

# CNU CHARTER AWARDS

2007 CONGRESS FOR THE NEW URBANISM



ADMINISTERED BY THE CONGRESS FOR THE NEW URBANISM, THE CHARTER AWARDS PROGRAM REWARDS THE BEST WORK OF THE NEW ERA OF PLACEMAKING. EACH YEAR CNU CONVENES A JURY OF THE HIGHEST CALIBER TO REVIEW SUBMISSIONS AND SELECT WINNING ENTRIES THAT BEST EMBODY AND ADVANCE THE PRINCIPLES OF THE CHARTER OF THE NEW URBANISM.



**2007 JURY**

**STEFANOS POLYZOIDES**, AIA, JURY CHAIR, Moule & Polyzoides Architects and Urbanists  
**ANDRÉS DUANY**, FAIA, Duany Plater-Zyberk    **SUSAN VAN ATTA**, Van Atta Associates  
**VINCE GRAHAM**, I'On Group    **HILLARY BROWN**, AIA, New Civic Works  
**RICK COLE**, City of San Buenaventura    **KJELL FORSHED**, Brunnberg & Forshed

**A CNU CHARTER AWARDS JURY REPORT** should rightfully begin by extending heartfelt thanks to all the jurors for their time, energy, and passion judging this year's entries. And to the CNU staff for flawlessly organizing every aspect of this competition from beginning to end.

The convening of a CNU Awards jury is both a challenge and an opportunity. A challenge because, during a three-day weekend, a small group of colleagues is charged with making near unanimous decisions on a typically daunting number of diverse and distinguished entries. And an opportunity, because this annual ritual has rapidly become a window on progressive practice worldwide.

This year's jury met at the Hale Solar Lab Library in Pasadena, California on February 9, 10, and 11. There were 125 professional and 15 student entries to review. The process began with an introduction of images and facts on every one of these projects. The jurors were free to ask for clarification on aspects of projects as they were being presented.

Projects without an advocate were automatically abandoned in the first round. Remaining projects were included in a reading pool and were evaluated individually and in detail by all jurors. After spirited discussion, projects that failed to garner support beyond a small number of advocates were also eliminated. In the final round, twice as many projects were in consideration as those that eventually received awards. In a final four-hour deliberation, the jurors assessed the individual merit of each of the finalist projects and arrived at recommendations for awards on a virtually unanimous basis.

The reasons why certain projects succeeded were many and often the diametric opposite of why so many more failed to be recognized: Clear and concise visual presentation, skilful interpretation of the principles of the Charter of the New Urbanism, a transforming design idea, new urbanist advocacy through unexpected project initiatives, and mastery of the implementation and construction process.

The winning entries are documented in the extraordinary Charter Awards booklet you are now holding in your hands—a document of such demonstrated graphic and editorial quality, it has become an annual tradition we should all cherish.

The merits of each project are described and illustrated here accompanied by juror comments. As new urbanists, we should be very proud of the thoughtfulness and quality of these winning schemes. It is inspiring to see the depth of engagement, the level of change, and the degree of public acceptance that they have already generated. It is heartening to see so many of our peers engaged in changing the world so profoundly one project at a time.

The process of carefully examining all entries and discussing them in depth also revealed what project types were rare or missing from the materials that reached our hands. These could well be the areas that challenge current new urbanist practice: Regional-scale initiatives, complex district plans, large-scale landscape projects, and most importantly, projects expressed in an inspiring architecture. Of these, the most prominent projects in their scarcity were architecturally distinguished ones.

Since the foundation of the CNU in 1993, great two-dimensional urban plans have proliferated at an amazing pace. Most, if not all, of the entries in the 2007 Awards competition had a legitimate urbanist street/block strategy at their source. Yet, many of them were also lacking as three-dimensional architectural objects. This is really surprising considering that the role of architecture in the New Urbanism is so pivotal.

A new urbanist architecture begins, continues, or completes places. It is, therefore, typically designed to be deployed in a diachronic time frame that stretches between now and forever. As a consequence, its buildings reflect both immediate project circumstances and long-term purposes: responses to program, budget, building materials, and process; pursuit of fashion, fame, and fortune; as well as a commitment to permanence in response to urbanist and environmentalist imperatives.

As repeated types, this architecture determines the collective form of blocks and the scale of streets. As monument, in idiosyncratic form, it can rise to the demands of high rhetoric. It incrementally delivers urban form by incorporating choices and responses to building location, parking, profile, and use over time. Its frontages modulate the rhythm of every street wall and by extension the experience of walking in the city. There is no single style that resolves these very complex urbanist challenges. There are many.

By any definition of permanence, an architecture should be native to the biome in which it is located on earth. In every such context, common human precedence based on continuous inhabitation is at the core of all environmental design. Paired with science and technology, this experience-based knowledge can be translated into both passive and active means of design. Architecture can then be generated that sustains and eventually regenerates nature. Sustainability is not a style. There is no single style that resolves these very complex environmental challenges. There are many.

As places develop over time, and as their transect-based order of magnitude and complexity changes, architecture can sometimes operate in the interest of continuity and other times not. The choice of style should become locally and regionally bound. Construction-driven and culture-dependent, it can deliver all kinds of different places, appropriate to their history and time. Modernist, classical, and vernacular new urbanist architecture, deployed to the ends described above, can overcome the century-old sterile arguments and conflicts between traditionalism and modernism.

It is the pervasive urbanist and environmental formative influence on new urbanist architecture that makes it useful, beautiful, and comprehensible. It is through the incremental construction of such projects that the character of our cities, our relationship to nature, and by extension, the quality of our lives will be determined. The hope of the jury is that next year and in the years to come, such Charter Awards project candidates will become common. Our movement and the world depend on it.

**STEFANOS POLYZOIDES**

*21 April 2007, Earth Day*

REGION:  
METROPOLIS,  
CITY, AND  
TOWN

SITE:  
*Areas of Louisiana affected by  
hurricanes Katrina and Rita.*

PROGRAM:  
A pattern book for rebuilding in the hurricane zone of South Louisiana, not only at the scale of home and lot but also with an eye toward making connections at the community and regional scales.



# LOUISIANA SPEAKS

PATTERN BOOK STATE OF LOUISIANA

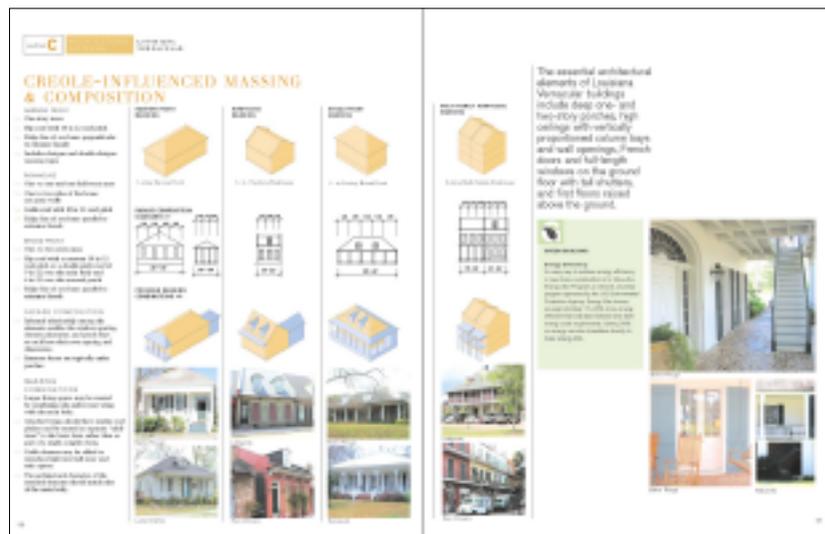
**HURRICANES KATRINA AND RITA** destroyed more than 200,000 homes in South Louisiana in 2005, creating a planning and rebuilding challenge beyond the experience of property owners, builders, and officials in modern North America. Early on, it was clear that a key aid to reconstruction would be a pattern book customized to the landscape and architectural vernacular of the region. Through its *Louisiana Speaks* program, the non-profit Louisiana Recovery Authority funded guides that are likely to be considered the most sophisticated examples of the pattern book approach in history.

Evidence suggests that older, more traditional houses, built with an understanding of the forces of nature, fared better in hurricanes. So this publication performs a valuable service in respecting the pattern book tradition of instructing craftsmen in the techniques of vernacular construction. Yet Urban Design Associates' *Louisiana Speaks: Pattern Book* goes beyond architecture to suggest preferred patterns for neighborhoods, towns, and the region. It overlays geographical and environmental considerations unique to South Louisiana. And it suggests how new approaches to planning and new green-friendly techniques and materials would help build back homes and communities likely to be safer, stronger, and smarter than before the 2005 storms.

This pattern book is unusual also in its embrace of housing delivery systems—variations on factory-built structures, for instance—that will be necessary to satisfy the immediate need for replacement housing in South Louisiana. It makes no compromises, however, in its standards for design and construction in keeping with the region's time-tested architecture, from Louisiana Victorian to Modern.

The book is organized in five parts. After the Introduction, there are sections on Community Patterns, Architectural Patterns, Demonstration Plans, and Landscape Patterns. Each section details essential information for making informed design and site planning decisions for renovations and new house construction.

The book profits from its connections to work done in individual Louisiana parishes and in the region by related Louisiana Speaks initiatives. It consolidates products of charrettes, making the best use of master plans and house designs generated by others. But it is a coherent, stand-alone publication, unrivaled in its overall graphic design and in the unity it brings to the work that preceded it. Accessible to lay readers, it is of obvious utility to builders, developers, planners, and property owners in the region. And it establishes an inspiring template for future pattern books for other regions. "This is not just an architectural pattern book," says juror Andrés Duany. "This is a planning pattern book. It is very innovative."



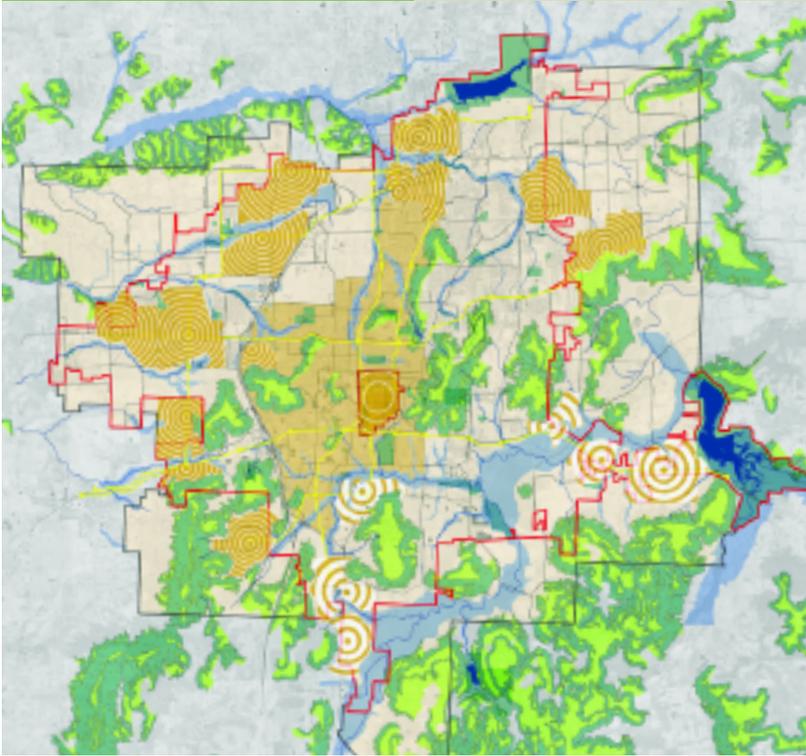
**REGION:  
METROPOLIS,  
CITY, AND  
TOWN**

**SITE:**

*A fast-growing university town of 70,000, occupying 61,440 acres in Northwest Arkansas' Ozark Hills.*

**PROGRAM:**

This 20-year land-use plan is a transect-based road map for revitalization and new development anchored in principles established during community visioning sessions and a design charrette.



**IDENTIFIED IN SURVEYS AS ONE OF THE MOST LIVABLE** communities in America, Fayetteville, Arkansas is the kind of place that might someday be expected to reckon with its popularity. But sharing a region with the headquarters of Wal-Mart, Tyson Foods, and other powerful economic generators, Fayetteville is experiencing growth pressures so intense they could mire it in sprawl for decades. Threats to the environment in a region where access to recreation is a prime amenity argued for new approaches. So did fear that rapid growth could push affordable housing beyond the range of working people. In the fall of 2005, the City Council began a process that helped Fayetteville focus its priorities and carve a strategy for healthy, managed growth into the future.

In early 2006, the city hosted and Dover, Kohl & Partners led a 10-day design charrette including hands-on design sessions for citizens in neighborhoods. More than 700 people participated. Among them: property owners, residents, business people, developers, students, and government officials. Out of those sessions came a consensus about where growth should occur and the forms it should take. Six priorities emerged: 1) Focus on infill and revitalization; 2) Discourage suburban sprawl; 3) Make traditional town form the standard; 4) Grow a livable transportation network; 5) Assemble an enduring green network; and 6) Increase attainable housing options. "The goals are so clear that anyone can understand them," says juror Kjell Forshed. "It is very good pedagogy."

Guided by those goals, the Dover Kohl team and city staffers created maps that visually depict the principles as they apply to areas targeted for future development or withheld from development, either permanently or temporarily. The maps made growth policies clear and accessible to everyone. And they provided a framework for policy-making that could assure a livable, sustainable community without sacrificing opportunities for dynamic economic growth.

That these policies were derived from extensive citizen outreach and a participatory charrette bolstered their credibility and led to quick acceptance by Fayetteville political officials. The City Council unanimously accepted the overall plan in July of 2006. And in November of that year, it adopted the Future Land Use Map. That prepared the way for the next step: converting planning policy to form-based codes that give the principles the force of law.

Citizen participation continues as the city encourages neighborhoods to help fine-tune the long-range plan's implementation. Officials even created a "Citizen's Guide to Action" to coach involvement. And accolades pour in. In September of 2006, Fayetteville won a state planning award for its model approach and comprehensive plan.

# CITY PLAN 2025

FAYETTEVILLE, ARKANSAS

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>----- Planning Area</li> <li>----- City Limits</li> <li>Hilltops—Uphill from 15% slope or greater with a slope ranging from less than 15% to zero</li> <li>Hillsides—15% slope or greater</li> <li>Parks and protected lands</li> <li>Lakes</li> <li>Rivers</li> <li>Roads</li> </ul> | <ul style="list-style-type: none"> <li>Recommended Roads</li> <li>Recommended Public Transportation</li> <li>Flood Zones—Restricted growth sector</li> <li>Growth Sector, Infill</li> <li>Growth Sector, Intended</li> <li>Intended Downtown Growth/Infill Sector</li> <li>Growth Sector, Controlled</li> </ul> |
|--|---|



Sprawl Development Pattern



Traditional Development Pattern



Before

After



REGION:  
METROPOLIS,  
CITY, AND  
TOWN

**SITE:**

*A 10.1 square mile coastal city  
that sustained heavy damage from  
Hurricane Katrina in 2005.*

**PROGRAM:**

This project guides the rebuilding and renewal of Long Beach with a remarkably thorough plan covering an expansive set of needs, including neighborhood and block structure, infill redevelopment, diverse housing types, thoroughfare design, and coding and transect diagrams.



# LONG BEACH

## CONCEPT PLAN

LONG BEACH, MISSISSIPPI

**COMPREHENSIVE IN ITS SCOPE AND DETAIL**, the Long Beach Concept Plan responds nimbly to the community's rebuilding needs in the aftermath of Hurricane Katrina, while reflecting an involved citizenry's desire to maintain the city's character and appeal.

Resulting from work begun during the Mississippi Renewal Forum—the 2005 charrette focusing on the post-hurricane needs of 11 coastal Mississippi communities—and advanced during follow-up charrettes, the concept plan was completed less than a year after the storm's destruction. It aims to preserve many historical and legacy sites—both natural and man-made—while putting the city on the path to reemergence as one of the fastest growing communities in the Biloxi-Gulfport region.

In the plan, the project team addresses 13 distinct but related areas of concern, ranging from mapping pre-hurricane conditions to understanding FEMA flood maps, property rights, and insurance issues to analyzing neighborhoods and their block structure, and planning gateways and downtown infill redevelopment.

Actively seeking citizen contributions of photographs, postcard collections, and out-of-print local history books as records of lost precedents, the design team used the charrette process to determine public will and earn cooperation. The concept plan's numerous renewal strategies are all designed around walkable environments that retain Long Beach's original character while fostering economic development. The plan incorporates the principles of New Urbanism as it lays the foundation of a city rebuilt better than before and at increased density, especially in areas accommodating commercial activity.

What is most striking about this plan is its detail, intelligence, and lucid guidance across its comprehensive set of concerns. It's as if the tireless planning team at Ayers/Saint/Gross and partners on the Long Beach Executive Committee realized that this damaged community needed a veritable lifetime of new urbanist knowledge at its disposal in order to have a fighting chance of recovery. In planning for the rebuilding of Long Beach's transportation system, for instance, the plan calls for converting the city's ocean-side arterial into graceful Beach Boulevard and connecting it with major north-south streets. It proposes new cross streets as well to promote greater connectivity in residential areas with long blocks running parallel to the water. Diagrams offer detailed design guidance for each of these types of streets, including lane widths and street-building relationships to enhance the city's public realm.

Finally, key elements of a future form-based code anchor the good ideas of the plan to specific locations throughout Long Beach. SmartCode calibrations define building and neighborhood characteristics of various types of places, ranging from the intensively developed mixed-use downtown to neighborhoods of primarily residential character, and even rural areas that extend the community's tradition of radish farming. Transect maps define the appropriate locations for these range of neighborhood types.

"Enormously expressive of the initiative of the CNU and the volunteer work done by dozens of firms, this project also deserves recognition for its particular quality and the civic effort that's gone into realizing it," says Stefanos Polyzoides.



Designer Ayers/Saint/Gross, Architects & Planners    Consultant Steven Hurtt, University of Maryland    Landscape Consultant Stephanie Bothwell    Smart Code Consultant Sandy Sorlien    Attorney Gloria Freye/McGuire Woods    Residential Market Analysis Todd Zimmerman/Zimmerman Volk Associates, Inc.    Renderings Jay Kabriel    Marketing and Branding Jackie Benson/Milesbrand Marketing    Retail Analysis Bob Gibbs    Traffic & Transit Engineer Hall Planning & Engineering, Inc.

## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

*A 212-acre site containing deteriorated public housing originally built to house shipyard workers.*

### PROGRAM:

A HOPE VI revitalization incorporating diverse housing types and bioretention swales to minimize environmental impact. The redevelopment incorporates 1,200 homes—market-rate and subsidized, for sale and rental—and approximately 40 acres of parks and open space, a neighborhood medical center, an elementary school, senior center, and other civic uses.



**THE NEW URBANIST APPROACH IS A HOLISTIC ONE**, not sacrificing one community need for another. Incorporating financing from both the federal HOPE VI program and the State of Washington Department of Ecology, the Salishan neighborhood redevelopment successfully addresses two critical community concerns: a city's deteriorating affordable housing stock and a damaged natural environment.

This neighborhood in Tacoma, Washington was established in 1942 as temporary housing for workers at the nearby shipyard. It later became public housing and, by the 1990s, isolation and neglect compounded environmental damage associated with the site's earlier deforestation. Its sustainability minded redevelopment into a 212-acre mixed-use neighborhood demonstrates another step forward in HOPE VI neighborhood revitalization.

To correct past environmental mistakes, Torti Gallas and Partners, the project's master planner and architect, worked closely with civil engineers on an ecological restoration. Given the frequent precipitation, water management is important to the neighborhood ecosystem. The design incorporates a variety of swales, which absorb 91 percent of all storm water on-site through bioretention. The bioremediation process vastly reduces run-off pollution into nearby Swan Creek, whose salmon population had been all but lost. Despite their emphasis, the bioswales are not allowed to disrupt the human qualities of the place. The designers of the Salishan redevelopment succeed in creating an urban neighborhood form and public realm in concert with nature.

The original neighborhood's multi-cultural, multi-generational community was involved throughout planning and development. Pre-construction meetings—held in five languages including Russian and Vietnamese—emphasized the physical deterioration of the existing housing and civic buildings. Replacement of these buildings proved vital to the transformation of the neighborhood. Further, citizens asked planners to accommodate all phases of life, so extended families could remain in the neighborhood throughout their lives. "The design team's interest in community was reflected in submitted photos of residents living their lives," says juror Susan Van Atta. "At the same time, their commitment to watershed management signified a balance we like to see between the environment and people."

This development incorporated these goals into four types of American Northwest-style housing including affordable rental units, high-density senior housing, accessible units, as well as for-sale housing. Additionally, the centrally located neighborhood center has medical facilities, a family life center, and a nearby school. Interconnected footpaths connect every street to the park system. Housing units include a range of density with smaller, higher-density units closest to the main road with access to public transportation, and larger, lower-density family units on the periphery, closer to a variety of small parks.

Implementation of the project is occurring in three phases including each type of housing and spanning nine years ending in 2009, in order to minimize resident displacement and ensure an inclusive community throughout the transformation of the neighborhood.

# SALISHAN

## NEIGHBORHOOD HOPE VI REVITALIZATION TACOMA, WASHINGTON



## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

*A 135-acre peninsula just off of  
downtown Memphis.*

### PROGRAM:

A pioneering traditional neighborhood development including three distinct neighborhoods and incorporating a variety of housing types, uses, parks, and wetlands.



# HARBOR TOWN

MEMPHIS, TENNESSEE

**AS RECENTLY AS THE LATE 1980s**, a 135-acre peninsula off downtown Memphis remained vacant and barren. Although almost all of the city's growth was then happening far to the east, developer Henry Turley Jr. saw an opportunity to create a new downtown neighborhood there. His hope was that the development would recapture the spirit of the intimately scaled neighborhood where he'd spent his childhood, a place where both rich and poor lived and residents met and spent time at small shops and restaurants.

After decades overcoming zoning obstacles and public concerns, this land—Harbor Town—now represents one of the most fully realized traditional neighborhood developments (TNDs) in the nation. Juror Stefanos Polyzoides calls it “one of the most complete, most sensitive, most hard fought new urbanist projects of the last twenty years.”

Harbor Town was a trailblazer in all of the areas required of a good TND, including zoning, infrastructure, architecture, and marketing. Violating the land-use ordinances of the time, the neighborhood was permitted only because the infrastructure remained private. Brought to market when Memphis' back-to-the-city movement consisted mostly of home restorations and loft conversions, Harbor Town had to be strenuously marketed to both builders and home buyers.

Exemplary urban design and architecture from a design team led by Looney Ricks Kiss played major roles in helping Harbor Town achieve both market success and goals such as social diversity. Harbor Town's traditional street grid links three distinct neighborhoods: the garden district composed of townhouses, zero-lot-line houses, and larger homes; the densely configured village district featuring rental apartments, townhouses, and semi-attached and detached homes; and the harbor district with a mixed-use town square that's home to apartments above retail stores, offices, restaurants, a Montessori school, and a bilingual day care center.

One can find \$800-per-month rentals just steps from \$800,000 river-front houses. Single-family homes range from 1,000 square feet to 6,000 square feet. Discovering that written guidelines were difficult for designers and builders to understand, the developer commissioned a new set of illustrated ground rules for street façades, scale, proportion, and building materials. Although these guidelines don't prescribe architectural styles, designers and builders at Harbor Town have done an admirable job updating styles such as Charleston side-yard houses and shotgun cottages. Juror Andrés Duany praised the textbook examples of vernacular forms and detail deftly used to give modest units the same sense of belonging as homes for the affluent.

The impact of Harbor Town on its residents has been tremendous. According to a recent survey, 92 percent of them are very satisfied with the community, particularly its natural features, streetscapes, walkability and sense of community. And Harbor Town has initiated a major shift in attitudes toward downtown Memphis, where there are now more than 10,000 residents.



## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

70 waterfront acres in a distressed urban center.

### PROGRAM:

A new mixed-use downtown waterfront area integrated into the urban fabric, including 1,500 housing units, 150,000 sq. ft. of retail, dining, and entertainment, 500,000 sq. ft. of commercial office space, 13 acres of parks and open space, a ferry terminal, market square, and riverfront esplanade.



**CAMDEN, NEW JERSEY HAS A TOO COMMON PROBLEM** along its riverfront. Automobiles enjoy excellent river views from an abundance of parking lots, but with very few public spaces and mixed-use developments, Camden residents are disconnected from this valuable natural resource. The steep decline of manufacturing in Camden left a wake of available space waiting to be revived.

Despite deep-set decline citywide, Camden has successfully focused tourist-oriented reinvestment in its Delaware River waterfront district, which offers views of Philadelphia's skyline and strong links to Philadelphia via a ferry, light rail, and the Benjamin Franklin Bridge. Nevertheless, new venues such as the Adventure Aquarium, Tweeter Entertainment Center, and Campbell's Field remain disconnected destinations, not anchors in a coherent downtown.

Cooper's Crossing uses the underused spaces between these attractions as the site for a major, mixed-use town center. It's a sound strategy to capitalize on Camden's most conspicuous assets. And thanks to a symbiotic partnership, the result will be more than a project that looks imported from anywhere. Together, a high-quality master plan by Torti Gallas and Partners and pattern book by Urban Design Associates will connect the development physically, architecturally, and emotionally to the surrounding fabric, increasing the probability of broader repair.

The project extends the downtown urban framework to the river's edge. With the major tourist attractions sporadically placed within the 70-acre site, there is ample room to weave in a mixture of 1,500 new infill housing units, 500,000 square feet of office space, 150,000 square feet of retail, dining, and entertainment, and 13 acres of parks and open space.

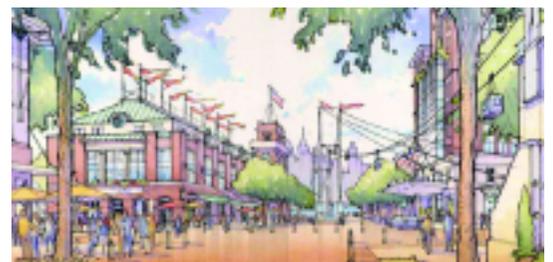
The plan extends two important downtown streets to the waterfront. Cooper Street becomes a grand boulevard lined by stately four-story Town Rows and terminated by two slender residential towers. Neighboring Market Street, recognized as the commercial spine of Camden, becomes a main street that meets the waterfront at a new public gathering place, featuring the proposed tram station, ferry building, a restaurant pavilion, and the recently constructed aquarium. Delaware Avenue takes on a more active role connecting mercantile lofts, cafés on broader sidewalks, and the ball park. A riverfront esplanade connects the entire site and ensures public access to the water.

Promoting architectural guidelines to unite the waterfront with Camden's downtown neighborhoods, the pattern book begins with a historic introduction of the site, its architectural typologies and their influences. It highlights the character of specific addresses such as Cooper Street, focusing on their uses and massing. The pattern book investigates four building types—Town Rows, Mercantile Lofts, Lofts, and Towers—and sets guidelines for their implementation, before addressing the treatment of landscape. As a result of this thoughtful approach, says juror Hillary Brown, the plan "has a lot of richness and variety. It has spaces full of character."

In this pairing of urban design plan and pattern book, jurors saw a model for redevelopment that revives asset-rich areas badly in need of redevelopment and results in valuable and enduring urban fabric.

# COOPER'S CROSSING

CAMDEN, NEW JERSEY



## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

A 27-acre former RV park  
surrounded by vineyards.

### PROGRAM:

The replacement of vehicle-oriented uses with an environmentally sustainable agrarian resort village incorporating 85 guest cottages, 24 for-sale homes, a spa, post office, public market, restaurants, and meeting space.



# THE CARNEROS INN

NAPA, CALIFORNIA

**A FEW YEARS AGO**—when this 27-acre parcel in Napa, California was an RV park with stalls for nearly 100 recreational vehicles, acres of additional paved space for RV and boat storage, and a large on-site sewage treatment facility—it was hard to imagine this site ever achieving environmental harmony with the vineyards just beyond its borders.

But the design and development team at the Carneros Inn have achieved the improbable: the rebirth of the site as an agrarian village that weaves resort-oriented uses and thoughtful landscape design into an urbanism that treads lightly on the land and heightens one's awareness of the surrounding agricultural landscape.

In creating the Carneros Inn, architects at William Rawn Associates sought inspiration from Napa's natural beauty and agricultural traditions in creating a mixed-use settlement comprising four small districts. The Town Center engages both inn guests and the broader community around a civic square featuring a post office, public market, restaurant, and conference space. The Hilltop, the site's highest point, commands dramatic views of the vineyards and makes a stunning setting for a meal at its restaurant or a swim at its spa complex. The 85 cottages for resort guests are tightly clustered in small groups off a linear orchard that starts at the Town Center and terminates in a public space overlooking the vineyards. Occupying the southeast corner of the site are 24 for-sale courtyard homes.

Landscaped public spaces form a framework connecting cottages and homes to destinations within the village. While jurors questioned streets at the Carneros Inn that seemed conceived more as service ways than memorable spaces, juror Susan Van Atta, a landscape architect, praised how the linear orchard and other shared spaces are integrated into a larger system of landscape design that also provides guests and residents with private spaces and visual connections to the larger agrarian context. "The plantings are not the usual lush resort plantings. They recall the honest landscape you'd see on a farm," says Van Atta.

Building design and green features further reinforce the village's sense of connection to its place. Whether it's the rustic guest cottages with their corrugated metal porch roofs and fences or the more substantial spa and town center buildings, the designers reinterpret the rural vernacular in a way that is simple and informal yet striking. The entire project is geothermally heated and all storm water is processed for either on-site irrigation or sharing with neighboring vineyards.

From each morning's walk along landscaped pedestrian paths to breakfast to each evening's lingering finish on the Hilltop with its sunset views, the Carneros Inn leaves a lasting impression on guests, just as it promises to influence California's tourism industry as well.



Developer Keith H. Rogal. Carneros Partners Owner Carneros Holdings, LLC Design Architect William Rawn Associates, Architects, Inc. Landscape Architect Olin Partnership  
Associate Architect for Overall Planning and Infrastructure Caspar Mol Architecture and Planning Associate Architect for Hilltop Buildings Persinger Architects and Associates  
Associate Architect for Courtyard Homes Les Girouard Associate Architect for Highway Buildings RMW architecture & interiors Interior Architecture Shopworks Art Susan Burks  
Photographer Mark Hundley; Art Gray Civil Engineer Korve Engineering Kitchen/Bath MJP Design Builder Andrews & Thornley Construction Cottage Construction  
KIT Manufacturing Co. Water Treatment Fuog Water Resources City Official Jeff Redding, Director of Planning

## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

500 acres in the downtown area of South Carolina's capital city, bordered by a river and a university campus.

### PROGRAM:

The plan creates a new "front yard" for the city along Columbia's underutilized riverfront and integrates the intellectual life of a university into a transformed downtown district.



**SOUTH CAROLINA'S STATE CAPITAL**, Columbia, was laid out in the late 18th century on a grid of 400 squares. For most of its history, Columbia oriented itself to the Congaree River, first in seeking to access a navigable waterway, then to generate power for the textile industry. But in the post-industrial era, Columbia, like many other cities of similar vintage and experience, neglected sections of its riverfront as it became distracted by suburban models of planning and development.

This plan returns Columbia's attention to its heart, in a way that could serve as a model for leaders in other places with the vision and the political will to transform underutilized assets into urban showplaces that reward diverse populations for living, working, and spending leisure time downtown.

At present, the site's 500 acres consist primarily of vacant property, parking lots, light industrial buildings, and suburban-style offices. Yet the acreage borders the State Capitol complex, the University of South Carolina campus, and the river. There is great potential, therefore, for a plan that connects the people and activities of the district and accelerates new investment in the urban core.

The master plan calls for a 74-acre waterfront park, which will connect to and complete the city's 12-mile-long linear park system along the river. The project anticipates some 8.5 million square feet of mixed-use development over the next 15 years. New public spaces will include a shaded urban square, a sculpture garden, and a public overlook on the river stepping down as a series of flowering terraces. Residential development will cluster closer to the river; offices serving an expanding community of university-related research will locate closer to the USC campus.

While the project's aims are bold and comprehensive, its implementation strategies are practical and inclusive—one of the reasons the plan has attracted a coalition of champions, including the university and the family that controls a substantial part of the area's real estate. During the course of planning, there were some 100 public meetings and presentations to diverse audiences, from residents and downtown companies to city staff and elected officials. A Waterfront Steering Committee was formed to help plan the estimated \$114 million in infrastructure support and to achieve the rezoning necessary to realize the proposed urban character.

"This was a tough design challenge, particularly because the river is marshy and because it drops off rather quickly," says juror Rick Cole. "They've addressed that challenge well." Local media agree: they've proclaimed this "a transforming vision" for Columbia and congratulated the capital city on plans for its new "front yard."

# INNOVISTA MASTER PLAN

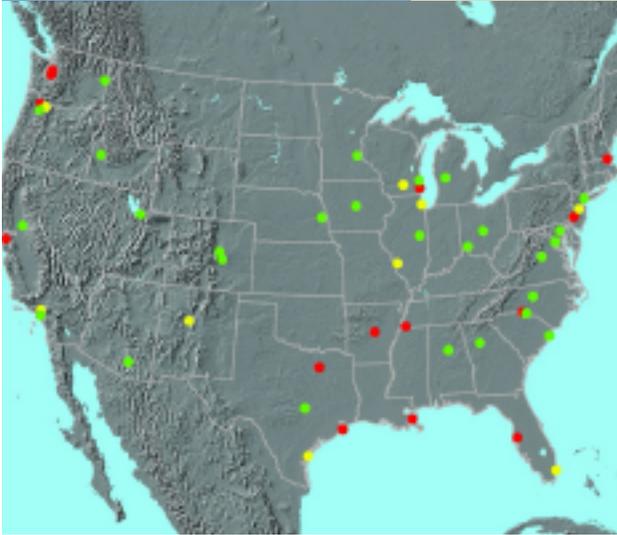
COLUMBIA, SOUTH CAROLINA



NEIGHBORHOOD,  
DISTRICT, AND  
CORRIDOR

**SITE:**  
Case Studies in numerous  
U.S. cities.

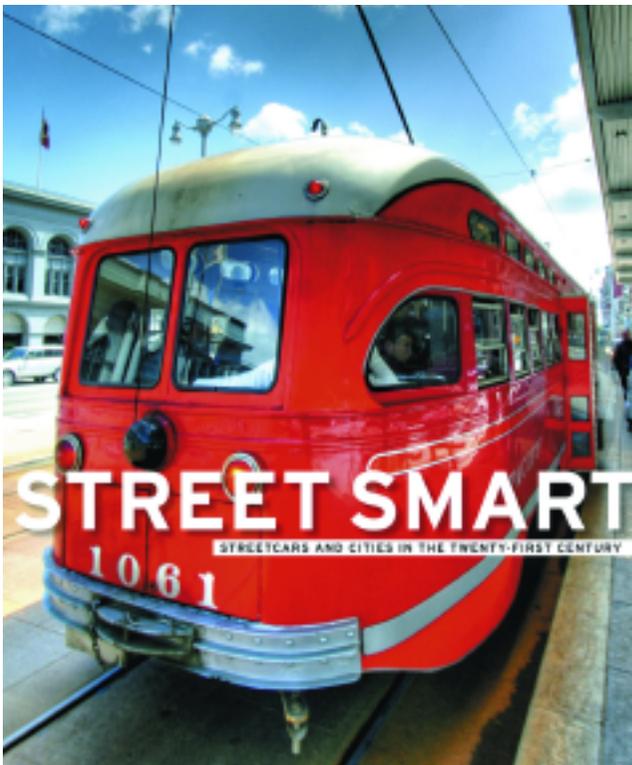
**PROGRAM:**  
A well-written and beautifully produced book that demonstrates the power of streetcars, more than other forms of transportation, to promote high-density, pedestrian-friendly urbanism.



- Existing Streetcar Systems
- Streetcar Systems Approved for Preliminary Engineering in SAFETEA-LU
- Streetcar Systems In Planning Stages

# STREET SMART

UNITED STATES



**TRANSIT AND DEVELOPMENT** are part of a chicken-and-egg dilemma for today’s communities. Without high-quality transit service, it’s difficult to have truly dense mixed-use (and mixed-income) urban neighborhoods. But often transit enhancements are difficult to justify until there are densities to support them. So what should city leaders and planners do about transit to prepare for a future of valuable and vibrant urbanism?

*Street Smart: Streetcars and Cities in the Twenty-First Century* has some answers to that question. Clearing up often murky distinctions between types of rail-based systems—light- or heavy-rail systems carry more people rapidly over longer distances while streetcars stop more frequently and usually share lanes with automobiles—the editors of this book say streetcar systems are uniquely suited to serving the high-density development coming to downtowns across the United States. “They’re much cheaper than light rail, are hugely successful in promoting development and street life, and fit easily into built environments with little disruption to existing businesses, residents, and traffic.” They are an ideal answer for small and mid-size cities that can’t afford bigger rail systems, they say.

*Street Smart* spends 92 oversized pages backing up this concise and powerful thesis. Unlike most transportation and land use publications, the compilation is visually appealing, filled with arresting photographs and instructive illustrations, and laced with fine examples of urbanism.

*Street Smart* includes case studies of robust new streetcar systems and detailed discussions of the innovative implementation of projects throughout the U.S., the public-private partnerships that got them built, and the developer agreements used to leverage public benefits including affordability, public space, and parks. The book aims to stimulate new streetcar projects, even a streetcar renaissance, through persuasive advocacy and by serving as a how-to manual dispensing best practices. To its credit, this manual is conceived of broadly. Technical advice on new system funding, alignment, and equipment is well represented, as are tools and techniques for zoning and development practices (including excerpts of a sample form-based code for a streetcar district) that make both transit success and the achievement of larger planning goals more likely.

It’s the kind of overdue interdisciplinary approach that suits its self-publisher, Reconnecting America, the national non-profit at the nexus of “development-oriented transit and transit-oriented development.” Like many of the projects it promotes, the book itself is a creatively-financed partnership. And it “connects two usually separate worlds—the worlds of public transportation and urbanism. There is nothing more urgent at a time of rising oil prices and global warming,” says Rick Cole, one of several jurors (and a public official himself) who agree that *Street Smart* should be required reading for mayors and council members across the country.



**Authors and Contributors** Shelley Poticha; Gloria Ohland; Maria Zimmerman; Jeff Wood; Michael Smart; U.S. Congressman Earl Blumenauer; Paul M. Weyrich; William S. Lind; Tom Furmaniak; Mark Dorn; G.B. Arrington; Jeffrey F. Boothe; David M. Taylor; Scott Bernstein; Jim Graebner; Vicki Quick; John Schumann; James Schantz; Cameron Beach; Dave Dickey; Charlie Hales; Sharon Kelly; Rick Gustafson; Rick Laubscher **Book Design** John Curry **Photographers** Matt Spolin (Cover); Bruce Forster/Viewfinders; Jerome Unterreiner/ZGF; and others

## NEIGHBORHOOD, DISTRICT, AND CORRIDOR

### SITE:

A 12.7 acre former factory property at the edge of a historic town.

### PROGRAM:

An infill reurbanization in a centuries-old setting involving two new hotels, 220 residences, 50,000 sq. ft. commercial, 7,100 sq. ft. civic buildings, and 1.5 acres of public space.



**ANTIGUA, GUATEMALA** is truly ancient by Western Hemisphere standards, founded in 1543 as the capital of Spain's Central American colonies. Its tight grid of square blocks, inspired by Italian Renaissance thinkers, served it well as it grew to be the third-largest city in the West by 1770. A devastating series of earthquakes in 1773 led the colony to move its capital to "new" Guatemala City, and Antigua soon settled into dusty, overgrown obscurity among the ruins of its cathedrals, palaces, and mansions and in the shadow of three (mostly) extinct volcanoes.

Antigua's rediscovery as a heritage tourism destination has placed new pressures upon the town, though, as visitors jam the historic core with cars and insensitive developments arrive at the edge. The La Candelaria neighborhood plan seeks to craft a new neighborhood, housing new and varied uses while drawing extensively on Antigua's centuries-old town-building tradition to replace a section of disrupted urban fabric near the town's northeast edge. The site, historically an artisans' neighborhood below the famed "Hill of the Cross" overlooking town, had been razed and leveled for a now-defunct textile mill. As with the rest of Antigua, it is surrounded by history: the site is at the trailhead for the hilltop park, and the ruins of an ancient church (to be restored) stand just below the site.

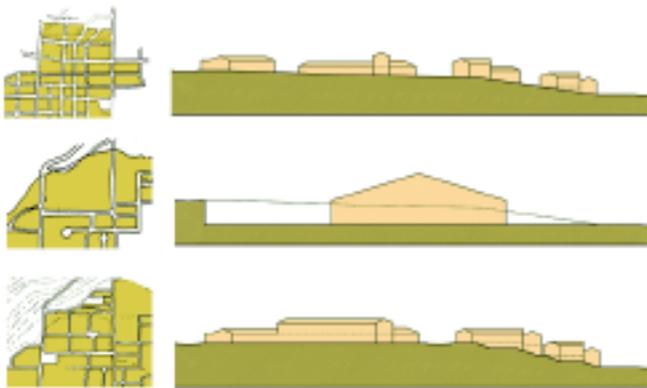
Designers Castillo Arquitectos with Dover, Kohl & Partners brought the city grid back into the site, creating six blocks linked by narrow streets. Tiny walks (paseos) and steps reach into the blocks and negotiate the slope. Additional urban public spaces and civic buildings—like a central plaza with a stair tower, an arcade leading to an interior courtyard, a series of terraced gardens leading to an event pavilion, and a theater—occupy 1.5 acres of the site.

The private uses are similarly organized around historic open space patterns: the plaza marks the entry for a grand hotel, small retail shops line the arcade, a boutique hotel surrounds an intimate courtyard, and 220 residences line the terraces and courts. In all, 36 interior courtyards grace the neighborhood. To comply with a strict one-and-a-half story height limit that protects the scale of the historic town, some of the project's bulk and all of its parking (including some public parking) are concealed within the restored hillside. Jurors said the project strikes a balance between overwhelming its site and being large enough to incorporate a deck that addresses the city's serious parking shortage. "It is probably the right increment," said juror Andrés Duany.

The La Candelaria neighborhood intriguingly repairs an out-of-scale urban mistake by introducing historic fabric that reinforces the urban edge and draws on local traditions, a first even in this most traditional of cities.

# LA CANDELARIA

ANTIGUA, GUATEMALA



Before the first half of the 20th century, a neighborhood stood on this site.

During the second half of the 20th century, the neighborhood and the hillside were razed.

Proposal to restore the hillside and re-establish a neighborhood in the 21st century.



## BLOCK, STREET, AND BUILDING

### SITE:

*An odd-shaped, steeply sloped one-acre corner lot in a streetcar suburb just outside of Washington, D.C.*

### PROGRAM:

A grouping of related buildings accommodating various uses: 70 one- and two-level apartments, townhouses, commercial space, and live/work units in one seven-floor mid-rise; live/work townhouses; and six “mews houses.”



# TAKOMA WALK

TAKOMA PARK, MARYLAND



**THIS TRUE HYBRID BUILDING** deftly rises to the challenge of a curious site that presents numerous challenges in three dimensions. The site’s boomerang shape holds a corner and juts into several very different contexts. One narrow end incorporates a 1941 building facing a streetcar suburb’s low-scale commercial district. One broad face descends a 35-foot slope across from a neighborhood park, then turns into the middle of the block, overlooking a neighborhood of Craftsman-era bungalows. The site’s context presented another set of social challenges: securing approvals in a politically engaged neighborhood with strict historic preservation controls required a score of outreach meetings with neighborhood groups and three regulatory agencies.

Architects Cunningham | Quill responded to the site’s shifting edges with aplomb. Juror Rick Cole says the design “overcomes the awkward shape and size of the site and respects the surrounding neighborhood in a way that is truly magnificent.” The design employs a variety of distinct frontages and building types that transition in scale from large to intimate as one moves around the site. It responds to both the varying contexts and to the market demand for multiple living options, according to jury chair Stefanos Polyzoides. The project also meets the local government’s inclusionary housing standard, with 15 percent of units priced affordably. All of this fits on just under an acre a short walk from a popular Metrorail station.

The restored two-story commercial building along Carroll Avenue provides a human-scaled front to the mid-rise residential building. The “7”-shaped mid-rise, pulled away from both streets and the lower neighborhood to avoid shadows, steps two floors up and three floors down from the storefront to reach seven stories at the base of the slope. Seven live/work townhouses buffer the mid-rise from the park along Westmoreland Avenue and create a public frontage alongside the busy park, while also adding flexibility should uses change over time. The “dog leg”—the portion of the site reaching into the middle of the block—creates an opportunity for a mews of six “bungalows” housing duplexes and flats but matching the scale of neighboring single-family houses. The entire complex, including landscaped walkways around the mews houses, surmounts a podium of underground parking tucked into the hillside.

The development blends the different typologies using a common architectural vocabulary that combines neighborhood precedents with modern elements. Deep, bracketed eaves, absorbed porches and balconies, vertical window bays, and the “bungalow court” massing of the mews houses respond to neighborhood architectural precedents; generous windows, culminating with all-glass penthouses, provide ample daylight and views over the heavily wooded area.



## BLOCK, STREET, AND BUILDING



Kedzie

Rockwell

### SITE:

*Two transit stations in Chicago's north-side neighborhoods.*

### PROGRAM:

Replacement stations provide longer, accessible platforms while contributing to the character and quality of the commercial streets they serve.

# KEDZIE & ROCKWELL BROWN LINE STATIONS

CHICAGO, ILLINOIS

**THE KEDZIE AND ROCKWELL BROWN LINE** train stations rightly claim their place as the civic institutions they are, while honoring the scale and form of the surrounding neighborhoods. Redeveloped as part of the Chicago Transit Authority's massive Brown Line Capacity Expansion Project, the stations replace older facilities, adding longer, ADA accessible platforms to support the growing ridership on Chicago's transit system.

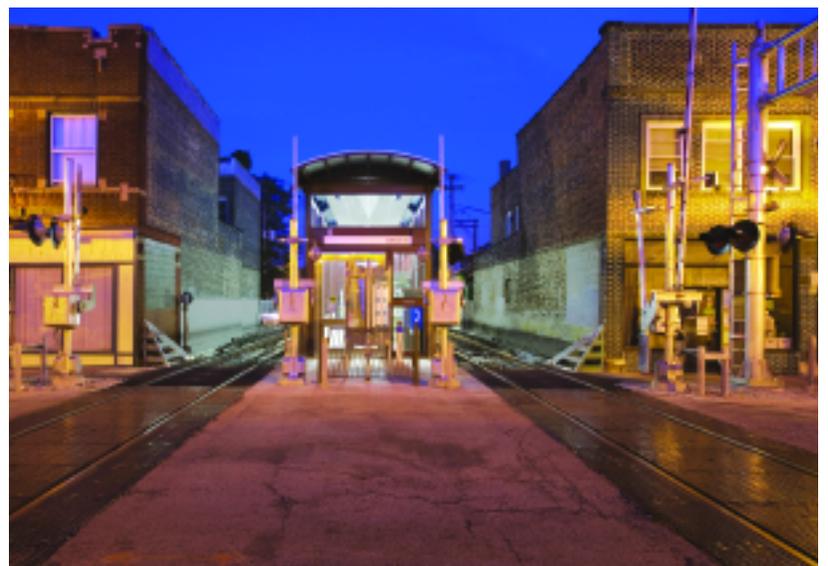
The stations serve similar neighborhoods two stops from each other. Both sit at-grade on modest commercial streets where multi-unit buildings and bungalows house ethnic restaurants and grocers. Given the similarities of their surroundings, both stations have identical programs and forms.

Community involvement was critical to the development of the stations. Residents wanted the urban fabric around the stations preserved, which meant working within the existing 38-foot right-of-way. They wanted the stations to have a civic presence and to "fit in" with nearby buildings. Neighbors also desired minimal visual impact, resulting in minimal platform canopies.

Riders have given the resulting new station designs enthusiastic reviews. Where the old stations shied away from the street, leaving a gap in the streetwall, the new stations stand proud, abutting the sidewalk. The modern steel and glass station houses are sharp. They are distinctive landmarks on traditional streets, but they are respectfully quiet in size and form, so as not to overwhelm the neighboring buildings.

The stations are designed as much for their users as for their neighborhoods. The arched metal roofs project over the sidewalk, welcoming users inside, and a directional indicator on the sidewalk in front of the stations helps exiting riders orient themselves. Upgraded lighting and visibility through the glass provide added security, as does the proximity to passers-by on the sidewalk. The length of the station house allows the floor to slope gently, providing seamless access to the raised wooden train platform. The station houses provide plenty of open space to shelter waiting riders from Chicago's harsh weather, while the glass walls allow those inside to easily see when their train is coming. "Beyond being a place to sit to avoid the weather, these stations really do honor the person waiting for the train," remarks juror Vince Graham.

The great success of these new stations is not that they simply improve residents' ability to reach the rest of the city, but that they contribute to the civic life of their neighborhoods and greatly improve the experience of riding the "L," giving riders and neighbors pride in their transit system. That achievement shouldn't be underestimated. Says juror Rick Cole, "It does the job at the scale of the neighborhood that a magnificent Grand Central Station does for a metropolis."



## BLOCK, STREET, AND BUILDING

### SITE:

*A corner site at 13th and U streets in a once-blighted part of Washington, D.C.*

### PROGRAM:

A mixed-use building of 192 apartments and 17,000 sq. ft. of retail space adjacent to a Metro station and elegantly interwoven into the local fabric.



# THE ELLINGTON

WASHINGTON, D.C.



**THE ELLINGTON BUILDING** in Washington, D.C., is perhaps best described by what it is not. It is not ostentatious. It is not boring or formulaic—not yet another box of “stacked flats” for generic urban living.

Rather, the Ellington is the kind of building you’d appreciate having in your urban neighborhood. A mixed-use building that resurrects a venerable D.C. form—the apartment building with small courtyard bays—the Ellington also plays well with others; in this case, a diverse set of neighboring buildings.

The building segues between two distinct types of urban fabric as it turns the corner from a street composed of 2- to 3-story urban row houses to a commercial street lined with 5- to 10-story buildings in the heart of downtown D.C. As the massing and appearance of the buildings shift in response to these distinct contexts, the result is a project that appears to be developed over time. Knitting together its different scales and uses, the Ellington increases neighborhood densities in a manageable, aesthetically pleasing form.

The designers of the Ellington show a steady command of urbanism in tackling a wide range of challenges from engaging the street and accommodating a mix of uses to accessing the Metro rail system and handling parking needs. A series of separate vehicular alleys serve an underground garage and retail loading bays. Crossing the sidewalk only at one end of the building, these alleys keep cars and trucks away from the pedestrian traffic originating at the Metro station and allow for a more continuous retail experience along the primary street.

The Ellington includes a 1,200-sq.-ft. outdoor restaurant court at street level, an element that has spawned European-style operable storefronts in subsequent projects for the architect. The outdoor restaurant allows a fresh-air ambience to extend farther into the restaurant during pleasant weather. Additionally, the retail storefronts are meant to accommodate future mechanical and signage needs flexibly so that retail tenants can grow, adjust, and change during the life of the building.

The design of the Ellington helps users navigate its various points of entry, enhancing the urban experience of all users and the feeling of arrival for residents returning home. The Ellington strikes a balance between its numerous retail entrances and the residential entrance as they occur on the same primary façade. Appropriate signage also helps to brand the building as a cornerstone of a vibrant neighborhood.

Day and night, the Ellington adds to the energy of 13th Street and U Street, from its ground-floor retail uses, to its creative entry lobby and vibrant party room, to its rhythmic, upper-floor terraces. Says jury chair Stefanos Polyzoides, “I appreciate its revival of a D.C. building type and its sensitive insertion into the existing urban fabric.”



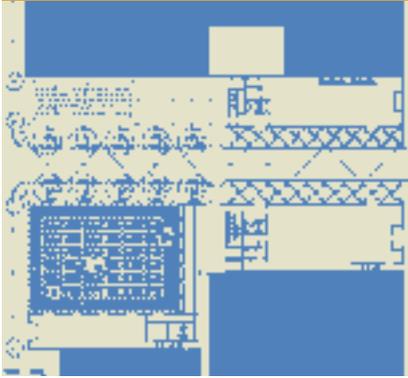
## BLOCK, STREET, AND BUILDING

### SITE:

Adjoining mid-block lots totaling .5 acres formerly used for surface parking in the downtown design district.

### PROGRAM:

This infill project accommodates 12,800 sq. ft. of retail and office space in two arcaded buildings divided by a new pedestrian passage. It preserved a set of 150-year-old oaks while creating the neighborhood's first public square.



# OAK PLAZA

MIAMI, FLORIDA



**OAK PLAZA IS THE NEW HEART** of Miami's Design District, a distinctive 18-block neighborhood just north of downtown. The formerly derelict industrial district is experiencing a vibrant renewal, largely thanks to a forward-thinking developer who wanted to create a vibrant home for Miami's design industry. His strategy included a master plan, new streetscapes, public art installations, and spaces for galleries, showrooms, and designers. Despite the new retail activity, the area lacked a memorable public space where people could gather either for events like gallery walks or just to enjoy the warm Miami nights.

The project provides a focal point for the district in the form of a public plaza, the classic element of Spanish colonial town planning. Seizing upon a site where a surface parking lot surrounded a stand of 150-year-old oaks, the developer replaced asphalt with Caribbean limestone that will weather gracefully under the tree's broad canopy. A narrow retail building and a loggia, united by a colorful mosaic, frame two edges of the open space. Two other edges include a new restaurant with reserved outdoor seating and, across the street, a new midrise hotel. Although larger and taller buildings would have proved more profitable, the developer went smaller in order to preserve the trees and create a welcoming, sun-dappled space that would enrich the neighborhood at large.

To draw more people towards the plaza, a richly detailed passage, or "paseo," was carved out of the existing block. Understanding that variety creates great urban places, the developer commissioned two different firms to design the narrow buildings flanking the new Plumer Alley. The collaboration between Cure & Penebad Studio and Khoury & Vogt Architects resulted in two distinctive buildings, reflecting one another's lighting, fenestration, proportion, and rhythms but differing in their decorative programs. The two buildings "thoughtfully use very climate-specific indoor-outdoor space," points out juror Hillary Brown. Ground-floor arcades over the sidewalks, like the loggia along the plaza, shelter visitors and shopfronts from sun and rain; a pair of upper-floor loggias on the street face of the buildings form a pair of theatrical "display cases," a visual surprise that announces the project. The building surfaces show off the architects' careful attention to detail: dark paving stones, feathery balcony railings, and colorful tilework play off against the whitewashed stucco surfaces.

Oak Plaza and Plumer Alley combine to create a unique, human-scaled space defined by the dialogue between the richly detailed buildings enclosing it. The intimate scale, presence of ancient oaks, and the use of vernacular architectural elements like local stone and tile mosaics combine to create a lasting legacy and living history for the Design District.



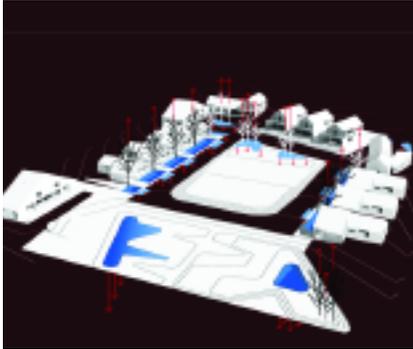
**BLOCK,  
STREET, AND  
BUILDING**

**SITE:**

5 acres of suburban property surrounded by *culs-de-sac* development.

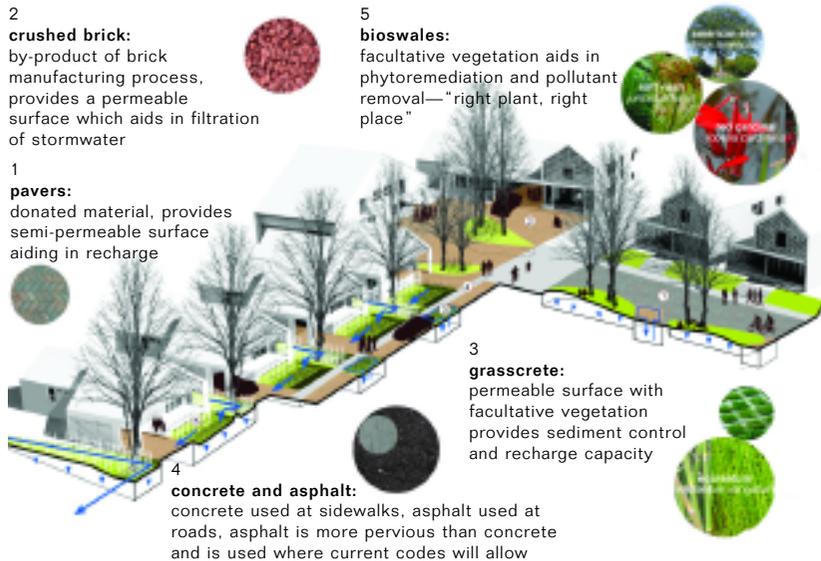
**PROGRAM:**

17 subsidized homes in a low-impact development, creating a model for Habitat for Humanity to move from single infill homes to green neighborhood design.



# HABITAT TRAILS

ROGERS, ARKANSAS



**RAIN FALLING ON HABITAT TRAILS** takes a different course than the droplets further down the way. Instead of rapidly collecting on hard surfaces and running into expensive pipes, stormwater is slowly gathered and filtered into the ground, replenishing groundwater, reducing pollutant flow into nearby streams, and creating quality open space for residents.

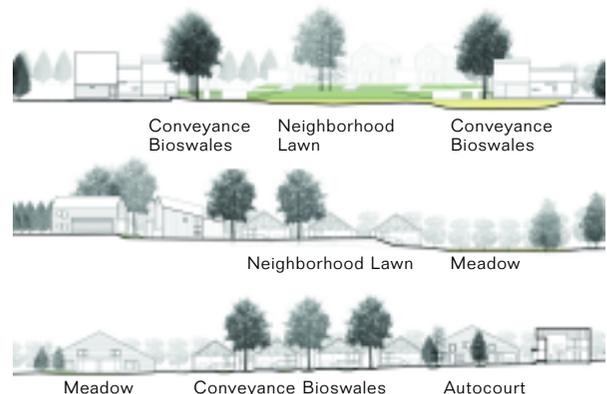
Previously, Habitat for Humanity has developed one infill home at a time through volunteer labor. Working with the University of Arkansas Community Design Center, this plan advances a new model, combining ecological-based stormwater management design with affordable housing. Subtle incorporation of the rural vernacular in a spare contemporary design creates a higher value solution for an underserved population.

Habitat Trails achieves significant infrastructure cost savings through a site design closely matched to the existing hydrological patterns. Using existing drainage, catchments and recharge areas, the design team avoided the expensive curb-gutter-pipe system that typically costs almost 50 percent more than the ecological solution. Instead of the 40 percent perviousness expected from a conventional neighborhood development, Habitat Trails achieves 80 percent perviousness through bioswale conveyance, infiltration trenches, sheetflow recharge, and rainwater gardens.

Using conservation planning methods, the 17 homes on the 5-acre site are gathered to preserve open and public space. All of the homes overlook a shared neighborhood lawn, wildflower meadow, and neighborhood plaza, all performing the dual function of shared neighborhood space and stormwater treatment. Juror Hillary Brown says the design uses "the language of the small village" and offers an effective "new template" for combining low-impact design features with community design.

The shared space continues onto the street. While maintaining the locally required 26-foot right-of-way for emergency vehicles and utility easements, the residential street has 18 feet of asphalt and 8 feet of "grasscrete" filter strip for parking. Sloped into bioremediation swales, this design utilizes the space more effectively and enhances aesthetics for pedestrians. The Community Design Center aimed to allow "the pedestrian to claim the street with the same authority as the motorist."

The innovation extends to the homes themselves. Using a unique porch design to extend each home's living space, the design takes cues from the local climate and tradition. Incorporated into modern homes that faintly recall the region's farmhouses and agricultural structures, the porches also respond to solar and wind flow cycles. Resource-efficient means of heating and cooling based on the convective ventilation cycle add to the long-term affordability of homes that are designed to cost a mere \$55 per square foot. The four different types are: autocourt duplexes, green street bungalow, urban vernacular, and meadow duplex. The porches are the "hinge" component that connect the private and public spaces, ensuring that house typologies are developed in tandem with neighborhood landscapes.



## BLOCK, STREET, AND BUILDING



### SITE:

*Suitable for small lots in hurricane-damaged communities and other places in need of affordable housing.*

### PROGRAM:

A prototype for affordable, sustainable, and expandable cottage housing for communities damaged by a natural disaster or housing needs. Attention to detail along with numerous design and manufacturing innovations assure the reliable production of thousands of architecturally beautiful homes.

**THE FLOOD OF SUBSTANDARD FEMA TRAILERS** into the Gulf states after hurricanes Katrina and Rita presaged the kind of generic and low-value options conventional builders and manufacturers would supply to meet the need for affordable replacement housing. But within weeks of the disaster, new urbanist architects stepped in with a better idea: strong, quickly-built, modest-but-affordable Katrina Cottages that incorporate local design traditions and reestablish neighborhood character.

The broader Katrina Cottage effort has involved numerous architects and many exemplary designs, but this one by Stephen A. Mouzon, Katrina Cottage VIII, advances the concept in significant new ways. A treasure trove of valuable ideas finds its way into the 523 square feet of each cottage.

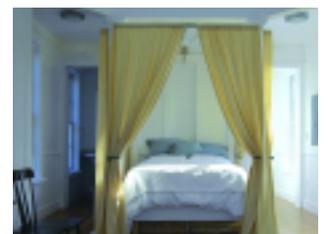
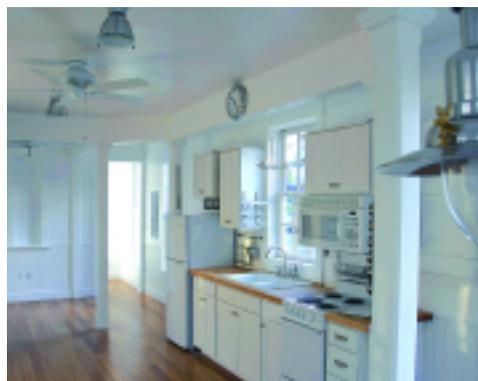
Whether the topic is livability, affordability, design authenticity, delivery method, sustainability or a range of other topics, this Katrina Cottage tells a compelling story. Start with affordability and livability: Because it can be manufactured and shipped, it can be produced in locations with low labor costs and shipped to places where the cost of housing is high. Although its estimated production-line retail price of \$90,000 comes to \$170 per square foot, that compares favorably to a FEMA trailer and thanks to innovative storage and other design techniques, it lives much larger than its square footage. What's more: this is the first cottage designed to be highly expandable, with "grow zones" whose windows become doors as the cottage sprouts wings.

The cottage carefully honors the architecture of its region, in this case the mid-Atlantic. In committing to manufacturing the home using a modular methodology, the designer expected pressure to accept low-grade stock details. But he was surprised to discover that mass-production makes the use of items such as custom columns more practical than on many one-off buildings. As a result, attenuated porch columns and other details enhance the home's classical but charmingly provincial style. Well-conceived interior details include hollowed-out interior walls that accommodate pocket doors and shelving in an effort to make maximum use of minimal space.

Wheelchair access to the porch comes via a side ramp that doesn't disturb the important porch-sidewalk space or the porch geometry itself. And the cottage quietly wears enough green features to qualify for either a LEED-NC Gold or LEED-NC Platinum rating, plus some green features LEED doesn't even consider yet. A reflective metal roof, R-19 wall insulation and R-38 attic insulation, recycled materials, bamboo floors, daylighting, and large windows located for cross ventilation are all part of this remarkable cottage's commitment to sustainability. So is a concept called "lovability," which recognizes that a cherished building will be maintained for the long haul rather than seeing its parts wind up in a landfill. "This is the most advanced Katrina Cottage," says juror Andrés Duany. "Others happen to be well-designed, economical, and good-looking, but this one is transcendent."

# KATRINA COTTAGE VIII

SILVER SPRING, MARYLAND



## BLOCK, STREET, AND BUILDING

### SITE:

A reclaimed courthouse square and three adjacent blocks of streets in a suburb midway between San Francisco and San Jose.

### PROGRAM:

The removal of a courthouse addition to create a new, half-acre public square, done in conjunction with the pedestrian-friendly redesign of three streets to serve new cinemas, restaurants, shops, and a theater.



# COURTHOUSE SQUARE

THEATRE WAY AND BROADWAY STREETSCAPE  
REDWOOD CITY, CALIFORNIA

**IN THE EARLY 20th CENTURY**, the half-acre square at the heart of Redwood City served as the community's ceremonial and functional gathering place — watched over by a Beaux Arts courthouse and later an atmospheric movie palace facing it. Yet by 1939, county officials coping with the lingering Great Depression and a swelling suburban population thought the square the logical place for a courthouse expansion. The somber Art Deco structure, complete with WPA bas-reliefs, became an architectural landmark in its own right.

With its key public space gone, however, the downtown began to languish as a gathering place. Even as surrounding farms gave way to sprawl and later to the riches of Silicon Valley, downtown Redwood City slid into dereliction, an island of government offices along deserted sidewalks.

In 2006, partially at the prodding of entrepreneurs who had rediscovered downtown, the city broke ground on a strategy for transforming its heart by reactivating the public spaces around the courthouse. The plan's centerpiece is a rediscovered courthouse plaza with three blocks of thoughtful new streetscapes enveloping it and a reinvigorated mix of uses: cinemas, shops, restaurants, performance space, a marketplace, and a museum.

Creating the new plaza required “a modest yet bold move on behalf of urbanism,” in the words of juror Vince Graham. Demolition of the 1939 courthouse annex was undertaken with the understanding that restoring the city's 1858 urban fabric—a classic American tableau of civics and commerce—offered more to the collective memory than any individual building. A restored courthouse portico and the renovated Fox Theatre (now a live performance venue) create a grand backdrop to the square, where a long fountain and two low market pavilions add interest at ground level.

Designers Freedman Tung & Bottomley also carefully coordinated three blocks of new streets along and approaching the square, each serving a different purpose. In front of the new cineplex, a boulevard-style access road allows drivers to drop off moviegoers and creates a low-speed road edge for crowds spilling out after movies. Between the square and the Fox Theatre, the street takes on a ceremonial character with a generous sidewalk and a row of Canary Island palms. Alongside the cinema is Theatre Way, a street tailor-made for outdoor dining: a 23'-wide dining terrace lined with custom torchieres steps down to a low-speed travel way with angled parking serving shops.

While jurors wrestled with whether, in the use of torchieres and other additions to the public realm, the designers opted for too much rather than too little, they appreciated the thoroughness of their vision and the project's obvious contribution to renewed civic life in Redwood City, evident in everything from retail occupancy to new festivals and farmers' markets on the plaza.



Owner City of Redwood City Urban Design and Custom Features Design Freedman Tung & Bottomley Architect of Record Rempel Architects: FMG Architects  
Landscape Architect SFE Design, Inc. Civil Engineer Mark Thomas & Co., Inc. Lighting Design Architectural Lighting Design: Horton Lees Brogden Lighting Design, Inc.  
Civil and Hydromechanical Engineering Carlile Macy Structural Engineer OLMM Consulting Engineers Mechanical, Plumbing, and Electrical Engineer Peter Kogan Associates  
General Contractor Wentz Group: DPR Construction, Inc. Structural Engineer Kevin Donahue Electrical Design Redwood City Electric

## BLOCK, STREET, AND BUILDING



### SITE:

*An infill development along the perimeter of a suburban superblock one mile from the Pentagon outside of Washington, D.C.*

### PROGRAM:

This project's 212 loft-style and townhouse apartments bring urban life to a street in Arlington's Crystal City neighborhood formerly dominated by disconnected housing towers, increasing densities in an area well-served by rail transit.

**ON PAPER. CRYSTAL CITY, VIRGINIA** looks like a lively urban center: 60,000 jobs, 10,000 apartments, 200 shops, and 5,300 hotel rooms located on the banks of the Potomac just outside the Pentagon, a mere ten minutes into D.C. via Metrorail or US 1. However, all of this activity is hidden inside an epitome of 1960s Modernist urban design: boldly geometric high-rises standing astride empty plazas, grouped into superblocks divided by highways, with the people stashed away in a warren of underground shopping concourses. It seems as if the designers intended to impress jet passengers flying into the adjacent Washington National Airport, instead of the few (usually lost) pedestrians walking along its streets.

Yet one of Crystal City's superblocks has undergone a remarkable and immediate transformation in scale thanks to Lofts 590, a four-story building designed by SK&I Architectural Design Group. The new lofts replace what was a parking lot along the north and west edges of a 12.9-acre lot formerly dominated by twin 12-story cruciform residential towers. Jury chair Stefanos Polyzoides notes the building's "appropriate scale, both for defining the street and for making the high rises behind it disappear." Lofts 590's height, rhythm, and proximity to the street creates a dynamic, approachable street presence.

Lofts 590's 212 apartments are built in the spirit of the row houses typical in the District of Columbia, while recalling visual elements from the neighboring towers. Many units have direct access to the street via stoops, which break up the rhythm of the long structure while bringing a more humane and urban feel to the street. Anchoring the building is a corner rotunda, welcoming residents into a main lobby that branches off to two accessible interior corridors and to a redesigned promenade and pool deck shared with the towers. The rotunda's attractive shared space helps to form a sense of community among residents.

Not only has this development succeeded with its design, but it has flourished financially: full lease-out took just five months even as the owner (an investment trust owning over 82,000 apartments, and successor to Crystal City's original developer) steadily increased rents to levels 50 percent higher than its towering neighbors. Its financial success has helped spur a greater effort to add more human-scaled infill to Crystal City, starting with a new street-level "restaurant row." Even more ambitious is a city plan now underway that will completely revamp Crystal City's urban design while increasing its density by one-third, largely by inserting infill buildings like Lofts 590 into underused spaces. As juror Rick Cole says, "If the purpose of a new building is to heal the city, then this is a therapeutic—and elegant—intervention."

# LOFTS 590

ARLINGTON, VIRGINIA



## BLOCK, STREET, AND BUILDING

### SITE:

*A two-block, 4.16-acre infill site in a historic urban neighborhood.*

### PROGRAM:

The transformation of barracks-style public housing with 52 new public housing rental units and 100 market-rate for-sale homes arranged to extend Alexandria's urban fabric.



# CHATHAM SQUARE

ALEXANDRIA, VIRGINIA

**THERE IS AN ART** to executing two of the essential principles of New Urbanism—density and sensitivity to context. At Chatham Square, the designer Lessard Group rises to that challenge, integrating higher densities seamlessly into the surrounding neighborhood. The elements of this project fit together like puzzle pieces: Million-dollar market-rate townhouses, public housing apartments, accessible housing, parking, and shared green space come together artfully and efficiently without breaking the character of intimately scaled Old Town Alexandria, Virginia.

Chatham Square sits on a four-acre, two-block site situated in historic Old Town, just a few blocks from the Potomac River. It replaces the sixty-year-old, barracks-style Samuel Madden public housing with three and four-story mixed-income buildings. Although the new buildings read as extensions of Old Town's fabric of rowhouses, they are actually innovative "back to back" structures with market-rate townhouses on one side and six "two-over-one" public housing apartments on the other side. Both sit over a concealed level of parking.

This design allows a variety of housing types to fit within a consistent form. The homes face either the existing perimeter streets around each block or two new interior courtyards with playgrounds. New pedestrian-scaled streets bisect each block, creating a strong connection between the interior and the perimeter. Parking is concealed in private townhouse garages and underground lots tucked under the courtyards, minimizing pedestrian impact and leaving more space for shared yards.

A partnership between public and private funding proved crucial to the development. The developers leveraged HOPE VI funding and low-income housing tax credits, purchased by the Fannie Mae Foundation, and subsidized the construction costs of scattered-site public housing units with revenue from the sale of market-rate homes within Chatham Square. All 100 public housing units from the Samuel Madden Homes have been replaced on- or off-site, and the Alexandria Redevelopment and Housing Authority will continue to participate in the sale of these homes to ultimately acquire an expected \$2 million in additional funding.

The project initially lacked support from the surrounding community, in part because previous proposals suggested large-scale multi-family buildings that were inconsistent with the scale and style of the area. Thanks to its innovative design, Chatham Square earned support and is now recognized as belonging to this section of Old Town Alexandria. As jury chair Stefanos Polyzoides says, "This project reconstitutes a very dense block very sensitively. It is in every way a beautiful project."



## BLOCK, STREET, AND BUILDING

### SITE:

A 2-acre infill parcel in a city that sustained damage during Hurricane Katrina.

### PROGRAM:

The project assembles multiple examples of high-quality affordable Katrina Cottages designed for people affected by Gulf Coast hurricanes, while demonstrating how these cottages contribute to urban neighborhoods and build on the historical character of the region.



**AFTER THE MISSISSIPPI RENEWAL FORUM** in 2005 produced the concept of small vernacular Katrina Cottages to meet the need for post-disaster affordable housing along the Gulf Coast, a group led by Mississippi architect Bruce Tolar got together to give examples of the cottages a home in a “living neighborhood” in the storm zone. Now Cottage Square in Ocean Springs, Mississippi is emerging as tangible evidence of what can be accomplished in the face of disaster.

Cottage Square is as much an outdoor showroom as it is a developing neighborhood. Home to the original Katrina Cottage designed by Marianne Cusato, the 2-acre infill project and its traditional square provide a setting for 12 similarly scaled, cottage-style dwellings reflecting the regional architectural vernacular, as well as modest commercial and civic buildings. In addition to showcasing affordable housing examples suitable for any disaster-prone region, it demonstrates traditional town planning techniques and alternatives to conventional building techniques such as panelized metal studs, structural insulated panels (SIPs), modular construction, and other building systems.

Cottage Square is located along a major east-west corridor, adjacent to railroad tracks, between unplanned neighborhoods of irregular blocks. Although the site’s connectivity is currently limited, new streets running to and from the project’s traditional square are designed to connect with future infill development, thereby extending the existing street grid. Many existing destinations including schools, stores, churches, and a YMCA are within walking distance of the square. And there are sites for prototypes of a Katrina-inspired learning cottage, a chapel, and commercial cottages organized along a streetscape.

The neighborhood is already 20 percent complete. The original Katrina Cottage is in place and will remain under public ownership as a community space. One of the cottage designs offered for sale through Lowe’s home improvement stores has also been erected on site and additional cottages are under construction. At the time of its scheduled completion in 2008, Cottage Square will accommodate homes ranging in size from 350 square feet to 1,500 square feet.

Jurors were moved by the work of Tolar LeBartard Denmark Architects in privately funding and advancing the project and serving as developers. “Our firm and partners have become developers in order to do something to respond in very difficult times when everyone was focused on just getting back,” say members of the project team who report that finding contractors, materials, and local support for the project has been very difficult. “Throughout all of this, it has been worth the effort to provide a built example of housing and urban planning that the people who need it most can experience and touch—and feel what is possible.”

# COTTAGE SQUARE

OCEAN SPRINGS, MISSISSIPPI



Architect Tolar LeBartard Denmark Architects, PLLC Owner/Developer Katrina Cottage Group, LLC Consultant Planner DPZ Architect Associates Michael Barranco: Steve Moser; Eric Moser; Gary Justiss; Marianne Cusato; Robert Orr; Alex Latham; DPZ Interiors Cindy Meador Landscape Architect Kent Broom Site Contractor Talley Contracting Builders/Contractors Jason Spellings; Andrew Mills; Micah Lewis; D&D Construction; Central Development Group; C&J Residential Builders Government Mayor of Ocean Springs; Planner of Ocean Springs

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# TOWARDS AN URBAN AND SUSTAINABLE PUERTO NUEVO

SAN JUAN, PUERTO RICO

**CONSTRUCTED IN THE 1940s**, this 424-acre site was the first large-scale mass-produced residential development on the island of Puerto Rico. The Puerto Nuevo ward is experiencing a resurgence, with increasing occupancy rates, but still suffers from the legacy of decades of poor planning and an overtaxed infrastructure. This plan calls for new, multi-modal public transportation in the ward, connecting it to pedestrian corridors and central public spaces. A dramatic increase in residential density, cleverly designed underground parking, and a new multiway boulevard will accommodate new residents and their vehicles. Schools and other civic buildings are rebuilt to shrink building footprints and increase outdoor public space.

Submitted by **University of Puerto Rico Graduate School of Planning**

Architect **Luis Enrique Ramos** Other Participants **Gerardo Navas, Ph.D.** Thesis Director: **Miguel Antonio Lozada, Vice President.** Architectura: **Ramos + Lozada, csp.** sponsor: **Colegio de Arquitectos y Arquitectos Paisajistas de Puerto Rico/Puerto Rican Architects and Landscape Architects Association, sponsor**



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# COMPANY TOWNS REVISITED: HISTORIC TYPOLOGIES AS A MODEL FOR GROWTH

PETIT PARADIS, HAITI

**UNIVERSITY OF NOTRE DAME** students designed Petit Paradis, a new company town in Northern Haiti. The new town design uses a traditional Law of the Indies-inspired grid system to provide jobs, community centers, and a range of affordable housing choices for a population of 5,000 people. This project's ample buffers house sea salt harvesting and citrus operations, offering civil, economic, and environmental stability to a long-struggling region. A primary town square and neighborly courtyards create gathering spaces for residents, while echoing the heritage of the local built environment.

Submitted by **University of Notre Dame**

Student Designer **Bryan Morales** Thesis Advisor **Fr. Richard Bullene**



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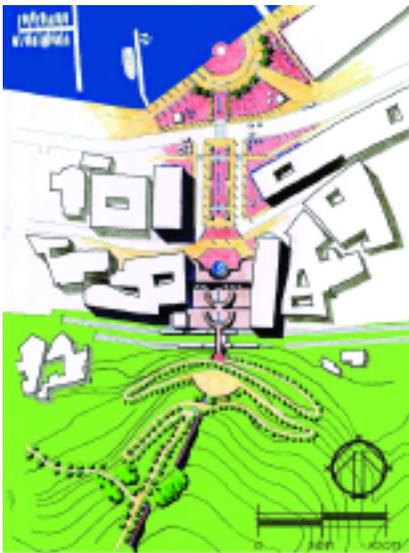
# CONNECTING THE CITY OF WATER TO ITS HISTORY

CASTELLAMARE DI STABIA, ITALY

**UNIVERSITY OF MARYLAND-COLLEGE PARK** students participated in an international charrette, investigating solutions that would increase connectivity and access to local archeological sites near the Bay of Naples. The city historically lacked adequate links between the main city, vertical reaches of town stretching into the foothills, and the historic port district. Students reconfigured a light rail system that, after relocating the ferry terminal, helps reconnect various districts of the city. The plan inserts new train stations at key connection points throughout the city, with each station announced by a tower, a public square, and a fountain. Furthermore, select streets are refurbished to clearly direct and accommodate pedestrian activity between transit stations and archeological destinations, allowing everyone to more easily celebrate the area's rich history and distinctive urban nodes.

Submitted by University of Maryland, College Park

Faculty Associate Professor Matthew Bell Students Seth Garland: Mark Guest: Alejandra Hernandez: Shannon Wing



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# THE SAUCIER TOWN PLAN

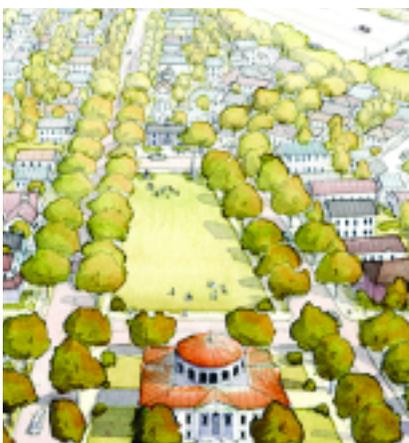
SAUCIER, MISSISSIPPI

**LOCAL OFFICIALS** and a team of Andrews University students collaborated to produce a town plan that encourages compact expansion of Saucier, a small Mississippi town threatened by a new wave of sprawling development in the wake of the post-Katrina diaspora. Zoning officials suggested employing a local overlay district that uses the SmartCode model form-based code to help concentrate development in the corridor defined by the Kansas City Southern Rail Line, US 49, and Mississippi Route 67.

A phased development scheme concentrates infill development into three pedestrian sheds to give residents meaningful walking destinations. Parks and public space are located within each of the sheds, which follow the existing land topography. A proposed regional commuter bus system and a plan to bring New Urbanism and national retailers together in a high-density retail center complete the town plan.

Submitted by Andrews University

Student Designers, Illustrators, and Code Calibrators Daniel Acevedo: Henrik Andersen: Christine Arnold: Michael Blackburn: Kenneth Garcia: Liviu Goia: Melody Hanna: Jonathan Harrison: Jennifer Hamilton: Oscar Hernandez: Dustin Lee: April Linsley: LaDonna Justice: Michael Mabaquiao: Julie Peter: Emily Szilagyi-Mack: RaShawn Tucker: Mark Verbrigghe: Adam Walker Assistant Professor Andrew von Maur SmartCode Review Consultant Sandy Sorlien, SmartCodePro



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# A RESPONSE TO THE CURRENT DEVELOPMENT OF VALPARAISO'S WATERFRONT

VALPARAISO, CHILE

**VALPARAISO, CHILE**, is a striking port city featuring eclectic architecture, extensive public artwork, a busy waterfront, a cable car system, an artisan economy, and bohemian flair. A University of Maryland-College Park student developed an alternative city plan that complements Valparaíso's existing heritage. The proposal removes a raised highway that divides urban neighborhoods from the waterfront, replacing it with an airy pedestrian boulevard. The plan also suggests adding a light rail line, distinctive plazas and green space, and a Marketplace District that employs local architectural vernacular and scale while reusing local materials and incorporating artwork throughout.

Submitted by University of Maryland, College Park

Student Designer Alejandra Hernandez Faculty Committee Associate Professor Matthew Bell; Professor Robert Dorgan; Professor John Jeronimo; Professor Thomas Schumacher Academic Institution School of Architecture, University of Maryland, College Park



**THE CONGRESS FOR THE NEW URBANISM (CNU)** is the leading organization working to re-establish compact, walkable, and environmentally sustainable neighborhoods, cities, and towns. CNU's more than 3,000 members advance community-oriented principles of traditional town and city design. Their work promotes development that is walkable, provides a diverse range of housing options, encourages a rich mix of uses, and provides welcoming public spaces. In its fifteen-year history, CNU has helped shape a national conversation about the consequences of formless growth and the costs of barriers to the creation of enduring urbanism, while advancing an alternative vision for community development and regional sustainability based on the timeless principles expressed in the Charter of the New Urbanism.

# CHARTER OF THE NEW URBANISM

## Preamble

**THE CONGRESS FOR THE NEW URBANISM** views disinvestment in central cities, the spread of placeless sprawl, increasing separation by race and income, environmental deterioration, loss of agricultural lands and wilderness, and the erosion of society's built heritage as one interrelated community-building challenge.

**WE STAND** for the restoration of existing urban centers and towns within coherent metropolitan regions, the reconfiguration of sprawling suburbs into communities of real neighborhoods and diverse districts, the conservation of natural environments, and the preservation of our built legacy.

**WE RECOGNIZE** that physical solutions by themselves will not solve social and economic problems, but neither can economic vitality, community stability, and environmental health be sustained without a coherent and supportive physical framework.

**WE ADVOCATE** the restructuring of public policy and development practices to support the following principles: neighborhoods should be diverse in use and population; communities should be designed for the pedestrian and transit as well as the car; cities and towns should be shaped by physically defined and universally accessible public spaces and community institutions; urban places should be framed by architecture and landscape design that celebrate local history, climate, ecology, and building practice.

**WE REPRESENT** a broad-based citizenry, composed of public and private sector leaders, community activists, and multidisciplinary professionals. We are committed to reestablishing the relationship between the art of building and the making of community, through citizen-based participatory planning and design.

**WE DEDICATE** ourselves to reclaiming our homes, blocks, streets, parks, neighborhoods, districts, towns, cities, regions, and environment.

FOR THE COMPLETE LIST OF CHARTER PRINCIPLES VISIT:

**WWW.CNU.ORG**

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