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The first annual residential architect Design Awards drew more than 300 entries from around the country. Here are the 24 winners.

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From the Editor

Hold on to Your Work

Your life’s accomplishments may be more ephemeral than you think.

By S. Claire Conroy

I’ve got a great job. It’s fascinating, challenging, enlightening. Best of all, it’s a wonderful creative outlet.

Each issue, I and our staff of editors and freelance writers begin with a broad topic to explore—like remodeling, custom homes, production housing. Then, we head out to research and report. As we pursue stories, what started as vague and loose becomes more distinct and solid.

Here’s where the creativity kicks in. On a sturdy framework of facts, we apply our art—our talent and skill as writers and editors. Our first job is to communicate clearly, but once that’s accomplished, we’re free to grasp for as much beauty in the language as our ability allows.

It sounds a bit like your job, doesn’t it?

Preserving Beauty
We each have something solid and beautiful to show for our effort. I have a handsome magazine to tuck in my bookshelf; you have something even more substantial and meaningful: you have a house.

But wait a minute. You don’t really have that house, do you? Your clients do. The best you can hope for when you’re done with your creative enterprise is to secure visitation rights. As time passes, your grasp on that house grows weaker. The clients sell, strangers move in, they remodel without your help, or—heaven forbid—they tear the whole place down. Maybe the worst thing that happens is your clients don’t properly maintain the house. With each passing year, it looks a little less beautiful.

How can you hold on to your work? How can you preserve it for yourself, your family, your prospective clients, your biographer? You can photograph it, that’s how. Professionally, thoroughly, quickly. The potential benefits to you and your career are enormous. With those photos, you can build a Web site, contact a magazine, put together a brochure or a lecture, and enter awards programs.

Undiscovered Talent
Of course, I have a selfish motive here. I want to see your work in the pages of our magazine and I want you to enter our awards competitions. We’ve launched a new one this year. The results of our first annual residential design awards program begin on page 45. We have some beautiful projects among our winners, but I know there are other impressive projects out there, undocumented, slipping out of everyone’s grasp.

I understand professional photography is very expensive. But there are ways you can defray those costs. Divide the fees among your builder, interior designer, landscape architect, lighting designer, and other important members of the creative team. Approach manufacturers whose products you specified for contributions. Go to the big-ticket folks first—the window, roofing, flooring companies. Some manufacturer associations may help, too.

At the very least, take your camera and shoot several rolls of film. Send those “scouting shots” with a floor plan and a project description to the editors of magazines you admire. Many will split the cost of photography or foot the bill entirely, depending on their budgets. All it takes is a little enterprise and ingenuity.

Don’t let your best work slip away.

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, Residential Architect, One Thomas Circle, Suite 600, Washington, D.C. 20005; or e-mail me: cconroy@hanley-wood.com.
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The two new designs are available in our most popular Cedar Impressions colors — light maple, country suede, colonial white, sterling gray, desert tan, and natural clay.
a positive note
I just wanted to send a note expressing how much I enjoyed the February issue—and not just because of the Perspective article I wrote ("Low-End Luxury," page 20). Your magazine is the only one I know of that really focuses on residential architecture in such a true sense, and the projects you highlight are always of great interest. I think the Habitat section ("The Homes for Habitat Design Awards," page 25) was exceptional. Keep up the good work.

Ed Binkley, AIA
Bloodgood Sharp Buster
Orlando, Fla

code words
It is a dark and rainy day in the Northwest and I have just spent the morning going through back issues of architectural magazines in the office. In the process, I came across your May/June 1999 issue and reread the "Fine Red Lines" (page 83) article about code compliance issues. I was not sufficiently disturbed upon the first reading of the hanging handrail project (page 88) to write, but the second reading did it.

The building code in use was not specified. However, in addition to not meeting guard-rail requirements, the handrail does not appear to meet graspable standards of the Uniform Building Code. The article also mentions an office in the basement area but does not state whether or not the public will use this stair to gain access to the office space. The article also does not reveal whether the hanging handrail was approved as part of the plan review for permit or

keep those cards, letters, and e-mails coming, folks.
constructed without prior approval and therefore without a valid permit, another potential violation of the code.

UBC Section 104.2.8 provides alternatives and the method of documentation for alternative code compliance. A licensed professional architect should clearly understand and support the various building codes and either prepare a design in minimum code compliance or obtain approval of an alternative design prior to its construction. From the designer's statements, it appears an excess of design ego got in the way of his creativity and aesthetic good sense. I presume a licensed architect and AIA member is otherwise both capable and competent enough to dispose of this matter in compliance with the codes.

I know of no authority given to a code official to accept a personal waiver of responsibility from the owner of the property in lieu of code compliance and I can find no justification, short of political, for such an accommodation. In this case, the architect of record, the contractor, the owner of the property, the individual code official, and the jurisdiction may all be liable for damages, in varying degrees, should an injury occur due to code violations. Guests may have children. The property may be sold to people with children. An older person, or someone with limited hand strength or grasping ability, may use the stair. Then what?

Your staff should consider the repercussions when publishing articles that seem to encourage something other than full compliance with the law. The code is intended to protect the public—and enforcing officials are not enemies of the design community.

The editor replies: You are, of course, correct in emphasizing the importance of code compliance. And you are also correct to point out that there is, indeed, some ambiguity in the article you cite surrounding the issue of whether the hanging handrail complies with code. In hindsight, we regret that ambiguity and apologize for any impression the article may have given that we support anything less than full code compliance.
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Circle no. 23
Home Front
Tips and trends from the world of residential design

Gold Star

At a recent press conference in Washington, D.C., AIA Gold Medal 2000 winner Ricardo Legorreta, Hon. FAIA, (below, left) shared his views on architecture and design. Some excerpts:

On residential design: "I like it because you face the client directly. It's different from designing, say, an office building, because you're dealing one-on-one with a human being. It's a real challenge ... We do no more than two houses at a time, because it's very time-consuming for us ... We design houses down to the doorknobs."

On color: "Color to me comes from a very deep cultural tradition. In Mexico [Legorreta's native country], color is an everyday thing. It's not an intellectual thing. People love to paint their own houses with bright shades and dress colorfully—it's very natural. For me, choosing color is a purely emotional process ... Sometimes I choose the color before I even do the design."

On learning from the past: "Historical structures have a very strong influence on me ... To truly understand a building you have to go back to its roots ... Understanding the past is not the same as nostalgia. The challenge is to take the past and go forward."—Meghan Druding
look, ma, no tape!

As refrigerators everywhere turn green with envy, a novel product is lending run-of-the-mill walls remarkable magnetic powers. Liquid Magic Wall, an acrylic latex paint, turns any wall into a magnet-receptive surface, allowing designers to incorporate a convenient message center into kitchens and home offices. The coating can be covered with almost any color paint and spread to any size, from a thin strip near the computer to a 2-by-2-foot square near the telephone.

And the product’s design capabilities aren’t limited to just walls. Shona Dockter, a decorative paint company owner in Roseville, Minn., coated the front of a floor-to-ceiling pantry cabinet, then covered it with chalkboard paint, creating a message surface for both magnets and chalk. The paint is benefiting her business as well as her kitchen, as customers are beginning to request more information on the product’s possibilities in their own homes.

Containers are available in pint ($25), quart ($36), and gallon ($93) sizes. Liquid Magic Wall is applied like regular paint, dries in about four hours, and can be painted over within 24 hours. For optimum magnetic capability, multiple coats should be used. Call Kling Magnetics at 800.523.9640 or visit www.kling.com for more information.—Katy Tomasulo

clean machine

Institutional foot pedals are put to clever household use under a vegetable sink in this San Francisco kitchen remodel. “I have a foot pedal in my own kitchen,” says Bruce Tomb, who designed the kitchen with former partner John Randolph. “They’re great because your hands are free to work in the sink, and because you can turn it on and off effortlessly, you tend to use less water.” The maple cutting board is another motion saver. It’s notched to slide easily along the countertop.

Instead of repairing the scar on the wood floor left by the old base cabinets, the designers used glass tile that wraps upward to become a backsplash.

This story first appeared in residential architect’s sister publication Remodeling.
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**calendar**

**ralph rapson: 60 years of modernism**
through may 28
octagon museum, washington, d.c.

The Minneapolis Institute of Art and the University of Minnesota’s Frederick R. Weisman Art Museum organized this celebration of Ralph Rapson’s six decades of architecture, furniture design, and urban planning. Rapson, who still practices architecture in Minneapolis, was among the first American architects to embrace Modernism. For details about the exhibit, call 202.638.3221.

**millennium models**
through june 1
pacific design center, los angeles

This exhibit of the work of New Blood 101, a group of young L.A. designers and architects, aims to provoke and surprise by subverting traditional approaches to design. The show features three-dimensional models of homes, buildings, products, and concepts. Shown here: model of a residence by Hagy Belzberg. For more information, call 310.657.0800.

**national design triennial**
through august 6
cooper-hewitt national design museum, new york city

A comprehensive look at American architecture, product design, and graphic design. Call 212.849.8300 for details, or go to www.si.edu/organiza/museums/design/ndm.htm.

**frank lloyd wright: windows of the darwin d. martin house**
through august 20
national building museum, washington, d.c.

View windows, doors, and skylights created by Frank Lloyd Wright for the Darwin D. Martin House Complex (1906) exhibited in an installation that duplicates the spatial relationships in the original buildings. Call 202.272.2448 for details, or go to www.nbm.org.

**residential architect / may 2000**

**a century of design, part II: 1925-1950**
may 9–october 29
the metropolitan museum of art, new york city

The second of the Met’s four-part series of exhibitions surveying design in the 20th century highlights major European Modernist designers of the Bauhaus, De Stijl, Scandinavian, and other avant-garde design movements. At right: armchair (1927) by Ludwig Mies van der Rohe. For more information, call 212.535.7710, or go to www.metmuseum.org.

**american modern, 1925-1940: design for a new age**
may 16–july 7
metropolitan museum of art, new york city

More than 135 objects—including furniture, appliances, lamps, and the like—created by the first generation of American industrial designers will be on display as part of this special exhibition at the Met. For details, call 212.535.7710, or go to www.metmuseum.org.

**the home show**
june 4–august 20
walker art center, minneapolis

This comprehensive exhibition examines the past, present, and future of domestic design. Highlights include The Un-Private House, a traveling exhibit organized by New York’s Museum of Modern Art; the work of Los Angeles artist Mark Bennett, whose detailed blueprints of television houses from such sitcoms as “The Brady Bunch” explore the media’s role in shaping society’s notions of home; and a retrospective of the gallery’s own Idea House projects of the 1940s. Shown here: sleeping and bathing area of the Ost Kuttner Apartments in Manhattan (1997), by Kolatan MacDonal Studio, from The Un-Private House. For details, call 612.375.7622 or visit www.walkerart.org.
18 Credits in 4 Days!

Come to AIA's National Convention in Philadelphia (May 4-6) to earn valuable continuing education credits at seminars and on the expo floor. All credits will be electronically recorded for AIA members immediately following the convention. For details visit: www.aiaconvention2000.com

CONTINUING EDUCATION EVENTS

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<td>MAY 2-3</td>
<td>AIA/CES Providers Conference</td>
<td>Philadelphia, Pennsylvania</td>
<td>This event is designed for AIA/Continuing Education System Providers both old and new. Learn how to play a key role in the professional development of architects and about new guidelines for 2000. Contact Kay Kane at <a href="mailto:kanek@aiamail.aia.org">kanek@aiamail.aia.org</a>.</td>
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<td>MAY 12-14</td>
<td>AIBD Mid-Atlantic Conference</td>
<td>Lancaster, Pennsylvania</td>
<td>Highlights of this conference include a tour of old Lancaster, the Amish country and seminars on the historic significance of farmhouse structures and timber framing. Contact Elaine Farrell at <a href="mailto:efarrell@farrell-assoc.com">efarrell@farrell-assoc.com</a>.</td>
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<td>MAY 17</td>
<td>CAAD Primer: An Intro to 3-D Modeling and Rendering</td>
<td>Charlottesville, Virginia</td>
<td>This twenty-hour program introduces three-dimensional computer aided architectural design, digital terrain modeling, and rendering. Contact Roseanne Parks at <a href="mailto:parks@virginia.edu">parks@virginia.edu</a>.</td>
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<td>JUNE 9-11</td>
<td>AIBD Texas Society Convention</td>
<td>Corpus Christi, Texas</td>
<td>Headquartered on the beach, this convention will feature a tour of Heritage Park – a group of historic buildings that were restored after being moved to a city park from various locations around Corpus Christi. Contact Lilli Gonzalez at <a href="mailto:texasaibd@aol.com">texasaibd@aol.com</a>.</td>
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Circle no. 99
he New Urbanism is neither new nor exclusively urban. Get past the clunky nomenclature, however, and it offers a compelling antidote to sprawl. The *Charter of the New Urbanism* attempts to set forth the movement’s guiding principles in 27 essays by planners and architects who consider themselves its evangelists.

The so-called principles fall under three headings. Those within “The Region: Metropolis, City, and Town” address economic issues, land use, infill, historical influences, affordability, and transportation. “Neighborhood, District, and Corridor” covers topics relating to neighborhood identity, pedestrian friendliness, housing diversity, transit, design codes, and the need for parkland. The final section, “Block, Street, and Building,” looks at the buildings and byways that make up our communities.

Unfortunately, these “guiding principles” read not like a charter, but like a collection of master’s theses written by exceptionally bright planning students. There is no consistent style or voice. A “guiding principle” on infill development, for example, cites only Chicago, the contributor’s hometown. Regional revenue sharing is addressed solely from the author’s experience in Minneapolis/St. Paul. Other essayists, however—notably Elizabeth Plater-Zyberk, Bill Lennertz, and Ray Gindroz—are to be commended for their focused and comprehensive treatment of the principles they write about.

As a provocative and intelligent collection of thoughts on contemporary planning, it works well. But to call it a charter is a stretch.

A lighter and lovelier collection is to be found in *A House for My Mother*. Architecture critic Beth Dunlop visits 25 houses designed by architects for their parents. The author profiles work by “names” such as Robert Venturi, Richard Meier, Charles Gwathmey, and Peter Bohlin. But she also features lesser-known architects still building their careers.

*A House for My Mother* is at once architectural and delightfully personal. Dunlop describes the family needs and politics that shaped each house, and illustrates most with homespun photos of family members. Sadly, much of the architectural photography looks homegrown as well. But mediocre photography can be overlooked if we take this book for what it is: an intimate look at parent-child relations and the creative process of making a house a home. —Susan Bradford Barror
Remember when architectural millwork used to cost a fortune?

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Charter Oak. Simply the best.
When it comes to kids, play is no laughing matter. So when it came to remodeling this playroom, San Francisco's House + House Architects took the job seriously. The firm's careful attention to the mechanics of play paid off in fun but practical details like custom-built Lego trays that tuck under storage cabinets, a sliding chalkboard, and a fold-out theater for puppet shows.

Other jolly touches include utility doors covered in steel-look Formica that double as a climbing wall, and color-coordinated mobile carts that make putting toys away almost as fun as taking them out. The bins slide under a long drawing table, complete with a roll of paper at the ready. Everywhere, bright colors bring out the room's whimsy and warmth.

Says Cathi House, who headed up the design team: "It's what a playroom is supposed to be—playful and joyous and exciting."

This story first appeared in residential architect's sister publication REMODELING.

As part of its ongoing mission to encourage responsible land use, the Urban Land Institute has established a new award: the J.C. Nichols Prize for Visionary Development. The nonprofit research organization will grant the $100,000 award to an individual or organization with a history of significant contributions to North American urban community development. Nominees are expected to represent a variety of disciplines, from architects to academics to public officials.

Endowed by the Nichols family of Kansas City, Mo., the prize was named after one of ULI's founding members, developer Jesse Clyde Nichols (left), whose legacy includes Kansas City's landmark Country Club Plaza, one of the country's first shopping centers.

The winner of this year's J.C. Nichols Prize will be announced in October at a ceremony in Kansas City.

ULI accepts nominee suggestions year-round, though it will not necessarily award the prize every year. For more information, or to nominate an individual or organization, contact ULI at ULINicholsPrize@ULI.org.—maureen dudley
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busting the builders

how to stop builders—and others—from stealing your plans.

by sharon o’malley

ike most architects in this time of booming home sales, Ann Capron is busy—too busy, she says, to chase builders who are copying her plans without her permission. “I have more trouble with people taking a sales brochure [from a model home] to a draftsman and reproducing my plan,” says Capron, who works for McIntyre, Batchelor, Capron Architects, in Paoli, Pa.

But plagiarism is difficult to prove, she says, and accusing someone of it in court is expensive, so she has never filed a claim. “It’s aggravating,” she adds.

worthwhile pursuit

Yet Capron may be forfeiting more money than she knows, says Orlando, Fla., copyright lawyer Herb Allen, because courts have been awarding architects amounts equal to the value of each home built with pirated plans. So pursuing a builder who is illegally duplicating plans “may be worth it,” says Allen.

Many architects are not aware that the federal government in 1990 overhauled the law that shields their intellectual property from being used by others without permission and payment, notes Takoma Park, Md., architect Charles Poor, of Studio Partnership Architects. “Most architects don’t know the limit of their protection and also how it may affect their practices,” he says.

the copyright protection act

In fact, the Architectural Works Copyright Protection Act of 1990 says nobody—not even the owner of the building—may reuse plans unless the architect agrees. The act makes the design’s creator its owner until the architect transfers that ownership to a builder or homeowner. The architect holds the copyright even if he or she has not registered the design with the U.S. Copyright Office or marked it with the symbol ©—the copyright notice.

Before 1989, explains Allen, work that was published in any form—as a floor plan in a builder’s brochure or as a photograph in a magazine—was fair game for copycats if the original drawings did not sport the © symbol.

Since 1990, however, the copyright act has protected both drawings and buildings from duplicitous draftsmen unless the creator of the work gives permis—continued on page 40
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fine lines
Old habits, it seems, are hard to break. “Builders seem to think they can take a plan they see in a magazine, hand it to an in-house draftsman, draw it up, and it’s free if they’ve seen it published. it ain’t that way anymore.”

—Don Evans, The Evans Group

seen it published,” complains Don Evans, of The Evans Group, in Orlando, Fla. “It ain’t that way anymore.”

Still, admits Hal Woods, of The Woods Group Architects, in Santa Ana, Calif., some architects have “gotten a little bit carried away” in their zeal to claim copyright, suing builders and other architects for using designs so common that nobody can really lay claim to them.

“There’s only a certain number of ways to design a single-family home,” says Woods. “An architect who designs a two-car garage can’t say that nobody else can build a two-car garage.”

what to do
Allen points to three ways architects can bolster the chances that others will not steal their plans.

First, put the copyright notice—the © symbol—on every plan, even if it has not been registered with the U.S. Copyright Office. The law automatically grants the copyright to the creator.

Second, use the client contract to spell out the fact that the architect owns the plans and that nobody—not even the builder—may duplicate them without permission from and payment to the designer.

Finally, pursue those who borrow plans without permission. Send a letter to the infringer and file with the U.S. Copyright Office at the same time. The architect can use those two documents in court to get a speedy injunction that says the builder may not use the plans.

For important works, advises Allen, it’s prudent to file with the U.S. Copyright Office. Registration may be done by mail and costs $30. Forms can be downloaded from the Internet at http://lcweb.loc.gov/copyright/.

Allen says copyright extends to plans that are shared with clients via electronic mail and the Internet, although Thomas Gallas, an accountant who works with architects Torti Gallas and Partners/CHK, in Silver Spring, Md., says it’s easier for would-be thieves to delete the architect’s identification from electronic documents than from paper.

Sharon O’Malley is a freelance writer in College Park, Md.
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W

inning isn't everything, but it's pretty darn nice. Although the editors of residential architect search high and low for beautiful projects to publish each issue, we thought it important to stop for a moment, step back, survey the field, and single out the best of the best for special distinction. In fact, we gave our editors a break and brought in an independent panel of judges to make those tough decisions. The result of their blood, sweat, and excessive caffeine consumption is our first annual residential architect Design Awards.

RADA 2000 exceeded our greatest expectations and drew more than 300 entries from across the country. With such a large pool of entries, the competition was robust and our judges had some very difficult hair-splitting to do. Still, some work clearly stood above the crowd and was distinguished accordingly. In all, the judges selected 24 projects for awards, including one project of the year, four grand awards, and 19 merit awards. Our initial competition established seven categories of awards, but we gave our judges freedom to tinker with the program. And they did. Those of you who entered may recall we had two custom home categories divided by square footage; our judges chose to combine them into one category. They also combined two production housing categories into one. Their final program included awards in the following categories: custom, renovation, multifamily, affordable, production, and on the boards. From the built categories, they selected a best overall project of the year.

Serving on this year's panel of judges were six accomplished architects who specialize in residential architecture: Anne Lewis, FAIA, Washington, D.C.; Jim Nagle, FAIA, of Nagle Hartray Danker Kagan McKay Architects Planners, Chicago; Max Jacobson, of Jacobson Silverstein Winslow Architects, Berkeley, Calif.; Aram Bassenian, of Bassenian/Lagoni Architects, Newport Beach, Calif.; Sandy Fennell, of William Devereux and Associates, McLean, Va.; and Roger K. Lewis, FAIA, of Roger K. Lewis Associates, Washington, D.C., professor of architecture at the University of Maryland and architecture writer for The Washington Post. They did a fine job—and, best of all, they gave our editors a much needed day off.
he 113 entries in the custom home category were liberally appointed with marble floors, granite countertops, climate-controlled wine cellars, and luxurious master baths. But the judges chose as project of the year a modest structure covered in asphalt shingles and corrugated metal, built for a bargain $80 a square foot. “This is a very, very beautiful home,” said one juror.

The beauty of the house, by McInturff Architects, lies in its simplicity, economy, and humility. It wasn’t meant to steal the show itself, but to focus attention on its primal, wooded site and on a delicate work of art commissioned by the client, an art history professor at the University of Maryland. Having grown up in a house designed by renowned landscape architect Dan Kiley, she wanted her new house to recall that intimate relationship with nature she’d come to love. And she wanted it to serve as a backdrop for a light sculpture by artist Janet Saad Cook. Principal Mark McInturff, AIA, and project architect Stephen Lawlor, AIA, responded by modeling the house after the simplest structure they could think of: a bridge.

The house looks like a pulled-apart cabin, with the private rooms on either end and a two-story living room in the middle. Hoisting it up off its sloped site not only achieved the “bridge” refer-
ence, it also eliminated the need for installing a costly drainage system. Instead, rainwater flows right under the house and down the hill.

On one side of the living room, a blank white wall stretches out like a canvas for the owner’s sculpture, a dance of light that follows the sun’s progress through the day. Horizontal rows of windows sandwich the wall so that light can still enter that side of the house. The opposite wall is all metal-framed glazing, bringing in views of the woods beyond. A pedestrian bridge spans the room to link a second-floor bedroom and study.

The house won points with the judges for its masterful orchestration of the indoor-outdoor relationship. “I especially like the idea of using the asphalt shingles and corrugated metal inside,” commented one. Decks on both ends of the home allow the client to fully enjoy her private setting; the project’s one concession to luxury, an outdoor spa, is embedded in the entry porch. Maple flooring and cabinetry inside, as well as a wood-burning stove, create a rustic feel without resorting to log-cabin stereotypes.

A superb conduit between landscape and artscape, McInturff’s bridge house accomplishes everything it set out to do and more. Like the best bridges, it elevates function to a fine art.—m.d.

**project architect:**
Stephen Lawlor, AIA, McInturff Architects

**general contractor:**
Joe Barry, Joe Barry Builders, Waldorf, Md.

**project size:**
1,700 square feet

**site size:**
10 acres

**construction cost:**
$80 per square foot

**photographer:**
Julia Heine, McInturff Architects

See pages 115–120 for product information.
When architect Gerald Horn saw the views of the Pacific from his clients' new property in Manhattan Beach, Calif., he knew just what to do: Turn their world upside down. That's precisely how he created the design for this 3,400-square-foot home.

“Our whole purpose was to turn the house upside down, place the living quarters on the upper floors, and put all other functions downstairs,” he says. “That way we could maximize the view, and still work within the strict height limitations in this neighborhood.”

The upper floor contains the living room, dining room, and kitchen in one wing, and a generous master bedroom suite in a separate wing accessible through a glass-enclosed walkway. Informal spaces such as the guest room, office, and family entertainment center are on the lower level, arranged around an intimate courtyard.

The result is a dynamic residence that the judges called “sensational” and “beautifully detailed,” with a “creative” floor plan ideal for California dreamin’.

James Schwartz is a freelance writer in Washington, D.C.

**project architects:**
Gerald Horn, FAIA, and Jim Stapleton, AIA,
Holabird & Root

**general contractor:**
John Katnik, Diversified Development, Manhattan Beach

**landscape architect:**

**project size:**
3,400 square feet

**site size:**
.16 acre

**construction cost:**
Withheld

**photographer:**
Tim Street-Porter

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On their 11 acres of agrarian land, these clients wanted to build “something simple and with good proportions.” Architect Jean Larson gave them a structure with historical references to the farmhouses now decaying across the Midwest, but not a studied duplication of the past. “Have you ever tried to design a new house that looks old?” a judge asked. “It’s not easy.” A 12:12-pitch roof, a broad porch, and double-hung windows that extend low to the floor evoke the tall, proud farmhouse form. Larson made the interior work for contemporary life by designing spaces that are open yet well defined by blocks of storage. Bookshelves that wrap three sides of the fireplace, a large pantry, a dining buffet, and a media center read as passageways between the living areas. “There’s a thickness you pass through from one room to the next,” Larson says.

On the house’s facade, the architect used traditional detailing but bolder proportions. The gable-end design, for example, draws on the old attic vents, but Larson chose a larger, thicker board for a more dramatic shadow line. “Lovely,” the judges concluded.

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

**project architect:**
Jean Larson, AIA, SALA Architects

**general contractor:**
Al Hirsch & Co., Delano, Minn.

**project size:**
2,300 square feet

**site size:**
11 acres

**construction cost:**
$150 per square foot

**photographer:**
© Karen Melvin

See pages 115–120 for product information.
Larson designed the house as two sections, like an old farmhouse with a later addition. A garage and potting shed sits off to the side. Inside, tall, vertical stair rails play with light and shadow and help connect the different levels.
The simplest things are sometimes the most powerful. Mark Wellen's design for this no-frills shelter on an 8,000-acre working ranch in Texas struck a chord with our judges, one that continues to resonate in the architectural community.

The client, an admirer of architect Frank Welch's simple, haunting little building "The Birthday," approached Wellen with a similar program. She wanted a shelter for ranch operations, indoor-outdoor entertaining, and basic accommodations for an overnight stay. Wellen responded with "an elemental building using inexpensive pre-engineered materials," he says. "It's loosely based on oil-field buildings, compressor stations. I'm mesmerized by these simple forms." Plain-Jane steel framing and corrugated galvanized steel siding are made more "intimate and personal," says the architect, by the addition of salvaged stone and pine sheathing from the client's family home.

The result, said the judges, "is an extremely simple parti, but a very powerful object on this landscape."—s.c.c.

**project architect:**
Mark T. Wellen, AIA, Rhotenberry Wellen Architects

**general contractor:**
Randy Crooks, Rafter C. Construction, San Angelo, Texas

**project size:**
1,920 square feet

**site size:**
8,000 acres

**construction cost:**
Withheld

**photographer:**
Hester + Hardaway Photographers

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Old and new coexist happily in countless renovations, but rarely are they juxtaposed so ingeniously as on this home in urban Baltimore. The latest in a series of warehouse-to-single-family-home conversions on this street, it sits within the shell of the original building. Architect Rebecca Swanston executed a virtual teardown—a fact that caused our judges to reassign the project from the renovation to the custom category. Swanston did retain three existing brick walls to act as a framework, while a remnant fourth encloses an outdoor courtyard that spans the 45-foot-wide rear of the house. The judges praised the unexpected view of old brick through a wall of windows along the first-floor living spaces.

Swanston's masterful floor plan unfolds along a diagonal axis that only gradually reveals the courtyard and the house's pièce de résistance—a towering glass pyramid piercing two stories. "With the brick wall outside, I wanted to celebrate the space with a more sculptural piece," Swanston says. "You can see rain cascading down the glass; it changes with the weather." The pyramid also funnels light into the center of the house, an unexpected delight in this Federal-period neighborhood. In the six months since the owners moved in, any reservations they had about building something so unusual have long since faded from memory.—c.w.

See pages 115-120 for product information.
A round skylight illuminates the second-floor family room. Hot air can escape through an exhaust fan set over the glass. The foyer's dramatic centerpiece is a circular maple-and-metal staircase.
The judges admired this interior transformation of a formerly dark, chopped-up ranch house. "It's unique because it stays in its original footprint yet changes so dramatically," said one.

Architect Mark McInturff removed several interior walls to maximize the flow of natural light, and moved the kitchen to the house's rear corner. The slight reconfiguration opened up sight lines between rooms and gave him the chance to exploit those long views for all they're worth. "We used a different color of plaster for each room, so the eye is naturally drawn through the series of spaces," he says. "The dropped soffit that runs the length of the hallway does the same thing, skewering each room like a kebab."

Maple cabinetry and floors enhance the project's ethereal tone.—m.d.

**project architect:**
Mark McInturff, AIA, McInturff Architects

**general contractor:**
Dreick Builders Group, Gaithersburg, Md.

**project size:**
1,900 square feet

**construction cost:**
$101 per square foot

**photographer:**
Julia Heine, McInturff Architects

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the program for this Washington, D.C., remodel was out of the ordinary, so architect Mark McInturff came up with a fittingly unusual solution. His client, the owner of a row house in the city’s Capitol Hill neighborhood, had bought the house next door and asked McInturff to unite the two spaces. “The client really bought the adjoining house for its backyard garden—the purchase wasn’t driven by a need for additional rooms,” says McInturff. “So we had the freedom to design the new space solely as a place from which to enjoy the garden.”

The architect gutted the new space and replaced its back wall with glass. Between the first and second floors, he suspended a wooden platform, creating a gallery-like atmosphere upstairs and a cozy master bedroom downstairs. Openings carved into the former party wall connect the two houses.

“He only touched parts of the overall house, but what he did, he did beautifully,” said one judge.

—m.d.

**project architect:**
Mark McInturff, AIA, McInturff Architects

**general contractor:**
Donald Mainati, Renovations Unlimited, Washington, D.C.

**project size:**
2,100 square feet after renovation (700-square-foot addition)

**site size:**
.025 acre

**construction cost:**
$193 per square foot

**photographer:**
Julia Heine, McInturff Architects

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From the front, this suburban Boston remodel doesn't appear too different from its “before” photographs. But a peek inside reveals its dramatic transformation from a two-bedroom, 1,700-square-foot-cottage to a four-bedroom, 3,700-square-foot house. Architect Tom Hecht sliced off the home's low-ceilinged second floor and swapped it for one with more headroom. He also altered the back of the house, expanding the kitchen and dining area and adding a new family room.

The project works because Hecht kept the comfortable scale of the old house intact. “It was important to the client that the house not feel overwhelming,” he says. “So none of the new spaces are gigantic.” The woman of the house, an ecologist, asked that the house indulge her love of nature, so Hecht devised a greenhouse just off the living room and an interior palette accented with greens and earth tones. “This a true remodel,” said one judge.—m.d.

Project architect: Thomas Hecht, AIA, Hecht Scherding Architects
General contractor: David Barde, Paris Building Group, Boston
Project size: 3,700 square feet
Site size: .32 acre
Construction cost: Withheld
Photographer: Warren Jagger Photography

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or designing urban expansion that enhances the community, South Side Housing takes top honors. In a two-block section of Pittsburgh, Perkins Eastman Architects reclaimed old industrial sites with an intricate plan that includes 58 new and renovated townhouses—about 30 per acre, compared with the more common 10 units per acre. “Unless we could maintain that density, we couldn’t get the scale and rhythm right,” says project architect Stefani Ledewitz. Nevertheless, the firm packed in parking spaces and vest-pocket parks, creating fences and walls to make them private. “If you build smaller spaces with privacy, they’re just as appealing to people as large yards that require more maintenance,” Ledewitz notes. And since the lower-cost homes are mixed in with larger units all around the block, they avoid the all-too-common fate of isolation. “The site plan is very strong and well organized,” the judges said.

For economy and context, the architects made use of materials found on the site, as well as new, industrial-type products. Old brick and block stone reappear on new walls and courtyards. And the corrugated-metal stoops echo the site’s past. “The best things about this project are the materials and their relationship to the site,” the judges agreed. “There’s a grammar for the vocabulary of materials.” —c.w.

---

**project architect:**  
Stefani Ledewitz, AIA, Perkins Eastman Architects  
**developer:**  
Jack Johnston, Allton Properties, Pittsburgh  
**general contractor:**  
Tim Fisher, Mistick Construction, Pittsburgh  
**landscape architect:**  
**project size:**  
960 to 1,750 square feet per unit  
**site size:**  
2 acres  
**construction cost:**  
$62 per square foot  
**sales price:**  
$100,000 per unit  
**units in project:**  
58  
**photographer:**  
Tsunehisa J. Tusda (this page) and Lockwood Hoehl (opposite)

See pages 115–120 for product information.
On a renovated warehouse, the thick concrete slabs used to support machinery were too difficult to cut through, so the architects designed stair towers that connect the levels and let in natural light.
Italy's celebrated hill towns were the inspiration for Brezza ("breeze" in Italian) Condominiums, a multifamily complex located on a steep hillside above Kirkland, Wash. "This site was a real challenge," says architect Brian Brand, but it afforded spectacular views of Seattle and easy access to Kirkland's rapidly developing downtown.

Brand's modern interpretation of a classic Italian model features two separate buildings, one a full story lower than the other. The spacious courtyard between them relieves the vertical mass of the buildings and allowed Brand to carve out apartments with a wide variety of different views.

Judges admired the "sophisticated and refined playfulness" of the design, and the way the massing is broken down by terraced top floors that reduce overall scale. Brand's siting and judicious use of materials also won plaudits from our judges—more high praise for a bravura performance with Italian flair.—j.s.

**project architect:**
Brian Brand, AIA, Baylis Architects

**developer:**
Tom McCracken and Jim Jordan, Brezza Limited Partnership, Seattle

**general contractor:**
Rafn Co., Bellevue

**landscape architect:**
Randy Allworth and Holly Moore, The Berger Partnership, Seattle

**interior designer:**
Brian Brand and Robert Reed of Baylis Architects, and Jo Krueger of Jo Krueger Interior Design, Kirkland

**project size:**
915 to 2,065 square feet per unit

**site size:**
1.05 acres

**construction cost:**
$145 per square foot

**sales price:**
$150,000 to $750,000 per unit

**units in project:**
75

**photographer:**
Steve Keating Photography

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Hat do you do with a site that is superbly located down the road from the J. Paul Getty Museum, but is also steeply raked and adjacent to one of the nation's busiest freeways? If you're architect Monika Moses, you turn the liabilities into assets.

With the Museum Heights Condominiums, says Moses, "we divided the complex in two" and "softened the hillside" by stepping the two buildings up the site with a densely planted green corridor in between. Parking beneath the upper building raises it even higher, opening up views of the ocean and allowing residents to look over—not into—the busy freeway just outside.

To de-emphasize persistent highway noise, Moses enlisted the help of acoustical engineers and created a sophisticated system of double-glazed windows. "And we enclosed the balconies in a solarium, so that if you want to sit 'outside,' you can, but there is still another barrier between you and the freeway."

Judges applauded Moses' innovative plan, taking delight in her clever use of the solariums. Moses herself is most proud of the way she was able to incorporate "futuristic elements" like aluminum panels and black concrete block, creating what she calls "a high-density housing project with attitude."

—J.S.

project architect:
Monika Moses, GMP Architects

land planner:
Monika Moses, GMP Architects

developer:
Steve Erdman, Museum Heights, Culver City, Calif.

general contractor:
Steve Erdman, CH Construction Co., Culver City

landscape architect:

interior designer:

project size:
1,014 to 2,209 square feet per unit

site size:
2.4 acres

construction cost:
$90 per square foot

sales price:
$195,000 to $400,000 per unit

units in project:
66

photographer:
© Tom Bonner Photography

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Dean Marchetto did his homework before embarking on the design of this 10-unit, Arts-and-Crafts–influenced apartment complex in Hoboken, N.J. He and his developer client traveled to Glasgow, Scotland, where they studied the work of Charles Rennie Mackintosh. Marchetto convinced the client to allow him to reinterpret Hoboken’s traditional forms, incorporating elements from the great Arts-and-Crafts architect’s work. The Gate’s brick facade and vertically punched windows are a nod to Hoboken conventions; its black lintels and modern rooftop cornice pay homage to Mackintosh. The result? A building that, as one judge said, “understands history, rather than mimicking it.”

The 10 residential units at The Gate sold out at the highest dollar per square foot in the city; a florist occupies the lone retail unit. “The buyers really liked the fact that this project had a theme,” says Marchetto. “The Arts-and-Crafts concept definitely attracted more design-conscious types.”—m.d.

**Project Architect:**
Ramon Quiray, Dean Marchetto & Associates Architects

**Developer:**
Jenniann C. Barile, Hoboken

**General Contractor:**
Bob Montesano, Delsano Contracting Corp., Union, N.J.

**Project Size:**
15,000 square feet

**Site Size:**
.05 acres

**Construction Cost:**
$110 per square foot

**Sales Price:**
approximately $250,000 per unit

**Units in Project:**
10 residential, one retail

**Photographer:**
Stephen J. Carr Photography

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* February 2000 Media Metrix

Circle no. 380
illa Flores isn’t just a multiple-award-winning affordable senior housing community. It’s also the prototype for a group of projects to be built on the same church-owned block in downtown Los Angeles. Gauging from the response to Villa Flores, the future of this block looks mighty bright: The jurors unanimously applauded architect John Mutlow’s thoughtful response to a challenging program.

The block’s master plan dictated an L-shaped building, one that would edge the street and have a sunny rear courtyard. Mutlow complied, and used protruding floor planes to erode the building’s corners a bit. The oversized concrete floor slabs also add shade to the balconies beneath them. His meticulous attention to detail shows in everything from the emergency roof staircase, painted bright red for easy identification from the air, to the xeriscaped courtyard garden, whose design is based on an alluvial plain.

A budget-conscious resourcefulness is evident, too. The metal grid atop the roof contains a mesh filler to mask some mechanical equipment from view; a vertical triangular column of glass both denotes the entry to the building and allows extra natural light into every floor.—m.d.
Villa Flores' projecting concrete floor slabs match the precast stone facades of the two office buildings across the street. A pale yellow exterior paint with accents of bright blue and pale green satisfied both the architect's desire for "cheerful" colors and HUD requirements.
affordable / grand
urban residence
lawrence, kan.
studio 804, school of architecture,
university of kansas
lawrence, kan.

Looks like a bunch of friends got together and put something really unique together," the judges said. "It's a slam dunk." Indeed, the project offered 13 graduate students at the University of Kansas School of Architecture a chance to translate their classroom learning into a real building. Their goal? To provide an alternative to run-of-the-mill affordable housing by using quality design and workmanship and innovative materials.

With muscle power and ingenuity, the students made their own forms for concrete walls, countertops, and walkways, and salvaged steel from junkyards. They subbed out only the HVAC, plumbing, and electrical work. "It was important to me that we imbue this house with a design that reflects the technology available to us at the millennium," says professor Dan Rockhill. Manufacturers donated $23,000 worth of materials, including the house’s skin of cement-fiber siding, and Lexan, a luminous, plastic-like surface the students used to extend the south wall.

"We’ve found that, many times, space that doesn’t have a clear designation is taken over by the home’s occupants in creative ways," Rockhill says. The house is owned by a single mother and her two young daughters, both of whom study dance and theater. The sunny bump-out, with its deep, continuous seat, has become their stage.—c.w.

project architect:
Dan Rockhill, Studio 804
general contractor:
Studio 804
project size:
1,330 square feet
site size:
.13 acre
construction cost:
$48 per square foot
sales price:
$64,000
photographer:
Dan Rockhill

See pages 115–120 for product information.
He, takes Thai cooking classes.

She, has an extensive collection of Miles Davis records.

They, both have a fondness for Mexican Folk art.

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West Boulevard’s boldly striped entry and mix of unit types captured the judges’ attention and imagination. “Anybody who has the guts to design that entry gets my vote,” said one. Architect John Mutlow says the Dr. Seuss-style stripes and exaggerated roof on the project’s entry perform multiple duties. “The other buildings on the street are vividly colored,” he says. “The stripes are a way of referencing that context. I also wanted the beginning and end of the building to be clearly articulated; that’s why the other end is painted purple.”

Other important factors in the project’s design include an interior courtyard where the residents can socialize, and an edge condition at the street similar to that of the surrounding buildings. Mutlow combined 12 one-bedroom apartments, two two-bedroom apartments, and six two-bedroom townhouses to create a vibrant community that proudly defies convention.—m.d.

**project architect:**
John V. Mutlow, FAIA, John V. Mutlow, FAIA, Architects

**developer:**
Noel Sweitzer, Freeway Redevelopment, Los Angeles

**general contractor:**
Abe Fassberg, Fassberg Construction, Encino, Calif.

**landscape architect:**
Arnold Swanborn, Lord Swanborn, Los Angeles

**interior designer:**
John V. Mutlow, FAIA, Architects

**project size:**
540 to 897 square feet per unit

**site size:**
.54 acre

**construction cost:**
$90 per square foot

**rental price:**
one-third of adjusted gross income (ranges from $150/month to $350/month per unit)

**units in project:**
20

**photographer:**
Michael Arden Photography

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In 1926, when the Midway School’s first students were gazing wistfully out the windows, who knew they might live there someday as senior citizens? The building has been converted into 24 handicap-accessible apartments, but the classroom footprints and oversize window openings are preserved. Within each room, the architects carved out a kitchen, living room, bath, and bedroom; in some cases, they combined three classrooms into two double-bedroom units. The corridor walls were left intact. “The building still has that generous hallway that was necessary to run children up and down,” says architect Steve Sherman. “It gives the project a nice scale.” The judges agreed, deeming the plans “well carried out.”

“A lot of people who went to the school came back and walked down the hallway,” Sherman says. “They said we’d kept the character of the existing building. And now, no one gets penalized for looking out the window”—c.w.

**project architect:**
Steve Sherman, AIA, Sherman-Carter-Barnhart Architects

**developer:**
Holly Weidemann, AU Associates, Lexington

**general contractor:**
Jerry Osborne, Springfield Contracting, Springfield, Ky.

**landscape architect:**
Sherman-Carter-Barnhart Architects

**project size:**
770 to 1,100 square feet per unit

**site size:**
2 acres

**construction cost:**
$60 per square foot

**rental price:**
$332/month to $415/month per unit

**units in project:**
24

**photographer:**
Walt Roycraft Photography

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When the editors of Better Homes & Gardens asked architect J. Carson Looney to design the ultimate house for the new century, he thought he'd be bound by tradition. "But the editors surprised me," Looney recalls. "They said, 'We don't want a typical front-porch house. We want you to push the envelope and design a truly modern, livable home.'"

Looney complied enthusiastically with an elegant design for a 3,000-square-foot residence in Chapel Hill, N.C. Our judges admired the design's "great floor plan" and "non-mainstream elements—like clipped eaves and metal roofs."

"This is a house that really balances function and beauty, neighborhood presence and family privacy," Looney notes. The principal rooms have "eyes on the street" to establish a connection to the neighborhood, but the generous courtyard offers a private and protected family space.

"We've had people come up to the house and say, 'I just love its contemporary lines,' followed five minutes later by couples who say, 'It's one of the best traditional houses we've seen,'" Looney laughs. "That in a nutshell is what this project was all about."—j.s.

project architects:
J. Carson Looney, FAIA, principal in charge, and Rob Carlton, project architect, Looney Ricks Kiss
developer:
Bryan Properties, Chapel Hill
general contractor:
Mark W. Kirby & Brian Dixon, Dixon/Kirby & Co., Cary, N.C.
landscape architect:
Southern Landscape Professionals, Willow Springs, N.C.
interior designer:
Joseph Boehm, Better Homes & Gardens, Des Moines, Iowa
project size:
3,000 square feet
site size:
.35 acres
construction cost:
$239 per square foot
sales price:
$718,000
photographer:
Geoffrey Gross Photography

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Desert Hills' Scottsdale, Ariz., setting is filled with scenic views of the Sonoran Desert, but they alone didn't satisfy project architect Rick New of Downing, Thorpe & James. "These lots don't have golf-course views like the other communities in Desert Mountain," he says. "They're also right next to a major road. We had to create some sort of alternative amenities that would overcome those negatives."

So the firm threw its energies into creating a strong connection between home and environment. The architects used materials that evoke the colors and textures of the desert, like sand-colored stucco and cultured stone. And they paid attention to the landscaping, using native plants and creating unique outdoor rooms for each of three basic plans.

DTJ's efforts weren't in vain; the judges were universally impressed with the project's response to its environment. "It's an intricate response to its site," said one.—m.d.

**project architect:**
Rick New, AIA, Downing, Thorpe & James

**land planner:**
Steven James, AIA, and Susan Wade, Downing, Thorpe & James

**developer:**
J.T. Elbracht, Desert Mountain Properties, Scottsdale

**general contractor:**
Brian Ives, Price Woods, Scottsdale

**landscape architect:**
Susan Wade, Downing, Thorpe & James

**interior designer:**
Hillary Reed, Hillary Reed Interiors, Littleton, Colo.

**project size:**
3,159 to 4,528 square feet per unit

**site size:**
43 acres

**construction cost:**
$136 per square foot

**sales price:**
$750,000 to $1,115,000 per unit

**units in project:**
36

**photographer:**
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Circle no. 318
he judges liked KTGY Group's answer to the challenge of designing an attractive streetscape on a tight budget. Instead of a traditional front garage, the Irvine-based firm gave each house a 17-foot-wide porte cochere and pushed the garage to the back. "The long horizontal line makes the facade of the house appear bigger," one judge noted. And it makes for a more graceful front elevation.

Principal-in-charge John Tully says the porte cochere adds a custom touch to the houses. "It's a way of giving people a little more control over their environment," he says. "It gives them some additional shade—that's particularly important in this area of the country."—m.d.

project architect:
David Kent, AIA, KTGY Group

land planner:
Chris Crawford, Richardson Berdoon, Austin, Tex.

developer:
John VanderVelde, Del Webb's Coventry Homes, Henderson, Nev.

general contractor:
John VanderVelde, Del Webb's Coventry Homes

landscape architect:
Jaimie Demolina, Professional Design Associates, Upland, Calif.

interior designer:
Debra Newell, Ambrosia, Tustin, Calif.

project size:
2,058 square feet per unit

site size:
21.5 acres

construction cost:
Withheld

sales price:
$147,990 per unit

units in project:
159

photographer:
Jeffrey Aron Architectural Photography

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Kentlands, a Neo-Traditional community on the outskirts of Washington, D.C., just keeps on winning accolades—for its master planners, Duany Plater-Zyberk & Co. (DPZ), and for the architects who’ve followed their guidelines.

Torti Gallas and Partners/CHK have designed several phases in the 350-acre development, including the recent Charleston II, which our judges awarded a certificate of merit.

When project architect Maurice Walters, AIA, went looking for design inspiration for this cluster of four-story detached townhouses, he turned to another DPZ community, Seaside, Fla. The template helped him scale the tall homes properly, and he used some of the same elements—porches, several patterns of siding, solidly trimmed fenestration—to bring them down to size.

The judges admired the homes’ deft detailing, even more impressive because of their moderate price range. The houses have sold swiftly, appealing to childless professionals and those with young families seeking what Walters calls a “light urban experience.”—s.c.c.

**project architect:**
Maurice Walters, AIA, Torti Gallas and Partners/CHK

**land planner:**
Duany Plater-Zyberk & Co., Gaithersburg, Md.

**developer:**
Great Seneca Development Corp., Gaithersburg

**general contractor:**
Mitchell and Best, Rockville, Md.

**landscape architect:**
Lawrence Reader Associates, Burtonsville, Md.

**project size:**
2,000 square feet per unit

**site size:**
7 acres

**construction cost:**
$56 per square foot

**sales price:**
$195,000 to $260,000 per unit

**units in project:**
15

**photography:**
Courtesy Torti Gallas and Partners/CHK

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ike many tourist meccas, New Orleans faces the thorny problems of overcrowding and urban growth. So our hats are off to James, Harwick + Partners, who offer a head-on solution with the Saulet. The residential/retail development, slated to open at the end of this year, combines living, working, and public spaces that nicely preserve the architectural style, scale, and street pattern of its historic neighborhood.

The 708-unit apartment complex, once the site of derelict warehouses, lends a residential edge to the Lower Garden District on one side and the Convention Center on the other. Its retail spaces are just large enough for such basic neighborhood services as a dry cleaner, pharmacy, or corner deli. Purely residential units are ingeniously interspersed with live/work combos—small apartments above street-level workspaces, connected by stairs. “As more and more people become independent contractors or entrepreneurs,” says architect Mark Wolf, “this kind of urban design is starting to evolve as a lifestyle issue.”

JHP used materials and proportions to differentiate between the various uses. Retail areas are executed mostly in metal, a historic connection to the steel galleries and stylish filigree of the Garden District and the French Quarter. Residential and live/work units feature traditional wood, but are slightly different from each other in proportion and column layout. The residential apartments draw their mansion-scale details from those in the Garden District.

“We were careful to use the Garden District as a design precedent,” Wolf says. “One of the pitfalls is to get too nostalgic. We tried to take a cleaner, more contemporary slant, which was driven in part by the realism of the budget.” The judges approved, commenting that the design is “done elegantly and with a lot of variety. It looks very New Orleans without resorting to a lot of wrought iron and curlicues.”

The Saulet enhances community life by combining living, working, and meeting places within a historic neighborhood.
At 55 units per acre, the project’s density was a design challenge. The architects managed, however, to include three parking garages, 145 ground-level parking spaces, and a pocket park. “We tried not to let the automobile drive this thing too much,” Wolf says. “But the design was also market-driven. We had to provide on-site parking.” From a neighborhood standpoint, that amenity adds to the Saulet’s appeal, as does the project’s distinctive location and layout, and the cachet of the brand-new. “It’s unique because there’s not much residential construction in the city,” Wolf says. “Finally people have an alternative to warehouse conversion and fix-it-up stuff.” Indeed, the Saulet is a refreshing alternative to the unsightly, anonymous sprawl all too common on America’s metropolitan fringes. “I knew it was New Orleans the minute I looked at it,” said a judge.—c.w.

project architect:  
J. Mark Wolf, AIA, James, Harwick + Partners  
land planner:  
J. Mark Wolf, James, Harwick + Partners  
developer:  
Michael W. Riley, Greystar Capital Partners, Houston  
general contractor:  
Tom Murphy, Greystar Development & Construction, Houston  
landscape architect:  
Talley Associates, Dallas  
project size:  
874 to 1,375 square feet per unit  
site size:  
13.5 acres  
construction cost:  
$71 per square foot  
rental price:  
$700/month to $1,650/month per unit  
units in project:  
708

The architects artfully mixed purely residential units and live/work galleries, which connect a street-level office with an upstairs apartment. Both types of apartments feature traditional wood; retail areas are executed mostly in metal. Despite the project’s 55-unit-per-acre density, JHP managed to pack in plenty of parking.
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Circle no. 298
McAllister Point model homes
The Ford Plantation, Richmond Hill, Georgia
Ferguson Shamamian & Rattner
New York

Ferguson Shamamian & Rattner's graceful concept for McAllister Point Model Homes, a master planned community on the grounds of an 18th century plantation, befits the project’s historical setting. The parcel of land designated for the project offers unobstructed views of a protected rice basin and bird nesting sanctuary and of the Ogeechee River. “The plan was generated by the location,” says principal-in-charge Don Rattner. “Rather than just let one or two houses have that view, we decided to create a more ‘urban’ envelope.”

FS&R followed the model of the traditional Savannah square, a landscaped square bordered by houses. They coupled it with plans designed in the Charleston side-yard tradition—each home is turned perpendicular to the street and contains a two-story side porch. The strategy honors the project’s Southern roots, and it succeeds in granting all of McAllister Point’s residents hard-to-beat views. “Having the houses frame the commons is just a great idea,” said one judge.—m.d.

Project architect:
Don Rattner, Ferguson Shamamian & Rattner
Land planner:
Ferguson Shamamian & Rattner
Developer:
Dolan, Pollak & Schram, The Ford Plantation
General contractor:
Sterling Construction Management, The Ford Plantation
Landscape architect:
Edmund Hollander Design, New York
Project size:
2,080 to 3,940 square feet per unit
Site size:
8 acres
Construction cost:
Approximately $22.5 per square foot
Units in project:
24

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Designing a residence for tiny Dewees Island, near Charleston, S.C., has presented architect Whitney Powers with a host of challenges. All materials will have to be transported from the mainland by barge or ferry; federal and local laws mandate a 12-foot elevation above grade; and only minimal clearing of the pristine site is permitted.

But Powers' design for the 2,200-square-foot house and adjacent guest quarters earned high praise from the judges, who applauded the project's "nice, simple scheme" and its seductive "clarity."

"We've used the vault idea here to establish the fact that from anywhere inside the main house you'll have a clear sense of the entire structure," Powers says. Even lofts above the bedroom and living room open to allow uninterrupted views of the space.

The vault also allows Powers to "keep a much lower profile" within the canopy height of nearby live oaks. "Had we gone with a ridge or shed, the house would have been much higher," Powers says. "This design is far more discreet, becoming part of the horizon when seen from a distance."—j.s.

**project architect:** Whitney Powers, Studio A  
**developer:** John Knott Jr., Island Preservation Partnership, Isle of Palms, S.C.  
**project size:** 2,600 square feet  
**site size:** 1.28 acres  
**construction cost:** Anticipated $150 per square foot  
**photographer:** David Edwards
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Circle no. 261
he judges applauded the romantic contextual­ity of the Mansion Condominiums at Playa Vista. “It is L.A.,” said one. The folks at Scheurer Architects would be happy to hear that; according to director of design Bob White, that’s exactly what they were going for. “We used the L.A. courtyard buildings of the 1920s and ’30s as our inspiration,” he says.

The Mansion Condominiums’ one-acre site is located at the intersection of two major streets in this ambitious Neo-Traditional community. In addition to modeling the 35-unit complex after classic L.A. courtyard buildings, White and his team opted to give the project its own personal history. “We wanted it to look like an old house that’s been converted into condos,” he explains.

The three street facades each resemble a Spanish villa. Inside the arched entry, the “mansions” are carved up into condominiums with courtyards, gardens, and other semi-private outdoor spaces.

—m.d.

**project architect/land planner:**
J. Robert White, Scheurer Architects

**developer:**
Playa Vista, Los Angeles

**project size:**
1,500 to 2,500 square feet per unit

**site size:**
1 acre

**construction cost:**
$110 per square foot

**sales price:**
$400,000 to $600,000 per unit

**units in project:**
35
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TUESDAY, JUNE 13TH

7:30 a.m. - 8:00 a.m. Breakfast
8:00 a.m. - 8:15 a.m. The Digital Road Ahead, Boyce Thompson, BUILDER Magazine
8:15 a.m. - 9:30 a.m. Keynote Address: Marketing in an Internet Age, Dr. Peter Sealey, DigaComm LLC
9:30 a.m. - 10:15 a.m. The EKB Model, Bruce Karatz, Kaufman & Broad Home Corp.
10:15 a.m. - 10:30 a.m. Coffee Break
10:30 a.m. - 11:15 a.m. How the Internet Revolution is Playing on Wall Street, David Dwyer, Salomon Smith Barney
11:15 a.m. - 12:45 p.m. Brave New World: Selling and Servicing Homes Over the Internet, Jon and Margie Davis, Sunlight Homes; Mark Wilson, London Bay Homes; Carrie Gehlbach, Medallion Homes
12:45 p.m. - 2:00 p.m. Lunch
2:00 p.m. - 3:30 p.m. Standing Out in the Digital Crowd: How to Create a Presence on the Internet, Robert I. Toll, Toll Brothers; Matt Wise, NewHomeNetwork.com
3:30 p.m. - 3:45 p.m. Coffee Break
3:45 p.m. - 4:45 p.m. The Future of the Internet, Mark Walsh, VerticalNet
5:00 p.m. - 7:00 p.m. BUILDER and PROSALES Web Design Award Reception

WEDNESDAY, JUNE 14TH

8:00 a.m. - 8:30 a.m. Breakfast
8:30 a.m. - 9:30 a.m. New Digital Tools for a Digital Age, Scott Klososky, Webcasts.com
9:30 a.m. - 10:45 a.m. The Promise of E-commerce, Keith T. Brown, BuildNet; Alan Laing, Pulte Home Corp.; Ron Ross, Cameron Ashley; Brad Mattson, CertainTeed Corp.
10:45 a.m. - 11:00 a.m. Coffee Break
11:00 a.m. - 12:15 p.m. Wired—Creating an Internet-enabled Company, Ian McCarthy, Beazer Homes USA; Kenneth P. Neumann, Neumann Homes
12:15 p.m. - 1:30 p.m. Lunch
1:30 p.m. - 2:30 p.m. Broadening Product Selection Through Web-based Systems, Mike Cunningham, MASCO Corp.; Kerry Young, Buildscape
2:30 p.m. - 4:00 p.m. New Horizons in E-Commerce, Bill Bernardy, USBuild.com Corp.; Jim Sobeck, Enterprise Computer Systems; Arnold Kraft, e-Wood.com
4:00 p.m. - 4:45 p.m. The Internet-enabled Home, Tricia Parks, Parks Associates

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new-look metal roofing offers a broad range of styles, reliable performance, and easy installation.

Metal roofing manufacturers hope to capture a larger portion of the residential market by offering products that replicate the look of more common finishes like high-end laminate and slate.

The industry’s challenge is compounded by the perception that metal is simply too expensive for mainstream housing—especially if home builders are involved in specifying the roofing finish. “Builders are reluctant to put any extra money into the roof,” says Brown. “They don’t think they’ll recoup the cost.”

In their search for ways to make their products more attractive in terms of both cost and aesthetics, metal roofing manufacturers looked at trends in asphalt comp finishes. “We saw a housing market that wanted more durable and expensive-looking roofs,” says Brown, referring to the increase in premium-grade laminate shingles. In response, Gerard and other companies developed modular roofing panels embossed and textured with stone coatings to replicate that look. “It’s an opportunity for us to develop a product on our lower end that’s comparable in its dimensional profile to high-end laminate shingles,” Brown says.

The new-look metal roofing also addresses installation costs. Gone are the cumbersome rows of battens; rather, the modules are applied to the deck from
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eave to ridge with common roofing fasteners, just like a three-tab shingle—though the modules do interlock on all sides to help seal the roof and prevent tear-offs in high winds. While the simulated shakes and shingles make metal roofing appropriate for a much wider variety of home styles, "the real benefit of modular panels is quick installation," Black says.

Yet another advantage of the new panels is that, unlike conventional standing-seam products, they do not involve special-order requirements. Instead, they're available through standard distribution channels and contractors.

**educating architects**

In addition to training installers, manufacturers of modular metal roofing are conducting seminars for architects, with many classes qualifying for continuing education (or CES) credits. "Architects understand the concepts of life-cycle costs and low maintenance associated with metal roofing," says Nancy Carl, with ATAS International, in San Diego and Allentown, Pa. "They're interested in metal's advantages over other roofing products."

The primary advantage of a metal roof, especially for reroofing, is its light weight. At less than 1.5 pounds per square (compared with twice that or more for high-grade asphalt comp), metal can often be installed over an existing roof finish, eliminating tear-off chores and cost. And, unlike much heavier concrete and fiber-cement finishes, metal does not require a beefed-up roof structure for support.

A common knock on metal, however, is its potential for corrosion and its poor impact resistance. To address these issues, makers have invested heavily in new coatings. Although polyester resins remain popular (because of low cost), more advanced silicone additives (or SMP coatings) and fluoropolymers (trade names Hylar 5000 and Kylar 500) better mitigate thermal, chemical, and UV intrusion, and thus minimize problems with cracking, chalking, and fading. Trade groups also recommend a G-90 zinc coating on both the top and underside of the metal for corrosion protection. Stone-coated varieties create a weather and wear barrier for their metal substrates, and new insulation and underlayment products lessen noise as well as thermal transfer and expansion.

In addition, factory-coated aluminum panels are recommended for coastal or other extreme conditions to limit rust potential, while the stone-coated and dimensional profiles (as opposed to the long, flat exposures of a standing-seam panel) hide or even diminish damage from hail.

In fact, the Texas Department of Insurance classifies metal roofing as resistant to the state's notorious hail storms, resulting in 35 percent reductions in premiums related to roof damage coverage in homeowner insurance policies.

Black concedes that it may take a while to overcome the popular view of metal roofing as a corrugated barn cover or a snow shed on a ski chalet. "There's a limited sense of what metal roofs look like, especially for residential," he says. But with these new modular products and their varied looks, those perceptions may well start to change.

Rich Binsacca is a freelance writer in Boise, Idaho.

**resources**

For a complete directory of metal roofing manufacturers, dial up the "Interactive Guide to Building Products" (www.builderonline.com) and search under the Metal Roofing category.

**Metal Roofing Alliance**

Seattle
888.638.2573; www.metalroof.org

*The MRA is a coalition of metal-roofing manufacturers, paint suppliers and coaters, dealers, metal producers, and related companies and associations focused on the promotion of residential metal roofing.*

**Metal Construction Association**

Chicago
800.797.8335; www.mca1.org

*The MCA is a trade association concerned with all uses of metal in construction. Offers "Guide Specifications for Residential Metal Roofs" (cost: $10), among other publications and resources.*
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Circle no. 212
by rick vitullo, aia

When Omaha, Neb., architect Randy Brown designed his own house, which also contains his office, he wanted to express the fluid relationship between his work life and home life. As any professional who works from home knows, there is a constant back-and-forth between managing a business and a home when both occupy the same space. Brown addressed this situation in his design with a dual-purpose space: a dining room/conference room.

The centerpiece of this joint space is a clever 10-foot-long glass table that slides on rollers in and out of a sculptural hanging wall. The table can be pulled all the way out into the conference/dining room to accommodate large conferences or dinners, or pulled only partially through for smaller gatherings of either sort. In the latter case, the other end of the table projects into the entry space on the other side of the hanging wall, and serves as a convenient and attractive surface for that area.

Although all of the materials for the table and the hanging wall are relatively inexpensive, they have been combined and

continued on page 110
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finished in an elegant way. The table top is a slab of 1-inch-thick tempered glass that rests on rubber bumpers attached to short threaded rods. The adjustable rods keep the large mass of glass level. The table frame consists of steel angles, steel plates, and 2x4s. While one end of the frame slides over fixed rubber rollers set into the wall’s opening, the other end glides across the floor on rubber wheels attached to the table’s one pair of legs. To prevent undue movement during raucous client conferences or festive dinners, the underside of the 2x4s supporting the table surface is grooved perpendicular to the roller, which locks the table in place. Brown had planned to add wheel locks to the lower rubber wheels, but so far they have not been needed.

The architect reports that in addition to all of its functional benefits, the table has proved to be a great show-off piece for clients, dinner guests, and dinner-guests-who-may-become-clients.

Rick Vitullo, AIA, is founder and principal of Vitullo Architecture Studio, Washington, D.C.

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page 46—Withers Residence
bathroom plumbing fittings and fixtures: Kohler; countertops: Formica; dishwasher: KitchenAid; entry doors, patio doors, and windows: Andersen; exterior siding and roofing: CertainTeed asphalt shingles; fireplace or wood stove: Rais; flooring (ceramic tile): American Olean; flooring (wood): maple; hardwood: Kwikset; HVAC equipment: Sanyo; insulation: Owens Corning; kitchen cabinets: Ikea; kitchen plumbing fittings: Elkay; kitchen plumbing fixtures: Moen; lighting fixtures: Progress; paints/stains: Benjamin Moore; range: Amana; refrigerator: Sub-Zero

page 50—Sharon’s California House II
bathroom plumbing fittings and fixtures: Kohler, Franke; bathroom and kitchen cabinets: custom; countertops: granite; dishwasher: Merlo; entry doors, patio doors, and windows: Duratherm; flooring (wood): mahogany; garage doors: Roll-Up Metal; kitchen plumbing fittings and fixtures: Franke; oven: Thermador; paints/stains: Benjamin Moore; refrigerator: Sub-Zero; structural lumber: Douglas fir and mahogany beams

page 54—Ranch Shelter
bathroom and kitchen plumbing fittings: Delta; bathroom plumbing fixtures: Kohler; bathroom and kitchen cabinets and countertops: custom; brick/masonry products: Featherlite; fireplace or wood stove: custom; hardware: Weiser; insulation: GAF; kitchen plumbing fixtures: Elkay; lighting fixtures: Hubbell; oven: Dacor; paints/stains: Kelly Moore; windows: Marvin

page 56—Urban Residence
bathroom plumbing fittings: Kohler, Grohe; bathroom plumbing fixtures: Kohler; bathroom and kitchen cabinets: custom; countertops: Corian, granite; dishwasher: Frigidaire; entry doors: solid bubinga; freezer and refrigerator: Sub-Zero; hardware: Corbin; HVAC equipment: Carrier; interior doors: cherry; kitchen plumbing fixtures: Kohler; oven: Dacor; structural lumber: TJI; windows: Sherwood

page 58—Hanson Sciannella Residence
bathroom plumbing fittings: Grohe; bathroom plumbing fixtures: Kohler; bathroom and kitchen cabinets: custom; countertops: granite, limestone; entry doors, patio doors, and windows: Weather Shield; fireplace or wood stove: Majestic; flooring (ceramic tile): limestone; flooring (wood): maple; hardware: Stanley, Schlage; insulation: Owens Corning; interior paneling: maple; kitchen plumbing fittings: Chicago; kitchen plumbing fixtures: Kohler; lighting fixtures: Lightolier, Flos, Artimede; paints/stains: Benjamin Moore; range: Thermador; roofing: CertainTeed

page 60—Weiner Residence
entry doors and windows: Weather Shield; flooring: (vinyl): Pirelli; flooring (wood): pine; lighting fixtures: Lightolier; paints/stains: Benjamin Moore; structural lumber: fir; trim work: fir, maple

page 62—Private Residence
bathroom plumbing fittings: Harden Industries, Hansgrohe, Delta; bathroom plumbing fixtures: Kohler, American Standard, Toto; countertops: granite; dishwasher: Asko; exterior siding: MAIBEC; flooring (ceramic tile): American Olean, slate; garbage disposer: In-Sink-Erator; hardware: Baldwin; HVAC equipment: Burnham; insulation: Knauf, Celotex; interior doors: Morgan; kitchen cabinets: custom; kitchen plumbing fixtures: Elkay; lighting fixtures: Louis Poulsen, Brass Light, NE Lantern; oven: Thermador; paints/stains: Benjamin Moore, Cabot; patio doors and windows: Marvin; refrigerator: Amana; roofing: Bird; skylights: Velux; structural lumber: Trus Joist MacMillan; trim work: custom
page 64—South Side Housing
brick/masonry products: Darlington Brick; countertops: Formica; dishwasher, oven, and refrigerator: Whirlpool; exterior siding: McElroy Metal Siding; flooring (ceramic tile): Molyneaux Tile; flooring (wood): Bruce; kitchen cabinets and trim work: CE Cabinets; kitchen plumbing fittings and fixtures: American Standard; lighting fixtures: Prescolite, Liberty Lighting; roofing: Owens Corning fiber-glass shingles; windows: TRACO

page 66—Brezza Condominiums
bathroom and kitchen plumbing fittings: Delta, Grohe; bathroom and kitchen plumbing fixtures: Kohler; bathroom and kitchen cabinets: Huntwood Industries; brick/masonry products: Mutual Materials; countertops and flooring (ceramic tile): Mannington; dishwasher, oven, and refrigerator: GE Appliances; entry doors: Celco Doors; exterior siding: Dryvit; fireplace or wood stove: Fireplace Manufacturers; flooring (wood): Kahrs; garbage disposer: Whirlaway; HVAC equipment: Trane; insulation: Dow, Owens Corning; interior doors: Premdor; lighting fixtures: Lightolier, Halo; paints/stains: Sherwin Williams; patio doors and windows: Milgard; roofing: US Intec; skylights: Milgard, Crystalie; structural lumber: Trus Joist MacMillan

page 68—Museum Heights Condominiums
bathroom plumbing fixtures: Kohler, Delta, Lasco; bathroom and kitchen cabinets: Euro Design; brick/masonry products: Angel Block; dishwasher, oven, and refrigerator: GE Appliances; flooring (ceramic tile): Daltile; garage doors: GI Metal Design; garbage disposer: In-Sink-Erator; hardware: Schlage; HVAC equipment: Carrier; insulation: Owens Corning; kitchen plumbing fixtures: Kohler, Delta; paints/stains: Dunn Edwards; patio doors and windows: ABC, Arcadia; roofing: GAF; security system: Panasonic

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**residential architect**

**design awards**

**sources**

**page 76—West Boulevard**


**page 78—Midway School Apartments**

bathroom and kitchen plumbing fittings: Delta; bathroom plumbing fixtures: Mansfield; bathroom and kitchen cabinets: Tru Wood; countertops: American Bluegrass Marble; entry doors: oak; flooring (vinyl): Armstrong; garbage disposer: In-Sink-Erator; hardware: Schlage; HVAC equipment: Janitrol; insulation: Owens Corning; interior doors: Mohawk; lighting fixtures: Lithonia, Progress Lighting; roofing: Firestone; skylights and windows: custom; structural lumber: pine

**page 80—Blueprint 2000**

bathroom and kitchen plumbing fixtures and fittings: Kohler; bathroom and kitchen cabinets: KraftMaid Cabinetry; brick/masonry products: Cultured Stone; dishwasher and oven: Frigidaire; entry doors, patio doors, skylights, and windows: Andersen; exterior siding: James Hardie; fireplace or wood stove: Heat-N-Glo; flooring (ceramic tile): Daltile; flooring (wood): Pergo; garage doors: Designer Doors; HVAC equipment: Bryant Heating & Cooling Systems; insulation: CertainTeed; interior doors: Andersen, Masonite; interior paneling: Southern Forest Products; lighting fixtures: George Kovacs Lighting, Lightolier; paints/stains: Benjamin Moore, Ralph Lauren; refrigerator: Marvel Industries; roofing: Custom-Bilt Metals weathered copper; structural lumber: Boise Cascade

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**page 82—Desert Hills at Desert Mountain**

Bathroom plumbing fixtures and fittings: Moen; bathroom cabinets, garage doors, interior paneling, and lighting fixtures: custom; countertops and flooring (ceramic tile): AZ Tile; dishwasher: GE Appliances; garbage disposer: In-Sink-Erator; HVAC equipment: Carrier; insulation: Owens Corning; kitchen cabinets and plumbing fixtures: Kohler; oven: KitchenAid; paints/stains: Dunn Edwards; refrigerator: Sub-Zero; roofing: Mission Barrel Tiles; security system: Honeywell; skylights and windows: Western Insulated Glass

**page 84—Provence at Anthem, Plan 2**

Bathroom and kitchen plumbing fixtures: Moen; bathroom and kitchen cabinets: McConnell; brick/masonry products: Eldorado Stone; countertops: Daltile; dishwasher, range, and refrigerator: GE Appliances; entry doors: Therma-Tru; flooring: custom; garage doors: Clopay; garbage disposer: In-Sink-Erator; hardware: Westlock; HVAC equipment: Carrier; insulation: Dow; lighting fixtures: Thomas; paints/stains: Frazee; patio doors, skylights, and windows: Milgard; roofing: Monier

**page 86—Charleston II**

Bathroom and kitchen plumbing fixtures and fittings: Delta; bathroom and kitchen cabinets: Timberlake; countertops: Formica; dishwasher, garbage disposer, oven, and refrigerator: GE Appliances; entry doors, interior doors, trim work, and windows: Barber & Ross; exterior siding: cement board; flooring (ceramic tile): Florida Pro Select; flooring (vinyl): Mannington; garage doors: Clopay; HVAC equipment: Janitrol; lighting fixtures: Seagull; paints/stains: Duron; roofing: cedar shake shingles; sheathing: Celotex
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Nearly 175 years ago, Thomas Jefferson, one of our nation's finest architects, designed the University of Virginia. Located on the edge of the frontier, two miles west of the city of Charlottesville, this model for American higher education has influenced educators and architects ever since. Jefferson's vision was nothing short of brilliant.

The Lawn at the University of Virginia is an extraordinary public place. The mix of house sizes and styles creates an overriding texture and a persistent pattern, reflecting Jefferson's decidedly American vision of community. Here, 10 very big houses (designed as faculty housing and classrooms) are interspersed with 54 small student rooms, which play the role of small town houses. All dwellings, large and small, open to the Lawn.

Jefferson called his plan the Academical Village. He was perhaps too modest. I believe that, even today, it's a work of far broader importance. The tight-knit set of buildings gathered around the Lawn is an urban community of the first order. It's an example of the American Village to which we all should aspire, a model for village living, for town living, for city living.

It is this image of a group of houses, this vision of community, that is as exciting to me today as it was appropriate 175 years ago. It represents the community values and aspirations that are both a part of our heritage and a part of our contemporary life.

William Rawn, FAIA, is principal of William Rawn Associates in Boston.