

residential architect

A HANLEY-WOOD PUBLICATION / MAY 2003

robert gurney
wins top prize
for his blue ridge
farmhouse addition

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INDUSTRY CALENDAR OF EVENTS

May 2003

COMMITTEE ON THE ENVIRONMENT TOP 10 GREEN PROJECTS LECTURE AND RECEPTION

May 1, 2003

**National Building Museum
Washington, DC**

The AIA/COTE Top Ten Projects will be presented at the National Building Museum at an event from 6:30 – 8:00 pm. 2003 AIA COTE Chair, Daniel E. Williams, FAIA, will present this year's winners.

For more information contact Kathleen Lane at (202) 626-7468 or klane@aia.org

AIA NATIONAL CONVENTION "DESIGN MATTERS: POETRY & PROOF"

May 8–10, 2003

**San Diego Convention Center
San Diego, CA**

With over 200 first-rate educational opportunities, more than 600 exhibitors offering the newest products and services, and lots of networking and special events, the AIA 2003 National Convention offers something for everyone. Experience the poetry and explore the proof of architecture at the convention in San Diego. Everyone who has a stake in shaping a preferred future for our profession—the design and construction industry, clients, and the public we serve—will want to come to San Diego to celebrate how Design Matters!

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AIA WISCONSIN CONVENTION & BUILDING PRODUCTS EXPOSITION "MUSE & VIEWS"

May 21–22, 2003

**Monona Terrace Community and
Convention Center
Madison, WI**

Muse & Views is the theme for the 2003 AIA Wisconsin Convention and Expo. It is a simple phrase that evokes the very essence of the design process. This year's convention program will explore the source of creative inspiration and present enlightening perspectives of architecture.

For more information visit www.aiaw.org

GREEN ROOFS FOR HEALTHY CITIES CONFERENCE "GREENING ROOFTOPS FOR SUSTAINABLE COMMUNITIES"

May 29–30

**Congress Plaza Hotel
Chicago, IL**

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my unit was called up my daughter was six.
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Aqua vista: Suman Sorg's beach house for a landscape architect won a merit award in the custom / 2,000-to-3,500-square-foot category. Photo above by Robert Lautman. Cover photo of Robert Gurney at his project-of-the-year-winning house by Bill Cramer.

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Is your archive ready for a repeat client, a lawsuit, or posterity?

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From more than 575 entries, the judges of the fourth annual

residential architect Design Awards chose 27 winners.

by Meghan Drueding, Cheryl Weber, Nigel F. Maynard, Shelley D. Hutchins,
and James Schwartz

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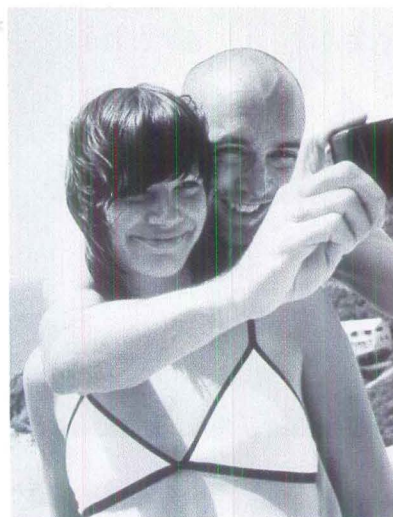
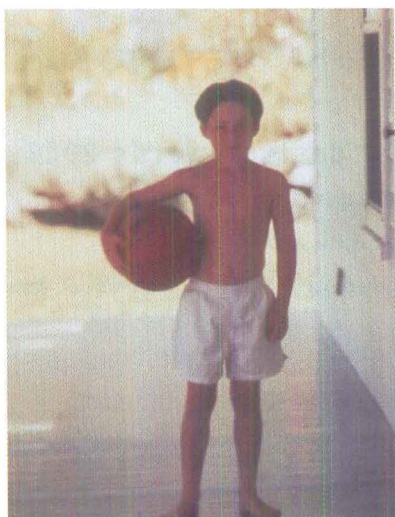
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Wank Adams Slavin Associates; Randy Brown Architects

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Charles Correa's outdoor living.



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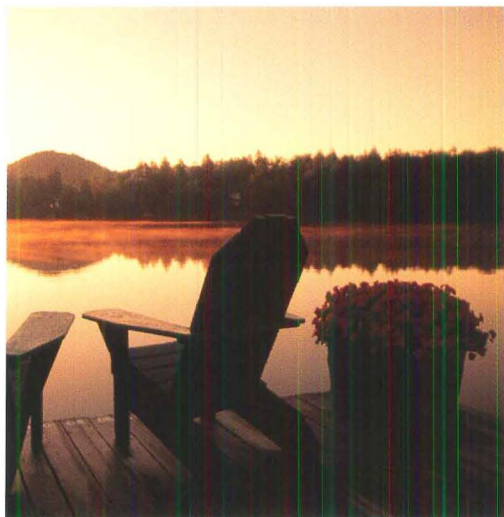


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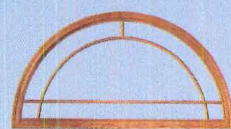
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from the editor

the dangers of digital cameras

too many pixels are falling into the wrong hands.

by s. claire conroy

When karaoke machines came out, suddenly everyone thought he was Frank Sinatra. Now digital cameras are clicking up a storm, and everyone thinks he's Ansel Adams. Don't get me wrong, I think they're a wonderful invention. I've got one and it's great for documenting the leaps and bounds of my new puppy—and e-mailing the JPEGs around ad nauseam to friends. Of course, I think that's a harmless application of the technology (although my friends may aver). What's a potentially harmful use of your super-megapixel Sonycam? Shooting your own projects for professional publication and awards entries.

There's a reason why you're good at what you do, and there's a reason why professional photographers excel at their metier: It's a matter of training and talent. Think how cranky you get when builders believe they can design something just because they're familiar with the elements. Professional photographers will not simply document your work for posterity, they will actually make it look better than it is. Really. They bring

their art to your art, and the result can be remarkable.

I'm reminded of this every time we hold our annual design awards competition. With almost 600 submissions, we see the gamut of photos—from the sublime to the ridiculous. Our judges do their best to look beyond the deficiencies of photography when evaluating a house for an award. But sometimes the images stalemate them. Poorly composed ones sever important visual connections, making the house difficult or impossible to fully comprehend and appreciate. More frequently, photos suffer from dull, flat, or obscure lighting. Those houses appear lifeless. Photographer Madeleine Isom, who's studied both fine arts and architecture, explains how she captures that indefinable dynamism in her work: "When I photograph architecture, I believe that I'm photographing a living thing: A building breathes, gets sick, needs repair, evolves, ages, and sometimes dies."

The best photographers "get it"—they understand what you're trying to accomplish in your architecture and they conspire with you to bring that



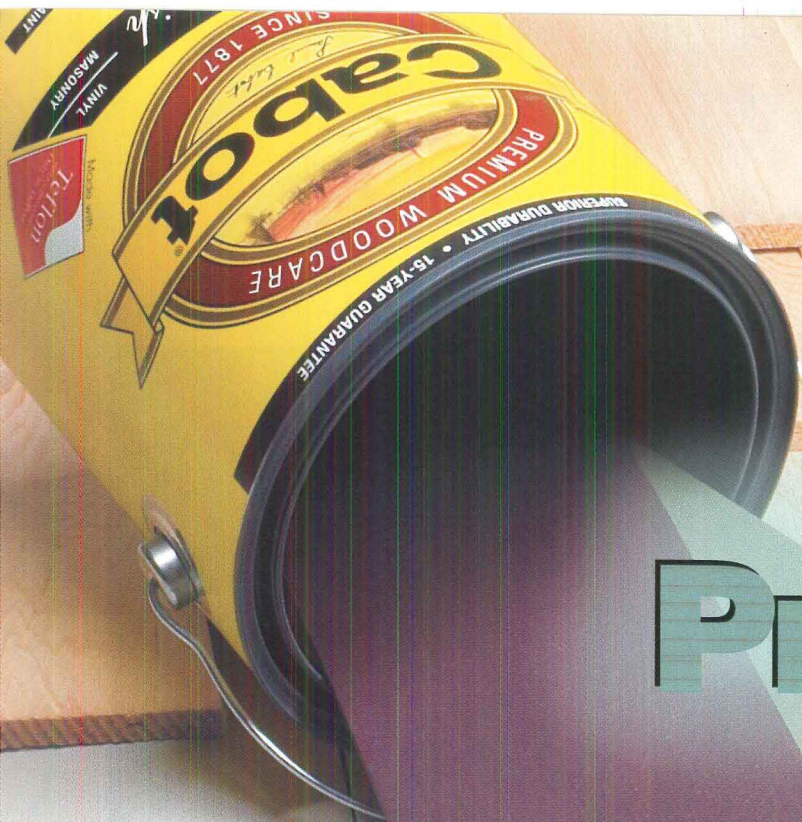
Mark Robert Halper

across in their medium. They conquer the myriad technical snafus that can occur—over- or underexposure, the wrong emphasis in depth of field, errant reflections, color distortions, and that slight misfocus only our art director's eagle eye can detect. We editors will love a project and want to publish it, but she'll look at the images and dash our hopes.

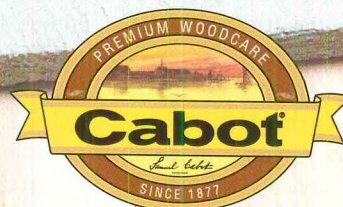
Digital cameras have compounded the problem of overreaching amateur photographers, because they do seemingly solve so many technical problems. And they save a ton of money in film and processing. Even in the hands of fabulous photographers, though, they are still not as rich, accurate, and

sharp as 2x4 or larger transparencies. That said, they're an excellent communication tool. Use them for project administration, to document questions or ideas for your clients or builder, and so forth. And with us, use them as a scouting device. Before you go to the expense of hiring a professional photographer, snap zillions of shots of the house and e-mail them to us. We'll give you a provisional thumbs-up or thumbs-down. **ra**

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail me: cconroy@hanley-wood.com.



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letters

keep those cards, letters, and e-mails coming.

DIY decry

Kudos! It's about time someone noticed what's been happening (or not happening) in today's subdivisions and suburbs ("Where Will the Loft-Lovers Live?" January/February 2003, page 13).

It seems the trend in "forward thinking" in residential architecture in America is simply to add more technology and "gadgetry" to an otherwise ordinary envelope. I envy those in Spain, Italy, and other European countries where modern architecture flourishes because they have faith in their architects and designers. Unfortunately, here in the United States, the "do-it-yourself" attitude runs rampant; builders, developers and sometimes owners have taken it upon themselves to design on their own. Let's face it, we can't all be Frank Lloyd Wright.

Brett A. Huttman, AIA, ASHE
Optimus Architecture
Rhinebeck, N.Y.

a case against lower case

The noon hour here is usually our source of "continuing education" as we peruse and comment on the daily supply of publications that hit the office mailbox. The other

day was no exception, as the January/February issue of *residential architect* joined the collection.

Someone always wonders why *residential architect* fails to honor the usual grammatical "rules" of capitalization, but we never come up with an answer to that one. The big topic was your Home Front story "Target Practice" (page 20), which continued Michael Graves' adventures. Comments were quick to come that he should pay homage to Robert Venturi, who seems to be the mentor that inspired the "signature peaked roof."

Now, it's not that we don't like Mr. Graves. We've grown to admire him for convincing the public to pay a lot for a teakettle that's pretty but doesn't work very well, and for the extensive marketing of other expensive monochrome trinkets. We also continue to enjoy the fun that his work in Disneyland complements, among other things. Today's discussion, however, centered on the comment from Gary Lapera that the firm's motivation was to reinforce Target's credo "Good design at affordable prices."

We agreed that there's probably "good design" hiding under the simple structure shown in the few pictures, but all we could really

see was more typical Graves "interesting decoration." This lead to a lively discussion surrounding what is "design" and what is merely "decoration." Without more to refer to, we decided that Michael Graves is now just continuing to decorate the "box."

Nothing wrong with that, but we guess that it's something like why the magazine does not use capitals: It gets your attention, doesn't hurt anyone, and it really doesn't mean much in the long run.

Tom Johnson / Architect
by e-mail

myth alliance

I write you in response to a letter published in your March edition submitted by a Mr. Thacker (Letters, page 16). Please remind your readers of the fact that to become eligible for professional membership in the AIA (and subsequently use those initials after your name), you must first be an RA (Registered Architect). All you need to do then is submit an annual check for AIA membership, although many of us consider this an unnecessary expense.

We also find it interesting that the AIA has been able to so successfully promote the myth that if you don't have AIA after your name,

you somehow are not a "real" architect. We beg to differ.

Daniel A. Neeb, RA
entasisDESIGN, Inc.
Indianapolis

fee advice

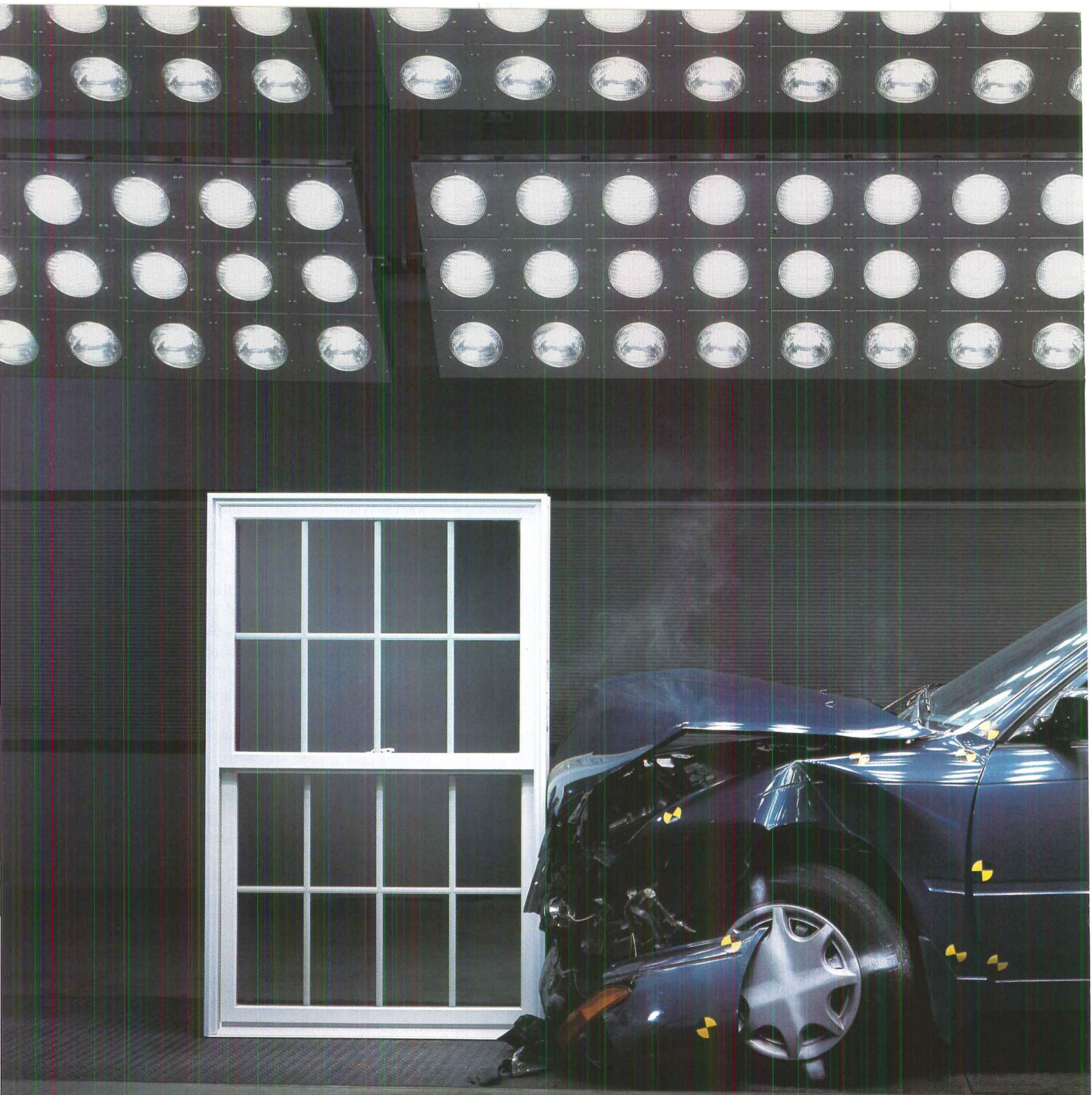
Thank you for addressing the sticky topic of fees ("Clients' Choice," April 2002, page 13).

For me, the most difficult aspect of the building process is that an owner's realization of the architect's value usually occurs at the end of a project. Unless it's a repeat client, the potential for this learning experience to be lost to the future is high.

I find benefit in having previous clients act as references and teachers for the potential clients. Inviting a satisfied client to sit over dinner with a potential client can help convey the depth of the architect's involvement and expertise, and the benefits of living with quality design. This strategy has helped lend credibility to my quotes for fees and my recommendations for allotment of construction budgets.

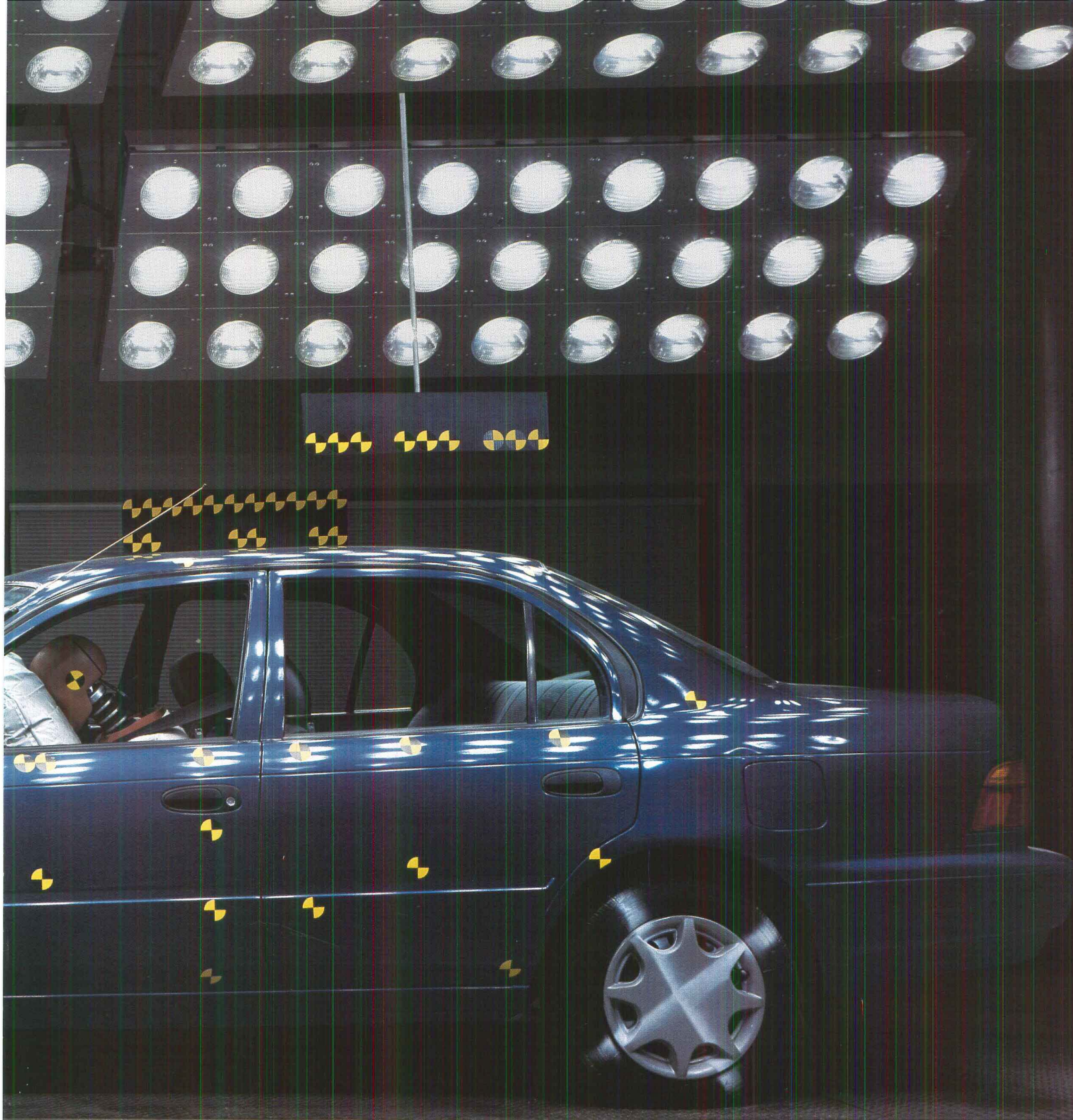
I suspect, though, that you're correct in calling this battle "never-ending."

Ed Rahme, AIA
by e-mail




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home front

tips and trends from the world of residential design

design central

the best place to satisfy your—and your clients’—craving for beautiful furniture, lighting, and other residential products just may be your local design district. Developers all over the country are capitalizing on the public’s hearty appetite for home style by creating mixed-use, pedestrian-friendly areas with a wealth of design-oriented shops and showrooms.

The Design Center of **Austin, Texas**, opened in 2001 at Penn Field, a former military base. “The idea was to provide a space the entire design community can use,” says architect Michael Antenora, AIA, whose firm oversaw Penn Field’s conversion into a walkable, mixed-use complex. In addition to offices and high-end retailers like Solux Design (lighting), Architerra (handcrafted tiles), and Alexander

Marchant Specialty Hardware, the Design Center houses the Austin Museum of Digital Art.

This fall **Chicago’s** venerable Merchandise Mart will move its kitchen, bath, and building products showrooms from the 13th floor of the building to the first, a move that’s sure to lure more sidewalk traffic inside. And in March its sister company, the L.A. Mart, announced its partnership with the city of **Los Angeles** in creating a brand-new Furniture and Decorative Arts District in downtown L.A.

With the help of **Washington, D.C.**, architects Sorg and Associates; Frank Schlesinger, FAIA; McInturff Architects; and Martinez & Johnson, developer EastBanc Inc. has turned a dilapidated block in the city’s Georgetown neighborhood into a European-style mews. Known as Cady’s Alley, the mixed-use project includes stores and showrooms like Ann Sacks, Poggenpohl, and Ligne Roset.

Miami developer Dacra has staked out an 18-square-block area and boldly named it the Miami Design District. New Urbanists Duany Plater-Zyberk drew up the District’s master plan, and heavy hitters such as Knoll, Bulthaup, and Waterworks have opened up showrooms there. Art galleries and architects’ offices also abound.

Let the shopping begin.—*meghan drueding*



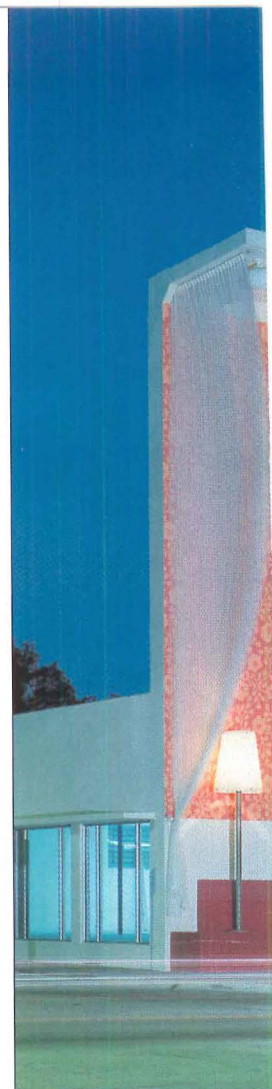
The Design Center of Austin, at the former military base Penn Field

Michael Antenora



Photos above: Steven Brooke

MiaCucina (top) and Forecast, Miami Design District





The Living Room Building, Miami Design District

R&R Studio



Baker Furniture, Cady's Alley, Washington, D.C.

Ronald N. Anderson

erudite light

akewood, Colo.-based Énergie Lighting collaborates with such European lighting manufacturers as Trilux, Wever & Ducré, and Multiline to import stylish foreign fixtures to North America. Established last year, the company recently expanded its offerings by hooking up with two new manufacturers—Spain's Troll and Switzerland's Regent—and by adding spotlights and in-grades to its product lineup. Énergie has set up 35 sales centers in established lighting retail stores across the U.S. and Canada; founder and CEO Hal Hansen has even brighter plans for the future. "Product diversification is important to our customers," he says, "so it's a top priority for 2003." All of the company's imports are code-compliant. To contact Énergie Lighting, call 720.963.8055 or visit www.energielighting.com.—*shelley d. hutchins*



Among the fixtures Énergie Lighting imports from Europe is Trilux's Rondo pendant, which comes in three different styles for various lighting needs.

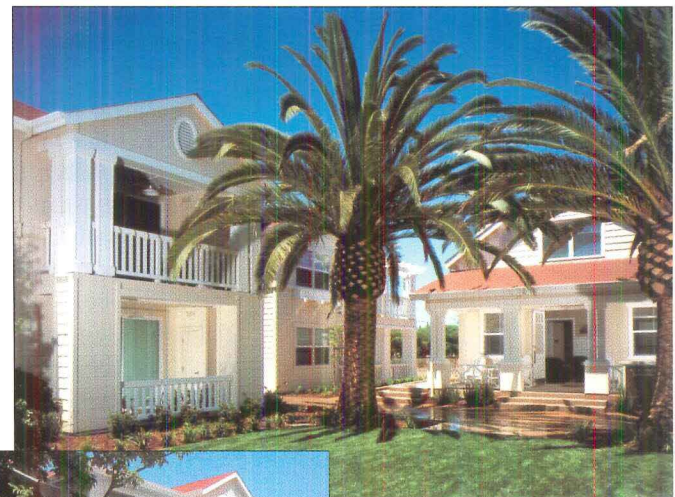
teachers only

a few years ago, the school district of Santa Clara County, Calif., just south of San Francisco, faced a major labor crisis. Teachers were leaving the area in droves because of its prohibitively high housing costs; at one point, the district's attrition rate ballooned to 300 percent.

So district officials came up with a risky, largely untested idea: building affordable rental housing exclusively for local public-school teachers. Sausalito, Calif., developer Thompson Residential Partners formed a public-private partnership with the district, which already owned a 2.1-acre site in Santa Clara. Irvine, Calif., architect KTGy

Group devised a two-story, 40-unit plan that incorporates a pair of motor courts, a common green space, and a community center. All of the units feature one-car garages, and 28 of those are direct-access for added security.

KTGY looked to the Presidio in San Francisco for design pointers. "The covered porches with round columns, the white-on-white siding, and the red-shingled roofs were all inspired by the housing at the Presidio," says Stan Braden, AIA, the principal-in-charge. "It's a comfortable style for the Bay Area." The teachers living in the community, completed last year and known as Casa del Maestro, pay rents that are less than 40 percent of the market rate.—*m.d.*



Photos: Mayer Bowden Photography

KTGY Group designed the one- and two-bedroom teachers' apartments around a landscaped green and a community center.

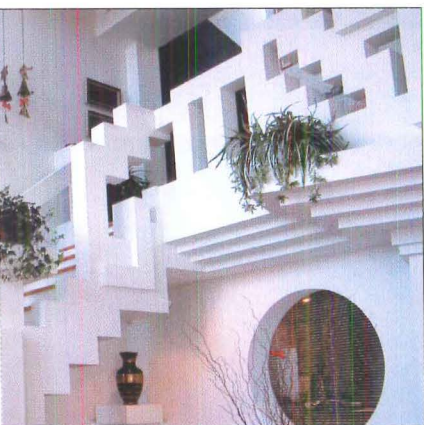
calendar

good design 2003

deadline: july 15

chicago athenaeum: museum of architecture and design

Any product produced or designed from 2001 to the present is eligible for this international industrial and graphic design competition, including furniture, housewares, lighting fixtures, appliances, and textiles. The entry fee is \$175 per entry; winners will be exhibited at the Chicago Athenaeum this October through January. For details, call 847.895.3950 or visit www.chi-athenaeum.org/gdesign.



Courtesy Gypsum Association

gypsum board design and construction awards

deadline: december 31, with cash incentives for early entry

gypsum association, washington, d.c.

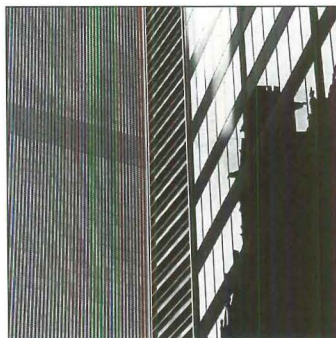
Design and construction pros are invited to submit residential or non-residential projects that incorporate innovative gypsum-board applications. This stair-railing system in a Great Falls, Va., house designed by Verner Svalbe, AIA, took top residential honors last year. Cash prizes of

\$3,000 will be awarded, plus the first 30 qualified entrants receive a \$250 early-entry bonus. For an entry form, call 202.289.5440 or visit www.gypsum.org.

madeleine isom

through june 14
architech gallery of
architectural art,
chicago

Photographer Madeleine Isom's images fracture architecture into elemental details and patterns. This close-up of the World Trade Center complex is part of an exhibition that investigates contemporary architectural art through Isom's eyes. All prints are for sale; proceeds from the WTC series benefit the New York City Fire Department. Call 312.475.1290 or visit www.architechgallery.com.

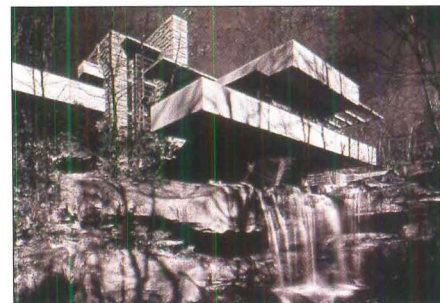


WTC #7, Madeleine Isom, 2000

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Bill Hedrich

This collection of 80 architectural photographs by Hedrich Blessing photographers includes images of works by Mies van der Rohe, Albert Kahn, and many others. The shot above, by Bill Hedrich, helped make Frank Lloyd Wright's Fallingwater one of the most famous buildings in America. Call 202.272.2448 or visit www.nbm.org for exhibition information.

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continuing exhibits

Big & Green: Toward Sustainable Architecture in the 21st Century, through June 22, National Building Museum, Washington, D.C., 202.272.2448; **Light Screens: The Leaded Glass of Frank Lloyd Wright**, through July 20, Smithsonian American Art Museum, Renwick Gallery, Washington, D.C., 202.275.1693; **National Design Triennial**, through August 31, Cooper-Hewitt, National Design Museum, New York City, 212.849.8400; **Roy/Design Series 1**, through September 7, San Francisco Museum of Modern Art, 415.357.4000.—*shelley d. hutchins*

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practice

plans for the future

is your archive ready for a repeat client, a lawsuit, or posterity?

by cheryl weber

elliott Elliott Norelius Architecture, founded in 1994, exemplifies the technological trajectory of many small firms. During the first eight years, architects Matt and Libby Elliott, Blue Hill, Me., focused on getting the business up and running while continuing to hand-draft their designs. Last year, though, they made the leap to computer-generated drawings. One reason for the change was to attract and keep the firm's electronically savvy younger members. Another was to deal with the daunting scene in the barn—a growing stack of drawings and hard-copy project files stored in Rubbermaid containers.

"We'll start archiving our drawings on CD-ROM now," says principal Bruce Norelius. "At some point around the five-year mark it reaches a critical mass where it's difficult to find an old drawing if we need to."

The importance of proper archiving became painfully clear after 9/11, when many of the architectural firms in lower Manhattan lost their files. There's also the possibility of natural catastrophes such as fires, earthquakes, hurricanes, and floods wiping out a career's worth of records. "There's probably

not enough thinking about this," says Jonathan Cohen, AIA, principal of Jonathan Cohen and Associates, Berkeley, Calif., and chair of the AIA committee on technology and architectural practice. "Reconstructing documents is expensive and requires a tremendous amount of labor, if it can be done at all."

the last word

Cohen recommends a methodical, three-part approach to archiving for posterity. The most basic issue to consider is whether the type of media you're using will be around in 20 years. While there are legal guidelines for maintaining records (see sidebar, page 29), ideally files should last as long as the building. According to Cohen, CD-ROMs are the

electronic media of choice, since magnetic media loses its data in less than 10 years. And CDs let you store a lot of data in a small physical space. "Most architects have the capability of burning CD-ROMs, and we know they will last 50 years," Cohen says. Despite their virtues, of course, computers can never fully replace paper. Everyone is reluctant to part with their rolled prints, for one good reason: They last forever.

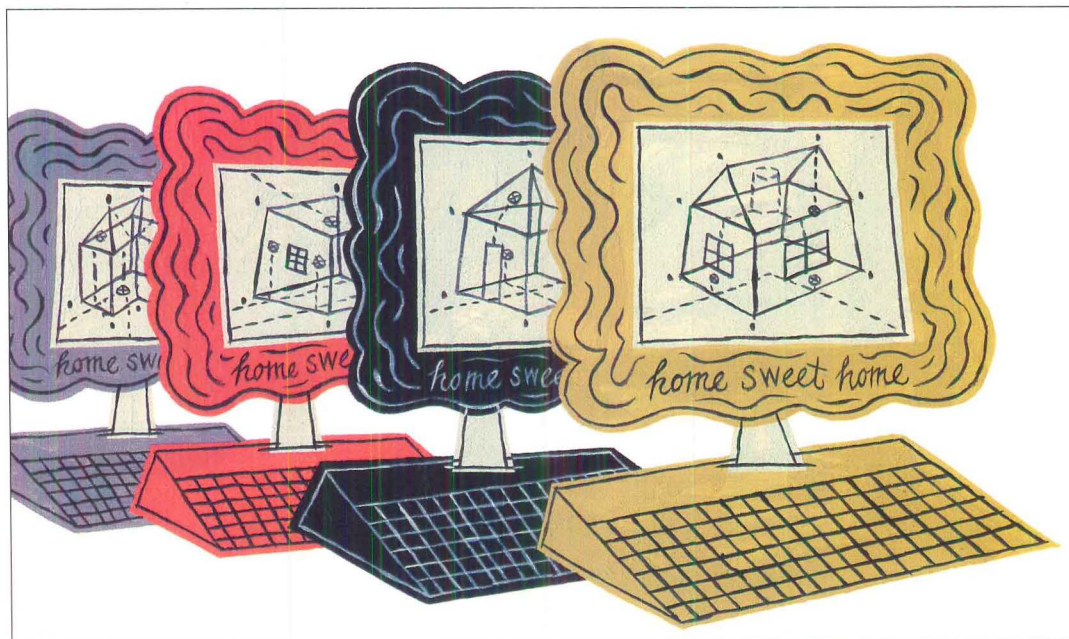
Another consideration is the type of files you're using. Ten to 20 years from now, will you have the software to open the files? Typically, if you stick with one application, you can open an older version on an upgraded one. Even so, rather than saving files only in their native CAD format, Cohen sug-

gests also saving them as a generic file type, such as Adobe PDF, that can at least be printed.

The third issue to resolve is where to physically put the records for permanent safekeeping. CD-ROMs are so inexpensive to make that you should keep copies in more than one location, such as a bank vault, a fireproof off-site storage facility, the office, or your home. "Redundancy in all three of these categories is really important," Cohen says. An Excel spreadsheet or an Access database—backed up, of course—can be used to catalog the archives' contents and whereabouts.

The Internet is yet another modern-day—and cheap—archiving option. If

continued on page 29



Jeffrey Fisher

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you have a Web site, your service provider probably allows as much as 300 megabytes of storage space on one of its servers, and you can purchase additional space for a small fee. "Internet storage has the advantage of being accessible from anywhere," Cohen says. "Web hosting companies have very secure facilities, and they back up their servers every night, though I wouldn't rely on that as the only backup."

hanging files

The advent of digital technology and the Internet has brought architects a long way from the days of dusty

drawings in the basement. Not only do these technologies provide long-term solutions for safe storage, they grant the gift of greater accessibility. Many firms use the Internet as a kind of purgatory for files, a secure stopover on the way to their final destination. And that introduces a new set of challenges—managing the files. "Our biggest frustration is just getting people to identify the files for archiving," says Jill Rothenberg, associate AIA, of Cambridge, Mass.-based ADD Inc. When a job closes out at the firm, the project manager separates the as-built CAD

bidding time

How long are you required to keep project documents? The laws vary by project and by state. Whereas public work is regulated—in Massachusetts, records of public buildings with contract fees over \$100,000 must be retained for six years after final payment—no such laws apply to residential work. "The amount of time you choose to keep residential documents is partly a matter of managing your risks," says attorney Kathleen Hunter, Hunter Law, Cohasset, Mass.

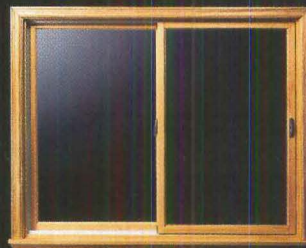
Check with an attorney where you practice to
continued on page 31

files from the rest of the project files, puts them in a file folder, and copies that folder to a network file server dedicated for archiving, where it remains easily accessible. "We take the whole archive folder—which contains all the project docu-

ments—and burn that to a CD, but we found that over time, when a project comes back to life it's only the CAD files people want," Rothenberg says. "Only in litigation do we need the entire contents of the folder."

continued on page 31

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for me." - "A Beautiful Home" }

HIS MUSIC IS ETERNAL. HIS PORCH IS DERN NEAR IT.

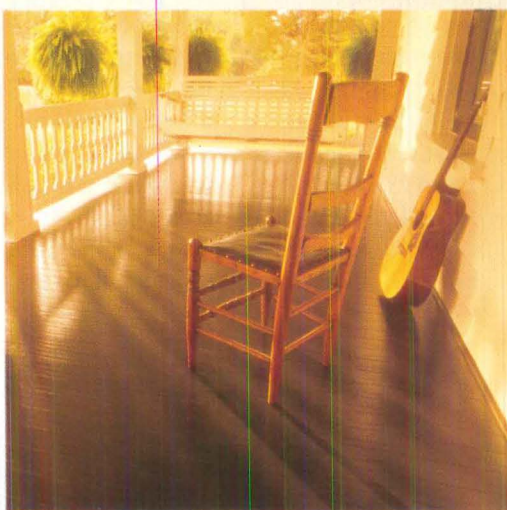
Hank Williams discovered love, heartache, and the simple, healing beauty of music on the porch of this modest house in Georgiana, Alabama. His music will endure



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porch was going to pass on. So, when the restorers of Hank's house decided to rebuild his front porch, they chose a material that would last as long as his music. They turned to Tendura®.

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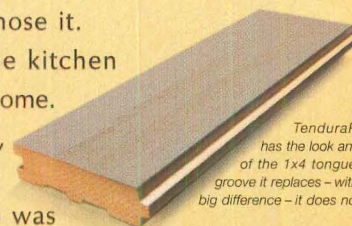
{Hank Williams' boyhood home ~ Georgiana, Alabama}

the same tools as the traditional fir tongue and groove it replaces. With the look and feel of traditional fir lumber, it has heart. Warmth. Best of all, it's guaranteed for as long as you own your home. The TenduraPlank porch lives longer with less

heartache. And, that's exactly why the restorers of Hank's home chose it.

People say the kitchen is the heart of the home. Once upon a time, the tongue-and-groove front porch was

its soul. It was where dreams were made, songs were sung, and memories were composed. With TenduraPlank, the traditional wood front porch is back. With the soul and tradition of simpler days, but the timelessness of a well-made song.



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In 1997, the Spector Group, with offices in Manhattan and on Long Island, N.Y., began storing its archival documents on CD-ROM, and in 2000 began keeping "soft backups" on the Web for a three-year period, via an FTP site. "For three years after a project is finished, we tend to stay heavily involved with the clients," says principal Marc Spector, AIA. "There are often minor changes in furniture layouts, lighting, and the interior design scheme." With the FTP site, which is server space purchased from an Internet provider,

the plans can be pulled up and modified quickly. Last year, the 55-member firm rescued several hundred projects from potential oblivion. It scanned construction documents dating back to the late 1970s and transferred the files to CD-ROMs, which now reside in a fireproof safe.

Larger firms, such as Swanke Hayden Connell Architects, with 300 staff people in offices worldwide, follow a more formalized system. "We archive along the way, because it's such an important process," says chief information officer

continued on page 33

find out how long after a project is finished you can be held liable for defects. Each state spells out its own statute of limitations and statute of repose, which are procedures that govern the time in which legal action must be started. "A statute of limitations measures time by a specific number of years starting when the client discovers a defect. But the statute of repose usually shortens that time by also measuring it from the date a project is completed," Hunter says. In Massachusetts, for instance, the statute of limitations requires that legal action be started within three years from the time the plaintiff becomes aware of a problem, but the statute of repose limits the time frame to six years from the point of substantial completion.

Your attorney should also let you know what kind of archival medium is required in the states in which you work. "We just worked in Massachusetts, which requires a paper archive," says Darren Rizza, AIA, chief information officer for Swanke Hayden Connell Architects, New York City. "Your archiving process could be this beautiful electronic system, but ultimately you need a piece of paper."—c.w.

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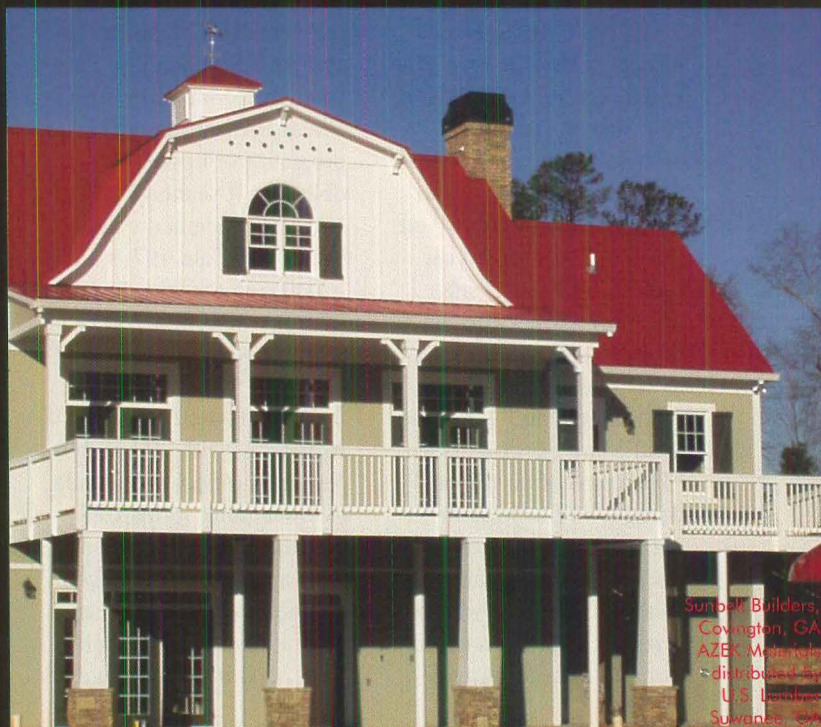
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Darren Rizza, AIA, in Manhattan. "If it's left to the end it doesn't get done efficiently." He requests that while the project is under way, the team organize information into specific folders as they complete the traditional phases of programming. When the project is finished, Rizza puts everything in its place. For the first year after completion, he keeps the appropriate files on a near-line facility on the firm's server, also known as network-attached storage (NAS), where they're used for marketing purposes. NAS is a type of hardware device

for storing data, and it's less expensive than storage on a network file server, Rizza says. Access is slower, and the files are usually read-only. After a year, the files are permanently stored on CDs or DVDs, along with any marketing material that's been generated.

control issues

Archiving is a project's final act, the process of packaging and preserving files that are no longer active. But just as digital technology, with its easy access, blurs the lines between active and inactive, it

has moved design away from the more or less linear process it once was. The issues of which electronic version reflects the latest iteration while a project is in progress, and how to control access to those files, are perpetual trouble spots.

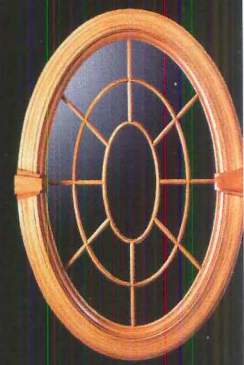
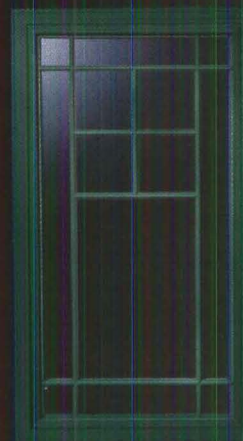
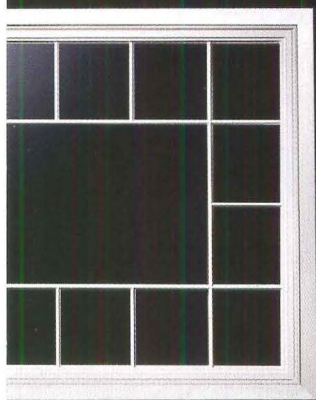
"Architects are under pressure to deliver projects faster, and that means having to do things concurrently that used to be done sequentially," Cohen says. "Coordinating our work with consultants is key to quality. Whereas before we could wait until the architecture part was at a certain level before turning it over to the

engineer, now we have to be able to do things simultaneously. It's led to issues of making sure people are working with the constantly changing versions."

Architects have more control over their working files than they think, Cohen says. At the sophisticated end of the spectrum is software like Bentley Systems' ProjectWise that firms can purchase and install on their own server. The software maintains a history of work flow, offers the ability to view different document types, and creates an archive at certain milestones.

continued on page 35

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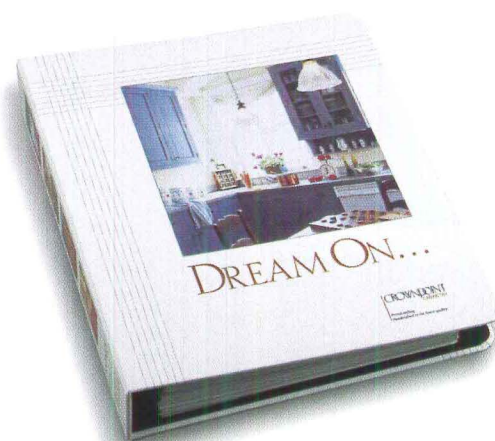
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At \$500 to \$1,000 per seat, such systems are out of the reach of small architectural firms. But even sole practitioners can set up a password-protected FTP site, where they exchange the latest version of drawings. A consultant equipped with AutoCAD can download the file, work on it, and upload it again. Document files can also be made read-only, or they can be saved as Acrobat or plot files that the recipient can print and mark up, but not alter. "FTP sites can have more secure or less secure areas, and they can serve up all kinds of files, such

as meeting notes, specs, schedules, and site photos," Cohen says. They offer a faster and easier way of transferring information than e-mail, which also limits the size of file that can be attached.

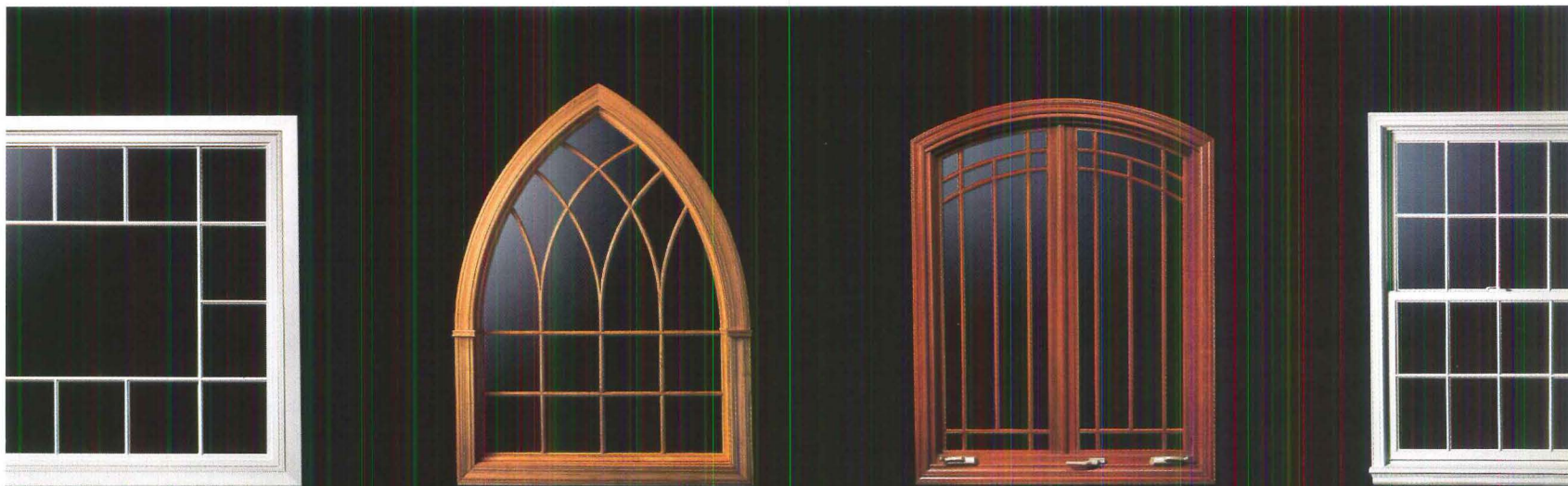
Most architecture firms use a repertoire of methods for transferring files, controlling access, and tracking the latest versions. Swanke Hayden Connell uses e-mail for the exchange of simple drawings, an FTP site for packs of drawings, and, if the project warrants it, an Extranet. FTP sites require the architect to devise a tracking system. By con-

trast, a project Extranet offers document-management services, and it's a more visual venue that allows participants to make changes right there, rather than downloading and uploading files. An Extranet is typically run by an application service provider (ASP)—such as Autodesk's Buzzsaw, Citadon's Project-Net, or Bentley's Viecon—or self-hosted by an architectural firm running its own software, Cohen says. The Spector Group, for example, has developed its own Web-based project-management software. Consultants and clients can go to the Web

site via secured access and stay in touch with the day-to-day operation of a project without having to attend weekly meetings.

The most seamless method of document sharing is a peer-to-peer network, such as Napster, where the files stay on people's own computers but are linked together. Because you are simply sharing your local files, version control is automatic. The disadvantage, Cohen says, is that you get none of the built-in document management services such as file viewing, check-in/check-out, and

continued on page 36



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practice

work-flow history that the ASPs give you. There are, however, free file-view applications available for CAD files, such as Volo View Express, that allow

team members to view, print, and mark up CAD files. "Groove Networks is the best peer-to-peer system, and it's free up to a point," Cohen says. "Peer-to-peer

would be a good choice for relatively small projects such as developer housing, and where everyone on the project team is relatively computer-savvy."

information keepers

Regardless of the tools architects use to traffic information flow, their most important task may be to educate themselves and their clients on the comparative usefulness of electronic drawings versus plain old paper.

"Suddenly, because everything is electronic, clients want to see everything," Rizza says, whereas before they didn't want to deal with all that paper. "Sometimes electronic media will speed up and enhance the process, other times it won't. But people think that because you're not delivering something totally editable, you're hampering the process."

Some of those same issues must be visited at the end of a job. What type of archival media should you give to clients? And how do you prevent its misuse?

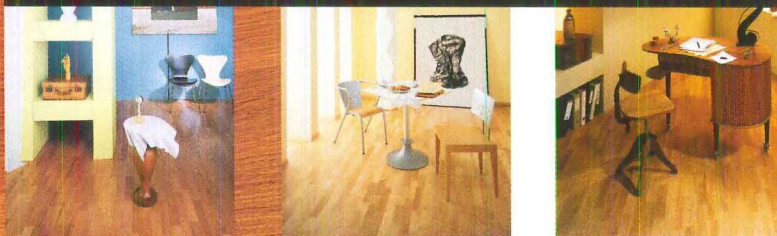
For a client who insists on a CD-ROM of as-built drawings, the obvious solution is to copy them as read-only files. Regardless of the medium, architects need to make sure that every page of their drawings is dated and copyrighted, says Kathleen Hunter, Hunter Law, Cohasset, Mass., and that the client signs a disclaimer releasing them of liability resulting from someone's additional work.

Cottle Graybeal Yaw Architects, based in Aspen, Colo., occasionally gives
continued on page 38

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practice

nonmanipulable CAD files on CD-ROM to its retail clients for reference during tenant moves. A few years ago, the firm developed a CAD-file release form with

help from its insurance carrier. Essentially, the letter states that use of the information for any other purpose is prohibited, and that the client must agree to hold

CGY harmless for any damage, liability, or cost, including the costs of defense, arising from changes made by anyone other than CGY, or from reuse of the infor-

mation without the prior written consent of CGY.


"The language in our contract was more general, so we developed this in letter form to give with the electronic information," says principal John Cottle, AIA.

When it comes to clients, Cohen believes architects are missing an opportunity to package project information and get paid for it. With the increase in design/build projects, it's one of the ways architects can reassert some control, he says. "Ideally, all the data on a project's changes and substitutions during construction would come back to the architect, who would create an as-built condition of the building. That becomes a very valuable thing for the owner to have."

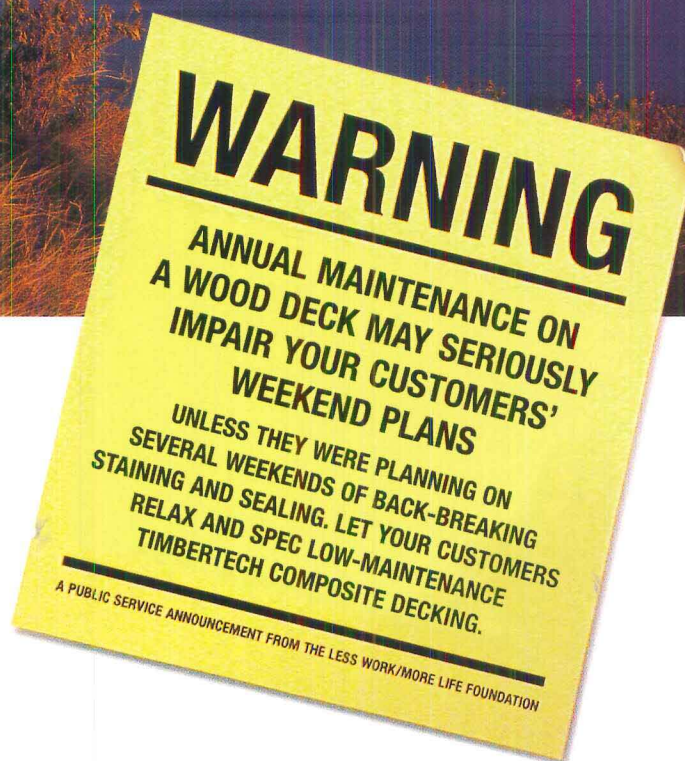
In Cohen's mind, the client would be handed a CD-ROM of not just project drawings but operation manuals for the appliances, the furnace, the air conditioner, the pool filter, the audiovisual system, and the burglar alarm—"things that people keep in shoe boxes. Wouldn't it be great," he says, "if someone got a CD-ROM of their house that they could navigate with a Web browser and see schematics of the heating system, read product manuals, and keep track of warranties?"

Now, that's archiving for the future. *ra*

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

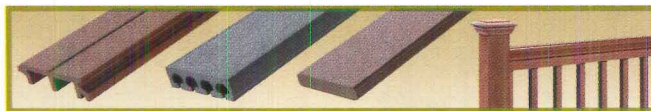


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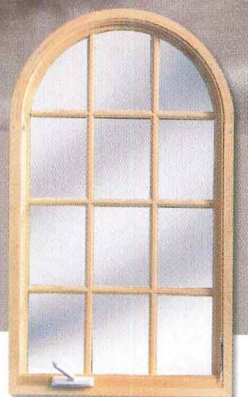
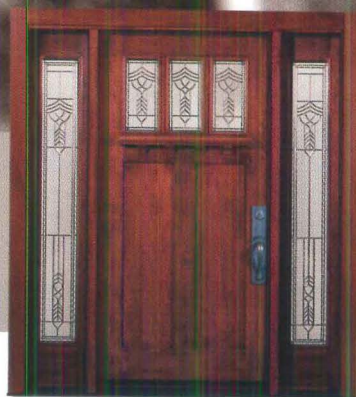


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residential architect

design awards

by meghan drueding
cheryl weber
nigel f. maynard
shelley d. hutchins
and
james schwartz

do you look forward to this issue as much as we do each year? It's a real departure for us from the way we usually assemble our editorial content. Here, we cede control of our feature pages to a representative group of our readers—residential architects expert in their chosen field. We invite them to examine what our entrants consider their best work and to single out the truly exceptional for awards. Great work chosen by great architects makes for a beautiful issue of the magazine, we think. It's also a useful barometer for you and us to use in measuring our standards. Are we tough enough on ourselves? Are we compromising when we shouldn't, stopping at merely good when great might lie just around the corner? We were heartened to see that our judges selected some projects for awards that we've already run in the magazine in recent issues. Maybe we're all on the right track.

This year we received more than 575 entries in 10 categories: custom / 3,500 square feet or less; custom / more than 3,500 square feet; renovation; multifamily; single-family production / detached; single-family production / attached; affordable; kitchen; bath; architectural detail. All were eligible for the best-in-show prize of project of the year. As always, we gave our jury wide latitude to adjust the program. They can eliminate, add, or combine categories and bestow as many awards—or no awards—as they see fit. This year, they decided to subdivide the custom / 3,500-square-feet-or-less category into two classifications: custom / less than 2,000 square feet; and custom / 2,000 to 3,500 square feet. And they added a judges' award for projects they loved but thought should not remain in the category entered. Thus, we have a total of 12 categories of winners in this competition, plus our project of the year. There are six grand awards, 18 merits, two judges' awards, and project of the year. Not all categories have a grand award winner.

Our distinguished panel of jurors comprised: David Baker, FAIA, David Baker + Partners Architects, San Francisco; Harry Teague, AIA, Harry Teague Architects, Aspen, Colo.; Heather McKinney, AIA, McKinney Architects, Austin, Texas; Mark Hutker, AIA, Mark Hutker & Associates Architects, Vineyard Haven, Mass; Rick Emsiek, AIA, McLarand Vasquez Emsiek & Partners, Irvine, Calif.; D. Graham Davidson, FAIA, Hartman-Cox Architects, Washington, D.C.

Turn the pages and judge for yourself.

project of the year

blue ridge farmhouse addition, washington, va.

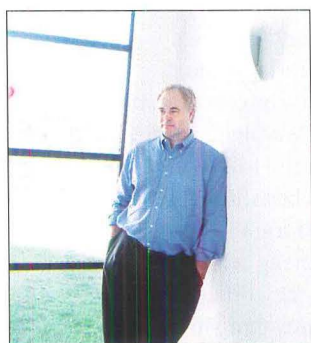
robert m. gurney, faia

alexandria, va.



When Bob Gurney's clients asked him to design an addition to their 1799 farmhouse in the rolling hills of Washington, Va., his first instinct was to imagine a Modern glass pavilion. "It seemed more respectful than a seamless composition," he says. "I wanted there to be no doubt about what was old and what was new."

An internal reality check followed that initial reaction. The architect's pragmatic side doubted that the couple would accept the notion of annexing such a Modern piece to their beloved old house. Then the husband showed him a book on one of his favorite projects, Philip Johnson's Glass House. "I was apprehensive about proposing something so Modern," Gurney says. "But when the client pulled out the book on the Glass House, I realized they might be into the idea."

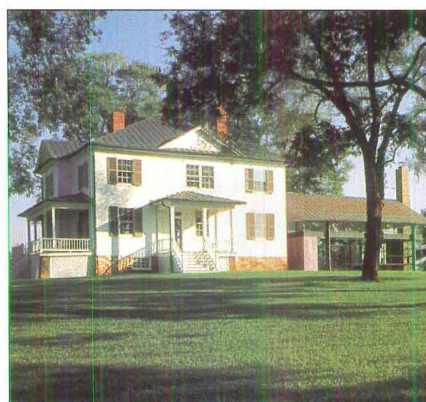


Portrait by Bill Cramer

They were indeed. And they were very specific about their program. They asked Gurney for a new, expansive living and dining room to accommodate their growing family. Avid horseback riders and gardeners, the couple also needed a first-floor mudroom and bath where they could clean up after a day spent outdoors. And they wanted to add a bit of formality to the home's rear entrance, because most of their guests enter that way.

Gurney divided the addition into three parts. The steel-and-glass pavilion he first envisioned holds the living and dining room. Its roofline echoes that of the main house, and its transparent walls bring in views of the surrounding farmland as well as the distant Blue Ridge Mountains. "The room changes with the seasons and even with the time of day," notes builder Chris Stanton. A tall, narrow, clapboard structure containing the mudroom and bath is the second component, providing a vertical counterpart to balance out the more horizontal pavilion.

Designing the third section of the addition—the hall, stairway, and remodeled kitchen that together serve as the



The glass pavilion's transparency prevents it from upstaging the original farmhouse. Using stone obtained from the site, Bob Gurney created a simple, formal entry path linking the addition with the driveway (above).

From the pavilion's roofline to the bath/mudroom's white clapboard cladding, Gurney's design pays tribute to the old house. But Modern lines and the use of steel and glass give the addition a distinctive identity.



project of the year

connective tissue between the new and old portions of the house—was the trickiest. Gurney combined elements consistent with the existing house, like heart-pine floors and a paneled pantry door, with more Modern items representing the newer portion: crisp white drywall, large panes of glass, and contemporary light fixtures. In the kitchen, he specified stainless steel appliances and clean-lined cherry cabinetry but left the original windows intact, wavy glass and all.

The stair hall forms an axis that subdivides the living/dining room and the mud-room, and continues outside to Gurney's minimally designed entry path. The path not only supplies the sense of arrival the owners wished for, but also helps link the farmhouse to its nearby outbuildings. "The addition makes you look harder at the older parts of the house," said one judge. "We could talk about this project all day," agreed another. "It is beautiful at every level."—*m.d.*

project architect: Robert M. Gurney, FAIA; **general contractor:** Chris Stanton, M.T. Puskar Construction Co.; **interior designer:** Ed Perlman; **project size:** 3,360 square feet before; 4,800 square feet after; **site size:** Withheld; **construction cost:** Withheld; **photographer:** Paul Warchol Photography. See page 106 for product information.



Original window frames and shutters in the remodeled kitchen help ease the transition between old and new sections of the house. Heart-pine floors serve the same purpose in the stairs and hallway leading to the addition.



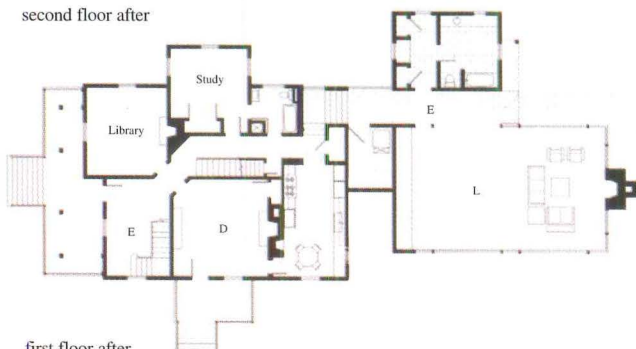
second floor before



second floor after



first floor before



first floor after



Massive steel beams and double-glazed glass protect against the wind that whips around the living room walls. In nicer weather, French doors and operable windows permit the owners to transform the space into an almost-outdoor room.

custom / less than 2,000 square feet
grand

tower house, chicago

frederick phillips and associates, architects

chicago



Rooted to earth, the polished-concrete-block stair tower contrasts with the lightness of the structural steel bays. A door to the roof draws air up through the house like a fan. The spiral fire escape adds sculpture to the back of the house.

architect Rick Phillips, recently married, got the rare chance to design this house just for himself during his bachelor days. When he purchased the tiny triangular lot in 1996, on the fringe of Cabrini Green, land prices were so low that he bought the adjacent lot, too. Phillips designed the Tower House for fun, knowing that someday he'd build a more serious house next door. "I wanted it to be an exercise in something small," says Phillips. "I pushed the envelope in reverse, in that respect."

Cues for layout and amenities came from a friend's Paris apartment. Hence the ovenless kitchen with its two-burner cooktop, undercounter refrigerator, and 18-inch-wide dishwasher. "I was fascinated that in Paris, this is considered a normal way to live," he says, "but in this country it's atypical."

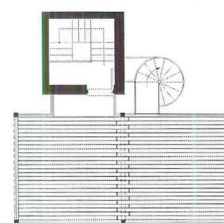
The city skyline inspired a vertical structure and a reverse floor plan that put the outdoor space on the roof. Below that is the minimalist kitchen, dining, and living area, with the bedrooms underneath. The judges praised its urban edge. "It's cleverly worked out on a tight little site," they said. "It's appropriate for Chicago, the land of steel and Mies."—c.w.



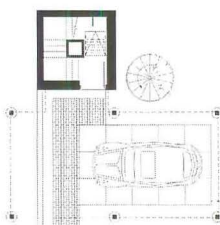
project architect: Frederick Phillips, FAIA, Frederick Phillips and Associates, Architects; **general contractor:** Ladner Construction, Chicago; **landscape architect:** Peter Lindsay Schaudt Landscape Architecture, Chicago; **project size:** 1,152 square feet; **site size:** 0.038 acre; **construction cost:** \$260 per square foot; **photographer:** William Kildow. See page 106 for product information.



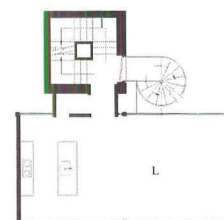
second floor



roof



first floor



third floor

Living room, dining room, and kitchen function as one space. Slate floor tiles laid with a very thin mortar joint contribute to the house's sense of delicacy.



"I'm fascinated with the expression of the car as part of the American lifestyle, the way it plugs into the house," architect Rick Phillips says. "I wanted to make it very visible as an honest statement of our culture."

custom / less than 2,000 square feet
merit

private residence, st. helena, calif.

turnbull griffin haesloop

berkeley, calif.



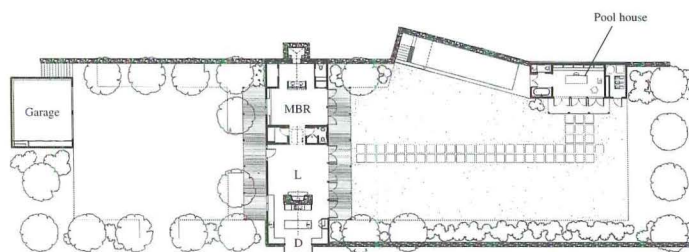
The home's open plan promotes a feeling of spaciousness. The lawn between the main building and the pool house (below) serves as an outdoor room.



Turnbull Griffin Haesloop's clients for this Napa Valley cottage wanted a single-story house. But their site, an idyllic hillside, lent itself to a two-story plan. The architects solved this problem by terracing the hillside with two stone retaining walls, creating a plateau that could accommodate a single-level house. "Many of the old vineyards in the area are terraced," says partner Eric Haesloop. "We took that idea and expanded on it as a way of getting the clients a house where they felt comfortable."

Inside, the emphasis on comfort continues. A massive stone fireplace in the living room anchors the open, airy plan; it's also visible from the master bedroom. A stone-lined shower features a peaked skylight roof that gives the space an outdoor-shower feeling. "Fantastic," said the judges of the project's utter simplicity. "You can't teach this stuff in school."—*m.d.*

project architects: Eric Haesloop, AIA, and Mary Griffin, AIA, Turnbull Griffin Haesloop; **general contractor:** Kent Drescher, Builder, Calistoga, Calif.; **landscape architect:** Jack Chandler, Jack Chandler Associates, Yountville, Calif.; **project size:** 1,500 square feet; **site size:** 8 acres; **construction cost:** Withheld; **photographer:** David Duncan Livingston (both photos); top photo © Taunton Press, from *Patterns of Home*, by Max Jacobson, Murray Silverstein, and Barbara Winslow. See page 106 for product information.






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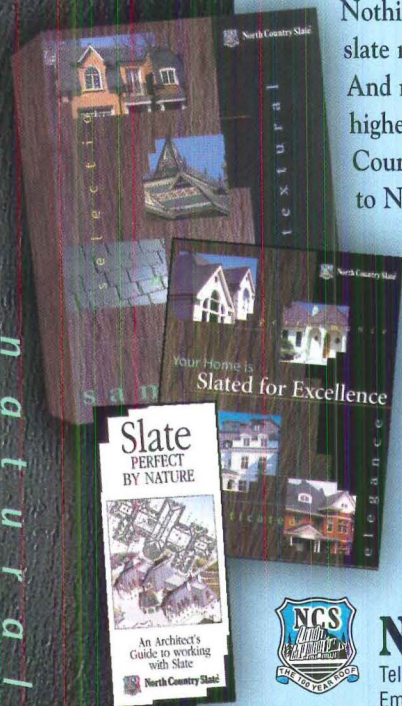
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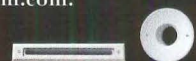


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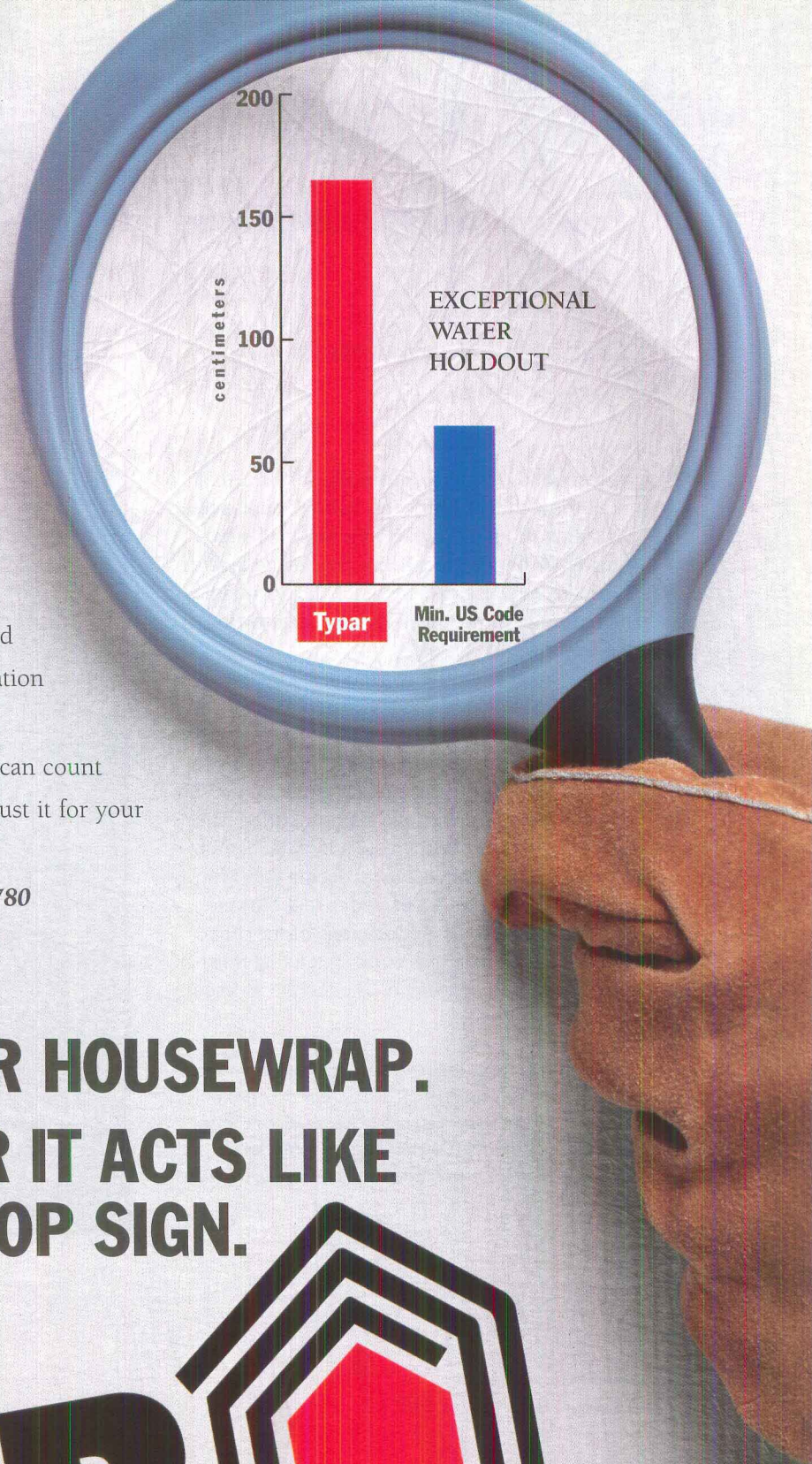
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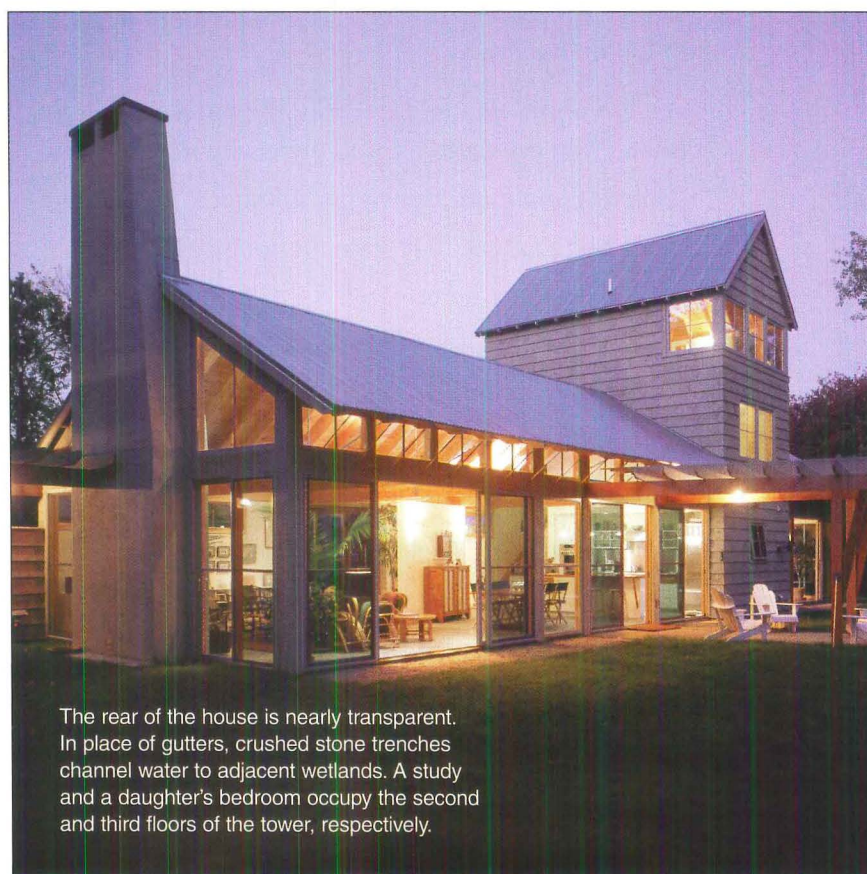
The guest suite and garage form one leg of the L-shaped plan. Roofing is barn-grade corrugated galvanized steel; siding is rough-sawn Eastern white pine.

a greenhouse formerly on the site inspired the layout for architect Jim Estes' house, and its materials draw from utilitarian New England structures. When the greenhouse was abandoned in the 1950s, the site went completely wild. "Every middle-aged person in this area spent their childhood throwing stones at the windows," Estes says.

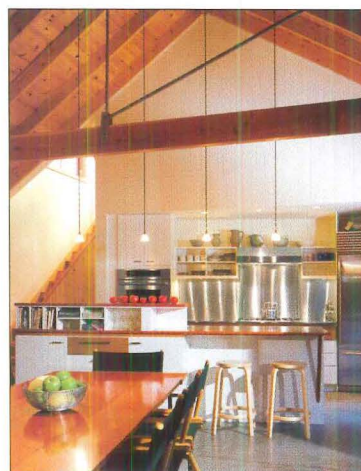
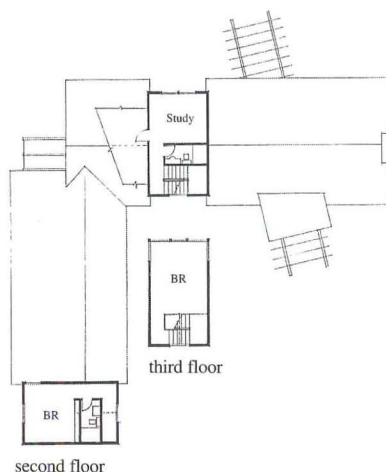
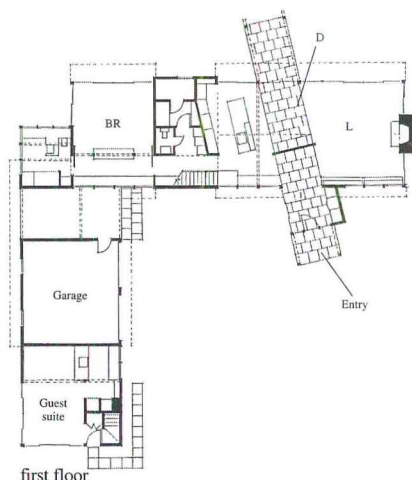
The house's long, low profile is punctuated by two towers—one for the daughter's bedroom and another for the apartment bedroom. The entry corridor slices through the house along the axis of the old greenhouse, but Estes tilted the house 12 degrees to get a better angle on the sun.

Throughout, elements such as the exposed rafters and concrete floors with radiant heat create a look that's rich, but not too precious. "An epiphany was seeing Bill Murray in 'Caddyshack' cleaning his house with a leaf blower," Estes says. "In a joking way, it became one of the parameters of the design." The judges commented that this is "a good house, beautifully executed. The architects knew when to say when."—c.w.


project architect: James Estes, Estes/Twombly Architects; **general contractor:** Darlington Home Builders, S. Kingstown, R.I.; **project size:** 2,200 square feet/main house; 660 square feet/guest suite; **site size:** 4 acres; **construction cost:** Withheld; **photographers:** Michael Mathers (exteriors); Warren Jagger (interior). See page 106 for product information.



The rear of the house is nearly transparent. In place of gutters, crushed stone trenches channel water to adjacent wetlands. A study and a daughter's bedroom occupy the second and third floors of the tower, respectively.



In the living hall—which includes the kitchen—the gable exposes wood trusses. Slab construction flooring minimizes the indoor-outdoor transition. Use of old-growth timber was limited to the fir countertops and upper floors, and cedar pergolas.



With the semi-solid front facade extending to become a pergola, the private side of the house bleeds into the landscape, and the glassy entryway stands out as a gate.

**custom / 2,000 to 3,500 square feet
merit**

van sweden residence, sherwood, md.

sorg and associates, p.c.

washington, d.c.



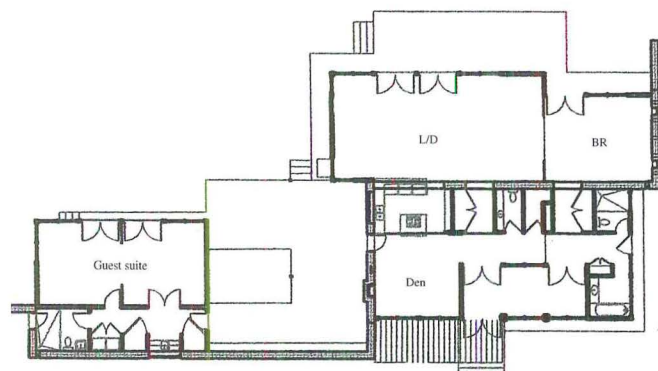
When Suman Sorg began designing a country retreat for a noted landscape architect, she focused on garden walls: "They're full of mystery, since you can't see what's behind them, and over time they turn into living, vertical gardens themselves."

A garden wall became the heart of the minimalist van Sweden residence on the Chesapeake Bay. "It's a concrete block structure that follows the edges of the house, goes right through and pokes out the other side on a very simple path," says Sorg. The exterior of the wall is painted and punctuated by marine plywood panels divided with aluminum Z-strips, chosen for practicality and affordability.

To reduce the visual weight of the concrete, Sorg elevated the house and surrounded it with 4-foot-wide decks that create the illusion the structure is floating above surrounding grassland. With its earthy materials, flat overhanging roof, and bands of windows, the building is meant to evoke an early form of Modernism, says Sorg.

The judges marveled at her vision, calling it sophisticated, clean, and "absolutely houselike."—*j.s.*

project architect: Suman Sorg, FAIA, Sorg and Associates, P.C.;
general contractor: Andy Coleman, Coleman-Meredith Construction, Easton, Md.; **landscape architect:** James van Sweden, Oehme, van Sweden and Associates, Washington, D.C.; **project size:** 3,200 square feet; **site size:** 6 acres; **construction cost:** \$135 per square foot; **photographer:** Robert Lautman (right, bottom); Steve Algren (top).
See page 106 for product information.



"This house is like a huge porch surrounded by grasses," architect Suman Sorg says. Doors and windows in the living room (above) look west over the Chesapeake Bay. The concrete wall defining the eastern elevation (left) shields a guest suite and courtyard from adjacent marshland.

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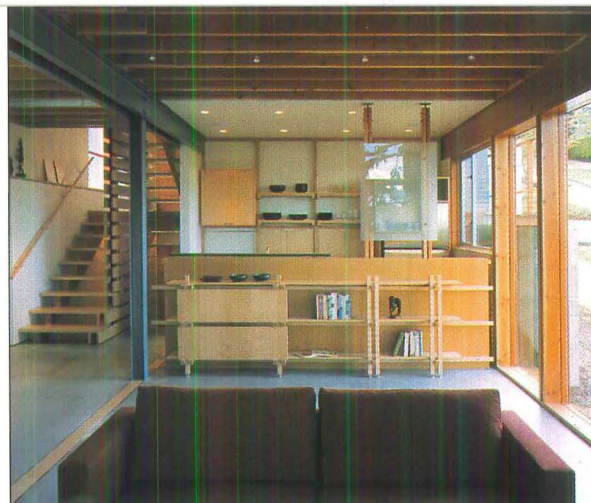


custom / 2,000 to 3,500 square feet
merit

gosline residence, seattle

bohlin cywinski jackson

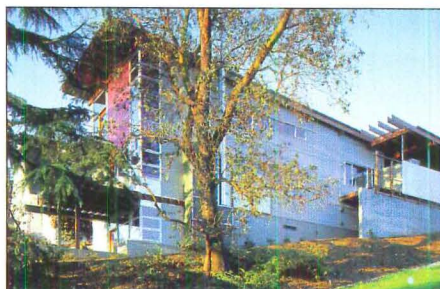
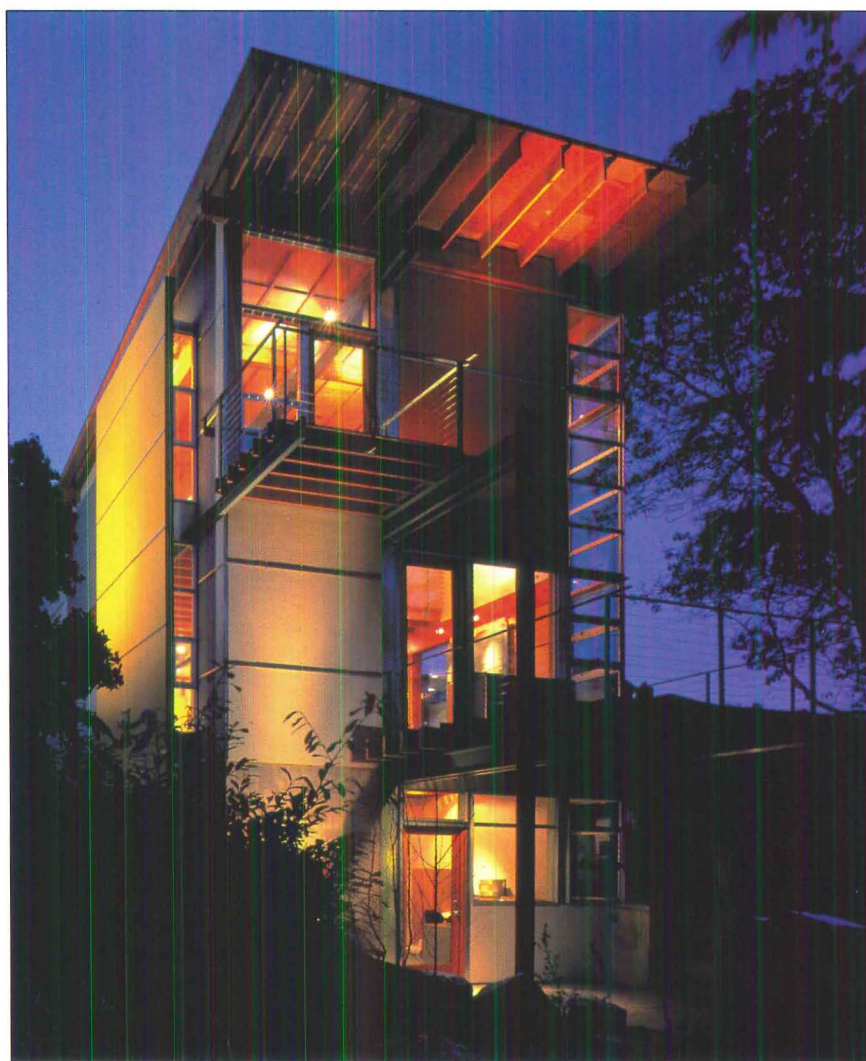
wilkes-barre, pa.



bohlin Cywinski Jackson has built a national reputation for its expert handling of natural materials like wood and stone. But the firm is equally skilled at working with industrial elements. This Seattle house combines plenty of wood—plywood wall panels, fir flooring, birch interior doors—with fiber-cement siding inside and out, polycarbonate glazing, and poured concrete floors. “The client wanted to avoid too much drywall,” says project team member Steve Mongillo, of Bohlin Cywinski Jackson’s Seattle office.

An exposed steel spine acts as a guide, drawing visitors into the one-story carport entry and through the house as it grows to three stories on its sloped site. “We’re always very interested in architecture revealing how things are put together,” says principal Peter Bohlin. The judges approved: “They didn’t miss a trick,” they said.—*m.d.*

project architects: Peter Q. Bohlin, FAIA, Robert Miller, AIA, and Steve Mongillo, AIA, Bohlin Cywinski Jackson; **general contractor:** Eric Thorsen, Eric Thorsen Construction, Seattle; **interior designer:** Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson; **project size:** 2,100 square feet; **site size:** 0.12 acre; **construction cost:** Withheld; **photographers:** Karl A. Backus (top); Benjamin Benschneider (right); James F. Housel (bottom). See page 106 for product information.



A steel spine expresses the home’s structure inside and out, extending through the rear facade to support two decks.



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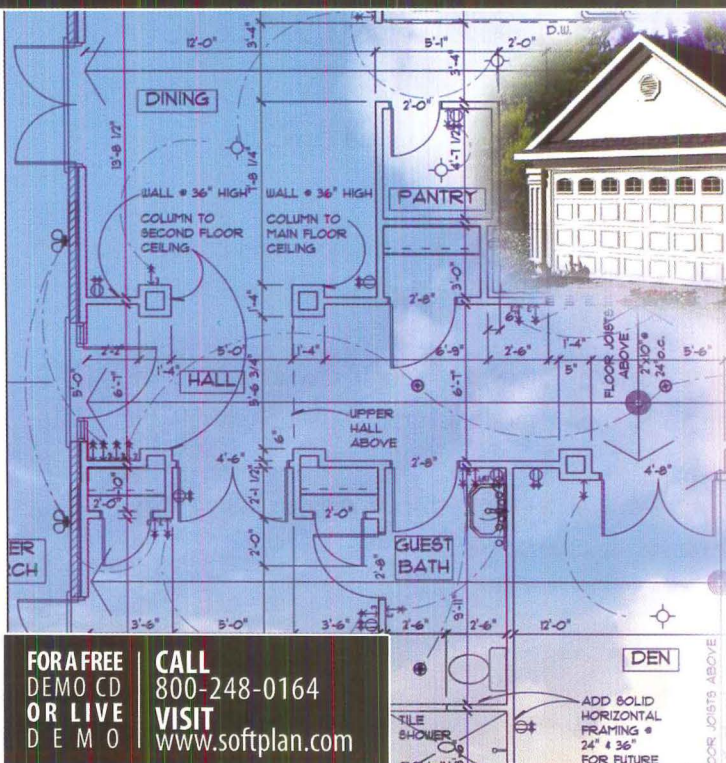
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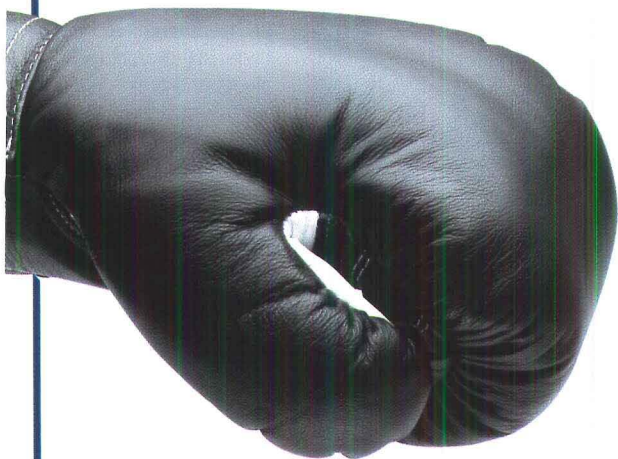


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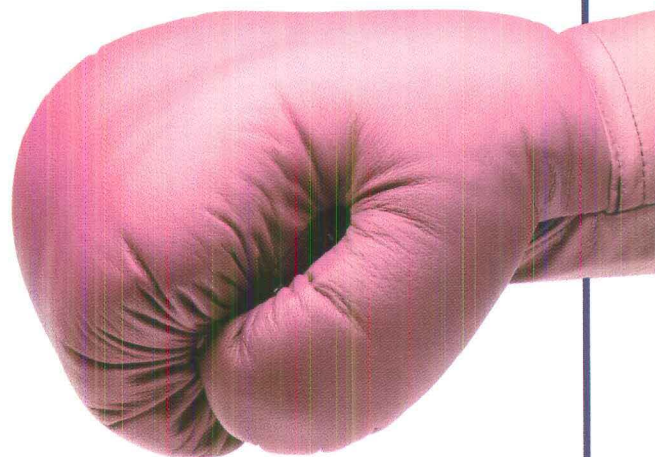
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**custom / more than 3,500 square feet
grand**

pacitti house, warwick, r.i.

estes/twombly architects

newport, r.i.



The architects responded to their clients' wish for a Saab-like aesthetic with minimal detailing and subdued materials: weathered red cedar shingles, blue-stone, and painted aluminum standing-seam roofing.

When asked for ideas that would drive the design of their house, these clients came up with a fitting metaphor: a Saab. The house, they said, should be like the car: clean of line, well-crafted, and a little quirky in form. Those are the qualities the judges also admired. "It has the purity of an old American farmhouse, but still looks contemporary," they said. "There are no gratuitous moves."

Located across the street from waterfront homes, the project's greatest challenge was to design for both privacy and views. Architect Peter Twombly responded by creating a partly transparent core. The kitchen has a water view across the living room, but also a strong link to the rear terrace. Two enclosing wings shelter the house from close-by neighbors.

The vista is pleasant, but it isn't all this house has to offer. By placing the structure against the front setback, Twombly created inviting spaces in back. A glassy bridge connects the house to a two-story garage and media room behind the house, and a pool house anchors the other corner of the lot. Tightly jointed stonework complements the house's crisp lines and ties it to the site, part of a former farm.—c.w.

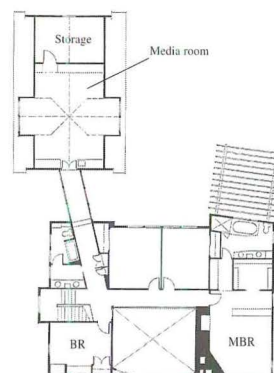
project architect: Peter Twombly, Estes/Twombly Architects; **general contractor:** BAM Building Corp, Newport; **project size:** 4,930 square feet; **site size:** 1 acre; **construction cost:** Withheld; **photographer:** Warren Jagger. See page 106 for product information.



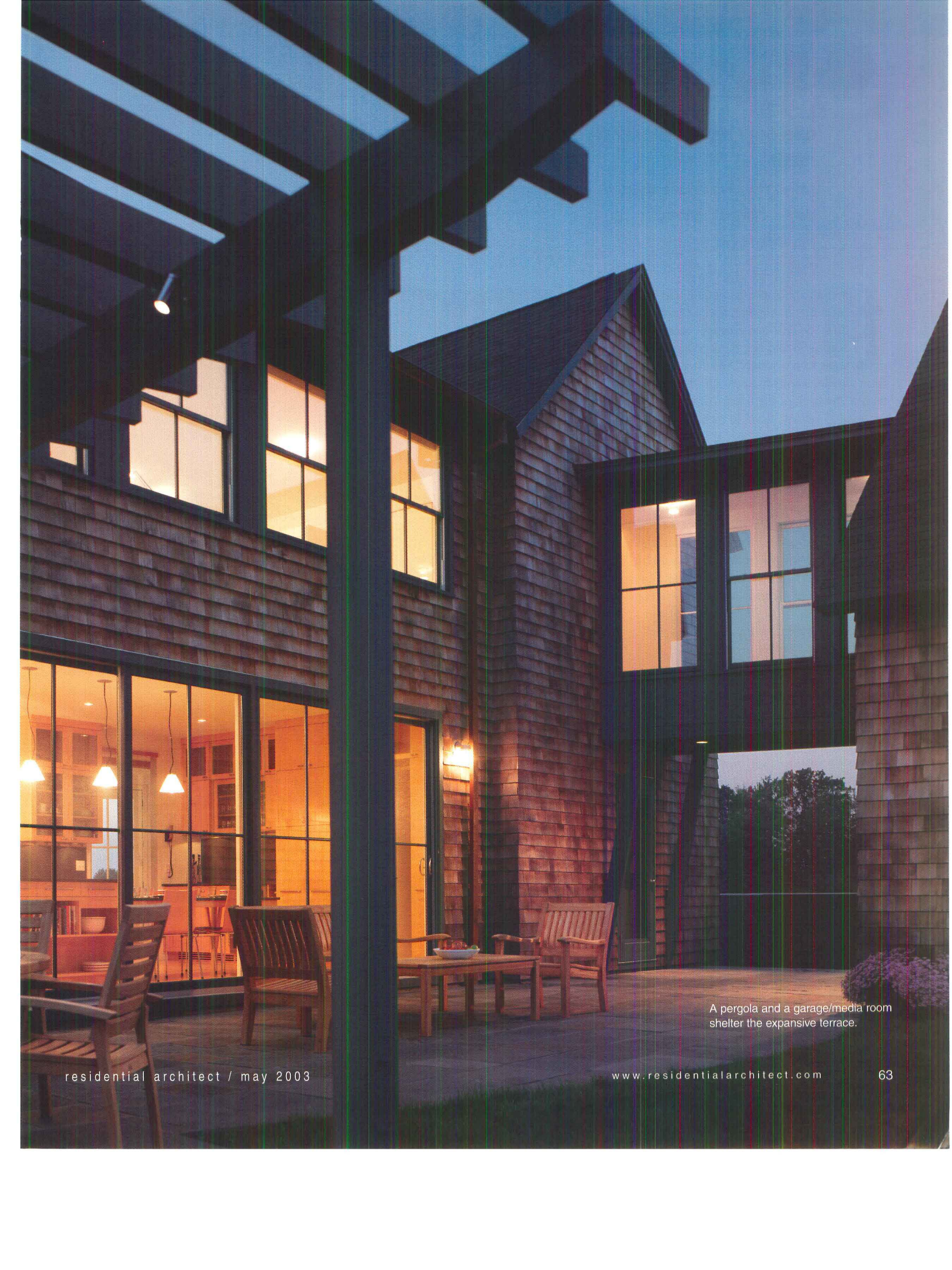
Maple flooring, cabinets, and built-in furniture streamline the interior. Light-green plaster walls and slate countertops complement the exterior trim.



first floor



second floor



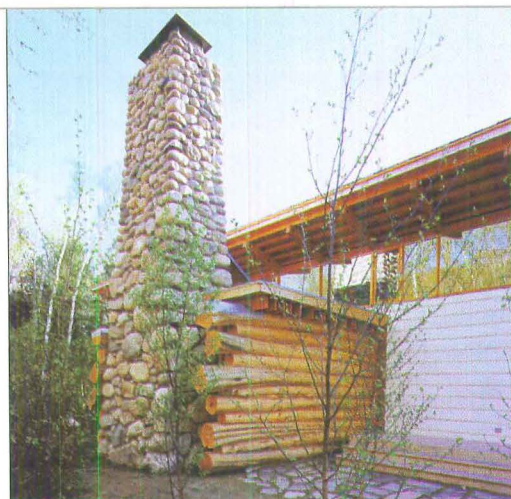
A pergola and a garage/media room shelter the expansive terrace.

custom / more than 3,500 square feet
merit

georgian bay retreat, cedar ridge, ontario, canada

bohlin cywinski jackson

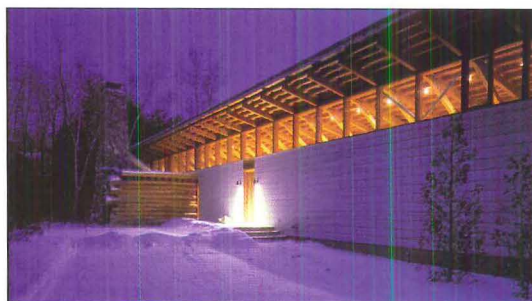
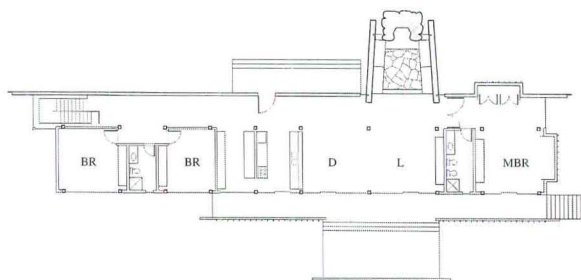
wilkes-barre, pa.



The uncomplicated form and plan of this bay-front home in Ontario won the judges' admiration. "Simple and elegant," said one. The home's layout is organized along a circulation spine that parallels the austere, cedar-covered front facade. Rooms branch out off the spine and extend to the back of the house, where views of the forest and bay outside flood in through walls of windows.

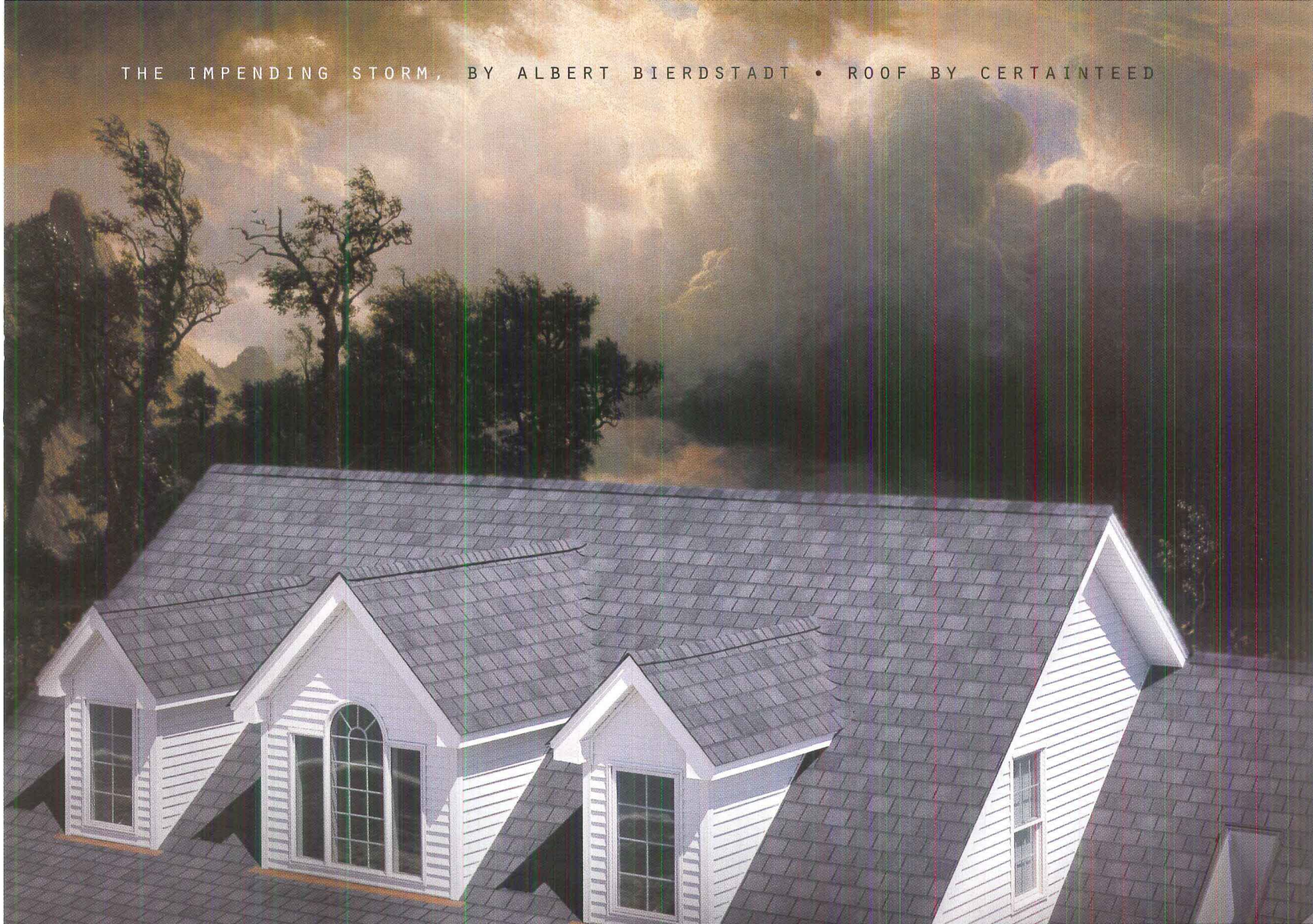
The straightforward plan accompanies an equally unfussy exterior. "We wanted the house's profile to be so simple," says Denis Schofield, of Bohlin Cywinski Jackson's Berkeley, Calif., office, who worked with principal Peter Bohlin, Gabe Hodge, and Brent Stebbins on the project. "We didn't want to run any downspouts, so we used scuppers instead, and put pavers in the earth where the rain would hit." The only exception to the spare facade and floor plan is a sunken fireplace element whose log walls pierce the front elevation. "You see that element as a spatial and tactile counterpoint on the exterior as well as the interior," explains Bohlin.—*m.d.*

project architects: Peter Q. Bohlin, FAIA, and Denis Schofield, Bohlin Cywinski Jackson; **general contractor:** The Odd Jobbers Construction Co., Penetang, Ontario; **project size:** 4,800 square feet; **site size:** 2.25 acres; **construction cost:** \$130 per square foot; **photographer:** Michael Awad Arch/Photo. See page 106 for product information.



By sinking the fireplace nook a few feet below the rest of the main level and enclosing it with timbers and stone, the architects made it into an interior and exterior focal point.

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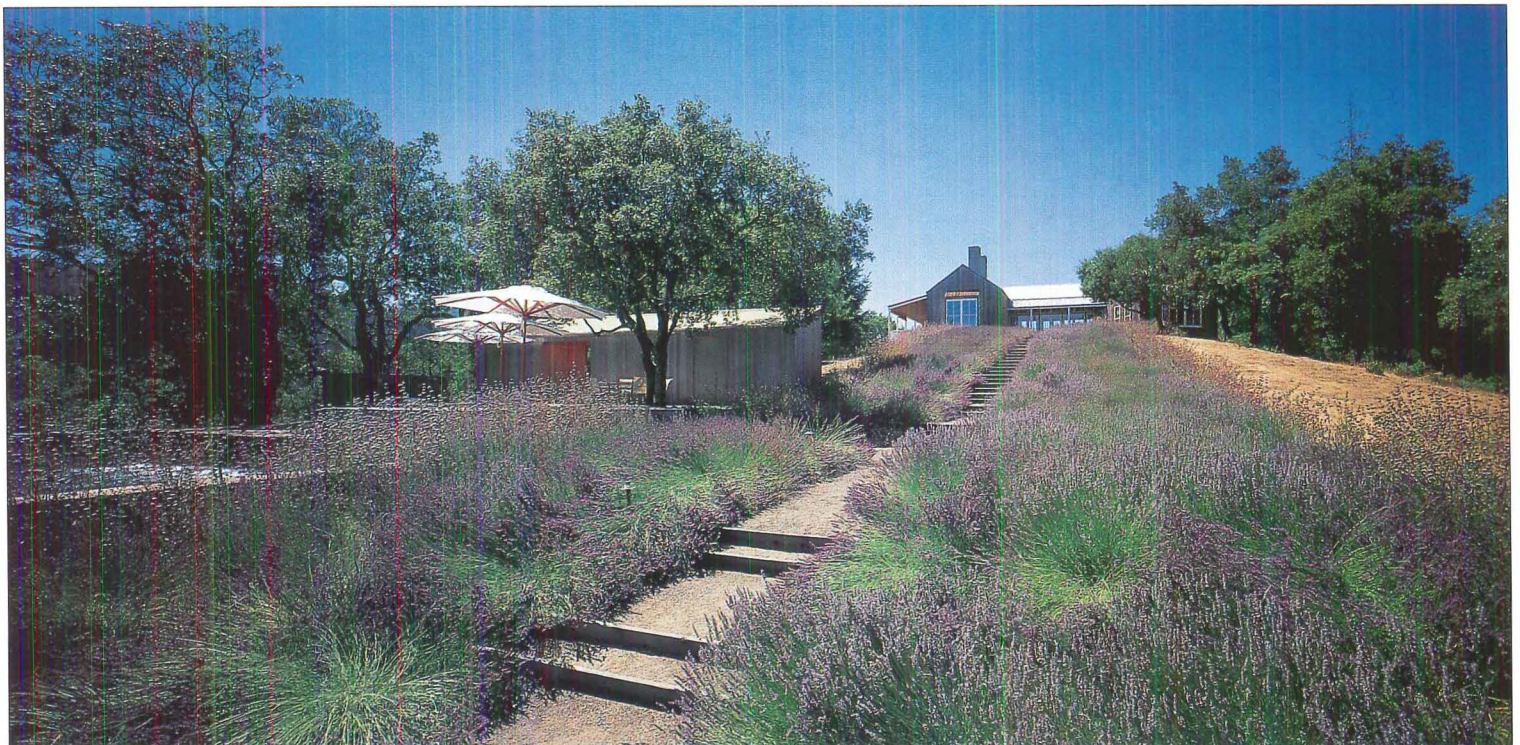
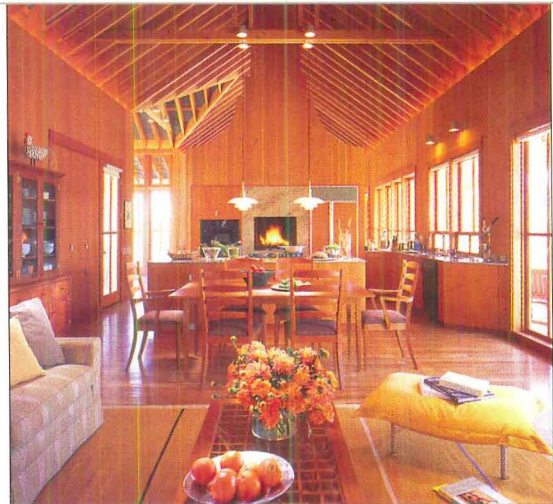
Circle no. 381

custom / more than 3,500 square feet
merit

private residence, napa, calif.

turnbull griffin haesloop

berkeley, calif.



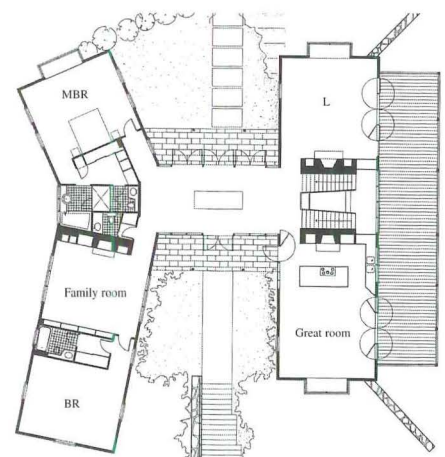
When faced with a site as lovely as this Northern California knoll, most architects wouldn't be able to resist designing a house that's just as dramatic. But Turnbull Griffin Haesloop restrained itself, and the result is a house whose intimate relationship to the land won over the judges. "The way it works with the site is terrific," they said.

The project—the last house Eric Haesloop and Mary Griffin worked on with their late partner, William Turnbull, FAIA—conforms to the contours of the property. A glassed-in entry hall sits at the highest point on the knoll, connecting the home's two wings. "We wanted the house to both acknowledge and claim the site," says Haesloop. The entry hall accomplishes the former, as its transparency and elevated location allow the knoll to flow right through it. And the cedar-clad wings on either side firmly establish the home's claim on the land.—*m.d.*



project architects: Eric Haesloop, AIA, Mary Griffin, AIA, Turnbull Griffin Haesloop; **general contractor:** Jim Murphy, Jim Murphy & Associates, Santa Rosa, Calif.; **landscape architect:** Ron Lutsko, Lutsko Associates, San Francisco; **project size:** 4,500 square feet; **site size:** 40 acres; **construction cost:** Withheld; **photographer:** Peter Aaron/Esto. See page 106 for product information.

The stair up to the front entry (left) continues on the other side of the house, coursing down to the pool area (above). The kitchen fireplace (top) is used for cooking and supplemental heating.



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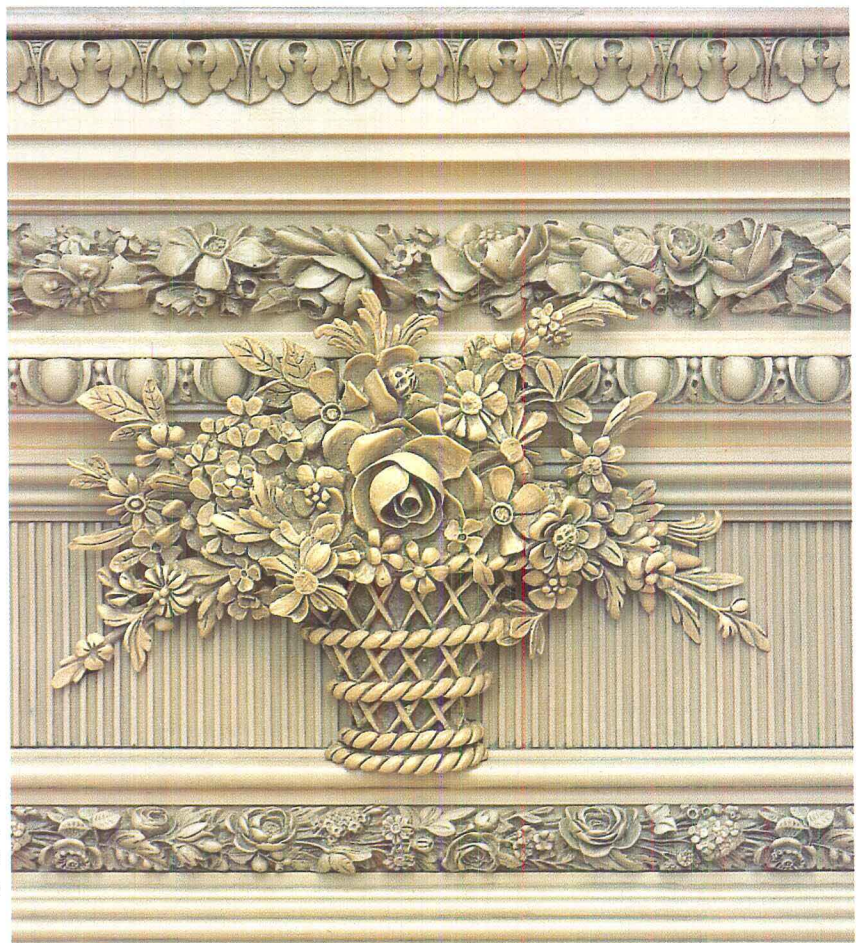
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renovation merit

rappahannock bend, king george, va.

mcinturff architects

bethesda, md.



This addition, primarily for guests, features a long kitchen (left) that connects to the original house, plus a new living room, breakfast room, and bedrooms. The glittering three-story steel framed tower (below) is capped by a guest suite offering views of the Rappahannock River.

The stunning guest wing that Mark McInturff, FAIA, added to a 1930s home in rural Virginia incorporates a raft of traditional elements from the American South. He chose white-painted brick for the walls “because it’s a material I love and is appropriately Southern.” He then designed a contemporary version of the classic Southern screened porch, but drew it two stories tall and added louvers reminiscent of Savannah and Charleston: “They were among the last elements to go in, but they are the details that give the renovation much of its character.”

Architecturally, the original house had a very strong enfilade, which McInturff extended with a new dining area and courtyard, treated here as an outdoor room.

Judges appreciated the “fresh look” and loftlike spaces created by this addition. They also praised the way a new kitchen functions as living area within a “fluid” floor plan.—j.s.



project architect: Stephen Lawlor, AIA, McInturff Architects; **general contractor:** Murray Bonitt, Bonitt Builders, Alexandria, Va.; **landscape architect:** Gay Crowther, Crowther & Associates Landscape Architects, Annapolis, Md.; **interior designer:** Julie Heine, McInturff Architects; **project size:** 3,348 square feet before; 7,338 square feet after, including new finished basement; **site size:** 100 acres; **construction cost:** Withheld; **photographer:** Julia Heine. See page 106 for product information.



second floor before



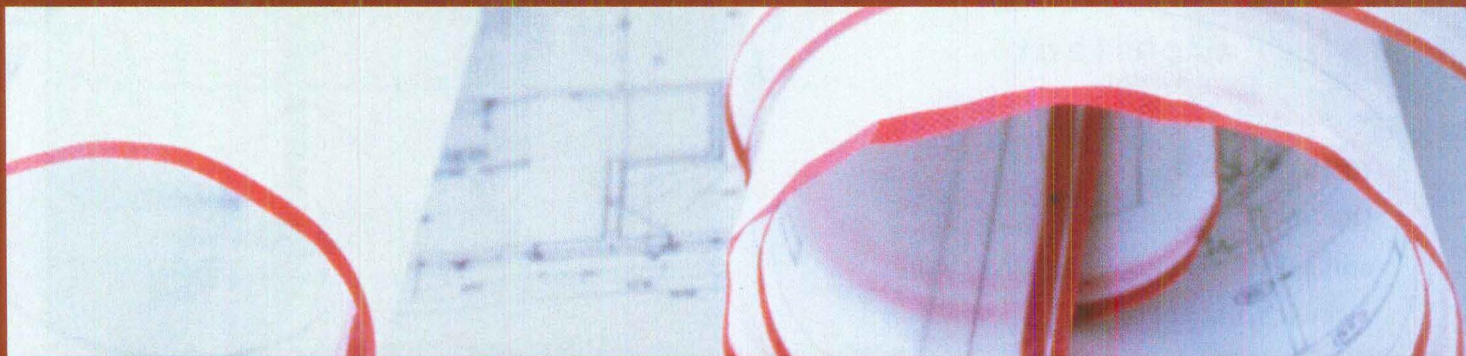
second floor after



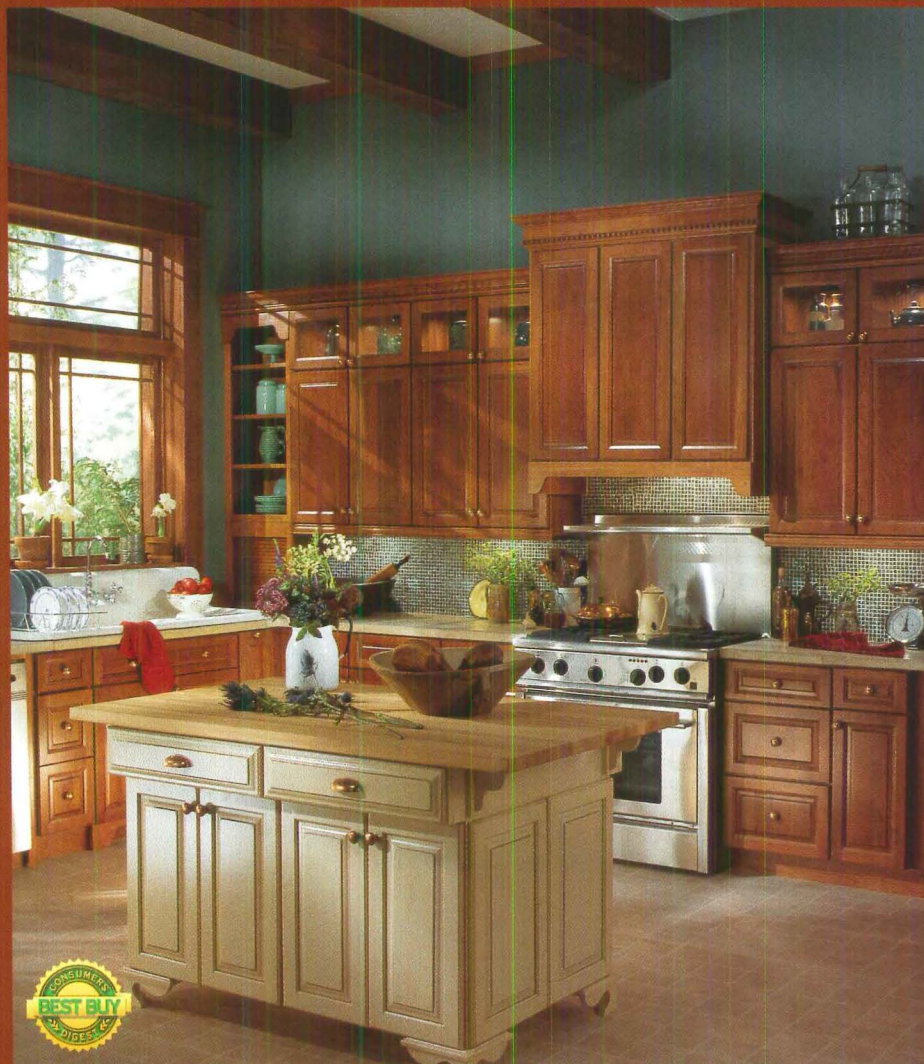
first floor before



first floor after



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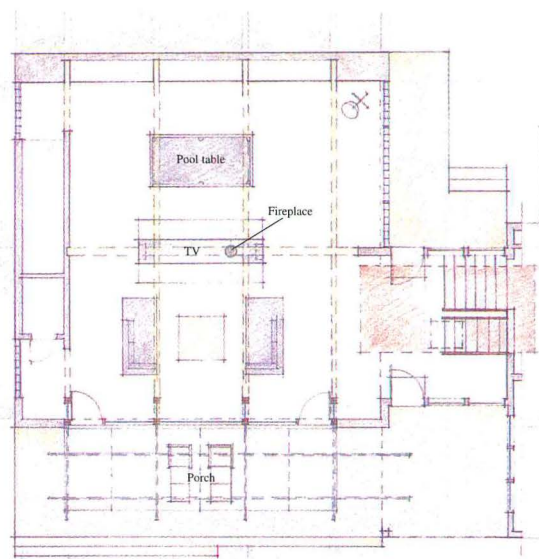


If there were ever a project that was a no-brainer, this was it," laughs Mark McInturff, FAIA, describing his renovation of a 32-square-foot photographic studio behind a house in suburban Maryland. The original studio was fitted with tiny windows that looked onto a wide lot. McInturff opened up the room with generous new windows, then joined it to the adjacent residence with a larger, more appropriate door.

The luxurious proportions of the newly brightened living area permitted what he calls a bit of indulgence: "We brought the surface of the wall in, and sculpted it away with slots on the walls and ceiling for blinds and track lighting. This helped articulate the space." It's a treatment the judges noted with appreciation.

Judges also admired interior details like the standing panels of glass that McInturff added between windows, and the way each panel frame cantilevers support for a column-free exterior porch.—j.s.

project architect: Peter Noonan, AIA, McInturff Architects; **general contractor:** Paul Jeffs, Acadia Contractors, Bethesda; **project size:** 1,040 square feet (unchanged); **site size:** 0.3 acre; **construction cost:** Withheld; **photographer:** Julia Heine. See page 106 for product information.



Steel-framed windows and doors at the back of the studio face west (top) and afford access to an unusually wide garden. Inside, rolling screens hide a television, but can also be drawn over the two-sided fireplace.

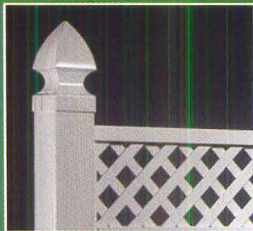
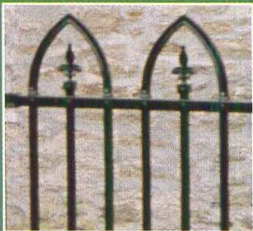
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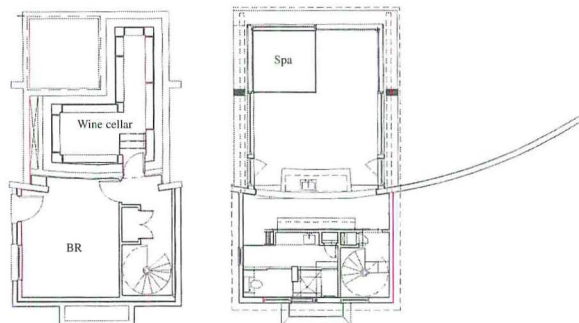


The peaked roof on this pool house mimics that on the main residence. The interior is sparsely detailed for easy maintenance, with plenty of space for guests to mingle.

The pool pavilion reduces the architecture of the house to its minimal essence," says architect Randy Mars of this late addition to a house he also designed. The jury agreed, calling the pavilion "a little gem" and "just a great space to be in."

An existing landscape wall curves out from the house and appears to slice through the pavilion, visually linking the two structures. Built into a sharply graded riverfront site, the pool house's lower level (guest bedroom, bath, and wine cellar) sinks into the hill so only the transparent main floor (kitchen, play loft, and spa) can be seen. Oversized custom sliders expose the sunken spa. In-floor radiant heat and a deep overhang encourage multi-season al fresco dipping. Interior materials like concrete and stainless steel also resist weather incursions. On temperate days, an adjacent deck—cantilevered over the site's steep decline—and the pool's grassy surround provide plenty of outdoor entertainment space.—s.d.h.

project architect: Randall Mars, Randall Mars Architects;
general contractor: Robert Pollard, Pollard Construction, Alexandria, Va.; **landscape architect:** Lila Fendrick, Lila Fendrick Landscape Architecture, Bethesda, Md.; **interior designer:** Ann Weir, In Design, McLean; **project size:** 1,000 square feet; **site size:** 2.5 acres; **construction cost:** Withheld; **photographer:** Anice Hoachlander. See page 106 for product information.



lower floor

ground floor





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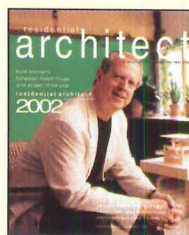
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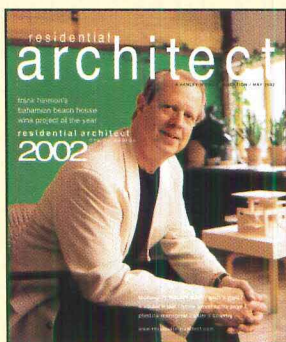
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ight, expansiveness, and self-expression—themes of contemporary California culture—converge in the design for the Venice Beach lofts. With their concrete floors, conspicuous air ducts, and metal bridges, they summon the atmosphere of an old industrial building. “A lot of the idea of the design is how one moves through the volume up into the light,” Steven Ehrlich says. A staircase with steel grating leads across a metal bridge and up another flight of stairs, culminating in a private roof terrace with an ocean view. In the living area, the ceiling height climbs to 25 feet, and a roll-up garage door evaporates the barrier between house and garden.

On this infill project, Ehrlich solved the parking riddle with a semi-subterranean two-car garage for each of the four units, plus four private guest spaces off the alley. The concrete deck forms a platform from which the building rises. Its skin of low-cost, durable materials like stucco and corrugated painted steel adds to its urban appeal. The judges praised the design’s appropriateness for a lively and eclectic neighborhood. “Real fresh—very L.A.,” they said.—c.w.

project architect: Steven Ehrlich, FAIA, Steven Ehrlich Architects; **developer:** Beach Lofts LLC, Los Angeles; **general contractor:** Sanches Brothers Construction, Culver City; **landscape architect:** Ray Hansen, San Diego; **project size:** 1,900 square feet per unit; **site size:** 0.17 acre; **construction cost:** \$200 per square foot; **sales price:** \$790,000 to \$850,000 per unit; **units in project:** 4; **photographers:** Tim Brown (above, opposite); Lawrence Manning (right). See page 106 for product information.

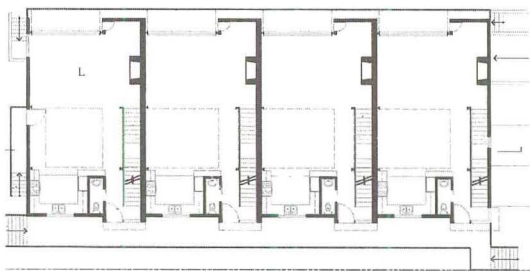


Raw but refined: The new lofts have the hard-edged, wide-open spaces of an old factory. The architect chose materials—concrete slab floors, carbon steel fireplaces that will slowly rust—for their functional value and honest aesthetic.

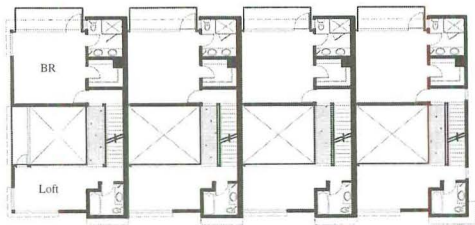




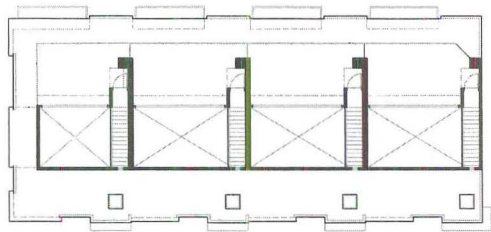
Whether at dusk or during the day, the loft design plays to the light. Movement flows upward through the transparent volume, culminating in a roof terrace.



first floor



second floor



roof deck

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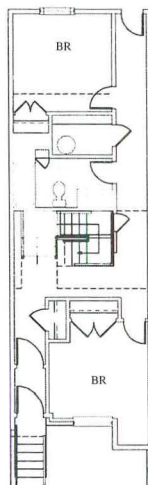


The architects at diVISION ONE, Inc., couldn't find a developer to build five contemporary town houses in the nation's ultraconservative capital, so they tackled the project themselves, becoming developers, contractors, and designers for the Logan Heights Development. The result is a striking, Modern complex with a distinctly European flavor, praised by the judges for its "energy" and the unusual roles the designers played in its completion.

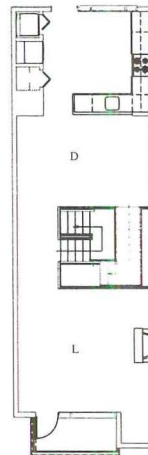
Partner Ali R. Honarkar and his colleagues broke down the 80-foot street elevation with balconies and inscribed lines that create rhythm on each facade but continue through the development to link the town houses together. "Our goal here was to have the whole place look like a single complex, but one where you could read individual units," Honarkar says.

A blend of masonry, EIFS, and stainless steel railings instantly distinguishes the houses from what Honarkar calls "all those other Victorian residences in downtown D.C."—j.s.

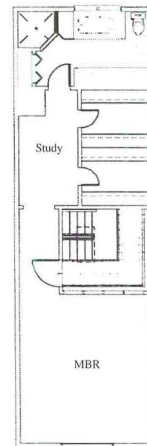
project architects: Ali R. Honarkar, Mustafa Ali Nouri, and Craig Williams, diVISION ONE, Inc.; **land planner:** diVISION ONE, Inc.; **developers:** Ali R. Honarkar, Mustafa Ali Nouri, and Craig Williams, Development Studios, LLC, Rockville; **general contractor:** D 1-2, Inc., Rockville; **landscape architect:** diVISION ONE, Inc.; **interior designer:** diVISION ONE, Inc.; **project size:** 2,100 square feet per unit; **site size:** 0.17 acre; **construction cost:** \$180 per square foot; **sales price:** \$600,000 to \$750,000 per unit; **units in project:** 5; **photographer:** Debi Fox Photography. See page 106 for product information.



first floor



second floor



third floor

The unit pictured above has a raw steel staircase with steel tubing and maple treads. Awnings over two balconies (far left) incorporate lights to illuminate the facades at night.



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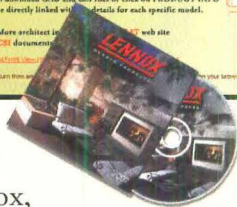
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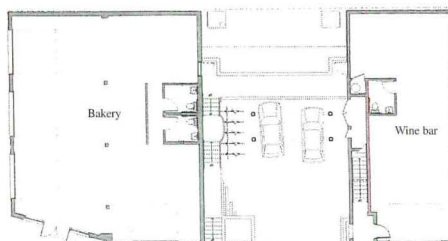
"I don't want to create something and then mask it," says Kevin Cavanaugh of the exposed rafters and concrete slab in the live/work project he designed. Raw, industrial-strength materials accentuate the buildings' funky urban flair.

this is urban living," said the jury, who were impressed by the project's strong indoor-outdoor connections and neighborhood feel.

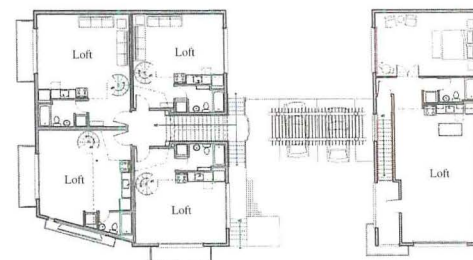
Kevin Cavanaugh, an intern with FFA, bought an undeveloped urban infill lot and turned it into two live/work buildings, with commercial spaces (currently a bakery and a wine bistro) on the ground floors and loft apartments above. "I've always wanted to design a building with garage doors and radiant heated concrete floors," says Cavanaugh. "So I decided to be my own client and just do it."

Commercial garage doors were custom-fit with argon-filled glazing; 8-inch-thick concrete floors are the sole heat source. As a pleasant surprise after the design was complete, FFA discovered the project qualifies for the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) certification.—s.d.h.

project designer: Kevin Cavanaugh, Fletcher Farr Ayotte; **principal in charge:** Dale Farr, Fletcher Farr Ayotte; **developer:** Cavanaugh + Cavanaugh, Portland; **general contractor:** Joe Kennedy, O'Brien Constructors, Portland; **project size:** 7,318 square feet total; **site size:** 0.12 acre; **construction cost:** \$121 per square foot; **rental price:** \$900 to \$1,300 per month for living spaces; **units in project:** 5 residential, 2 commercial; **photographer:** Gene Faulkner. See page 106 for product information.



ground floor



second floor

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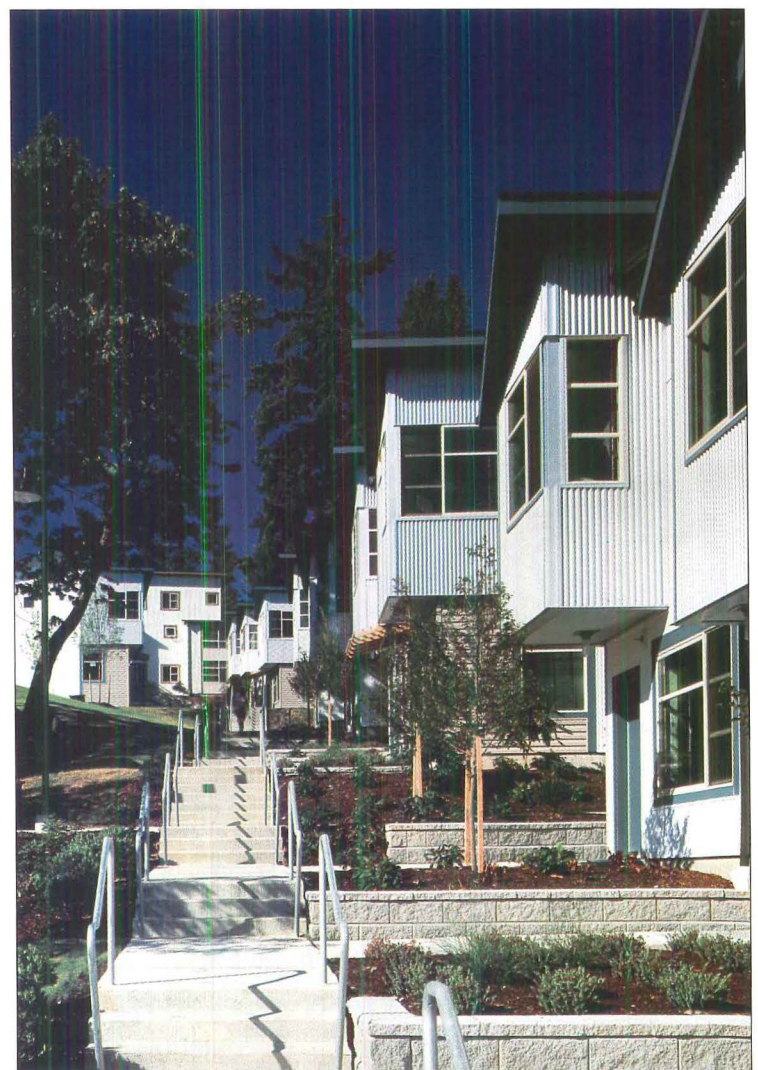
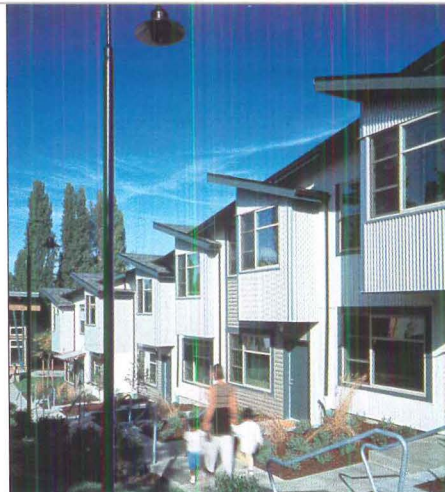
*When tested in accordance with ASTM D 3273.

**multifamily
merit**

radford court, seattle

mithun

seattle



This University of Washington student housing complex was designed to encourage community among its population of mostly married graduate students and their families. The jury felt the project achieved that goal, and did it with outstanding regard to the site's steep topography. "The way that some buildings work their way up the site and others sit horizontally is interesting, energetic, and fun," said the judges.

Architect Ron van der Veen explains that the "buildings of danger"—as he calls the units that bifurcate the slope—were set up as gateways into small "neighborhoods within the village." The neighborhoods are arranged around scattered shared greens so that kids, especially, can travel from one to the other without encountering traffic.

A community center serves as a centralized gathering spot for study groups or social events, and a child development center provides enriching activities for the smallest scholars.—*s.d.h.*

project architect: Ron van der Veen, AIA, Mithun; **land planner:** Ron van der Veen, AIA, Mithun; **developer:** Bruce Lorig, Lorig Associates, Seattle; **general contractor:** Bill Reid, Walsh Construction, Seattle; **landscape architect:** Larry Smart, Atelier PS, Seattle; **interior designer:** Masumi Sato, Mithun; **project size:** 435 to 980 square feet per unit; **site size:** 22 acres; **construction cost:** \$85 per square foot; **rental price:** \$705 to \$1,280 per month; **units in project:** 399; **photographer:** Doug Scott. See page 106 for product information.



one-bedroom units



two-bedroom town houses

Encapsulated in corrugated galvanized steel siding, bayed study carousels shield entryways from sun and rain. Architect Ron van der Veen calls the nooks inside "glow rooms," because he envisions them blazing with light and activity in the evening. The two-bedroom town houses (see floor plan, left) were designed with a center kitchen, allowing occupants to choose the layout of living and dining areas and to determine which door would act as the main entrance.

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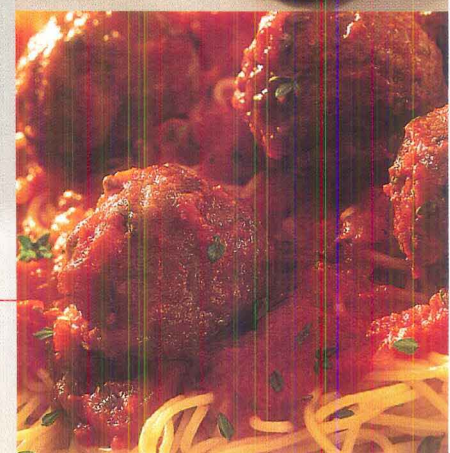
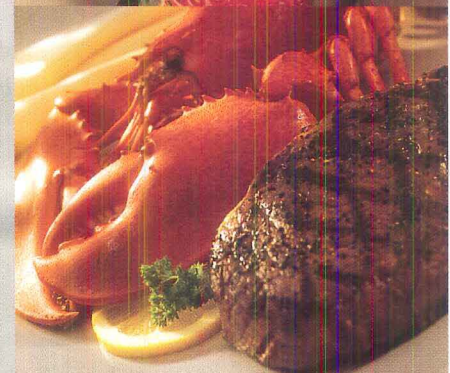
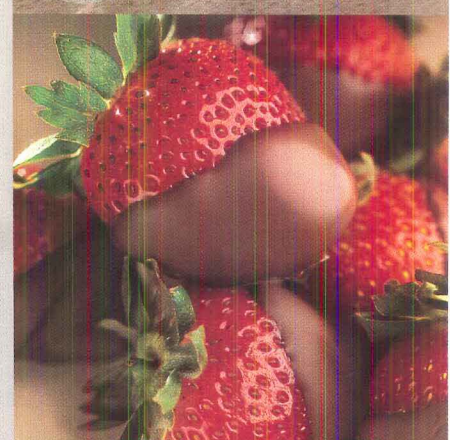
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loyola village, san francisco

seidel/holzman

san francisco



Layered in tiers that step up the hill, the apartments command panoramic views (below). The town houses (left and floor plan below) feature strong connections to the urban outdoors, too, via patios and bright, double-height living areas with windows at either end.



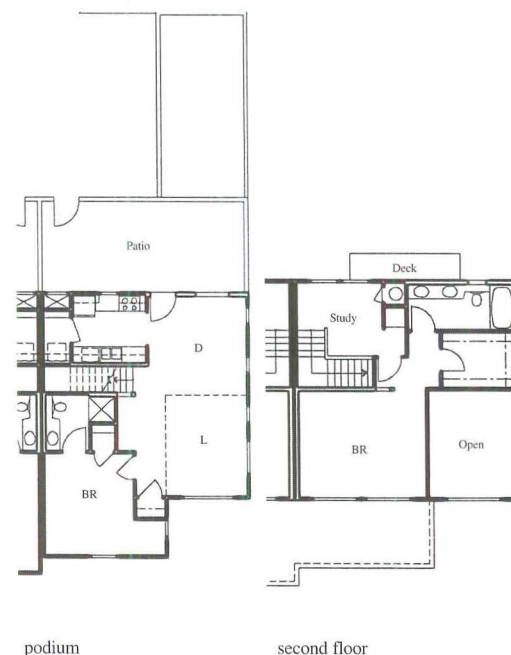
Seidel/Holzman's orders for this project were simple: Provide affordable units for University of San Francisco faculty, students, and staff. But the location posed a more complex challenge: "The site was virtually sand," says Alexander Seidel. "It was sloping and unstable."

It was an engineering puzzle, but an aesthetic opportunity. Seidel used drilled concrete piers and underground parking to stabilize the site, and nestled into the hill a wide variety of flats and town-house units. A pedestrian paseo rises from the lower level and meanders through the upper sections of the project and through campus.

Town houses differentiated by color and individual entries front the lower level and serve to integrate the streetscape into the existing neighborhood. Though the homes may not exactly pace the area's eclectic architectural styles, they are consistent in scale, says Seidel. "It creates a nice urban frontage to fit the San Francisco texture."

The judges said the project just looks like it belongs: "It feels like it may have grown over time."—*n.f.m.*

project architect: Alexander Seidel, FAIA, Seidel/Holzman; **architect of record:** Derek Dutton, TWM Architects & Planners, San Rafael, Calif.; **land planner:** Alexander Seidel, FAIA, Seidel/Holzman; **developer:** Glen Loomis, University of San Francisco, San Francisco; **general contractor:** Larry Smith, Roberts-Obayashi, Danville, Calif.; **landscape architect:** Paul Lettieri, The Guzzardo Partnership, San Francisco; **project size:** 21,000 square feet total; **site size:** 3.17 acres; **construction cost:** \$35,000 per unit; **rental price:** \$700 to \$1,800 per month; **units in project:** 136; **photographer:** Russell Abraham. See page 106 for product information.



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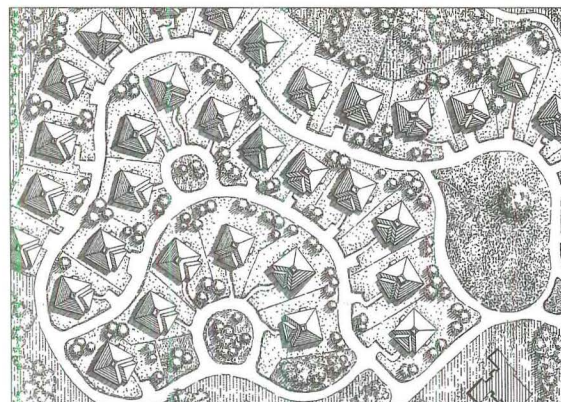
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single-family production / detached merit

copeland hill cottages at the greenbrier resort, white sulphur springs, w.va.

ferguson shamamian & rattner architects

new york city



Our judges praised the Copeland Hill Cottages development for its pedestrian-friendly neighborhood design and for architecture that “doesn’t over-style itself.” Nestled in the Allegheny Mountains of West Virginia, the cottages are part of the Greenbrier expansion plan, which sought to build 35 four-bedroom cottages within walking distance of the resort’s main structure. Ferguson Shamamian & Rattner Architects executed the plan.

Rather than impose a rigid grid on the small parcel, the architects clustered the homes within the site’s varying topography, augmenting the plan with meandering roads and footpaths, says project architect Donald M. Rattner.

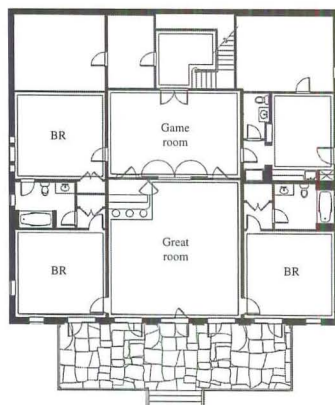
“We were operating within a historical framework, so it was important for the architecture to be consistent,” says Rattner, who has since left FS&R and launched his own New York City-based firm, Studio for Civil Architecture. As a result, the cottages echo the hotel’s classical Georgian architecture, but vernacular details such as clapboard siding and wood porches are also evident.

This is a “fresh take on a vernacular house,” said the judges. “It looks like a nice place to walk around.”—*n.f.m.*

project architect: Donald M. Rattner, Ferguson Shamamian & Rattner Architects; **land planner:** Christophe Drumain, Design Works, Charleston, S.C.; **developer:** Dolan Pollack & Schram, Richmond Hill, Ga.; **general contractor:** Richard Swift, Sterling Construction Management, White Sulphur Springs; **landscape architect:** Christophe Drumain, Design Works; **interior designer:** Linda Carr, Knight Carr & Co., Greensboro, N.C.; **project size:** 3,000 square feet per unit; **site size:** 15 acres; **construction cost:** Withheld; **sales price:** Withheld; **photographer:** Mick Hales. See page 106 for product information.



The homes are clustered around a series of public and common spaces to relieve the density. Modified for a private owner, the plan below features an open flow and expanded lower-level living space.



ground floor



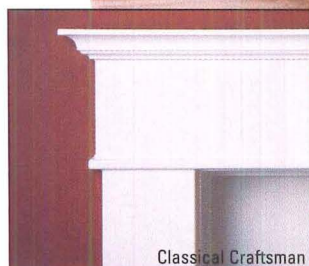
first floor

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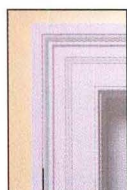
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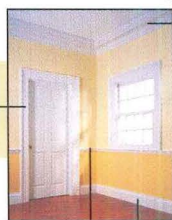
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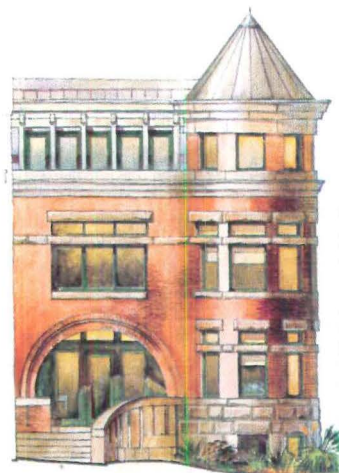
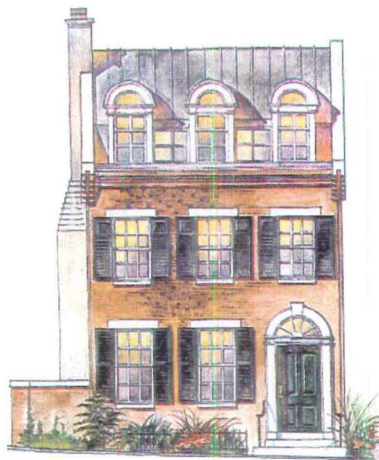
The transformation of a forlorn school building into a sparkling complex of 14 single-family homes earned Suman Sorg, FAIA, high marks from judges. They admired her careful use of 19th-century proportions and the way the new Phillips Row houses fit seamlessly into a historic Georgetown neighborhood.

The infill development occupies nearly an entire city square and consists of five clusters of houses, each representing a stylized version of one of the neighborhood's predominant architectural periods: Federal, Georgian, Italianate, Venetian, and Richardsonian. "We were able to take these styles—stay very true to them, not bastardize or distort them—and string them along in a garland," Sorg explains. These new homes ring the old Phillips School, which was renovated and divided into condominiums, with a central courtyard for parking and gardens.

Sorg says she is most proud of the way a notoriously prickly neighborhood association embraced her project. "It is a struggle building anything in Georgetown because it faces so much scrutiny, but we used ornamentation and details that helped the buildings fit in and eventually won the skeptics over," she says.

For such a tradition-bound community, judges thought this solution was ideal: "Give it a little weathering and it might be hard to tell it's not old."—j.s.

project architect: Rachel Chung, Sorg and Associates, P.C.; **developer:** Lawrence P. Smith, Cranberry Hill Associates, Lincoln, Mass.; **general contractor:** Robert Larsen, C.E. Floyd Co., Bedford, Mass.; **interior designer:** Frank Babb Randolph, Washington, D.C.; **project size:** 2,300 to 3,500 square feet per unit; **site size:** 0.65 acre; **construction cost:** \$167 per square foot; **sales price:** \$500,000 to \$1,200,000 per unit; **units in project:** 14; **photographer:** Anice Hoachlander; renderings courtesy Sorg and Associates, P.C. See page 106 for product information.



The five distinct architectural styles of houses in Phillips Row are grouped in clusters around a city block. Homes with turrets and porches anchor corners of the development, while Venetian-style town houses with traditional stoops line a street adjacent to a downtown park (right).

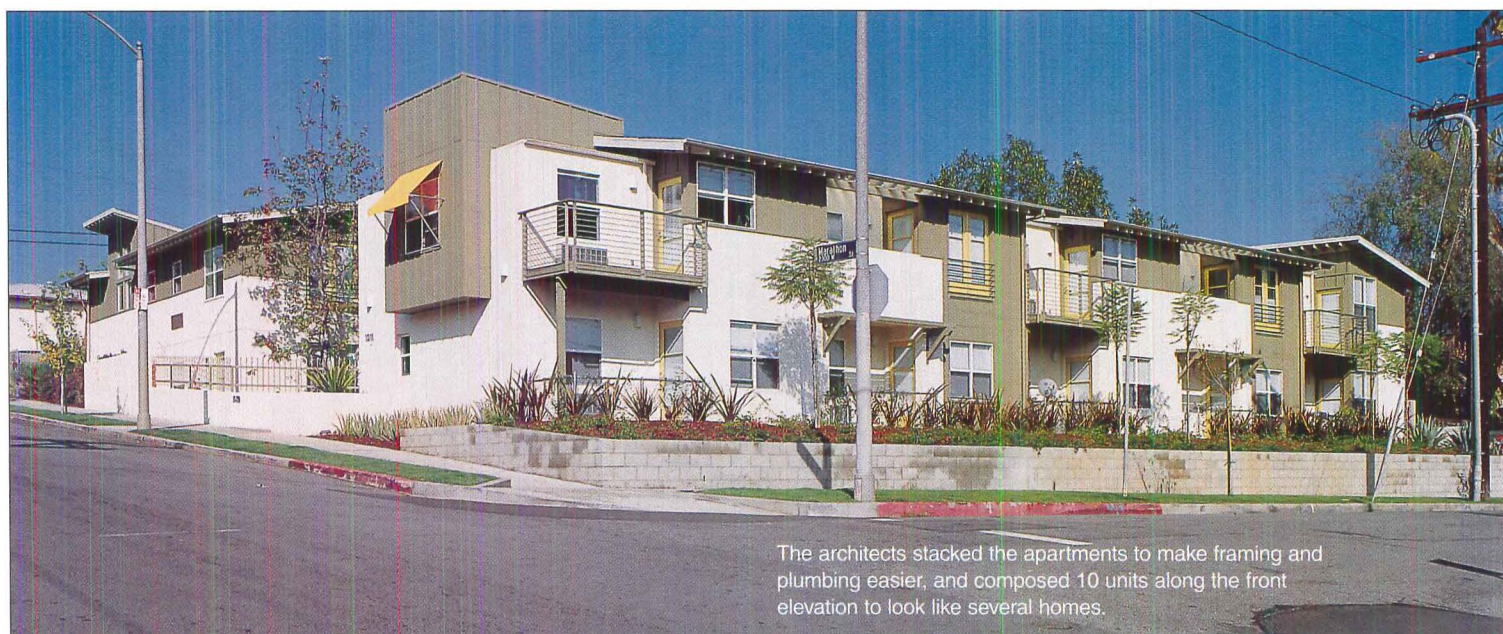


**affordable
grand**

waterloo heights apartments, los angeles

koning eizenberg architecture

santa monica, calif.



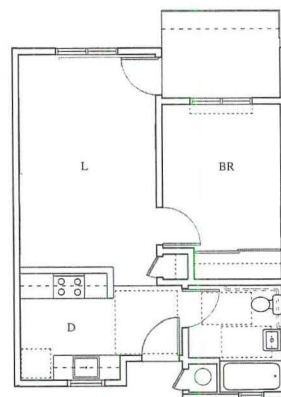
The architects stacked the apartments to make framing and plumbing easier, and composed 10 units along the front elevation to look like several homes.

Koning Eizenberg Architects faced the usual affordable-housing challenges: making the design look customized when it had to be generic to meet budget; standing up to building officials and contractors who ask why details must be done well; and overcoming the resistance of neighbors. Added to those issues was the need to create a support system for the special-needs tenants, which include the disabled, those living with HIV, seniors, and veterans, many of them in bad shape.

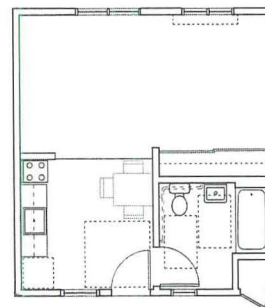
In response, the architects created calm, gentle buildings of stucco and wood that fall in with the rhythm of Spanish-courtyard and Craftsman-style homes in the neighborhood. Carefully placed windows provide cross-ventilation. Wood boards break up the monotony of institutional metal railings. And trellises welcome climbing vines.

A landscaped courtyard and low walls adjacent to the laundry room encourage "accidental sociability." Says Julie Eizenberg, "Old California buildings had great social spaces between buildings. You never felt like you had to go out and mingle, but felt you were welcome. We tried to make sure we had that sort of space." The judges admired the project's detail and dignity. "The inherent forms are integrated into the community," they said. "This project will age gracefully."—c.w.

project architect: Brian Lane, Koning Eizenberg Architecture; **developer:** Hollywood Community Housing Corp., Hollywood, Calif.; **general contractor:** Westport Construction, Arcadia, Calif.; **landscape architect:** Koning Eizenberg Architecture; **project size:** 450 square feet per studio; 550 square feet per one-bedroom unit; **site size:** 0.43 acre; **construction cost:** \$163 per square foot; **rental price:** \$148 per month for studios; \$210 per month for one-bedroom units; **units in project:** 18; **photographer:** Lucy Gonzalez. See page 106 for product information.



one-bedroom unit



studio



Each unit has a deck or French doors and a kitchen overlooking the sunlit courtyard. Low walls offer a place to hang out while waiting for the laundry. Shielded light sources and tree uplights create a residential feel.

**affordable
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the wellington neighborhood, breckenridge, colo.

wolff lyon architects

boulder, colo.



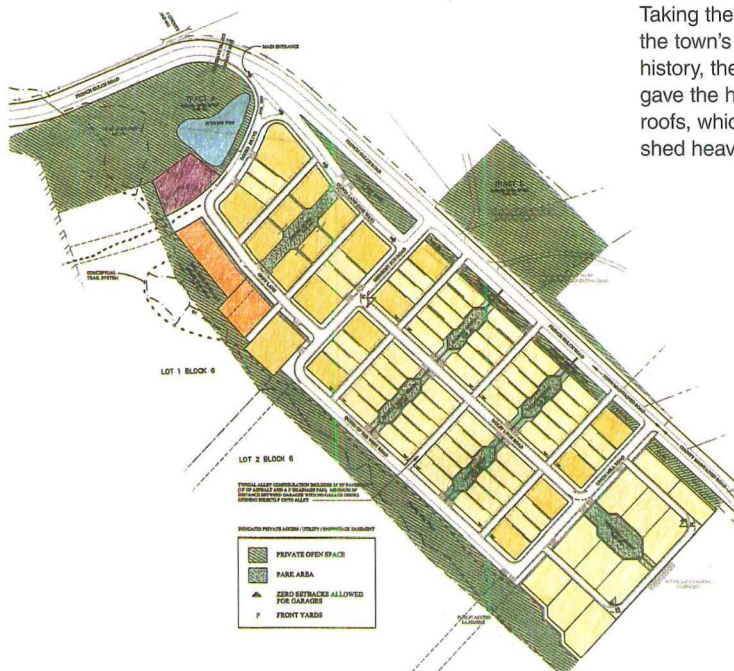
The Wellington Neighborhood stands out not only for its architecture and master plan but also for its reclamation of a truly hardscrabble site. Previously home to a dredge mining operation, the land was severely damaged and pocked by great boulders. "We had to bring in large machines to move that stuff around and level it out and then cap it with crushed rock," says Tom Lyon.

Phase I of a larger program, the 22-acre project consists of 122 units of single-family homes and duplexes. The Victorian-style structures are organized around "green courts," clusters of homes fronting small parks and green spaces. "This is a fairly hostile environment in the wintertime, and they do get a lot of snow and wind," says Lyon. "This design creates a protected spot, which becomes a meeting place and a place for the kids to play."

The judges lauded the project's plan as "simple and straightforward."—*n.f.m.*

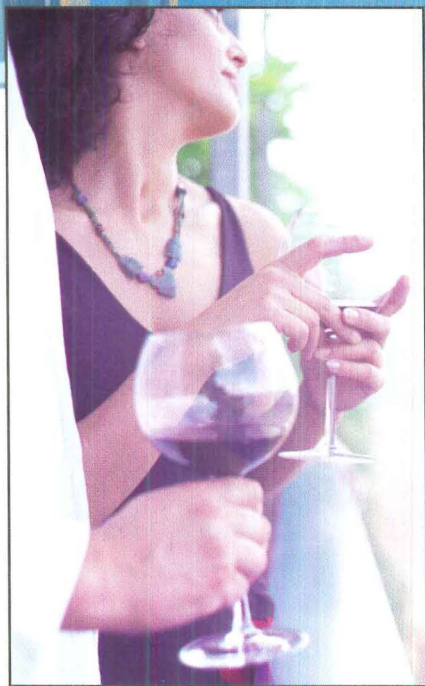


project architect: Tom Lyon and John Wolff, Wolff Lyon Architects; **land planner:** Tom Lyon and John Wolff, Wolff Lyon Architects; **developer:** David O'Neil, Poplarhouse, LLC, Boulder; **general contractor:** McCreary Construction, Frisco, Colo.; **landscape architect:** Jeff Winston, Winston & Associates, Boulder; **interior designer:** Tom Lyon and John Wolff, Wolff Lyon Architects; **project size:** 1,000 to 1,800 square feet per unit; **site size:** 22 acres; **construction cost:** Withheld; **sales price:** \$175,000 to \$400,000 per unit; **units in project:** 122; **photographer:** David O'Neil. See page 106 for product information.



Taking their cue from the town's Victorian history, the architects gave the houses steep roofs, which easily shed heavy snow.

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Circle no. 202

kitchen

merit

d.c. residence, washington, d.c.

cunningham + quill architects

washington, d.c.



Unlike politics, architecture has second acts. This original kitchen was outdated, extremely dark, and cut off from the rest of the house, says Ralph Cunningham, but it's reincarnated as a light-filled space with a felicitous floor-plan flow.

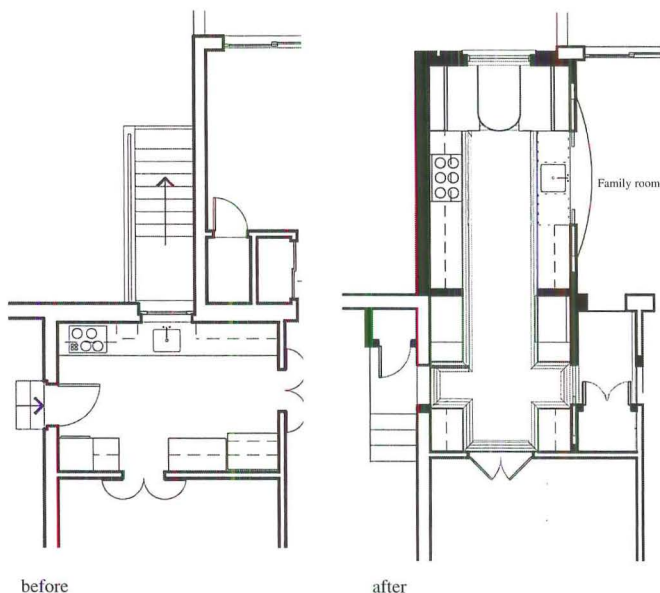
In addition to fixing the circulation problems, the client wanted more space and a visual connection to the family room. A pass-through overlooking the sink provides that sight line between cooks in the kitchen and guests lolling in the family room without revealing the clutter behind the scenes. The architects brought in loads of daylighting with a large window, a ceiling of skylights, and clerestory windows deftly framed by floor-to-ceiling custom cabinetry.

The judges particularly appreciated the sophisticated woodwork around the clerestory windows and the smart separation of cooking and cleanup areas.—*n.f.m.*

project architect: Scott Matties, Cunningham + Quill Architects;
general contractor: Scott Hundley, Potomac Valley Builders, Poolesville, Md.; **project size:** 300 square feet; **construction cost:** Withheld; **photographer:** Anice Hoachlander. See page 106 for product information.



Seamless granite and stainless steel surfaces reflect the abundant light, helping the kitchen feel bigger and even brighter. Custom maple cabinetry and a maple infill floor lend warmth.



before

after

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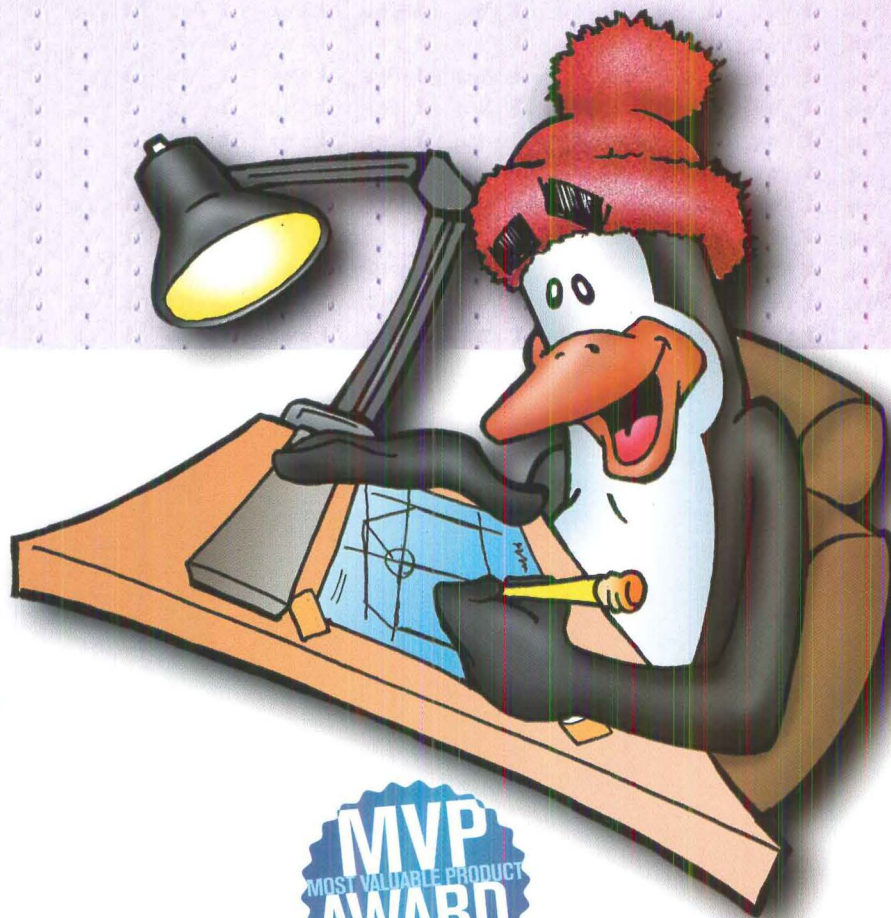
* Actual cooling bill savings will vary due to owner behavior and weather conditions.

Circle no. 351



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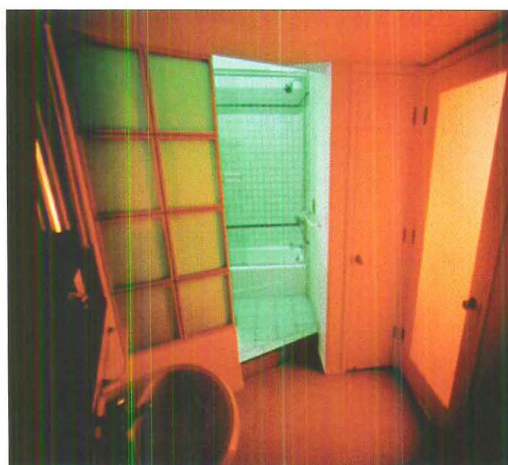
LP
Specialty Products

bath merit

fiat lux "let the light flow," del mar, calif.

smyer architecture

solana beach, calif.

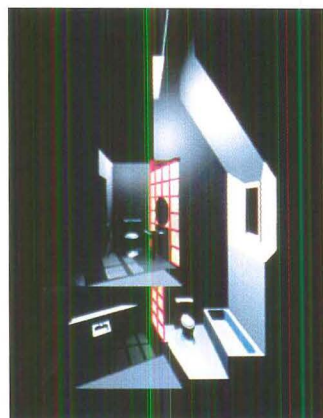
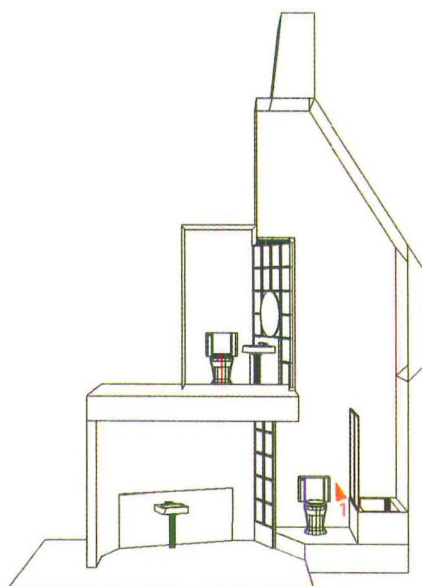


Because of a local law, 80 percent of the homes in Del Mar, Calif., are built partially underground. The dilemma that created for Jack B. Smyer II was how to deliver natural light to the basement bathroom of this house. His solution: a two-story skylit shaft that channels the sun's rays to the subterranean room.


"Part of the original design criteria called for a powder room on the next level as well," the architect says. So he located it directly above the lower bath, as another exit on the light shaft's highway. A Plexiglas and rice-paper shoji screen separates the two baths while still permitting a soft light to permeate. "That screen is the powder room jutting into the space below, so bathers can look up and see the sky plus see the powder room."

Said one judge, "The notion of privacy is tweaked and blurred but not compromised." —*n.f.m.*

project architect: Jack B. Smyer II, Smyer Architecture; **general contractor:** Croft-Wilder Enterprises, Encinitas, Calif; **project size:** 8 square feet (for each bathroom); **construction cost:** Withheld; **photographer:** Jeffrey Durkin. See page 106 for product information.



Inspired by a trip to Asia, the architect designed this basement bathroom to be light-filled and airy, like a Japanese tea-house. Custom shoji screens allow the bath and the powder room above it to share light from a skylit shaft.



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Circle no. 297

architectural detail
merit

belvedere lagoon residence, belvedere, calif.

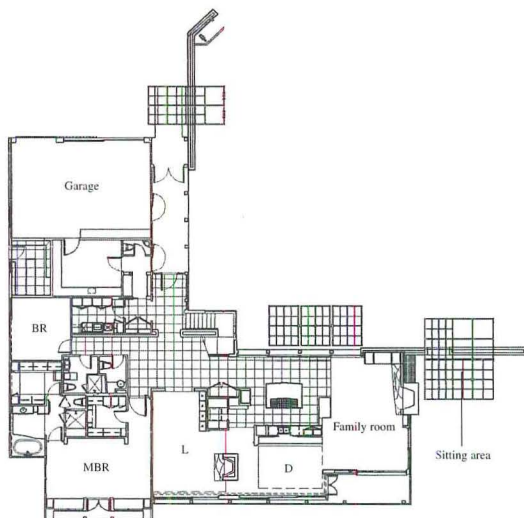
sutton suzuki architects

mill valley, calif.

his sunny little sitting area snuggles up to a handsome stone wall, which demarcates indoor and outdoor and public and private spaces of a renovated waterfront home. "The linear stone wall runs through the property and the house, ranging in height from 8 to 11 feet," says architect Ron Sutton, "and since the project was a remodel, we built the wall from the outside in."

Sutton spec'd clean cut stones, dry-stacked to conceal mortar joints. The technique gives the outdoor alcove a more polished, roomlike feel. The nook blocks stiff breezes and affords clear views of the lagoon—handy for keeping an eye on the kids when they're in the water. A light steel grid covers the space and will eventually fill in with an aromatic jasmine awning. "This space is delightful—it would be a great place to sit and read a book," the jury observed.—*s.d.h.*

project architect: Ron Sutton, Sutton Suzuki Architects;
general contractor: Irelan, Robinson & Hadley, Belvedere;
landscape architect: Don Wihlborg, Don Wihlborg Landscaping, Corte Madera, Calif.; **interior designer:** Cynthia Wright, C. Wright Design, Mill Valley; **stonemason:** Mike Petty, Novato, Calif.; **project size:** 5,000 square feet; **site size:** 0.23 acre; **construction cost:** Withheld; **photographer:** Mark Schwartz. See page 106 for product information.



Tucked between the family room and the boat dock, the outdoor sitting area has clear views of the lagoon. Foliage and a stone wall provide shelter from the elements, and a steel gate leads to a handy outdoor shower for rinsing off after a swim.



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Circle no. 38



**architectural detail
merit**

p + d house, omaha, neb.

randy brown architects

omaha

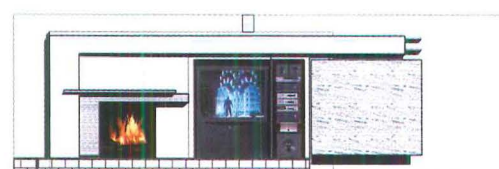
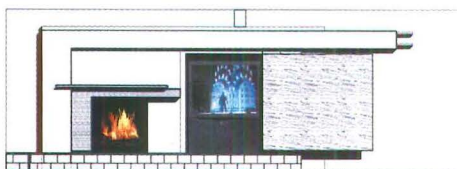
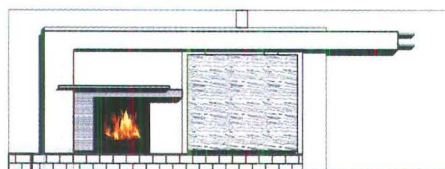


A custom, L-shaped light fixture surrounds the detail. Its fluorescent bulbs shine through Lumasite casing for a natural, sunlit effect.

The attention lavished on a fireplace and built-in television cabinet in this suburban remodel impressed the judges. "Someone spent a lot of time on that," they said. Architect Randy Brown actually tore a hole into the side of the house to line the TV up flush with the wall. "The challenge was to create one focal point for the space," he says. "The fireplace already existed. So we cantilevered the TV over the wall to get it as close to the fireplace as possible." The two pieces present a united front, drawing the eye to the entire composition rather than to just the TV or the fireplace.

The house's L-shaped floor plan inspired the detail's recurring design motif. The brushed stainless steel fireplace surround forms an "L," as do the maple mantelpiece, the slate-covered hearth, the Lumasite light fixture, and the drywall surrounding the TV cabinet.—*m.d.*

project architect: Randy Brown, AIA, Randy Brown Architects; **general contractor:** Randy Brown, AIA, Randy Brown Architects; **construction cost:** \$250 per square foot; **photographer:** Farshid Assasi. See page 106 for product information.





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judges' award

tick hall reconstruction, montauk, n.y.

wank adams slavin associates

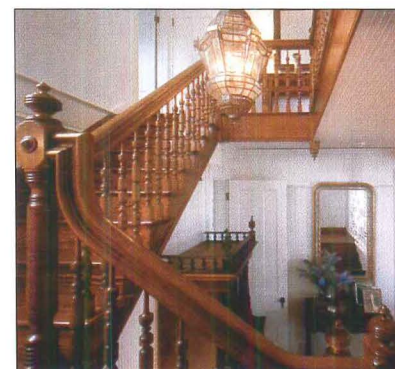
new york city



When a 1997 fire destroyed a summer residence in Montauk, N.Y., the home's owners weren't the only ones who mourned. The 113-year-old building, known as Tick Hall, was designed by Stanford White and sited by Frederick Law Olmsted, and its loss represented a significant blow to the architectural community. Luckily, the owners decided to attempt the improbable. They hired the architecture, engineering, and preservation firm Wank Adams Slavin Associates to rebuild the house exactly as it had once stood.

Since original plans and drawings no longer existed, partner James Hadley, AIA, and project architect Keith Gianakopoulos relied on photographs, records, and interviews to determine the home's materials and dimensions. Along with builder Jim Kim and members of the interior-carpentry company Traditional Line, they labored to re-create the patina of a century-old house. The judges admired both their painstaking research and the end result. "They did a fantastic job of restoring this structure," they said.—*m.d.*

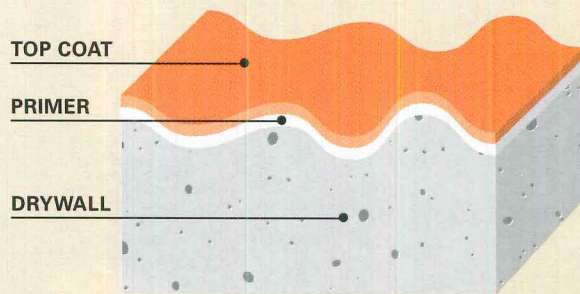
project architect: Keith Gianakopoulos, Wank Adams Slavin Associates; **general contractor:** Jim Kim, Men at Work Construction Corp., Wainscott, N.Y.; **structural engineer:** M.G. McLaren P.C., West Nyack, N.Y.; **mechanical engineer:** Harry Spring, Wank Adams Slavin Associates; **project conservator:** Bruce Popkin, Wank Adams Slavin Associates; **project size:** 3,735 square feet; **site size:** 5 acres; **construction cost:** Withheld; **photographer:** Walter Dufresne/walterdufresnephotographer.com. See page 106 for product information.



The 1884 Stanford White–designed house (above left) was ravaged by fire in 1997. The architects recaptured every detail in the newly built version (center and above right).

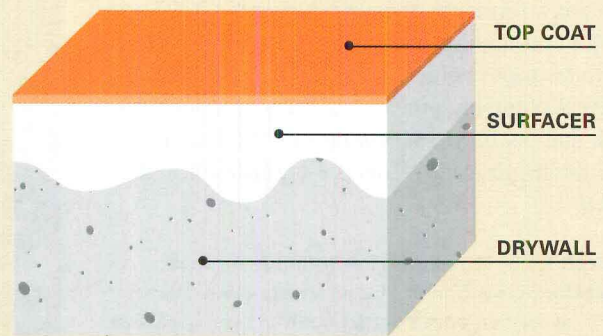
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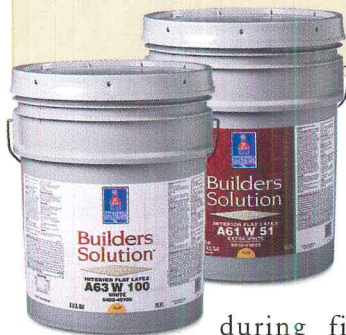
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Circle no. 20

judges' award

mckinley bathroom, omaha, neb.

randy brown architects

omaha

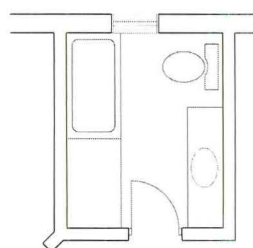
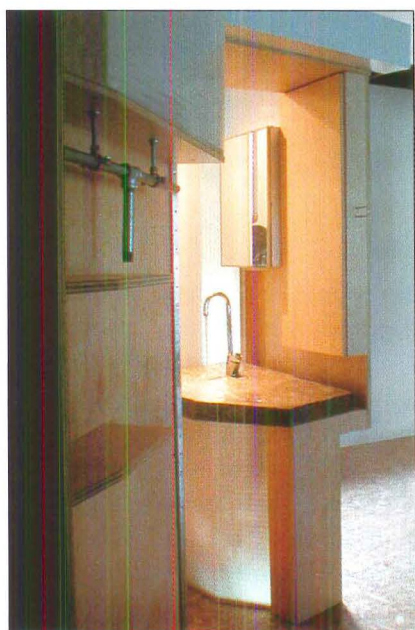


Randy Brown's remodel turns the conventional bath on its head. The space contains sealed OSB floors; an acrylic, lit-from-within vanity; and an ingenious concrete sink/counter.

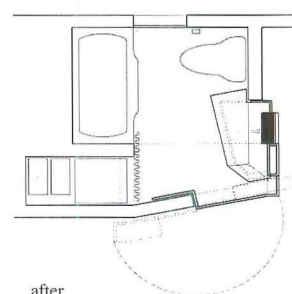
When a Home Depot opened up in Omaha, Neb., it sparked a subversive idea in local architect Randy Brown's mind. "You can buy a bath there and basically plug it into your house," he says. "We decided to do the opposite."

After gutting the first-floor bath in his own residence, a 1950s farmhouse, Brown got to work. He purchased conventional materials from Home Depot—cement board, metal piping, and concrete—and proceeded to use them in completely unconventional ways. The cement board, sealed with epoxy, forms the finished shower walls. The exposed, continuous piping serves as a towel rack, shower-curtain rod, toilet-paper holder, light-fixture holder, and, of course, as actual plumbing pipes. And Brown fabricated a concrete sink that doubles as a countertop. "Ambitious and remarkable," the judges said. "This is a big idea for a little budget."—*m.d.*

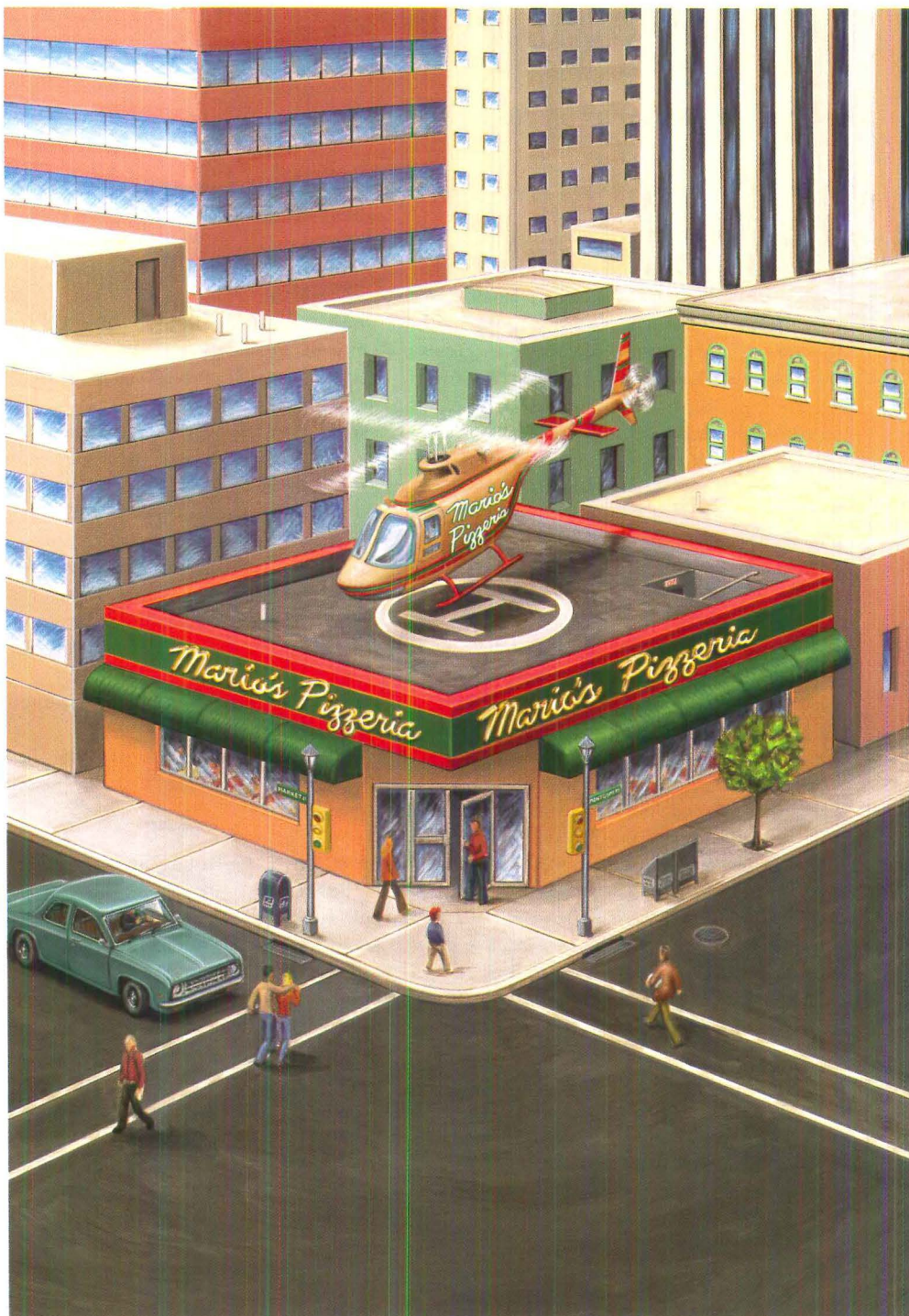
project architect: Randy Brown, AIA, Randy Brown Architects;
general contractor: Randy Brown, AIA, Randy Brown Architects;
project size: 75 square feet; **construction cost:** \$11 per square foot;
photographer: Randy Brown. See page 106 for product information.



before



after



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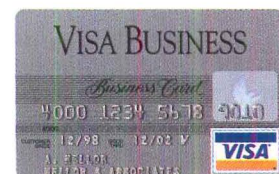
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product information for RADA 2003's winning projects

page 44—Blue Ridge Farmhouse Addition, Washington, Va.

bathroom plumbing fixtures: Kohler; **bathroom and kitchen plumbing fittings:** Dornbracht USA; **bathroom cabinets:** Burger's Custom Cabinetry; **dishwasher:** Bosch; **entry doors, patio doors, and windows:** Hope's Windows; **hardware:** FSB USA; **kitchen cabinets:** SieMatic; **lighting fixtures:** Artemide, Flos USA, Lightolier, Task Lighting; **oven:** Viking Range; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero

page 48—Tower House, Chicago

bathroom and kitchen plumbing fittings: Kroin; **bathroom and kitchen plumbing fixtures:** Elkay; **brick/masonry:** Trenwyth; **dishwasher:** KitchenAid; **entry doors and patio doors:** Millwork Supply Company; **flooring (ceramic tile):** American Olean; **hardware:** Schlage; **garbage disposer:** In-Sink-Erator; **insulation:** Corbond; **lighting fixtures:** Louis Poulsen, Artemide; **oven:** GE Appliances; **paints/stains:** Benjamin Moore; **range:** Miele; **refrigerator:** Sub-Zero; **security system:** ADT; **trim work:** Kelly Woodworks; **windows:** Hope's Windows

page 50—Private Residence, St. Helena, Calif.

bathroom plumbing fittings: Dornbracht USA, Tara; **bathroom plumbing fixtures:** Kohler; **dishwasher:** KitchenAid; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage; **HVAC equipment:** Carrier; **insulation:** Celotex, Owens Corning; **kitchen plumbing fittings:** Kohler, Elkay; **lighting fixtures:** Leucos; **oven:** Thermador; **paints/stains:** Fuller O'Brien; **refrigerator:** Sub-Zero; **trash compactor:** KitchenAid; **skylights/roof windows:** O'Keefe

page 54—Estes House, Jamestown, R.I.

bathroom plumbing fittings and fixtures: Kohler, American Standard; **bathroom and kitchen cabinets:** Cuisine Cabico; **dishwasher:** Fisher & Paykel; **entry doors, patio doors, and windows:** Eagle Window & Door; **garage doors:** Overhead Garage Doors; **hardware:** Schlage; **HVAC equipment:** Weil-McLain; **kitchen plumbing fittings:** American Standard; **lighting fixtures:** LBL Lighting, Lightolier; **oven:** Thermador; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero

page 56—van Sweden Residence, Sherwood, Md.

brick/masonry: concrete masonry units; **entry doors, patio doors, interior doors, and windows:** Andersen Windows; **hardware:** Andersen Windows; **lighting fixtures:** Delray Lighting, LSI Industries, Flos USA, Ingo

Maurer, Kurt Versen; **paints/stains:** Benjamin Moore

page 58—Gosline Residence, Seattle

bathroom and kitchen plumbing fittings: American Standard, Kohler; **bathroom and kitchen plumbing fixtures:** Chicago Faucets, Boffi; **countertops:** Richlite; **dishwasher:** Asko; **exterior siding:** Hardiplank (James Hardie); **garbage disposer:** In-Sink-Erator; **hardware:** Schlage, Omnia Industries; **interior paneling:** States Industries; **lighting fixtures:** Stonco, Sea Gull Lighting, Juno, Lightolier, Artemide, BK Lighting, Eurofase; **oven:** Jenn-Air; **paints/stains:** Benjamin Moore, Kelly-Moore; **refrigerator:** GE Appliances; **roofing:** Nu-Ray Metal Products; **skylights/roof windows:** CrystaLite; **windows:** Milgard Windows

page 62—Pacitti House, Warwick, R.I.

bathroom plumbing fittings: Kohler, KWC, Newport Brass; **bathroom plumbing fixtures:** Kohler, Toto, Americh; **countertops:** DuPont Corian; **dishwasher:** Bosch; **exterior siding:** Centigrade; **flooring (ceramic tile):** American Olean; **garage doors:** Wayne-Dalton; **garbage disposer:** In-Sink-Erator; **hardware:** Omnia Industries; **HVAC equipment:** Utica, ADP, Armstrong, Treon; **insulation:** Owens Corning; **interior doors:** Brosco; **kitchen plumbing fixtures:** Blanco; **lighting fixtures:** Neidhart, LBL Lighting, Lightolier, Belfer, Sea Gull Lighting; **oven:** Thermador; **paints/stains:** Benjamin Moore; **patio doors:** Eagle Window & Door; **refrigerator:** Sub-Zero; **roofing:** CertainTeed; **sheathing:** Georgia-Pacific; **structural lumber:** Weyerhaeuser; **windows:** Eagle Window & Door

page 64—Georgian Bay Retreat, Cedar Ridge, Ontario

bathroom plumbing fittings and fixtures: American Standard; **dishwasher:** KitchenAid; **patio doors:** Willmar Windows (Jeld-Wen); **hardware:** Schlage, Yale Hardware, Häfele; **kitchen plumbing fittings and fixtures:** Kohler, American Standard; **lighting fixtures:** Lightolier, Bega, CSL Lighting, Juno, Sea Gull Lighting; **oven:** KitchenAid; **paints/stains:** Sikkens, Cabot; **refrigerator:** GE Appliances; **roofing:** Vicwest; **windows:** Willmar Windows (Jeld-Wen)

page 66—Private Residence, Napa, Calif.

bathroom plumbing fixtures: Kohler; **bathroom plumbing fittings:** Dornbracht USA; **countertops:** DuPont Corian; **dishwasher:** KitchenAid; **patio doors:** Liberty Valley Doors; **flooring (ceramic tile):** Vidrotil; **hardware:** Schlage, Pemko Manufacturing, Stanley, Glynn-Johnson; **HVAC equipment:** Carrier; **insulation:** Celotex, Owens Corning; **kitchen plumbing fittings:**

Chicago Faucets; **lighting fixtures:** Louis Poulsen; **oven:** Thermador; **paints/stains:** Fuller O'Brien; **refrigerator:** Sub-Zero; **skylights/roof windows:** O'Keefe; **windows:** Sebastopol Window Company

page 68—Rappahannock Bend, King George, Va.

bathroom plumbing fixtures and fittings: Kohler; **dishwasher:** Fisher & Paykel; **entry doors, patio doors, and windows:** Hope's Windows; **exterior siding:** Thoro Stucco, standing seam copper; **garbage disposer:** KitchenAid; **hardware:** Bulthaup, Häfele; **insulation:** Owens Corning; **interior doors:** Woodharbor Doors & Cabinetry; **kitchen cabinets:** Bulthaup; **kitchen plumbing fittings:** Dornbracht USA, Grohe; **kitchen plumbing fixtures:** Franke; **lighting fixtures:** Lightolier, BK Lighting; **oven and refrigerator:** Viking; **paints/stains:** Benjamin Moore; **structural lumber:** Trus Joist

page 70—Martin Shocket Residence, Chevy Chase, Md.

entry doors, patio doors, and windows: Hope's Windows; **lighting fixtures:** Lightolier; **paints/stains:** Benjamin Moore

page 72—Pool House at Little Falls, McLean, Va.

bathroom plumbing fixtures: American Standard; **bathroom plumbing fittings:** Dornbracht USA; **countertops and flooring:** Get Real Surfaces; **dishwasher:** Miele; **entry doors, patio doors, and windows:** Dover Windows and Doors; **garbage disposer:** In-Sink-Erator; **hardware:** FSB USA; **interior doors:** Wooden Design; **kitchen cabinets:** A & K; **kitchen plumbing fittings:** KWC; **kitchen plumbing fixtures:** Franke; **lighting fixtures:** Translite Sonoma; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **trash compactor:** Broan

page 76—Venice Beach Lofts, Venice, Calif.

bathroom plumbing fixtures: Kohler; **brick/masonry:** concrete masonry units; **entry doors, patio doors, skylights, and windows:** Metal Window Corp.; **fireplace:** Majestic; **garage doors:** Overhead Garage Doors; **lighting fixtures:** Halo by Cooper Lighting; **oven:** Viking; **paints/stains:** Frazee Paint; **refrigerator:** Sub-Zero

page 78—Logan Heights Development, Washington, D.C.

bathroom and kitchen plumbing fittings and fixtures: Hansgrohe, Toto; **brick/masonry:** Tec, Taylor Concrete Products; **countertops and flooring:**

continued on page 108



To help



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a porch



better and faster



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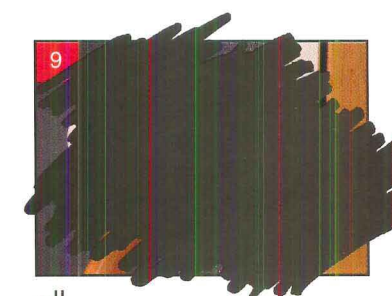
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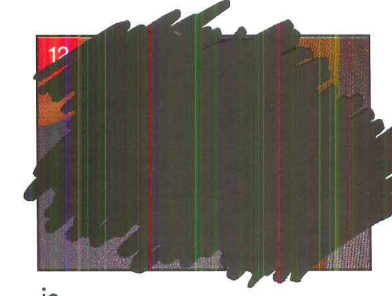
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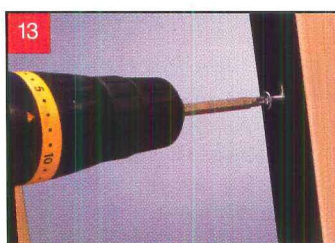
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attach base strip

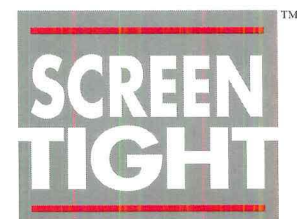


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product information for RADA 2003's winning projects

Concrete Jungle; **dishwasher:** Bosch; **entry doors, patio doors, and windows:** Pella; **exterior siding:** Norandex; **fireplace:** Superior; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage, Liberty Hardware, Doug Mockett & Company; **HVAC equipment:** Bryant Heating & Cooling Systems; **insulation and structural lumber:** Georgia-Pacific; **kitchen cabinets:** Ikea; **lighting fixtures:** Contrast Lighting, Leucos, Luceplan, Artemide, Lumina; **lighting system:** Lutron Electronics; **oven and refrigerator:** KitchenAid; **paints/stains:** Sherwin Williams; **roofing:** Firestone; **security system:** Alarm Security Group; **skylights/roof windows:** Thermo-Vu Skylights

page 80—Box & One Lofts, Portland, Ore.
brick/masonry: Mutual Materials; **dishwasher, oven, and refrigerator:** Frigidaire; **entry doors:** Western Pacific Building Materials; **exterior trellis:** Pro-Weld; **garage doors:** Overhead Garage Doors; **hardware:** Schlage; **HVAC equipment:** Rheem, Bryant Heating & Cooling Systems; **lighting fixtures:** Baselite; **paints/stains:** ICI Dulux; **roofing:** Stevens Roofing Systems; **spiral staircase, rails, and canopies:** Howser Steel Fabrications; **structural lumber:** Parr Lumber; **windows:** Milgard Windows

page 82—Radford Court, Seattle
bathroom plumbing fixtures: Western Pottery, Crane Plumbing; **bathroom and kitchen plumbing fittings:** Moen; **bathroom and kitchen cabinets:** Cabinets Northwest; **dishwasher, oven, and refrigerator:** Frigidaire; **exterior siding:** Alside; **flooring (vinyl):** Armstrong, Mannington; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage; **kitchen plumbing fixtures:** Sterling; **lighting fixtures:** Dynamic Lighting, Thomas Lighting; **paints/stains:** Parker Paint; **roofing:** Malarkey Roofing Products; **windows:** Best Built Windows

page 84—Loyola Village, San Francisco
bathroom plumbing fixtures: American Standard, Toto; **bathroom and kitchen plumbing fittings:** Delta; **countertops:** DuPont Corian; **dishwasher:** Whirlpool; **entry doors:** Therma-Tru Doors, CECO Door Products; **fireplace:** Superior; **flooring (ceramic tile):** Daltile; **flooring (vinyl):** Mannington; **flooring (wood):** Pergo; **garbage disposer, oven, and refrigerator:** Whirlpool; **hardware:** Schlage; **HVAC equipment:** Beacon/Morris; **insulation:** BPB, International Cellulose, Johns Manville; **kitchen plumbing fixtures:** Sterling; **lighting fixtures:** Progress Lighting, Lightolier, Thomas Lighting, Ruud Lighting; **paints/stains:** Fuller O'Brien; **patio doors:** Therma-Tru Doors; **roofing:** MCA Tile, Johns Manville; **windows:** Blomberg Window Systems, Milgard Windows

dows: Blomberg Window Systems, Milgard Windows

page 86—Copeland Hill Cottages at Greenbrier Resort, White Sulphur Springs, W.Va.
bathroom and kitchen plumbing fittings and fixtures: Kohler; **dishwasher:** KitchenAid; **fireplace:** Martin Fireplaces; **hardware:** Baldwin; **interior doors:** Fontrick Door; **oven:** Thermador; **paints/stains:** Benjamin Moore; **patio doors:** Norco Manufacturing; **refrigerator:** Sub-Zero; **windows:** Norco Manufacturing

page 88—Phillips Row, Washington, D.C.
bathroom and kitchen plumbing fittings and fixtures: Kohler; **brick/masonry:** Potomac Valley; **dishwasher, oven, refrigerator, and trash compactor:** GE Appliances; **garbage disposer:** In-Sink-Erator; **hardware:** Baldwin; **HVAC equipment:** Bryant Heating & Cooling Systems; **paints/stains:** Benjamin Moore; **patio doors and windows:** Kolbe & Kolbe Millwork; **skylights/roof windows:** Velux

page 90—Waterloo Heights Apartments, Los Angeles
bathroom plumbing fixtures: American Standard, LASCO Bathware; **countertops:** Formica; **elevator:** U.S. Elevator; **entry doors, patio doors, and interior doors:** TM Cobb; **exterior siding:** LaHabra, Hardiboard (James Hardie); **flooring (vinyl):** Armstrong; **garbage disposer:** Badger; **hardware:** Schlage; **HVAC equipment:** Suburban Manufacturing; **insulation:** Owens Corning; **kitchen plumbing fittings:** American Standard; **kitchen plumbing fixtures:** Elkay; **lighting fixtures:** Shaper Lighting, Stonco Lighting, Progress Lighting, Lithonia; **oven and refrigerator:** GE Appliances; **paints/stains:** Dunn-Edwards Paints; **roofing:** GAF Materials, Resolite; **structural lumber:** Trus Joist; **windows:** Milgard Windows

page 92—The Wellington Neighborhood, Breckenridge, Colo.
bathroom plumbing fixtures: Briggs; **bathroom and kitchen plumbing fittings:** Delta; **bathroom and kitchen cabinets:** MasterCraft Cabinets; **countertops:** Wilsonart International; **dishwasher, oven, and refrigerator:** GE Appliances; **entry doors:** Simpson; **exterior siding:** James Hardie; **flooring (ceramic tile):** Florida Tile, Daltile; **flooring (vinyl):** Mannington; **garage doors:** Overhead Garage Doors; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage; **HVAC equipment:** Carrier; **kitchen plumbing fixtures:** Delta; **lighting fixtures:** Sea Gull Lighting; **paints/stains:** Sherwin Williams, Kwal-Howells Paint; **roofing:** Timberline Roofing & Siding; **skylights/roof windows:** Velux; **windows:** Weather Shield Windows & Doors

Timberline Roofing & Siding; **skylights/roof windows:** Velux; **windows:** Weather Shield Windows & Doors

page 94—D.C. Residence, Washington, D.C.
dishwasher: KitchenAid; **entry doors:** Marvin Windows and Doors; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage, Baldwin; **interior doors:** Morgan (Jeld-Wen); **kitchen plumbing fittings:** Grohe; **kitchen plumbing fixtures:** Franke; **lighting fixtures:** Lightolier, Mobern, Estiluz; **oven:** Dacor; **range hood:** Broan; **refrigerator:** Sub-Zero; **skylights/roof windows:** Wasco Products; **windows:** Marvin Windows and Doors

page 96—Fiat Lux "Let the Light Flow," Del Mar, Calif.
bathroom plumbing fittings and fixtures: Kohler

page 98—Belvedere Lagoon Residence, Belvedere, Calif.
bathroom plumbing fixtures: Duravit; **bathroom plumbing fittings:** Dornbracht USA; **dishwasher:** Miele; **garage doors and interior doors:** Summit Door; **garbage disposer:** In-Sink-Erator; **kitchen plumbing fittings:** Kohler; **kitchen plumbing fixtures:** Hansa; **lighting fixtures:** Iris by Cooper Lighting, Boyd, Phoenix Day Lighting; **oven:** Gaggenau; **paints/stains:** Benjamin Moore; **patio doors:** Quantum Windows & Doors; **range:** Thermador; **windows:** Quantum Windows & Doors

page 100—P + D House, Omaha, Neb.
countertops: DuPont Corian; **hardware:** Blum; **kitchen plumbing fittings and fixtures:** American Standard; **lighting fixtures:** Halo and Metalux by Cooper Lighting, Juno; **paints/stains:** Sherwin Williams; **windows:** Kawneer

page 102—Tick Hall Reconstruction, Montauk, N.Y.
bathroom and kitchen plumbing fixtures: Kohler; **bathroom and kitchen cabinets and exterior siding:** Rising Sun Cabinetry; **entry doors and interior doors:** Eric Batchelor; **fireplace, interior paneling, and trim work:** Traditional Line; **flooring (ceramic tile):** Decorative Tile Works of Shropshire, England; **oven:** Viking; **stained glass:** Jack Cushen; **stair:** James Dean Stairbuilder; **structural lumber:** Trus Joist; **windows:** Wood Window Workshop

page 104—McKinley Bathroom, Omaha, Neb.
lighting fixtures: plumbing pipe; **windows:** Polygal ra

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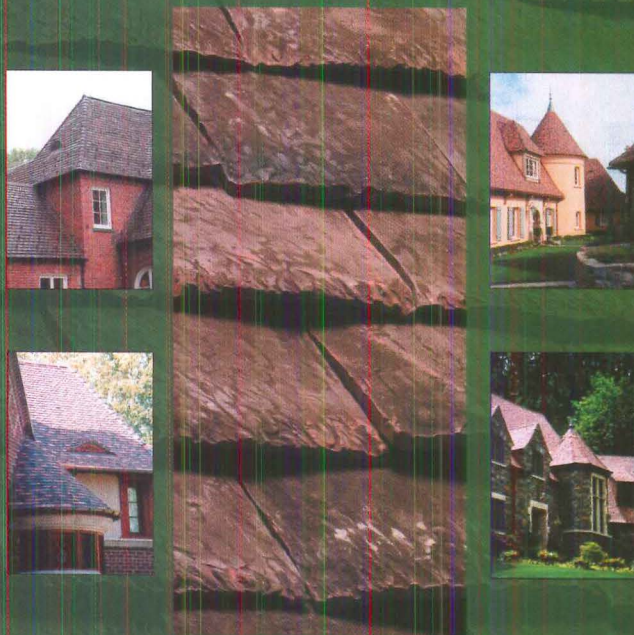
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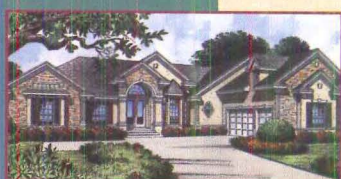
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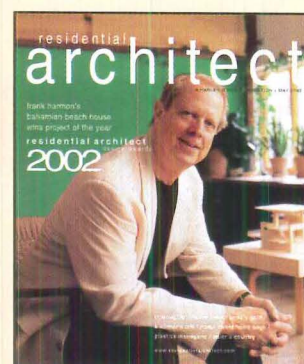
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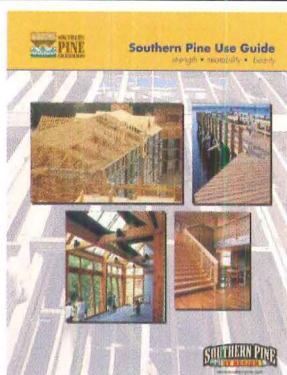
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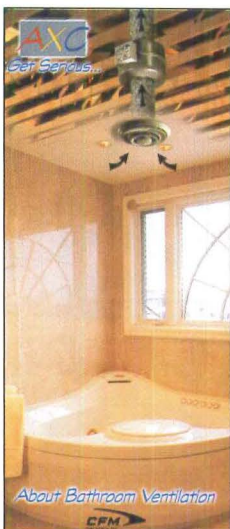
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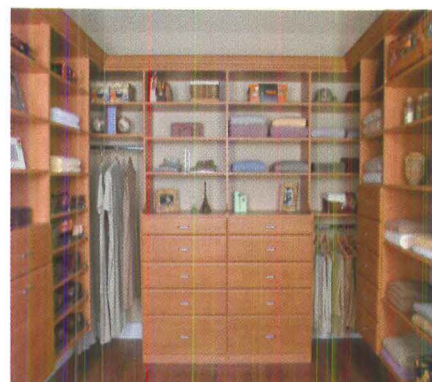
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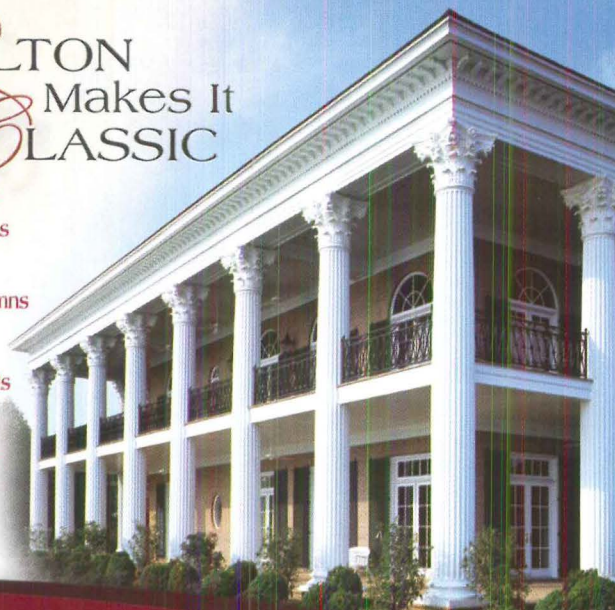
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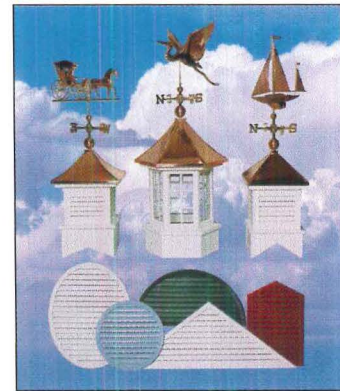
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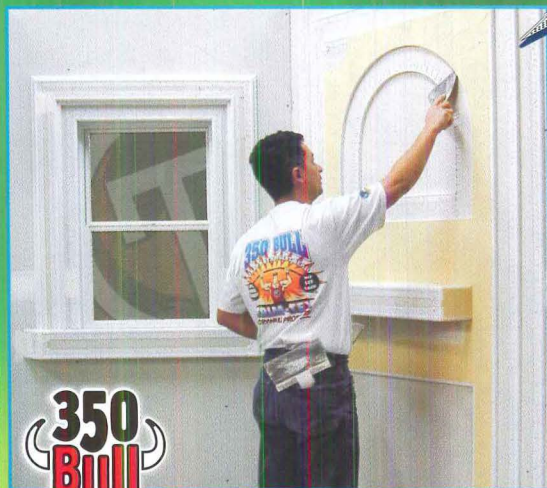
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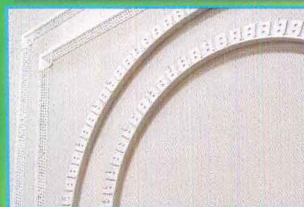
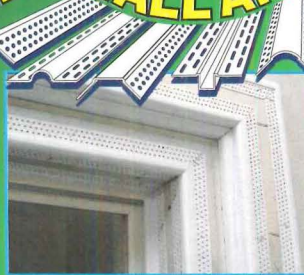
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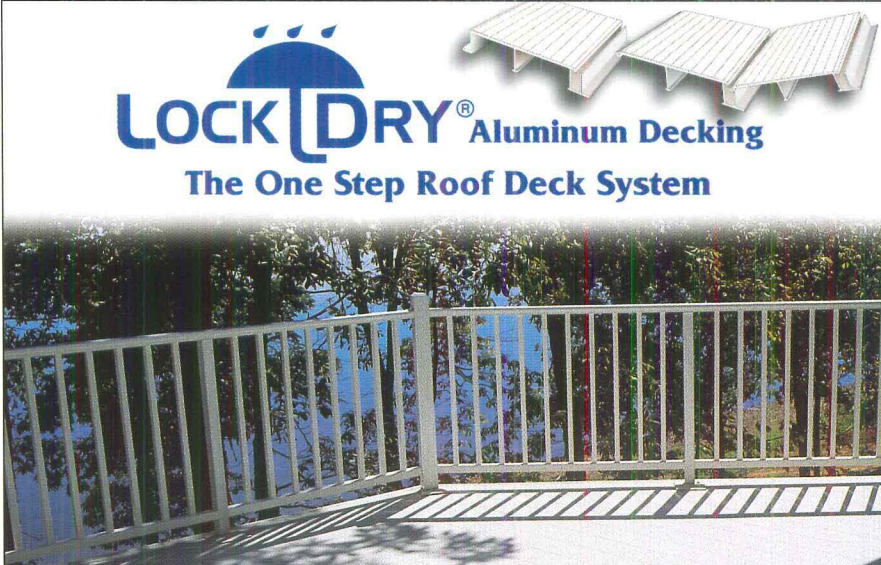
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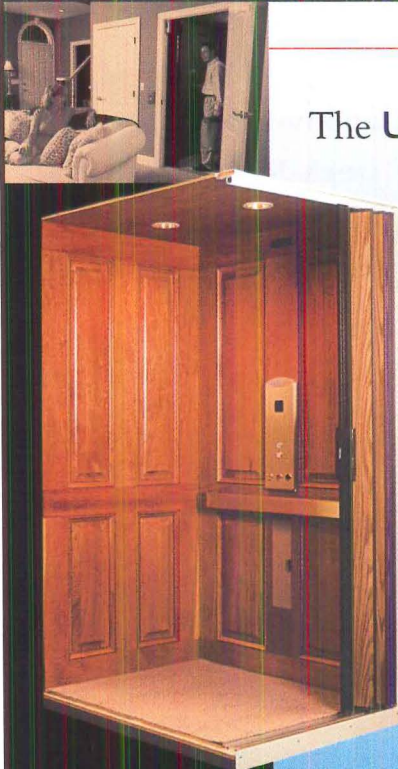
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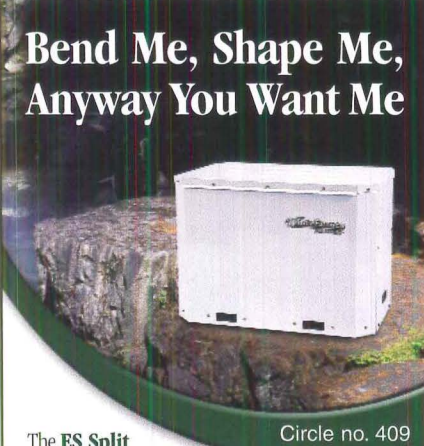
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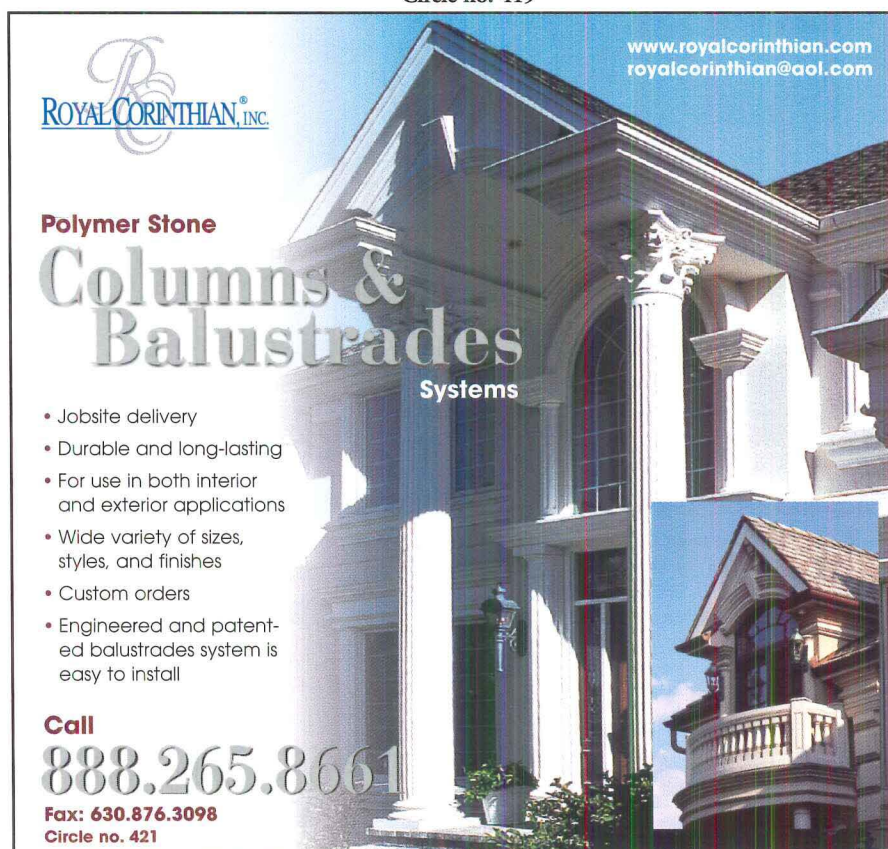


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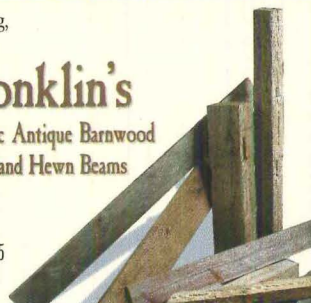


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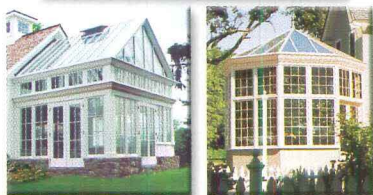
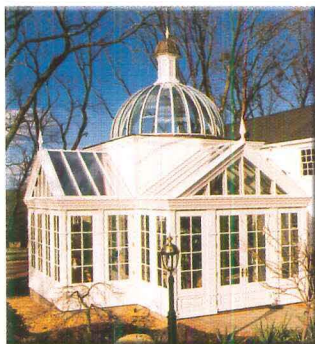
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Henderson, Black & Green, Inc.	4-5	231	800-264-4HBG	www.hbgcolumns.com
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Lennox Hearth Products	79	393	800-9-LENNOX	www.LennoxHearthProducts.com
Louisiana Pacific/TechShield	95	351	—	www.techshield.lpcorp.com
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Pozzi Wood Windows by Jeld-Wen	51	222	—	www.pozzi.com/cladding
Rejuvenation	38	40	877-745-1900	www.rejuvenation.com
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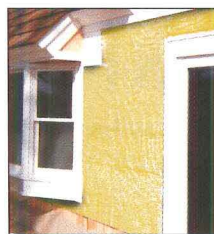


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end quote

under eastern skies

incremental housing at belapur, new bombay, india, 1983–86

charles correa associates, bombay

“true enlightenment cannot be achieved within the closed box of a room—one needs to be outdoors under the sky.”

—charles correa



Joseph St. Anne

to Charles Correa, a building's outdoor rooms are as important as its indoor spaces—especially in the tropical climate of his home base, Bombay. His Incremental Housing at Belapur is located in New Bombay, a satellite of Bombay planned in the 1970s. Despite the project's relatively small site, Correa managed to endow every home with its own private “open-to-sky” space and a shared courtyard. The community's site plan divides the units into groups of 21, then further sub-

divides them into seven-unit clusters. The individual houses rely on simple floor plans and building methods, enabling local masons and craftspeople to construct them.

The homes are freestanding, so residents can add on to them as their families grow. Differently priced plans appeal to a wide variety of income levels. The development supports Correa's theory that low-rise architecture and high-density planning are not contradictory approaches to housing.—meghan drueding