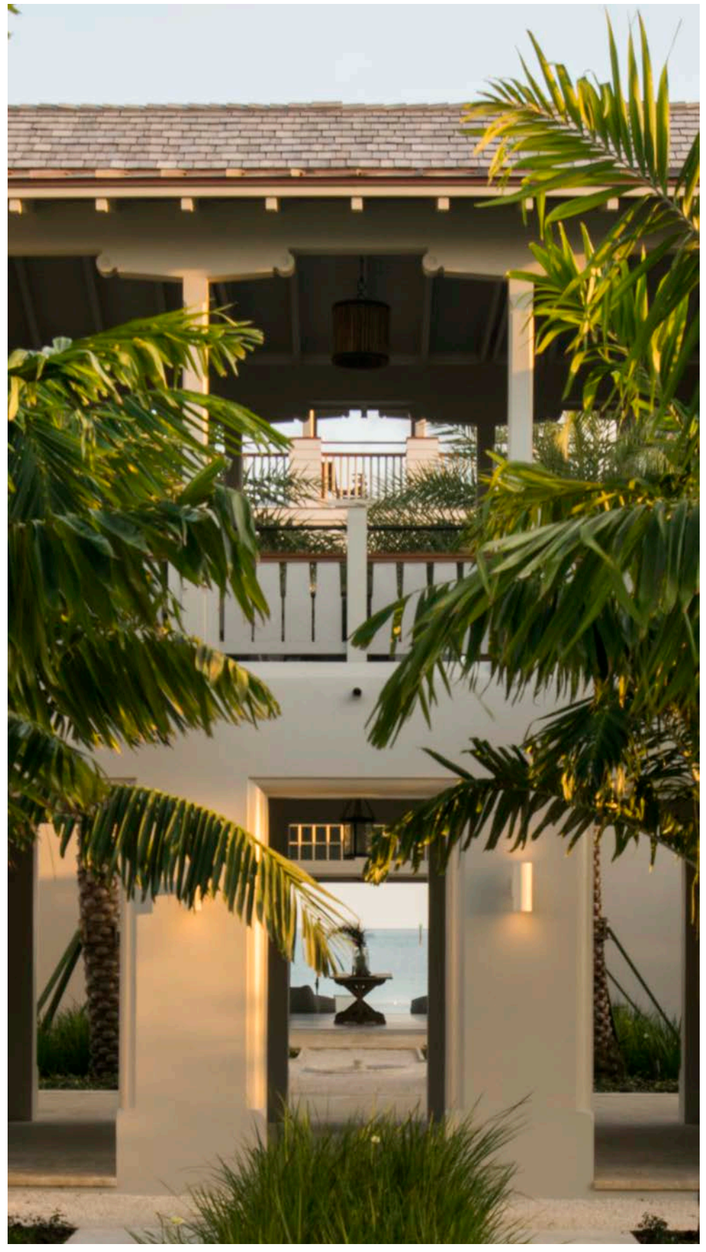
Preliminary designs with looser geometries and more informal massing were configured in large measure to hide the bulk of the program. However it was finally stipulated that symmetry order the program and the site plan with only minor asymmetries accommodating the service program and acknowledging the differences between the common property line on the east side and the easement and canted property line on the west side.

The approved design is essentially three parallel two story wings. The wing on the ocean houses the main family. The middle wing houses short and long term guests. The north wing closest to the road has offices where people unrelated to the family can come and go without coming into the province of the main house. Laying in between the ocean wing and the middle wing is a series of courtyard gardens. The large center garden is 2500 square feet. There is a smaller atrium and impluvium to either side.

Top: *Watercolor of plan.* Above: *View of main house from courtyard.* Right: *Entry archway. The Caribbean can be seen in the distance.*

Above: *View of main house from the southwest* . Top Right: *View of house and marina apartments from the beach*. Bottom Right: *View of the main house and pool from the south.*

Left: *View of main house living room.* Right: *View of second floor enclosed porch.*

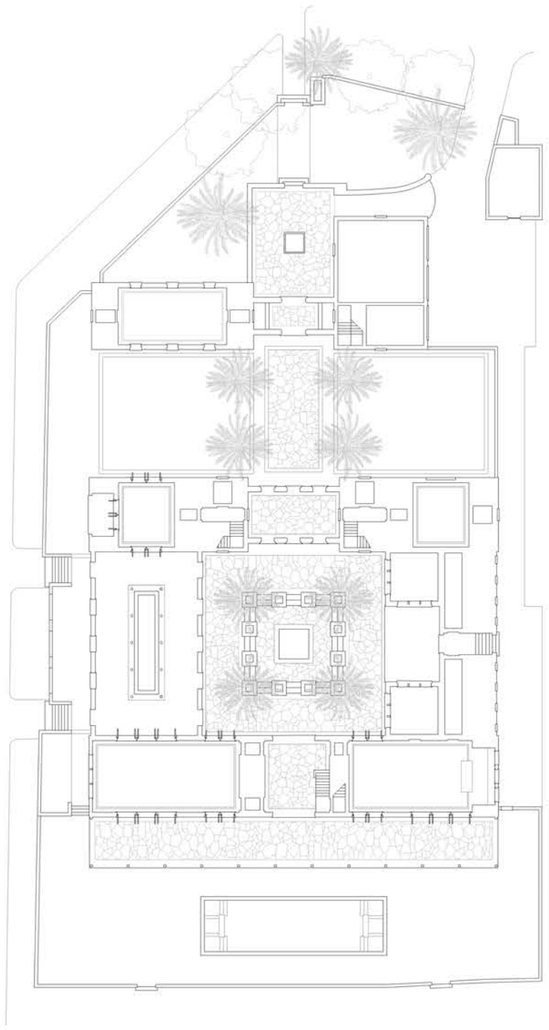


Top Left: *View of the second story from the southeast.*

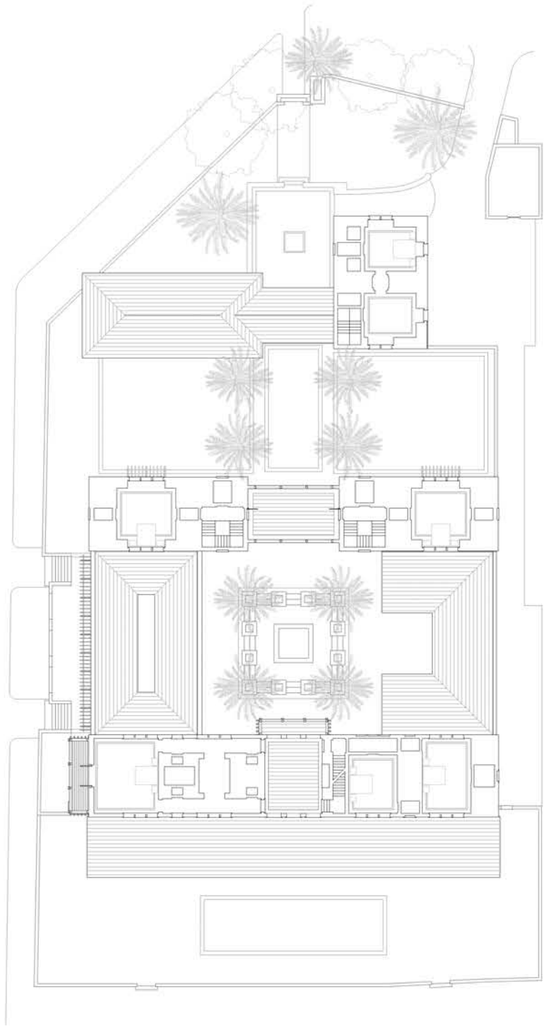
Bottom Left: *West balcony.*

Bottom Center: *View of the courtyard from second story porch of the guest house.*

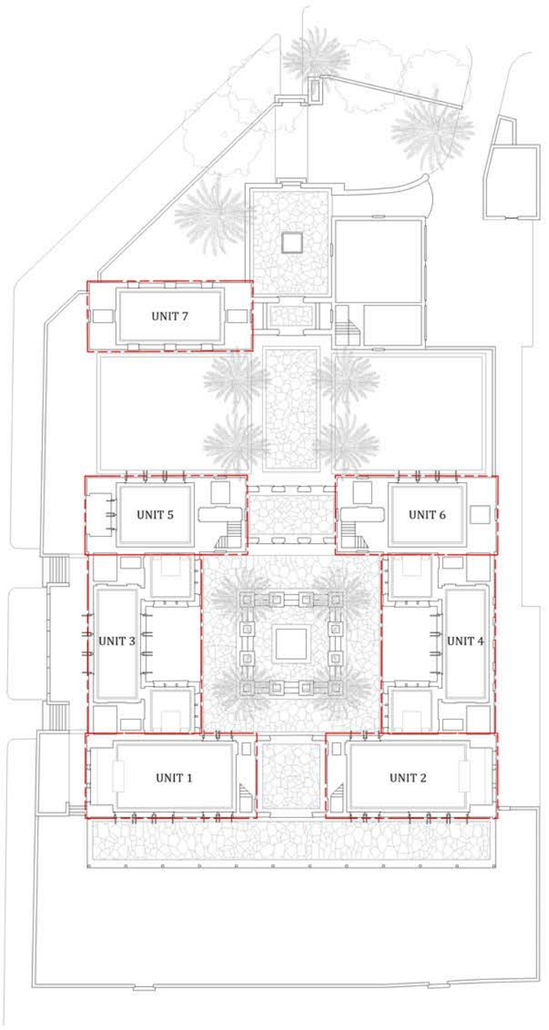
Above: *View of the guest house from the first courtyard.*



Single family - Ground floor plan



Single family - Second floor plan



Multi-family - First floor plan

Multi-family - Second floor plan

This was designed as a single large house, with guest house and office wings, but with very minor changes the site planning would also facilitate seven or eight apartments or fee-simple dwellings with limited common elements. The two plans on the right show the changes required on each floor, and the extent of each unit. Six units can spread out around the main courtyard- two story units facing the water, one story units either side of the courtyard, and stacked units in the middle of the three wings. The northernmost wing can have one or two units depending on how many off street parking spaces would be required.

House on Barrier Island

2001-2004

The approach to Jupiter Island from the north bridge over the inland waterway is an emphatic reminder that the quotidian life of the mainland is being left behind. Ficus trees arch completely over the approaches to the bridge, and the low draw bridge, itself a holdout against those higher spans now required by FDOT up and down the waterway, threatens to back up traffic at the whim of a boater.

Jupiter Island has two main roads running north south, like Palm Beach's Ocean Drive and County Road, but with a far less formal skein of lots and blocks between them. This house on Gomez Road is at the end of a row of old houses and ficus street trees, known as Bassett Row.

The existing house is an unusual combination of a single shed roof Mediterranean Revival entry hall, which is to be saved and incorporated into the new house, and a larger two story u-shaped vernacular piece behind it that is to be removed.

The town, like many others, is faced with increasing pressure to build larger homes. Where coverage is insufficiently restrictive, their zoning appeals specifically to a strategy of designing larger houses as a series of pavilions. Walls are not permitted to extend in a single plane for more than seventy feet, without a sustained offset. The height limit is twenty two feet to the highest eaves. The buildable footprint for this lot is wide but only sixty feet in depth.

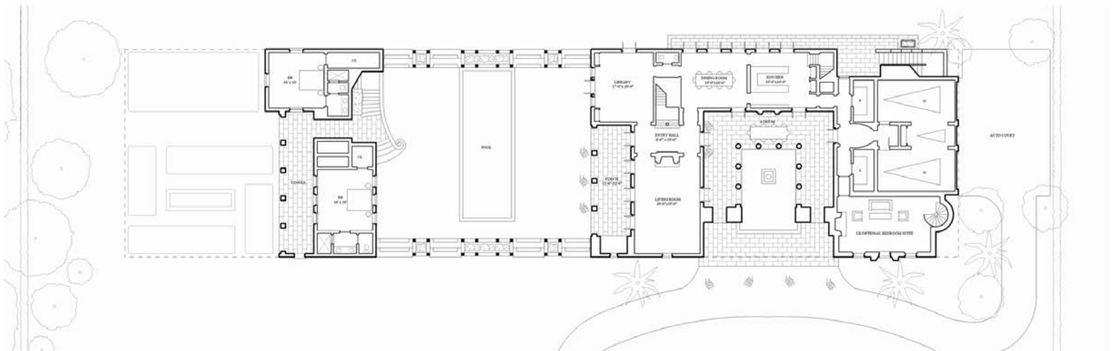
The house is studiously informal in massing. This helps in incorporating part of the old house. The main house is organized around an atrium, and to the degree that the low height limits allow for a silhouette at all, the house pinwheels off the tower at the southeast corner. The guest house is on the south side of the pool

Previous Page: *View of entire house upon approach.*

Above: *Google Earth aerial with the house encircled in white.*

Top Right: *East side of living room at the end of the intersecting street.*

Bottom Right: *View within the living room's porch.*



Above: *View of the main house living room wing from the road.*

Left: *First floor plan.*

Top right: *View of west elevation.*

Bottom Right: *The original wing of the house.*

Top Left: *View of guest house looking southwest.*

Bottom Left: *View of guest house looking southeast.*

Above: *Living room loggia facing the pool.*

Below: *Atrium looking toward the auto court.*

View from the loggia towards the entrance of the dining room.

View of the atrium from the loggia. The shed roof was part of the original house.

Cliff House

2018 - 2020

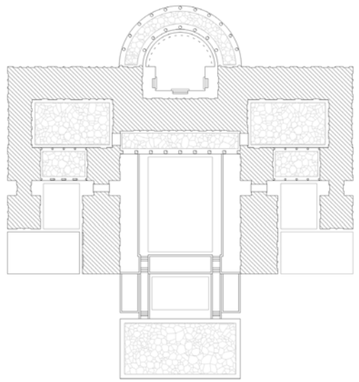
The site has a ridge that runs parallel to the shore. The most logical house configuration runs east to west and is relatively shallow. This reduces site costs, maximizes ocean views, and minimizes views to and from neighboring properties.

Wings and outbuildings have to terrace, and smaller separate buildings make more sense downslope of the ridge. On the south side of the main house these smaller wings and outbuildings lay up against the length of the house, mitigating its extent from the road, and helping to form five different courts- an entry court, two service courts and two courts right behind the house, serving ground floor bedrooms.

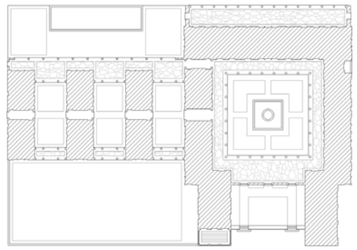
On the Atlantic side there is only a free standing guest house along the west property lines where it won't obstruct views from the main house. It runs perpendicular to the slope, backing into it on its high side and rising above grade on its low side. Raymond Jungles did the landscape design and the Atlantic slope has a lawn just north of the house, and terraces that accelerate the drop as you get closer to the ocean. There is a perched beach midway between the lawn and the iron rock shore. This left the unique shoreline as natural as possible.

The program is a multigenerational program similar to a small inn. All bedrooms were to have views of the ocean from either the first or second floor. The public rooms are in the middle of the house between two gardens. The living room has pride of place and is the only room without second floor rooms above it. The bedrooms spread out in the east and west wings, with children's bedrooms on the ends of the wings where they have more privacy, and grandchildren's bedrooms between the public rooms and their parents' rooms. Each family has its own wing and courtyard.

Service wings form the entrance court but face service courts. Parking and mechanicals are hidden in downslope courtyards. Site walls and stairs carefully orchestrate the ascent to the main house.



Alternate 1



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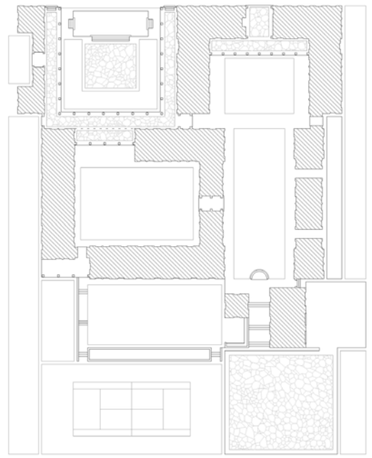

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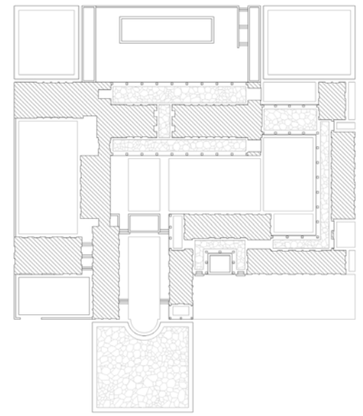

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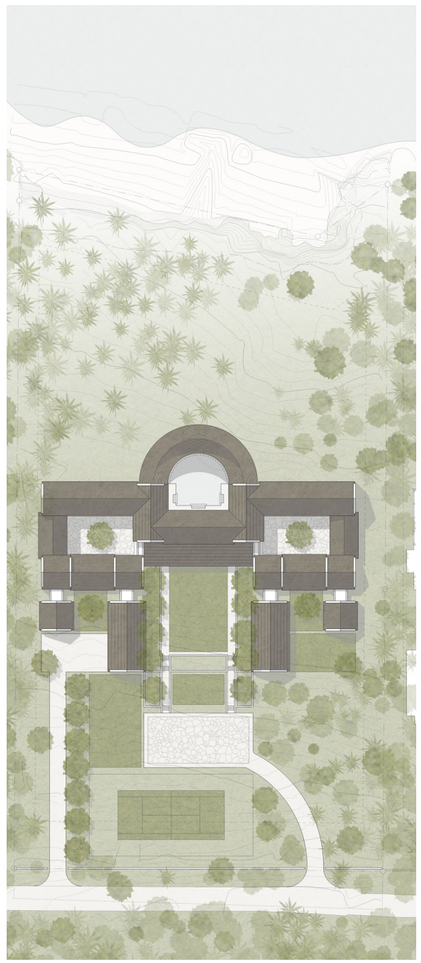
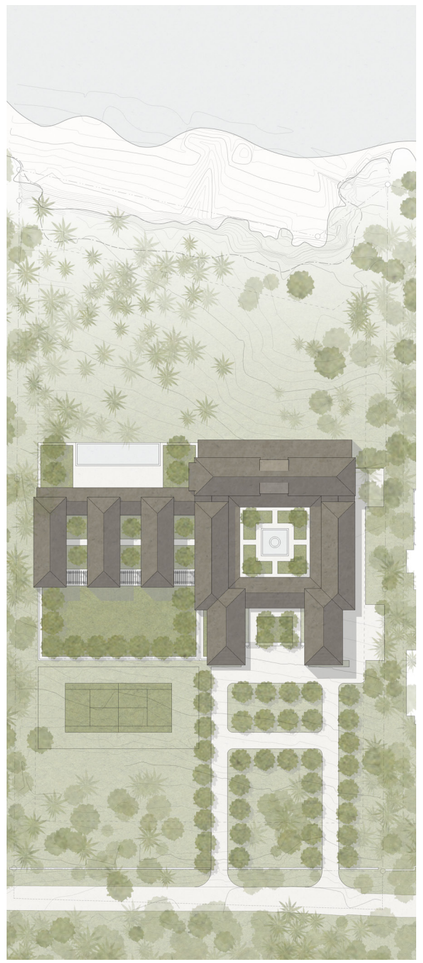
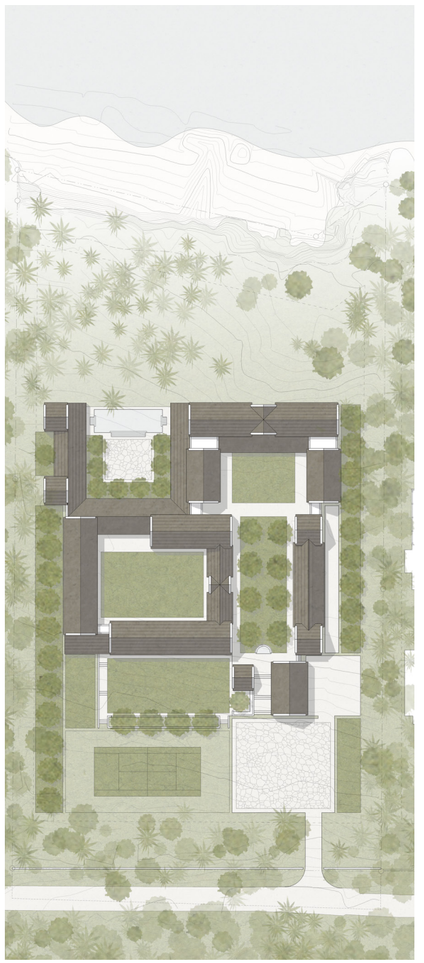
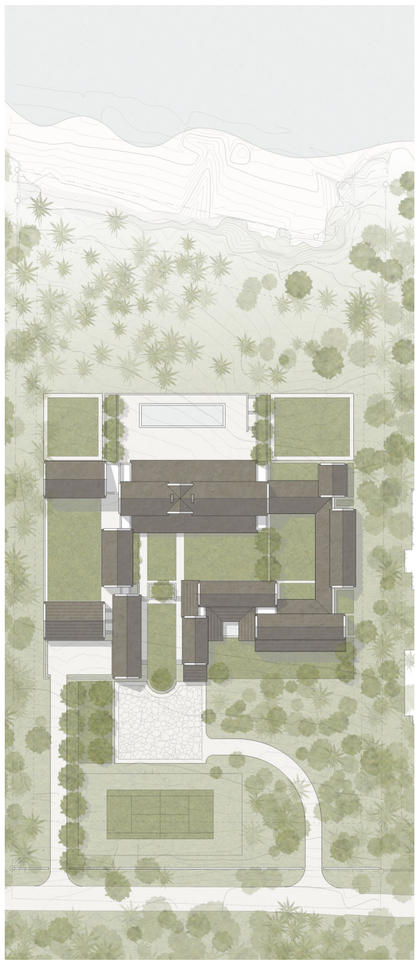
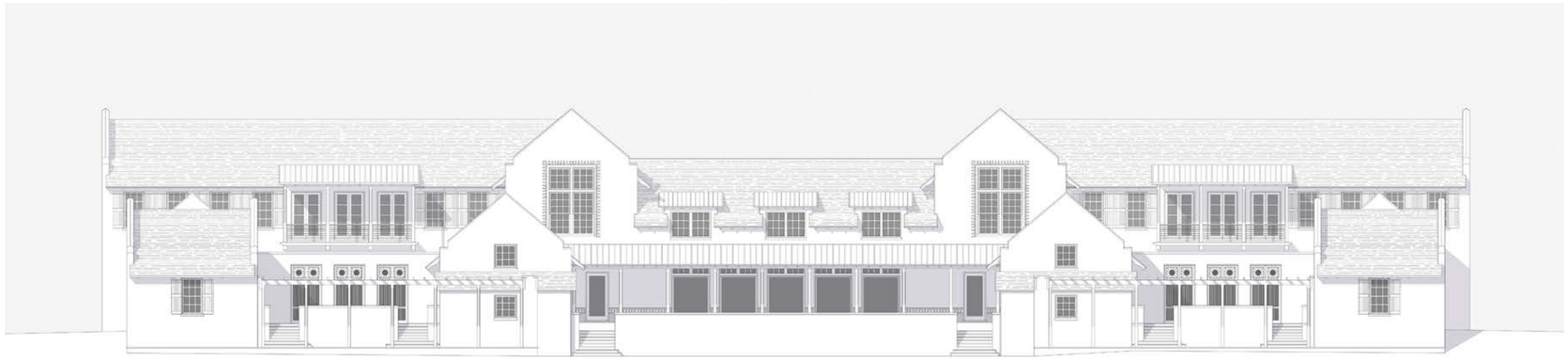




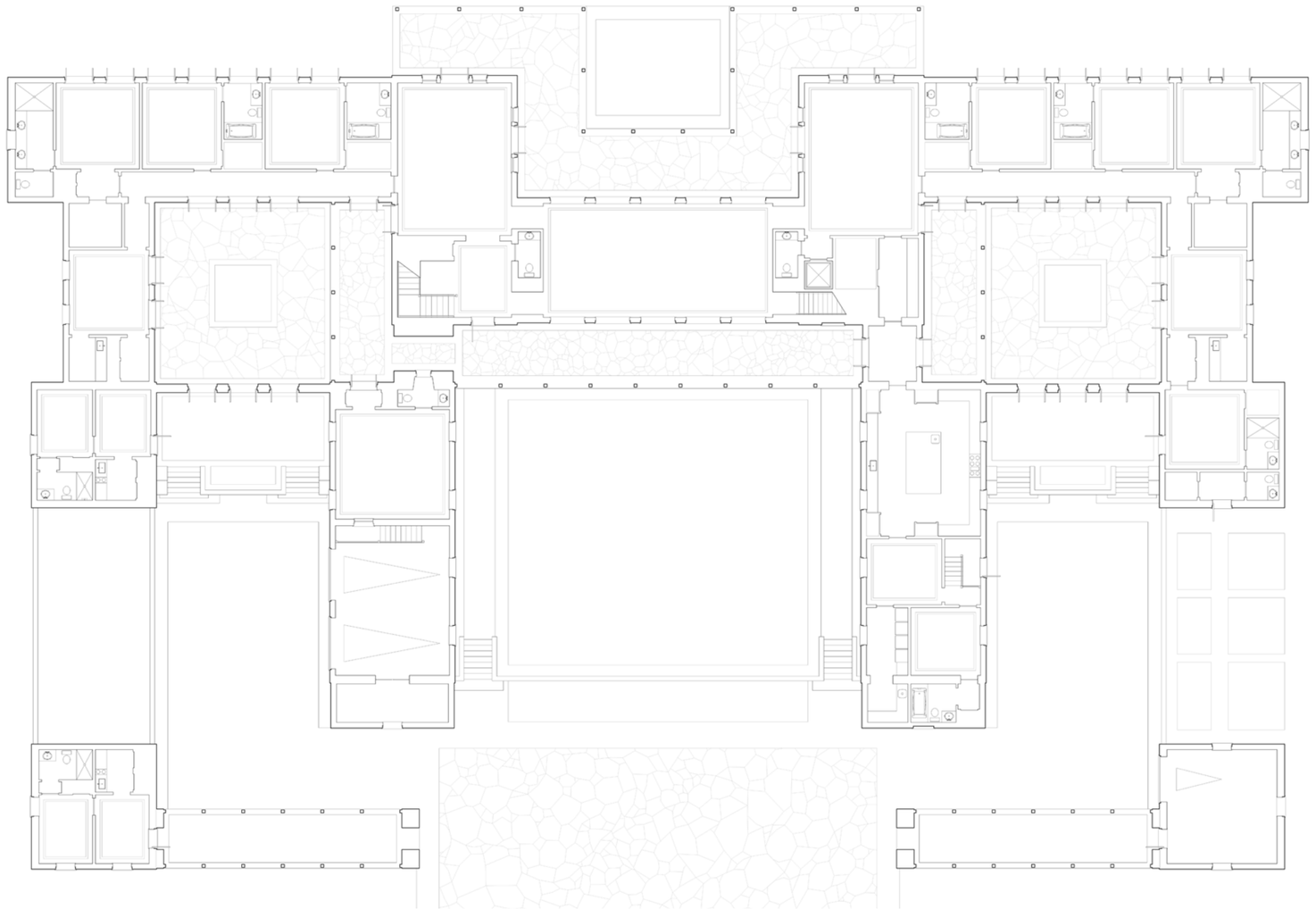


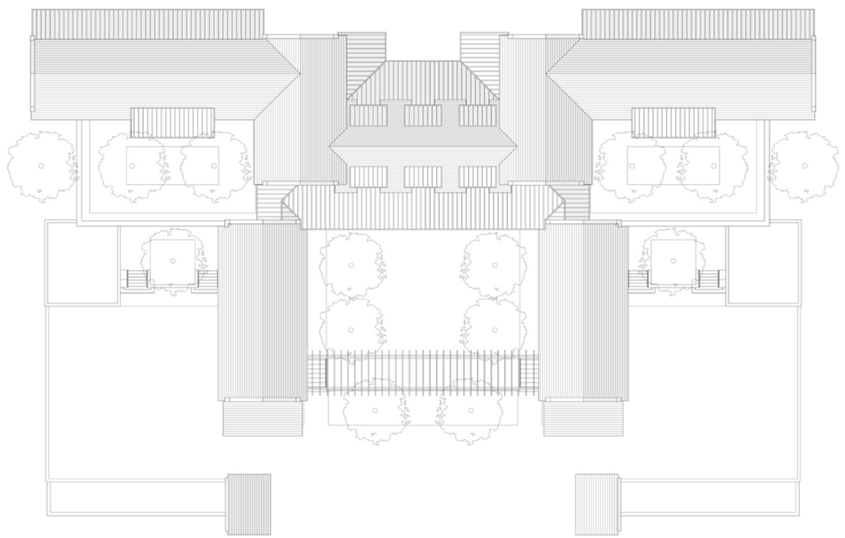


This house is on a bluff between the Atlantic Ocean and a shallow bay. It is organized around five courtyards, and stretches the length of the beach. This page shows the further development of the selected alternate, and the following page shows the modified design that was built



First Design





As-built Design

There are five courtyards on the south side of the house. The central courtyard, on the right, is the entry court. The living room, on the left, is just beyond the entry garden, facing gardens to the north and south. It is the only room without rooms above it and direct light is brought in above the porches.

Views of the guest house

Raymond Jungles did the landscape design. Both views here show a perched beach that served to preserve the iron rock shore below.

Antigua House

2013

The architect Robertson Ward managed to do something different on the east coast of Antigua in the 1940s and 1950's, developing in a scattering of residences an interesting vernacular, straddling rustic and modern traditions, and without clear precedent.

The language of Ward's buildings seems to draw from several traditions. The thick masonry walls evoke ruins and convey stolidity appropriate to a tough environment. The low slung, low pitch shed roofs and the wide column bays have the proportions of Wright's Usonian houses of the late 1940's.

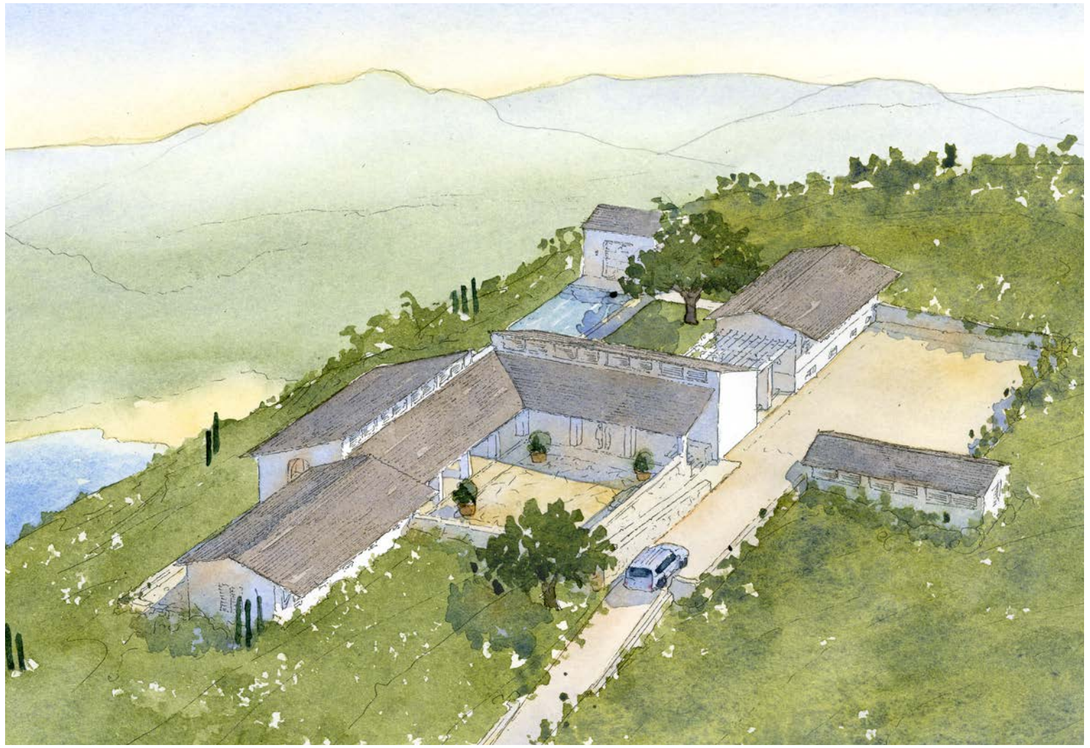
In a typical house you walk from one exterior space to another, through locally quarried limestone walls, the distinction between indoors and outdoors pleasantly blurred. Courtyards are protected, while perimeter rooms are splayed around the courtyard toward the views. Shed roofs dip low to block unrelenting winds. Public rooms are really outside rooms, rooms of island stone with jalousie windows used only to block the prevailing winds that keep the mosquitoes away and made outdoor living possible.

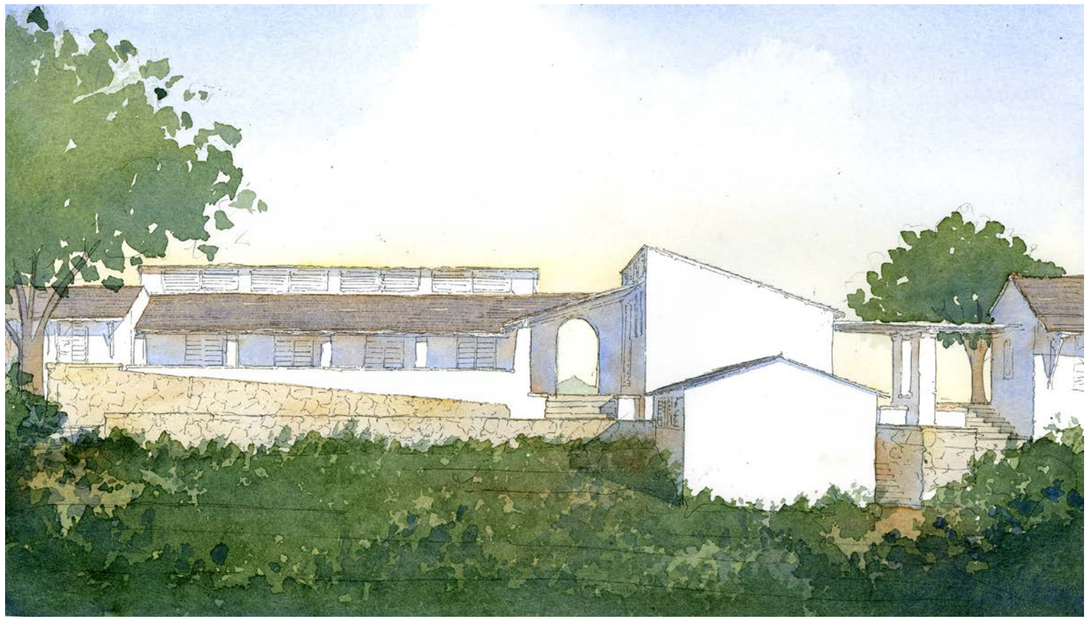
The terrain on Antigua's east coast is steep and the coast is irregular, creating numerous protected bays and inlets. The trade winds come steadily off the Atlantic to the east and northeast. The island is underlain by sharp eroded limestone. The island is dry. Cactuses dot the hillsides. The houses all have catchments and cisterns.

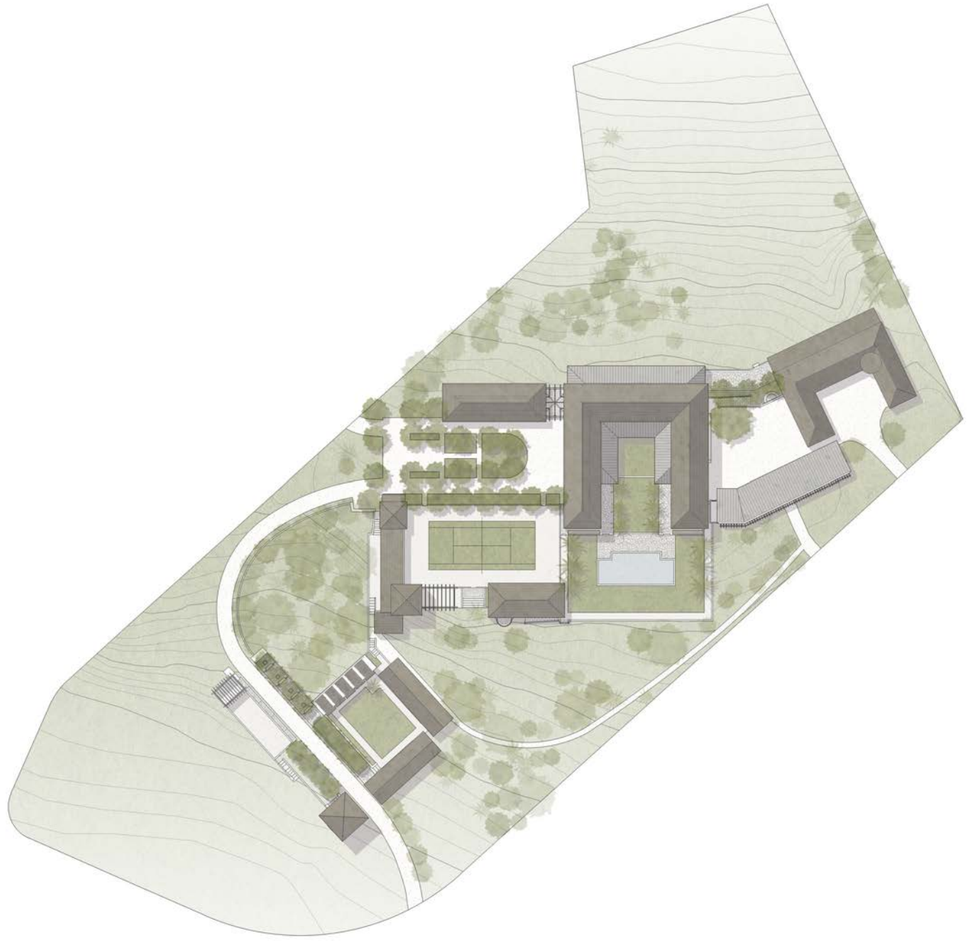
We developed several alternate designs for a house that was to follow in the slipstream of Ward's work. These alternative designs sit on a relatively flat north-south ridge at the edge of a steep unbuildable mountainside that falls 150 feet to Ricketts Bay.

Each alternate toes the top of the slope and each living room sits where views splay from the northeast views of Green Island to SSW views down the irregular east coast of the island. Each alternate has one courtyard open to the east views and the prevailing winds, and one courtyard that faces west, protected from the winds.

Above: *Mill Reef Club House (1949) & Onesuch (1958) by Robertson Ward. Photographs by Richard Cheek. "Mill Reef Style," 2011.*







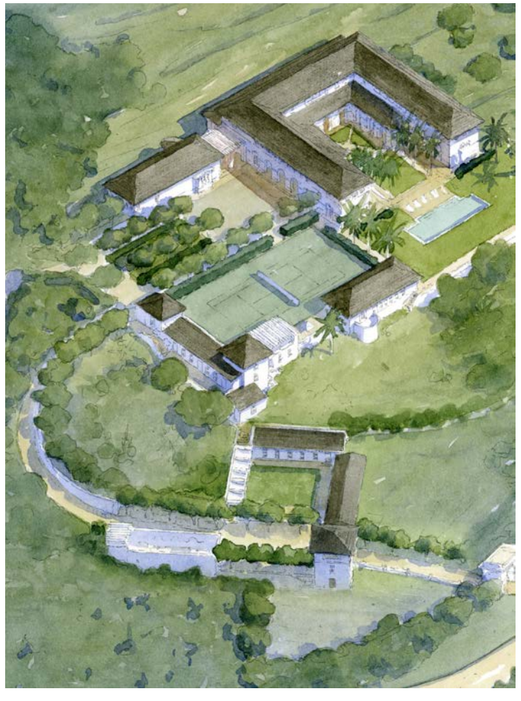
House and Housing on a Caribbean Ridge

2010 - 2013

This project is on a hill in the Caribbean with long views north to deep troughs of the blue Atlantic. The drive starts at the bottom of the hill where it passes several houses that form a terraced garden. From the lower site you can see structures on the upper part of the site, which retain one of the three upper courtyards. The drive delivers you to the hilltop, into an entry court covered with sea grape trees. The entry court is formed by a square courtyard house and a library outbuilding. You enter the porch of the house from the entry garden, on the cross axis of the house. The wing of public rooms is to the left, overlooking the long views of the ocean. The public rooms also have views south across the courtyard. Two houses share a service court on the far side of the house.

The soil is shallow and underlain by soft limestone, but the climate is wet and this makes up for the grudging soil. And although the island has been hit by severe storms in recent years, the site is characterized by the denseness of the planting, which is what allows the views to unfold so gradually on the way up the hill.

1) Entry at lower site
2) Housing at lower site
3) Garden Terrace
4) Fountain
5) Central Plant
6) Entry Courtyard
7) Library
8) Main House
9) Entry Garden
10) Housing at Upper House
11) Gym
12) Pool
13) Garage
14) Service Court
15) Existing House

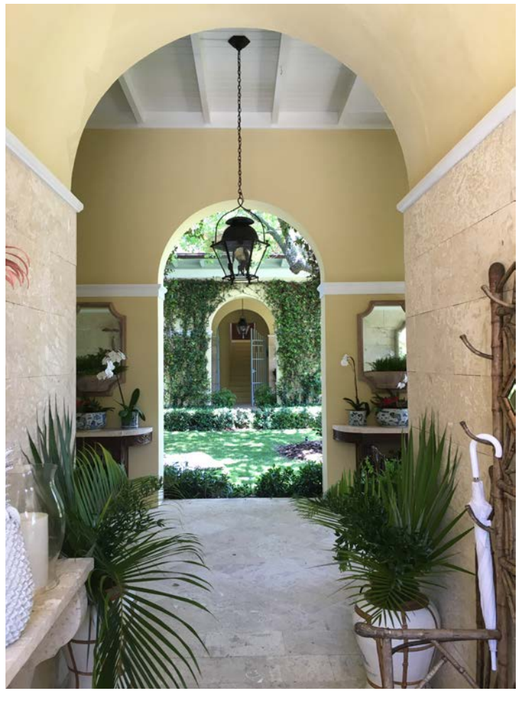


Top Row, Left to Right:

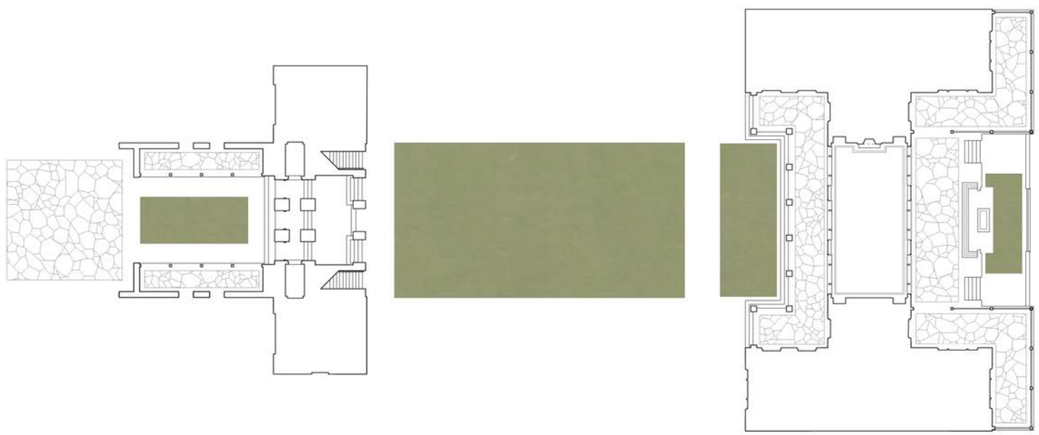
Aerial watercolor of the whole site; Buildings flanking the lower road; View from the lower road to the upper site; Fountain along the lower road.

Lower Row, Left to Right showing the Upper Site:

Entry courtyard formed by the main house and the library; Detail of the library wall on the entry court; Interior view of the library; View from the entry porch into the main courtyard.




A History of The Bahamas
THROUGH MAPS



Terraced Beach House

2019-2021

A rise of more than about three feet is like an escarpment to a Floridian, and primary dunes of fifteen or eighteen feet are often the most significant natural features in a coastal Florida county. Where inclines don't occur naturally they are occasionally constructed.

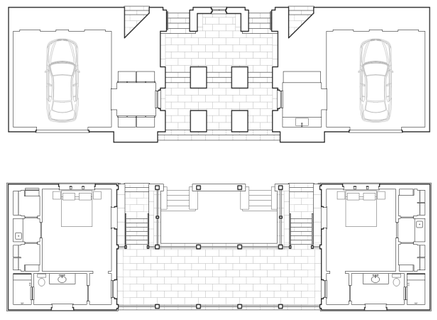
This house sits behind a primary dune. The main house is high enough to see the ocean over the dunes, and so one of the main challenges of the project was to rise from a small road at elevation 9, to a finish floor elevation at elevation 24 without the climb seeming precipitous or arduous.

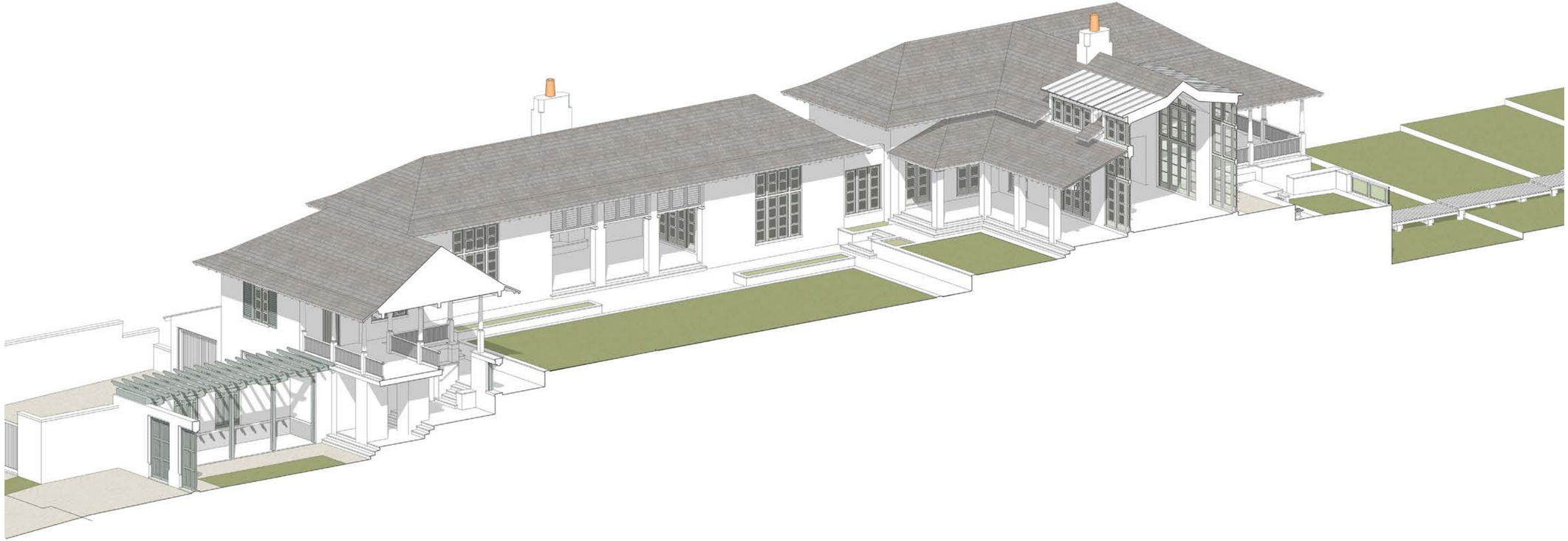
There are a number of small lifts that avoid excessive guardrails and handrails. The main courtyard is closer to the main house elevation than to the road, and so most of the rise to the courtyard occurs in the passage through the west entry wing.

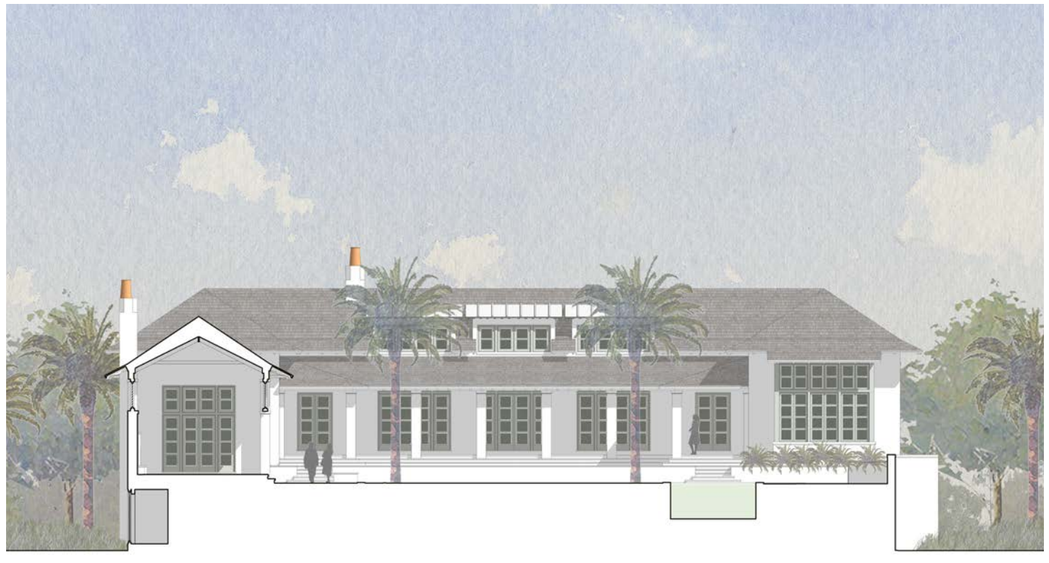
The west wing is a dogtrot. The main house is a simple H shape that makes a concave space at the end of the gardens. The guest bedrooms in the west wing can see the ocean through the glass of the main house, and the main house has long views west through the upper dogtrot of the west wing.

Above: *View from the west wing toward main house.*

Below: *First and second floor plan of west wing through which one passes to enter the main house.*







Ocean House with an Elevated Courtyard

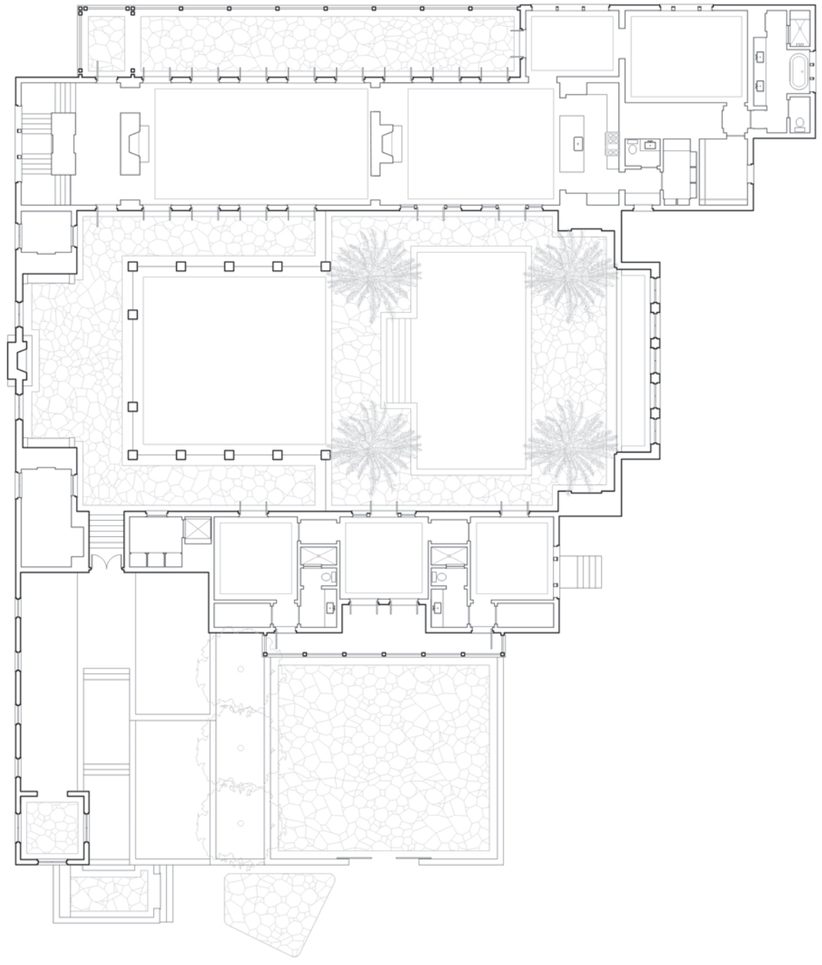
2021 -

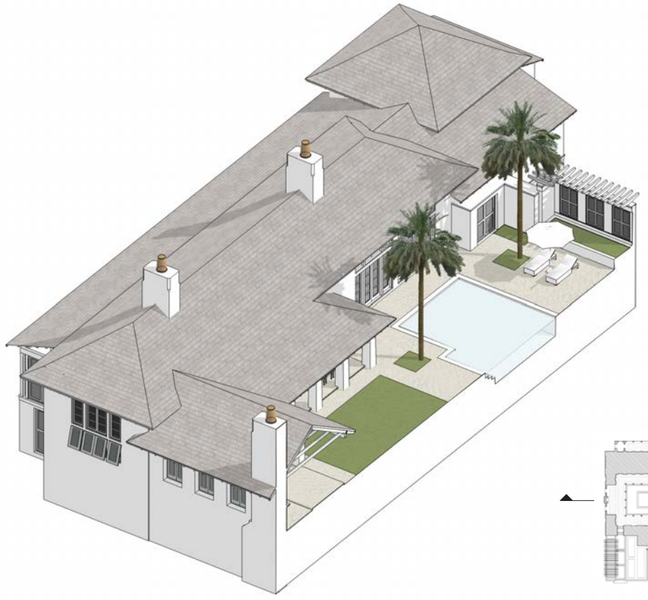
This house is on the Atlantic Ocean at the end of a road and next to a public beach access. The narrow western end of the deep lot is too narrow to build on but there is an extraordinary ocean frontage. The south property line angles.

The house has a raised pool courtyard, an atrium, onto which most every room faces. Principal rooms also face the ocean. All but two bedrooms are on the main level of the house, twelve feet above grade. This provides a nice entry to the house from the west, and good views of the beach over the primary dune.

The entry axis ascends in a straight line from the west. The atrium garden, running north-south is hidden until you are upon it, and then it opens to the south. The inside and outside corners of the house are used to help make the shapes of the entry garden and the atrium, integrating the house and the gardens.

An ocean porch affords an outdoor area for temperate or hot weather when ocean breezes are welcome. The atrium provides protection from ocean winds and a place to gather when the ocean goes dark at night.





Upper Left: *View of ocean front*

Upper Above: *Eye level interior section perspective*

Lower Above: *Interior Section*

Below: *Pool Section*

Lower Left: *Ocean Elevation*

Google Earth image of site

House on a Bay
2000-2006

This pair of houses is situated on a ninety acre parcel of woods and fields, on the edge of an Audubon easement, and on a rise overlooking a bay and a coastal marsh. Stone walls separate the fields, and cedar and chestnut trees mark the immediate area of the houses. One approaches the houses from a long road on the north side, through the woods, on the edge of a field.

There are two discernible building traditions in the area, an eighteenth and early nineteenth century tradition of small, stolid Capes and Greek Revival side halls, and a later nineteenth and early twentieth century tradition of Shingle Style, Queen Anne, or Colonial Revival summer houses. The former tradition has no models for larger houses.

The design for these houses draws a little from both traditions, but they are organized around three courtyards, a residential plan configuration uncommon in New England. The first courtyard, a service court for both houses, is entered first, through the north wing of the westernmost house. The small middle lawn court is raised above the service court, enclosed by porches of both houses. The third, and largest court, accessible only from the larger of the two houses, is the space around which the easternmost house is organized.

The west house overlooks low lying woods, and a lawn to the north. It has an L-shaped plan that is discontinuous at the service court entrance, and continuous at the second floor. The principal rooms are in the south end of the west wing. The west wing of the second floor is a bunk house, laid out with stacked beds like the compartments of a train. The stair in the corner of the two wings connects remote parts of the house.

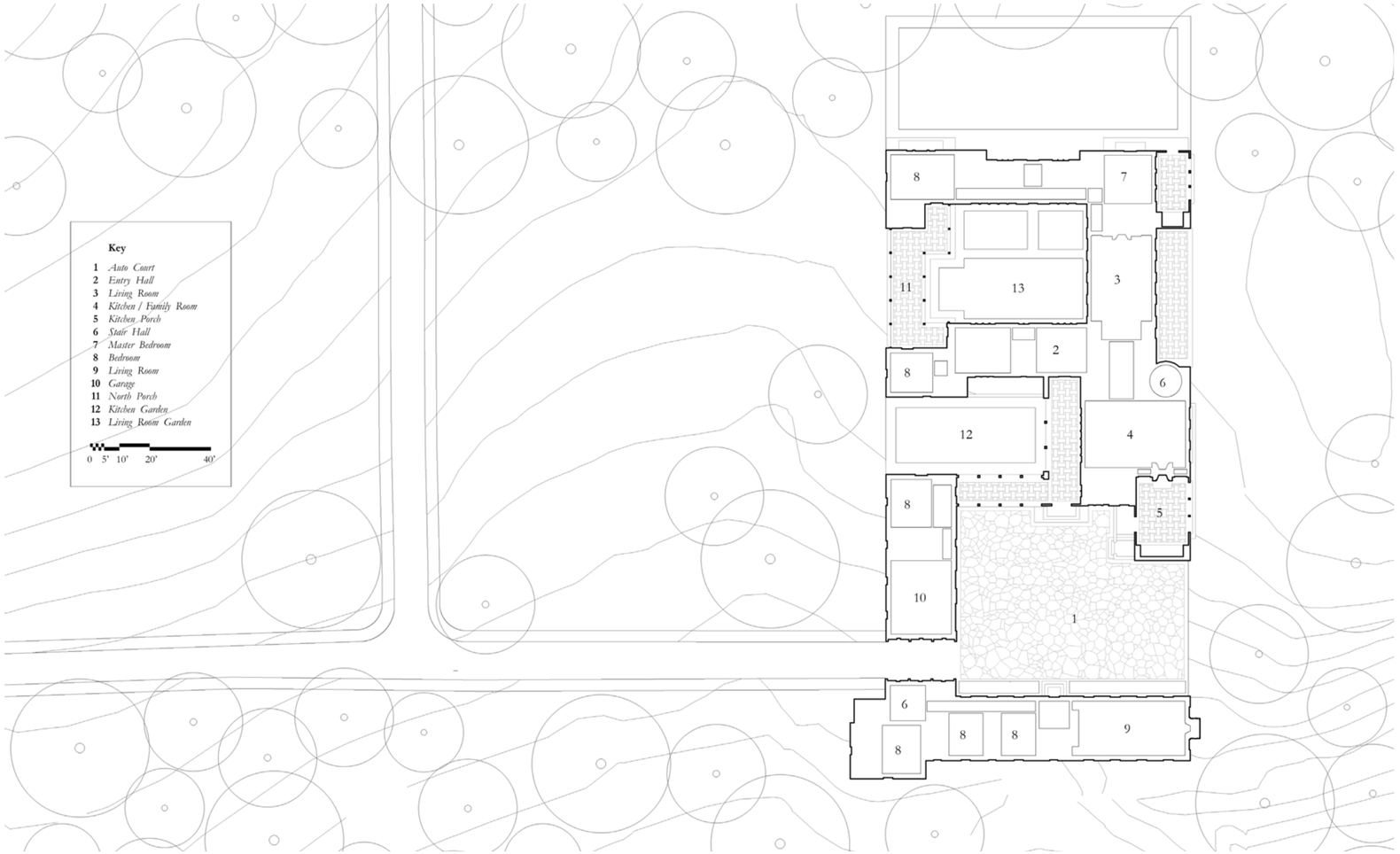
The higher, easternmost house looks south to the marsh and the bay, north to open fields rimmed with trees, and east to a lawn and clusters of cedars. The principal rooms are arranged along the length of the south wing of the house, and avail themselves of views north through the porch on the open side of the courtyard.

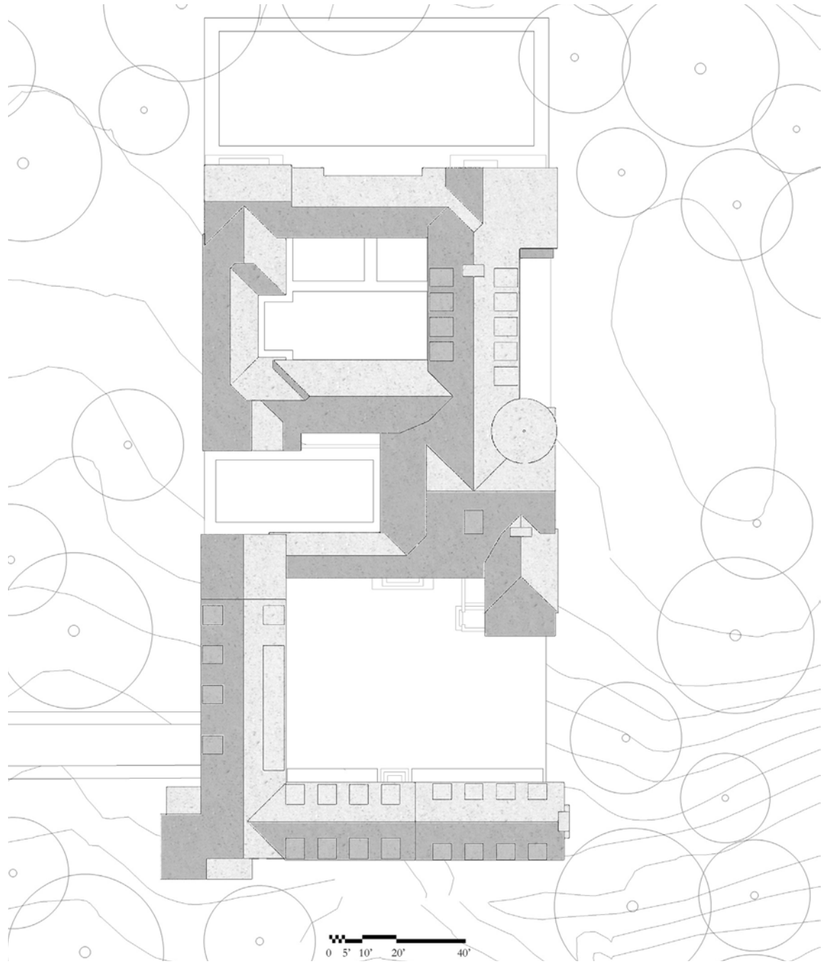
The informal irregularities of the roof belie the straightforward organization of a courtyard house. The gardens were designed by Peter Wirtz Landscape Architects.

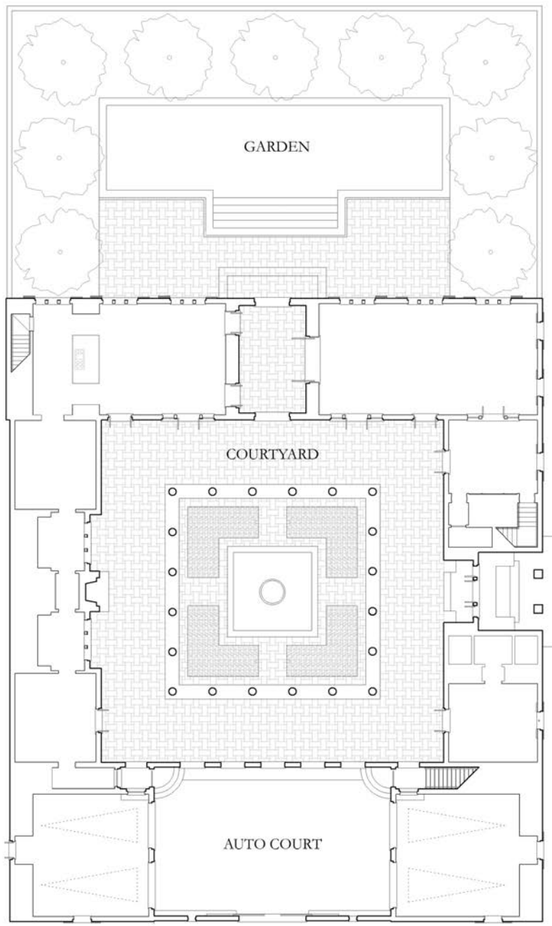
Key

1 *Auto Court*
2 *Entry Hall*
3 *Living Room*
4 *Kitchen / Family Room*
5 *Kitchen Porch*
6 *Stair Hall*
7 *Master Bedroom*
8 *Bedroom*
9 *Living Room*
10 *Garage*
11 *North Porch*
12 *Kitchen Garden*
13 *Living Room Garden*

0 5' 10' 20' 40'







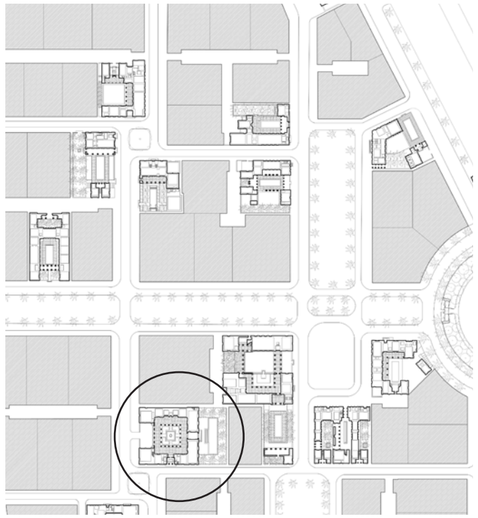
Court and Garden House

2003-2005

This house sits on a large corner lot and is organized around an atrium garden. It can be entered from the west as one enters a Parisian hotel through service court, into the atrium forecourt and the main house, and finally into a mid-block garden. Alternately, it can be entered beneath the south wing and into the atrium. If you enter from the west, you can more or less march through four spaces straight up the middle of the site. If you enter from the south movement is redirected at the atrium to the main house and the pool garden beyond. The service entrance used by the family was designed to be as nice as the south entry used by guests.

The plan has a very formal diagram that is relieved by the more informal roof plan of the second floor, so that when you are in the gardens, the picturesque roof lines are a foil for the formal planning. The most important public rooms enjoy a privileged position on the site facing both the five thousand square foot pool garden, and the sixty-foot atrium. Quieter secondary spaces face the atrium and the narrow twenty eight foot right of way to the south, gathering light from both sides. Service spaces are strung along the common property line in the narrow wing on the north side of the atrium, lit only by higher windows on the atrium garden.

The atrium opens broadly onto the auto court, the garage doors hidden by low walls and a change in grade. Views from the main living rooms carry westward across the atrium, over the landscaped auto court and its low street wall, over the street itself, to the next block of roofs and the sky beyond.



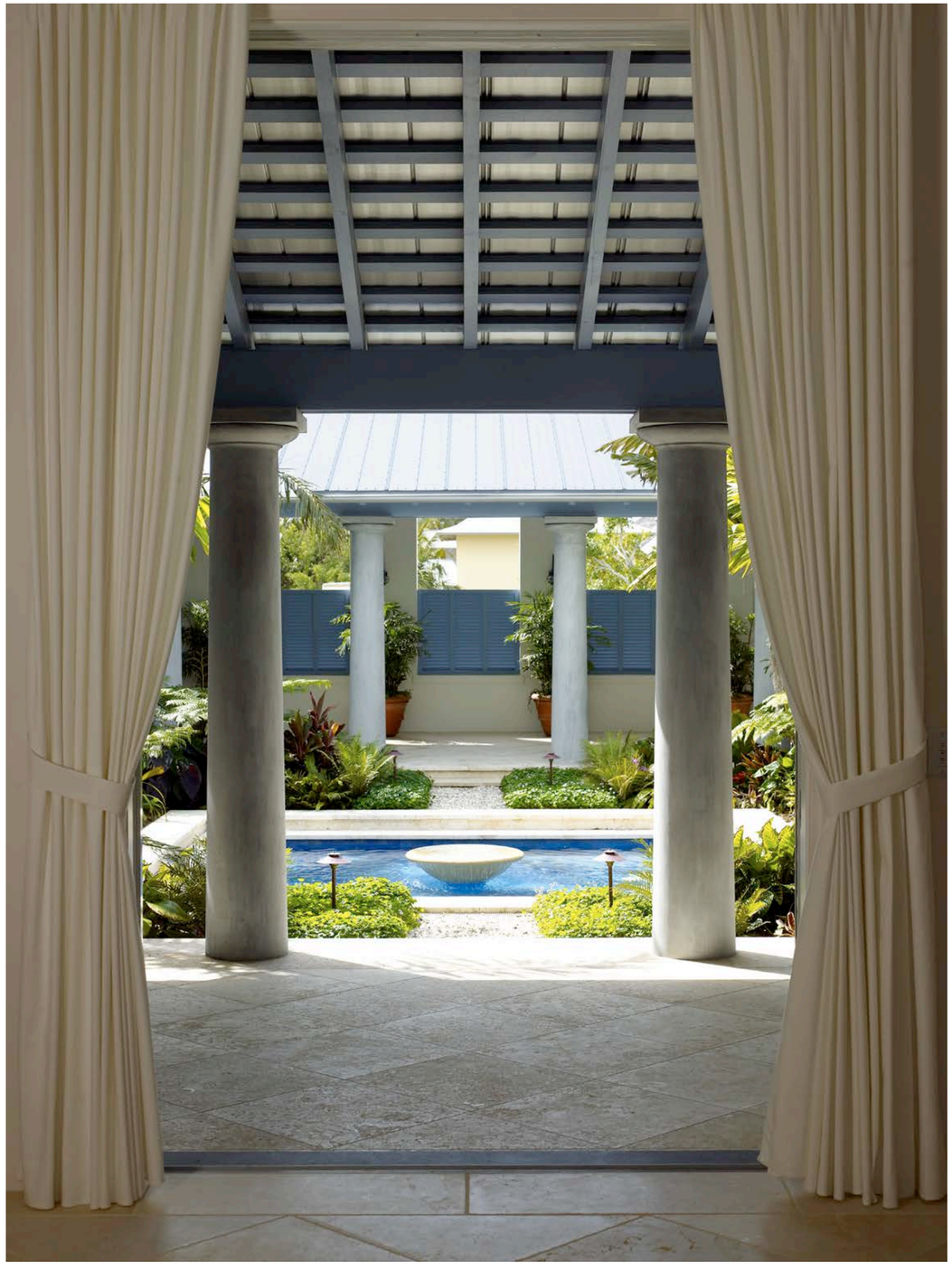
Clockwise from Top Left: *Ground floor plan.*

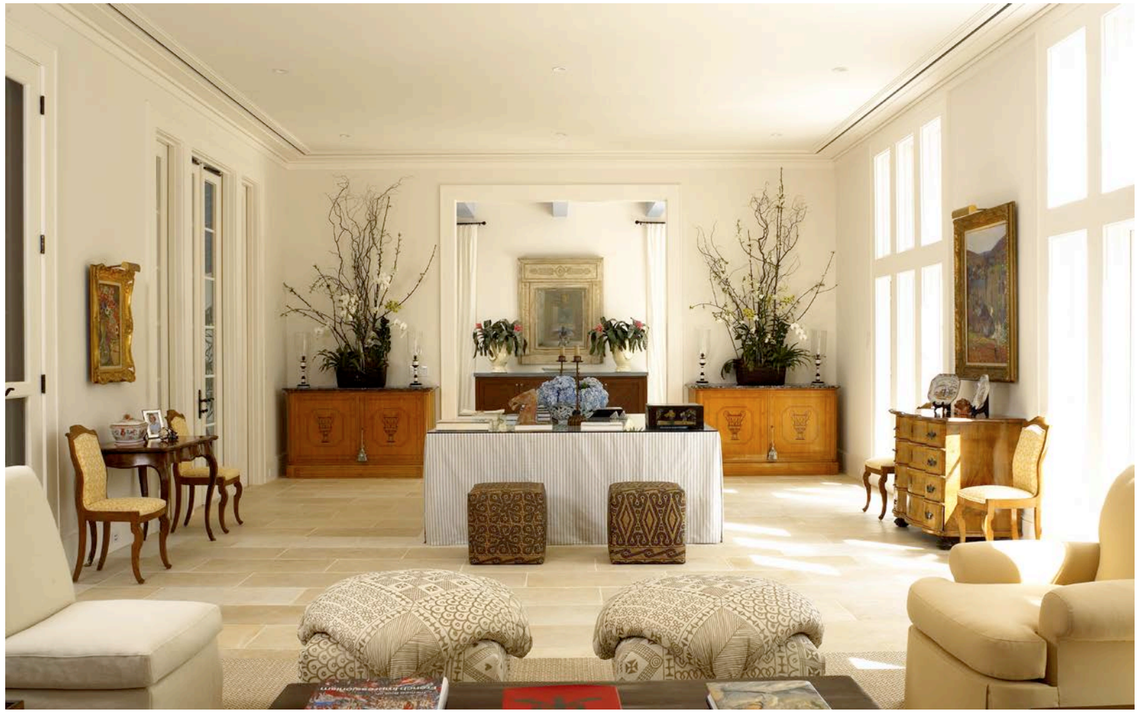
Site location plan.

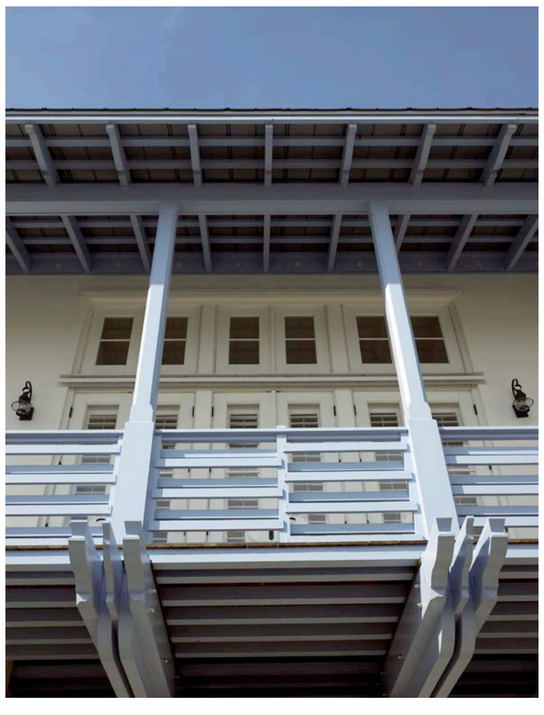
Aerial perspective of Windsor showing the location of the court and garden house. Watercolor by Michael Morrissey courtesy of Windsor.

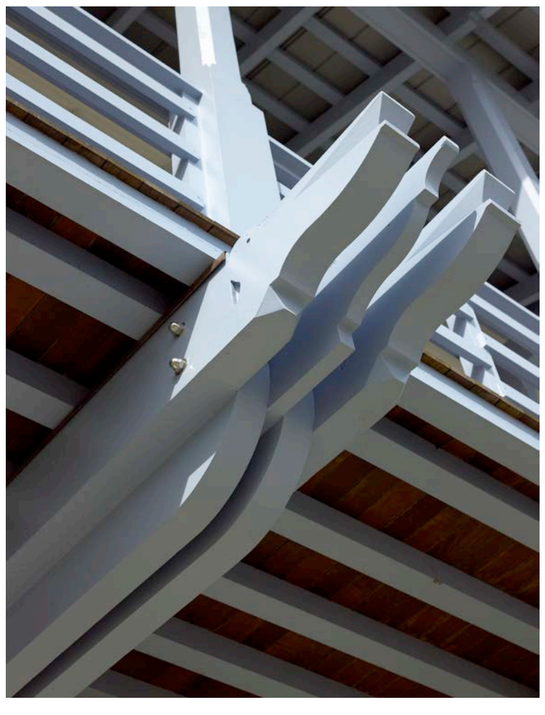
View of guest entrance on approach.

Block plan of village showing location of house.









New Brunswick House

2004-2006

This house is in New Brunswick, Canada, in St. Andrews, near the St. Stephens border crossing. It faces Maine across the tidal estuary, and an island where Champlain wintered four hundred years ago. The deep site extends from the road into St. Andrews, west to the water's edge.

The drive parallels a hedgerow, descending slowly through a pasture, and passes an existing orchard. There is a break in the woods where the first oblique views of the house show water far behind the chimneys and upper roof, the house still well below the drive at this point. The driveway crosses the site to the north and emerges again from the woods with an oblique view of the house from the other corner, this time from a lower vantage point. The pool, on a terrace above the house, is in the foreground more or less level with the drive.

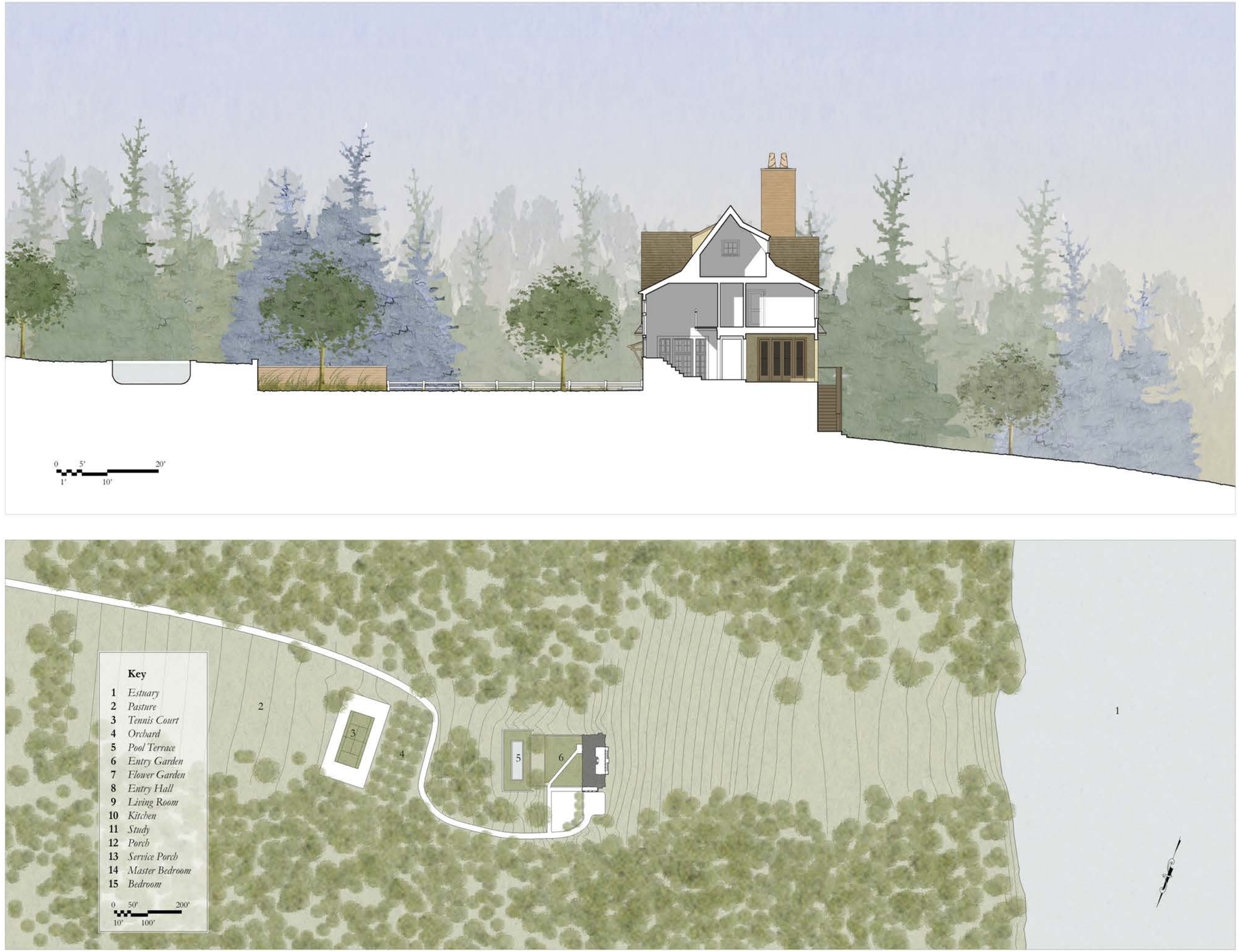
As you pull even with upper level parking and the entry garden, the garages are hidden around a final bend in the drive, below a stone retaining wall. The house is approached diagonally on this intermediate terrace. A north porch is in the foreground, still hiding the servicing of the house on the lowest terrace. The house presents a slightly eccentric one and a half stories upon approach a contrast to the higher more symmetrical down slope elevation facing the water. A long high brick wall separates the entry garden from the upper pool terrace.

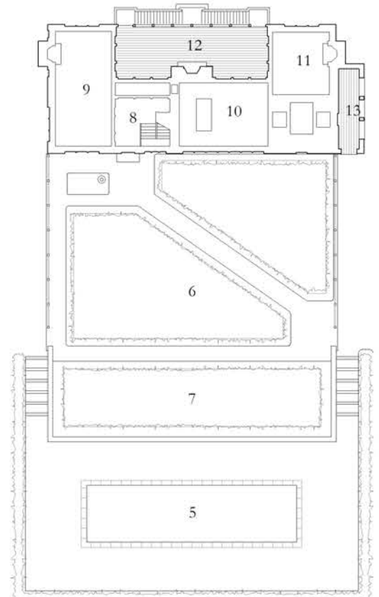
Public rooms are all downstairs and all rooms face the water and open onto a recessed water side porch. The large kitchen also faces the entry garden and has continuous windows to the morning light. Service rooms are on a small back hall, off the service porch. All five bedrooms are upstairs and extraordinary care has been taken to give them all great views (four to the water) and privacy, even though they all open off a single hall. Closets and baths serve to give proximate bedrooms aural privacy so they can all look at the water as though they were alone in the house.

Above: *(left) view from the house site across the tidal estuary and (right) view of the house from the top of the entrance drive at sunset.*

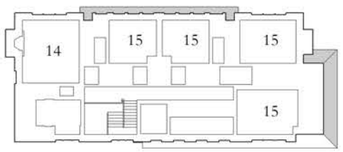
Far Left: *Entry garden*

Below*: Entry garden and screened porch*

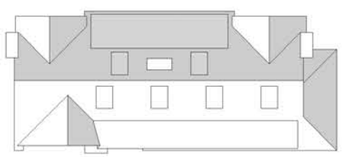




Ground Floor Plan



Second Floor Plan



Roof Plan

Left: *View of entry garden.*

Above: *View of the St. Croix river from the pool terrace.*

Below: *View from the house across entry garden. Pool terrace is on high side of retaining wall.*

Above: *Detail of east windows.*

Below: *View as the drive crosses to north side of the site.*

Right: *View across entry garden toward the north porch.*

Far Right: *View of the living room from the south.*

East elevation from pool terrace.

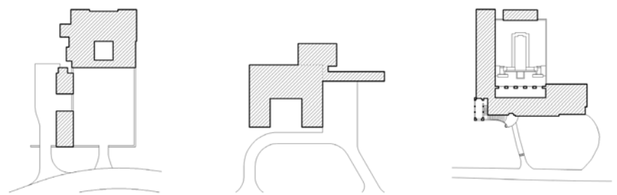
Checkerboard House

2014-2016

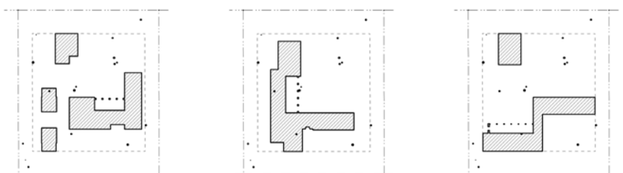
The Riomar neighborhood of Vero Beach was first settled in the 1920s by Midwesterners. It has a canopy of live oak trees that arch completely over many of the streets. This particular lot was completely covered by the oak canopy and would have been unbuildable without moving or removing some trees. We studied a number of house configurations for their impact on the trees. In the end we ended up having to relocate five trees, the largest about forty tons. All the trees in the front of the house were relocated.

The owners were interested in a certain language for the house, a language common to the area houses of the twenties. So we studied these antecedents for their size, spread, the widths of their wings, and the size of their windows. Most of the antecedents were relatively small with thin wings that provided good light and cross ventilation.

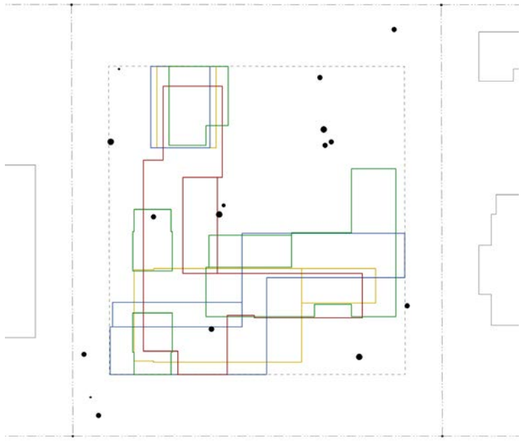
The site plan we developed has two parallel wings, connected by the entry hall, that stretch between side setbacks, so that the house is shallow but wide, with staggered frontage that gives it the appearance of a smaller house. However, the main advantage of the configuration is that it checkerboards the site, with two courtyards - an entry courtyard and a pool courtyard - cradled by the two parallel wings. Each wing opens onto both courtyards. The plan would work on a wide, shallow lot or, rotated, on a deep, narrow lot.



Riomar antecedents.



Alternate designs and existing trees.



Clockwise from Top Left: *Street view from the southwest; Diagram of tree locations and four plan alternates; One of five live oak trees relocated. A man directing the work shows the size of the tree canopy and root ball.*

Double Courtyard House on the Ocean

View from public forecourt

Double Courtyard House on the Ocean

Vero Beach, Florida

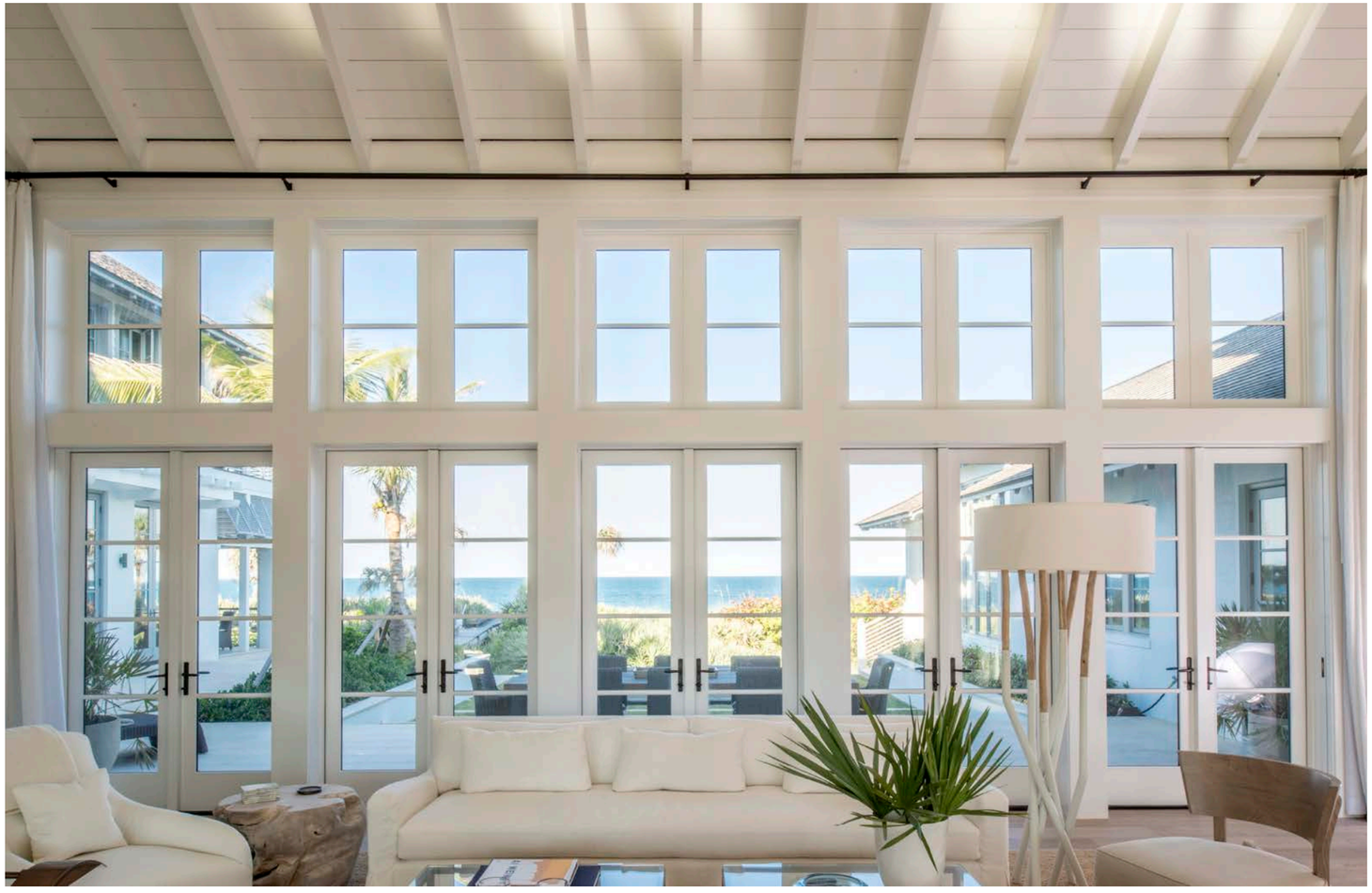
2014-2017

This lot is deep, narrow and relatively low, sitting below the primary dune. Its relative narrowness is dealt with by developing the program as a courtyard with minimal side setbacks on either side. The depth is dealt with by organizing the program around a low entry garden and two elevated courtyards. The ocean views are dealt with by raising the house about 9 feet above minimum flood elevations so that all rooms on the courtyard level have ocean views over the dune.

The rise from the entry garden to the first interior courtyard is gradual and drawn out so that you aren't presented with a steep set of stairs. This ascent is described in one of the sections, below. The second section shows the guest house between the low entry garden and its own intermediate level garden. The eastern courtyard opens to the ocean so that every room in the main house has direct or angled views of the water. The main room faces both courtyards.

East-west section at entry.

East-west section at guest house.



The living room is located between the two courtyards with views in both directions.

Panama Courtyard House

Panama

2016

Panama has three especially interesting planning traditions- the small blocks and streets of the Casco Antiguo, the roughly 200 by 300 foot gridded blocks of the Panama Pacific Exhibition to the northeast, and where the topography allows it, the formal and large scale Beaux Arts building groups of the Canal Zone.

The architecture in the downtown blocks of the Panama Exhibition has been almost completely subsumed by larger scale development. The Spanish courtyard architecture of the Casco Antiguo is being restored with great care and at great expense. The architecture of the Canal Zone, an attempt to develop a modern tropical architecture for the administration of a complex modern program, is still largely intact. Like the Black and White tradition of colonial Singapore, it emphasizes porches and tropical wall assemblies more than tropical plan types.

The tight streets and high coverage blocks of the Casco Antiguo afford shade but limited air movement off the water, and the abundance of land in the canal zone produced spaces that are overly large and daunting to cross in the midday sun or in the rain of the rainy season. The modern tradition of air conditioned residential towers affords great light but not cross ventilation, and the towers tend to extend along a limited number of overtaxed arterials along the coast.

Low rise residential development will benefit from good modern adaptations of Panama's traditional architecture, with more land and more air movement than was afforded in the Casco Antiguo, less land and better tropical building types than in the Canal zone, and better streets than afforded by the high-rises.

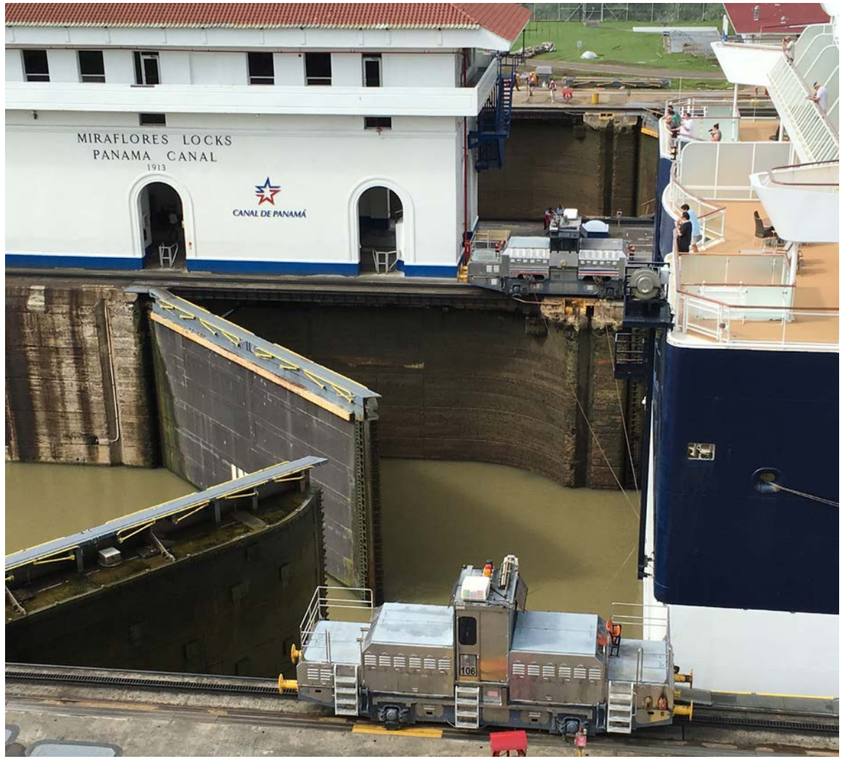
This project is a modern courtyard house that will enjoy good light all day, good cross ventilation, and good privacy. It has an auto court off the street and is organized around a larger interior courtyard of about 30 by 40 feet. It opens a little more to the south where there is continuous passage from the street to the main rooms of the house. We studied it with a hip roof and a gable roof.

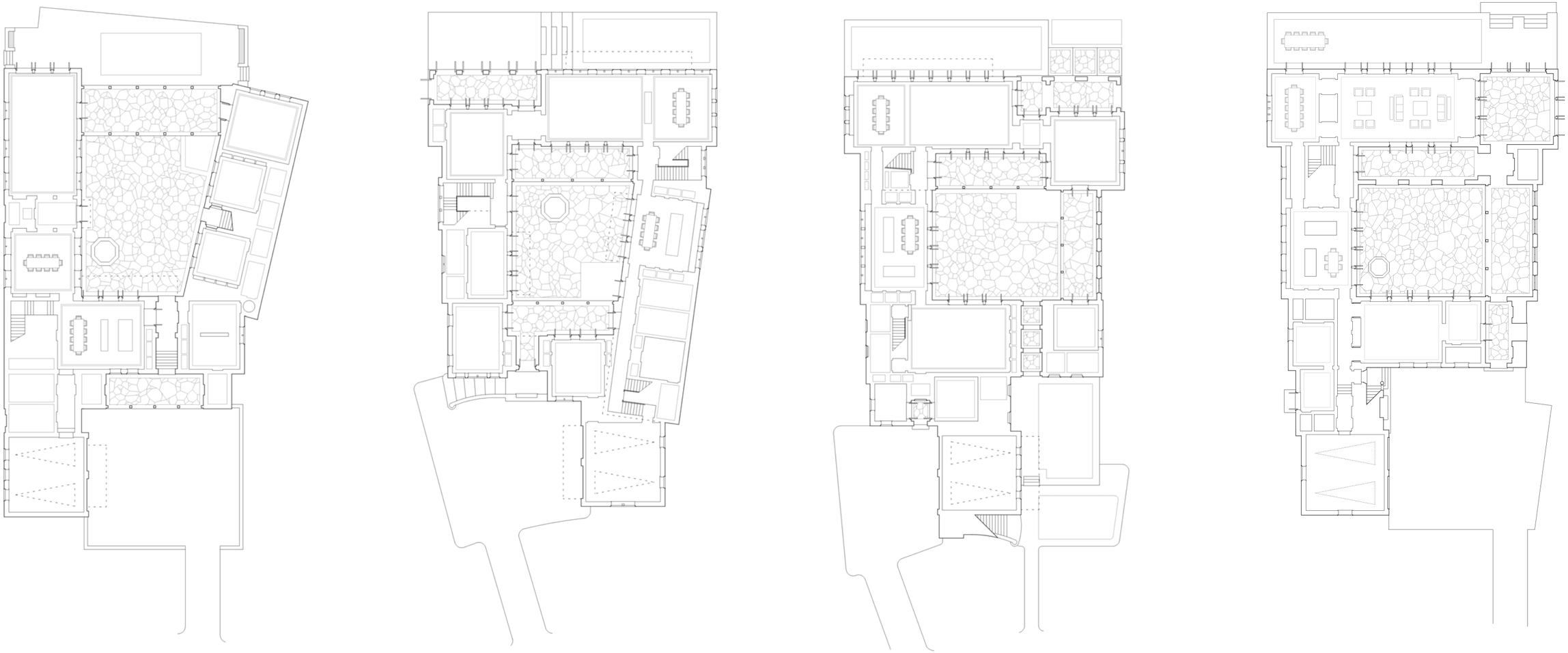
Bottom Left: *Canal lock*

Bottom Right: *Administration Offices*

Next page: First three plan alternates. The lot is narrow at the street and splays to long east views. All three alternates deal with this is different ways. All emphasize movement, more or less directly, from a forecourt to the main courtyard and the public rooms with the long east views. One main courtyard opens to the east for views and air movement; another opens more modestly to the south and to the sun. The third alternate affords the most privacy.

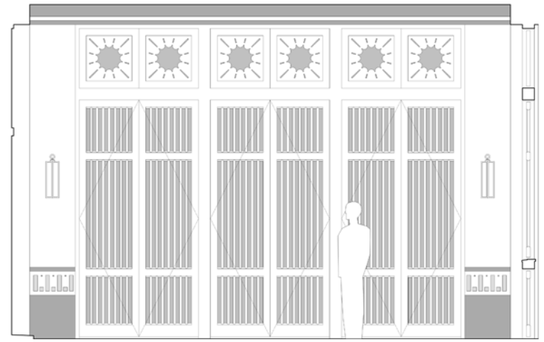
South elevation.

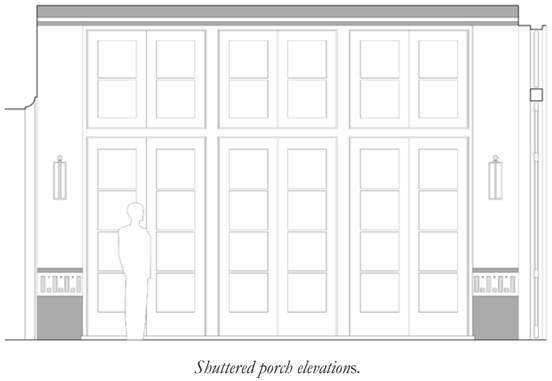




Four alternate courtyard plans.

Entry section looking north.



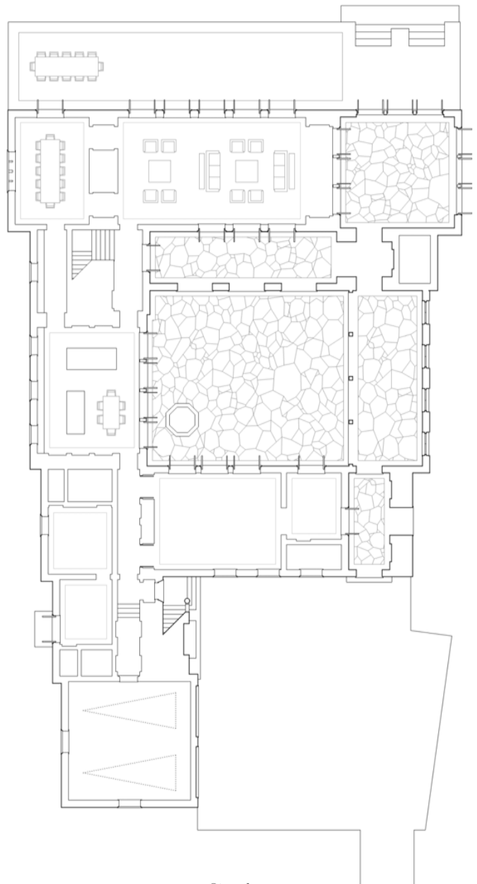


Shuttered porch elevations.

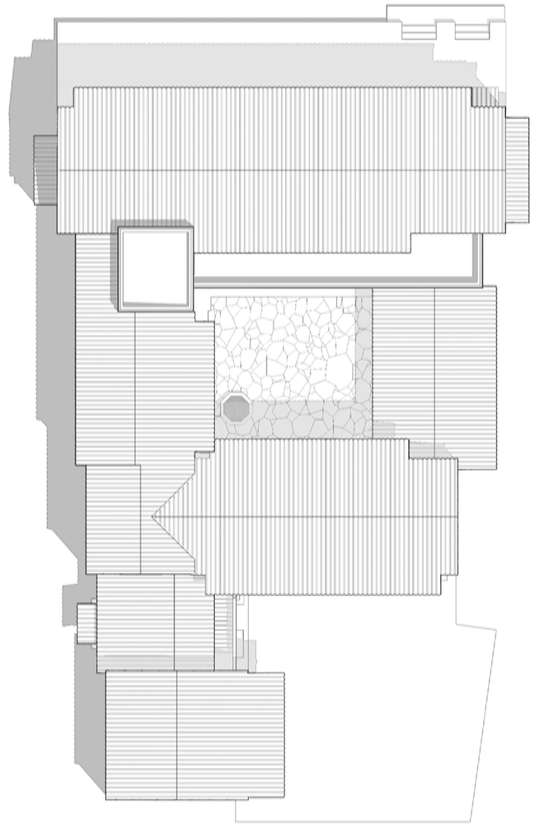
West (street) elevation.

Courtyard section looking east.

Oblique elevation.

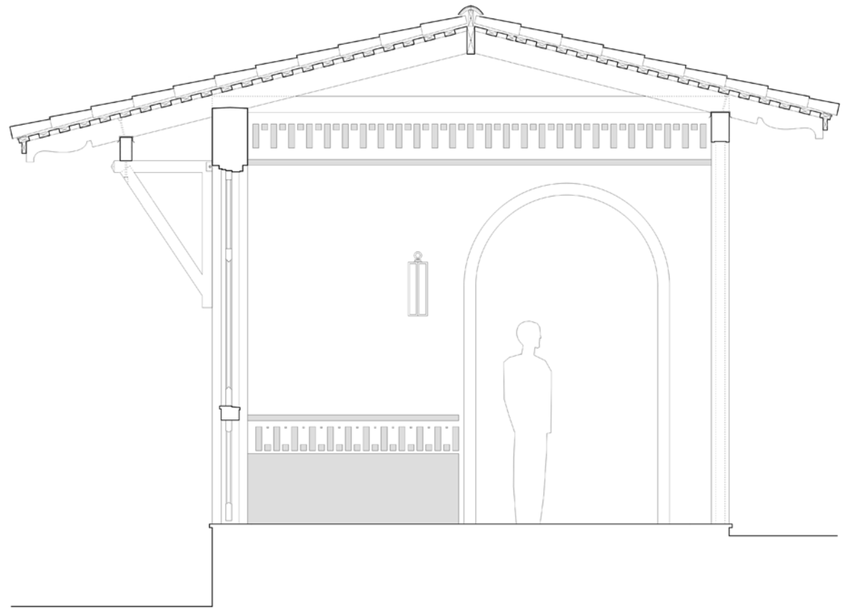


Site plan.



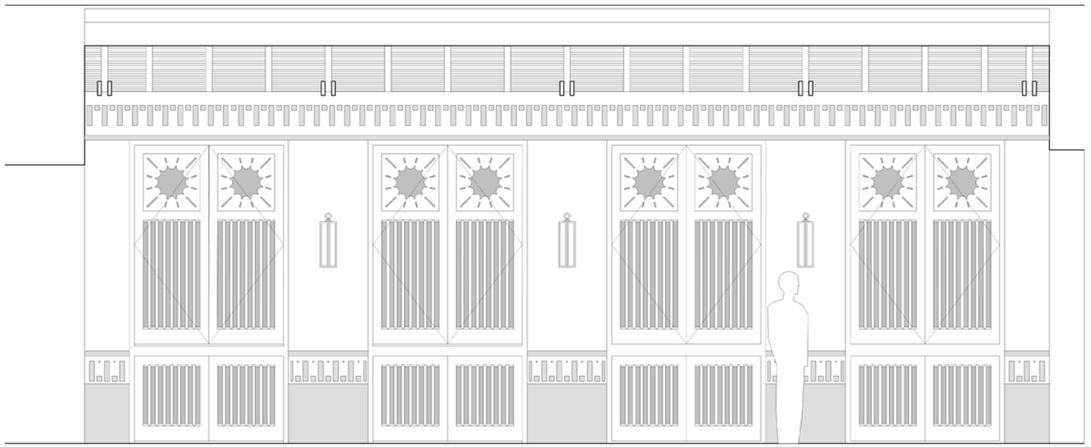
Roof plan.

View of courtyard and loggia.



Section at entry loggia

Arcade elevation.



Loggia elevation.

Fig. 1.
THOROUGHFARE DESIGNATIONS

House on a Small Park
2020

Andres Duany formulated the urban transect, partly based on Patrick Geddes' Valley section of 1909, an ecological tool that described transitional habitat zones from a valley to a ridge. The analogous urban transect is a planning tool that helps identify appropriate development from the rural preserves at the edges of towns to the urban zones at the center of towns. The master plan of Alys Beach, Florida explicitly illustrates the urban transect. T-1 is the pine woods on the north edge of town. T-5 is the zone of four-story mixed-use buildings at the center of town.

Most of the residential blocks in Alys Beach are considered T-4, as they are comprised of small courtyard lots with no setbacks at common property lines. These lots were developed first and their characteristics have become those most associated with Alys Beach. They have common parking courts and alternating streets and pedestrian paths like Mission Beach in San Diego.

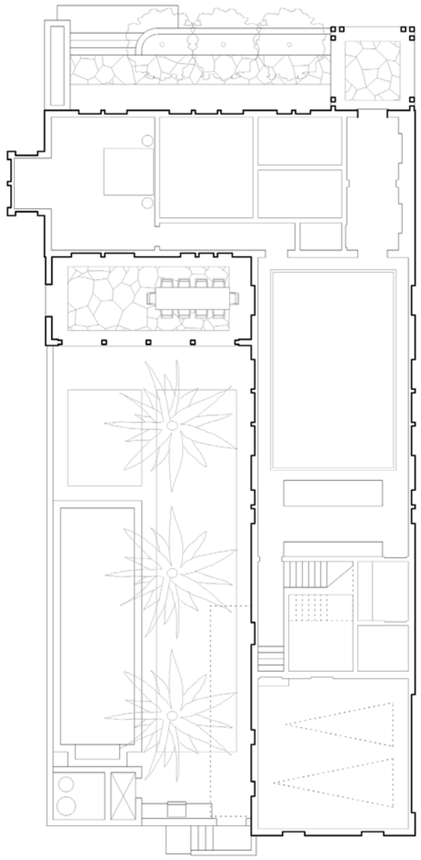
The T-5 blocks in the center of town are only now being developed and T-3 lots at the northern edges of the town are being released at the same time. We have worked mostly in the T-5 zone of the town. This house is in the T-3 zone.

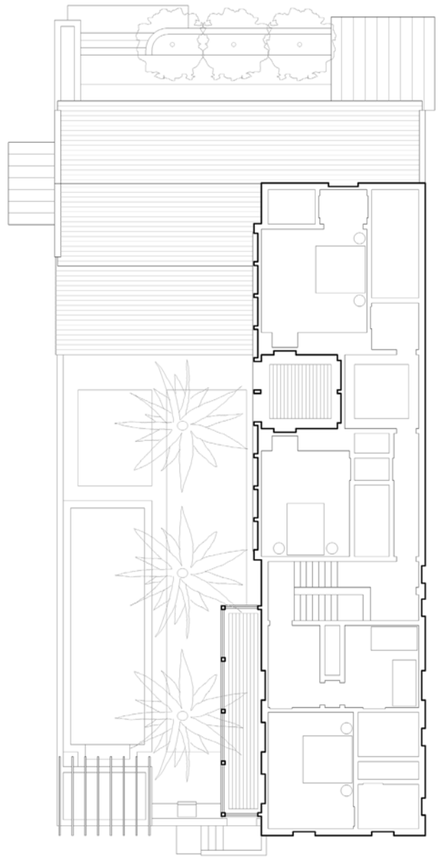
There is also a map of the thoroughfares in the town – both streets and footpaths. The first number in each thoroughfare type corresponds to the width of the right of way, and the second number corresponds to the widths of the paved travel lanes. There is a hierarchy of streets based on the area they serve. Country road 30-A runs east to west, serving the county's coast, and it is an extraordinary 130 feet wide and has travel lanes and slip lanes. This lot is at the corner of a 42 foot right of way, and a footpath at the edge of the park. It is served by an alley.

The T-3 lots have small setbacks and free standing houses but they are probably best characterized as being in that part of the town plan where the blocks thin into tendrils and the woods are feathered into the edges of the town, as T-2 green spaces, typically parks with some combination of existing and cultivated landscape. This corner lot faces a park and has views to the northwest of the woods in the T-1 zone.

We developed seven alternates for this lot and then further developed two of them. The two final options are described here. The lot is sixty feet wide with five foot side and rear setbacks. There is plenty of room with each for a small courtyard facing the park to the west.

Maps provided courtesy of DPZ





Above: First and second floor plans

Top right: Street elevation.

Bottom right: Park elevation

Above: First and second floor plans

Top right: Street elevation with street trees removed for clarity. Small specimen tree remains in the entry garden.

Bottom right: Park elevation

Infill and Unity of Title in an Historic District

2015

Orange Street in Nantucket rises from Main Street and runs parallel to the harbor on top of Quanaty Bank, affording great views of the harbor. These views have more of a premium now in a resort town than they did in a whaling town in the first half of the nineteenth century. Typically houses on Orange faced the street and not the working harbor.

We studied three contiguous lots on Orange Street. Over the past 180 years these three lots had innumerable structures erected and demolished. Demolition has left the three lots undeveloped, and an aberration on a beautiful double loaded street where houses sit right behind the sidewalks.

It was proposed that the common property lines of these lots be vacated and the lots combined. Historically, the small scale of Nantucket has been maintained in part because the lots were small with narrow frontages. Even the largest properties on upper Main Street seldom had houses with more than about 45 feet of street frontage, though their service wings would often run deep into the lot.

So the two most interesting development questions raised by this project were 1) how do you encourage placement of structures on the street when there is a premium on views from the top of the bank at the back of the lots, and 2) how do you ensure a fitting scale for the structures in the absence of narrow frontages and side setbacks.

To the degree the large program was broken into smaller structures it was difficult to make it function as a single property, and to the degree the structures filled the aberrant holes along the street, the owner would forego valuable views of the harbor.

A third issue was one of preservation. Demolition of even the most modest and derelict structure is now prohibited and so the two existing structures had to be moved or absorbed into the project. Because renovation and new construction present such different timelines it is more practical to separate new construction and renovations altogether.

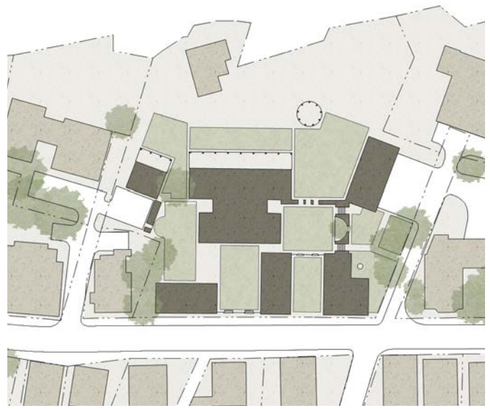
Consequently, most site plan alternates assumed that the two small historic structures would be moved from the top of Quanaty Bank, to Orange Street where they would maintain the historic scale of the street, and that the preponderance of new construction would line the top of the bank where the views were best.

Existing conditions

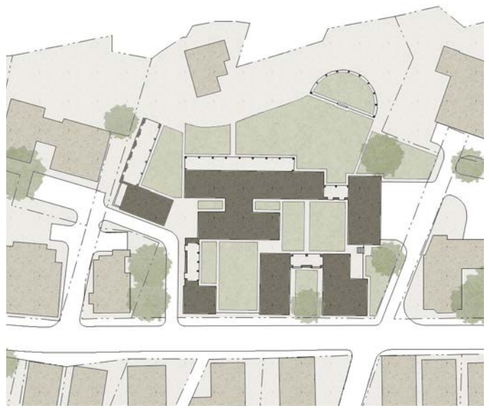
Building that has been demolished

Existing building in an earlier form

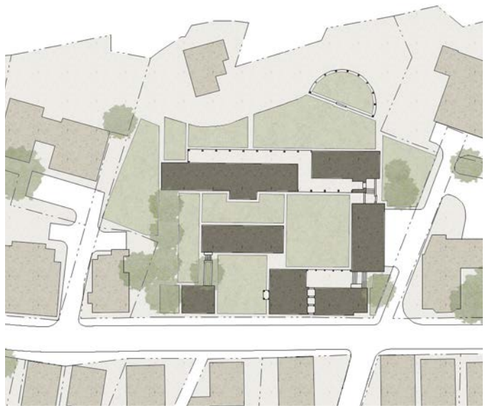
Exists only on the 1833 Coffin Map



Alternate 1



Alternate 3



Alternate 4

Alternate 5

Alternate 1 in the context of the street.

Georgia Church

2007

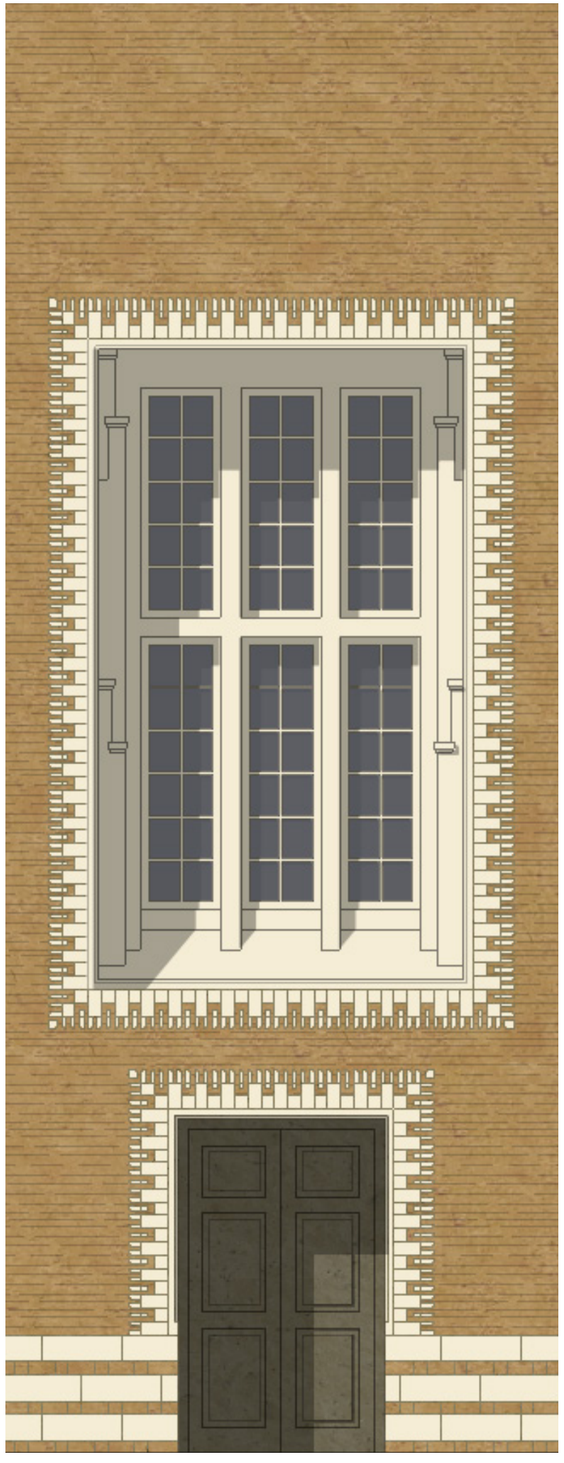
This church is located on the northeast corner of a green and at the head of the main retail street. It abuts some of the program of a charter school to the north, with which it shares a small north lawn. Parking for the church will largely be in a mid-block lot, downhill and east from the church, just across the street, so there is a second entry sequence from the back of the sanctuary, where outside steps have been provided as part of a retaining wall. The building is massed to be appealing from all three likely directions of approach. The church is to seat a little over three hundred people for services, and its south garden is to accommodate events. An outbuilding has bathrooms, an office and a small kitchen.

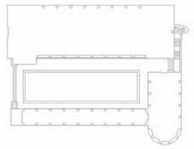
The sanctuary is non denominational, which brings with it the usual difficulty that it look like a church without any specific reference to a particular sect or liturgy. The walls are brick, with cast stone trim. The windows are high in the wall in order to light the upper portion of the interior of the sanctuary.

Below: *South elevation of the church.*

Right: *Overall site plan with the church encircled.*

Far Right: *Detail of church entrance.*





Phoenix Palm House

2013-2015

This is a two acre lot on the edge of Jungle Trail, an old grapefruit grove service road along the eastern shore of the Indian River. Some views shows the tall, dark green Australian pines, an invasive species planted at the quarter section lines to filter the salt out of the ocean air to protect the citrus. The site plan is organized more by gardens than anything. There is a main house and four guest houses organized along a series of interior gardens at different levels. The pool garden is half a floor above the rest of the gardens, and half a floor below the main floor of the house so the ascent from the street to the main rooms is broken up and redirected at the intermediate garden level. The change in levels further divides the property and gives some relief to an otherwise level barrier island property. The diagrams below studied eight preliminary layouts.

Above: *View of two unit house.*

Below: *Detail of the trellis at the upper lawn.*

Right: *View from the front door of the main house, across the upper gardens toward the guest houses.*

View across lawn of easternmost houses looking towards main house.

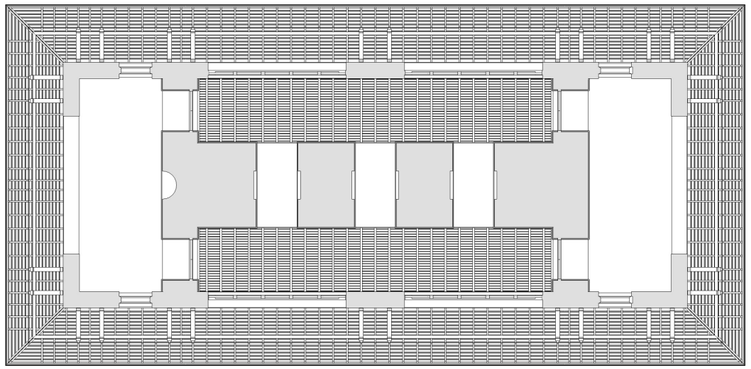
Commuter Train Station

2013

This is a proposal for a new train station for an existing stop, on a new transit square at the center of a transit-oriented development. The immediate site is off one corner of the square, on a small 10,000 square foot plaza between mixed-use buildings. The site is approached from four oblique angles and will be seen from as much as a thousand feet away.

The modest two thousand square foot program which has only a five hundred square foot waiting room as its only true public space, needs to have the presence of a civic structure among larger buildings around the square. We studied alternates spanning the adjacent buildings and parallel to the tracks, and at the specific request of the town, studied one alternate that extended out toward the square so that it could be seen better from the NE and NW. The scale of every element of the building was increased to help its reading from a distance.

A second phase will require a bridge over the tracks when a second track is built. The stairs, elevator towers, bridge and four hundred foot platform canopies could give the final design of the station the scale and public program that the first phase affords only with effort. From the two south approaches, these elements will be as prominent as the station itself. We have used the stairs, elevators and bridge to make a gate at the scale of the tracks. The piers of the platform canopy form a long colonnade that divides the wide combined right of way of the tracks into spaces of reasonable human scale.



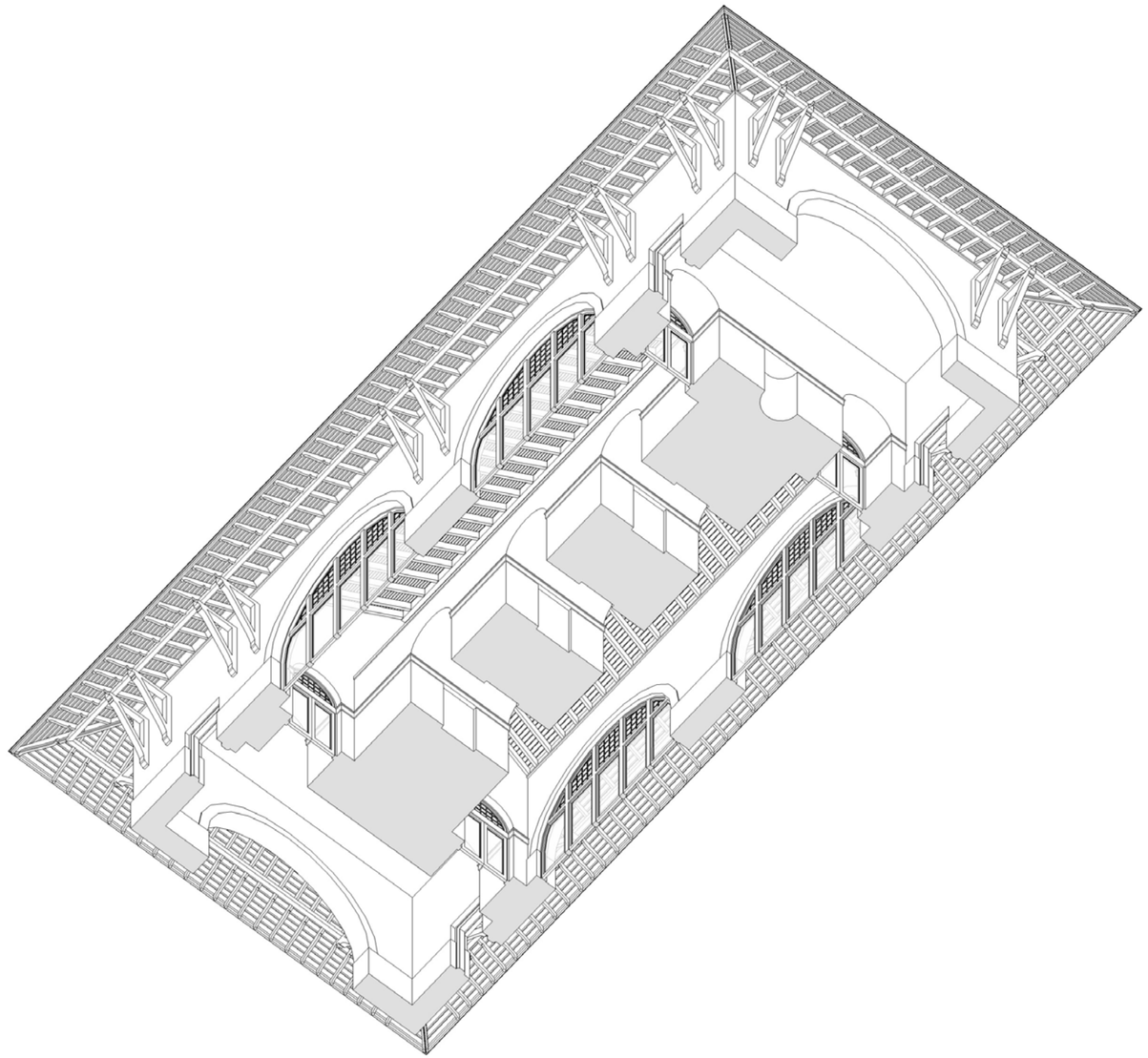
Views of Selected Alternative

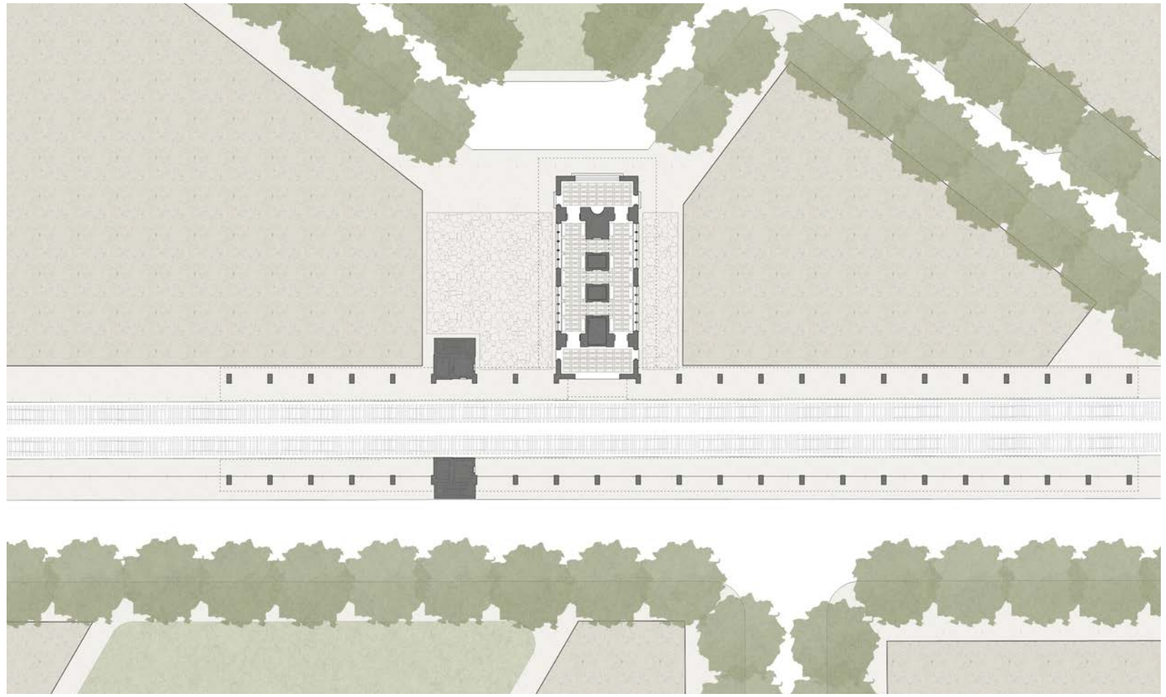
Left: *Reflected ceiling plan.*

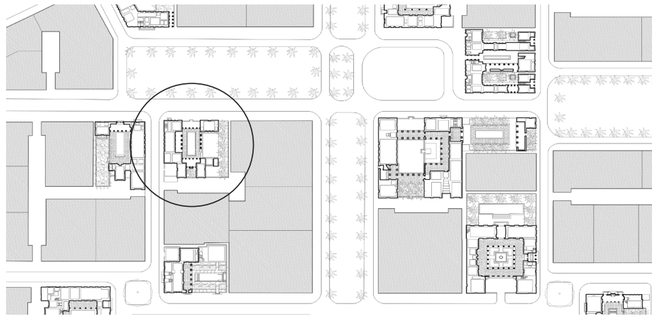
Below: *Worm's eye view.*

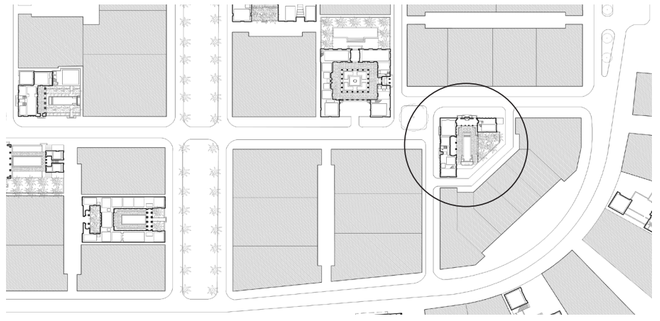
Right: *Site plan.*

Bottom Right: *View of platforms, bridge and elevator/stair towers. The bridge and elevator/stair towers form a gate at the scale of the tracks.*









Houses in a Village

These houses are in a village of small, dense, high coverage blocks. There are no setbacks from the right of way so there is more room for interior courtyards. Public spaces are generally small but numerous, and even distributed to benefit everyone. The house on the left is on a narrow 28 foot street but it also faces a small green.

The pinwheel squares, shown on the right, formed by rights of way of 45 feet and 28 feet, form a small square of about 75 by 100 feet, the modest center of a four block neighborhood. Their appeal derives in part from the fact that the squares are partially hidden on approach, and in part because they afford relief to small east-west streets the size of wide alleys. You approach either pinwheel facing a building and these buildings in turn, enjoy long views down the street.

Babcock Ranch

Rowhouses

2014

Babcock Ranch, named for the Pittsburgh family who owned it from 1914 through 2006 is a 91,000-acre parcel of land straddling Lee and Charlotte counties, now divided into a preserve of 74,000 acres owned by the State of Florida, and a development parcel of 17,000 acres, half of which will remain undeveloped. The pine and palmetto landscape was originally used for logging, limestone mining, and agriculture. As public land, the preserve will become part of a natural corridor extending from Lake Okeechobee to the Charlotte Estuary.

These rowhouses are part of the initial phase of development. The curved parcel lies between the single-family blocks to the immediate west, and a commercial center to the southeast. They share the block with duplex lots across the alley. Rowhouses are untested in this housing market. The 750 foot long site plan, comprised of three basic house types plus garages, has to strike a balance between the economy of repetition and the need to maximize the variety of the block.

At the street side, small 1500-1800 square foot courts break the twenty five by forty foot buildings into limited ranges of three or four units. In the alley, garages alternate with surface parking, street trees, small units at easements and adjacent streets, and larger units at the back of the courts. The front units, back units, alley units and garages pinwheel around common courtyards in the middle of the lots. Garages and alley units separate the service alley from the courtyards. Most units have long views across a lawn to a lake.

Left: *Site plan.*

Above: *Alligator at Babcock Ranch Preserve.*

Top Right: *Aerial looking southwest.*

Bottom Right: *Aerial looking southeast.*

Neighborhood Pool

Babcock Ranch

2014

This triangular site is between an old gravel pit and a pine and palmetto forest. The lake edge has to be reclaimed but the water is remarkably clear. The entry road for the new town of Babcock is on the southwest edge of the site and the residential neighborhood the pool serves is off the northeast corner of the site. The building sits at the edge of a new beach and within a new band of long grasses that is between the beach and the woods.

The program consists of three structures- an air conditioned building with a kitchen and a large room, a free standing porch that looks one way to the pool and the lake and in the other direction to the pine palmetto forest and a small structure with bathrooms and showers. The best views are straight out to the water and northeast up the beach and over the lake. The principal structure separates the pool from the road.

The three buildings form several entrances to the pool, which is elevated about five feet above the site. There is a ramp up from the neighborhood side of the site and steps up from the elevated trail along the entry road. The structures block views of the road and the neighborhood, and focus attention on the lake and the woods.

Right: *Site plan.*

Below: *Elevations and section of neighborhood pool program.*

Seaside Motor Court

1988, 1990, 2014

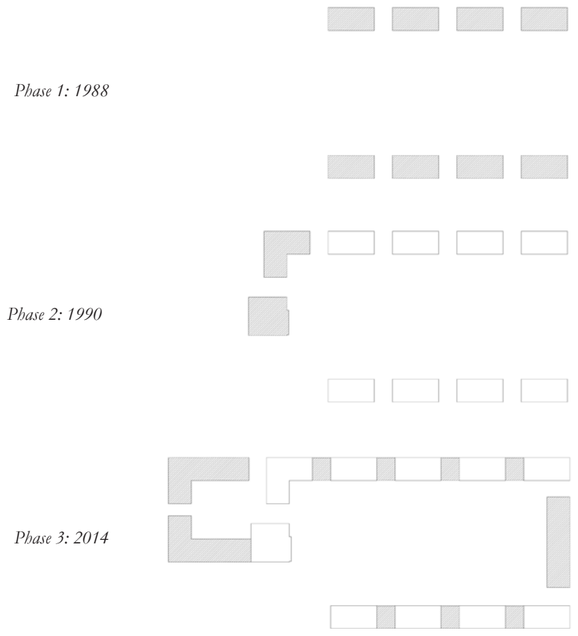
This project is between a service alley and a footpath, and its original program contained all the service spaces of a small commercial center-employee parking, housekeeping, and mini-storage. No sooner had the slab been poured than the program changed to rental units, an apartment for visiting artists, and a Korean restaurant, higher and better uses for a difficult mid-block infill parcel that was nonetheless close to both the central square and the Gulf of Mexico.

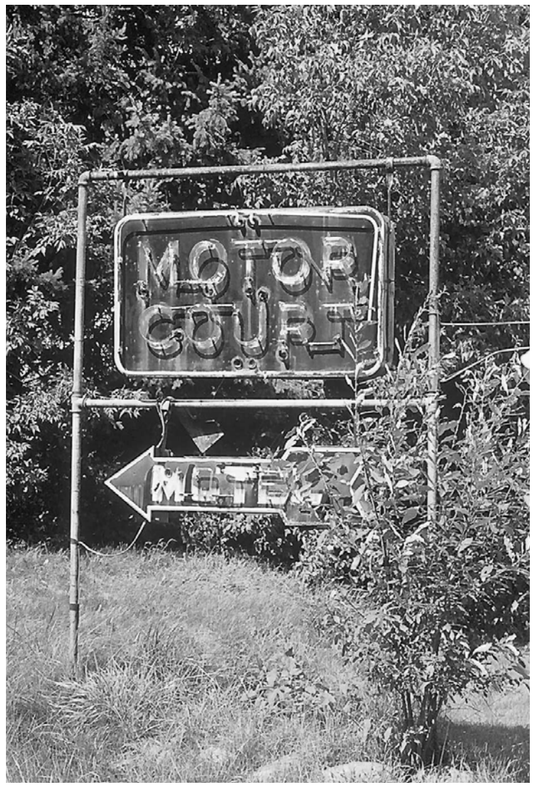
The original project was comprised of two parallel rows of separate 12 by 24 foot boxes under continuous roofs, flanking a mid-block court with double loaded parking. A tower at the north end was opposite the dogtrot porch of the building to the south so that you saw it when you bounded up onto the porch from county road 30-A. Spaces between the boxes provided east west passage from the alley to the parking lot, access to the motor court units themselves, passage to the residential footpath beyond, and air circulation.

The flanking wings of boxes are like motor cabins. The project's contribution to the motor cabin type is that a program most commonly constructed on the edge of small towns, had been brought onto a property of lesser value in the center of a town, and asked to carry out the rudimentary functions of an urban building type-holding the edge of the street and the footpath, separating incompatible functions, accommodating ever changing uses, and forming an interior space.

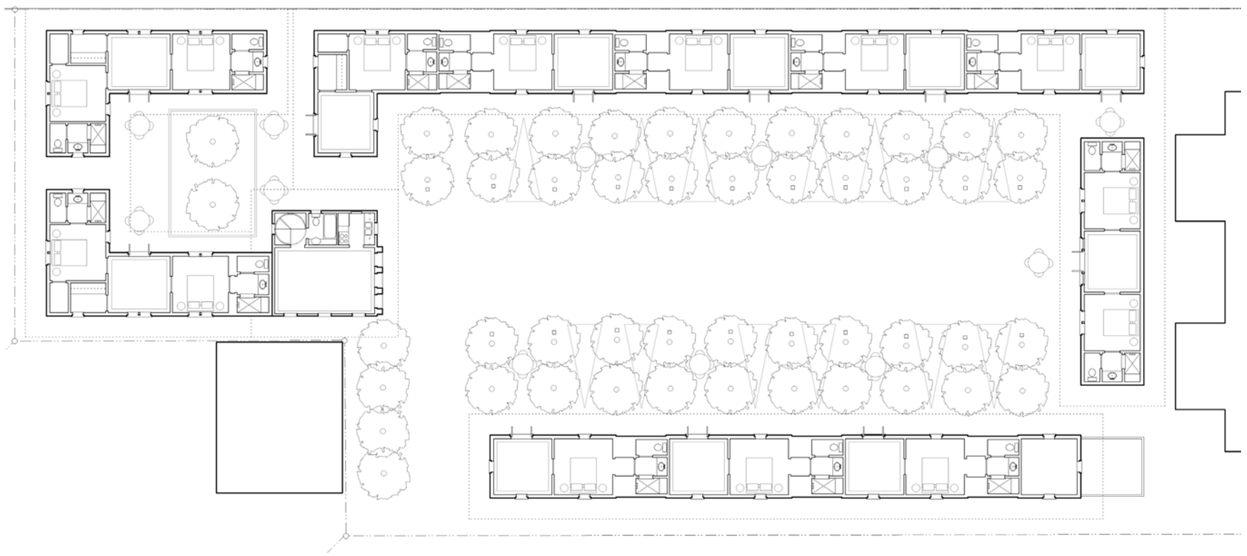
Douglas Duany designed the parking lot, using fast growing sycamores, which arch over the cars and frame the tower. This is Seaside's only courtyard, and it has been used for parties and weddings, when it is not used for parking.

It was long assumed that the entire group of buildings would be razed as the value of the land rose. When the land sold there was a proposal for a large project of about 30 residential units. The density of the proposal stirred opposition, stalling the project. New owners asked us to look at a denser and slightly upgraded version of the original unit types. We made a small new courtyard to the north, and closed off the open south end of the larger existing courtyard.





Top: *Google Earth aerial of Seaside. The motor court is between the first commercial building in the center of the town and the adjacent residential street. It is behind an existing dog-trot house, on County Road 30-A, that comprises the fourth side of Seaside's only courtyard. The dog-trot served as the Seaside rental office, the first stop in town for unnumbered visitors, and from its center porch, one looked across the courtyard to the Motor Court Tower.* Left: *Motor Court in Clarendon, Vermont (now gone).* Above: *Phasing diagrams.*



Seaside Chapel Memorial Garden

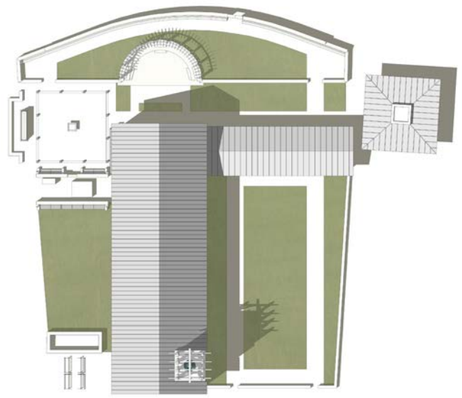
Seaside, Florida

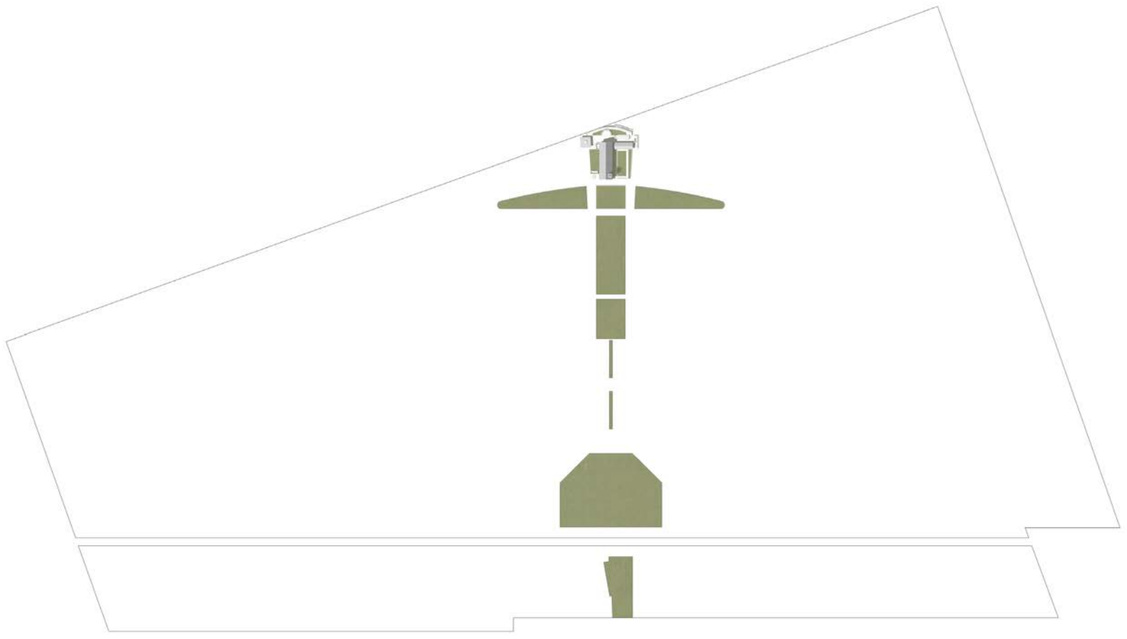
2018 - 2020

After 20 years of contemplating a cemetery, the board of the Seaside Chapel decided to build a memorial garden instead. There is already a beautiful forecourt lawn carved out of the forest, and the side garden, shaded by oaks, has long been used as overflow seating for services. We recommended completing the gardens immediately adjacent to the sanctuary- cleaning up a service yard on the west side and locating the memorial garden immediately behind the chapel accessed from the existing side porch.

The memorials line the curved wall at the back of the garden. There is a semi-circular seating area behind the sanctuary, a square clay terrace on the west side and a nine square pavilion on the east end. Seaside's footpath system crosses the garden in both directions. The east west path doglegs around the back of the chapel. There are paths on either side of the chapel parcel, and an informal, unplanned footpath coming in from the neighborhood from the north. The board members wanted the garden to be usable for the congregation, but they also wanted to enhance the public footpaths, and provide a more formal approach for congregants coming to the chapel from adjacent neighborhoods to the north.

The memorial garden will complete the chapel precinct and the immediate setting for the sanctuary, though there may be future phases to the east.

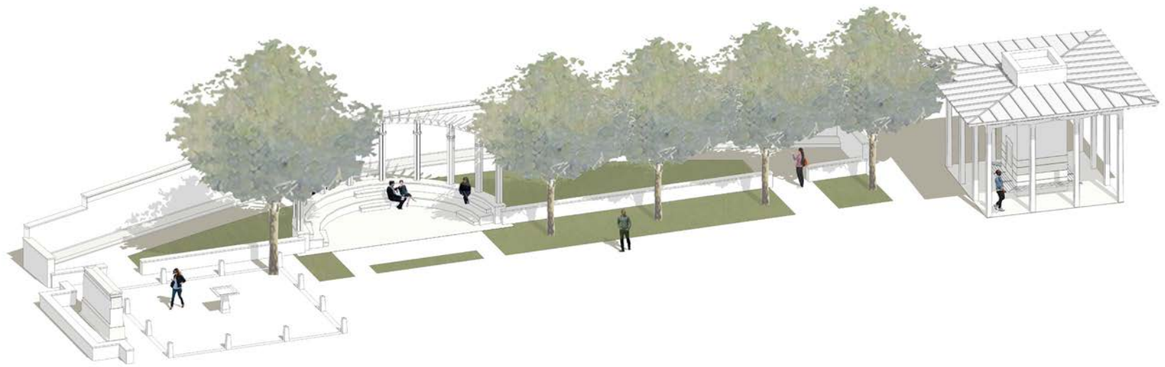




Location within the town boundaries.

North elevation.

West elevation.

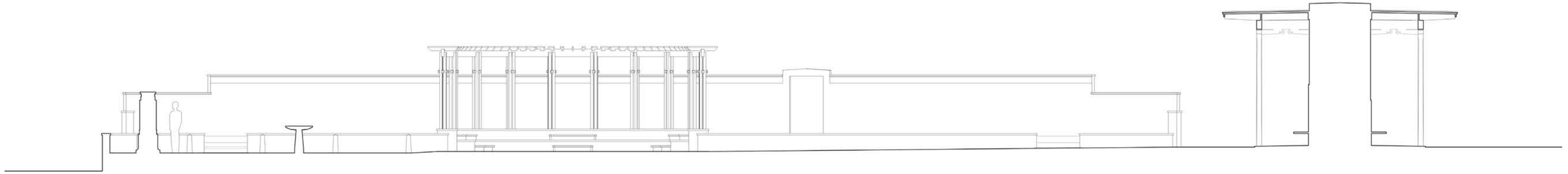


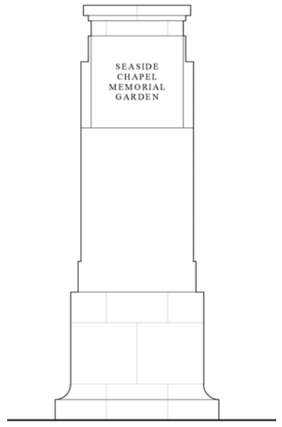
Top Left: *Aerial of the garden elements.*

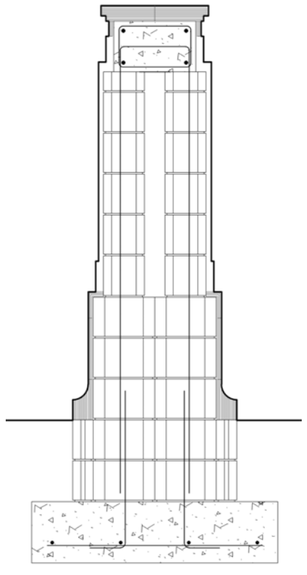
Top Right: *Northwest elevation.*

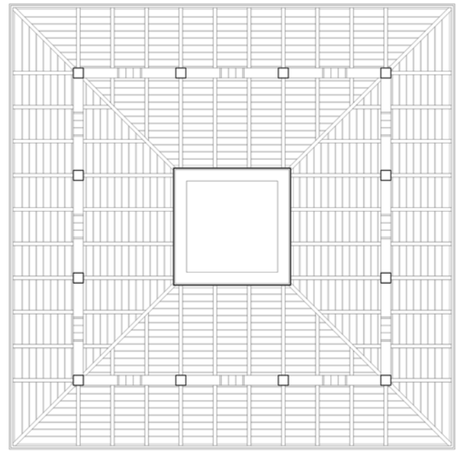
Bottom Left: *Northwest aerial.*

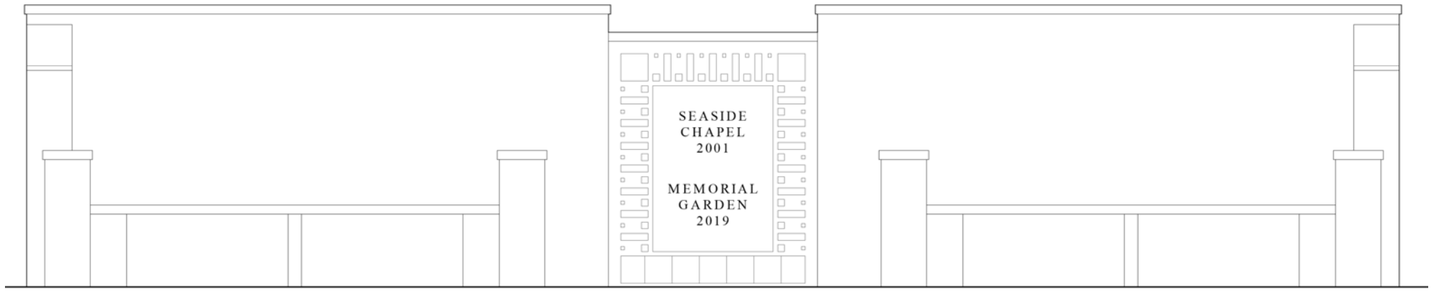
Bottom Right: *Northeast elevation.*

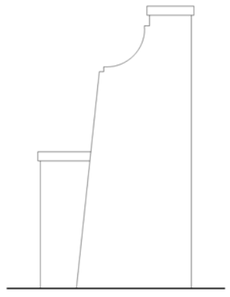


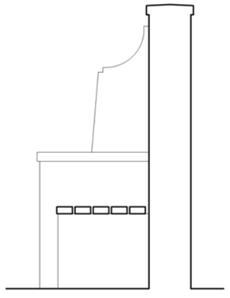




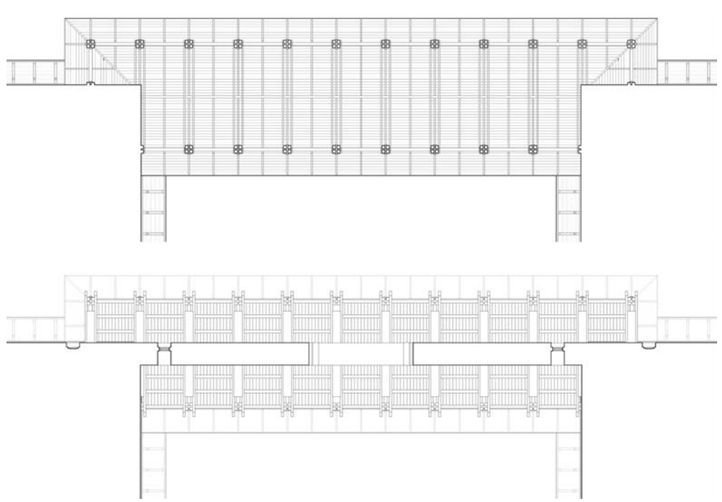


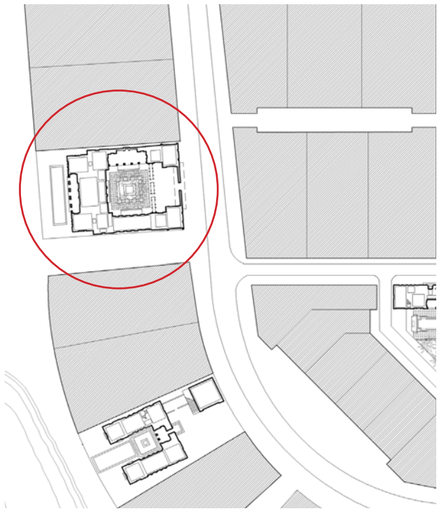






In Seaside classical architecture is reserved for public buildings as a means of lending important small buildings additional presence. The memorial garden draws, more or less literally, from classical precedents. The cenotaph is based on Lutyens' statue base for the equestrian monument to Edward Horner, a family friend who was killed in WWI. The nine square pavilion owes a less obvious debt to Demetri Porphyrios' monument in Battery Park in New York. The opening in the back wall is a quiet reference to the Seaside founder's fascination with Nordic classicism. Exedras on the other hand, are ubiquitous.





Grapefruit Sorter and Orchid House

1998 and 2011

This is a porch assembly separating a courtyard garden from the street. The porch spans the entrance to the courtyard, cantilevered throughout its length over the courtyard wall. It is braced at both ends by guest houses, so it can have an uncharacteristically open frame without diagonal bracing.

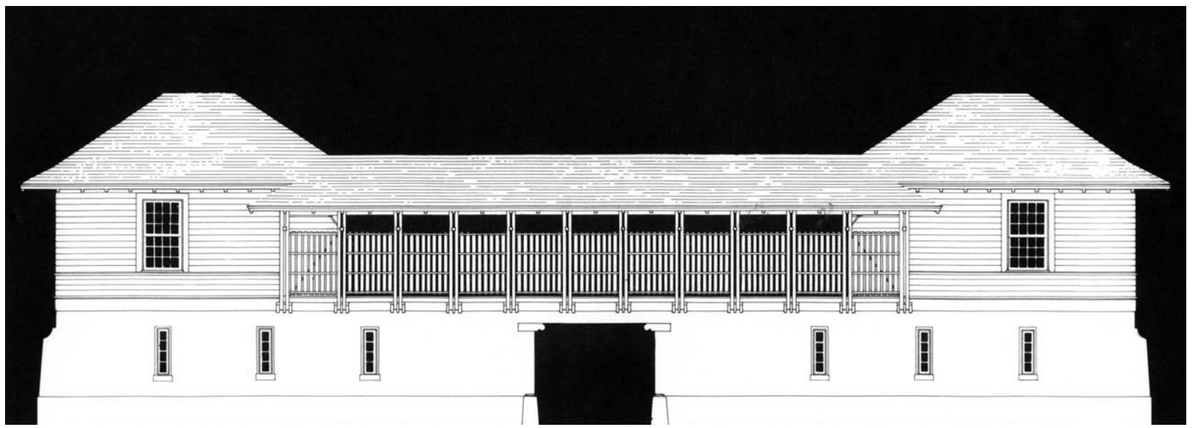
It is loosely based on the grapefruit sorters of Indian River County's fruit packing houses. The sorters have an open lattice of structural members that resist the lateral forces of the grapefruit being loaded on trucks. There is a logical hierarchy of the members of these assemblies that derives from the contributing area of the lateral loads they have to resist.

The constituent elements and connections of this guest house porch reflect similar forces- gravity, overturn, lateral loads, and uplift. For any partial assembly- the floor deck, the walls or balustrades, the roof- there is a hierarchy of structural elements distinguishable in size or cross section by their contributing loads. Intersections of members reflect bearing, or shear, or slenderness ratios, or tie downs.

The orchid house on the following page is in the same agricultural tradition. Either project just as readily recalls corn cribs, which tend to look similar anywhere in the world. Both the grapefruit sorter and the orchid house present a complex pattern of light and shadow that is pleasing partly because one intuitively understands the purpose and relative proportion of every member of the assembly.

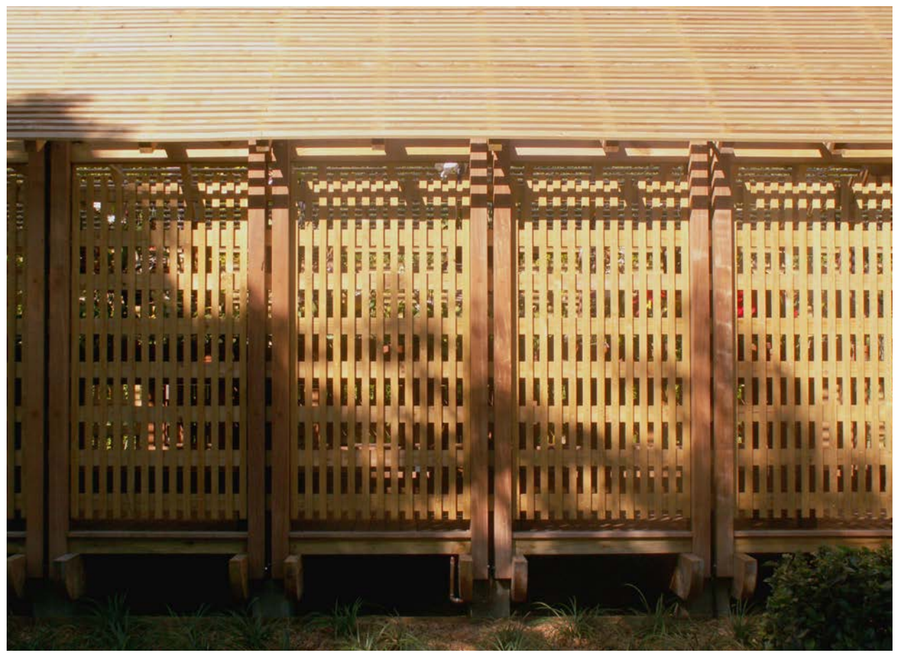
Above: *Reflected ceiling plan and site plan.*

Below: *Ink drawing of street elevation.*

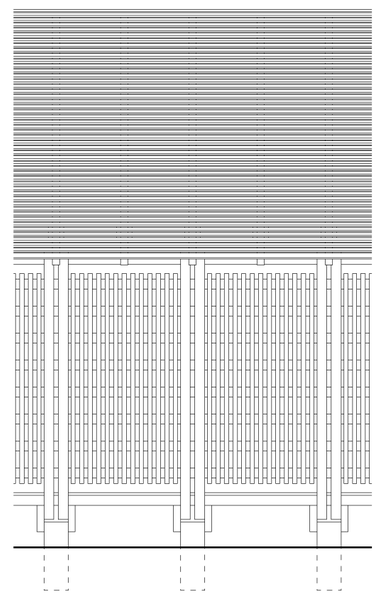


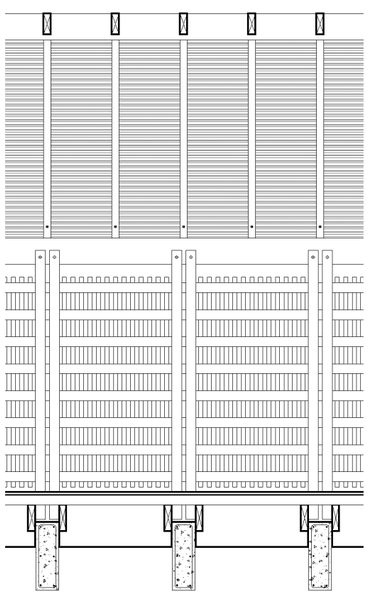
Below: *Porch assembly from the courtyard.*

Above: *Grapefruit sorter, Indian River County, Florida.*



This orchid house in Jupiter Island, like the grapefruit sorter of the preceding page, and the interior of the Seaside Chapel, is a building type influenced by a tradition of agricultural buildings like corn cribs and grain elevators. Here an elevated wood floor between masonry end walls provides air circulation and the slatted walls and roof reduce direct sunlight.





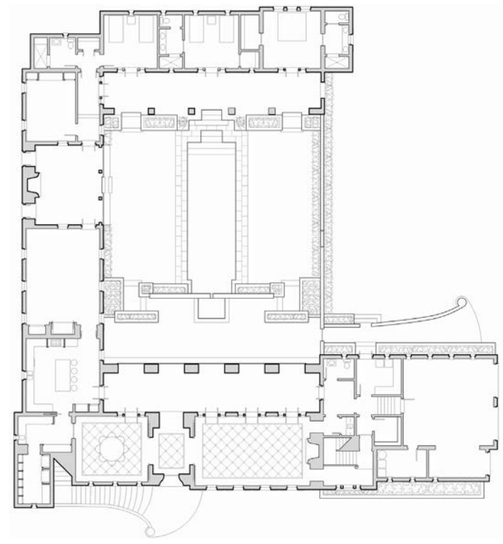
House on Painted Bunting

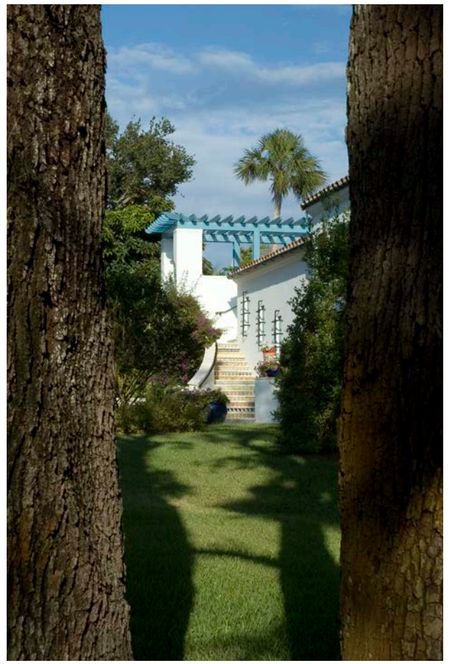
2001-2004

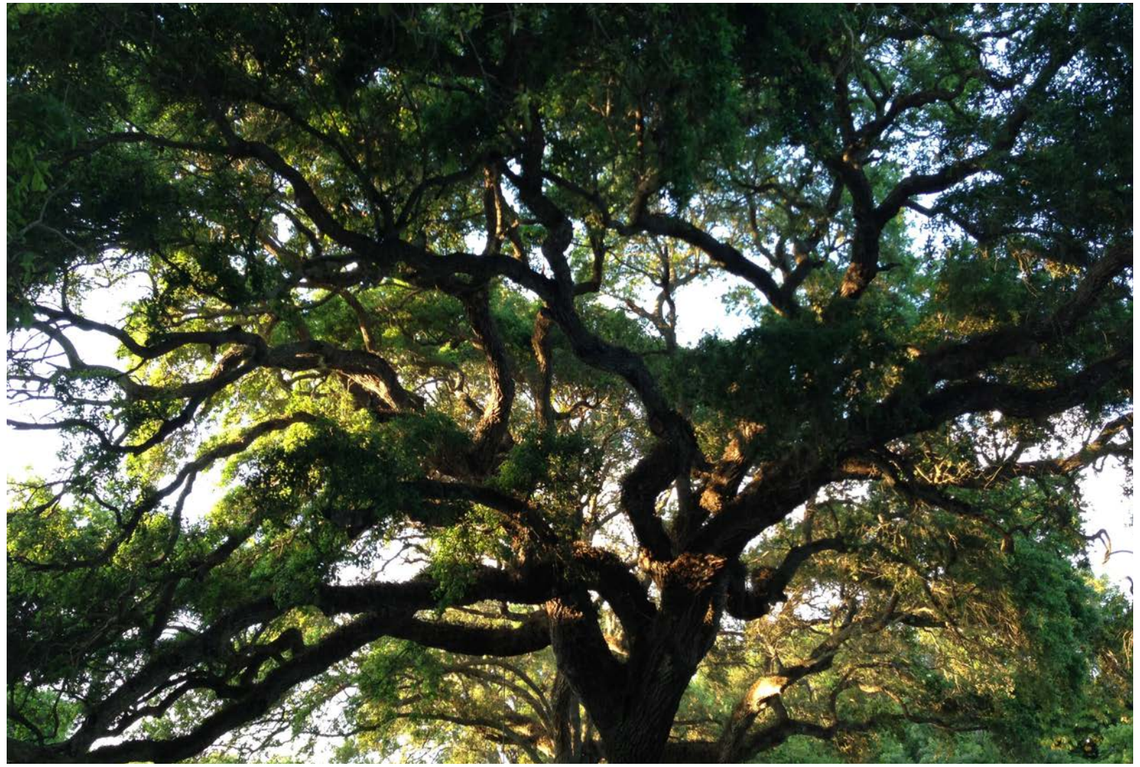
The Riomar section of Vero Beach's barrier island was first settled in the 1920's. The most memorable streets remain those so-called canopy streets, dirt roads that jog around large live oaks that cast the entire neighborhood into a cool shade, the sky visible through twisted and enmeshed branches. As Indian River county has been cleared first for grapefruit, and more recently for development, Riomar increasingly impresses us with its near impenetrable sub-tropical forest.

The neighborhood is still dotted with wood bungalows and Mediterranean Revival houses that take up the imagery that George Merrick assiduously promoted for Coral Gables in the twenties. This language, common to California at the time as well, is one of three Florida traditions, along with the so-called cracker wood vernacular, and the moderne of Miami Beach, that Elizabeth Plater-Zyberk identified as Florida's irreducible built heritage.

The language at its most endearing draws from rustic buildings with economical plans, picturesque volumes, and informal roofs. It first found expression in small cottages, but has been applied with increasingly dismal results on ever bigger, over scaled buildings, dependent more on a desperate application of classical detailing than on an affecting massing.







Rendered perspective view of Central Square with the Modica Market by Deborah Berke and Dreamland Height building by Steven Holl, beyond.

Photograph by Jack Gardner of Central Square with the Modica Market by Deborah Berke and Dreamland Height building by Steven Holl, beyond.

Top Left: *Detail of Seaside Avenue elevations.*

Top Right: *Aerial of Central Square looking southeast toward the Gulf.*

Mixed Use Building at Central Square

Seaside, Florida

2000-2003

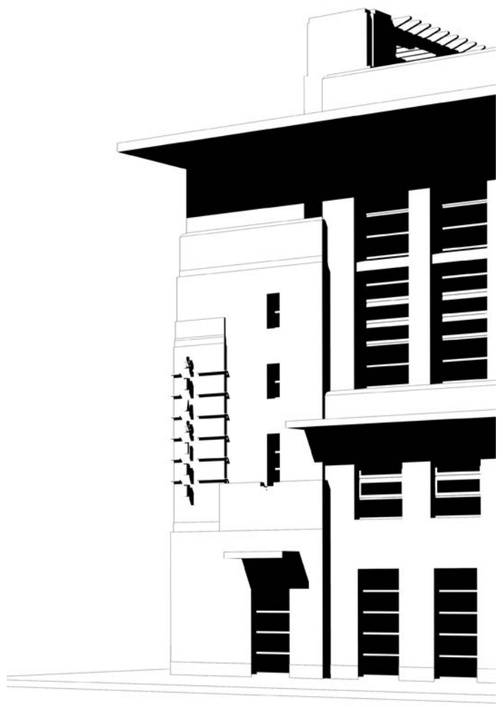
This is a four story mixed use building in Seaside's Central Square. The site is at the corner of the commercial square, and a seventy foot residential avenue that converges on the square from the back of town. Three sides of the building are prominent, two from residential streets. The fourth side is shared with an existing market. There was a requirement that a two story colonnade tie the buildings of the central square together, forming a continuous covered walkway. Balconies are permitted in the upper level of the colonnade.

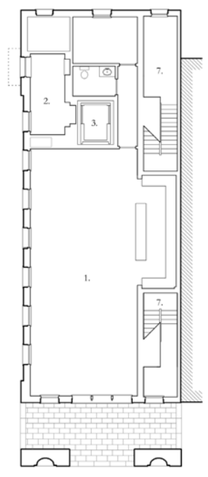
The ground floor is retail, and there are two apartments in the three floors above. There is a high percentage of the floor plate dedicated to required vertical circulation. Much larger buildings require no more in the way of egress than this small building. Most of the circulation is packed against the common property line. The entrance to the apartments is around the corner on the avenue, so as not to take up inordinate amounts of space on the colonnade and store front.

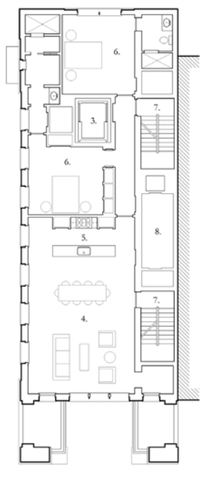
The high land costs dictated maximizing the buildable zoning envelope. The building is as high as the county allows, however, the county allows no exceptions to the height limit so the stairs serving the roof have the effect of compressing floors to floors and clear ceiling height.

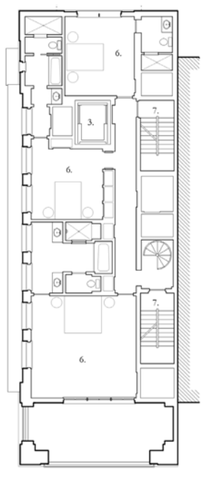
The second floor apartment is a smaller two bedroom unit. The upper units is split over two floors. It has four bedrooms and sole access to the roof terrace. The large windows on the avenue elevation afford the upper apartment broad views over the town and the forest and beach beyond. The second floor unit has small private balconies that perch within the upper part of the two story loggia.

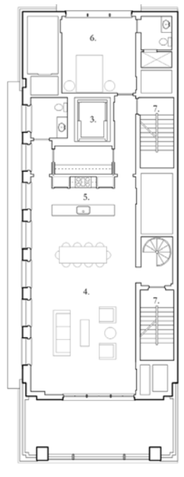
The bearing walls of the building thicken toward the shear walls at the corners and diminish toward the reduced dead loads of the upper floors. The horizontal setbacks occurring across the plank floors serve as counterpoints to the vertical piers between windows. The building is largely an exercise in bringing some expressiveness and balance to the consideration of these forces.





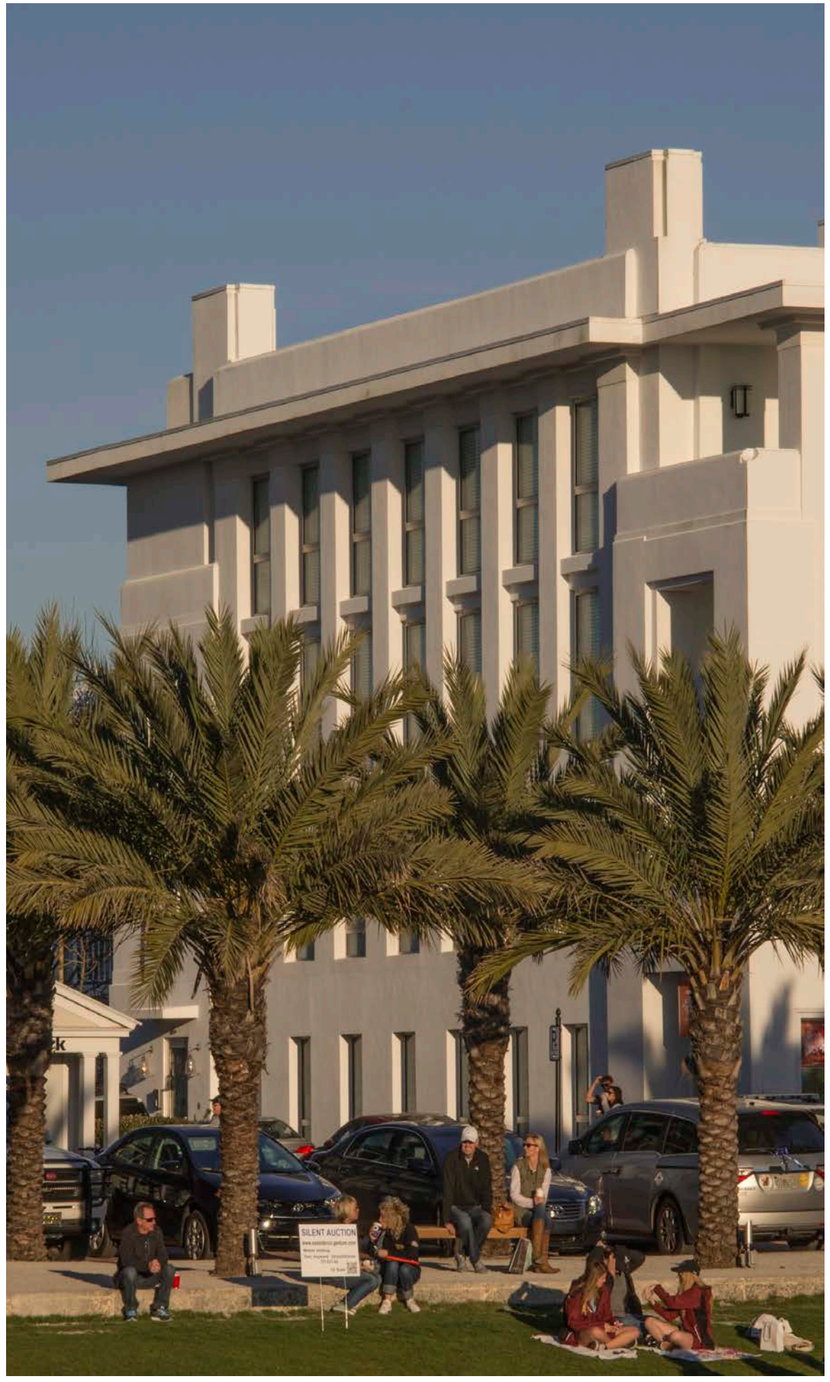






The project is suspended in character somewhere between the hedonism of South Beach art deco and the astringent mid-west sermonizing of Wright and Sullivan. Wright's own prairie style seems well suited to the sub-tropics, but has only been experimented upon in a few buildings by Henry Klutho in Jacksonville.

The high contrast shade shadow drawings make the debt to Wright explicit. Wright did similar drawings of his Unity Temple, Robie House, Winslow House, and Larkin building. His drawings were executed long after the buildings were designed, at a time when Wright was trying to reassert the impact his early work had on European architecture in the twenties.

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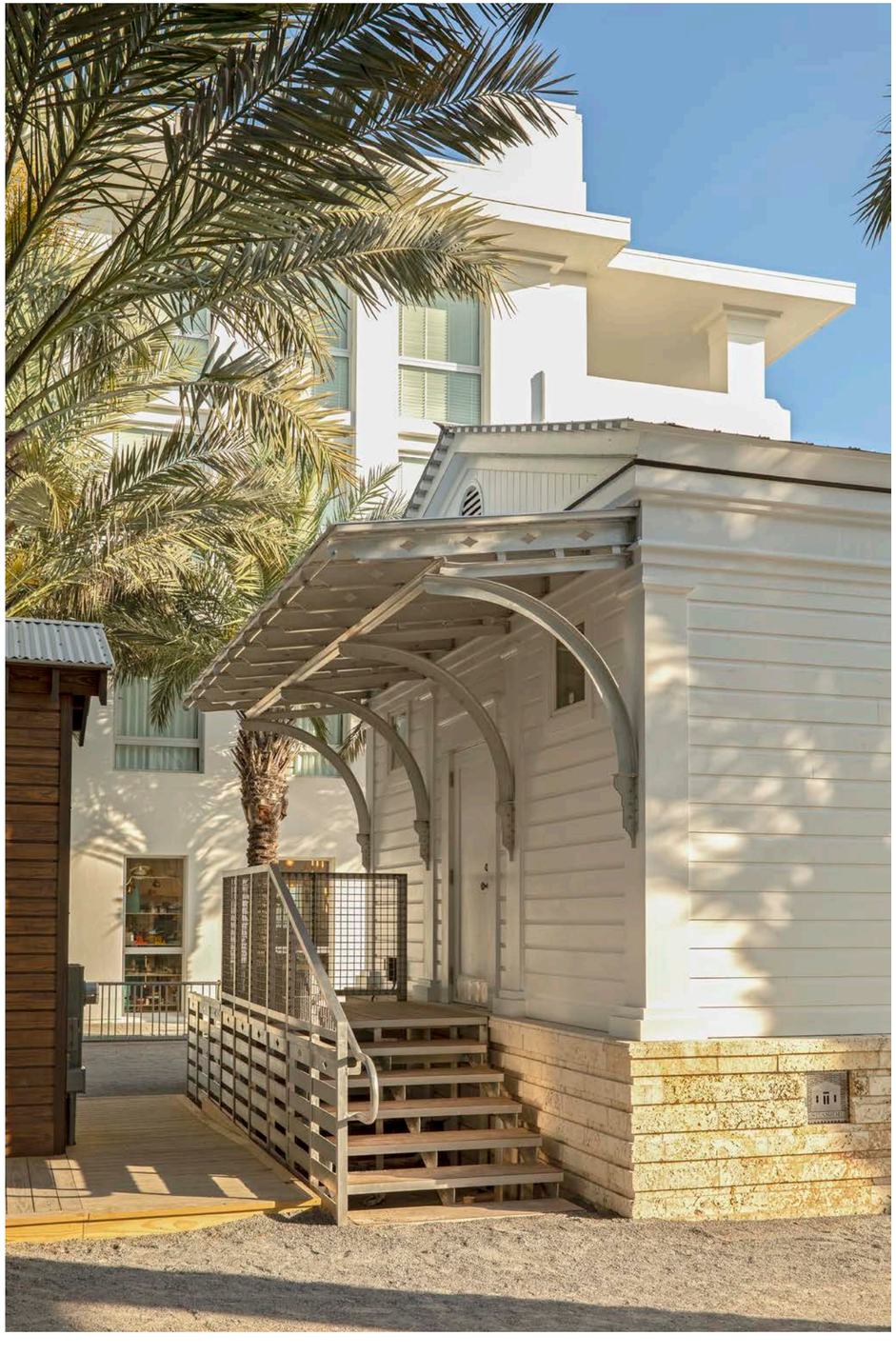
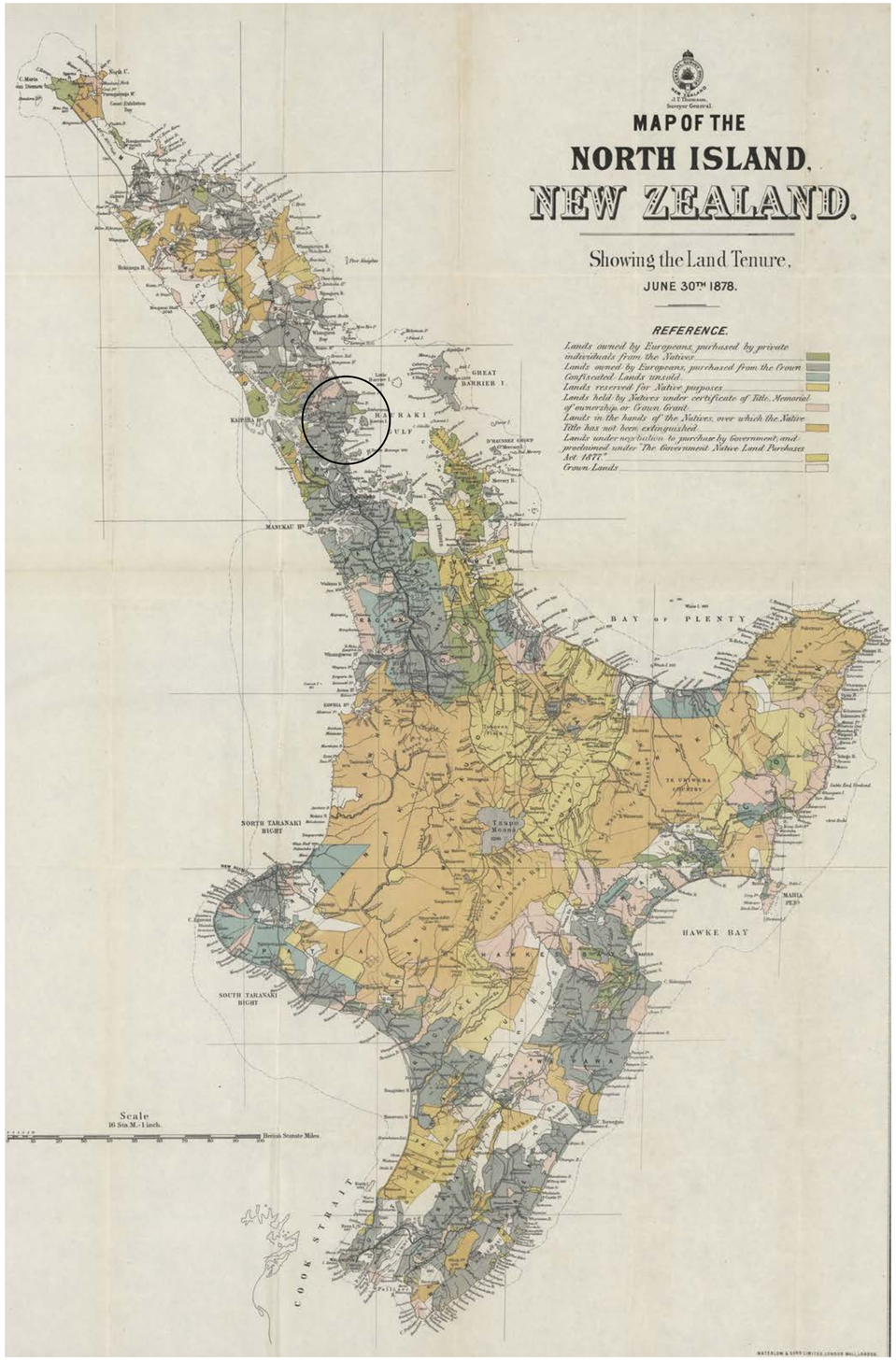


In 2019 the post office was moved from the center of the amphitheater, on 30-A, where it had stood since 1984, to Seaside Avenue immediately adjacent to our building, so that the former site could be cleared for the construction of the Krier tower. Seaside Avenue was closed to traffic in this block.



Courtesy of the New Zealand Electronic Text Collection

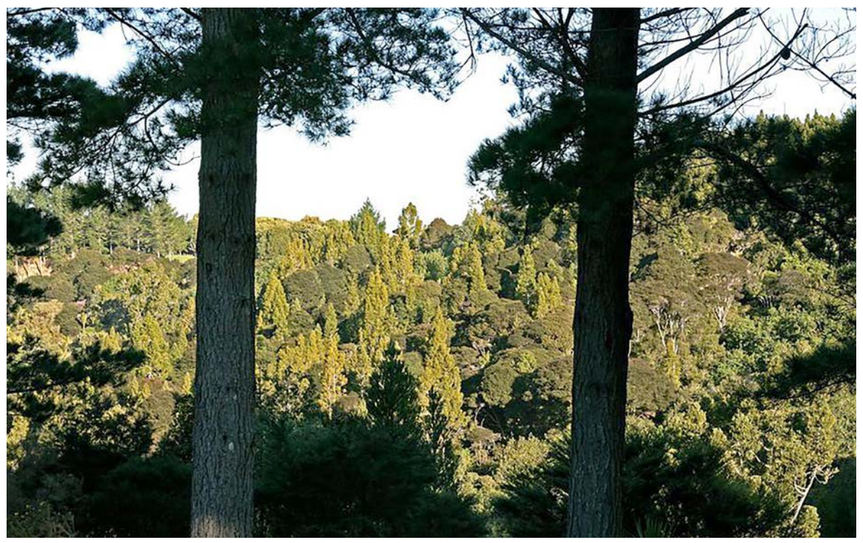
(http://nzetc.victoria.ac.nz/tm/scholarly/tei-Stout44-t5-body-d14-d5.html#Stout44-fig-Stout44P004184a)

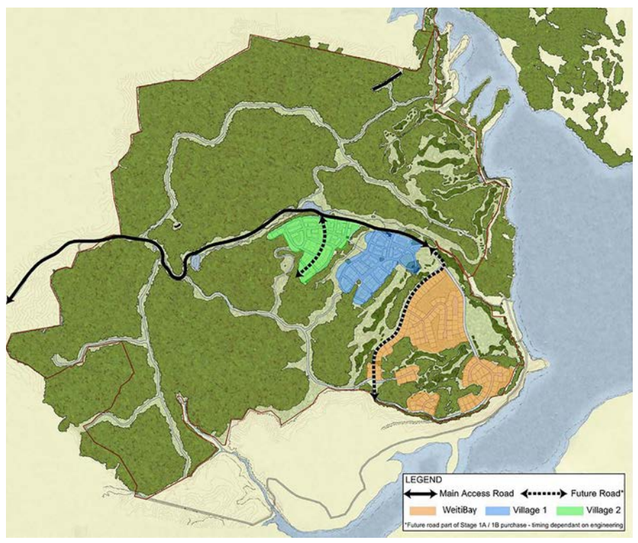
Weiti Forest, New Zealand

2007-2008

This 2250 acre site, located between two rivers, is on the coast north of Auckland, New Zealand. The developer of the project, acknowledging the regional significance of the parcel, has developed a small portion of the property in order to maintain its fundamentally rural nature. Public access to the coast has been maintained. A large 300 meter deep meadow along the water's edge will preserve the character of the coastline. Planted pine trees will be carefully thinned. Swaths of native vegetation will be untouched. Houses will be sited among the pines.

Lots of approximately two thousand square meters have a suburban density. The plan types and site plans reflect considerations of east views to the coastline and the preservation of the water views of neighboring houses, north light, privacy, and on most lots, the negotiation of considerable slopes. Most lots fall at least a full story from front to back. Some lots approach thirty percent grades and fall considerably more. Compounding the problem, houses are typically run perpendicular to the contours in order to preserve up-slope views, and there are strict height limits. Plans reflect strategies for maintaining privacy, and for retaining the hillside on the high (west) side of the lots. "L" shaped plans are often used to balance the considerations of views and daylight and privacy. The program notes also emphasized the need for ready access between indoor and outdoor living spaces, which has become increasingly a part of modern Auckland houses.

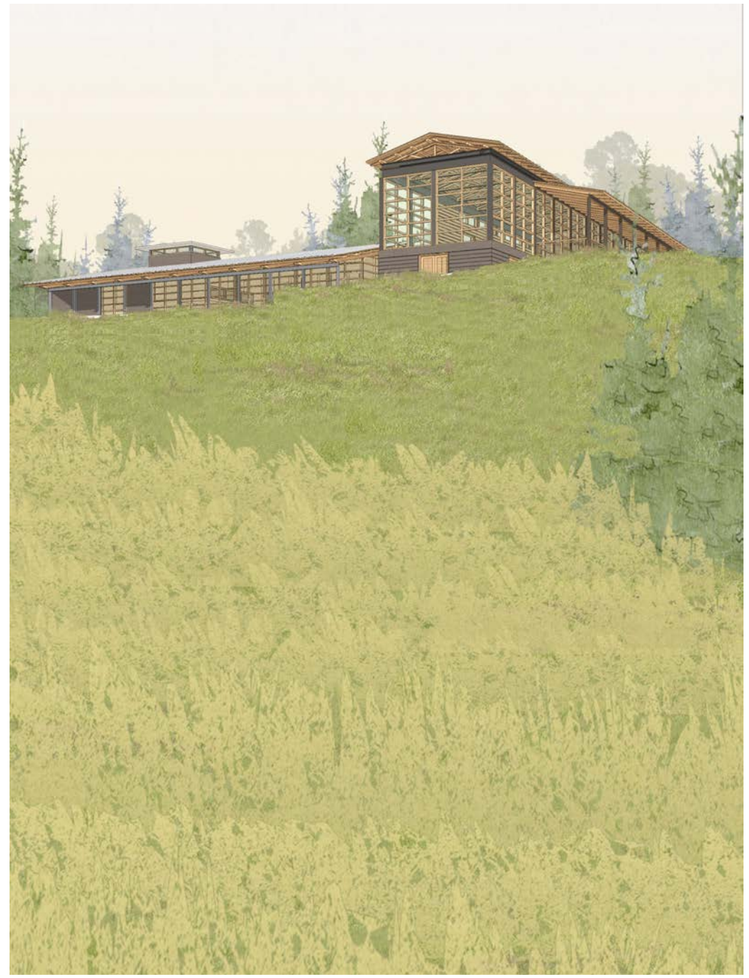




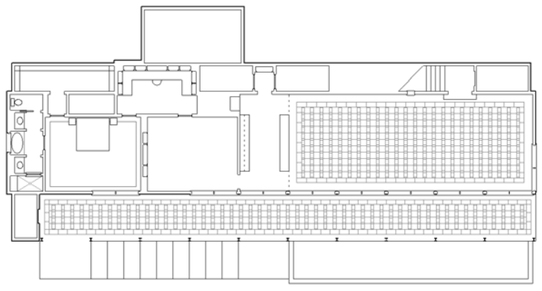
Lot 19

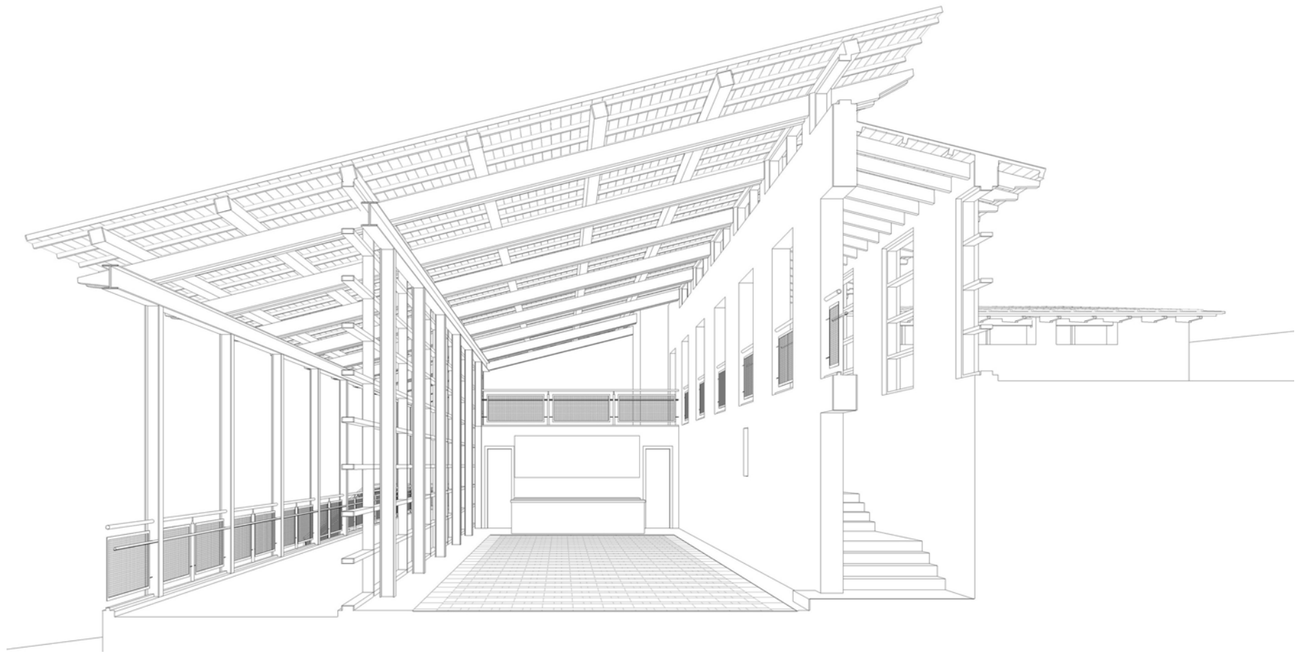
Barn house type at ridge. Clockwise from Top Right: *Gable elevation, section through main living space, street elevation, and downslope elevation.*

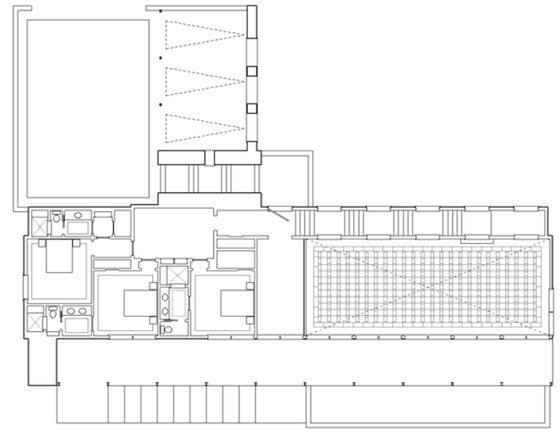
Lot 20



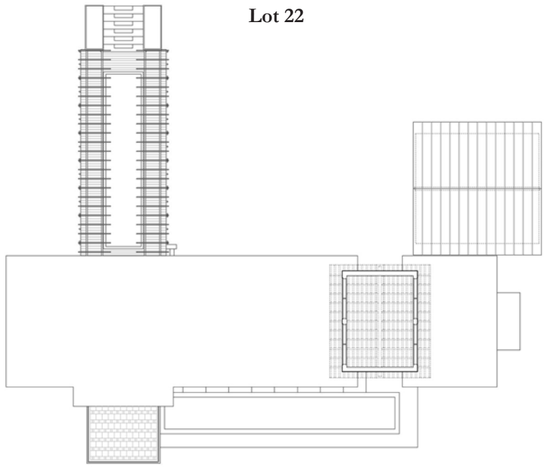
Lot 21

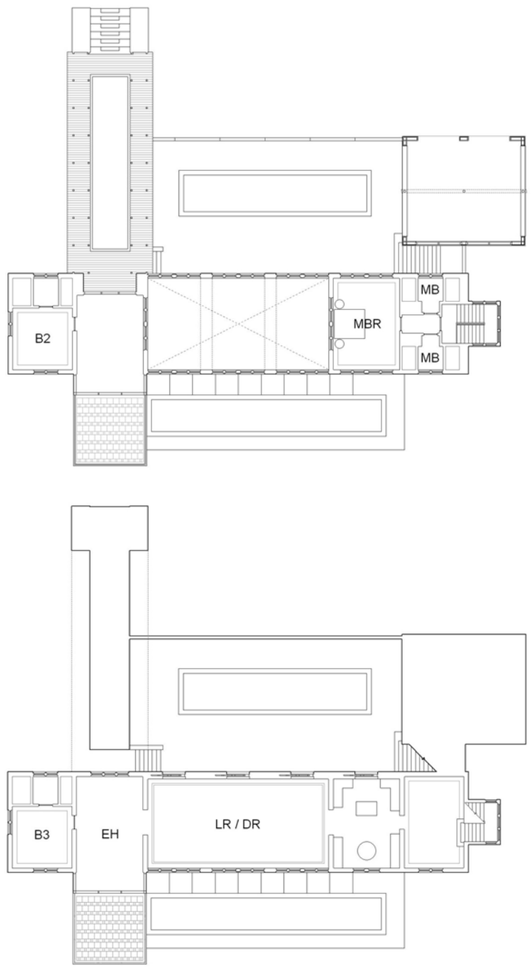


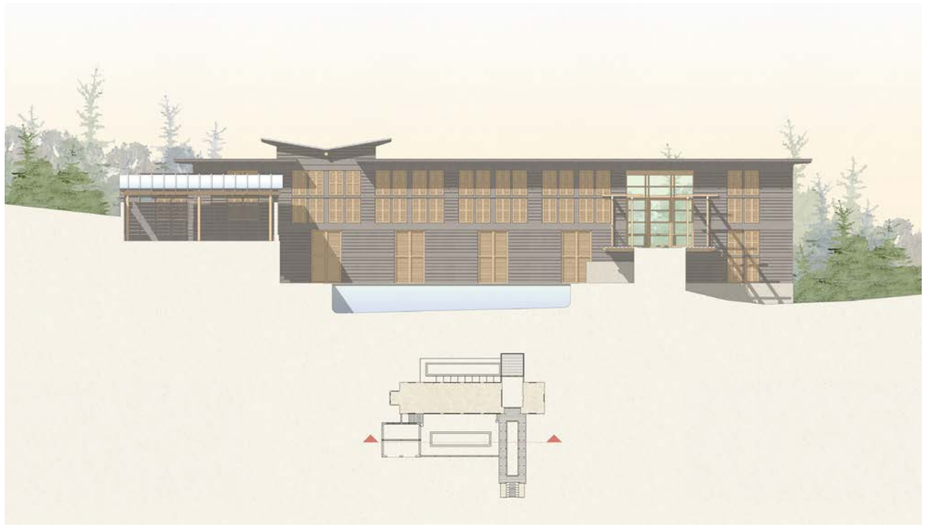




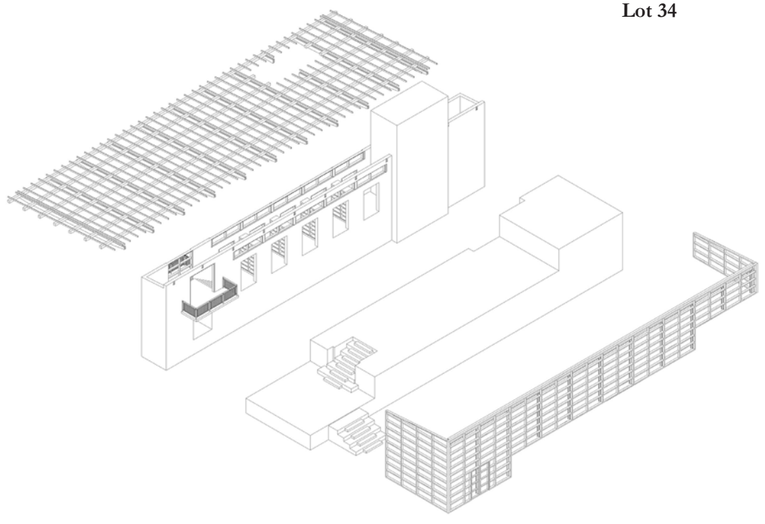
Lot 22

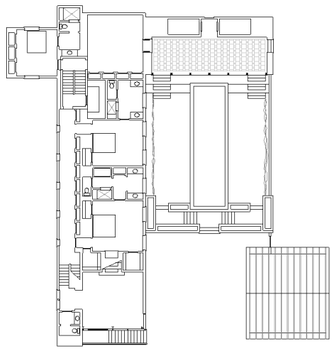


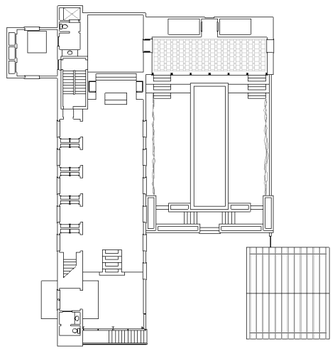




Lot 34

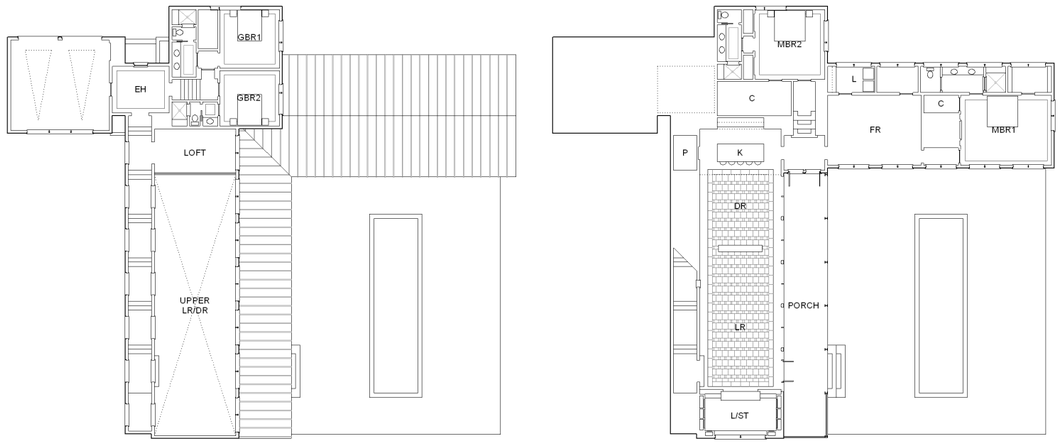






Lot 38

Sideyard house type at hay paddock. Top Right: *Section through gardens.* Bottom left: *Street elevations.*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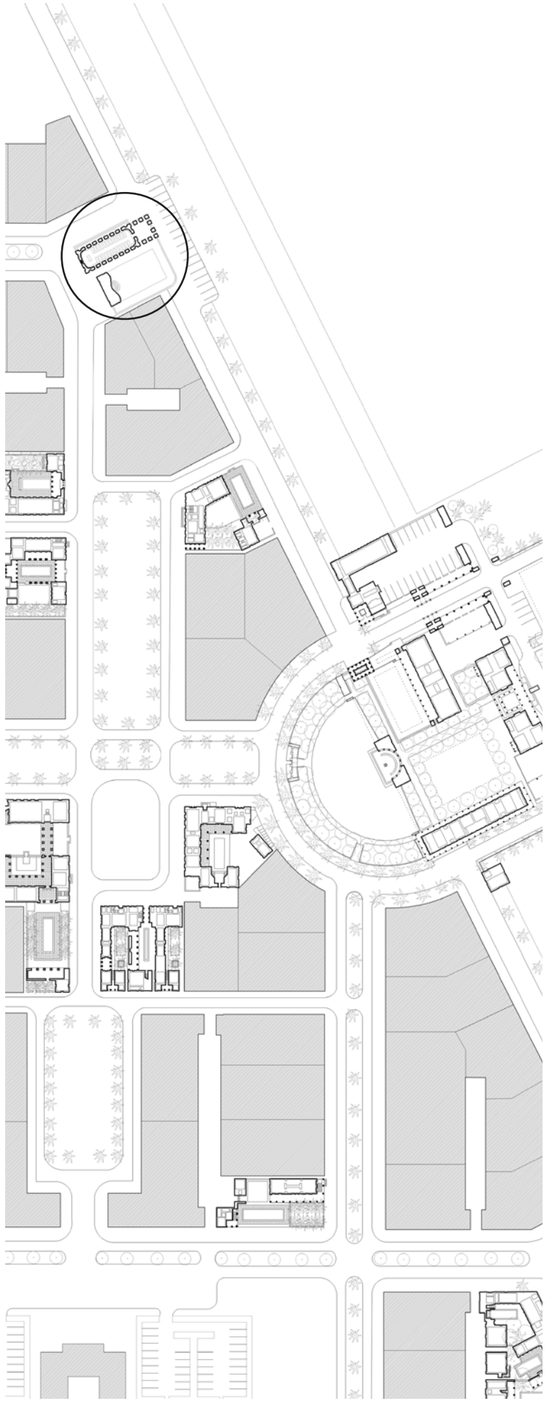
Lot 30

Collaborations with Designer Leon Krier



Previous Page: *Windsor Hall portico from the southeast.*

Above and Left: *Site plan and aerial of site vicinity. Watercolor by Michael Morrissey, courtesy of Windsor.*

Right: *Oblique view of hall and side garden from the southeast.*

Windsor Town Hall
1990-1999

(The following piece was written for a small book on Leon Krier's projects, published by the Notre Dame School of Architecture on the occasion of Leon's being awarded the very first Dreihaus Prize for his contributions to classical and vernacular architecture. The editors asked for a short piece on the significance of the Windsor town hall and on what it was like to work with Leon on the job.)

It has become something of a lecture circuit obligation these days for an introductory speaker to remind Leon Krier's audience of his youthful declaration that he "would not build, because he was an architect." The immediate point, of course, is that these days his lectures include recent work. We all understand the rhetorical power of what he said, but he is reminded of this out of fondness anyway, as one might tease any accomplished friend about an intemperate or overly serious remark.

The importance of his town hall at Windsor lies to some great degree in the fact that during the enormously protracted gestation of the project Leon, by his own admission, came to enjoy building. We do Leon a disservice, however, to think that the way was simply laid out for him to design this beautiful building. What Leon endured and even came to appreciate was, even at Windsor, a profoundly compromised process. It took ten years to get the building built. An early design first appeared, unidentified, at the beginning of his 1992 monograph, at a point when Leon had probably given up on its ever being built. The building did not finally open until late 1999.

At the same time that the famous New York garbage barge moved down the length of the east coast, denied entry at port after port, Leo's then un-built design, an outright gift from Galen Weston, was moved ignominiously from site to site as various Windsor neighbors complained about having it next to their houses. The building was completely redesigned several times in order to save money and there were times when one party or another came close to walking away from the project. It survived three of Galen's directors of development, and four of his own construction managers.

Florida has a charming tradition in which interior designers and engineers attempt during the annual session of the Florida legislature to usurp the unique authorities granted architects under the language of the Architectural Practice Act. It was fitting, then, that an interior designer at one point seriously proposed an interior for the hall dominated by Henri Rousseau-like tropical prints, and a civil engineer re-located the axially sited building by fully seven feet.

On the other hand, some prosaic requests brought pleasing, last second departures from the original idealized design. The powerful, equally spaced piers are not quite square or equally spaced because of a last minute request for two extra feet of interior width. This also resulted, however, in a satisfying central entrance bay the least bit wider than the flanking bays. The horizontal stucco

band spacing, originally equal as well, had to be graduated, diminishing from bottom to top, so the second band cleared the shortest legal door height. Now there is an appealing forced perspective that derives from the requirements of the voluminous Southern Standard Building Code, a document too seldom credited with producing poetic results.

The building survived in the form we see it today because of the extraordinary efforts of a small town commercial contractor with patience, talent and humor; because of Leon's resolve, and intelligent compromises with the limits of the building trades, because of George Pastor's intelligent selection of the right battles to fight, because of trades who never voiced any parochial skepticism about details they had never seen or done before; and because of Galen Weston's unflagging support for the project.

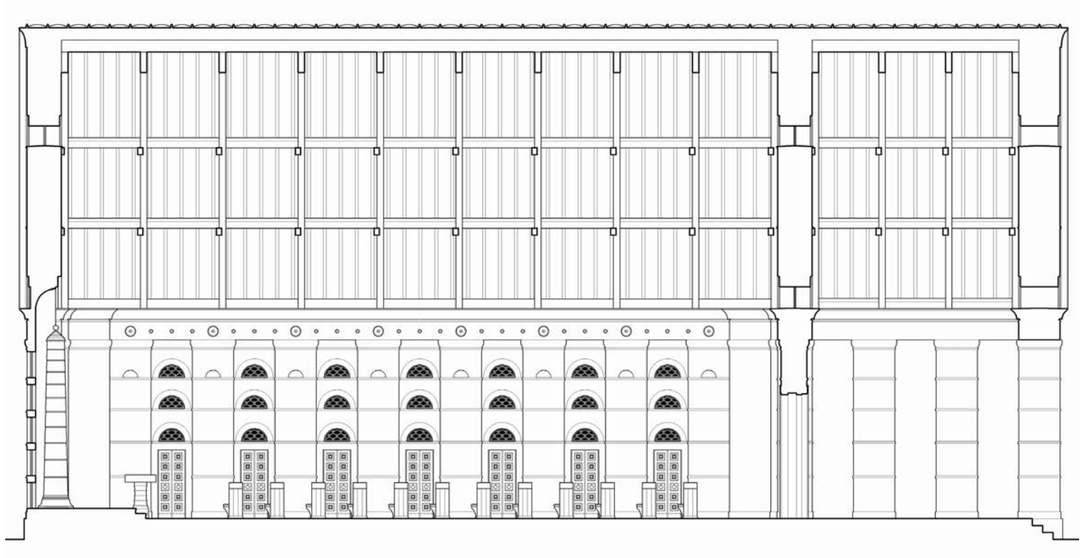
The inimitable naif craftsmen of Leo's drawings had names with stories this time. The stucco contractor, a preacher and former professional arm wrestler, agreed to step in at our request to replace the low bidder, who would have been incapable of executing the details. We learned later that he lost his shirt on the job. He never complained, and never cut a corner. Of course the sun wouldn't fall on the building in quite the same way without the skills he brought to bear on the building's Portland cement skin.

There are not enough people like Galen Weston around to fill the world with beautiful buildings like this one. Most decent buildings will have to be built with the help of philistines and bastards, schemers and intriguers: people of insufficient imagination or insufficient faith. They will be built or not built, built well or badly, because of luck, stubbornness, ambition, duplicity, timing, fatigue, laziness, revenge, generosity, and largeness of heart.

Flannery O'Connor said of fiction that "it is about everything human and we are made out of dust, and if you scorn getting yourself dusty, then you shouldn't try to write fiction. It's not a grand enough job for you." The same can be said of building, and what I assume Leon meant when he said that he came to enjoy building was that, with all its failings, it is a grand enough job for him. The very real frustration, after all, is nothing compared to the pleasure of building, and of being human.

What Leo came to enjoy was not an idealized abstraction about building but a spectacularly flawed process. These flaws are not peripheral annoyances. They are central and unavoidable. Building is concrete and perfunctory, a sort of anti-theory or anti-poetry, constant reproaches for our occasional detached high mindedness.

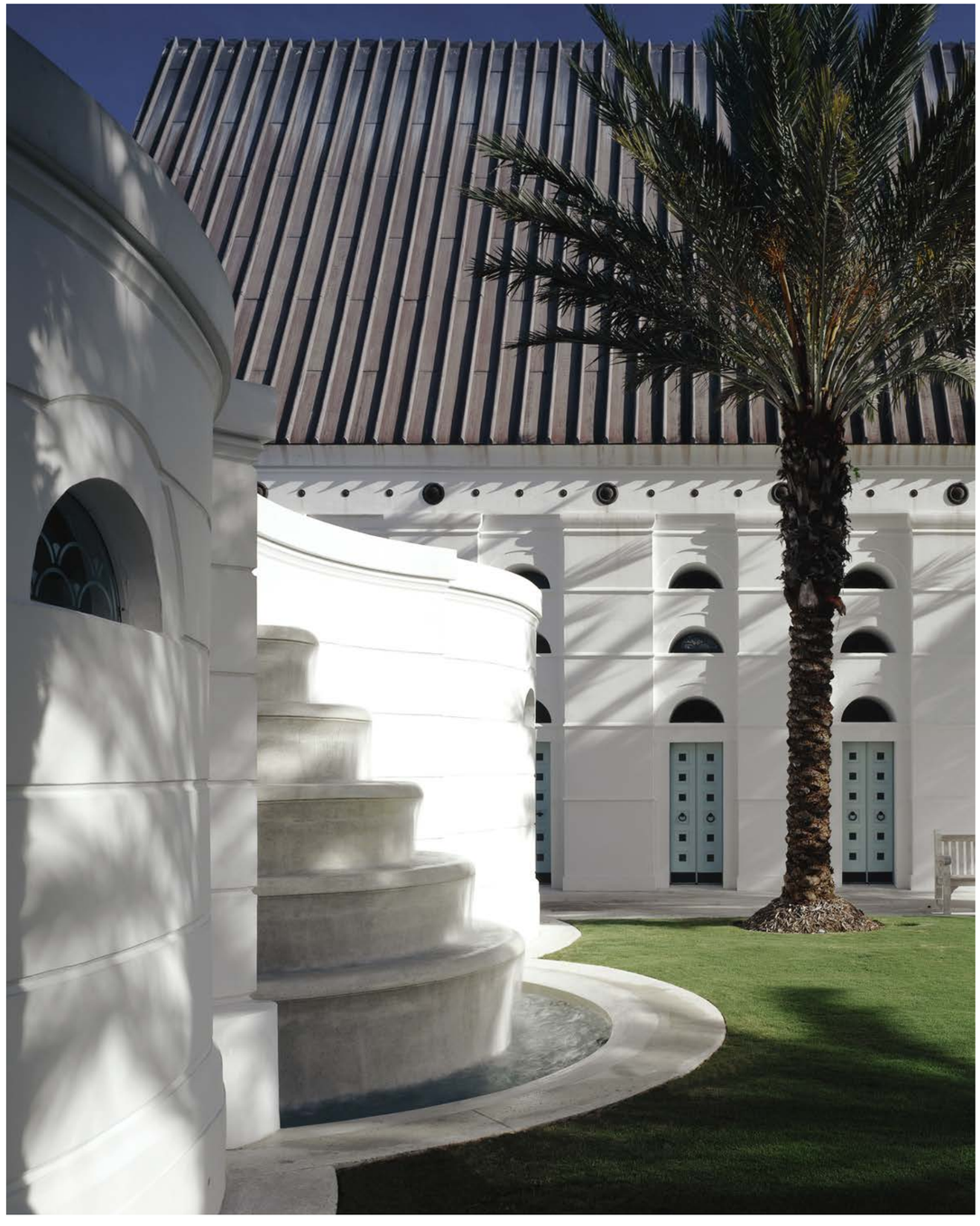
Several generations of students have grown up with Leo's drawings, poring over them not only for their charm and their accomplishment but for their incredibly distilled manner of instruction. After the house at Seaside and especially now after the Windsor town hall, it is difficult not to look at these drawings without renewed appreciation for the power the buildings would have had, should they have been realized. Perhaps because of the town hall, and Leon's embrace of the building, we may not have to be so wistful about future projects.



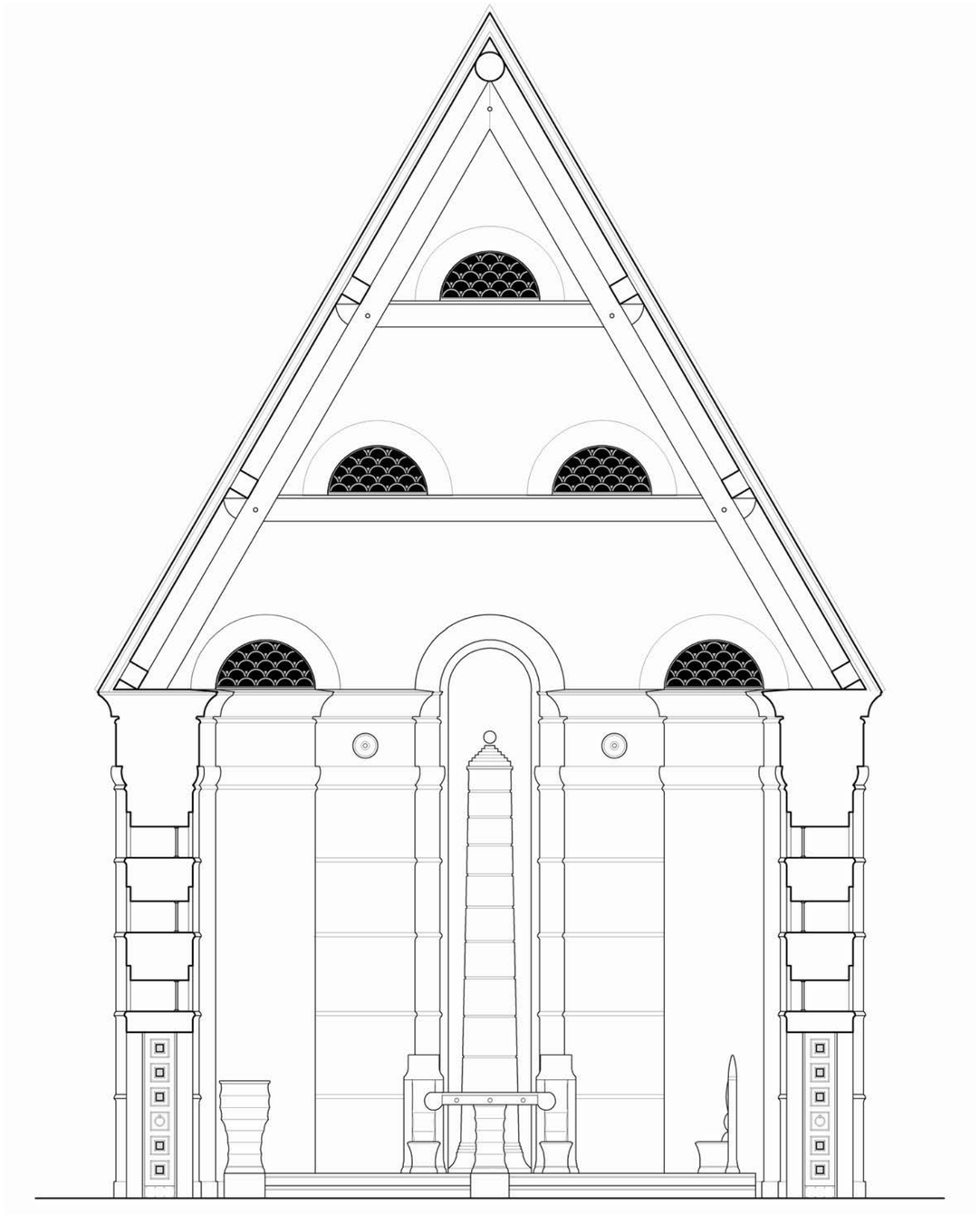
Long section.

View of porch and hall from the east.

Side wall of hall from the southeast.

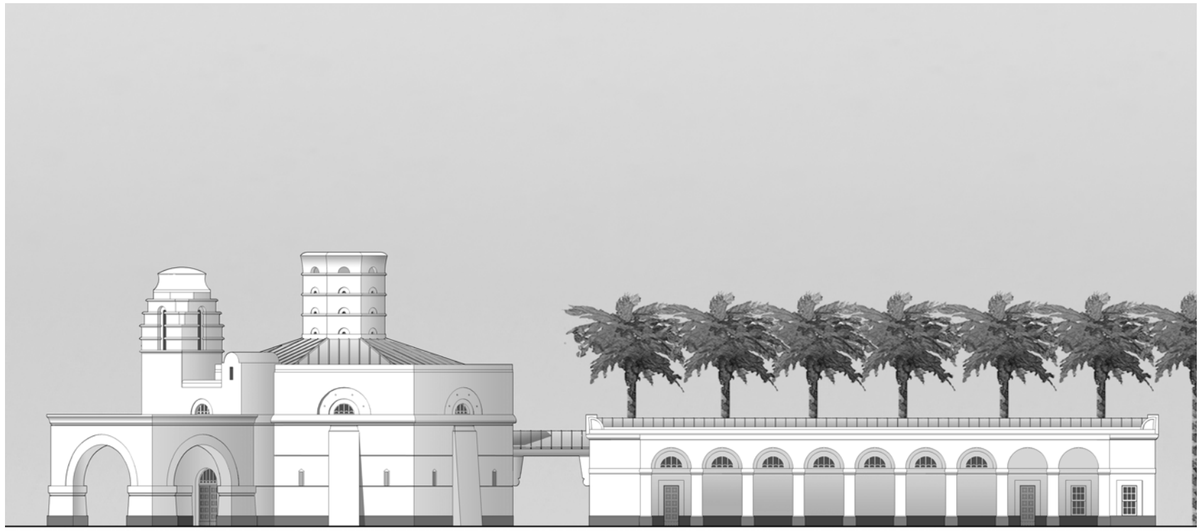


Side garden, fountain and bathrooms from the south.



Cross-section.

Hall interior.



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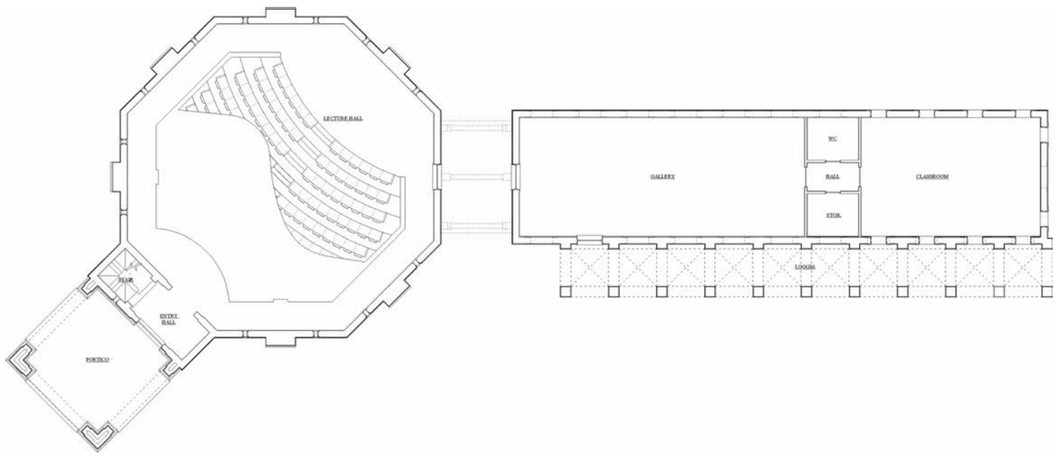

University of Miami School of Architecture

Lecture Hall and Gallery

2000-2005

The University's School of Architecture occupies several of a number of post war barracks on the campus that were turned into graduate student housing. Some remain dorms. Some serve the School of Architecture. These long, thin three story international style buildings were the work of Marion Manley, Florida's first woman architect, and for this reason have enjoyed a certain regard at the school. They are well lit buildings affording occasionally beautiful views of the campus. They are well ventilated, being thinner than any modern buildings on campus. Nonetheless, they are inadequate and slightly mean as modern classrooms, and they are environmentally dated.

The city of Coral Gables abandoned part of Dickinson Drive in order to create a site for the school's expansion. The Manley buildings are casually splayed about this part of campus, leaving irregular spaces, and no clear approach to the school. Four demonic dorm towers rise just beyond the site, to the southwest. The University's master plan calls for the elimination of most of the Manley dorm buildings in the long term, as it transitions to a more formal campus plan with a stronger relationship with U. S. Highway 1. The Manley buildings of the School of Architecture, however, will be preserved and updated in a second building phase.

The site plan organizes the school and the immediate vicinity around an octagonal lecture hall and a long thin gallery. The abandoned Dickinson Drive has been reconnected for limited campus traffic. An existing bus turnaround remains. The hall and its tower and lantern will command the north approach to the school, stealing most of the sting of the dorm towers. When the master plan is fully implemented the octagon and lantern will serve to draw people from the transit stop and new building initiatives along Highway 1 to the east, a relationship that currently remains unrealizable.

Top Left: *View of lecture hall on approach from Dickinson Drive.*

Top Right: *Elevation of hall and gallery wing.*

Above: *Plan.*

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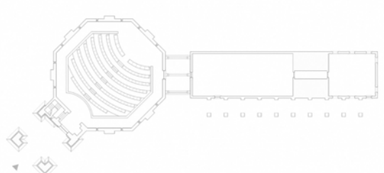

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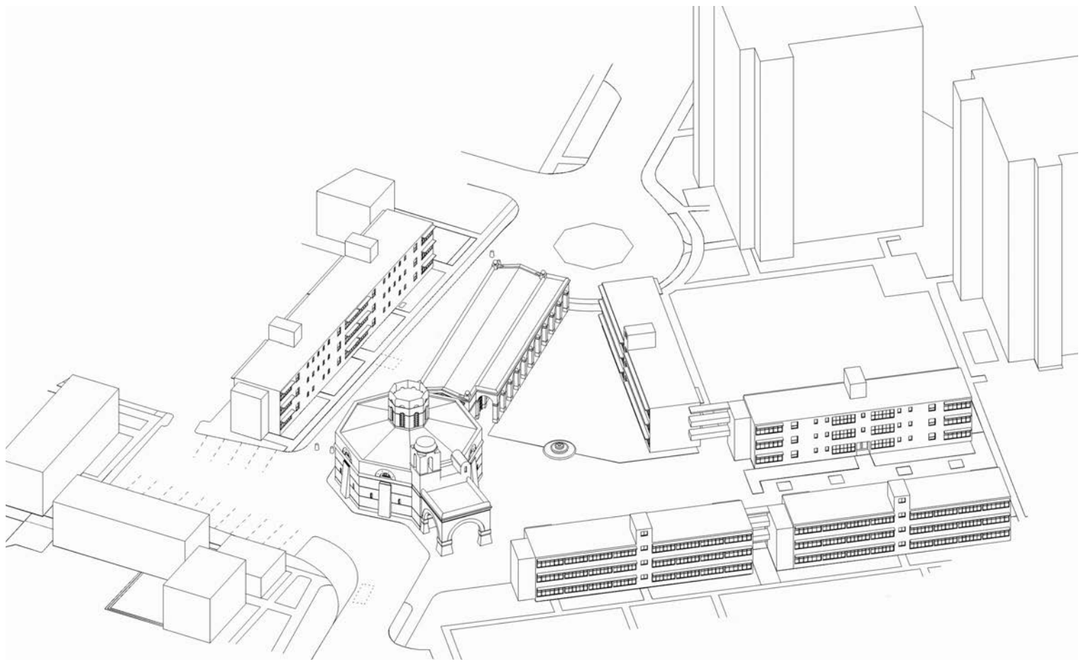
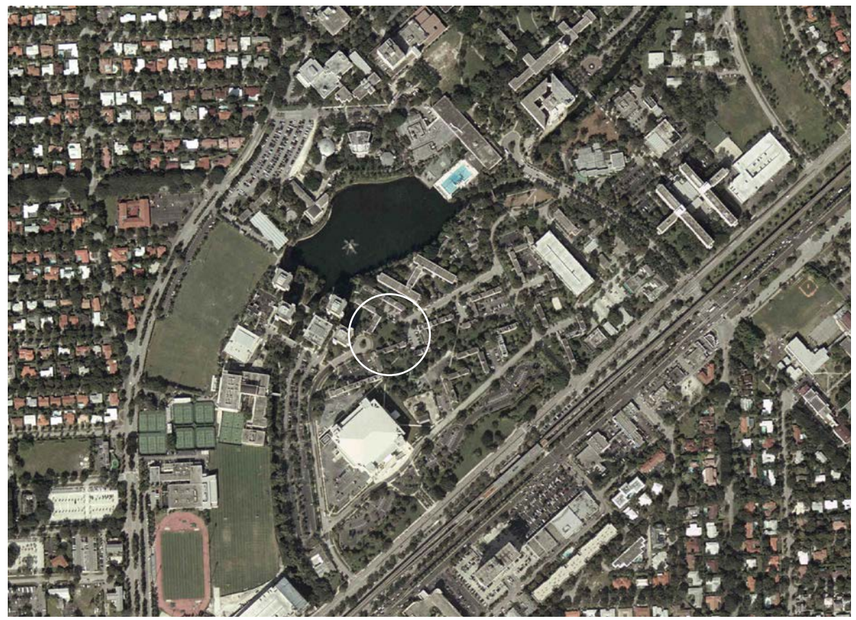
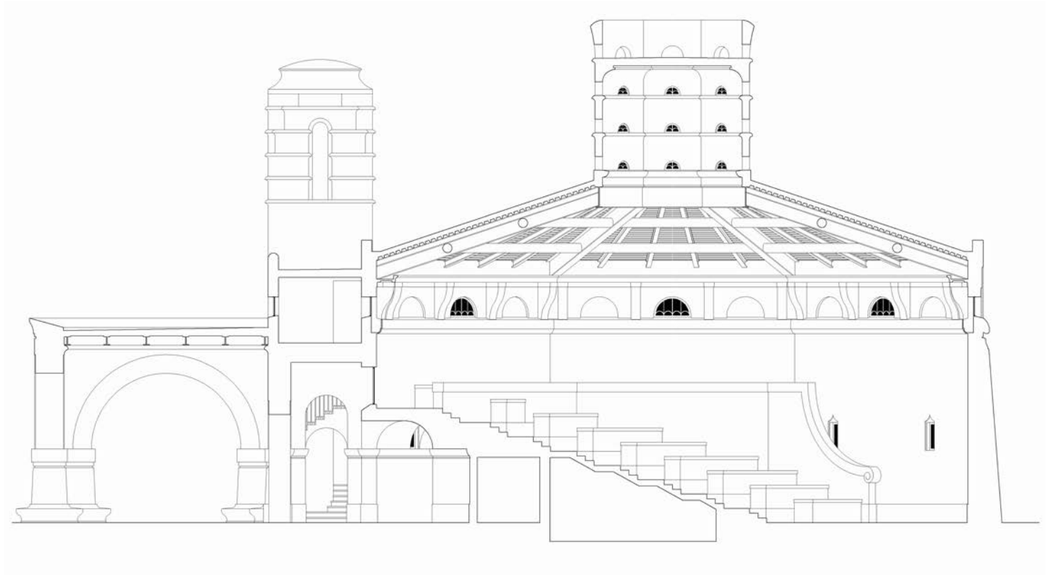
Above: *Elevation of addition from existing courtyard.*

Below: *Aerial view of addition with existing Marion Manley buildings comprising the School of Architecture.*



Below: Google Earth *aerial photograph of the University of Miami's campus. US Highway 1 runs southwest to northeast and in the new campus masterplan, the lecture hall will be visible from a transit stop there. The lake, which can be seen from under the portico, is the heart of the beautifully landscaped campus. Courtesy of the University of Miami, School of Architecture.*





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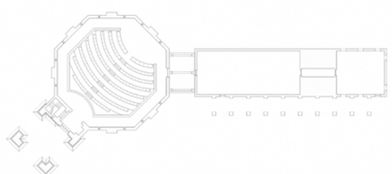

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