

ARCHITECTURE™

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2ND ANNUAL



4 MEN MINUTES LATER



HOME OF THE YEAR AWARDS



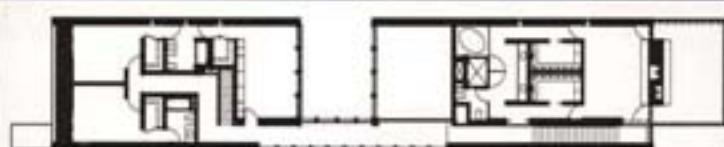
THE WINNERS ARE
SAIA BARBARESE
TOPOUZANOV, ZOKA
ZOLA, LUCAS RIOS-
GIORDANO, MS-31,
SPFA, ANMAHIAN
WINTON, HERBERT
LEWIS KRUSE BLUNCK



A UNIQUE FOCUS ON THE RESIDENTIAL-DESIGN PROCESS



MEANWHILE...



NEW WORKS THAT COULD TRANSFORM HOW WE LIVE



OUR STORY CONTINUES
IN PAGE THIRTY-NINE...

ARCHITECTURE



AWARDS

As the following pages show, the second time's a charm. Launched just last year, Architecture's Home of the Year Awards yield an ample harvest of new, powerful work by emerging designers as well as seasoned practitioners—a blessing indeed. And thanks to the high quality of the submissions (including dozens that did not earn awards) and the hard work of our five jurors (see below), the program also offers a vital inquiry into domestic life in turn-of-the-millennium North America. The results, we think, help define what it means to be “at home” in our complicated world—a delightful windfall from a new awards program created to honor design excellence.

All of the projects, for example, call for restraint and judiciousness in how we respond to the human need for shelter and comfort, without negating the natural desire to feather one's nest. And while the premiated entries hardly render the pastoral retreat ignoble or irrelevant, the results confirm the importance of developing livable urban cores for a sustainable future. Last, and perhaps most significantly, several of the projects' designers posit greater interconnection within and among dwelling forms, a device for achieving the greater goals of density, sustainability, community, and family.

In fact, the jury found the two latter arguments so compelling that they advised Architecture to include new categories for multifamily projects in the next call for entries, which we intend to do. While the single-family home may forever remain the nucleus of our societal identity, the emergence of new multiunit expressions and typologies seems central to our success as inhabitants of the earth. ■

THE JURY

CARLOS JIMÉNEZ Born in San José, Costa Rica, Carlos Jiménez established his office in Houston in 1982. He is a professor at Rice University and has taught at many architecture schools, including those at Harvard and Tulane, and he lectures frequently in Europe and throughout the Americas. Jiménez joined the Pritzker Architecture Prize jury in 2000, and he has earned numerous design awards for such works as the Houston Fine Arts Press and the Spencer Art Studio at Williams College. His Whately House addition earned an inaugural Home of the Year citation last year.



MICHAEL T. MALTZAN In early 1995, Michael Maltzan established his Los Angeles-based firm, which has completed residential works in addition an award-winning temporary facility for the Museum of Modern Art in Long Island City, New York. His firm's work has appeared in many publications and exhibits, including the 2002 Venice Biennale and the 1999 traveling exhibit *Un-Private House*. Maltzan has taught at several architecture schools. Among his own premiated projects is the Scoville-Turkel Residence, which won Architecture's P/A Award this year.



THOMAS PHIFER A year after receiving a 1995 Rome Prize, Thomas Phifer founded his eponymous firm in New York City. Before that, he served as design partner on 27 commissions for Richard Meier & Partners, including the Museum of Contemporary Art in Barcelona and the acclaimed Canal+ headquarters. Phifer's recent residential commissions include Taghkanic House, which received a P/A Award citation in 1999. Drawing on local sensibilities in his works, Phifer infuses the modernist aesthetic with a heightened sense of proportion, humanism, and community spirit.



DAVID SALMELA A self-trained architect practicing in Duluth, Minnesota, David Salmela bridges the principles of modernism and his native region's immigrant vernacular. His house designs have won numerous awards, including a national AIA Honor Award for his Brandenburg's Ravenwood Studio and a recent award from the AIA's Center for Livable Communities for the community design of Jackson Meadow in St. Croix, Minnesota. Salmela's work, which includes numerous residential buildings, has appeared in scores of journals, publications, and exhibitions. He is a fellow of the AIA.



GWENDOLYN WRIGHT A professor of architecture, history, and art history at Columbia University, Gwendolyn Wright is author of *Building the Dream: A Social History of Housing in America*; *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1873-1913*; and *The Politics of Design in French Colonial Urbanism*. Wright cohosts the PBS series *History Detectives*, and she is working on books on new American housing and the cultural history of modern U.S. architecture. Her writing has appeared in exhibition catalogs, the *Journal of Modern History*, and the *New York Times*.



DENSE URBANISM




"Almost everything we saw was suburban or rural, yet almost everything we're premiating is urban," observed Gwendolyn Wright as she wrapped up her jury work for Architecture's Second Annual Home of the Year Awards. Yet this outcome was unintended, the jurors agreed, not the result of a deliberate attempt to draw conclusions or make a political statement. Instead, this surprising confluence of successful urban designs suggested to the jury the economic and ecological future of residential development. In most instances, not only is the city "so efficient and so affordable," said David Salmela, but it becomes "an armature for your life," added Michael T. Maltzan. A second attraction of the urban projects for the jury was the ability to consider the house as an organism within its surroundings, rather than merely as an object or a retreat from the world. Thoughtful "interconnections" with different landscapes and public spaces that come more readily in the city, said Wright, "augment the house," giving the notion of dwelling new value and meaning.

MULTIFAMILY SOLUTIONS



But mere sitting in an urban locale did not qualify a project for special attention. The jury was also drawn toward the "obsession"—that Carlos Jiménez noted in many submissions—with the idea that "individual units can be tempered and made into community." Several of these multifamily solutions manipulated each apartment or condominium to give each a unique identity—and often grouping them around common public areas, such as courtyards—while disguising their shapes within more unified footprints or façades that integrated them into their neighborhoods. The resulting assemblages were "more holistic buildings," said Thomas Phifer, expressed as rowhouses, duplexes, or garden apartments. Drawing a comparison with Rudolph M. Schindler's Kings Road House in Los Angeles (see page 29), Maltzan observed the importance of experimenting with hybrid living arrangements and novel housing types. The jury concurred, and agreed to premiate multifamily projects even though they were not specifically mentioned in the call for entries.


"TRANSFORMATIVE" ARCHITECTURE



By suggesting alternatives to the prototypical house, for example, individual submissions transcended competency and fitness and opened up new possibilities in the lives of people and communities. This quality, the jurors determined, was a requisite for earning an award or citation. Beyond design excellence and formal novelty, the residential buildings had to be innovative—"transformative," as Maltzan said, or as Wright meant when she used the word "compelling" in its most literal sense: something that makes you do something, such as behave or live in a new way. So at their cores, the premiated projects are experiments, with multiple layers of meaning that "collapse into new relationships," said Jiménez. The resulting projects "elevate the status of dwelling" in its broader context, Phifer observed, as they elevate the lives of their occupants. "We're jurors in a larger show, which is about the issue of the house today," said Maltzan. "And we premiate what we're seeing that we want to see more of," said Wright. Salmela agreed: "Another objective of our selections is to communicate to the public what architecture—good architecture—is about."



INDULGENCE AND RESTRAINT



Many of the advances in the Home of the Year projects resulted from tectonic or material research, but others provided insights into types of dwelling, urbanism, and the human condition. While the jurors applauded such audacity and accomplishment, individual premiated projects were hardly extravagant or "self-indulgent," said Jiménez. Most of the budgets were modest, noted Salmela, and the construction schedules were surprisingly short. Nor were the most compelling, transformative homes necessarily the most formally animated ones. As shown on the following pages, the jury found transformation by means of nuance: a subtle distortion, a delicate blurring of lines, the careful treatment of interstitial space. Such palpable restraint, the jurors agreed, seems an integral part of bringing design excellence and excitement to today's residential architecture.



AWARD

OPEN HOUSE

Architect Zoka Zola builds a house for her family and her Chicago neighborhood. by Abby Bussel



The brick house with the overscaled windows on a quiet block west of Chicago's Loop seems to absorb the rhythms of the neighborhood as much as it tries to transform them. This is because the house is designed by Zoka Zola not solely for her own family and studio but as a vital addition to the existing fabric and the lives of those who inhabit it.

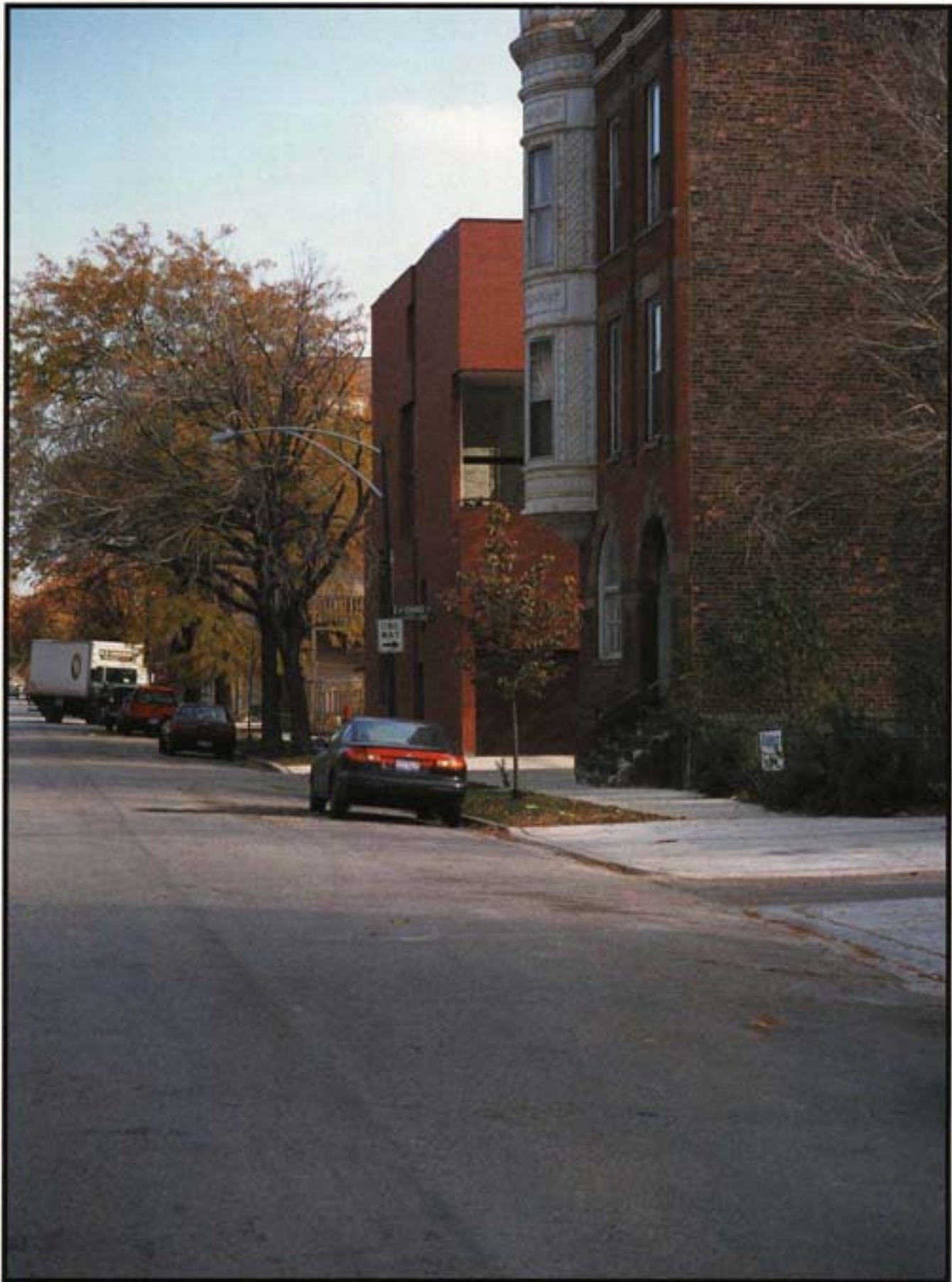
Located on a corner site in a residential neighborhood, the house's mass and materiality acknowledge the physical history of the city, where the grid and the brick wall have long held sway. But it flaunts conventional siting and fenestration with diplomatic politesse. Here, houses are typically placed squarely on their lots between front- and backyards; Zola pushes two sides of her 3,000-square-foot house flush with the sidewalk to the north and west, creating an L-shaped garden that doubles as a local shortcut.

This strategy of engagement is borne out by the large scale and location of windows and the absence of a fence around the property. Zola has stretched the dimensions of a typical double-hung sash window; placed in communal spaces—two each in her office studio and living room—they operate as something akin to two-way mirrors. From the studio floor, which rests below grade at the base of an open two-story volume, these windows turn into Alice's looking glass in reverse: one to the street and one facing onto a generous

side yard. On my recent visit, a hefty pickup truck filled the horizontal dimension of the roadside window, while a small group of local teenagers idled on the lawn outside the other.

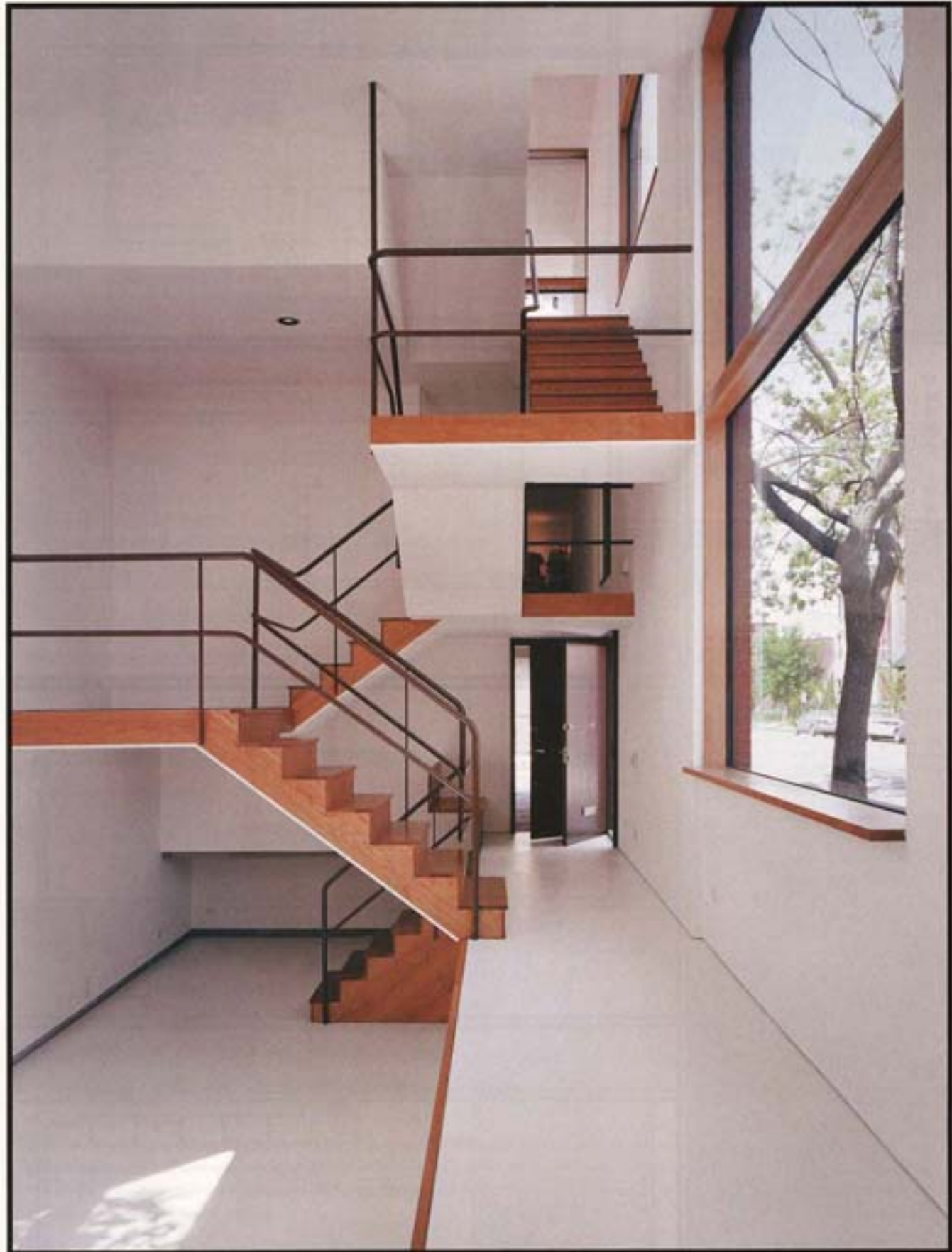
Eschewing preconceived notions of what constitutes openness in architecture, the house proposes ways to reconcile public and private realms not solely between interior and exterior but within a single entity. In section, Zola's house operates vertically as a series of interlocking volumes, the studio being the most dramatic. Rooms don't so much spill off of a single, open staircase in the middle of the house, as they appear to snap into place at the end of each run of steps. One story above the street-level entrance, a library and guest bathroom mediate between the work area below and domestic sphere above. Another run of the staircase leads to a living room and west-facing sun room. A few steps above is the kitchen. Three modestly scaled bedrooms occupy the top floor; here the big windows are horizontally oriented, capturing the reflections of the city's roofscape, both near and far.

Zola, a Croatian-born architect who trained at the University of Zagreb and at London's Architectural Association, has written that her "house is designed not to feel owned. When [a] building feels owned, it's impoverished, because it has a flattened relationship with the rest of the world." She'll have none of that. ■



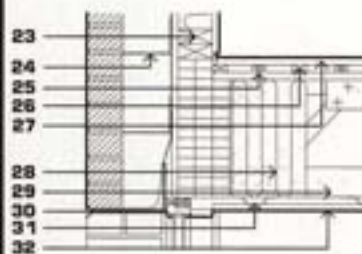
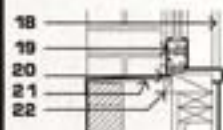
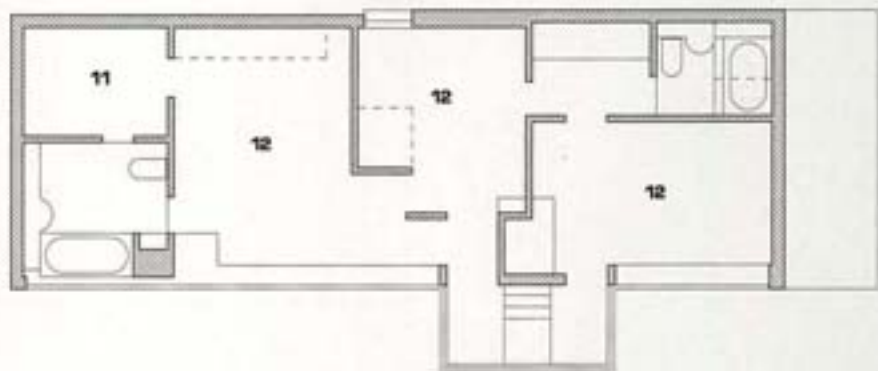
The stately rhythm of row-house fenestration in this Chicago neighborhood is strengthened by strategic interruption, as is evident, for example, in the two-story oriel (above). Pushing out into the public realm is an imperative for Zoka Zola, whose house injects itself into the community through an open-air sunroom and a series of irregularly placed, even overscaled windows (facing page).



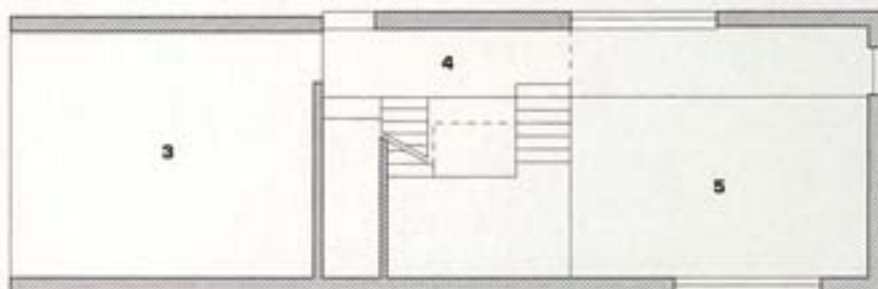
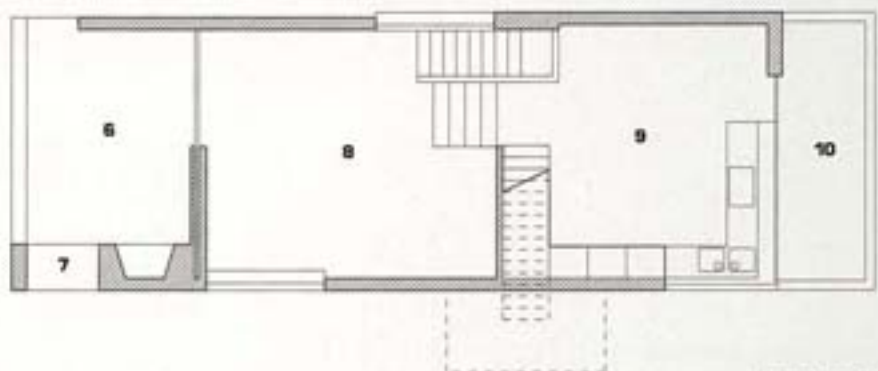


A single, open staircase organizes the interior. An entrance platform connects the front door and garage to the stair and Zola's studio, which sits several feet below grade. Rooms in the domestic realm are stacked and interlocked: The living room (facing page, bottom) is a few steps below the kitchen (facing page, middle), where the staircase continues up to the bedroom level (facing page, top). While far from being a glass house, visual connection to the outside world dominates even the most private of spaces.

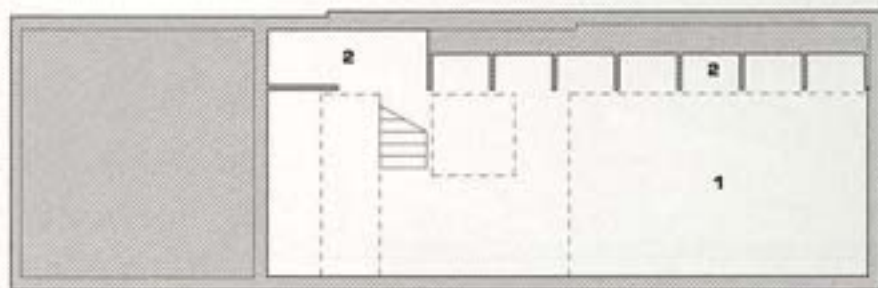
- 1 studio
- 2 storage
- 3 garage
- 4 entrance platform
- 5 open to below
- 6 sunroom
- 7 bench
- 8 living room
- 9 kitchen/dining
- 10 balcony
- 11 closet
- 12 bedroom

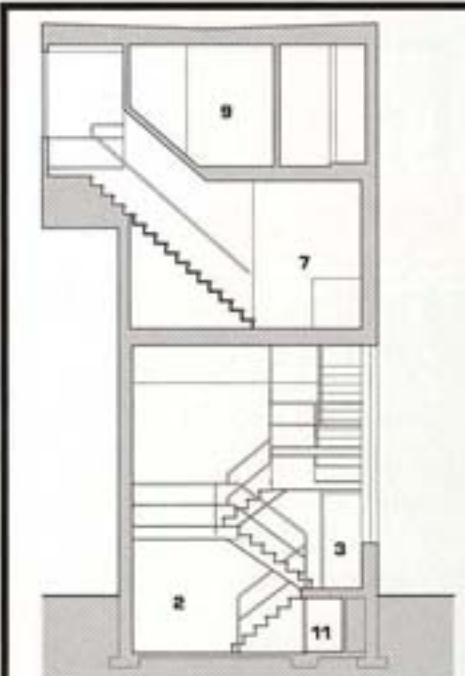
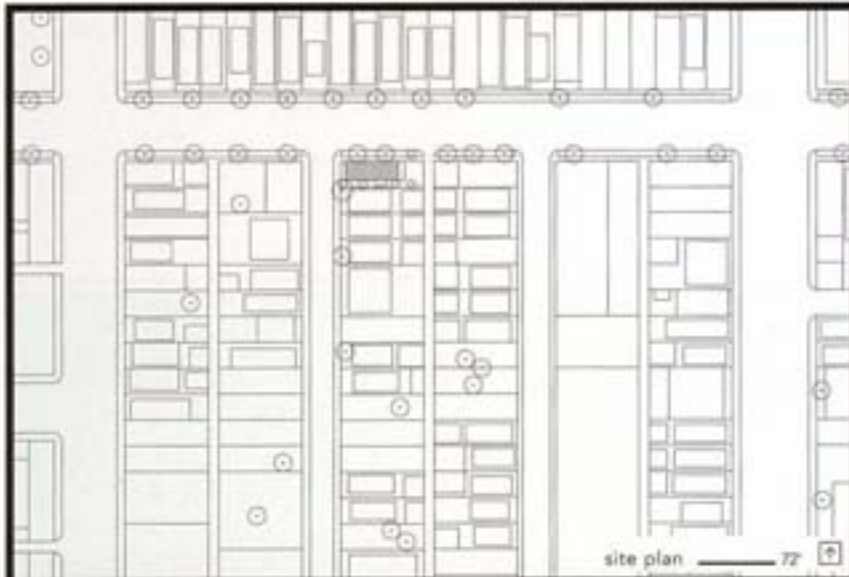


partial wall detail — 8"

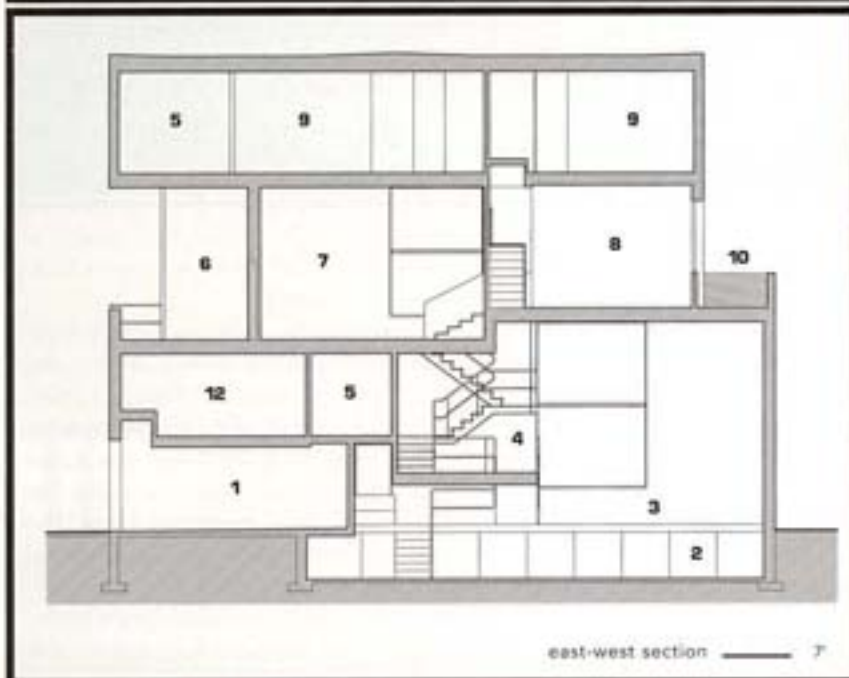


- 13 butt insulation
- 14 6" air gap
- 15 pvc lintel flashing
- 16 steel lintel
- 17 white-oak window trim
- 18 gypsum-board metal "j" edge
- 19 aluminum window
- 20 copper window sill
- 21 1/2" sill support board
- 22 1/2" blocking support
- 23 wooden stud
- 24 hot-dipped galvanized ties
- 25 1/2" in-floor heating tube
- 26 plywood strips
- 27 3/4" white-oak parquet
- 28 batt insulation
- 29 floor truss
- 30 steel lintel
- 31 furring steel channels
- 32 5/8" painted gypsum board





north-south section



east-west section



- 1 garage
- 2 studio
- 3 entrance platform
- 4 entrance hall

- 5 bathroom
- 6 sunroom
- 7 living room
- 8 kitchen

- 9 bedroom
- 10 balcony
- 11 storage
- 12 library

Pfanner House, Chicago

client | Peter Pfanner and Zoka Zola **architect** | Zoka Zola **structural engineer** | Hutter Trankina Engineering **landscape architect** | Christy Webber
general contractor | Juniper **subcontractors** | Lesch Heating (HVAC); Mark Los (concrete); Alex Veksler (plumbing); Blazer Electric (electrical); Style
 Rite (stainless-steel countertop); Kraina (copper); Stucco Systems (stucco); JS Construction (masonry) **area** | 3,000 square feet **cost** | \$580,000
photographs | Douglas Reid Fogelson

Specifications

masonry | Jenkins Brick **glass** | Gastaldello, Alumilex **skylights** | Velux **door handles** | Peter Emrys-Roberts (design); HAF (fabrication) **hardware** |
 Hager; Hafele **flooring finish** | Livos **tile** | Ceramica Bardelli **lighting** | Limburg, Artemide (interior ambient); Erco (downlights) **plumbing fixtures** |
 Grohe; KWC; Just; Kaldewei; Duravit; Zurn