

# residential architect

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MAY • JUNE 2010

# 10

**residential architect**  
design awards

robert swatt's little  
boxes on a hillside win  
project of the year

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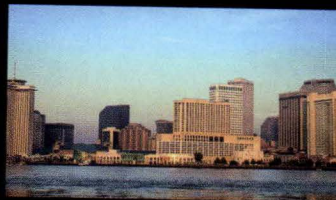


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2010

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# architect +/- client



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## symposium highlights

- Housing Tour: Visit New Orleans' Finest Homes
- 2010 *residential architect* Leadership Awards Luncheon
- Special Design Charrette: The New Shotgun House
- The Annual Meeting of the Congress of Residential Architecture

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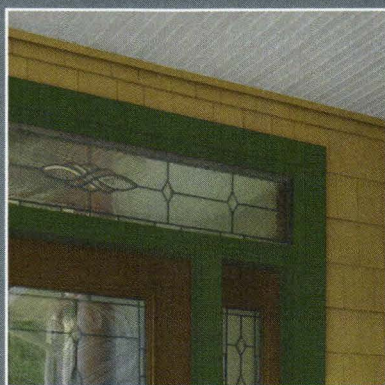
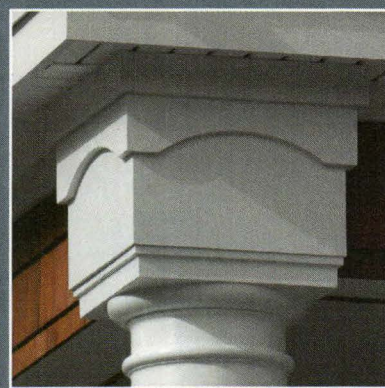
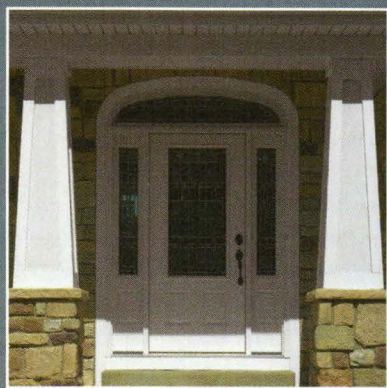
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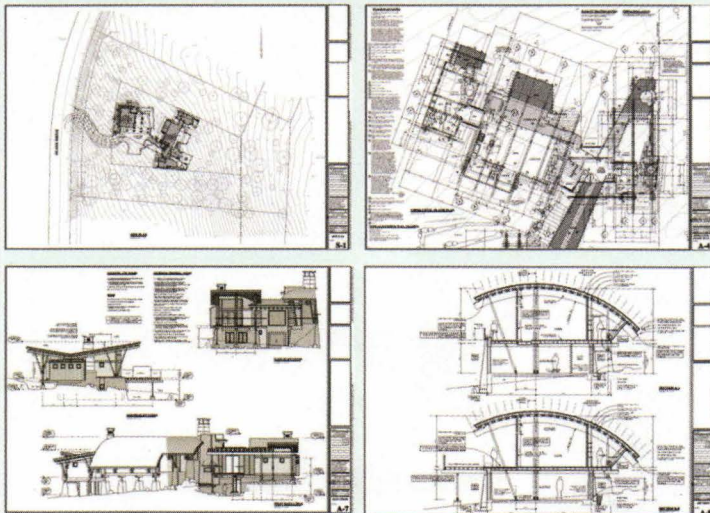


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 Pete Morelewicz / Deputy Design Director / 202.736.3331 / [pmorelewicz@hanleywood.com](mailto:pmorelewicz@hanleywood.com)  
 Jennifer Lash / Managing Editor / 202.736.3442 / [jlash@hanleywood.com](mailto:jlash@hanleywood.com)  
 Meghan Drueding / Senior Editor / 202.736.3344 / [mdrueding@hanleywood.com](mailto:mdrueding@hanleywood.com)  
 Nigel F. Maynard / Senior Editor / 202.736.3438 / [nmaynard@hanleywood.com](mailto:nmaynard@hanleywood.com)  
 Bruce D. Snider / Senior Editor / 207.322.6232 / [bsnider@hanleywood.com](mailto:bsnider@hanleywood.com)  
 Cheryl Weber, LEED AP / Senior Contributing Editor  
 Rhonda Hughes / Art Director  
 Allison Levy / Assistant Art Director  
 Richard Stirba / Senior Web Producer  
 Stephani L. Miller / Associate Web Editor / 202.736.3403 / [smiller@hanleywood.com](mailto:smiller@hanleywood.com)  
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 Jeff Calore / Publisher, Residential New Construction Group / [jealore@hanleywood.com](mailto:jealore@hanleywood.com)  
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 Alec Dann / General Manager Online, Residential New Construction Group

## Hanley Wood Business Media

Peter M. Goldstone / President, Hanley Wood / 202.736.3304  
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Editorial and Advertising Offices:  
 One Thomas Circle NW, Suite 600  
 Washington, DC 20005  
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Jeff Calore / Publisher, Residential New Construction Group  
Phone 202.380.3766 / Fax 202.785.1974 / jcalore@hanleywood.com

Alec Dann / General Manager Online, Residential New Construction Group  
Phone 202.729.3576 / Fax 202.785.1974 / adann@hanleywood.com

Joanna Mott / Group Publishing Support Manager  
Phone 773.824.2459 / jmott@hanleywood.com

Mari Skelnik / Director, Media Services  
Phone 773.824.2463 / mskelnik@hanleywood.com

### Midwest

Tim Ahlering / Regional Sales Manager / tahlering@hanleywood.com  
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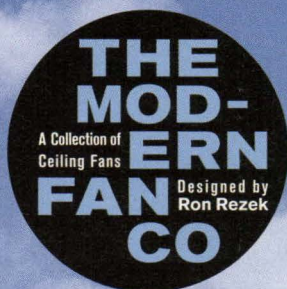
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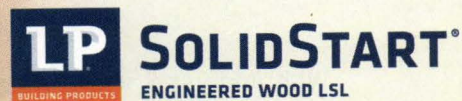


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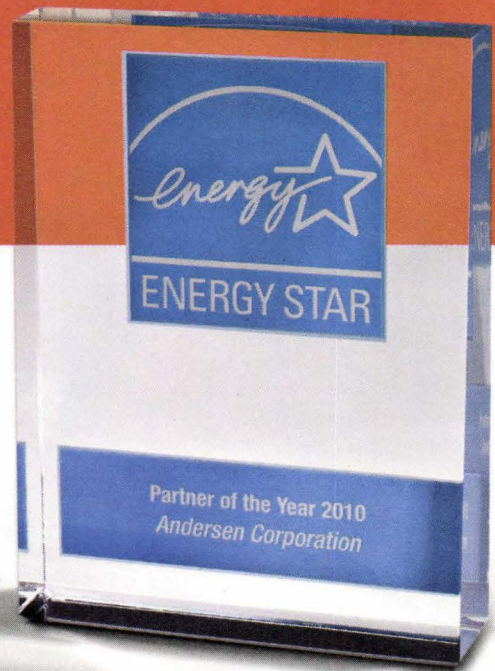
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This David Jameson-designed house impressed the RADA judges with its nod to classical modernism. Photo: Paul Warchol  
Cover photo: John Lee/Aurora Select



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residential architect  
design awards 2011

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from the editor

# strength in numbers

in 2011, this magazine becomes one of four partner publications of the american institute of architects.

by s. claire conroy

architecture is a rich and vital discipline—one that deserves a far greater number of magazines dedicated to its exploration and celebration than it has. At Hanley Wood, parent company of *residential architect*, we've been doing our part to add to the mix. Nearly 14 years ago, we launched this magazine devoted to architects who love housing—and it has grown to encompass a website, e-newsletters, and a symposium. Several years ago, we also started a magazine called ARCHITECT, to provide a horizontal look at the profession and a special emphasis on larger-scale commercial and institutional work.

There are those who think Hanley Wood is a latecomer to the architecture field. Not everyone realizes that ARCHITECT contains, through acquisition, the DNA of several magazines that preceded it, including *Architecture* and *Progressive Architecture* (P/A). We have some previous staff members from those venerable publications as well, including ARCHITECT's editor-in-chief Ned Cramer, who worked at *Architecture*, and

ARCHITECT's founding publisher Pat Carroll, a veteran of P/A.

I also worked a temporary gig at *Architecture* nearly 20 years ago between full-time jobs. At the time, it was the magazine of the American Institute of Architects (AIA) and located in Washington, D.C., where I live. I left *Architecture* when I got my first position at Hanley Wood. I thought there was some kismet there because Mike Hanley and Mike Wood had once been publishers of the *AIA Journal*. Prior to that, Hanley worked at P/A and Wood at *Architectural Record*.

My mother, Sarah Booth Conroy, was delighted to see me follow this path because she covered architecture for more than 40 years—most of them as editor of *The Washington Post's* home and design section. For her dedication to the field, the AIA granted her Honorary AIA membership in 1978, the same year Philip Johnson won the institute's Gold Medal Award. She went to the AIA National Convention in Dallas that year to collect her honor (I have on my office desk her well-worn "Hon. AIA" ID card). But, ever the hardworking journalist, she returned home with in-depth articles



Mark Robert Halper

on Philip Johnson and local hero O'Neil Ford.

She was so proud when I was promoted to editor of *residential architect*. And I know if she were alive today, she'd be thrilled to see it become a magazine of the American Institute of Architects. I'm thrilled, too, that the AIA has selected us, ARCHITECT, and our other sister publications, EcoHome and ECO-STRUCTURE, as partner publications. I'm optimistic this new relationship will help us grow and deepen our service to our audience. But what gratified me the most to see during the partnership vetting process was the AIA's acknowledgement that residential

architecture is vitally important to its membership. So much so, it also sought affiliation with our other residential magazine, EcoHome.

More magazines covering more of what architects love to do—including dedicated spotlights on residential work. Our magazine has always served as a bridge among different groups of residential practitioners. Now it's in our official job description. We look forward to more collaborations that strengthen ties among residential architects and that convey your concerns to a broader audience. **ra**

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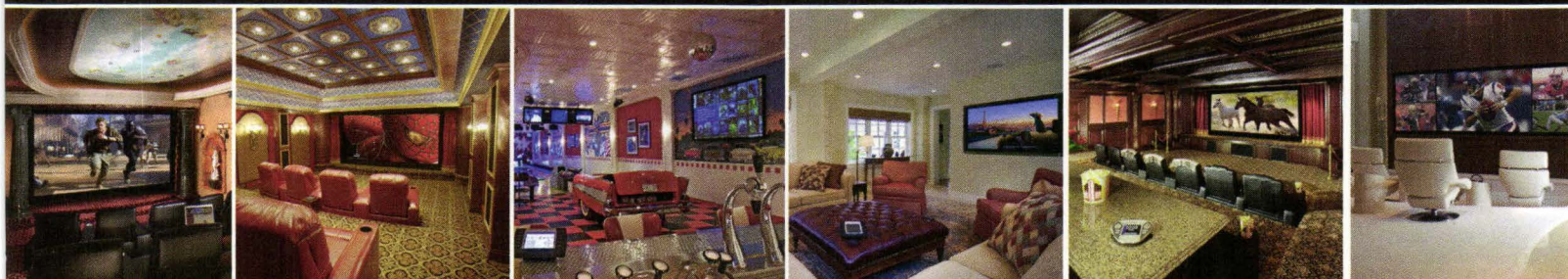
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# home front

news from the leading edge of residential design.

## honors for housing

For 10 years, the American Institute of Architects' (AIA) Housing Awards for Architecture have recognized the best residential projects designed by its member firms. In May, the institute announced the 2010 AIA Housing Awards winners—a handsome collection that illustrates the many ways residential projects can enrich and regenerate the human spirit.

From a pool of approximately 200 entries, this year's jury selected 18 projects in four categories: One/Two Family Custom Housing, One/Two Family Production Housing, Multifamily Living, and Specialized Housing. (You'll see some winners again in the *residential architect* Design Awards coverage

that follows these pages.)

Housing award jury members included Andrew V. Porth, AIA, Porth Architects; Jane Kolleeny, *Architectural Record* and *GreenSource*; Natalye Appel, FAIA, Natalye Appel + Associates Architects; Geoffrey Goldberg, AIA, G. Goldberg and Associates; and Grace Kim, AIA, Schemata Workshop.

Design excellence, response to place, occupant suitability, design rigor, and, to a certain extent, sustainability drove the jury's selections, according to Porth, who served as the jury chairman. For additional images of each winning project, visit [www.residentialarchitect.com](http://www.residentialarchitect.com). —stephani l. miller

### One/Two Family Production Housing

Cellophane House,  
New York, by  
KieranTimberlake,  
Philadelphia



Peter Aaron / Esto



David Sundberg / Esto

### One/Two Family Production Housing

14 Townhouses,  
Brooklyn, N.Y.,  
by Rogers Marvel  
Architects, New York



## One/Two Family Custom Housing

Spiral House, Old Greenwich, Conn.,  
by Joeb Moore + Partners Architects,  
Greenwich



Jeff Goldberg / Esto

## One/Two Family Custom Housing

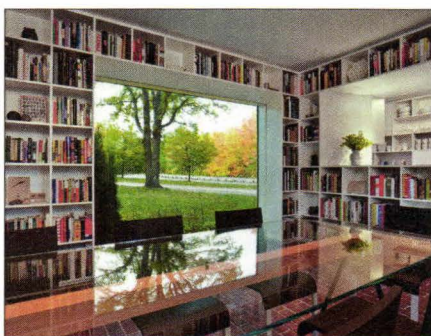
Sky Ranch, Seattle,  
by The MillerHull Partnership, Seattle



Benjamin Benschneider

## One/Two Family Custom Housing

T42 House, Minneapolis, by  
VJAA, Minneapolis



Paul Crosby Architectural Photography

## One/Two Family Custom Housing

Port Townsend Residence, Port Townsend, Wash.,  
by Bohlin Cywinski Jackson, Seattle



Nic Lehoux Photography



Nic Lehoux Photography

## One/Two Family Custom Housing

Dry Creek Outbuildings, Woodside, Calif.,  
by Bohlin Cywinski Jackson, Seattle



Nic Lehoux Photography

## One/Two Family Custom Housing

Sheldon Gatehouse, Cle Elum, Wash.,  
by Bohlin Cywinski Jackson, Seattle



Doug Edmunds Studio

## One/Two Family Custom Housing

Ferrous House, Spring Prairie, Wis., by Johnsen Schmalming Architects, Milwaukee



Ethan Kaplan Photography

## One/Two Family Custom Housing

Diamond Project, San Francisco, by Terry & Terry Architecture, Berkeley, Calif.

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## Multifamily Living

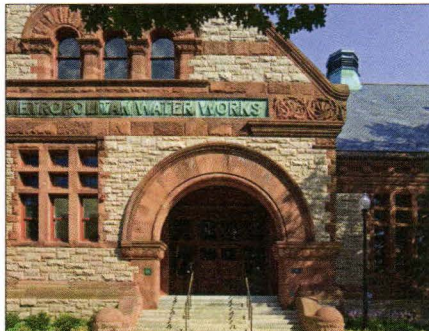
Gish Apartments, San Jose, Calif., by Office of Jerome King, FAIA, San Jose, Calif.



Bernard André Photography

## Multifamily Living

The Waterworks at Chestnut Hill, Chestnut Hill, Mass., by Gund Partnership, Cambridge, Mass.



Chuck Choi Architectural Photography

## Multifamily Living

Formosa 1140, West Hollywood, Calif., by Lorcan O'Herlihy Architects, Culver City, Calif.



Lawrence Anderson / Esto

## Multifamily Living

OneEleven Mixed-Use Development, Baton Rouge, La., by Remson/Haley/Herpin Architects, Baton Rouge



Crocker Studio



Raul J. Garcia Photography

## Multifamily Living

Safari Drive, Scottsdale, Ariz., by The Miller/Hull Partnership, Seattle

## Specialized Housing

The Housing Tower, Stockbridge, Mass., by The Rose + Guggenheimer Studio, New York



Matthew Snyder

## Specialized Housing

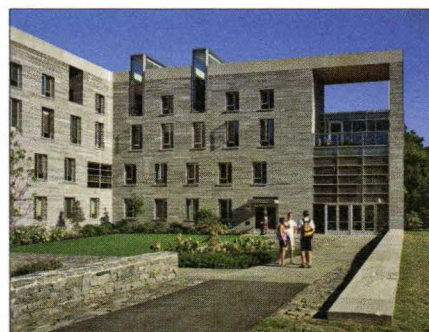
Step Up on Fifth, Santa Monica, Calif., by Pugh + Scaarpa, Santa Monica



John Edward Linden

## Specialized Housing

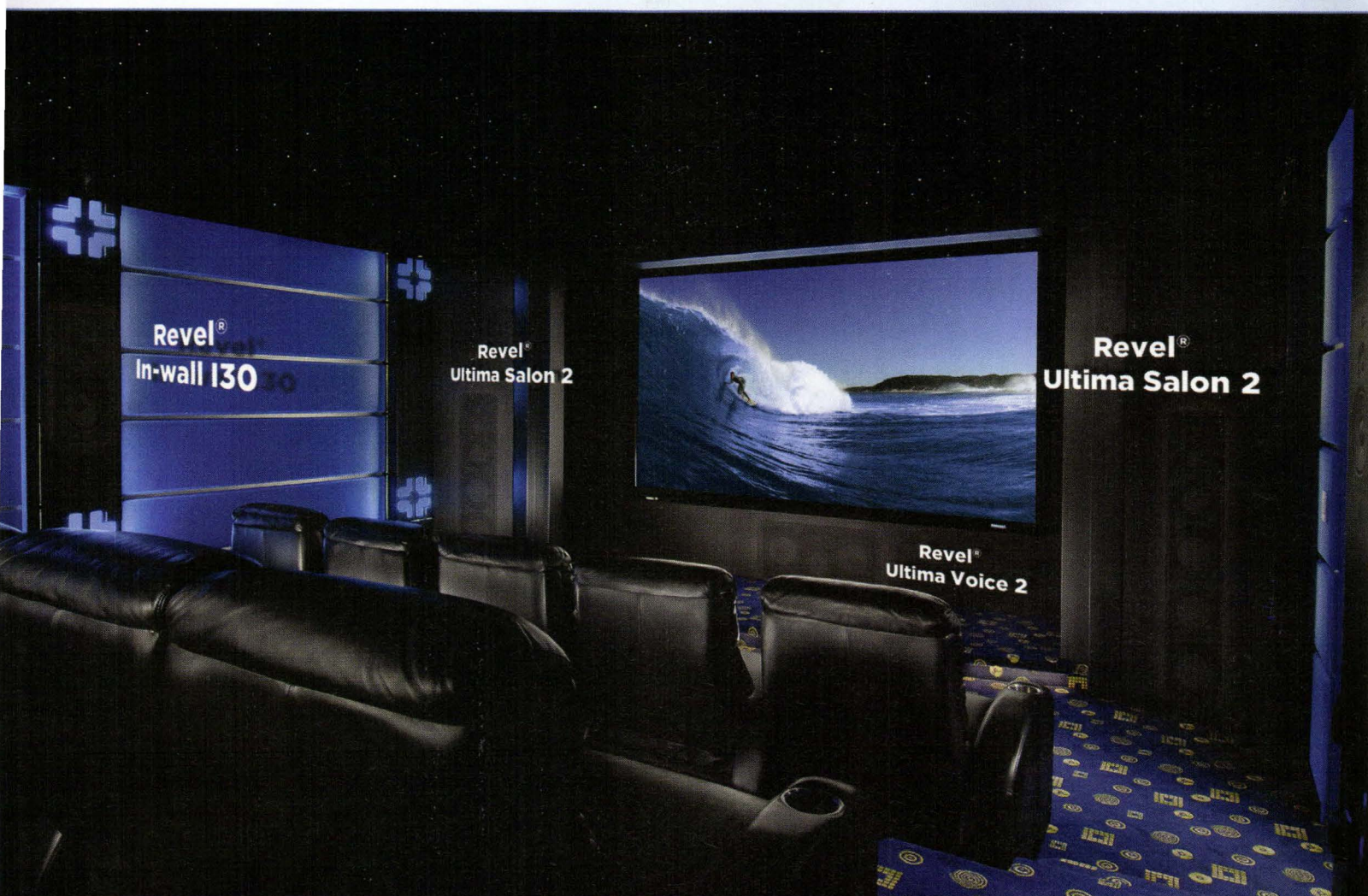
Swarthmore College Alice Paul and David Kemp Residence Halls, Swarthmore, Pa., by William Rawn Associates, Architects, Boston



Robert Benson Photography



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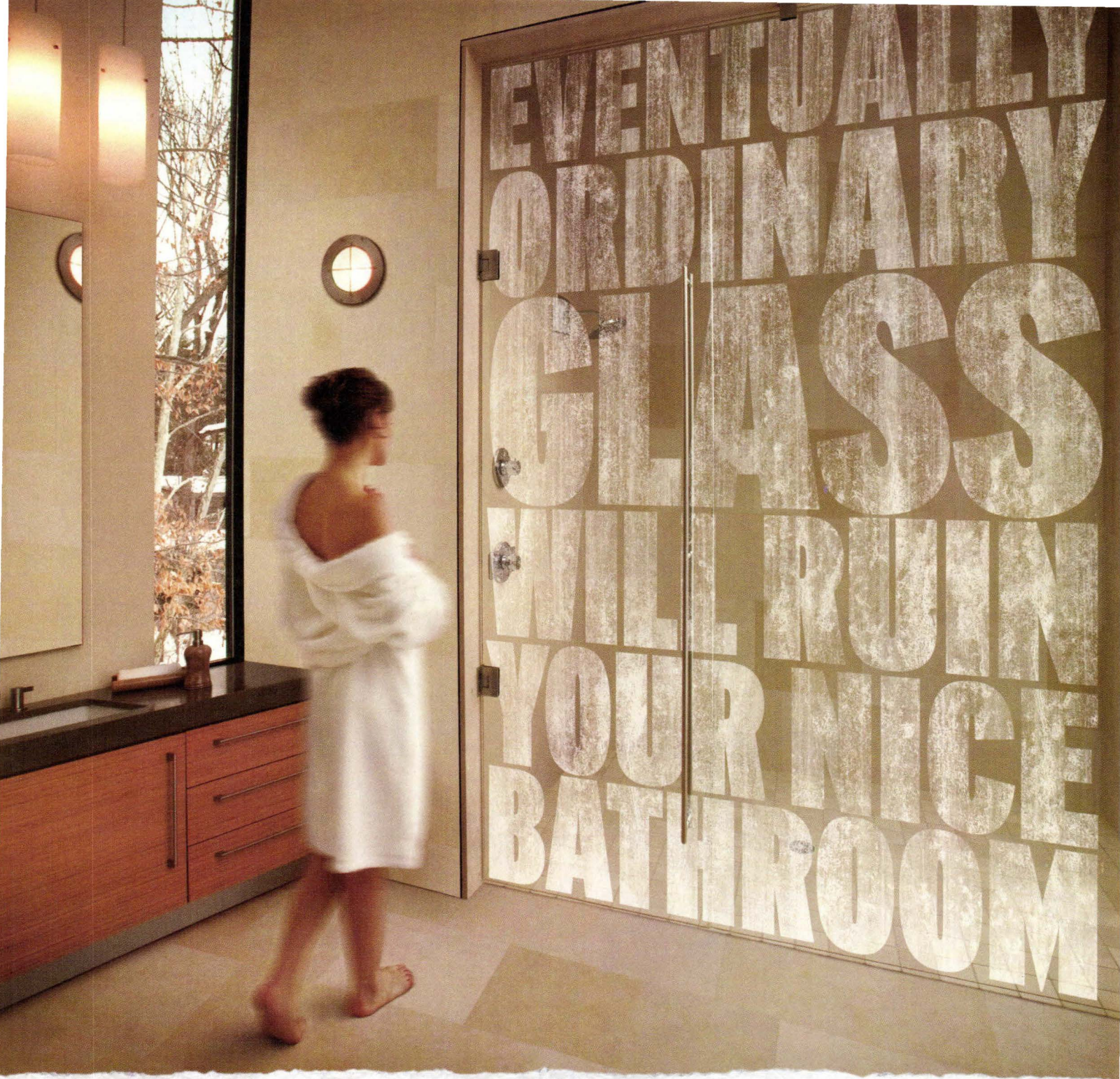
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# saving costs

in recessionary times, the budget draws a hard line.

by cheryl weber, leed ap

**T**he events of the past two years haven't changed much for the top tier of clients—the wealthiest subset who are true patrons of art and architecture. Fortunately, there always will be people for whom a stated budget is just a suggestion, a number to be cheerfully revised as the possibilities for their dream home unfold. As architects move out of that rarefied realm, however, budgets become more fixed, and in the current economic chill, that condition has spread more broadly. Only a tiny fraction of the population can now say with confidence, "Sure, let's spend an extra 30 percent on our house."

Now more than ever, architects who hope to increase their market share must respect their clients' limits. More importantly, they need a clear understanding of costs, a process flexible enough to adjust as the project evolves, and the creative know-how to do more with less. As project budgets shrink, the questions arise: In a messy venture like construction, what does it take to meet a budget dead-on? What phases are most vulnerable to cost creep, and how do you hit

the sweet spot: a stellar design that doesn't break the bank? Perhaps harder still, how do you help clients untangle the strands of emotion and desire that bind them to unattainable dreams? These challenges are nothing new, but it's certainly a good time to revisit them. Architects who win the financial confidence of clients may well be the

busiest in coming years.

If anyone has answers, it's the firms who've established a reputation for award-winning design that's priced somewhere between mass market and luxe. Whether a budget is high or low, they've perfected a way of working that's attentive to both the big picture and the line item costs. Ultimately,

those skills aren't so much about being frugal as they are about smart stewardship and the peace of mind that comes with it. "Three years ago, clients would start by saying, 'I've got a budget,' and then say, 'I really did want that stone fireplace for \$45,000,'" says Dale Mulfinger, FAIA, a principal at Minneapolis-based

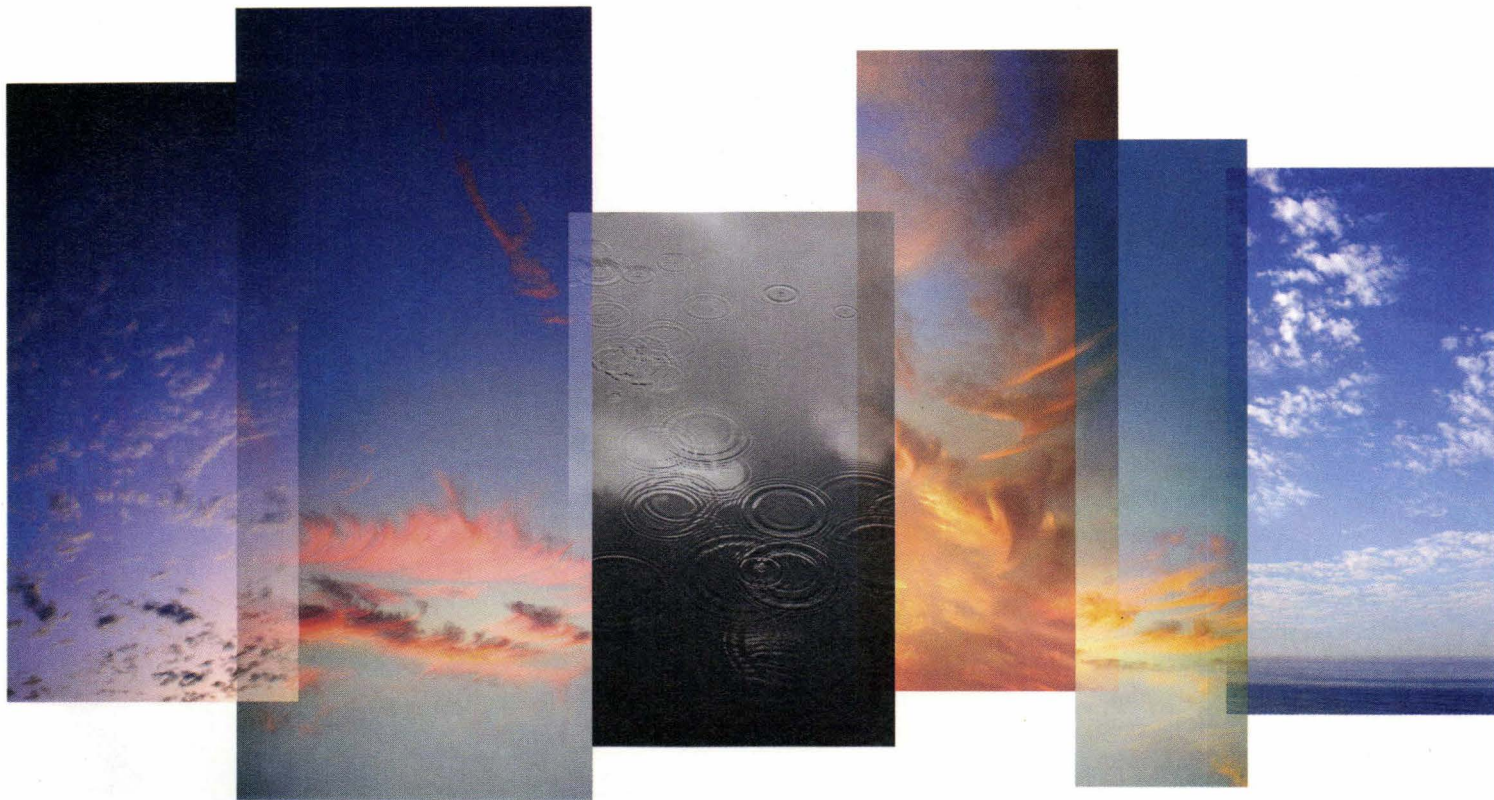
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Richard Borge



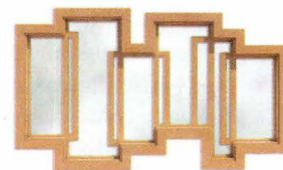
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## show me the money

If clients are listening more carefully to the money discussion, architects are working harder to keep the conversation going. "The question I pose to clients is, 'How best do we spend the money you've got?'" says Canadian architect John Brown, RAIC, who heads up housebrand, in Calgary, Alberta. "The details we develop at the beginning of the project are a strategy for

how to proceed, but the design and budget are living documents that continue to be transformed over the course of the project. It becomes a process you're engaging in, not a project you're just executing."

That's easier for design/build firms like Brown's, which are a step ahead with this mind-set. Because the firm's personally collecting price information, it knows in an intimate way what things will cost, and therefore what kind of roof and windows the client can

afford. Employees at housebrand, where work typically falls in the \$250-to-\$300-per-square-foot range, guide clients through a five-page boilerplate budget to send a clear message: Here's what things cost; tell us how you want to spend your money. "When we start a project we'll take a budget from that five-page paper and say, 'This is what we'll use as a model; we anticipate spending \$12,400 on insulation in the walls,'" Brown says. "As we adjust the choices, the numbers go up and down. We're close to the budget right off the bat."

Interior finishes, which make up 50 percent of the project cost, are a minefield for overruns. Taking a page from retail, housebrand tries to limit budget-busting decisions with its "samples bar," a wide-ranging collection of handpicked materials and products that offer the right combination of price, aesthetics, and environmental performance. "I'm as proud of our cost-control process as I am the way we detail our projects," Brown says. "It doesn't matter how beautiful something is if it's unaffordable. That just marginalizes architects."

Chris Krager, AIA, principal of design/build firm KRDB, in Austin, Texas, takes a similar approach. He breaks the budget into three metaphorical pails for clients: soft or fixed costs, such as site work; the guts and bones of a house (performance

*continued on page 23*

## the architecture of choice

**W**ith their dream home still a gleam in their mind's eye, it's not always easy to gently maneuver clients into making decisions that are both in their best budgetary interests and that they can live with happily ever after. When desire bumps up against financial limits, Dan Goldstein, assistant professor of marketing at the London Business School and editor of *Decision Science News*, says the issue is how you frame gain and loss. Help them "realize that everything you do to the project is both a gain and a loss," he says. "You add a feature, you gain the feature but lose money. You remove a feature, you lose the feature but gain money. What matters is whether the decision maker is focused more on the loss or the gain for any of these decisions."

Kord Brashear, senior brand strategist in the West Newton, Mass., office of the consultancy Continuum, takes that concept a step farther. "Users come first, and we're focused on what people really need," says Brashear, who specializes in the psychology of experience. "But what we've discovered is that often people have a hard time knowing or articulating what they want. It's important to help clients set priorities, aligning early and often on what you and the client are trying to accomplish together." Another way to look at it is to realize that meeting the clients' needs is ultimately more important than the specifics of what they're getting, he says. "If you deliver what's truly meaningful, they won't miss what's not there."—c.w.

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elements such as framing, insulation, windows, and HVAC); and materials and finishes. "We talk about the budget as a finite bucket of cash that they pour into these other buckets," Kragger says. "I try to convince people to focus their efforts in the middle bucket. Yes, it might cost 15 percent more to get better energy performance, but the lower operating costs will net \$50 in your pocket every month. That conversation has become easier in the last couple of years."

Detailing makes architecture expensive, and KRDB is a connoisseur of simple moves. It aims to accomplish a lot before moving to that third pail by manipulating spatial quality through orientation, window placement, and layout. In addition, the architects don't mind specifying basic tile for tub and shower surrounds, sealed concrete floors in slab-on-grade homes, and simple trim rather than trimless sheetrock—detailing that only designers notice. Because they build, they also consider the implications of what they're proposing. "In most firms there's a hand-off of intellectual property," Kragger says. "When there's novelty you inevitably get a surcharge, because of the unknown. Our stable of subs knows how we detail things."

Design/build or not, working with the right subs can save big bucks. John T. Holmes, AIA, a principal of Holst Architecture in

Portland, Ore., takes the time to find people who are experienced with the materials he wants to use or who are willing to experiment. The firm also draws reams of construction documents showing specific conditions and details and puzzling out the systems that run through a building, since subs don't always talk to each other. "If something's not drawn, it's an opportunity for the contractor to ask for more money," he says. "If you have a duct running through a beam, someone will be asking for more money." (For more on Holst, see pages 32–37 in the January/February 2010 issue.)

Many architects' alliances have shifted post-recession. In the past, Chris Pardo, principal at Seattle-based Pb Elemental Architecture, struggled with contractors to get details built to spec. Now he's teaming up with them to find cost-savvy solutions. When a \$90,000 storefront window system was out of reach on a recent commission, Pardo spec'd a \$14,000 standard window system and had the roofing contractor extrude an aluminum frame. "We're carrying a lot of the load to find the best prices and alternative materials," Pardo says, "but the recession has helped us provide better service by knowing the cost threshold between different options." The firm, whose designs range from \$130 to \$170 per square foot, also spends more time helping clients parse the differences between grades of materi-

als like drywall and hardwood and re-evaluating whether they can even tell the difference.

"These days there is a just-enough mind-set," agrees Gary Earl Parsons, AIA, of Gary Earl Parsons, Architect in Berkeley, Calif. Parsons says he finds the most satisfaction in projects that have many constraints. He, too, gets the trio of architect, client, and builder together as early as possible. "Bright builders can recognize intent and suggest simple ways of achieving it," he says, adding, "I recommend that clients strive for spaces with beautiful light, and that they pay particular attention to surfaces they will actually touch. In this way, modest spaces become very rich."

## crunching the numbers

Following that logic to developer-led projects, William Moore, AIA, principal of Sprocket Design-Build in Denver, says an additive approach results in less anxiety and fewer changes. To meet developer price points, he's designing buildings with fewer structural gymnastics like cantilevers and complex roof forms, which create unknown costs, and townhomes might include roof framing for a future deck. Expensive materials are used in smaller quantities—say, a recessed entry that's all wood. And unfussy, locally available materials such as cedar are his first choice. "Clients are more

*continued on page 24*

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## practice

approach for some time. For him it means directing budget-conscious clients to the right places for their purchases—Sears instead of France, for example. He also gives them strategies for staying on top of the budget. One is to reduce the number of vendors that have to show up at the site. Instead of tile, he might suggest sheet goods—plywood, linoleum flooring, or a fiberglass shower surround. “It directs people toward an attitude that gives them a sense of economy and can still produce quite a nice place,” he explains.

Anticipating the inevitable budget creep, Mulfinger also shoots a little lower than the stated price range,

while demonstrating that clients can have quality. An all-wood cabin interior is beautiful, he might tell clients, but you also can paint drywall a rich color and use just a little wood. By selecting a lower-grade window you’ll still have high performance, just fewer size and color options.

“Often, the best strategy is to create the least expensive house they’re willing to accept,” he says. “If that price comes in below budget, they can add costs later. But if you do it the other way around, it’s more difficult to pull costs out and still get it to look good. Or the client is so in love with the stone they can only get from the Colorado Rockies

*“a lot of our custom home clients appreciate the look that comes out of an economy-minded thought process.”*

—brian phillips, aia, leed ap

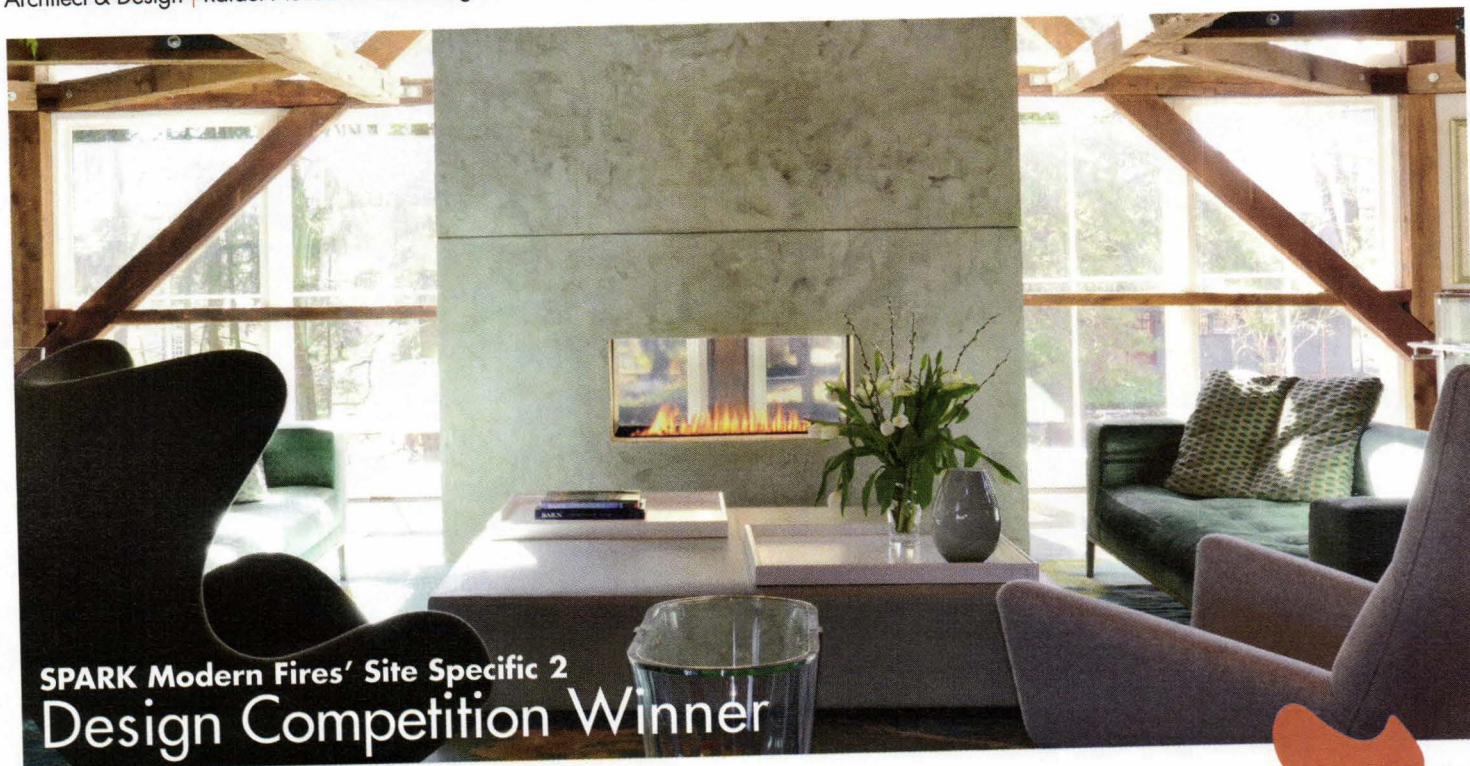
that they feel they’re getting less if they can’t have it.”

In short, it’s a better experience to upgrade—and that’s true in the builder relationship, too. “If you bid it out and at the last minute the client wants to upgrade to better stone, the builder just sees the price of the stone and doesn’t put in extra costs,” Mulfinger points out. “If you’re doing that in reverse, the added costs are already built in, and when

you downgrade those costs don’t get taken out.”

Everyone dreams of the extravagant commission, and few are handed that gift, even in the best of times. But being budget-conscious on behalf of clients is satisfying in its own right. “I think of it as a great learning opportunity,” Pardo says. “The more opportunity we have to focus on costs, the better we are as architects.” **ra**

Architect & Design | Rafael Novoa Interior Design Photo | Jeffrey Apoian



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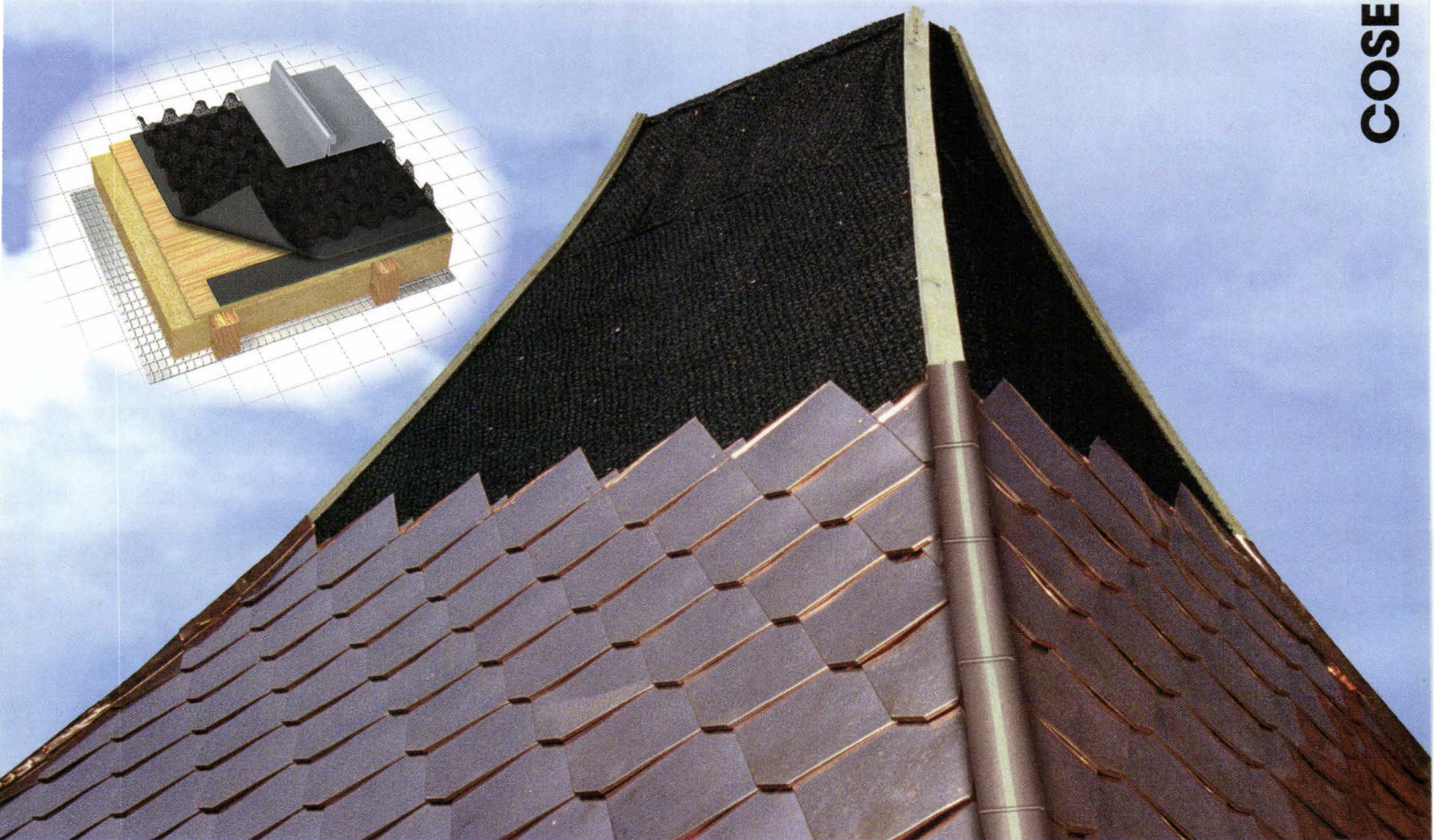
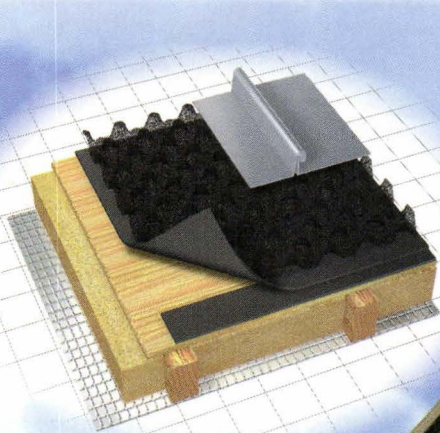


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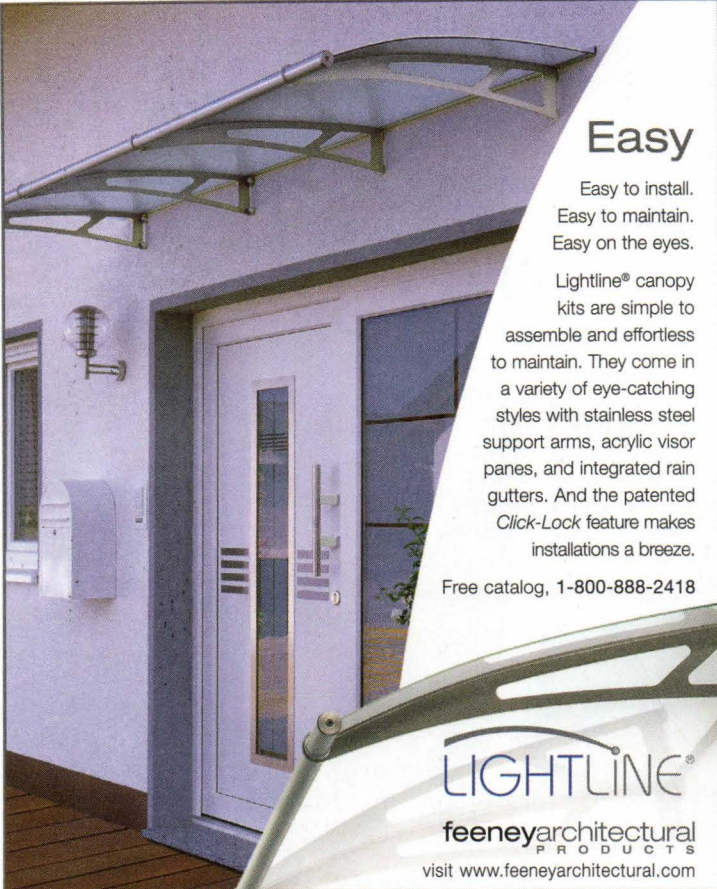
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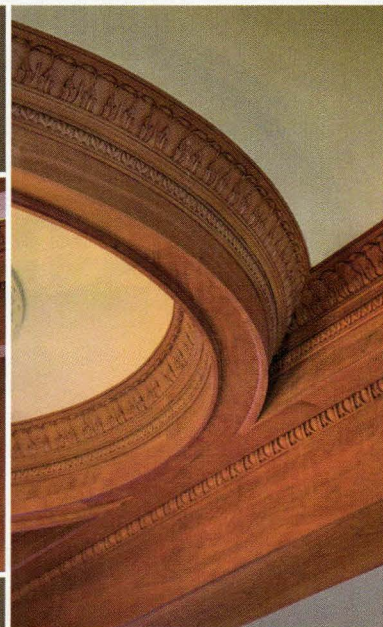
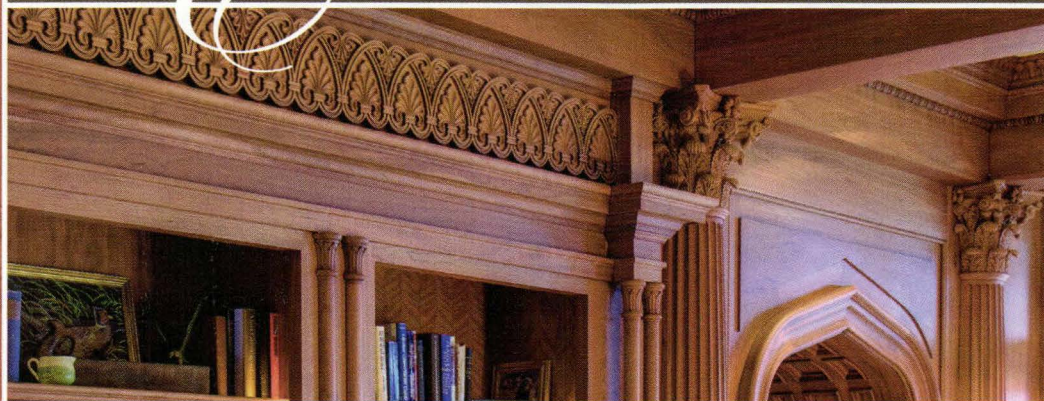
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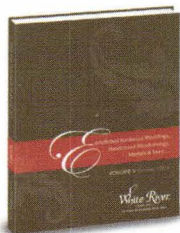
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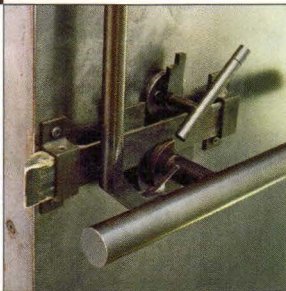
# 10

## residential architect

### design awards



by megan drueding,  
cheryl weber, leed ap,  
bruce d. snider, and  
nigel f. maynard



Photos (from top): Eric Staudenmaier, Nikolas Koenig, and Benny Chan/Fotoworks

**W**e knew we'd see fewer entries in our *residential architect* Design Awards this year and we did. We're off our highest mark (1,346 in 2008) by nearly 400 entries. With less competition, you'd assume the program would prove less competitive. Not so—no grading on a curve here. In fact, this may have been one of our toughest juries yet—you'll see just six Grand awards among 26 winning entries.

What you won't see is a number of categories the jurors eliminated altogether. They elevated no entries to awards in our Campus Housing, Adaptive Reuse, Architectural Interiors, Kitchen, Bath, or Single-Family Production/Attached categories. And they promoted the single winner from our Outbuilding category to Project of the Year. We give our jurors wide latitude to adjust the program as they see fit to maintain its high quality. The goal always is a rigorous design program, otherwise how meaningful is it to win?

If your name is among this year's winners, you shouldn't feel lucky—you should feel proud. Fewer than 3 percent of our 978 entries are listed here, making RADA the most competitive housing design program in the country.

The jury for the 11th annual *residential architect* Design Awards included six distinguished architects, including Ed Binkley, AIA, ed binkley design, Oviedo, Fla.; Louise Harpman, Assoc. AIA, Specht Harpman, Austin, Texas; Jennifer Luce, AIA, Luce et Studio, San Diego; John V. Mutlow, FAIA, RIBA, University of Southern California School of Architecture, Los Angeles; Julie Snow, FAIA, Julie Snow Architects, Minneapolis; and Richard Williams, FAIA, Richard Williams Architects, Washington, D.C. In all, they bestowed 19 Merit awards, six Grand awards, and one Project of the Year award.



## project of the year

tea houses, silicon valley, calif.

**swatt | miers architects**

emeryville, calif.

The jury rhapsodized about this trio of outbuildings in California's Silicon Valley, naming it *residential architect*'s 2010 Project of the Year. "There's just a clarity and simplicity," said one judge. "It doesn't falter." Architect Robert Swatt, FAIA, and his client envisioned the structures as Western, modern versions of Japanese teahouses, and the panel appreciated this approach. "It's a contemporary expression of a historic typology," observed another juror.



John Lee/Aurora Select

All three outbuildings sit uphill from the main residence, a Swatt-designed renovation of a 1960s modern house. Each teahouse serves its own specific purpose. One holds a meditation space and sits off by itself, while the other two—one for sleeping and the other for work-related creative thinking—are connected by a full bath. The buildings display top-notch detailing,

from the pristine intersection of materials to the way the glass-and-steel boxes cantilever out from the concrete shafts anchoring them in place.

Those concrete core elements shoulder all of the buildings' vertical and seismic loads. In doing so, they allow the rest of the project to appear nearly weightless; the glass-and-steel components never touch the ground. Such a clear juxtaposition was essential, according to Swatt, who likens the floating portions to tents and the masonry portions to caves. "It's that contrast of tent and cave, of light and heavy, that's important for me," he says.



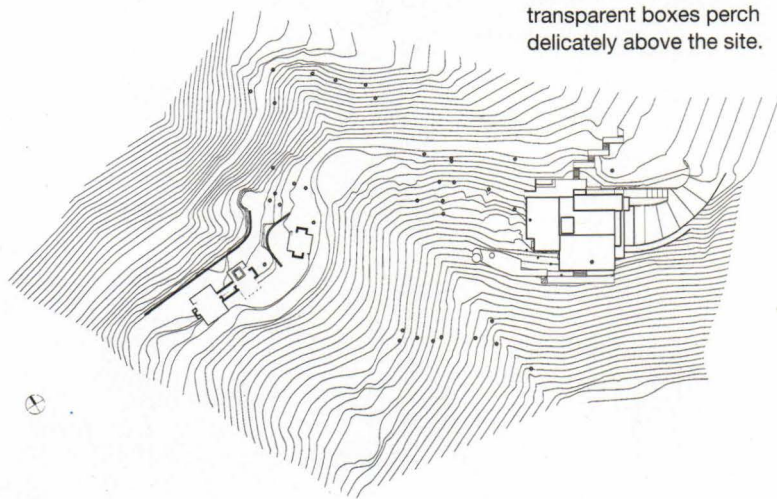


High up on a hillside and buffered by foliage, the teahouses create and contain a rarefied atmosphere of calm and well-being.





Soft natural light streams into the teahouses through skylit concrete towers and butt-jointed glass walls. The earthbound towers let the transparent boxes perch delicately above the site.



## project of the year *continued*

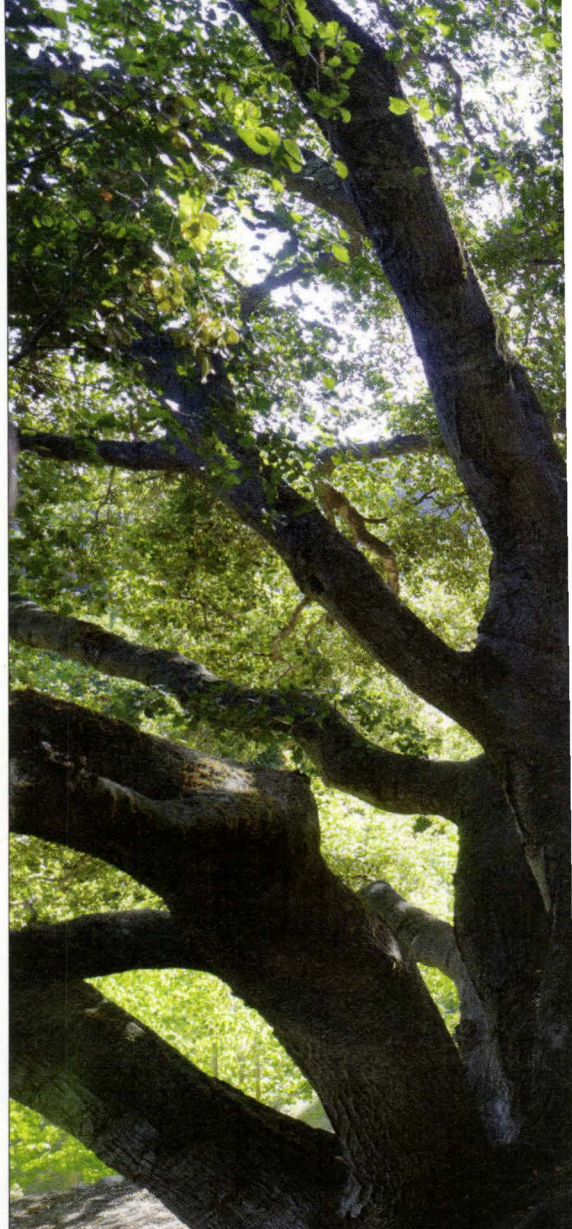
The Japanese concept of wabi-sabi, which finds beauty in imperfection, also informs the teahouses. Rough, natural-looking items such as the board-formed concrete cores and unfinished cedar floorboards provide a counterbalance to the smooth, flawless glass and steel. The effect is entirely intentional.

Swatt had the wooden board forms wire-brushed, so that the wood's grain would translate over to the poured concrete. And builder Andre Neto and his team salvaged the floorboards from a deck on the original house.

Swatt relished the opportunity to design the teahouses. "They're just garden structures, so we could be very pure about it," he says. "It's just space and light.

They're extremely simple, and are meant to be." He gives credit to Neto, whom he describes as "phenomenal," and to interior designer Connie Wong, another integral project team member. The owner's vision played a crucial role, as well. "This is the opposite of multipurpose," Swatt says. "They're special buildings for special purposes. That was [the client's] poetic idea."

The jury members remarked on the thought and care that obviously went into the project, which they called "exquisite" and "transcendent." "It's lovingly, lovingly developed and detailed," said one judge. "It's close to being perfect."—*m.d.*







Operable awning windows, oversized sliding glass doors, and a bevy of deciduous trees help to naturally cool the project during the summer months.

**principal in charge / project architect:** Robert Swatt, FAIA, Swatt | Miers Architects; **general contractor:** Andre Neto, Neto Builders, Los Gatos, Calif.; **interior designer:** Connie Wong, Swatt | Miers Architects; **project size:** 1,364 square feet; **site size:** 2 acres; **construction cost:** Withheld; **photography:** Tim Griffith, except where noted. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



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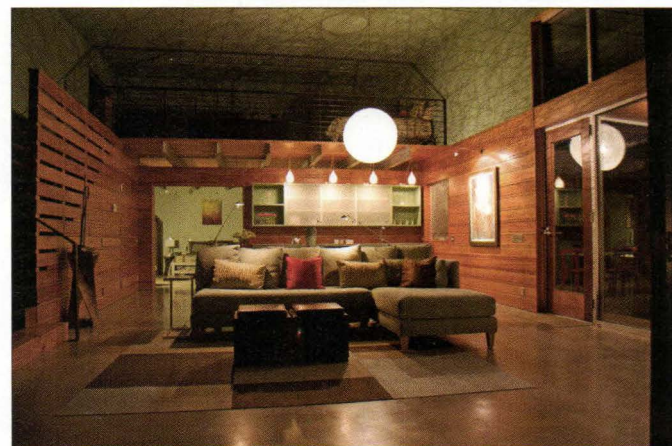
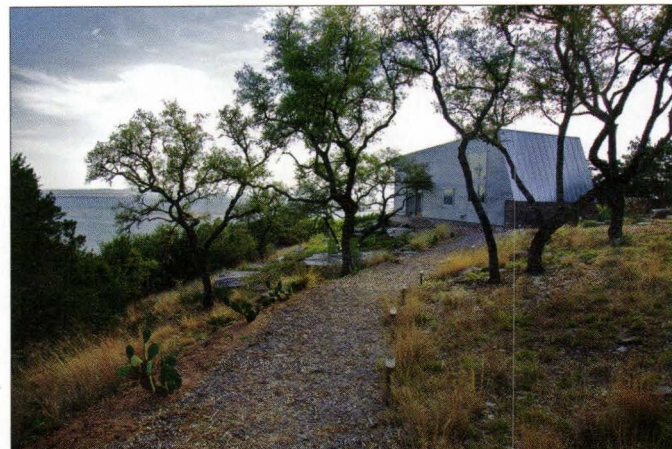
Architect Mell Lawrence, FAIA, took cues from the craggy surrounding landscape. "The trees have a textural quality, and the ground is rocky, with a lot of limestone outcroppings," he says.

Corrugated metal siding and storage doors made from raw juniper branches relate to this rugged aspect, while the interior wood detailing and standing seam metal roofs add refinement. The local vernacular played into these contrasting material choices as well. "In the older rural areas around the South and Texas, people

mixed a lot of smooth boards and rough wood," Lawrence notes.

The blufftop site's view down onto the lake below helped dictate the home's orientation and glass-filled southern façade. A south-facing overhang covered with solar panels wards off the harsh sun, while generating enough energy to power the 1,400-square-foot cottage. And a rainwater collection system and xeriscaping provide additional resource-conserving measures. While not technically off the grid, the house is self-sufficient, just as Lawrence intended. "The clients wanted it to not relate to the main house," he says. "They wanted it to feel like another world."—*m.d.*

Juniper branches and standing seam metal clad the back of the house, while big glass doors and an overhang of solar panels dominate the front. At night, a central light fixture casts shadow lines around the loft-like interiors.

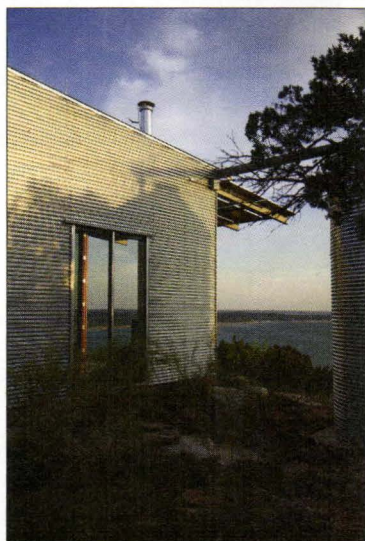






In keeping with the project's simple, elemental aesthetic, a halved steel pipe forms a gutter connecting the roof to the rainwater tank. Interior fir detailing adds a warm elegance to the space.

**principal in charge:** Mell Lawrence, FAIA, Mell Lawrence Architects; **project architects:** François Lévy, Scott Smith, AIA, Mell Lawrence Architects; **general contractor:** Shawn Solsbery, Classic Constructors, Marble Falls, Texas; **structural engineer:** Jeffrey L. Smith, P.E., Smith Structural Engineers, Austin, Texas; **project size:** 1,400 square feet; **site size:** 10 acres; **construction cost:** Withheld; **photography:** Mell Lawrence. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.





**custom / 3,000 square feet or less**  
**grand**

l-stack house, fayetteville, ark.

**marlon blackwell architect**  
fayetteville

**b**efore purchasing this compact suburban lot, Marlon Blackwell, FAIA, and his family observed it for a year and a half from a rental next door. Aside from its odd shape, the trapezoidal lot had a problem most people considered insurmountable: An intermittent stream crossed the property diagonally, creating a breeding ground for mosquitoes.

Blackwell's deft design turned those liabilities into assets. Two 18-foot-wide boxes subdivide the house's public and private spaces. The one-story box relates to the neighborhood scale and spans the



seasonal creek, while an elevated box, turned 90 degrees, frees up space for terraces beneath it. The stream bed was deepened and tilted toward a spillway to speed up the water and gain more land.

Gutters and downspouts are hidden by a Brazilian redwood rainscreen, each board laid flat for translucency. Built-in delights—such as steel box windows for sleeping and sitting and a glass-enclosed stairway that hinges the volumes together—add up to a fun family house. “When the storm-water rises and becomes a torrent, we sit on the stairs and watch it,” Blackwell says.

Our judges praised the house's material logic and the way it owns the landscape. “It's a datum against which the land rises and falls,” one marveled.—c.w.

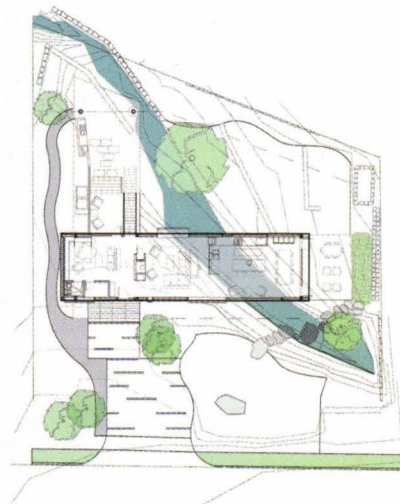
Blackwell's linear two-part design cleverly traverses a stream bed. The glass-walled stairway is like a chute that goes outside.







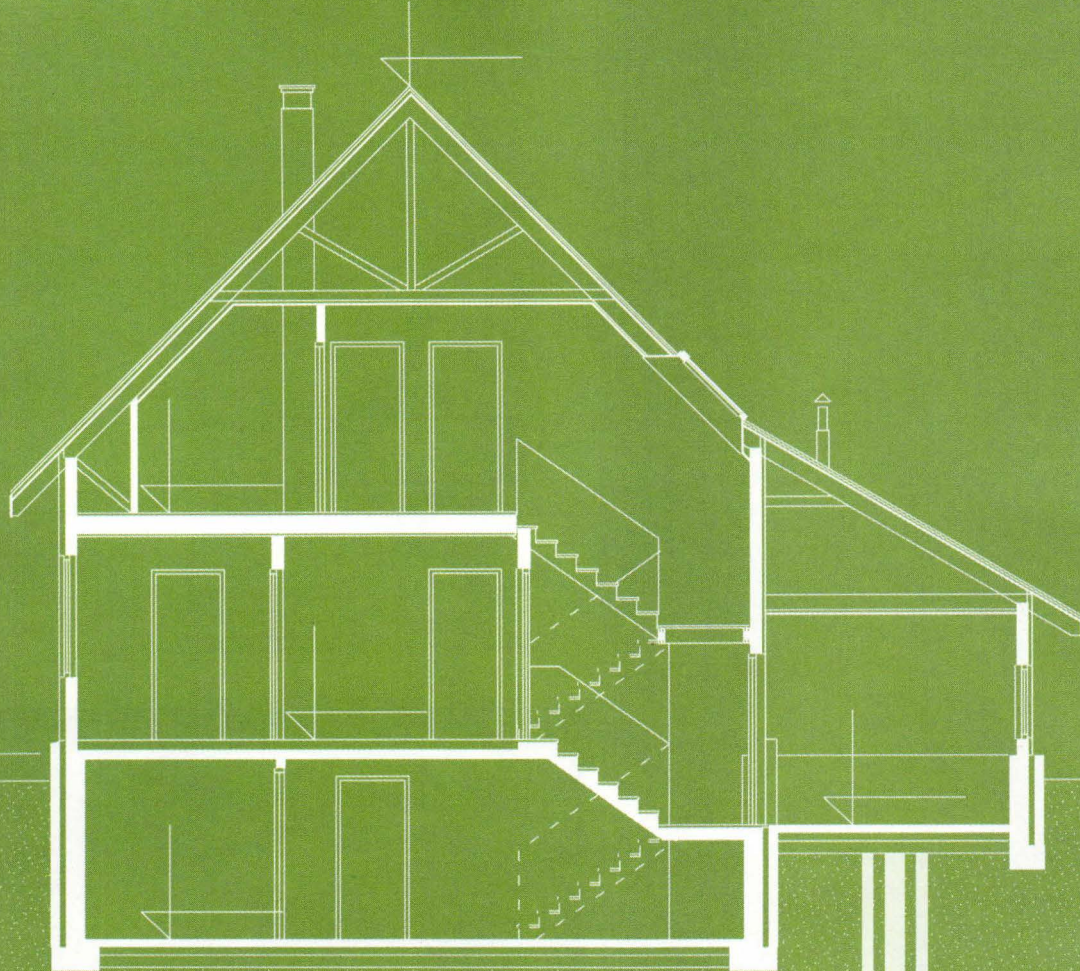
Brazilian teak flooring segues onto the deck. In the living area, a 9-foot-wide daybed is encased in a cantilevered steel box with views of the stream below.



**principal in charge / project architect / general contractor:** Marlon Blackwell, FAIA, Marlon Blackwell Architect; **landscape designer:** Stuart Fulbright, Garden Architect, Fayetteville, Ark.; **project size:** 2,525 square feet; **site size:** 0.23 acre; **construction cost:** \$182 per square foot; **photography:** Timothy Hursley. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.








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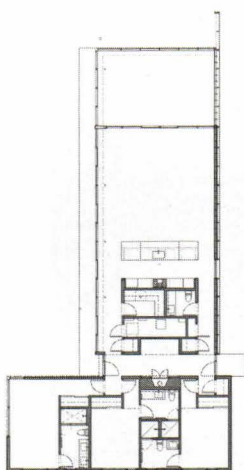
## custom / 3,000 square feet or less merit

coffou cottage, michigan city, ind.

brininstool + lynch

chicago

**p**rivacy was the primary objective for this weekend retreat. A quarter-mile from Lake Michigan's bustling southern shore—and only an hour from Chicago—it occupies a blissfully quiet meadow surrounded by woodland. Architect Brad Lynch heightened the sense of remove with a building that hides its lamp under—or perhaps behind—a bushel.



As one approaches, Lynch notes, "It seems almost like a hidden agricultural building." A red cedar screen shelters the entry elevation, yielding only at the front door. Inside, a linear entry hall joins two barlike forms, one containing bedrooms and the other a kitchen/dining/living space that extends into a large screen porch.

By locating the fireplace in the entry hall, Lynch freed sight lines in the living space. Upon entering the latter, he reports, "Bang! All you see is the forest and greenery and nature."

Our judges summed up their view in a single word: "Sweet."—*b.d.s.*

Screened at its entry side, the living space opens to a private clearing in the woods (far right). With a flush fireplace and built-in seat, the entry hall becomes an inglenook (right).



**principal in charge / project architect:** Brad Lynch, Brininstool + Lynch; **general contractor:** Tom Mulcahy, Mulcahy Builders, Michigan City, Ind.; **project size:** 2,800 square feet; **site size:** 1.5 acres; **construction cost:** \$243 per square foot; **photography:** Christopher Barrett/Hedrich Blessing. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



## custom / more than 3,000 square feet grand

yingst retreat, empire, mich.

salmela architect

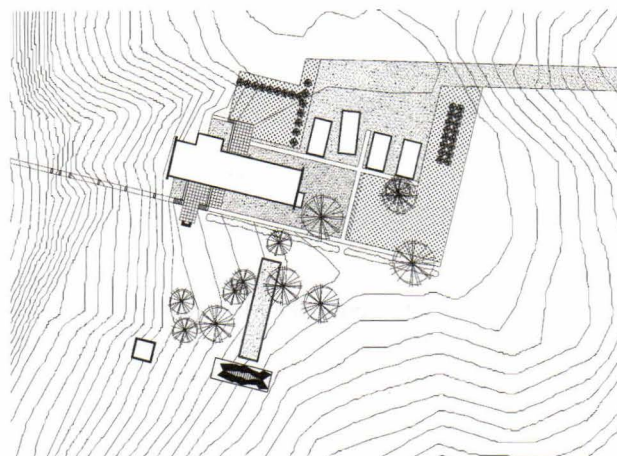
duluth, minn.

**S**urprising as it may seem, the requirements that gave rise to the Yingst Retreat were rather conventional: lots of light, room for guests, a view of the lake. “The program was pretty normal,” says architect David D. Salmela, FAIA. The result, however, is an intriguing compound that combines elements of dwelling, environmental sculpture, and installation art.

A deliberately direct driveway plunges to an entry court populated by four obscure, coal-black boxes: three garages and a workshop. The workshop steps out of line with its partners, opening a narrow passage to an inner courtyard and the house.

The house brackets its barlike length between end walls of white masonry that Salmela likens to “white swans on black water.” An exposed structure of laminated columns marches the length of the building, which steps downhill toward the lake. Terracelike levels define spaces both indoors and outdoors, where sculptural elements—a freestanding chimney, a sauna, and a pavilion one judge dubbed “the Mystery Critter”—draw one out into the landscape.

Our judges were taken with the project’s “moody, lyrical” quality, calling the scheme “abstract yet functional.” As one noted, the insertion of built forms into the natural environment “integrates play and discovery on the site.”—*b.d.s.*



Four boxlike structures—three garages and a workshop—stand sentry duty between the parking area and the entry court (bottom). A trellised walkway guides visitors to the main house's entry (below).







The house steps down toward the lakeshore, opening to a number of built "events" in the landscape, such as a freestanding outdoor fireplace (right) and a bocce court with an abstract viewing pavilion (top right).

**principal in charge / project architect:** David D.Salmela, FAIA, SALMELA Architect; **general contractor:** James Anderson, James Anderson Builders, Maple City, Mich.; **landscape architect:** Shane Coen, ASLA, Coen+Partners, Minneapolis; **project size:** 3,661 square feet; **site size:** 10 acres; **construction cost:** \$429 per square foot; **photography:** Peter Bastianelli-Kerze, except where noted. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



Souliyahn Keobounpheng





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**custom / more than 3,000 square feet  
merit**

montecito residence, santa barbara, calif.

**olson kundig architects**

seattle

**S**ubdued and stunning are two adjectives not often uttered in the same sentence, but that's how the judges described this project. "It's like a wedding chapel in Japan," said one. "It's sculptural but fits in, and is part of the path."

And what a destination it is. Set in the fire-prone Toro Canyon, the house responds to big views and extreme environmental conditions. Its hardscrabble concrete and steel blend into the land, and its

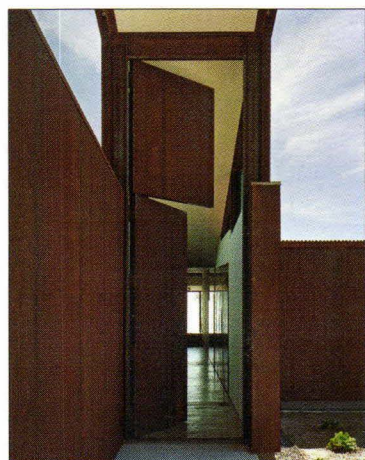
form harvests the elements—sun and wind—that create potential hazards. The overhanging roof provides shade and sheds water for a future cistern, its tail kicking up toward the view and prevailing breezes. "That's where the 18-foot Dutch door comes in," explains Tom Kundig, FAIA.

"The upper portion can be opened, allowing breezes to flow through while maintaining security. Operating both together opens the spine dramatically for the entry sequence, building to the main box that strings the main rooms along the edge of the bluff."

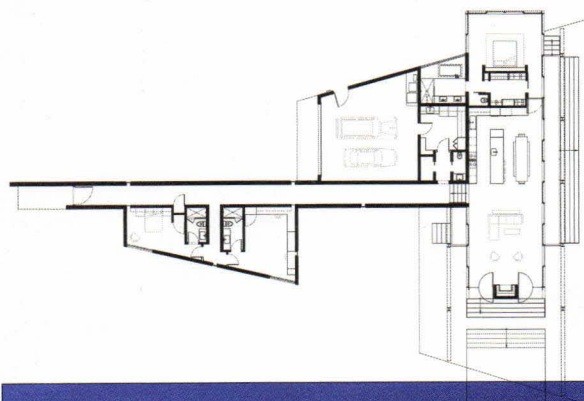
A judge noted appreciatively that the design "understands approach and arrival and is modest, considering what the land is worth."—c.w.



Tim Bies



The Dutch door and long hallway funnel in cooling offshore breezes. Guest rooms and the pool lie on one side of the spine, with the garage and private living spaces on the other.



Jim Bartsch

**principal in charge:** Tom Kundig, FAIA, Olson Kundig Architects; **project manager:** Elizabeth Bianchi Conklin, AIA, LEED AP, Olson Kundig Architects; **general contractor:** Bob Young, Young Construction, Santa Barbara, Calif.; **interior designer:** Debbie Kennedy, Olson Kundig Architects; **project size:** 3,786 square feet; **site size:** 10 acres; **construction cost:** Withheld; **photography:** Nikolas Koenig, except where noted. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



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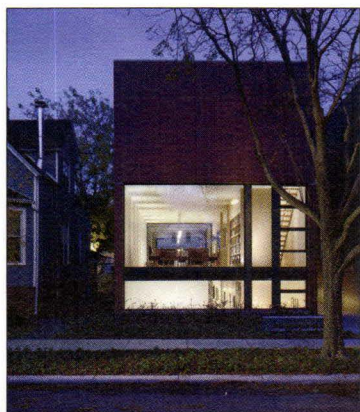
## custom / more than 3,000 square feet merit

claremont house, chicago

brininstool + lynch

chicago

The elegance of schematic plans typically frays a bit on the way from trace paper to bricks-and-mortar reality, but architect Brad Lynch's house in Chicago's North Side seems to have made the trip unscathed. The big ideas here include a kitchen/dining/living space that spans the depth of the building between end walls of floor-to-ceiling glass. "My homage to the front porch," explains Lynch, who also included retractable shades.

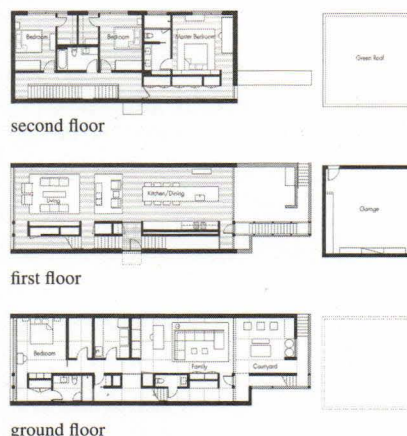


Second-floor bedrooms are as private as the main level is public, while a lower-level family room opens toward the rear, onto a subgrade courtyard. A monolithic millwork volume rises through all three floors, containing storage, kitchen, and service functions and separating living spaces from the linear stair that acts as the house's primary circulation spine.

The clarity of Lynch's scheme and the fidelity of its

execution struck a chord with our panel of judges, who called the outcome "incredibly disciplined." (For more on this project, which also won a Merit award in the Architectural Design Detail category, see page 79.)—*b.d.s.*

**principal in charge / project architect:** Brad Lynch, Brininstool + Lynch;  
**general contractor:** Jake Goldberg, Goldberg General Contracting, Chicago;  
**project size:** 4,250 square feet; **site size:** 0.09 acre; **construction cost:** \$389 per square foot; **photography:** Christopher Barrett/Hedrich Blessing. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



Fronted with a glass wall, the first-floor living space becomes an enclosed front porch (left). The rear of the building opens onto a sunken courtyard (top). White oak millwork contains storage and service functions (above).





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## custom / more than 3,000 square feet merit

1c ranch, three forks, mont.

lake|flato architects

san antonio

Lake|Flato Architects kept two regional precedents in mind when designing this Montana getaway. The earth-sheltered sod houses of the Great Plains pioneers intrigued them, as did the classic wooden barn. “We try to take notice of how people lived on the land before,” says David Lake, FAIA.

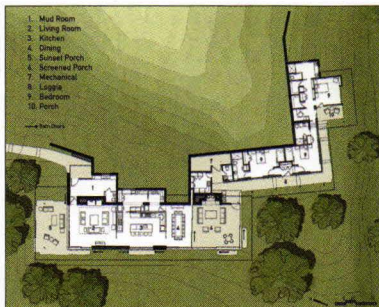
He and fellow design team members Bill Aylor, AIA, and Trey Rabke opted to stretch the house along its dramatic site, nestling the sleeping quarters into a hillside to protect it from sun and wind. Similarly, a separate guesthouse/garage is carved into the earth. Between these two hunkered-down, sod-roofed elements lies the home’s main public space, a barnlike building with a porch at either end. It holds a kitchen, living room, and dining room, and oversized glass sliding doors let the owners open it up to the site when the weather allows.

“The house fits the landscape extremely well,” said a judge. “I love the way it addressed the climate.”—*m.d.*



**design team:** David Lake, FAIA, Bill Aylor, AIA, Trey Rabke, Lake|Flato Architects; **general contractor:** Ron Adams, Jared Brown, Yellowstone Traditions, Bozeman, Mont.; **interior designer:** Madeline Stuart, Madeline Stuart & Associates, Los Angeles; **project size:** 4,055 square feet; **site size:** Withheld; **construction cost:** Withheld; **photography:** David Lake, FAIA, Lake|Flato Architects. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.

The main house (floor plan shown) includes a public zone with a pitched roof, as well as a sleeping wing tucked into the site’s topography. Like the sleeping areas, a nearby guesthouse/garage (seen left of the main house in the far right image) also burrows into the land.



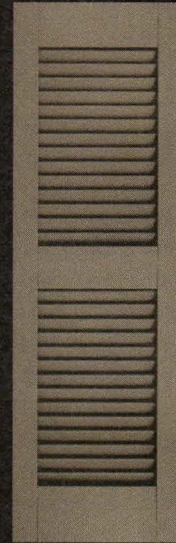




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**custom / more than 3,000 square feet  
merit**

black white residence, bethesda, md.

**david jameson architect**

alexandria, va.

Our judges were impressed by how this house by David Jameson, FAIA, pays homage to classical modernism. One cited its “control over the interior spaces,” adding “the way the glass boxes emerge from the plinth below is quite skillful.”

The existing slab-on-grade post-war rambler had seen many additions over the years and was, in Jameson’s estimation, a chaotic mess. So he razed most of the structure—retaining just enough to keep the budget in check—and added a second level. “The intent was to visually create this plinth from which glass volumes would emerge,” he explains. Each of the four boxes contains

separate functions: a double-height living room, a double-height dining room, a master suite, and the children’s bedrooms, respectively.

Inside, the finishes are as restrained as the house itself: white walls, black storefront framing, wood casework, dark cementitious floors on the first level, and wood flooring on the second level. “The house is conceptually simple—black played against white, positive played against negative,” Jameson says.—*n.f.m.*

**principal in charge:** David Jameson, FAIA, David Jameson Architect; **project designer:** Christopher Cabacar, David Jameson Architect; **general contractor:** Michael T. Puskar, M.T. Puskar Construction Co., Manassas, Va.; **structural engineer:** David Linton, P.E., Linton Engineering, Potomac Falls, Va.; **project size:** 5,500 square feet; **site size:** 1.06 acres; **construction cost:** Withheld; **photography:** Paul Warchol. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



A series of Miesian boxes fill the interior spaces with natural light and neutralize the dark radiant-heated Ardex epoxy floors on the ground floor. Simple architecture is echoed by a simple palette of stucco, fiber cement, and ebony and zebra woods.



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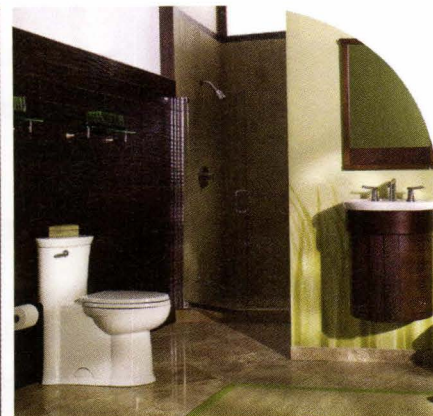
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## renovation

### merit

pilates studio and carport, dallas

susan appleton architecture

dallas

Given a tight budget, Susan Appleton, AIA, LEED AP, produced an unfussy, yet elegant design for this pilates studio and carport. Our judges gave her a Merit award for her efforts.

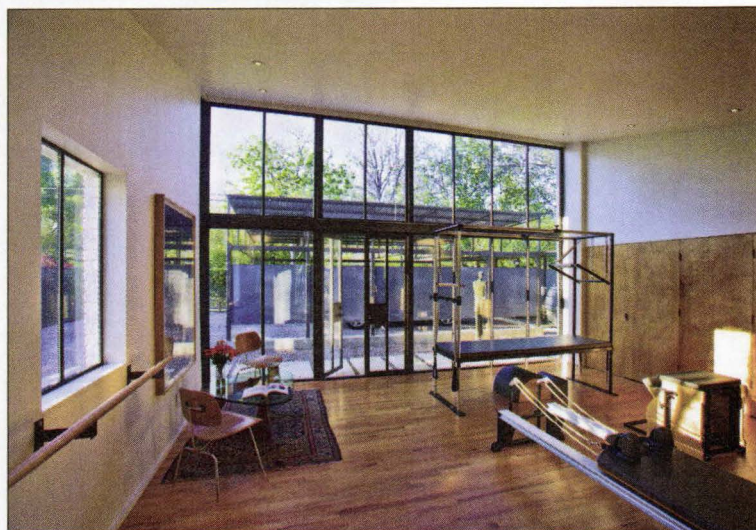
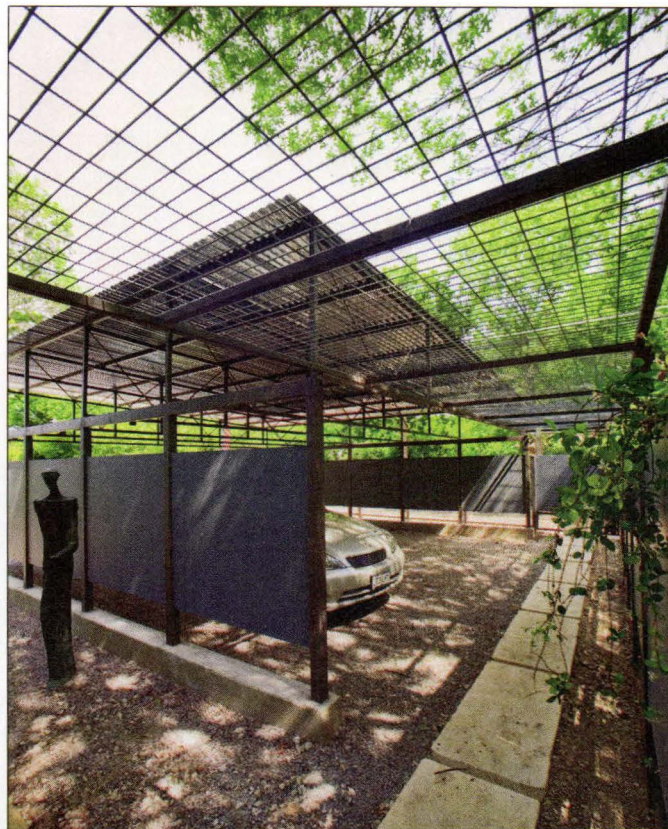
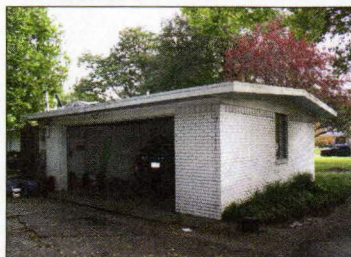
The client wanted a functional space with enough room to accommodate exercise equipment. Appleton kept most of the existing garage to control costs, but she removed the north wall and replaced the roof with a shed top. General contractor Mitch Hammond, who also is a steel fabricator and jack-of-all-trades, made a steel framing system for the north wall and inserted insulated glass to bring in light.

Hammond also built a steel framing system for the adjacent carport. "We had fallen in love with a certain 5-foot-by-10-foot cement board, so we wanted to use it," Appleton says. The framing apertures measure 5 feet wide to hold the privacy-creating panels, which works nicely with the steel. The carport is topped with corrugated metal and a hog wire trellis that will accommodate greenery in the future.

"It's very modest, yet it has a great degree of presence," said one judge.—*n.f.m.*

#### principal in charge / project

**architect / interior designer:** Susan Appleton, AIA, LEED AP, Susan Appleton Architecture; **general contractor:** Mitch Hammond, Hammond Remodeling, Sunnyvale, Texas; **project size:** 440 square feet; **site size:** Approximately 0.25 acre; **construction cost:** \$50 per square foot; **photography:** Craig D. Blackmon, FAIA. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for additional images.



Aided by a steel corner post and a steel-wrapped glulam beam, the roof soars to 11 feet at the high end, bringing natural light to the studio. Even with the custom fabricated steel window wall and other metal work, Susan Appleton kept the cost low by reusing most of the existing garage.



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## renovation

### merit

addition to a historic cape on a coastal farm, little compton, r.i.

**bohlin cywinski jackson**

wilkes-barre, pa.

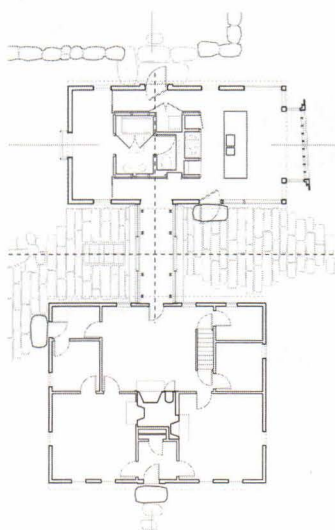
**S**implicity is good company in an agrarian setting. The rudimentary beauty of black-and-white cows, a weathered barn, and utilitarian stone walls inspired a minimalist response to this restored cape/guesthouse and separate kitchen addition, part of a larger farmstead. Linking the two gabled buildings is a glazed passageway centered on a watering trough for the cows. The new building's window walls play against the cape's

familiar forms while framing the coastal landscape. Beams in the passageway thread through the addition's bathroom/utility box, built like a piece of grand furniture, and pocket into the wall.

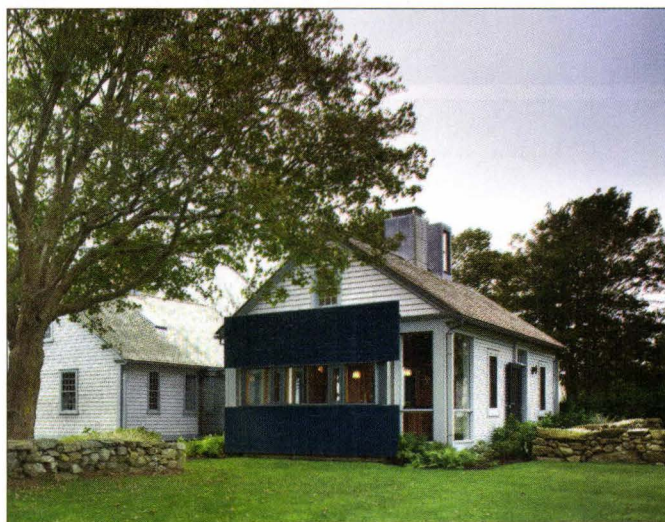
"Modernism most often hasn't gotten down to the subtlety of details to the extent it should," says principal in charge Peter Q. Bohlin, FAIA. "It's a worthwhile exercise to push that a bit."

The judges agreed, praising the building's directness and scale.

"They could have done a number on this place," observed one, "but it's balanced and concise."—c.w.



The more transparent kitchen addition frames farmland views, and one of the two chimneys is a skylight that illuminates a bath.



**principal in charge:** Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson;  
**project architect:** Theresa Thomas, AIA, Bohlin Cywinski Jackson;  
**general contractor:** Charles E. Millard, Charles E. Millard Inc., Bristol, R.I.; **landscape architect:** Michael Vergason, FASLA, Michael Vergason Landscape Architects, Alexandria, Va.; **project size:** 800 square feet; **site size:** 70 acres; **construction cost:** Withheld; **photography:** Nic Lehoux. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.





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## renovation

### merit

hollywood hills residence, los angeles

griffin enright architects

los angeles

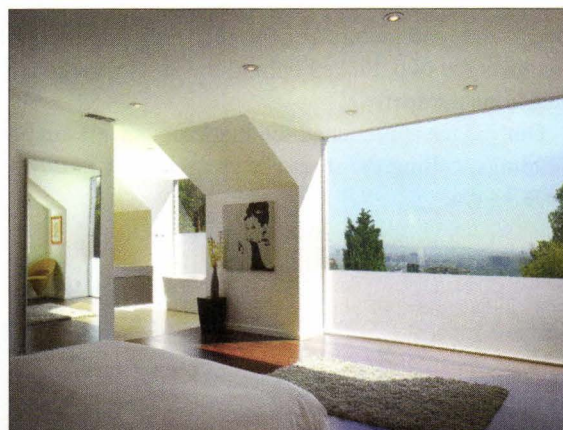
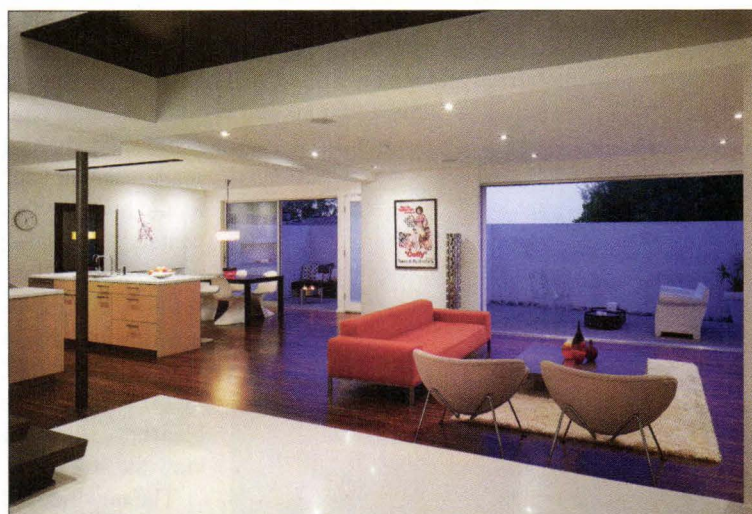
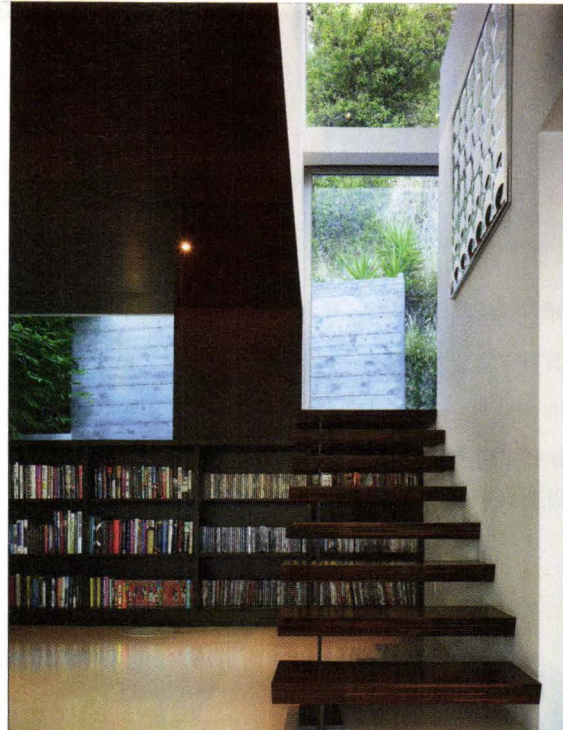
**g**riffin Enright Architects choreographed a series of simple moves that brought space, light, and architectural interest to this ordinary California home. The firm's work "totally subsumed a rather banal house and made it extraordinary," one judge observed.

Located on a steep hilltop overlooking Hollywood, the circa 1940s tract home had dark, chopped-up spaces and a poor indoor/outdoor connection, despite various renovations, says Margaret Griffin, AIA. She and partner John Enright, AIA, LEED AP, stripped the house,

retaining reusable elements where possible; eliminated four walls on the ground floor; inserted a two-room addition; and pushed the staircase to the back. "The new location of the stair allowed us to seamlessly unify the five different levels of the house," Griffin explains.

Large sliding and folding doors open up the house to the front courtyard, and two large street-facing window boxes bring light to the second-floor master suite. The high-contrast palette of dark- and light-colored materials offered a means of "playing with spatial volume," she adds.—*n.f.m.*

**principals in charge:** Margaret Griffin, AIA, and John Enright, AIA, LEED AP, Griffin Enright Architects; **project architect:** Margaret Griffin, AIA; **general contractor:** Art Lopez, design plus construction (dcon), Los Angeles; **landscape architect / interior designer:** Margaret Griffin, AIA, Griffin Enright Architects; **project size:** 1,900 square feet (before), 2,300 square feet (after); **site size:** Approximately 0.1 acre; **construction cost:** Withheld; **photography:** Benny Chan/Fotoworks. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



The reinterpreted bay windows gesture to the street, bringing light to the master suite and hiding the tile roof lurking in the back. The relocated stair offers direct access to the backyard, while the new interior features rift-cut white oak, glass mosaics, limestone, recycled oak concrete, and epoxy resin throughout.



## restoration/preservation

### grand

the spreter studio, gladwyne, pa.

**martin jay rosenblum, aia & associates**

philadelphia

**d**esigned in 1934 by architect William Lescaze, who is known for his work on the International Style Philadelphia Saving Fund Society Building in Philadelphia, this fragile studio was slated for demolition until a sympathetic patron came to its rescue. Martin Jay Rosenblum, AIA, painstakingly stabilized and restored the structure—over the years it had suffered ungainly additions and substantial water damage—

and designed an adjoining house that keeps the iconic building front and center. “Our concept was to expose the entire studio 360 degrees, as it was meant to be seen,” Rosenblum says. “The house would be the bleachers from which to view the studio.”

The new house hugs the side of a hill, skinny side to the road in deference to the studio. A slender bridge connects the two, tucked behind the studio’s reconstructed fieldstone parapet.

Our judges appreciated the meticulous work on both buildings, calling the studio “a great artifact, skillfully done.”—c.w.



A bridge links the original building and a new house (above, left and right), whose industrial motif and simple massing highlight the unique geometries of the studio.







Guests often are treated to cocktails and music at the studio, now used as a private art gallery. Restoration involved welding new columns around the originals, repairing the concrete spiral stair, and reinforcing the water-damaged chicken-wire floor deck with steel.



**principal in charge / project architect:** Martin J. Rosenblum, AIA, Martin Jay Rosenblum, AIA & Associates; **general contractor:** Robert Vermillion, Robert Vermillion Builders, Downingtown, Pa.; **structural engineer:** Leonid Chachkes, Cooke/Chachkes Associates, Ambler, Pa.; **landscape architect:** Peter R. Fernandez, RLA, ASLA, Carter van Dyke Associates, Doylestown, Pa.; **pool designer:** Branch McQueen, Pebble Pools, Royersford, Pa.; **project size:** 6,500 square feet; **site size:** 3.75 acres; **construction cost:** \$577 per square foot; **photography:** Jeffrey Totaro. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



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## restoration/preservation

### merit

bubeshko apartments, los angeles

dsh

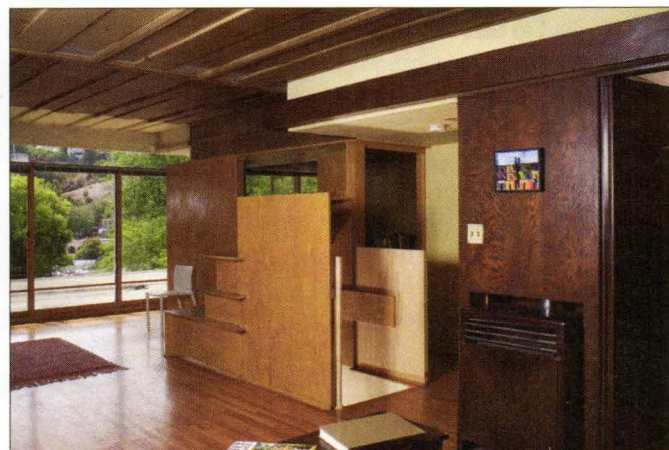
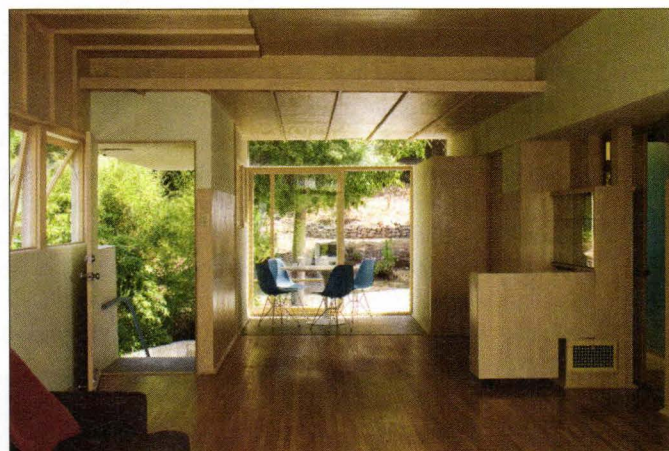
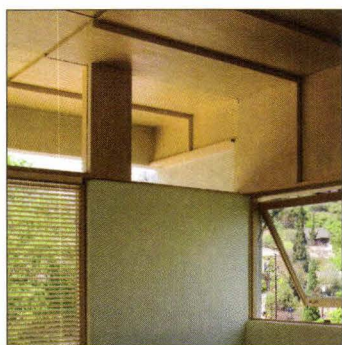
los angeles

In restoring this two-building apartment complex by the Southern California modernist Rudolph Schindler, architect Eric Haas, AIA, drew two very lucky cards. While worn and altered, the original buildings were essentially intact. More remarkable, one of the original owners, who had developed the property starting in 1938, was still alive. The owner's memories—along with original drawings and project files—led Haas in a restoration that's both correct and sympathetic to Schindler's spirit of practicality and economy.

Haas investigated the subtle, muted color schemes unique to each of the five apartments, experimenting with shellac and Japan colors to restore Schindler's trademark stained plywood surfaces. The latter were rubbed with beeswax, Haas says, because "Schindler generally hated anything shiny."

Our judges praised Haas' fidelity to the original, deeming his approach "almost archaeological." The result turns the clock back 70 years, "and for a very modest \$30 per square foot."—*b.d.s.*

**principal in charge / project architect:** Eric Haas, AIA, DSH; **general contractor:** Owner, Los Angeles; **landscape designer:** Thaya duBois, Studio City, Calif.; **project size:** 5,020 square feet; **site size:** 0.28 acre; **construction cost:** \$30 per square foot; **photography:** Grant Mudford. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



Intensive archival and on-site research guided a restoration of this five-unit apartment building, which channels original architect Rudolph Schindler's approach to color and material.



## multifamily grand

oneeleven mixed-use development, baton rouge, la.

**remson|haley|herpin architects**

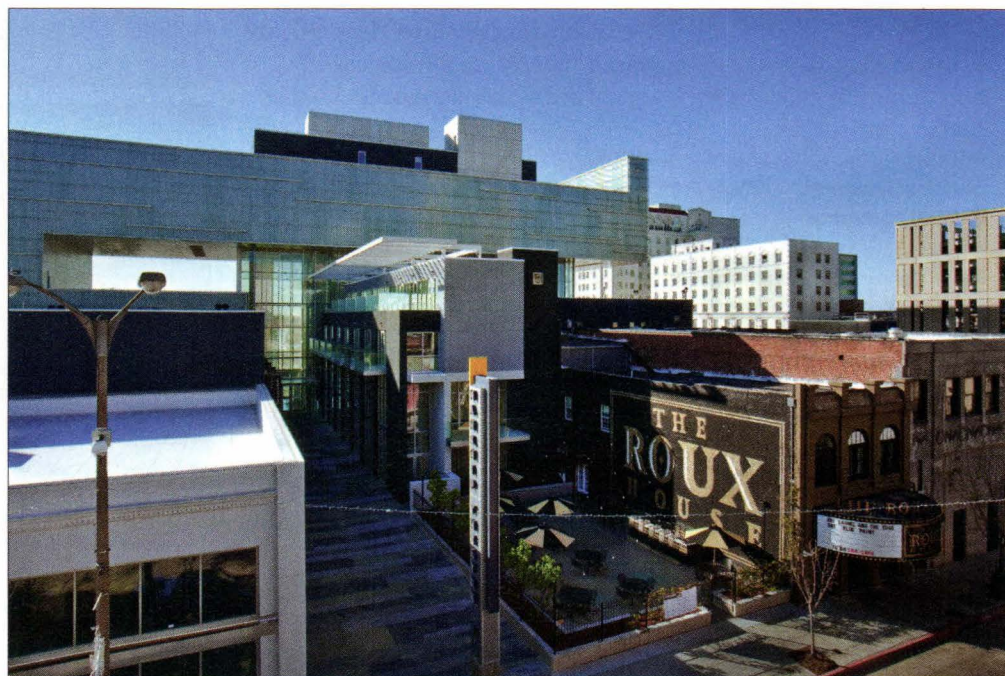
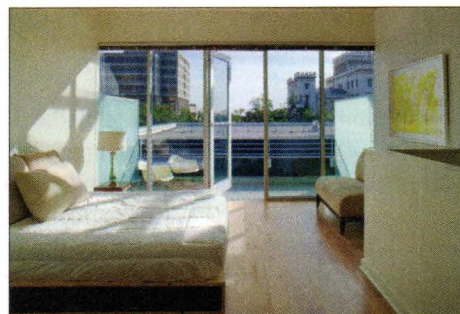
baton rouge

Our judges roundly praised this mixed-use building as a truly urban insertion and a shining precedent for a downtown undergoing a renaissance. "It's an exquisite urban connection that understands the scale of the city," said one panel member. The first ground-up residential project in downtown Baton Rouge in more than 40 years, OneEleven fluently references buildings in both directions—the massive Shaw Center for the Arts behind it and the pedestrian-scale street in front.

Tucked alongside a welcoming alley that runs back to the arts center entrance, OneEleven echoes the larger building's materials—glass, steel, and stucco—but assembles them in human dimensions. The glistening façade matches the massing, height, and color of the arts center's black box theater across the alley, but is perforated with slotted openings and animated with glass balconies. Stepped back on top are opaque glass penthouses and a steel trellis, loosely borrowed from the Shaw Center's rooftop sushi restaurant.

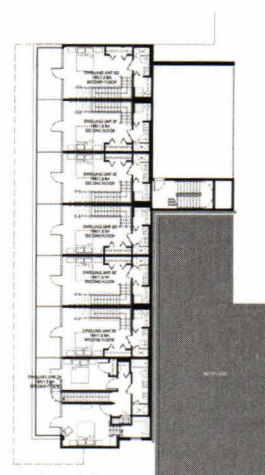
"That popular restaurant was the first opportunity residents had to take advantage of river views," says Chris G. Remson, AIA, LEED AP, "so its shade structure has become somewhat iconic." Commercial services occupy the ground floor; above, light-filled flats and split-level lofts attract tenants who are sure to energize Baton Rouge's burgeoning street life.—c.w.

The OneEleven building marries the ambiguously scaled Shaw Center behind it to the streetscape in front. Its side elevation steps back in deference to the Roux House's public space.

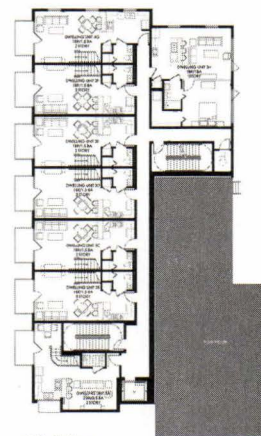




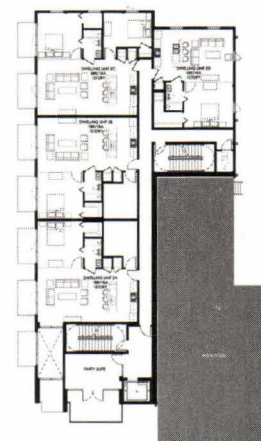
With its front façade echoing the height and color of the black box theater across the alley, the infill building is part and parcel of the arts block. Glass balconies animate the alleyway below.



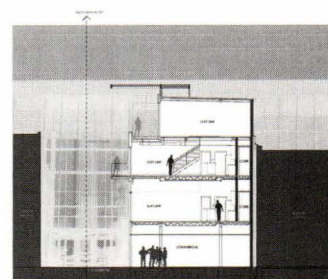
fourth floor



third floor



second floor



**principal in charge:** Chris G. Remson, AIA, LEED AP, RemsonHaleyHerpin Architects; **project architect:** Clarke Gernon Jr., AIA, LEED AP, RemsonHaleyHerpin Architects; **project assistant:** Kevin Alford, Assoc. AIA, RemsonHaleyHerpin Architects; **developer:** Michael R. Lang, Commercial Properties Realty Trust, Baton Rouge, La.; **general contractor:** Scott Rowe, White-Spunner Construction, Mobile, Ala.; **structural engineer:** Gary W. Fenner, P.E., Fenner Consulting, Shreveport, La.; **mechanical engineer:** Henry C. Eyre Jr., P.E., Henry C. Eyre Jr., P.E. Inc., Baton Rouge; **electrical engineer:** Tim G. Verkaik, Daniel T. Calongne & Associates, Baton Rouge; **project size:** 716 square feet to 1,125 square feet per unit; **site size:** Approximately 0.17 acre; **construction cost:** \$252 per square foot; **rental price:** \$1,350 to \$2,400 per unit per month; **units in project:** 12; **photography:** Will Crocker. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



## multifamily grand

formosa 1140, west hollywood, calif.

lorcan o'herlihy architects

culver city, calif.

**W**ith this West Hollywood, Calif., multifamily project, Lorcan O'Herlihy, FAIA, turns the concept of courtyard housing on its head—or, rather, on its side. He and developer Richard Loring opted to pull the building's outdoor space to one side of the lot, rather than leaving it in the middle as con-

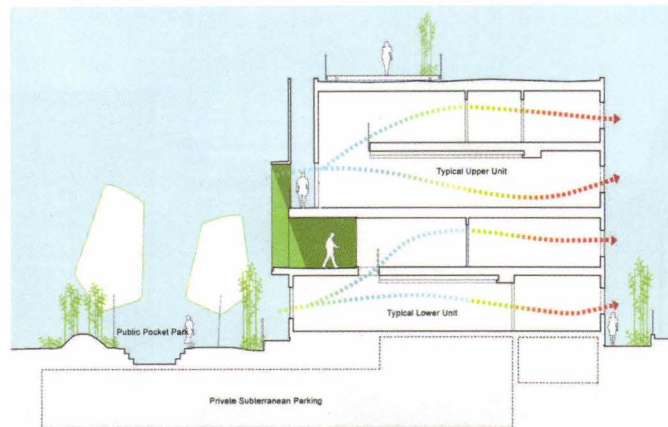
ventional courtyard projects do. They then worked out a deal with the city to turn this slice of land into a public park, accessible by both the residents and the larger community. "It's a public pocket park on private land," O'Herlihy says.

The stacked, two-story units all overlook the 4,600-square-foot park, and each one benefits from generous cross-ventilation. The structure's corrugated, perforated metal skin mediates the dynamic, layered façade; according to O'Herlihy, its bright

red color was inspired by the exterior hue of an iconic restaurant down the block. One judge expressed a desire to live in the 11-unit building himself. "It's young, hip, and fun," said another juror. "It's more than the sum of its parts."

O'Herlihy hopes his unorthodox public-private space strategy will be adopted on a larger scale. "There's no reason this couldn't continue," he says. "It could be like a genetic code for offering public spaces. There could be a network of parks across L.A."—*m.d.*

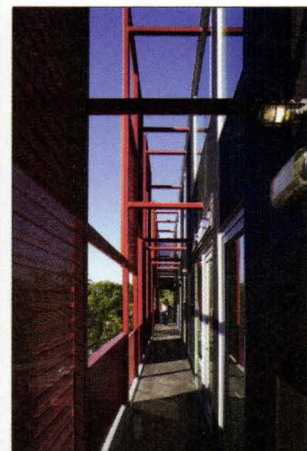
By moving the courtyard to the edge of the property and designating it for both the residents and the general public, O'Herlihy tweaked standard distinctions between public and private land. The project's use of vibrant red metal, he says, was "a readily available and cost-effective solution" to the challenge of finding a suitable exterior material.







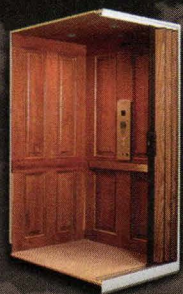
Screened exterior circulation spaces supply opportunities for casual socializing. Double-height living rooms allow ample views onto the landscaped park, which is maintained using city funds.



**principal in charge:** Lorcan O'Herlihy, FAIA, Lorcan O'Herlihy Architects;  
**project team:** Katherine Williams, LEED AP, Kevin Tsai, Evan Brinkman, Kevin Southerland, AIA, Lorcan O'Herlihy Architects; **developer:** Richard Loring, Assoc. AIA, Habitat Group Los Angeles, Los Angeles; **general contractor:** Richard Loring, Assoc. AIA, Archetype, Los Angeles; **landscape architect:** Katherine Spitz, AIA, ASLA, Katherine Spitz Associates, Marina del Rey, Calif.; **project size:** 1,300 to 1,550 square feet per unit; **site size:** 0.3 acre; **construction cost:** \$240 per square foot; **sales price:** \$550,000 to \$700,000 per unit; **units in project:** 11; **photography:** Lawrence Anderson/Esto. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.







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## multifamily

### merit

hancock mixed-use, west hollywood, calif.

koning eizenberg architecture

santa monica, calif.

**t**his West Hollywood, Calif., project combines an impressive mix of uses in less than an acre. Architects Julie Eizenberg, AIA, and Hank Koning, FAIA, LEED AP, managed to weave 31 condominiums, seven affordable housing units, ground-floor retail, and more than 75,000 square feet of parking into an oddly shaped corner lot. "All this parking is worked into the project, but it doesn't turn its back to the street," marveled one judge.

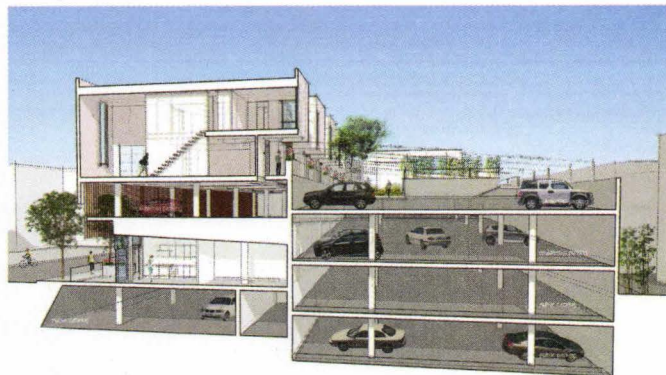
Part of the developer's deal with the city was that the project would include public parking, so the architects tucked it underground and behind the ground-floor portions of the four-story building. They

layered the residential parking over and behind the street-facing housing units, using wood screens strategically to hide the cars from public view.

The jury also admired the way material changes mark the transition from flats and retail to townhomes and studios. The former uses sliding wood shutters, while the latter features corrugated metal. "The street had so much expedient stucco," Eizenberg says. "We wanted to add texture."—*m.d.*



**principals in charge:** Hank Koning, FAIA, LEED AP, Julie Eizenberg, AIA, Koning Eizenberg Architecture; **project architect:** Paul Miller, LEED AP, Koning Eizenberg Architecture; **project manager:** Oonagh Ryan, LEED AP, Koning Eizenberg Architecture; **developer:** John Given, CIM Group, Hollywood, Calif.; **general contractor:** Jeff Lee, The Lee Group, Marina del Rey, Calif.; **landscape architect:** David Fletcher, ASLA, Fletcher Studio, San Francisco; **project size:** 750 square feet to 1,861 square feet per unit; **site size:** 0.9 acre; **construction cost:** Withheld; **sales price (condominiums):** \$800,000 to \$1 million-plus per unit; **rental price (affordable units):** Withheld; **units in project:** 38; **photography:** Eric Staudenmaier. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



Each unit receives cross-ventilation and generous natural light. The top level of residential parking contains a landscaped plaza that also houses a raised swimming pool area.



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## single-family production / detached merit

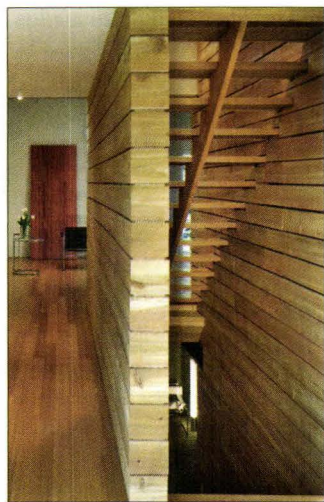
elm, hidden creek, neb.

randy brown architects

omaha, neb.

Randy Brown, FAIA, LEED AP, is opposed to the typical suburban production home, so he designed the Elm model of the Hidden Creek 12-unit project to fly in the face of convention. One judge liked that it is a “house form that has some potential to be modified.”

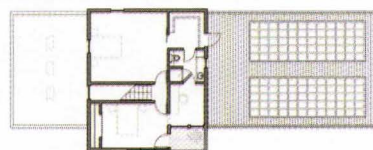
Because the development is adjacent to a nature preserve, Brown sited the house on a small lot and planted it with native grasses to promote natural drainage. “The high density and limited yard space work, because homeowners can easily walk the trails and use the public park,” he says.



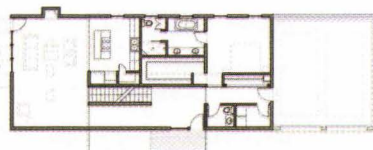
Brown and his team arranged the modular house to animate the street and built it with an energy-efficient shell, geothermal and radiant heating, and recycled lumber, among other sustainable features. A “DIY” sod roof made with containers from The Home Depot provide additional green space. The firm kept costs in check with simple interior elements that require no finishing, such as exposed framing and polished concrete floors on the basement level.

“This is what architecture’s about: trying to do something new,” said a judge.—*n.f.m.*

**principal in charge / project architect / general contractor:** Randy Brown, FAIA, LEED AP, Randy Brown Architects; **project assistants:** Zach Hilleson and Brandon Schumacher, Randy Brown Architects; **project size:** 2,500 square feet; **site size:** 0.2 acre; **construction cost:** \$84 per square foot; **sales price:** \$310,000 per unit; **units in project:** 12; **photography:** Assassi Productions. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



upper floor



main floor

Architect Randy Brown positioned the windows on the home to frame views of nature but also to provide privacy from neighbors (above). The home’s first-level master bedroom and bath appeal to empty nesters, among others. For added warmth, Brown used salvaged cedar fencing for wall panels and other trimwork.



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## affordable

## merit

lolomas, clovis, n.m.

rockhill and associates

lecompton, kan.

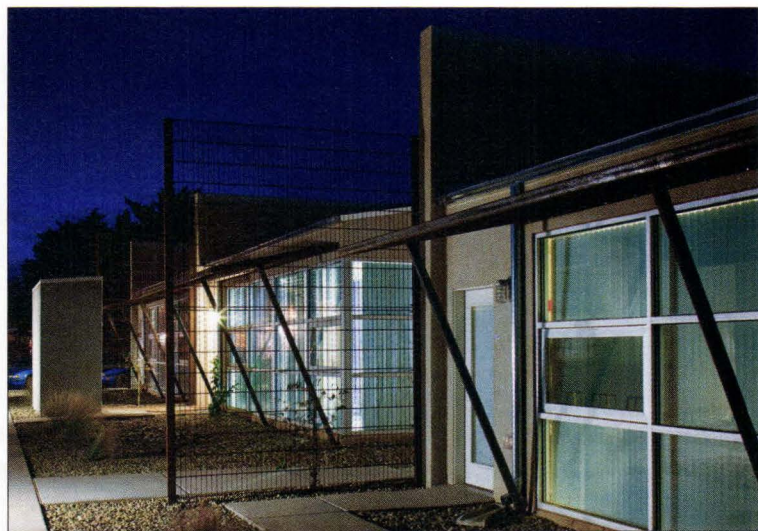
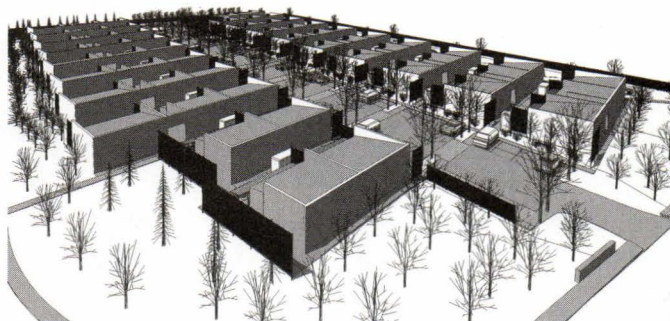
dan Rockhill's portfolio contains historic restoration projects, public art pieces, high-design custom homes, and not much affordable housing. So he approached this 55-unit senior housing project with an open mind, going as far as to seek inspiration in a nearby mobile home community. The trailer park model wears a stigma that isn't entirely unwarranted, he observes, "but you can learn from it and build on it."

Rockhill's site plan, which orients units toward pedestrian "alleys" rather than parking lots, reflects the value residents place on connection with the outdoors and with their neighbors. The units employ

simple forms and materials elegantly and sustainably. Recyclable metal roofing tops ICF walls; south-facing storefront glazing and concrete floors contribute passive solar heating and daylighting. And each unit opens onto a small private yard.

No matter how modest their circumstances, Rockhill notes, "Everybody wants a little something they can call their own."—*b.d.s.*

Tightly clustered units oriented toward private outdoor space and pedestrian walkways, rather than toward parking areas, foster a neighborhood feeling.



**principal in charge:** Dan Rockhill, Rockhill and Associates; **project designer:** David Sain, LEED AP, Rockhill and Associates; **developer:** Stephen G. Crozier, Tierra Realty Trust, Ranchos de Taos, N.M.; **general contractor:** Ron Reynolds and Stephen G. Crozier, Century Communities II, Ranchos de Taos; **project size:** 864 square feet to 1,000 square feet per unit; 2,111 square feet (commons building); **site size:** 4.8 acres; **construction cost:** \$144 per square foot; **rental price:** \$246 to \$502 per unit per month; **units in project:** 55; **photography:** Patrick Coulie. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



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## architectural design detail

### merit

salt spring island cabin, salt spring, british columbia

olson kundig architects

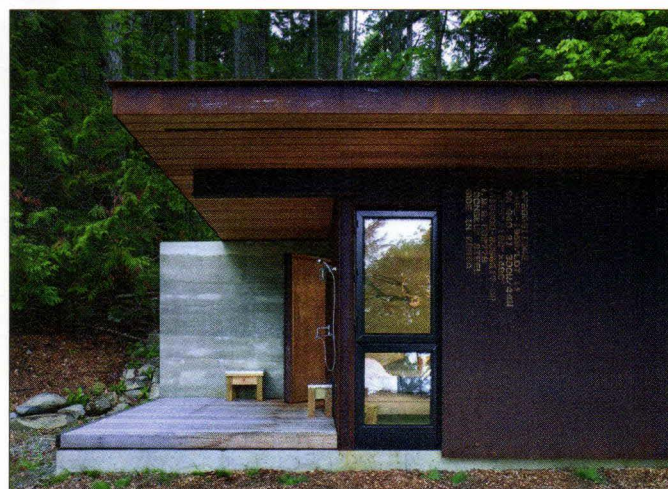
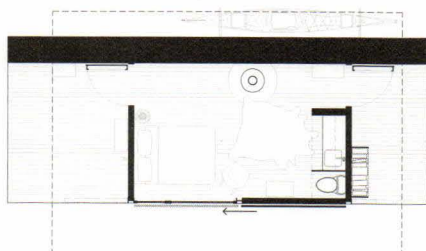
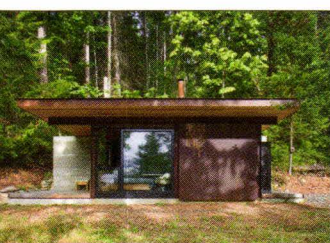
seattle

In Tom Kundig's hands, a weekend cabin isn't just a cabin, but a metaphor for something else. Here it's a hard shell with a soft, cozy center.

The one-room interior is wrapped in wood, and what caught the judges' attention was the steel panel that slides across the window wall, securing the solitary structure when the owner is away. One found poetry in "the idea of this shell that you peel back when you're in the house." Another noted that closing the door "is a viscerally felt activity that makes you feel what it's like to be there and then go away."

The panel—operated by hand like a barn door—is commodity steel pulled off a stack before fabrication. Kundig, FAIA, let the lettering stand as "an authentic mark of its history and in the spirit of allowing materials to age naturally with no 'protective' coating that needs maintenance."—c.w.

**principal in charge / project architect:** Tom Kundig, FAIA, Olson Kundig Architects; **general contractor:** Withheld; **construction cost:** Withheld; **photography:** Tim Bies. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for additional images.



The cabin presents a closed face when the steel panel slides into place. Cedar lining the interior came from a trestle bridge on nearby Vancouver Island.



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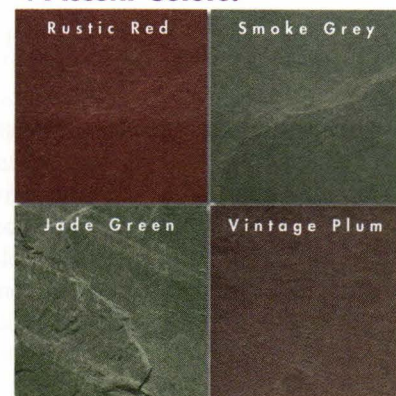
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"THE AFFORDABLE GENUINE SLATE"



## architectural design detail

### merit

claremont house, chicago

brininstool + lynch

chicago

a well-designed stair is seldom merely a means of moving from one floor to another. But even by that standard, this one is a notable overachiever. Occupying a space that extends from the front of a deep, narrow townhouse-form residence to the rear, it conveys not only people, but also light, air, and even structural stresses in the building frame.

"It's the spine through the entire house," observed one of our judges, "and you peel off at various landings and other events." A landing midway between the main and lower levels comprises a compact entry hall. Open risers filter light from windows at the front and rear of the house and facilitate natural ventilation. By bridging the three-

story opening, the stair's welded steel frame helps stabilize the building's long side wall. "Cleanly done," declared another judge, who called the stair "the most important organizing element of the house."

(For more on this project, which also won a Merit award in the Custom / More Than 3,000 Square Feet category, see page 47.)—*b.d.s.*

**principal in charge / project architect:**

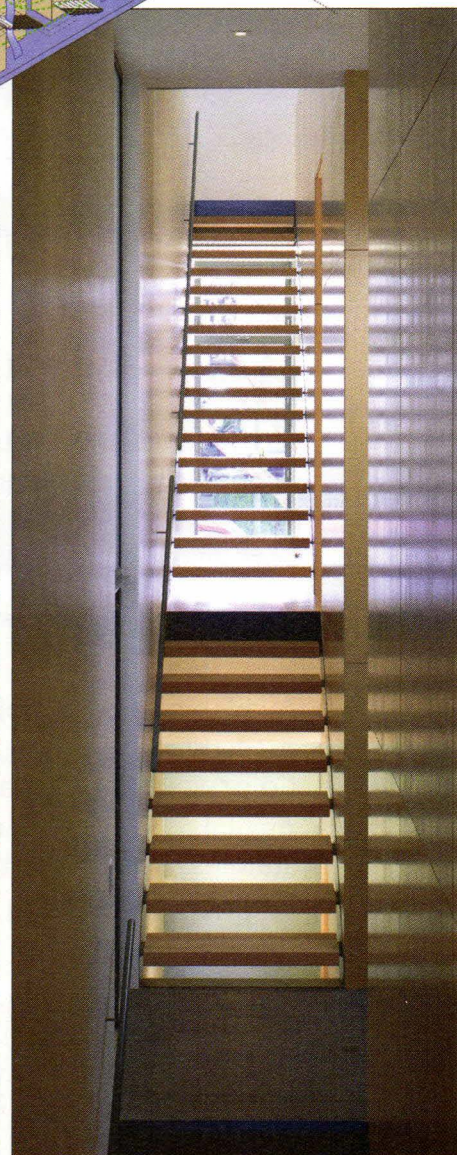
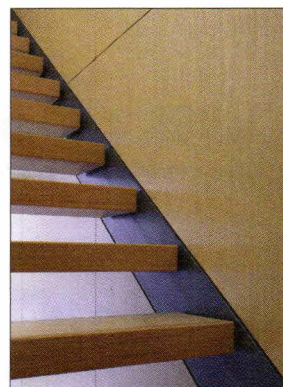
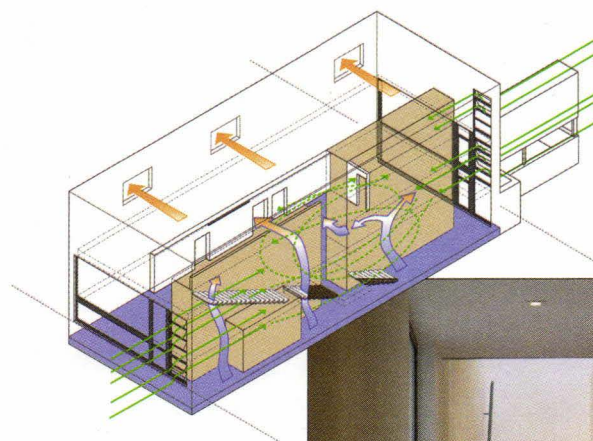
Brad Lynch, Brininstool + Lynch; **general**

**contractor:** Jake Goldberg, Goldberg General Contracting, Chicago; **construction**

**cost:** \$389 per square foot; **photography:**

Christopher Barrett/Hedrich Blessing. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products

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Running from the front of the house to the rear, the stairway serves a variety of functions beyond mere circulation, all with sculptural grace.





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## on the boards

### merit

house 99, houston

**borden partnership and atelier andrews**

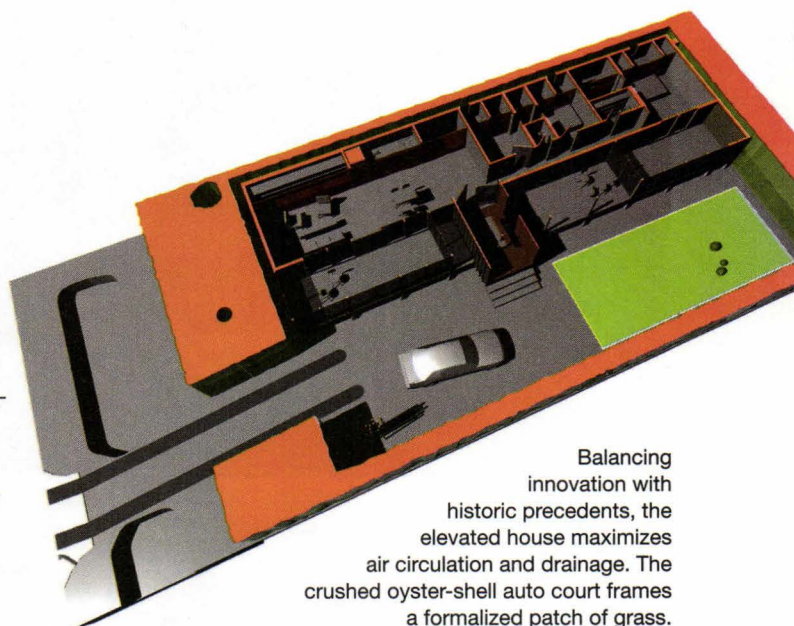
los angeles and san marino, calif.

architects Gail Peter Borden, RA, AIA, and Brian Delford Andrews, RA, covered all the bases—affordability, sustainability, and energy efficiency—in this prototype Houston house. Designed to withstand the trials of Houston humidity, the fiber-cement-clad structure mixes the regional typologies of the shotgun and Charleston floor plans. The long layout captures cross-breezes, which chase the heat upward to 11-foot ceilings and out clerestory windows. Screened porches extend the living space outdoors while offering protection from mosquitoes.

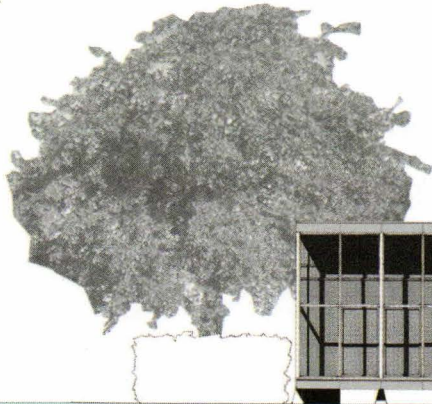
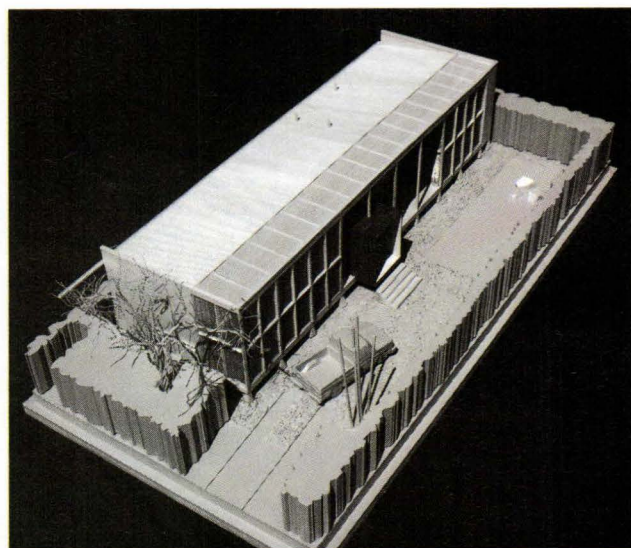
The building was designed for stock materials—no cutting, no waste—and the inverted roof collects rain into a cistern, the source for landscape irrigation. Inside, each room has its own air-conditioning unit, plus space-efficient beds and desks that slide into the wall. “It’s about being able to tailor space to the function you’re currently doing as opposed to compartmentalizing,” Borden explains.

Innovative and environmentally savvy, “the strictly layered concept mediates inside and outside and sends the right messages,” said one judge.—c.w.

**principals in charge / project architects:** Gail Peter Borden, RA, AIA, Borden Partnership, and Brian Delford Andrews, RA, Atelier Andrews; **project size:** 1,316 square feet; **site size:** 0.16 acre; **construction cost:** Projected \$75 per square foot; **sales price:** \$99,000 (lot donated by city); **renderings:** Courtesy Borden Partnership and Atelier Andrews. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



Balancing innovation with historic precedents, the elevated house maximizes air circulation and drainage. The crushed oyster-shell auto court frames a formalized patch of grass.

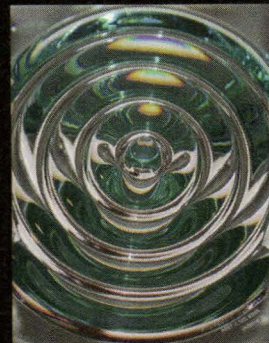




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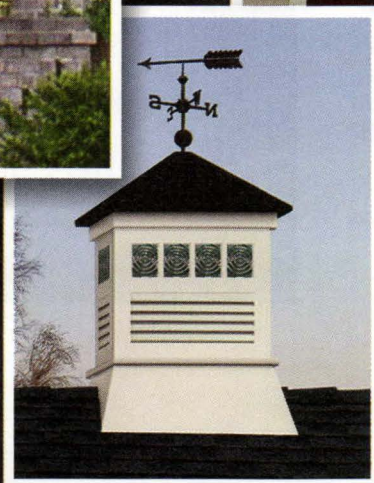
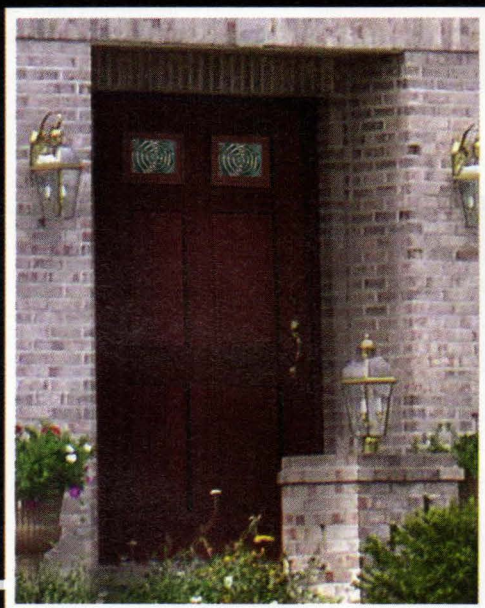
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## on the boards merit

porchscapes, fayetteville, ark.

university of arkansas community design center  
fayetteville

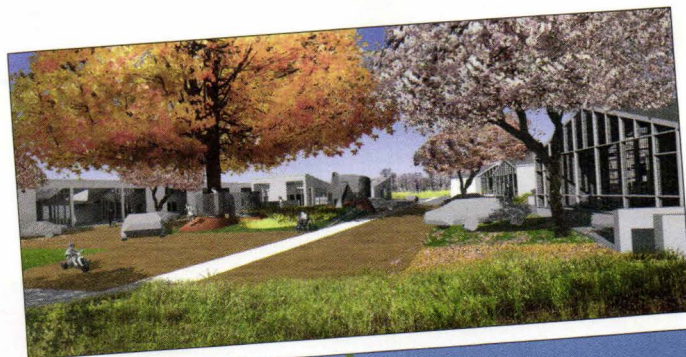
**p**arks—not pipes. That was the rallying call behind Porchscapes, where a series of water treatment parks is the connective tissue for an entire low-income community. The low-impact development, which received EPA funding, is organized into five smaller neighborhoods, each clustered around a plaza or a landscape system that replaces the conventional retention pond.

The plan borrows from the Dutch idea of a “living street,” which combines walkways, auto courts, and natural-looking bioretention systems with traffic throughways. Facing onto each common area are one-story houses with porches that can be screened or enclosed with storage units. “The porches extend the living area inexpensively and connect these public spaces and the house,” explains project architect Katie Breshears, AIA, LEED AP. The arrangement “creates a better

sense of community and starts to develop that ‘I’ll watch your kids if you watch mine’ mentality.”

The judges praised the elegance of the house forms and the innovative site plan. As one succinctly put it, “The strength of the project is that it’s outside in, not inside out.”—C.W.

**principal in charge / project architect:** Katie Breshears, AIA, LEED AP, University of Arkansas Community Design Center; **land planner:** Stephen Luoni, Assoc. AIA, University of Arkansas Community Design Center; **developer:** Wendi Y. Jones, Habitat for Humanity of Washington County, Fayetteville, Ark.; **landscape architect:** Chris Suneson, RLA, McClelland Consulting Engineers, Fayetteville; **project size:** 1,150 square feet to 1,250 square feet per unit; **site size:** 8.8 acres; **construction cost:** Projected \$60 per square foot (not including labor); **sales price:** \$69,000 to \$75,000 per unit; **units in project:** 43; **renderings:** Courtesy University of Arkansas Community Design Center. Visit [www.residentialarchitect.com](http://www.residentialarchitect.com) for products and additional images.



The meandering stream in this LEED-ND pilot project, designed for Habitat for Humanity, is a recreational alternative to the conventional drainage ditch. Seasonal stormwater is allowed to overflow into an adjacent meadow.



# architect's showcase

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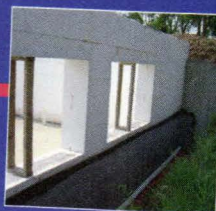
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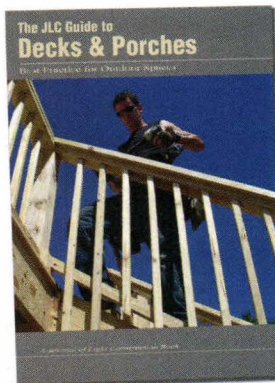
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# NATURAL ALLIES



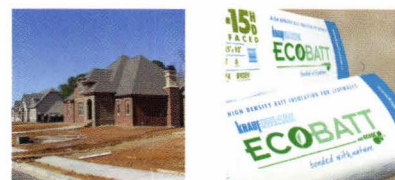
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