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Whirlpool

outlook

New Whirlpool Brand Language is "suite" to architects and designers.

Mark R. Johnson, FAIA, AIBD

At this month's AIA convention, Whirlpool Corporation is launching a new generation of kitchen appliances, the Whirlpool Gold® Suite. This groundbreaking effort is the result of a five-year, nationwide brand and user focused design and research activity called VBL (Visual Brand Language).

The suite features an integrated look and color theme, incorporating a repetition of visual elements such as formed doors and consistent handle design. Further, the creased metal aesthetic and iconic graphics create a design language that elevates the kitchen suite to high-end status, but at a price point available to virtually all consumers.

EVENTS OF INTEREST

AIBD National Convention July 20-24, 2005 Peabody Hotel Memphis, Tennessee Call 1-800-366-2423 or email bobbi@aibd.org

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The Whirlpool brand language mirrors the consumer's need to get more done quickly and easily, by maximizing space,

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Several technology breakthroughs that

address sustainability and universal design issues are incorporated into the suite as well. For clients concerned about water quality, a new Fast Fill Dispensing System in the Centana[™] refrigerator features a dispenser cavity 50% larger than previous Whirlpool models to make it easy to fill large containers with filtered water for cooking or making coffee. A slide-out tray to support containers, measured fill (in ounces, cups or liters), and a rotating faucet are all new features incorporating universal design benefits.

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Mark R. Johnson, FAIA, AIBD Manager, Architectural and Design Marketing

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residential architect / may 2005 CONTENTS



Long wall openings and glass corners unveil the Feinstein residence, one of two merit award–winners for Kanner Architects, Los Angeles. Photo: John Linden. Cover photo: Andy Goodwin.

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practice.. page 25 Becoming registered—or not—carries many meanings for today's graduates.

cover story: residential architect design awards 2005..page 39

The sixth annual *residential architect* Design Awards received nearly 850 entries in 14 categories. A jury of six distinguished architects singled out 37 projects for awards, including one Project of the Year, nine grand awards, and 27 merit awards. *by Meghan Drueding, Nigel F. Maynard, Shelley D. Hutchins, Cheryl Weber, and Kathleen Stanley*

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Bertrand Goldberg's high notes.

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rom the editor



the architecture profession is beginning to listen to residential practitioners.

so, what do you want to say?

by s. claire conroy

s I write this column, I'm about three weeks away from attending the AIA's national convention in Las Vegas. When I went to my first one five years ago, I struggled to find anything in the seminar program pertaining to residential design. This year I've received several communications from the AIA listing the eight residential seminars it's offering. I'm on that list too, moderating a panel on "Trends in Custom Residential Design." And a few weeks ago I attended a conference organized by the Boston Society of Architects focusing exclusively on residential design. The two-day event attracted more than 7,000 regional attendees. Other large AIA chapters took notice of those numbers and some are pondering similar initiatives. Locally and nationally, the AIA is recognizing the strength and draw of this compelling subject matter. At the crest of a multi-year housing boom, it's about time the organization addressed and advanced the architect's role in it.

Until recently, AIA National paid little attention to custom residential firms, focusing its Housing Committee activities on the big players in production and multifamily design. But subtle changes are under way internally at the association's headquarters. Without fanfare, the Housing Committee has renamed itself. It's now the Housing and Residential Architecture Committee, a solid attempt to appear more inclusive and reach out to the custom residential practitioner. What's more, members of the committee and the executive staff have admitted publicly that the association has not served the residential architect as well as it should, and they've promised to remedy the situation.

How did residential architects win this important victory? They organized. The Congress of Residential Architects, spearheaded by Duo Dickinson, Jeremiah Eck, and Dennis Wedlick, gathered just enough strength in its ranks (see the list of founding members on the CORA Web site, www.corarchitects.org) to get the AIA's attention. The AIA, to its credit, recognized immediately that it needed to lend support to this fledgling group or risk alienating a substantial portion of its constituency. The association has extended a helpful hand while honoring the group's independence,



Mark Robert Halper

as has this magazine. CORA is still figuring out what it wants to be when it grows up. But that means it's wide open to anyone who wants to voice a concern or add to its agenda. In fact, CORA has already changed *its* name to one more welcoming of all participants in the housing industry: It's now The Congress of Residential Architecture.

CORA also has a voice at the upcoming AIA convention. Jeremiah Eck and Duo Dickinson will hold a meeting for all interested in joining or learning more about the group. They will issue their call for more local CORA groups (it takes three willing initiators to start one). And they'll invite proposals for presentations at their annual meeting on Dec. 7 in Coral Cables, Fla., immediately following this magazine's Reinvention conference.

There was and is still plenty of snobbery within the architecture profession toward the small custom practice and sometimes scant appreciation for the well-designed, livable, lovable house. But the seas are beginning to part, and several paths forward are appearing before you. The question now is, where do you want to go?

Comments? Call: 202.736. 3312; write: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail: cconroy@hanleywood.com.

AZEK[®] Inspires



AZEK Tops Pecking Order



Robert Anderson, a Nashville architect, designs beautiful contemporary homes often with lots of glass and open space, and

and open space, and says AZEK fits in very well. Robert and his customers appreciate the advantages AZEK offers over wood, such as weather resistance, no rotting and easy installation. "I like that the AZEK Sheet product can cover larger areas," he says, "it provides a wood-look to accent the stucco and stone." He also has a particular problem that AZEK overcomes: woodpeckers. It seems Woody can do thousands of dollars worth of damage to Nashville homes, like carpenter bees and porcupines in other sections of the country, and AZEK has come to the rescue. "It not only repels woodpecker damage, meets all of our requirements and has crisp, clean looks," he said. "I plan to continue specing AZEK into my designs." It seems Robert has found an "im-peckable" design solution!

Have you been inspired by AZEK? We'd love to hear about it! Email us at info@azek.com and include photos. Your project could be our next AZEK Inspiration!



letters exercise your right to write.

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s "stormy" as that editorial was ("The Charge Brigade," August 2004, page 13), it made me feel like I was not alone in my little "dock," especially since my fees are more like a fully loaded Corolla and my wife is a part-time real estate agent.

Determining fees is the toughest part of my practice.

Joe Um, AIA, NCARB Los Angeles

ince the 1980s, the trend of easing out the architect/engineer under the mistaken notion that doing so always "saves money" and "speeds the entire design/construction project timeline" (for the client) has only grown in misinformed acceptance—as promulgated mostly by the construction industry. For an ADHD, I-want-it-yesterday nation, the sales rhetoric that advocates easing out the overpaid egomaniacal profession (i.e., the architect stereotype) in favor of the "every-guy" archetype (i.e., the builder) who is offering a way to save the homeowner's (hard-earned) money, seems to have found an audience with middle America.

Unfortunately, your comment suggested that an expected fee for the architect (for the project you described) might be \$60,000, spurring far too many replies on the "typical fee" issue than the true matter at hand. The reality is, as someone who has been in the industry for almost 19 years, that the average architect's fee for a single-family home hovers between 7 to 12 percent of the construction value. (And many aren't lucky enough to get even 12 percent with any regularity.)

Those A/E firms whose clientele can afford to build homes valued at \$325,000plus are more likely to eke out higher fees in the 12 to 20 percent range. But I'm guessing those architects who design smaller projects (less than \$300,000 for a single-family) don't usually get a 20 percent commission. Even rarer still do these same architects have the opportunity to design \$200per-square-foot single-family homes with any significant regularity, or so my anecdotal research shows me.

Most prospective clients I have spoken with still suffer sticker-shock when hearing the \$85- to \$110-per-squarefoot budget figure for a new single-family home. The new American consumer catchphrase should read: As long as I'm paying, the price can never be too low. I've seen clients complain about the cost of items or services for which they paid a fraction of the fair market rate. To this consumer, "free" (of cost) might not even be cheap enough.

The proliferation of home repair/makeover and DIY TV shows has only spurred the appetite for the "I want it cheap, instant-construction" impatience shown by many consumers. Of course, these shows never reveal all the technical issues (the necessary engineering and the permit corralling) and the logistical issues, such as contractor no-shows and the 100-plus crew that would never actually show up to work on a typical singlefamily house. Such shows never reveal if the project holds up with use/over time, nor do they offer a postoccupancy critique by the owners. No wonder the architect is seen by the public as an unnecessary extravagance.

This phenomenon in the residential market reminds me of the last few national election cycles: Let the attack dogs define who you (as a professional architect) are, and the public will believe the oft-repeated misstatements about what you do.

Perhaps what we as professionals should consider is how to get a better, more concise message out to the greater public about the value of good design/ engineering. In my own practice, I've faced no greater challenge.

> Susan Grant, architect Chicago



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for new grads, getting registered-or not-has many meanings.

by cheryl weber

eidi Machul, an architecture intern who graduated from **Ball State University** four years ago, has her eye on the prize-a professional license. Most people in her position are still racking up internship hours. But by industry standards she's ahead of schedule, having already taken and passed three parts of the Architect Registration Exam (ARE). For her, getting registered is the light at the end of the tunnel. "I don't know if I'll work in architecture forever," says Machul, Associate AIA, who works for Richard Taylor Architects, Dublin, Ohio. "But once I have that license it can't be taken away from me."

By contrast, a talented and ambitious architectureschool graduate, now 40, knew early on in his career that he wanted to design houses, and a license isn't required in his state. Spurred by the confidence of a cherished mentor, he came out of the blocks and never looked back. Along came marriage, children, a principal position at a large residential architecture firm, and then the big leap to a startup. "I'm leading a fastpaced professional life, but the exams are a bird on my



David Plunkert

shoulder," he says, speaking anonymously. "I've played with the idea of registration being my last accomplishment—I'll be the old guy getting the license."

In between earning a degree and retiring, life happens to architects. They set up shop, hire employees, have kids, and pretty soon they're too successful to pause and sit for the exams. Practically speaking, it's been easy enough for the architecture graduate to thrive without a registration number: He maintains his own office while partnering with a licensed architect on liability insurance and client contracts. It's hard to balance a professional and personal life these days; time is money—and memories. "Do I really want to go to my wife and kids and say I won't be around for awhile because I want to put this label on my back?" he asks. On the other hand, he says he'd be proud to call himself an architect. Psychologically, *continued on page 26*

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practice

"i don't know if i'll work in architecture forever. but once i have that license, it can't be taken away from me."

-heidi machul, associate aia

the missing label looms large.

dreams deferred About half of those who graduate from architecture programs go on to get licensed, a figure that has remained steady for the past 20 years. Lenore M. Lucey, FAIA, executive vice president of the National Council of Architectural Registration Boards (NCARB) in Washington, D.C., says that every year roughly 5,000 people finish school and about 2,500 start the ARE. She'd like to see more people get licensed while they're in the groove and have the support of peers. Even if they change careers later, she says, they'll have the credential.

Dale Mulfinger, FAIA, of SALA Architects, Excelsior, Minn., agrees but points to fundamental flaws in the system. Once young people graduate they want to tell the world they're an architect. To call themselves an intern or a draftsperson is inadequate given how much effort they've put in. But other than the public persona, there's no short-term incentive for getting the job done. The work they do the day after getting registered isn't much different from the work they do the day before. Neither is the pay:

It's a title change, not a skill change. And registration is a milestone that most firms don't celebrate.

Other professions seem to have an advantage on this score. There's a recognized nuance to the shift that occurs when a law student passes the bar exam, for example, or a medical student completes an internship. Law school graduates take the bar before or shortly after they start their tenure with a firm—and celebrate when they're sworn in. Medical students emerge from an internship with a new position and a gigantic pay raise. But an architectural license has no such symbolism. "We don't have a heralded transition point," Mulfinger says. "When I finish my test I might tell a few people and get to change my business card; that's about it."

The drawn-out registration process itself is an obstacle, coming at a time when students are already burned out from the studyand-test cycles of six-year master's degree programs. "Not a lot of students are doing this in three years; it's more like five to seven years," Mulfinger says. "Our whole cycle of time from the start of college to the end of registration is too long." Architectural interns have also put off a lot of things during school-earning decent money, buying or remodeling a house. For women who want to start a family, the architecture title often gets deferred.

Dan Haden, AIA, a principal at Bohlin Cywinski Jackson, Philadelphia, recalls that he boomed through the licensing exam *continued on page 28*

a test of time

ost architecture school graduates intend to get registered, but the process takes longer than they expected, according to a 2003 Internship & Career Survey conducted by the American Institute of Architects. Suzanna Wight, AIA, emerging professionals director at the AIA, says the entire registration process is taking almost six years to complete. A majority of the respondents reported that they spent four years accumulating the hours necessary to apply for the exam (a year longer than NCARB's Intern Development Program was designed to take), plus a year and a half sitting all nine parts of the Architect Registration Exam. "When you tack on five or six years of formal education, it's a long time," she says.

Several factors seem to contribute to the time lag. One is the lack of hands-on experience students get during school. Slightly fewer than half the respondents said they had received practical work experience before being sent out into the world. And whereas most interns reported that their firms gave them a lot of support, half of them said that they'd have to switch firms in order to complete all 16 IDP training areas.

Once all the intern hours are accounted for, the most common reason given for letting registration slide was a lack of time for test prep. Only 4 percent of the nearly 5,000 respondents said the exam cost was a factor. Perhaps not surprising, personal fulfillment was cited as the biggest motivator for pressing on toward registration, while peer and firm pressure barely registered. -c.w.

26

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practice

"you don't have to be an architect to design homes. interns ... can go out on their own without registering."

-dale mulfinger, faia

in a day or two in 1977. Now it's organized into many different parts, causing people to string it out over a longer period of time. Whereas divisions such as contracts, specs, and client relations can only be fully understood after a few years of practice, Haden wonders whether other parts of the exam, such as structures, could be dealt with right after school.

Reflecting on the long process, Mulfinger agrees that an internship is indispensable and brainstorms another idea: While it would be impractical to legislate, what if architects tweaked the medical model, giving their interns a fouryear contract? If they don't complete the exam during that time, they're terminated. But by then a firm has invested in the person, he counters, and in many offices there's not enough incentive to have staff registered. There's another side to that argument too: "You don't have to be an architect to design homes," he says. "If interns lose their job, they can go out on their own without registering."

Ben Ames, Amestudio, Alexandria, Va., is one of those people who started a practice sans license, but not because of a job loss. His life simply outpaced the registration process. After graduating with a master's degree in 1994, he breezed through the Intern Development Program (IDP) while designing airport projects for a large, multidisciplinary firm, and by 2000 he had passed five of the nine exam divisions. Ames says his employer, Washington, D.C.based HNTB Architecture,

gave interns a \$1,500 bonus when they completed the exam. The incentive worked both ways, since the firm could charge clients a higher hourly rate for work done by registered architects. Study time dwindled, however, when Ames and his wife had a son and he left HNTB in 2000 to hone his residential skills. After subcontracting with Robert M. Gurney, FAIA, for awhile, he launched his own business in 2002.

Ames, who is 38, is chipping away at the architecture license. Last summer he passed the sixth test and plans to finish up this year. One motivator is the fact that many design awards programs aren't open to nonregistered folks. *continued on page 30*



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An even bigger issue for him is liability protection. Debbie Capallo, CBIZ Benefits and Insurance Services, Severna Park, Md., confirms that most insurance carriers won't even consider coverage for her architect clients unless someone in the firm is licensed. "They would need to set up an LLC or partnership with someone who's registered," she says.

applying gentle pressure

A new rolling clock on the ARE should give people like Ames the nudge. NCARB's five-year deadline, which takes effect nationally next January, will require people to pass all nine divisions within five years of the date they took the first exam. Beyond that period, the division that was taken first drops off and needs to be redone. Lucey says NCARB adopted the new standard to ensure that the exam keeps pace with changes in practice.

Many firms coax interns along by making sure they get the right IDP credits, but it's up to the individuals to follow through. SALA's biggest incentive is that its associate positions, which allow employees to own their clients and designs, are open only to registered architects. Mulfinger says some people achieve an associateship, and the pay raise that goes with it, shortly after registration.

"[interns] start feeling frustrated because we can't move them up to the next notch."

-dan haden, aia

In that aspect, residential firms have a motivational edge over commercial firms, which won't turn over a multimillion-dollar project to an architect with only a couple of years' experience.

At BCJ, the title of project manager is reserved for licensed architects. Haden says there's some liability associated with having non-registered people doing the construction observation-a job BCJ requires of its project managers. "We've had claims where the fact that a project manager was not registered caused a decision to go against us because there was a perception that the person's actions were beyond his experience," he says.

Because of that policy, the toughest part of the IDP for interns to fulfill is the construction phase. As a substitute for direct field experience, the firm gets interns involved in shop drawing reviews and organizes field trips to nearby construction sites. There, experienced architects explain what's going on and what site issues require special vigilance.

While there's no forced march that leads interns to registration, BCJ tries to make it as easy as possible. The library in each of its offices is stocked with study materials, and architects get reimbursed for exam costs once they've passed all the parts. Interns are also encouraged to work together and get test-taking tips from newly minted architects. Haden recalls a group of about 10 interns who stuck together and passed the exam in less than two years. Occasionally, BCJ intervenes to push a strong architect over the bump. A fellow in the Berkeley office was so busy with overseas work that the firm had to change his assignments just so he could get licensing behind him. "They start feeling frustrated because we can't move them up to the next notch based on their experience," Haden says. "They know it's within their control to change it. That's how we keep the pressure on."

Some firms go so far as to make the IDP an integral part of their employment package. When interns at InVision Architecture, Sioux City, Iowa, fill out W-4 and insurance forms, they also sign up to receive an NCARB spreadsheet for recording IDP hours. The commitment extends to the principals, who make sure new grads get broad exposure to the profession. "There isn't an expectation that they're instantly on production," says principal continued on page 32



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Dale McKinney. AIA, whose firm won a 2004 IDP Outstanding Firm Award from the American Institute of Architects. Young recruits accompany veteran architects to client meetings and construction sites. With three other offices in Omaha. Des Moines, and Waterloo, Iowa. InVision's single-family and multifamily projects are all over the revenue map, and interns are expected to develop client relationships on the smaller projects. "If I'm not in the office, they're there to take the phone calls," McKinney says. "They don't make decisions, but they hear the questions and tell me how they'd resolve them. They understand that the answers must come back as quickly as possible."

A year or so ago, that culture of support inspired an intern at the Sioux City office to invent an efficient way to knock off hard-to-get IDP credits. She and four women in three other local architectural offices banded together to bone up on elusive topics such as site development, zoning issues, and writing contracts. Using an NCARB supplemental education guide for research, they rotated lunchtime and evening presentations to interns among two of the offices. McKinney says the five women developed the idea as a group and then pitched the concept to a principal in each firm. "At least two firms felt comfortable allowing those interns

"our whole cycle of time from the start of college to the end of registration is too long."

-dale mulfinger, faia

into their office after hours without concern for stealing trade secrets," he says. "It's possible to do this between competing offices in the same community to better the individual and the profession."

Even small firms have devised ways to rally around rookie architects. Located across the street from North Dakota State University in Fargo, N.D., Stahl Architects-a 2005 **IDP** Outstanding Firm Award winner-hires students to help them get a jump on credits. Principal Phil Stahl, AIA, says his employees—all five of them interns-are involved in every aspect of projects, which range from remodels and custom homes to a \$5 million church. He tends to hire ambitious people who have their eye on a startup and a knack for the nuts and bolts of practice. Newly licensed employees receive a 10 percent raise and three weeks of vacation.

Stahl is following the example of two former bosses who consistently doled out a little more responsibility than he thought he could handle. One employer was a state IDP coordinator who paid the interns' way to industry events. With his life goals firmly in line, Stahl finished school in 1994, earned a license in 1998, and hung out his shingle in 2000. He says internship was no piece of cake, and he's sensitive to the plight of his own employees. "You're really thrown to the wolves unless your employer has a certain care for interns," he says.

crystal ball

Some people know what they want early in life and never deviate from the script they've written for themselves. But it's likely that more people improvise over the course of a career. Going solo was an event that the 40-year-old designer who remains unregistered didn't foresee some 20 years ago. He says he's always been wired to be part of a firm. But now he's had a change of heart and wants a new challenge. Does a license matter? For him, it does and it doesn't. He's collaborating on projects, just as he would at a large firm, while maintaining control over every aesthetic decision from the big idea to the details. What he's doing is safe and legal. "For the way I work, registration is not important for the right reasons," he says. However, he adds, it will always remain unfinished business. ra

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

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Staying true to a home's style

Of course, different styles of homes demand different rooflines, different dimensions of siding, even different exterior textures. However, it is possible to remain true to a home's style and still exhibit variety. The result, in fact, is usually more authentic.

Consider the prairie style home. I like to employ a "thick and thin" strategy on the siding, varying 8-inch and 4-inch profiles. This lends a certain irregularity to the exterior that approximates the irregularity of hand-sawed slats of lumber cut from the same tree trunk. Trust me, they weren't all exactly the same width back then. "...in order to be more authentic to the style of a home, I find it helpful to take advantage of variety."

The stately colonial

Colonial homes are generally thought of as stately and rather spare. Typically, one would expect to see 4-inch siding rising from the ground to the roofline on all four sides with contrasting window trim, soffits and fascia.

Yet, by bringing variety to a colonial, you can not only make a statement, you can make one that's in fact authentic. The Stone Ender English Colonial, for example, not only featured a saltbox roofline, it also had side walls made of rubblework masonry – a look that's making a resurgence with manufactured stone.

Variety applied with discipline

Variety certainly allows for creativity. Apply some discipline to the process, and it's possible to create homes that are both visually appealing and authentically accurate. That's the best of both worlds.



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residential architect design awards

by meghan drueding nigel f. maynard shelley d. hutchins cheryl weber and kathleen stanley



Perkins+Will wins this year's Project of the Year award for Contemporaine, in Chicago.

Steinkamp/Ballogg Photography

his is one of our favorite issues of the year at residential architect. Our annual design competition is the gift that keeps on giving to our editors. First, we have the privilege of surveying some of the top work in the country and publishing what our jury thinks is the best of the bunch. Then we get to plumb those that didn't make the final cut for our future issues. That's how good many of the entries are-even if they aren't awarded prizes, quite a few are still worthy of publication ... at the very least. We've told this to our entrants before, and this year it happened again-we watched a stunning project that received no awards last year snag a grand award this time. We won't reveal which one it is; you'll just have to ponder the possibilities. Each year we build a diverse and talented jury of residential practitioners, and each year their thinking and choices are different. We're always thrilled with their decisions, yet often a little wistful for some of the work they pass by.

The sixth annual residential architect Design Awards jury toiled harder than any of the five juries that came before it, because our number of entries broke yet another record for us. We received nearly 850 entries in 14 categories. The hardworking panel comprised six distinguished architects, including Laura Hartman, Fernau & Hartman Architects, Berkeley, Calif.; William P. Lecky, AIA, The Lessard Group, Vienna, Va.; Stuart Cohen, FAIA, Stuart Cohen & Julie Hacker Architects, Evanston, Ill.; Edward Weinstein, FAIA, Weinstein A/U Architects + Urban Designers, Seattle; Kirk V. Blunck, FAIA, Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa; and Dan Rockhill, Rockhill and Associates, Lawrence, Kan. They singled out 37 projects for awards, among them one Project of the Year, nine grand awards, and 27 merit awards. Impressive, beautiful work. "Now that's architecture," said one juror during the judging. This is architecture indeed.

residential architect design awards

project of the year

contemporaine, chicago perkins+will chicago

ot since the glory days of Modernism have high design and high-rise housing often coexisted. Most residential skyscrapers experience so much valueengineering, even the best architects struggle to give them a bit of character. So residential architect's 2005 Project of the Year, a sculptural high-rise condominium building in Chicago, stirred excitement-and a little envy-among the judges. "This makes me jealous," said one. "Look at high-rise buildings, the degree to which they've been economically systemized," said another. "Then look at what these architects have sold to their client."

To be fair, Ralph Johnson, FAIA, the project's design principal and the design director of Perkins+Will, had the progressiveminded developer Colin Kihnke on his side. "Colin is unique," Johnson says. "He's interested in doing modern architecture and not compromising." The firm took that dictate and ran with it, designing an 11-story condominium tower atop a four-story base of retail and parking. "It's an urban collage in terms of massing," Johnson explains. "Its variety of uses and building types is a reflection of the neighborhood." The combination of low and tall elements at Contemporaine, as the building is known, reminded one judge of Josep Lluís Sert's acclaimed Peabody Terrace (1964) at Harvard University.

The Swedish furniture store Svenska Möbler occupies the ground-floor retail storefront. The rest of the building's base is taken up by a parking garage—not a prime design feature in most projects. But a beloved local landmark, Bertrand Goldberg's Marina City complex (1964), celebrates the presence of parked cars



Andy Goodwin



Perkins+Will's Ralph Johnson, FAIA (opposite), used glazed garage walls to integrate parking into Contemporaine's overall design. Cantilevered balconies and floor-to-ceiling windows give each unit glorious views.

project of the year



Varied building volumes echo the diverse character of the surrounding neighborhood. Inside (below), rough exposed concrete pillars complement refined hardwood floors.

rather than trying to hide them. Johnson wanted to take a similar approach at Contemporaine. He specified glazed walls for the garage's two street elevations, ensuring that cars parked inside are visible from the street. So is the inclined ramp along one side of the garage, placed there because the site wasn't wide enough for a conventional, centralized ramp. "From outside you can see the cars going up and down," he says. "It's a constraint turned into a design feature."

His determination not to fall into the bland high-rise trap comes across from top to bottom. A concrete roof canopy and a projecting penthouse unit imbue the nearly 164-foot-tall structure with the presence it needs to hold its own among the city's taller buildings. Cantilevered balconies add to the project's connection to the street. And by turning every other window frame upside down, Johnson created a subtle, Mondrianesque mullion pattern. Inside each unit, he left concrete ceilings and structural pillars exposed to contrast with glossy hardwood floors. "High-rises tend to be too formulaic," he says. At Contemporaine, his efforts to avoid that fate succeed mightily. "This goes so far beyond what people normally do," a judge said. "It's just amazing."-m.d.

principal in charge / project architect: Ralph Johnson, FAIA, Perkins+Will; developer: Colin Kihnke, CMK Development, Chicago; general contractor: David Lesniak, McShane Construction Corp., Chicago; project size: 926 to 3,675 square feet per unit; site size: 0.2 acre; construction cost: \$150 per square foot; sales price: \$350,000 to \$1.8 million; units in project: 28; photographer: Steinkamp/Ballogg Photography, except where noted. *See page 141 for product information.*



Contemporaine's strong roofline, defined by a concrete canopy and projecting penthouse unit, establishes the building as a piece of skyline sculpture.



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chicken point cabin, northern idaho olson sundberg kundig allen architects seattle

he owners of this weekend retreat asked for a little cabin that opens to its natural surroundings. Tom Kundig, FAIA, took their request literally and metaphorically, designing a tough, concrete-and-steel tent in the woods and an enormous window that lifts away like a flap.

Kundig conceived the structure as three simple parts: a concrete block box, a plywood insert containing the master suite, and a 4-foot-diameter steel fireplace, a remnant from the Alaska pipeline. The concept is straightforward, but the gestures are meant to surprise. A 19-foot-tall steel entry door accommodates long skis and echoes the scale of the surrounding pines. In warm weather, the owners can open the 30-foot-by-20-foot window wall and wander freely from the living room to the beach. Centering the soaring living room is the fireplace, which acts as a structural component. "A cabin is intended to bring you out into the landscape, but it's also about the refuge from that landscape, so a fireplace becomes a very important element," Kundig says. The judges admired the cabin's clarity and poetry. "It's a very clever solution to getting light and heat into the interior, and a celebration of the present," a jury member said. -c.w.

Tom Kundig's take on the casual lake lifestyle was a tough concrete box that can be left out in the weather without maintenance. The pivoting window wall turns the cabin into an open-air pavilion.









principal in charge / project architect: Tom Kundig, FAIA, Olson Sundberg Kundig Allen Architects; general contractor: Doric Creager, MC Company, Spokane, Wash.; interior designer: Olson Sundberg Kundig Allen Architects; project size: 3,400 square feet; site size: 0.5 acre; construction cost: Withheld; photographer: Benjamin Benschneider, except where noted. *See page 141 for product information.*

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esidential architect design awards

custom / 3,500 square feet or less merit

pacific palisades residence, pacific palisades, calif.

paastudio

pacific palisades

ust about every design decision architect Ivo Venkov made on this project-the home (and office) he shares with his wife and fellow architect, Rossi Venkov-related back to the site, a steep hillside overlooking the Pacific. Permits alone took two years to wrangle, and 37 pilings support the hill-hugging house. "It's designed specifically for this location, to fit within the environment," says Venkov. "It also takes into account basic passive solar principles."

To that end, skylights ventilate the house and, along the north side, stationary fir louvers moderate summer sun but invite winter light. Computer modeling positioned the louvers at exactly 19 inches apart to maintain the ocean view line. Inside, it's all about "livable minimalism." "We wanted to enjoy the space and not have to step very carefully or move like an Egyptian," Venkov says. He used varying floor materials and suspended ceilings rather than partitions to come up with what he calls a "delicate definition of space."

Best of all, though, is the view. That glorious ocean is visible from multiple terraces and just about every room in the house. Only the top-level secondary bathroom is land-locked. -k.s.





Touches of wood show up on both the exterior elevation and inside Ivo Venkov's hill-hugging house. Outside, stationary fir louvers help moderate the sun's impact on the house. Inside, Canadian maple floors and built-ins made from birch plywood help warm up the contemporary space.

principal in charge / project architect: Ivo Venkov, PAASTUDIO; general contractor / interior designer: PAASTUDIO; project size: 3,000 square feet; site size: 0.1005 acres; construction cost: Withheld; photographer: Klaus Knoll. See page 141 for product information.









residential architect / may 2005

www.residentialarchitect.com



custom / 3,500 square feet or less merit

matthew residence, brainerd, minn.

salmela architect

duluth, minn.

ost of the cabins around this summer residence run parallel to the shoreline and sit as close to the water as possible. Asked to design a replacement for a cabin that had burned down, David Salmela proposed something a little more interesting. By positioning the house perpendicular to the water, he was able to create east and west terraces, tripling the view corridors. "The need for two outdoor rooms is synonymous with summer living," he says. "You want to be able to have breakfast outside in the sun, and in the evening you want to be on the west side of the house."

The judges applauded the way the house engages the whole site. Slate floors blend with the outdoor bluestone surfaces. On the exterior, clean detailing and traditional materials simplify the mass. The monolithic white masonry "bookends" make the buildings appear to float in a field of native grasses. -c.w.

principal in charge / project architect: David Salmela, FAIA, Salmela Architect; general contractor: John Majka, Majka Construction, Nisswa, Minn.; landscape architect: Shane Coen, Coen + Partners, Minneapolis.; interior designer: Tia Salmela Keobounpheng, Silvercocoon, Minneapolis; project size: 2,280 square feet; site size: 0.5 acre; construction cost: \$210 per square foot; photographer: Peter Bastianelli Kerze. See page 141 for product informaton.









Salmela pointed the cabin toward the lake and used glazed side walls to broaden water views. Masonry walls bracket the cypress-clad cabin, sauna, and garage. The outdoor rooms are framed with white-stained wood and screened with 2x2 slats.

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residential architect

custom / more than 3,500 square feet grand

house in the blue mountains, eastern pa.

bohlin cywinski jackson

wilkes-barre, pa.

his calm, primal dwelling was Bohlin Cywinski Jackson's response to a remarkable landscape, a forest and field overlooking a preserve for migratory eagles and hawks. Peter Bohlin, FAIA, positioned the house on a hill looking across the valley to the verdant rise of Hog Mountain. The light, woodframed living spaces face out into this view, but they also turn inward to a central limestone-walled courtyard. "We thought of the stone courtyard almost as some place that might have pre-existed and to give a kind of clarity to the plan," Bohlin says. "In the house, you're well aware of the counterpoint of the square stone court, as well as the surrounding landscape."

BCJ carefully manipulated the entry sequence, which begins with a drive through a field and dense forest. Visitors enter the house at the stone court and move through to the entry, which is centered on two massive limestone chimneys on axis with the view. "You tend not to see that view until you arrive inside the house, because you're driving away from it coming in," Bohlin explains. Complex in its simplicity, and vice versa, the judges were impressed with the design's "conceptual clarity and elegant detailing," and pronounced it "memorable."-c.w.

















rrincipal in charge / project architect: Peter Bohlin, FAIA, Bohlin Cywinski Jackson; **jeneral contractor:** Curtis J. Bailey, Curtis J. Bailey Inc., New Ringgold, Pa; **interior lesigner:** Stephen Shadley, Stephen Shadley Designs, New York City; **project size**: 2,000 square feet; **site size**: 160 acres; **construction cost**: Withheld; **photographer**: 4ichael Thomas. *See page 141 for product information*. Terne-coated metal roofs, weathered to slate gray, outline the central stone courtyard and the car court. Glassy living pavilions look across to the Blue Mountains, a counterpoint to the heavy limestone walls and hearth that BCJ used to evoke a primal sense of shelter.

residential architect

custom / more than 3,500 square feet grand

the prospect, la jolla, calif.

jonathan segal, faia

san diego

10

onathan Segal, FAIA, can't resist a challenge. When building his own house, the San Diego–based architect/builder/developer chose an irregularly shaped lot in busy downtown La Jolla, right across from the town's commercial center. To provide sufficient privacy while still getting the expansive outdoor living spaces he and his family wanted, he'd have to come up with some clever maneuvers.

And he did, with the help of his wife and business partner, Wendy. They surrounded the home's concrete-and-glass structure with walls of rusted steel, effectively blocking intrusive noises and views. A constantly running fountain also filters out city sounds. Floor-to-ceiling sliding glass walls open the first floor up to a lap pool on one side and a terrace on the other, allowing the Segals and their two children to enjoy their urban oasis to the fullest. "When you're in this house, you forget the complexities of the site," said a judge.

Simple, streamlined materials, such as sapelli plywood ceiling panels and scored concrete floors, help the house fall into line aesthetically with Segal's modernist, boutique multifamily housing in downtown San Diego. "Everything's about shaking the building so the parts fall off, so you get that minimal expression," he says. -m.d.

principal in charge / project architect / general contractor / land planner / interior designer: Jonathan Segal, FAIA; landscape designer: Wendy Segal, La Jolla; project size: 6.000 square feet; site size: 0.2 acre; construction cost: \$198 per square foot; photographer: Steve Simpson, except where noted. *See page 141 for product information.*











The home's serene atmosphere belies its busy urban location. A basement-level home office (right) receives light through a glass ceiling that doubles as the terrace's floor (above).



Top photo: Jimmy Fluker

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Oircle no. 232

esidential architect

custom / more than 3,500 square feet merit

orleans residence, orleans, mass.

charles rose architects

somerville, mass.

trung out along the lip of a naturally occurring bowl, this glass-and-cedar house reinforces the forms in the

andscape. The project's thin L footprint ontains a main house, an art studio/guest partment, and a detached office tower. Despite its size and spread, however, he year-round house feels transparent, varm, and human. Charles Rose, AIA, chieved those qualities by positioning he major rooms-dining room, living oom, and master suite—on the south ide of the house, which has long, anguid vistas across Pleasant Bay to he ocean. The roof swoops upward in esponse to the water view but is lower long the bowl, creating more intimate paces for the kitchen and a secondary edroom. "We wanted to make this big esture, fitting the rooms into the site ather than starting with a big rectangle," Rose says. The judges admired the roject's "nice spatial qualities, wellrafted detailing, and interaction with he site."-c.w.

rincipal in charge / project architect: Charles Rose, AIA, Charles Rose Architects; eneral contractor: Scott Sisson, Homes by isson, Orleans, Mass.; landscape architect: tephen Stimson, Stephen Stimson Landscape architects, Falmouth, Mass.; interior designer: laynes Roberts, New York City; project size: ,000 square feet; site size: 5 acres; onstruction cost: \$300 per square foot; hotographer: John Edward Linden. See page 41 for product information.



The copper roof tilts up toward the south and the ocean. Bottom left and right: The dining terrace and the art studio enjoy water views. A second bedroom, a laundry room, and a family-room tower define the entry courtyard.





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esidential architect design awards

custom / more than 3,500 square feet merit

rye residence, rye, n.y.

kaehler/moore architects

greenwich, conn.

esigning for a rear lot can be tricky. Not only must the house relate to its immediate neighbors (positioned more prominently at streetside), but the approach is invariably lengthy. "The narrow street frontage and the long drive

back from the street helped to produce a kind of forced progression and perspective," says architect Joeb Moore. "The tall, simple gable form lures the visitor's eye and provides a basic, childlike notion of what a house looks like."

The tall shingled house with its sweeping—and slightly exaggerated—rooflines and entry tower takes its cues from Victorian structures seen along the 300-foot approach. Here, though, many familiar forms are tweaked. Stainless steel outriggers sub for typical wooden brackets under the standing-seam lead-coated copper roof, and the chimney is opped with perforated stainless steel caps that appear translucent from some angles. The judges admired the ingenuity: "It's really inventive. It takes a familiar vocabulary and makes something different."

Inside, the plan responds elegantly to the narrow lot, with more formal areas in front and informal spaces in back. "There's a real economy of means," says Moore. "The house pulls you right up and eaches like a tree. It's a very simple solution to a client's program and he specifics of the site." -k.s.



With its exaggerated and slightly distorted vertical features, Kaehler/Moore's Rye Residence is a little like a child's drawing. The house stretches upward, the better to be seen from the driveway's 300-foot approach.





principal in charge: Joeb Moore, AIA, Kaehler/Moore Architects; project architects: Joeb Moore, Rudi Elert, Kaehler/Moore Architects; general contractor: Dan Stasio, Stasio Inc., Ridgefield, Conn.; landscape architect: Richard Horsman, Horsman & Lester: Landscape Architects, Rye, N.Y.; interior designer: Joeb Moore, Kaehler/Moore Architects; project size: 4,800 square feet; site size: 0.5 acre; construction cost: \$350 per square foot; photographer: David Sundberg/Esto. See page 141 for product information.

esidential architect / may 2005

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esidential architect

custom / more than 3,500 square feet merit

feinstein residence, malibu, calif.

kanner architects

los angeles

he dramatic Feinstein residence crests on a slim band of mountainside land that tapers gradually into the ocean. Built for a bachelor dentist, it's transparent, hygienic, contemporary, and fire-resistant. (The owner's previous house perished in a fire.) The house reflects owner and site with clean lines and a fine touch," ays architect Stephen Kanner. Building projections cleverly shadow expanses of western-facing windows, permitting just a light tint and preserving their "crystalline" quality. Rectangular white tiles emphasize norizontal movement in the building and, more practically, ward off any fire-zone sparks.

The first floor backs into the hillside and Kanner took advantage of the protected elevation for a wall of storage. Steel framing allows for longer vall openings and glass corners, working with the single-loaded plan to ventilate the house with ocean breezes. Upper-level bedrooms bask in wraparound views. The jury admired the mix of simplicity and character, singling out especially "the beautifully detailed elevations."—*s.d.h.*







Random insertions of stainless steel vertical bars add interest to the bright white exterior overlooking the Pacific Ocean.

esidential architect / may 2005

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eave it to Lake/Flato Architects to transform a pair of old warehouses into a gracious home and studio. Known for its modern, industrial take on regional architecture, the firm jumped at the chance to renovate the two downtown San Antonio buildings, which are linked by a common outdoor entryway and courtyard. Principal in charge Ted Flato, FAIA, project architect Bob Harris, AIA, and the client agreed to use the larger of the structures to house her graphic design business, while the smaller one would serve as her residence. They didn't let a serious fire halfway through construction daunt theminstead, they turned it into an opportunity. "The fire burned the entire roof section of the residential portion off," says Flato. "It turned out to be a great gift. None of us really loved the ceiling the way it was before." Inspired by another factory building they'd seen, the architects opted to try out a sawtooth roof structure to bring in northern light. "When you walk into the living space, you see nothing but sky," says Harris. "The new roof structure makes the house come alive." The judges appreciated the firm's respectful treatment of the existing fabric. "There's a clarity of strategy for reusing the shell and organizing the spaces within it," said one. -m.d.














principal in charge: Ted Flato, FAIA, Lake/Flato Architects; project architect: Bob Harris, AIA, Lake/Flato Architects; general contractor: Bill Cox, Cox Construction, San Antonio; project size: 9,000 square feet; site size: 0.5 acre; construction cost: Withheld; photographer: Paul Hester. See page 141 for product information.



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Circle no. 233

esidential architect design awards

renovation merit

wilson residence, alexandria, va.

envision design

washington, d.c.

t's one to thing to overhaul a poorly designed home by an unknown architect, but things get trickier when the house is a classic mid-century Modern by Charles Goodman and sustainability is integral to the program. Architect Kendall Wilson accomplished both demanding tasks for this project while preserving the spirit of the original building. "You could do anything here, but you shouldn't," the judges said, admiring Wilson's restraint.

"We wanted to respect the house, but we also wanted to improve it," says Wilson, who integrates green design in all his projects. The house is 1,000 square feet larger but notably more energy efficient than the original. Wilson upgraded the roof and wall insulation with formaldehydefree fiberglass, replaced the energy-hogging windows with insulated units, and installed an efficient mechanical system. He also used earth-friendly products such as bio-based materials, reclaimed brick, and zero-VOC paint. The judges called it a "beautiful extension of an existing house."—n.f.m.

principal in charge / project architect / interior designer: Kendall Wilson, AIA, Envision Design; general contractor: Rick Seal, Court House Remodeling, Fairfax, Va.; project size: 3,800 square feet; site size: 0.5 acres; construction cost: \$197 per square foot; photographer: Eric Laignel. See page 141 for product information.



Kendall Wilson integrated sustainable materials into the renovation of this mid-century Modern. The resulting house is 36 percent larger but uses 6 percent less energy than the original.





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second floor before

second floor after

esidential architect / may 2005



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renovation merit

via de la paz residence, pacific palisades, calif. nonzero\architecture / studio bau:ton los angeles

t's a significant accomplishment when an architect is entrusted with a Richard Neutra house. Peter Grueneisen has had the good fortune to work on this particular 1949 Neutra design not just once, but twice—and for two different clients. The first phase, done from 1995 to 1999, centered on the landscape/hardscape. The second phase, from 1999 to 2002, involved significant renovaion of the first-floor master bathroom and kitchen and the addition of a second story containing wo bedrooms, a bath, and a sitting area.

Researching Neutra's work and "learning how he house was put together" was especially interesting for Grueneisen. "We tried to expand what had been started in a way that blended in, without pretending that it was old but that it was seamless at the end," says the Swiss-born architect. "Both owners made the conscious decision that whatever was done should blend in. Among architects the approach might be stronger and more different (than the original]. But we weren't there to try to rump the original or to compete with it." The udges agreed. "There are wonderful pieces added. He takes a good house and skillfully makes some more of it."—*k.s.*

principal in charge / project architect / interior

designer: Peter Grueneisen, nonzero\architecture / studio bau:ton; general contractor: Joe Conti, Macon Construction, Pacific Palisades, Calif. (phase 1) and Ric Babcock, Ric Babcock Construction, Lake Arrowhead, Calif. (phase 2); structural engineer: Parker Resnick, Los Angeles (phase 1) and Gordon Polon, Santa Monica, Calif. (phase 2); landscape architects: Pamela Burton, Burton & Company Landscape Architecture, Santa Monica and Donna West, Donna West Design, Venice, Calif.; project size: 3,880 square feet; construction cost: Withheld; photographer: John Ellis. See page 141 for product information.



Peter Grueneisen's changes to a 1949 Richard Neutra house followed two basic principles: blending the additions into the original structure, and maintaining and reinforcing the open flow between inside and out.









first floor

second floor



esidential architect

renovation

merit

folsom street residential laboratory, san francisco

peterson + verwers

san francisco

o convert the top floor of a leased commercial building into a residence, Todd Verwers created spaces that live comfortably but could be packed up and relocated when the lease expires. "The owner wouldn't let us move existing plumbing, so service spaces had to be built around nat," he says of the only fixed elements. A freestanding soffit perforated by penings makes even permanent rooms look as if they were slipped quickly nto a concrete shell and might be removed just as easily.

The tech-savvy client favors an extreme minimalist aesthetic. So Verwers bok up the challenge and architecturally "went for it," adapting commercial ystems to quotidian living functions. In lieu of kitchen cabinets, Italian labratory storage units snap onto a linear rack. A raised computer floor defines sleeping zone. For reading light, the sleeping palette is fitted with pneumatic witches that control recessed fixtures. And the computer components in the ome office, designed in a three-dimensional open armature, do double duty s a focal point: A large LED display runs artfully random patterns around he clock. "This project took on a character of its own," says Verwers. It is, he jury agreed, "a Zen-like renovation."—s.d.h.

ontractor: BIC Construction, San Francisco; project size: 5,775 square feet; construction ost: \$32 per square foot; photographer: Marion Brenner. See page 141 for product information.









The entire loft was stripped to bare concrete. Walls were sandblasted for a raw but clean finish. A self-leveling layer of concrete smooths out the floor, and a band of glossy industrial epoxy defines the dining zone.



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esidential architect

renovation merit

farmhouse, virginia rill & decker architects bethesda, md.

he owners of this rural Virginia farmhouse, parts of which date back to the 1750s, wanted what so many modern families want: larger rooms that make better sense. "They wanted more breathing space," says architect Anne Decker. "Before, the house was compartmentalized and didn't flow well. We tried to create a heart to the home while being sensitive to honoring the old house."

Inside, the renovation translated into bigger and better—versions of most of the existing public rooms downstairs, plus an additional bedroom and bath upstairs. What was once a series of cramped rooms that jogged back and forth along the first floor is now a kitchen-centered, open plan that puts formal living on one end of the house and informal living on the other.

Outside, the architects used disjointed roof lines to give the impression that rooms have been added gracefully over time. The whole package is tied together with a series of design touches that reinforce a familiar—and charming—farmhouse vernacular: wide-plank, heartpine floors; a gutsy stone fireplace; a barn-red standing-seam metal roof; and flagstone pavers on a simple but now more welcoming front porch. It is, said the judges, "transformed in a way that's inventive." -k.s.



Architect Anne Decker retained the rambling nature of the original farmhouse (left) but gave the new elevation some punch. Inside, the plan now serves a modern extended family, with plenty of room to relax.





principal in charge / project architect: Anne Decker, Rill & Decker Architects; designer: David Benton, Rill & Decker Architects; general contractor: Potomac Valley Builders, Poolesville, Md.; landscape architect: Lila Fendrick, Chevy Chase, Md.; interior designer: Julia Overton, Arlington, Va.; project size: 4,080 square feet; construction cost: Withheld; photographer: Gordon Beall. See page 141 for product information.







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residential architect

multifamily grand

skybridge, chicago

perkins+will

chicago

ost architects would play it safe when venturing into the for-sale housing market for the first time. Not Perkins+Will. The developer who invited the firm to compete for this high-rise condominium project in Chicago's Greektown neighborhood asked for innovation, and that's what design principal Ralph Johnson, FAIA, gave him. "It's an incredibly inventive fragmentation of a very tall building," said a judge. "This project is very, very good."

Skybridge's namesake and defining characteristic is a 30-foot-wide vertical slot, cut right through the building and spanned by a glass bridge. "The slot scales the building into two pieces," says Johnson, Perkins+Will's design director. "It also allows you to be in the building and look back at it." In addition to the cutout, he employed color to further visually break down the 425-foot-tall structure. "We wanted to use paint as an architectural device to accentuate the massing," he says. "The different grays help layer the building, and then accent colors highlight some of the setbacks." A slim, elegant roof canopy cements the project's strong presence against the city's busy skyline.—m.d.

A slender glass column slices down through Skybridge, providing a break in the building's massing and adding interest to the interior hallway.

principal in charge / project architect: Ralph Johnson, FAIA, Perkins+Will; developer: Howard Weiner, Moran Associates/Dearborn Development, Chicago; general contractor: Keith Kovach, Walsh Construction Group, Chicago; landscape architect: Ted Wolff, Wolff Clements & Associates, Chicago; project size: 939 to 4,200 square feet per unit; site size: 1.85 acres; construction cost: \$125 per square foot; sales price: \$200,000 to more than \$1,200,000 per unit; units in project: 237; photographer: Steinkamp/Ballogg Photography, except where noted. See page 141 for product information.

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A checkerboard of aqua-hued rectangles helps turn the parking garage into a design asset (top). Balconies, open floor plans, and extensive glazing present residents with some choice Chicago views (above and left).

Top photo: Nick Merrick/Hedrich Blessing Photography

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multifamily merit

bentley-massachusetts apartments, los angeles

kanner architects

los angeles

he jury dubbed this apartment building "dynamic and elegant." For architect Stephen Kanner, FAIA, the challenge was to enliven and liberate the typical hermitically-sealed multifamily box. Paying tribute to ichard Neutra, whose legacy dots the surrounding L.A. indscape, he blurred indoor-outdoor boundaries with glazing. delicate glass curtain wall thinly profiled in anodized tuminum brings in light and views, and recessed balconies and terraces open the building to the temperate climate. alconies are a handy tool in Kanner's architectural arsenal: They break up solid walls with interesting compositions of eveals." He further diminished the building's horizontal cale "by recessing the base and creating a shadow line with lue mosaic tile."

Open floor plans borrow views, natural light, and breezes rom the expansive glazing. And Kanner made sure that partioned areas such as bedrooms are large and inviting, with at east 11- or 12-foot widths. "The building has two lives," he ays. "During the day it's more of an object with a lot of hadow and form, and at night it turns into a transparent ewel box." -s.d.h.

rincipal in charge / project architect: Stephen H. Kanner, FAIA, anner Architects; general contractor & developer: Woodcliff Corp., os Angeles; landscape architect: Ray Hansen & Associates, Los ngeles; size: 12,000 square feet; units: 14; rental price: \$2,600 to 3,100 per month; construction cost: \$165 per square foot; photograher: John Linden. See page 142 for product information.



second/third floor





Kanner speced smooth white plaster painted to make the exterior feel even lighter and brighter. With all of this glass to cover, the window shading systems (top) virtually become part of the architecture. Kanner ensured they were all the same so there "would be continuity from the outside."



sidential architect / may 2005

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esidential architect design awards

multifamily merit

harper court: seven fountains, west hollywood, calif. **moule & polyzoides, architects and urbanists** pasadena, calif.

ho says you can't build spectacular multifamily housing in a dense, urban environment? Here's a project that features 20 rental units with

20 different floor plans and 20 private gardens on less than an acre, plus subterranean parking, four courtyards, lush landscaping, outdoor fireplaces, and, of course, those seven burbling fountains. No wonder that, despite the \$3,500to \$7,000-per-month rents, there's little trouble keeping the units occupied.

All the crowd-pleasing Mediterraneaninspired touches are there—stucco walls, tile roofs, wrought-iron balconies, colorrich Malibu tiles—but they're put together in a sophisticated way that speaks more to L.A.'s rich design history and less to California's penchant for ersatz Spanish style.

"People love to be in an environment that has a sense of particularity and that's balanced by a sense of community," says Stefanos Polyzoides, an architect whose love of courtyard housing resulted in his co-authoring a book on the subject, *Courtyard Housing in Los Angeles: A*



Typological Analysis (Princeton Architectural Press). Polyzoides would no doubt appreciate the judges' take on his little jewel: "Terribly sophisticated ... a very quiet urbanism ... authentic space ... trying to really do something right." -k.s.

principals in charge / project architects: Elizabeth Moule, Stefanos Polyzoides, Moule & Polyzoides, Architects and Urbanists; **developer:** Boyd Willat, Angel's Landing, LLC, Los Angeles; **general contractor:** Tim Lefevre, Lefevre Corp., Los Angeles; **landscape architect:** Nicholas Graham, Nicholas Graham Garden Designer, Los Angeles; **project size:** 1089 to 1869 square feet; **site size:** 0.7 acre; **construction cost:** \$150 per square foot (including underground parking); **rental price:** \$3,500 to \$7,000 per month; **units in project:** 20; **photographer:** Tim Street-Porter. *See page 142 for product information*.



Harper Court: Seven Fountains is a modern example of a classic Los Angeles design form courtyard housing—that had its heyday in the 1920s. It's just blocks away from some of L.A.'s original courtyard projects, including four by husband-and-wife architects Nina and Arthur Zwebell.

residential architect / may 2005



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Ponte Vecchio, Florence

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single-family production / attached merit

cannery lofts, newport beach, calif.

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san francisco

he Cannery Lofts live/work buildings delicately balance their light industrial location with pedestrian-friendly courtyards and street scenes. The project's usable outdoor spaces won over our judges, who called it a wonderful marriage of unit type to site plan."

Designed for small-scale professional service businesses, the 22 nits have upper-level residential spaces, ground floor office/retail, nd six parking spaces per unit. To maintain privacy for the resiential spaces, architect David Hecht pushed the upper portions ack from the street and accommodated parking with doubleeight breezeways that facilitate views to other lots. Adhering to as industrial pedigree, each building features moment frames and ainted metal siding.

"Openness was very important to the design," says Hecht. arge retractable glass doors on the residential level and slide-up luminum garage doors on the commercial spaces exploit the temerate climate and bring in light. "There is a lot of ambition in the paces and a lot of energy in the design," our judges said. -n.f.m.

rincipal in charge: David Hecht, Tannerhecht Architecture; project rchitects: Jim Tanner, Kevin Tabari, Evan Jacob, and Tom Silva, Tannerhecht architecture; developer / general contractor: Kevin Weeda, Cannery Lofts, LP CWI Development, Newport Beach); landscape architect: Mark Schattinger, 4att Jackson, and Owens Duffy, MJS Design, Newport Beach; project size: 2,837 quare feet (2,087 residential, 750 commercial); site size: 1.44 acres; construction ost: \$185 per square foot; sales price: \$1.3 million to \$2.2 million; units in project: 22; photographer: Brendan Dunnigan, except where noted. See page 142 or product information.



esidential architect / may 2005







Metal siding, steel frames, and exposed rooftop mechanical equipment add a commercial edge to the live/work buildings of Cannery Lofts.

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esidential architect design awards

single-family production / attached merit

110 chattanooga duplex, san francisco

zack | de vito architecture

san francisco

t's no accident that 110 Chattanooga Duplex strikes a confident yet respectful pose among the Victorian-era row houses in eclectic San Francisco. Architect and builder Jim Zack says that was the goal: to design an obviously modern building that was also sensitive to its traditional neighbors. To pull this off, Zack and his partner, Lise de Vito, gave the units the same scale, massing, and materials as the other buildings but employed those materials in a more expressive, contemporary way.

The duo avoided the stacked-flats and piggyback approach to the units—"They have inherent inequalities," says Zack—in favor of a side-byside row-house configuration that maintains a democracy of views. They angled the party wall to form trapezoidal shapes and adapted the motion to create lively and clearly defined spaces in the units. In the end, says Zack, the units have equal access to daylight. The judges commended the result, calling it a "very ingenious interweaving of the two units for maximum views."—*n.f.m.*

principals in charge / project architects / developers: Jim Zack and Lise de Vito, Zack | de Vito Architecture; general contractors: Jim Zack and Lise de Vito, Built Form Construction, San Francisco; landscape architect: Randy Thueme, Randy Thueme Design, San Francisco; project size: 5,550 square feet; site size: 0.13 acre; construction cost: \$275 per square foot; sales price: \$1,325,000 (Unit B); units in project: 2; photographer: Massimiliano Bozonella. See page 142 for product information.







These decidedly modern row houses use familiar massing and scale to blend in with their Victorian neighbors.

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esidential architect

affordable merit

soma studios and 8th + howard apartments, san francisco david baker + partners, architects

san francisco

rchitect David Baker isn't afraid to use color-especially in the affordable projects that he champions-but he knows from experience that bright hues can elicit all tinds of responses. Fortunately, neighbors ind merchants in the vicinity of Soma Studios and 8th + Howard Apartments loved he colors his firm used on an earlier buildng around the corner. "When we mentioned hat project they said, 'Oh, we love the colors. We want brighter colors," Baker ecounts. The architect gave them what they vanted: A vibrant yellow, blue, and green geometric mural pops out at the urban landscape along 8th Street, giving the project its own distinct identity and energy.

In addition to 74 one- to three-bedroom partments and 88 studios (some renting for is little as \$580 a month), residents of this ive-story project got a museum-worthy entry gate, semi-public courtyards, a day-care center, 19,000 square feet of retail, a garage vith space for car-share pods, six community ooms, and access to bike lanes and public ransportation. Indeed, said one judge, "the varts are brilliant ... there is much to like bout it."—k.s.

rincipal in charge / project architect: David taker, FAIA, David Baker + Partners, Architects; teveloper: Scott Falcone, Citizens Housing Corp., an Francisco; general contractor: Jim Farmer, Cahill Contractors, San Francisco; landscape architect: drienne Wong, Adrienne Wong Associates, San rancisco; interior designer: Michelle Peckham, tavid Baker + Partners, Architects; project size: 76,874 square feet; site size: 4.06 acres; construction ost: \$135 per square foot; rental price: \$580 to \$1,380 er month; units in project: 162; photographer: esar Rubio, except where noted. See page 142 for roduct information.







Color is a key component at Soma Studios and 8th + Howard Apartments. A bright geometric mural (left) gives the 8th Street elevation some punch. On the Howard Street side, a custom steel gate (above) welcomes residents with more subtle hits of color.

Brian Rose

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esidential architect design awards

affordable merit

chelsea court, new york city louise braverman architect new york city

ith its bold colors, connection to the outdoors, and clever product specs, Chelsea Court is unlike most affordable housing projects. Indeed, said the judges, "it chalenges the expectation of what that level of housing can be."

The existing building had several niches in its deep footprint and an unusual configuration of three parts: four loors in the front, one in the middle, and three in the rear. Architect Louise Braverman gutted the entire structure, upgrading the structural, mechanical, and electrical systems. Large storefront windows with etched colored glass bring in ight and create a friendly connection to the street, while the diosyncrasy of the layout allowed her to create inviting gathering spaces to support the small dwelling units.

Low-income individuals appreciate good design and architectural detail as much as everyone else, so Braverman ooked for affordable objects that also provide architectural value. She used such items as colored ceramic-faced blocks, colored tiles, and durable designer furniture. The judges called the results "very sophisticated ... an impressive use of space and color ... a beautiful composition." -n.f.m.

brincipal in charge: Louise Braverman, Louise Braverman Architect; broject architects: Christopher Huffman, Gregory Ginter, Jason Roseler, Louise Braverman Architect; developer: Jane Velez, Palladia, New York City; general contractor: John Pilla, P & P Contracting Corp., New York City; project size: 200 to 300 square feet per unit; site size: 0.06 acre; construction cost: \$163 per square foot; rental price: \$0; units in project: 18; photographer: Scott Frances, except where noted. See page 142 for product information.



esidential architect / may 2005







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affordable merit

eucalyptus view cooperative, escondido, calif.

studio e architects

san diego

ecause Eucalyptus View sits alongside a busy boulevard, Studio E Architects thought it

deserved a highway-scaled entry marker. Project architect John Sheehan designed a large wooden rellis over the affordable housing community's front gate, announcing ts presence just as enthusiastically as neighboring signs and buildings proclaim theirs. Such examples of sensitivity to site and scale abound chroughout the project, and the judges noticed. "I was blown away by the control of this thing," said one.

Modeled after Southern California bungalow courts, Eucalyptus View consists of four two-story buildings with six flats each. Each dwelling

opens to the outdoors on at least two sides to capture light and fresh air. And Sheehan vertically interlocked the units, rading one high-volume ceiling in each downstairs apartment for the same favor on the reverse side of the upstairs flat.-m.d.

principal in charge / project architect / land planner / interior lesigner: John Sheehan, Studio E Architects; developer: Community Iousing Works, Escondido, Calif.; general contractor: Sun Country Builders, Vista, Calif.; landscape architect: Spurlock Poirier Landscape Architects, San Diego; project size: 635 to 1,100 square feet per unit; site size: 1.5 acres; construction cost: \$80 per square foot; rental price: \$460 to \$800 per month; units in project: 24; photographer: im Brady. See page 142 for product information.







The buildings' edges form an outdoor room (top), while an overscaled wooden trellis clearly marks the community's pedestrian entry (above).

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esidential architect design awards

affordable merit city west: phase II, cincinnati torti gallas and partners

silver spring, md.

hen Torti Gallas and Partners took on a HOPE VI affordable housing redevelopment project in Cincinnati's West End, it didn't have to look far for a design muse. "Dayton Street, the street where all the bankers traditionally lived, is five blocks north of City West," says architect Lawrence Antoine, AIA. "The idea was to associate this project with something everyone in the city thinks of as a 'good neighborhood." So he and colleague Jeff Beam, Associate AIA, developed a palette of details and materials reminiscent of the houses on Dayton Street. Pricier items, such as brick, appear sparingly, mixing with cost-effective elements such as vinyl siding and urethane millwork. Firm president John Torti, FAIA, also credits the local government and City West's residents' council leader, Shirley Colbert, for the project's success. "The city did a really good thing by taking a chance on the West End," he says. The judges agreed: "Somebody worked hard at this," said one. "I like the way it makes a neighborhood."-m.d.

principal in charge / project architect / urban designer:

Lawrence Antoine, AIA, Torti Gallas and Partners; **developer**: Tom Smith, The Community Builders, Cincinnati; **general contractor**: Irving Brown, DAG-RCI, Cincinnati; **civil engineer**: Rick Horn, Woolpert, Cincinnati; **architect of record**: glaserworks, Cincinnati; **project size**: 704 to 1,580 square feet per unit; **site size**: 34 acres; **construction cost**: \$69 per square foot; **sales price**: \$160,000 to \$205,000; **rental price**: One-third of family income; **units in project**: 501 (103 for sale and 498 rental); **photographer**: Steve Hall/Hedrich Blessing Photography. *See page 142 for product information*.



Torti Gallas varied the heights and detailing of the buildings at City West, often using synthetic materials to keep costs down.





esidential architect / may 2005

www.residentialarchitect.com 105



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esidential architect design awards

campus housing merit

clifton hall student housing, california college of the arts oakland, calif.

mark horton / architecture

san francisco

his nifty little dormitory had to please a roll call of constituencies. (Or, as architect Mark Horton tactfully offers, "it had to moderate a number of different conditions.") The front facade, which presents itself as a beacon-like lantern, is at the ninge point of Broadway, where commercial gives way to residenial. The Broadway Terrace elevation faces residential housing; its set-back, stucco-colored bays are a nod to nearby housing styles. But it's the Clifton Street face, overlooking the college campus, that expresses the most action.

Here, the housing is organized in a checkerbox-patterned bar that runs along the long north line of the property. It's anchored by a sophisticated, zinc-covered, ovoid-shaped building that houses the dormitory lounges. "When you're doing a dorm, you end up with a single element, a window, that you have to repeat over and over," says Horton. "Putting the lounges into a separate object really helped the scale of the project."

The judges agreed. The phrase "nice scale" popped up again and again, along with "very orderly," "clever," and "quite spectacular." Call it a graduation with honors. -k.s.

brincipal in charge / project architect: Mark Horton, AIA, Mark Horton / Architecture; general contractor: Rick Spickard, Oliver Construction, Richmond, Calif.; developer: David Kirshman, California College of the Arts, Oakland; andscape architect: Eric Blasen, Blasen Landscape, Sausalito, Calif.; broject size: 24,100 square feet; site size: 0.28 acre; construction cost: 3160 per square foot; units in project: 126; photographer: Ethan Kaplan. See page 142 for product information.









The dorm's Broadway facade (top) sits like a beacon on one of Oakland's main thoroughfares. Around the corner, the Broadway Terrace elevation (above) features bays that complement the prevalent architecture of nearby homes. A zinc, ovoid-shaped lounge structure (left) anchors the campus-facing side.



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esidential architect design awards

campus housing merit

ramapo college dormitory, mahwah, n.j. paulus sokolowski & sartor warren, n.j.

he jury commended this dormitory building for its "beautiful integration into the hillside and rugged terrain." Steve DeRochi was thrilled to hear the comment, because he eschewed the path of least resistance on this project: the flat, easily buildable area close to a busy highway. Instead, the eight-story structure cuts into a narrow incline that descends to protected wetlands below. "It would have been easier to put the building on top of the hill," says DeRochi, "but it meant making half the rooms look out over the highway and making the kids walk up a pretty steep hill to get there."

Now all rooms have bucolic views of wetlands or the campus and the valley beyond. Switching the axis also solved ADA issues because lower levels are accessible at grade. In addition, heating and cooling costs are reduced thanks to the sun-gathering north-south orientation, which helps combat cold Jersey winters. And, in another move praised by the judges, student lounges are stacked along the west facade to face a large, contemplative pond. -s.d.h.

principal in charge: Steven DeRochi, Paulus Sokolowski & Sartor; project designer: Frank E. Sabouri, Paulus Sokolowski & Sartor; project manager: Jack Fitzpatrick, Paulus Sokolowski & Sartor; general contractor: Century 21 Construction, Clinton, N.J.; landscape architect: Claudia Murkowski, Paulus Sokolowski & Sartor; interior designer: Kathy Goldman, Paulus Sokolowski & Sartor; project size: 99,000 square feet; site size: 5 acres; construction cost: \$200 per square foot; rental price: \$1000 per year per bed; units in project: 72 suites, 295 beds; photographer: Bill Taylor. See page 142 for product information.







first floor

residential architect / may 2005







The dorm building comprises two interlocking boxes, one concrete and one glass. Graceful steel sunshades define the glass curtain walls while providing protection along the southern exposure (above). The main lounge and lobby area (left) starts at the lowest end of the site and steps up the hill, resulting in a two-story-tall space.

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campus housing merit

california state polytechnic university pomona, residential suites

sasaki associates

san francisco

f you must study, it might as well be on the balcony of your dorm room, right? Despite fiduciary resistance, John Coons found a way to deliver this precious and rare private outdoor space within his allotted budget. He hears now they're a favorite locale for social and studious activities, but he did have an ulterior architectural motive for including the flourish. "Budget considerations prescribed two large buildings," he says, "and the balconies, along with elements of transparency punched into the stucco, add layers of texture to make the project seem richer than the sum of its parts."

The jury concurred, complimenting the "beautifully proportioned spaces" that make a "strong statement." Artful massing, judicious use of rich materials such as redwood soffits, and a touch of whimsical color make the buildings feel more intimate. Public spaces occupy key corners to engage passers-by. The judges also acknowledged the architects' thoughtful integration of the buildings with the landscape. This pleased Coons, who gave as much effort to outdoor areas as the buildings themselves. "The strategy was to define neighborhood outdoor spaces that would be owned by this community," he says. -s.d.h.

principal in charge: John Coons, Sasaki Associates; project architect: Tim Stevens, Sasaki Associates; general contractor: EDGE Development, Temecula, Calif.; campus planner / landscape architect / interior designer: Sasaki Associates; project size: 150,822 square feet; site size: 3.47 acres; construction cost: \$121 per square foot; rental price: \$700 per month per bedroom; units in project: 111 units, 424 beds; photographer: Greg Hursley. See page 144 for product information.









Luring non-residents to the site are a corner market and cafe (left), which Coons designed to engage the rest of the campus. Other well-defined outdoor areas encourage student interaction.

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outbuilding merit pool house, amherst, mass.

austin design

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n asymmetrical butterfly roof appears to float ethereally over a perimeter of clerestories. The symbolism of a butterfly roof over a pool house didn't go unappreciated by the judges of this winning project, but they were

Iso taken by its inner beauty: "Gorgeous, beautiful space, really puite elegant interiors." Designed for a triathlete in Massachusetts who must train year-round, the building takes its long, lean form from the Olympic-sized pool it shelters. The roof structure, says urchitect Bill Austin, contributes "some dynamic movement" to he otherwise serene enclosure. Where the roof planes intersect, copper scuppers catch and dispatch rainfall runoff. "Most of the water flows toward the north side, where its splashes onto a rock garden," Austin says. "It's another play on water as the essence of he building." In temperate weather, 10 double-wide glass doors with horizontal steel dividers open the pool to the outdoors. The building's exterior siding and interior ceiling material—tongue-and-groove camberra wood with exposed edges—further emphasizes horizontal motion. And the Doug fir studs that frame the clerestory provide a vertical counterpoint.—s.d.h.

principal in charge / project architect / interior designer / general contractor: Bill Austin, Austin Design; project designer / interior designer: Rachel Chase, Austin Design; general contractor: ASA Carpentry, Montague, Mass.; land planner: Joan S. Rockwell & Associates, Colrain; landscape architect: John Urschel, Amherst; project size: 1,636 square feet; construction cost: \$200 per square foot; photographer: David Stansbury. See page 144 for product information.



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sidential architect design awards

outbuilding merit

private wine silo, teton county, wyo.

carney architects

jackson, wyo.

ecause of a high-water table in the Snake River flood plain, Carney Architects designed this nifty little 300-square-foot wine storage room as a silo instead of a conventional cellar. So it's no wonder our judges gave it high marks—and a merit award.

The silo, which holds 2,500 bottles, is the third installment of an evolving rogram that includes a main house and a secondary entertaining building rith an office, gym, and pool room. Each structure is an architectural departure from the next. For the silo, the architects drew inspiration from agrarian tructures, but they built it with 12-inch-thick insulating foam block and clad with oxidized steel plates. Connected to the entertainment portion of the uilding, the silo's interior features warm reclaimed fir and exposed steel. The silo is more than a place to store wine," says architect Eric Logan. "Its pool deck provides soaring views [of the Grand Teton Mountain range]."

"This is pure invention," the judges said, calling it "beautifully detailed nd very neat."-n.f.m.

rincipals in charge / project rchitects: Eric Logan and Jeff awrence, Carney Architects; eneral contractor: Bontecou onstruction, Jackson; project ize: 300 square feet; site size: 0 acres; construction cost: /ithheld; photographer: Jeff awrence. See page 144 for roduct information.







This silo, which was inspired by a wine cask, stores bottles around the perimeter. A spiral staircase leads to a rooftop deck and stunning views.

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outbuilding merit

broadford farm pavilion, hailey, idaho lake/flato architects san antonio

he judges praised this charming little pavilion's "strong plan" and "nice proportions." Conceived as a family retreat on a larger property containing an existing main house, the project presented Lake/Flato Architects with an opportunity to design a building that serves purely as a getaway destination. "The critical challenge was to create a pavilion where you do feel connected to the views and the environment, but you're not encumbered by too much architecture," says principal in charge David Lake, FAIA.

He and project architect Brian Korte created a rustic haven that blends the low-maintenance with the luxurious. Ipé siding, decking, and flooring stands up to winter moisture, and interior walls of oiled mild steel need little care. Sealed, resawn cedar plywood ceiling panels reflect the light streaming in through the massive lift-slide doors on the pavilion's southern and western sides. And in the summertime, the owners can push those doors completely back, opening up the main living space to its bucolic surroundings. -m.d.

principal in charge: David Lake, FAIA, Lake/Flato Architects; project architect: Brian Korte, AIA, Lake/Flato Architects; general contractor: Tor Jensen, Bishop Builders, Ketchum, Idaho; structural engineer: Scott Williamson, Datum Engineering, Austin, Texas; project size: 645 square feet; site size: 3 acres; construction cost: Withheld; photographer: Brian Korte, AIA. See page 144 for product information.









Sturdy flitch beams support most of the pavilion's structural load. A translucent ceiling creates a skylit shower (top left).





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kitchen grand potrero hill residence, san francisco serrao design | architecture san francisco

strong concept and refined detailing bring unity to this second-floor living space. The owners, a photographer and his wife, asked Jay Serrao, AIA, to crete a lively kitchen, dining area, and living room hat would flex for entertaining. Serrao made the nost of the compact space by stretching the wall abinets between the kitchen and living room. heir spicy tones and color-block composition were inspired by the couple's love of Modernism and the Hispanic art they collected on a trip to Mexico and Central America.

The architect used clever devices to merge unction and flexibility. A flip-up counter upported by a custom stainless steel hinged racket offers the options of additional counter pace or movement between the kitchen and living bom. The island's raised counter separates the ooking and living areas while creating an edge or conversation when the couple entertains.

Serrao's efficient redesign was driven by a ense of material stewardship. Floors, flip-up ounter, and raised bar are made of bamboo plyvood. "What we loved about it was that you see ll the layers of the plywood," Serrao says. The idges praised the project's consistent detailing. There's a high degree of complexity without irowing it in your face," a judge said. "It's rilliant in its simplicity." -c.w.

rincipal in charge / project architect: Jay Serrao, AIA, errao Design | Architecture; general contractor: Paul adger, Cracker Jack Arts, San Rafael, Calif.; project size: 50 square feet remodeled; construction cost: Withheld; hotographer: John Todd Photography. See page 144 for roduct information.







Interior specs were guided by the clients' green leanings. Floors and raised counter are bamboo, and the cabinetry is made of verticalgrain white fir veneer from a certified source and a low-formaldehyde MDF substrate. The 24-inch-wide refrigerator is a high-efficiency European model with a freezer on the bottom.

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bath merit

winter residence, tucson, ariz.

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he spa sybarites who commissioned this master bath remodel are so taken with the experience they're considering a plunge into the spa business. They came to Ibarra Rosano with an entreaty to "turn their dark and cluttered bath into a calm and othing retreat, with the serene quality of spas they had experienced roughout the world." The architects' mantra of "simple and clean" sulted in a space the judges called "elegant."

Only a wall remains from the original bathroom, but it now pports the big design move—a floating vanity and cantilevered irror that mediates between views of ablutions and dressing. "We ed the vanity as the focal piece to marry wet and dry areas," says Teresa Rosano. Pale blue glass mosaics on the counter and in the shower represent wet, while clear maple cabinets link to the "dry" dressing area and its matching closets.

The jury especially admired the ethereal, floating effect of the vanity, as well as the overall sophistication of the project. -s.d.h

principals in charge / project architects: Teresa Rosano, Luis Ibarra, Ibarra Rosano Design Architects; general contractor: Repp Design + Construction, Tucson; tile installer: Dante Rosano, Tucson; project size: 307 square feet; construction cost: \$175 to \$200 per square foot; photographer: Bill Timmerman. See page 144 for product information.



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esidential architect design awards

architectural detail merit

house ocho, carmel, calif. feldman architecture san francisco

his simple, elegant staircase plugged into an adjacent retaining wall may seem like an easy detail to pull off, but the opposite is true. "Stairs have to be one of the most precise things because of the codes, and retaining walls are usually imprecise because they are purely structural," says architect Jonathan Feldman. Combining the two requires meticulous planning and pinpoint implementation.

The first thing built on the site, the 12- to 18-inch-thick retaining wall is a major, visible structural element in the house, so Feldman wanted it to be dramatic. He used form boards that were sandblasted to produce a wood grain impression on the wall and inserted powder-coated T-shaped steel rods to support the treads and handrail. "It was really hard to get them in place with all the forms," Feldman says. The treads and handrails are Doug fir, in keeping with the rest of the house. "This is not a design detail for the timid," the judges said approvingly. "You need tenacity to the end of your days to execute it in this fashion."—*n.f.m.*

principal in charge / project architect: Jonathan
Feldman, Feldman Architecture; general contractor:
Brian Groza, Groza Construction, Monterey, Calif.;
angineer: Mike Hicks, Fulcrum Structural Engineering,
San Francisco; photographer: Jonathan Feldman.





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stud skeleton library, winchester, va.

reader & swartz architects

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oo many books. That's what prompted this husband-and-wife team of architects to design an inventive shelving arrangement based on the stud system of their late 60s tract house.

Here's how it works: The library in his renovated house is built into the gable-end walls of a loft space. The original wood studs, which act as a skeleton for the library shelves, were completely stripped, and new birch-veneer plywoodaced panels were mounted to the outside face of the studs. The studs were stained and new 2x2 horizontal wood ledgers were screwed to them. The old studs and new ledgers form a skeleton grid into which multicolored wood shelves were nserted.

Got that? Not to worry; it took the carpenters who worked on the renovation a vhile to get with the program too. "They eally did not want to keep those studs," ays Beth Reader. "They told us we were otally nuts, that we were ruining things. They even tried to tear them off when we veren't there. Not too long ago, one of hem came back to the house and said, 'I hought you all were crazy to keep those tuds, but I've got to say that they're just eautiful."—k.s.

rincipals in charge / project architects: eth Reader, AIA, and Chuck Swartz, AIA, Reader : Swartz Architects; general contractor: vavid Goode, David L. Goode Inc., Winchester; roject size: 30 by 30 feet; construction cost: 165 per square foot; photographer: Anice oachlander/Hoachlander Davis Photography. 2e page 144 for product information.



The alternating tread staircase (below), made from oak and maple, attaches to the side of a built-in refrigerator. It comes in handy as a way to reach cookbooks, which are shelved on the kitchen side of the loft space.



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residential architect

on the boards grand

cabin on a pond, eastbrook, maine perfido weiskopf architects pittsburgh

lan Weiskopf, AIA, and Kevin Wagstaff, AIA, spend most of their working time on large-scale institutional, commercial, and multifamily projects. But that didn't stop them from designing this 1,495-square-foot gem for some friends of Weiskopf's. "It's not our basic practice," he says. "But when an opportunity like this comes along and the timing is right, we'll take it."

The clients wanted a true vacation cabin for their pond-side property in Maine-no air conditioning, no central heating system, and no unnecessary rooms. Weiskopf and Wagstaff obliged with a low-key, gable-roofed structure built almost completely of unfinished wood. The interiors contain no drywall or plaster, and exterior cladding comprises cedar shingles and plywood. The sequence from the entry, through the house, and down a wooden ramp to the water roughly follows an existing footpath, establishing a deeper tie to the site. The project's one concession to luxury is its view: The architects raised it 5 feet off the ground on steel piers and a concrete foundation to ensure sightlines to the pond. But that didn't bother the judges. "It has all the beauty of Shinto shrines," one said. -m.d.

project architects: Alan Weiskopf, AIA, and Kevin Wagstaff, AIA, Perfido Weiskopf Architects; **project size:** 1,495 square feet; **site size:** 2.5 acres.









The ribbing of wood slats along the home's gables and lake side provides shade and casts interesting interior shadows. A concrete wall and a showerhead make up the minimalist outdoor shower (top left).

residential architect

on the boards grand

schindler residence, san francisco serrao design | architecture

san francisco

dding onto an iconic piece of architecture can be intimidating, but the seamless extensions proposed for this 1950 house by Rudolph Schindler earned nothing but praise from the judges. They agreed that "the work added enhances the original." The low-slung house is spread out on a double lot, a little world unto itself with a courtyard and garden, but it's something of an oddball on the street. "The other homes are tall and compact and go right up to the property line," says Jay Serrao, AIA. "Our challenge was to add onto the house in a respectful way, while relating it to its surroundings."

A thin upper-level addition follows the spatial logic of the original house, flipping its L shape to accommodate a master suite and private deck. That move floats the addition's bulk against the property line and helps to mediate the scale difference. Another L form projecting into the lower rear garden will house an office/guest room and provide a roof deck outside the living room above. The additions' louvers reference the opaque operable louvers designed by Schindler, but they're smaller than the originals and made of frosted glass, deftly playing old against new. -c.w.

principal in charge / project architect: Jay Serrao, AIA, Serrao Design | Architecture; project size: 3,603 square feet (1,401 new, 202 remodeled); site size: 0.11 acre; construction cost: Withheld.



residential architect / may 2005

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on the boards grand

fahrenheit, san diego

studio e architects

san diego

ichael Graves may design toasters, but Studio E Architects is right on his heels. The firm has designed what it refers to as a "toaster cover" for the parking garage at PETCO Park, the home of baseball's San Diego Padres. The cover will come in the form of an L-shaped multifamily building slated for completion this fall. "The garage, which we also designed, has two very elaborate facades," says Eric Naslund, a Studio E principal and the project's architect. "The city redevelopment agency wanted to completely mask the other two sides."

In response to varying site conditions, Naslund designed two very different unit types. The 24-foot-deep north end of the building features double-level stacked townhomes, a strategy that reduces the required amount of common circulation

space. On the 60-foot-deep western facade, high-ceilinged lofts take advantage of ample sunlight and ballpark views. Storefront windows and corrugated metal siding complement the cast-in-place concrete structure, and ground-floor retail spaces enhance the project's lively connection to the street. "There's not one gratuitous plan gesture," remarked a judge. "It yields a rich, dynamic facade."—m.d.

principal in charge / project architect: Eric Naslund, FAIA, Studio E Architects; architect of record: Martinez + Cutri Corp., San Diego; developer: Citymark, San Diego; general contractor: Turner Construction, San Diego; landscape architect: Deneen Powell Atelier, San Diego; interior designer: Megan Bryan Interiors, La Jolla, Calif.; project size: 727 to 1,335 square feet per unit; site size: 0.4 acre; construction cost: \$150 per square foot; sales price: approximately \$300,000 to \$800,000; units in project: 77.





J Street

Orange and yellow accents distinguish the building's north and west sides, respectively. Corner units take in top-notch views of San Diego Padres games.



14 A

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loblolly house, taylors island, md. kieran timberlake associates philadelphia









ground level

roof



his house on the Chesapeake Bay defers to the natural site and distills its essence. Located on a cordgrass marsh, the house rests on random pilings that blend in with the pine grove. Water from a shallow pond under the house is pumped to the cordgrass-covered roof. The runoff flows through an oval aperture in the atrium and back down into the pond, offering a cosmic metaphor for the way that water unites the landscape and sky.

That reductive approach to architecture led KieranTimberlake to invent a hybrid house that combines site-built and prefab components. Its parts include an aluminum frame that clips together on site, floor and ceiling coffers with integrated wiring and mechanical systems, and pre-assembled kitchen and bathroom boxes. "Most architecture is space, and we're mostly just shipping the materials around the edge," says Stephen Kieran, FAIA. The exterior skin features retractable glass doors and polycarbonate shutters on the waterfront side of the house that can close it off completely—site-responsive solutions that impressed the judges.—c.w.

principal in charge / project architect: Stephen Kieran, FAIA, KieranTimberlake Associates; general contractor: Chip Arena, Arena Co., Wallingford, Pa.; landscape architect / interior designer: KieranTimberlake Associates; project size: 2,200 square feet; site size: 3.7 acres; construction cost: To be determined.



Given a tight construction schedule and a shortage of local labor, the house's frame and floor, wall, and ceiling systems will be precisely fabricated off site. The entire assembly, from the piling platform on up, is designed to be completed in 30 days.

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product information for RADA 2005's winning projects

page 40-Contemporaine, Chicago bathroom and kitchen plumbing fittings: Grohe, Dornbracht: bathroom plumbing fixtures: Kohler: bathroom and kitchen cabinets: Bulthaup; dishwasher and oven: Miele; entry doors and windows: Manix; interior paneling and trim work: Continental Woodworking Co.; kitchen plumbing fixtures: Franke; refrigerator: Sub-Zero

design awards

page 44-Chicken Point Cabin, Northern Idaho

bathroom plumbing fittings: Chicago Faucets, Waterworks: bathroom plumbing fixtures: Agape, Kohler, Ann Sacks: dishwasher: Bosch: kitchen plumbing fittings: KWC Faucets; lighting fixtures: Pauluhn Electric Manufacturing; oven: Viking; refrigerator: Sub-Zero; trash compactor: KitchenAid; windows: Fleetwood Windows & Doors

page 47-Pacific Palisades Residence, Pacific Palisades, Calif.

bathroom and kitchen plumbing fittings: Hansgrohe; bathroom plumbing fixtures: Duravit; entry and interior doors: T.M. Cobb; fireplace: Superior; flooring (wood): Shane Floor Covering; garage doors: American; hardware: Valli & Valli, Baldwin; kitchen cabinets: Ikea; kitchen plumbing fixtures: Blanco America; lighting fixtures: Hevi Lite, Liton Lighting, Hera Lighting; oven, range, refrigerator, and trash compactor: GE Monogram; paints/stains: Dunn-Edwards Paints; roofing: CertainTeed; skylights/roof windows: Bristolite; windows: Twin Cities Glass, T.M. Cobb

page 48-Matthew Residence, Brainerd, Minn.

bathroom and kitchen plumbing fittings: Dornbracht; countertops: Corian; entry doors and windows: Loewen; flooring (ceramic): Vermont Structural Slate Co.; lighting: Halo; paints/stains: Cabot; skylights/roof windows: Velux

page 56-House in the Blue Mountains, Eastern Pa.

bathroom plumbing fixtures: Elkay, Kohler; bathroom plumbing fittings and kitchen plumbing fittings and fixtures: Dornbracht; brick/masonry products: Bayer Stone; dishwasher and garbage disposer: KitchenAid; flooring (stone): Endless Mountain Stone Co.; flooring (wood): Santos; freezer and refrigerator: Sub-Zero; HVAC equipment: Trane; insulation: Owens Corning; interior doors: Stark Millworks; kitchen plumbing fixtures: Elkay USA; lighting fixtures: Cooper Lighting;

oven and range: Dacor; paints/stains: Cabot, Sikkens, Minwax; patio doors: Duratherm Window Corp.; structural lumber: Trus Joist

page 58-The Prospect, La Jolla, Calif. bathroom cabinets: Borrelli Cabinetry; bathroom plumbing fixtures: Dornbracht; entry doors and windows: Fleetwood Windows and Doors; lighting fixtures: Halo; roofing: Johns Manville

page 61-Orleans Residence, Orleans, Mass.

bathroom plumbing fixtures: Kohler; dishwasher and kitchen plumbing fixtures: Miele; entry doors, patio doors, skylights/roof windows, and windows: Megawood; HVAC equipment: Carrier; insulation: Owens Corning; kitchen cabinets: Siematic; lighting fixtures: Poulsen, Iris; oven: Viking; paints/stains: Benjamin Moore

page 63-Rye Residence, Rye, N.Y. bathroom plumbing fittings: Kohler; bathroom plumbing fixtures and kitchen plumbing fittings: Waterworks; brick/masonry products: Fieldstone; dishwasher: Bosch; entry and interior doors: Fontrick Door; flooring (ceramic): Artistic Tile; freezer: Sub-Zero; garage doors: Overhead Door Corp.; hardware: Baldwin, Merritt; interior paneling and trim work: Stasio; kitchen cabinets: Hallmark Woodworkers; kitchen plumbing fittings: Brooks; lighting fixtures: Lightolier, RSA Lighting, Modular, Hera Lighting, Bega, CSI, Brass Light; oven: Viking; paints/stains: Benjamin Moore; patio doors and windows: Marvin Windows and Doors; security system: Interspace Electronics; structural lumber: Trus Joist

page 65-Feinstein Residence, Malibu, Calif.

bathroom plumbing fittings: Dornbracht; bathroom plumbing fixtures: Toto; dishwasher: Bosch; entry doors and patio doors: Fleetwood Windows and Doors; hardware: Valli & Valli, Medeco; lighting: Halo; paints/stains: Frazee Paint; windows: Arcadia

page 70-Dog Team Too, San Antonio bathroom plumbing fittings: Acorn, Speakman Co., Kroin; bathroom plumbing fixtures: Speakman; dishwasher and oven: Thermador; exterior siding: James Hardie (Hardipanel); garbage disposer: Waste-King; hardware: Schlage; HVAC equipment: Carrier; interior paneling: Agathis Plywood; kitchen plumbing fixtures: Brass Tech; lighting fixtures: Lucifer; paints/stains:

Benjamin Moore; refrigerator: Sub-Zero; sheathing: Thermoply Radiant Sheathing

page 73-Wilson Residence, Alexandria, Va. bathroom plumbing fittings: Hansgrohe; bathroom plumbing fixtures: Kohler; bathroom countertops: Zodiaq; dishwasher: Bosch; flooring (ceramic): Dal-Tile; garbage disposer: In-Sink-Erator; hardware: Schlage; HVAC equipment: Carrier; insulation: Johns Manville; kitchen plumbing fittings: KWC Faucets; lighting fixtures: Rudd Lighting, Lightolier, Stonco; oven and range: Bosch; paints/stains: Sherwin-Williams, Harmony; refrigerator: KitchenAid; roofing: Built Up; windows: Pella Windows and Doors

page 75-Via de la Paz Residence, Pacific Palisades, Calif. bathroom plumbing fixtures: Dornbracht; countertops: CaesarStone; dishwasher: Fisher & Paykel; oven: Viking; refrigerator: Sub-Zero

page 77-Folsom Street Residential Laboratory, San Francisco bathroom plumbing fittings: Vola; bathroom plumbing fixtures: Duravit; dishwasher: Miele; flooring (cementitious): Scofield; flooring (epoxy): Polymax; hardware: Hafele; kitchen cabinets and plumbing fittings: A.T. Villa USA; lighting fixtures: Erco, Elko, A.T. Villa USA; paints/stains: ICI; refrigerator: Traulsen; security system: Siedle; framing system: Bosch

page 79—Farmhouse, Virginia

bathroom plumbing fittings: Newport Brass; bathroom plumbing fixtures: Richmond, Kohler; bathroom and kitchen cabinets: Quality Custom Cabinets; dishwasher: Bosch; entry doors and windows: Weathershield; flooring (ceramic tile): Waterworks; hardware: Emtek; interior doors: Simpson Door Co.; kitchen plumbing fittings: Kohler; kitchen plumbing fixtures: Whitehaus Collection; lighting fixtures: Brass Light Gallery; oven: Dacor; paints/stains: Benjamin Moore; range: Viking; refrigerator: Sub-Zero

page 84-Skybridge, Chicago

bathroom plumbing fittings: Grohe; flooring (ceramic): Mid-America Tile; interior paneling and trim work: Nu-Trends; kitchen cabinets: Canac; kitchen plumbing fittings: Grohe; lighting fixtures: Lightolier, Gammalux Systems, Flos, Juno; paints/stains: Sherwin-Williams, Modac; patio doors: Traco; windows: Traco, Vistawall

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product information for RADA 2005's winning projects

page 87—Bentley-Massachusetts
Apartments, Los Angeles
bathroom plumbing fixtures: Kohler; dishwasher, oven,
and refrigerator: Fridgidare; flooring (ceramic tile):
Dal-Tile; kitchen plumbing fixtures: Kohler

page 89—Harper Court: Seven Fountains, West Hollywood, Calif.

bathroom plumbing fittings: Kohler; dishwasher, oven, and refrigerator: Amana; entry doors, patio doors, and windows: Southland Windows; fireplace: Martin; flooring (ceramic): Malibu Ceramics; HVAC equipment: Carrier, Honeywell; insulation: Johns Manville; kitchen plumbing fittings: Grohe; roofing: Gladding-McBean; security system: Aegis; structural lumber: T.W. Hager Lumber Co.; mailboxes: Salisbury; trash chutes: Wilkinson

page 93—Cannery Lofts, Newport Beach, Calif. bathroom plumbing fittings: Kohler, Newport Brass; bathroom plumbing fixtures: Kohler, Toto; dishwasher: KitchenAid; flooring (wood): Oregon Lumber Co.; garage doors: Southwest Industrial; garbage disposer, range, and refrigerator: KitchenAid; hardware: Schlage; HVAC: Carrier, Bryant; insulation: Owens Corning; kitchen plumbing fittings and fixtures: Kohler; lighting fixtures: Newport Brass; oven: Viking; patio doors: Nana Wall Systems; windows: Fleetwood Windows and Doors

page 95—110 Chattanooga Duplex, San Francisco

bathroom plumbing fittings: Danze, Hansgrohe; bathroom plumbing fixtures: Kohler, Toto; dishwasher: Bosch; entry and interior doors: T.M. Cobb; exterior siding: James Hardie; fireplace: Superior; garage door: Automatic Garage Door, Liftmaster; garbage disposer: ISK; hardware: Sugatsune, Hafele; HVAC equipment: Warmboard; kitchen plumbing fittings: Franke, KWC Faucets; kitchen plumbing fixtures: Elkay, Amana, Thermador, Gaggenau; lighting fixtures: Elco, Kim, Stonco, Artemide, Tango, LBL, Besa, Leucos, Flos, Luceplan, Juno; paints/stains: ICI, Cabot, Benjamin Moore; patio doors: Bonelli Windows and Doors; range: Acor, Jenn-Air; refrigerator: GE Monogram; skylights/roof windows: Royalite Manufacturing; windows: Bonelli Windows and Doors, Marvin Windows and Doors

page 99—Soma Studios and 8th + Howard Apartments, San Francisco

bathroom plumbing fittings and fixtures: Delta Faucet Co., Sterling; **dishwasher, oven, and garbage disposer:** GE Monogram; **entry doors:** Mohawk; **exterior siding:** James Hardie (Hardiplank), LaHabra Stucco; **flooring** (ceramic tile): Dal-Tile; Schlage; insulation: Owens Corning; kitchen plumbing fittings: Delta Faucet Co.; paints/stains: Benjamin Moore; roofing: Johns Manville; trash compactor: Marathon; windows: International Window Corp.

page 101—Chelsea Court, New York City bathroom plumbing fittings: Delta Faucet Co.; bathroom cabinets: Basco; brick/masonry products: Trenwyth Industries; exterior siding: U.S. Gypsum; flooring (ceramic): American Olean, Crossville Ceramics; flooring (vinyl): Lonseal; lighting fixtures: Focal Point, Lightolier; oven: Hotpoint; paints/stains: Benjamin Moore; refrigerator: GE; skylights/roof windows: Bristolite; windows: Champion Anodized Aluminum

page 103—Eucalyptus View Cooperative, Escondido, Calif.

brick/masonry products: RCP Block & Brick Inc.; exterior siding: James Hardie

page 105—City West: Phase II, Cincinnati bathroom and kitchen plumbing fittings: Moen; bathroom plumbing fixtures: Moen, Eljer Plumbingware; bathroom cabinets, countertops, and kitchen cabinets: Blue Ribbon; brick/masonry products: Glen-Gery Corp.; dishwasher, garbage disposer, oven, range, and refrigerator: GE; entry and interior doors: PremDor; exterior siding: Norandex; flooring (vinyl): Congoleum; hardware: Yale; HVAC equipment: Carrier; insulation: Owens Corning; lighting fixtures: Progress Lighting; paints/stains: Sherwin-Williams; roofing: Timberline; trim work: Fypon; windows: Silver Line Windows

page 109—Clifton Hall Student Housing, California College of the Arts, Oakland, Calif. bathroom and kitchen plumbing fixtures: Kohler; countertops and kitchen cabinets: Formica; dishwasher and refrigerator: GE; windows: Blomberg

page 111—Ramapo College Dormitory, Mahwah, N.J.

bathroom plumbing fittings: Kohler, Sloan; bathroom plumbing fixtures: Aqua Bath, Kohler; countertops: Wilsonart International, Formica; dishwasher and refrigerator: GE; flooring (ceramic): Dal-Tile; flooring (vinyl): Forbo; hardware: Corbin Russwin; HVAC equipment: Trane; kitchen plumbing fittings and fixtures: Elkay; lighting fixtures: Se'Lux; paints/stains: Sherwin-Williams; roofing: Carlisle Roofing; windows: Wausau

continued on page 144
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page 113—California State Polytechnic University Pomona, Residential Suites

bathroom plumbing fittings: Proflow, Delta Faucet Co.; bathroom
plumbing fixtures: Proflow, Briggs Industries, Fibercare Inc., American
Standard; masonry products: Orco Block Co.; entry and interior
doors: Kelley Brothers; flooring (ceramic): Dal-Tile; flooring (vinyl):
Armstrong; hardware: Best Lock, Trimco, Sargent, International Door;
HVAC equipment: Greenheck, RAE, EVAPCO, Emerson, MCS,
Lochinvar Corp.; insulation: Owens Corning; kitchen plumbing
fittings: Proflow, Briggs Industries; kitchen plumbing fixtures: Elkay;
lighting fixtures: Shaper, Lumux, Luminaire, Emco Lighting,
Day-Brite, Se'Lux, Zumtobel, Capri, Omega, Gardco, Vantage, Belfer,
Prudential; oven: Kenmore; paints/stains: Benjamin Moore, Dunn-Edwards Paints, Okon; patio doors: Milgard Windows; refrigerator:
Kenmore; roofing: Carlisle Roofing, GAF, Johns Manville;
skylights/roof windows: Bilco; structural lumber: Trus Joist;
windows: Arcadia, Milgard Windows

page 117—Poolhouse, Amherst, Mass. **bathroom plumbing fittings:** Sonoma Forge; **bathroom plumbing fixtures:** Toto; **interior doors:** Raydoor; **pool:** K&K Gunite Pool Builders

page 119—Private Wine Silo, Teton County, Wyo. countertops: Bendheim

page 121—Broadford Farm Pavilion, Hailey, Idaho bathroom plumbing fixtures: Kohler, Sonoma Forge; entry and patio doors and windows: Dynamic Architectural Windows & Doors; hardware: Valli & Valli, Henderson; HVAC equipment: Amana; kitchen plumbing fittings and fixtures: Kohler; lighting: BK Lighting, RAB Lighting, Iris Lighting Systems; paints/stains: Devoe Paint; refrigerator: Uline; skylights/roof windows: Kalwall Corp.

page 125—Potrero Hill Residence, San Francisco countertops: Burstone; dishwasher and oven: Miele; kitchen plumbing fittings: KWC Faucets; kitchen plumbing fixtures: Blanco; paints/stains: ICI; range: Gaggenau

page 127—Winter Residence, Tucson, Ariz.
bathroom plumbing fittings: Hansgrohe, Americh; bathroom plumbing fixtures: Hastings Tile & Bath; countertops: Bisazza; lighting fixtures: Nora Lighting; paints/stains: Dunn-Edwards Paints; windows: Lumicor

page 131—Stud Skeleton Library, Winchester, Va. hardware: National Manufacturing Co.; paints/stains: Sherwin-Williams, Valspar Corp., Martin Senour, Minwax; windows: Kolbe & Kolbe "a

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