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residential architect design awards 2012

Read about the 36 projects that were granted design awards by our six-member jury. by Meghan Drueding, Nigel F. Maynard, Cheryl Weber, LEED AP, and Bruce D. Snider

Cover photo: Danny Turner; top photo: Matthew Segal; above left photo: Erik Kvalsvik; above right photo: Mike Sinclair Photographer

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from the editor

design for the 99 percent

architects can and must make houses for the rest of us.

by s. claire conroy

elcome to our 13th annual residential architect Design Awards coverage. When we launched this program in 2000, the housing market was just starting to percolate with activity. We had 300 entries that first year, and 24 winners. Mark McInturff, FAIA. of McInturff Architects won Project of the Year for a frugal little cabin designed for an art history professor. The cladding-asphalt shingles and corrugated metalcaught everyone's eye back then. Simple, modern, and inexpensive, the 1,700-square-foot house cost just \$80 per square foot to build. Imagine, a high-design house even a teacher could afford.

Thirteen years later, while mired in a national economic slump, our design awards program drew a surprisingly hefty 800 entries. Our judges winnowed them down to just 36 lucky winners. And guess what won this year's Project of the Year? A high-design, low-budget building by Jonathan Segal, FAIA. It cost him just \$105 a foot



to build. And yes, he used asphalt shingles as siding—to great effect.

How did 13 years pass with such little bump in building costs? Segal is his own secret weapon. He was architect, general contractor, developer, land planner, landscape designer, and interior designer on the small, multifamily project.

Both projects serve as prime examples of how ingenious architects can be if the budget won't budge and they're creatively invested in the project.

During the boom times, we had our share of design award winners with \$1,000 a square foot and up budgets. And I recall many an architect saying they really couldn't do anything nice for under Mark Robert Halper

\$500 per square foot. We are all coming to our senses again. Houses don't have to cost the earth. Architects can work within budgets and, with some leeway from their clients, weave a little magic into mundane, affordable materials.

I have no doubt the lavish-living 1 percenters will return to the marketplace. In fact, you'll see some of those houses among this year's winners. Architects will always find these jewel box houses exciting and challenging. But the 99 percent are still waiting for their firmness, commodity, and delight. It can be done. It should be done. Let's get it done. rea

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GREEN LANTERN | AFFORDABLE HOUSING'S ECOSYSTEM

David Smith, chairman and founder of Recap Real Estate Advisors, is one of the foremost affordable multifamily-housing specialists in the United States. His firm has helped recapitalize and preserve more than 133,000 apartments (over 905 properties) since its founding 20 years ago. Smith also is the founder of the Affordable Housing Institute, a global nonprofit that provides financial guidance to lowincome housing NGOs. "You need to convert good ecology into good economy," says Smith, who sees "green capital" as the foundation for affordable housing's future.

In the rapidly urbanizing 21st century, we have three subecosystems that are increasingly interdependent: the physical ecosystem, the political ecosystem, and the economic ecosystem. Bad economics lead to bad ecologies.

In my field, affordable housing, slums are "economically rational," and people once thought they were the poor's own fault. Starting about 150 years ago, we realized that slums are a byproduct of urbanization and that they're bad for everybody, not just the poor. Today, we have to change that. As the planet supports more human beings, more will live in cities, and cities are social and technological constructs. They certainly can be better than they are now, and they also can be worse.

Architects need to start embracing their inner left-brain, the heartless money side. What gets built is not what gets designed but what gets financed. So if you want green for the ecology, translate that into green for the economics. What wins with those parties is not your demonstration of cutting-edge technology, but how much more it costs to be green. The "green capital needs assessment," a financial analytical product we invented at Recap's subsidiary On-site Insight, makes it possible for architects to design the economically optimal combination of green improvements, and talk design in terms translated into underwriting lingo.

In my work at the Affordable Housing Institute, the \$300 House contest asks: Could you develop a livable small house with an overall build cost of \$300? Why that price? Because that's what a billion really poor people can afford to pay. Now, \$300 is hard—and that's the point—but if we can get close, say under \$1,000 a house, even that changes the economic ecosystem. Mix found or low-cost indigenous materials, plus low-tech local labor, plus the right nifty developed-world gadgets, and you have an improvable core house. It makes you think about how to create a global hybrid value chain that delivers small modules at small unit costs.

An interconnected planet with massive amounts of poor people is unsustainable. The only way for the planet to succeed is to make more people "rich." It all starts with a house. —As told to William Richards. AIArchitect MARCH/APRIL 2012

AIADESIGN

GUEST PERKS



Can motel retrofits offer a more investor-friendly model for affordable housing?

BY BEN IKENSON

OPENED IN 1931, THE AZTEC LODGE IN ALBUQUERQUE, N.M.,

was the state's oldest "motel" still in operation along the original Route 66. But in recent years, it no longer charmed travelers with the novelty of Southwestern-themed amenities. A structure in disrepair, its units were, for typical occupants, just a bit better than floor space at a shelter.

Yet it had been a noteworthy landmark, made more noticeable by one former guest/tenant who unwittingly established a tradition by adorning the walls outside her room with some tiles. The property eventually became a head-turning curiosity, displaying plates, matchbox cars, plastic dolls, and knickknacks on every vertical surface. A mannequin once standing on the office overhang like a ship's masthead could not steer the place away from its ultimate fate. To the dismay of some preservationminded locals, the Aztec was demolished last year.

was renovated by Kava Massih Architects in 2008 and now houses 68 units

Casa Verde | Kava Massih Architects

of permanent affordable housing with a community room, outdoor space, and management offices. Mercy Housing is the developer/owner of the property and Mercy Housing Management Group is the on-site property management company.

Formerly the disreputable Islander Motel, Casa Verde in San Leandro, Calif..

Elsewhere, designers and nonprofit developers are finding opportunities in structures like the Aztec. Outdated motels can be more than unique pieces of history; when restored and converted into affordable housing they can trigger urban renewal without displacing those with the fewest options.

"While we may not be serving the exact individuals who relied on these motels as places of last resort, we are striving to serve the same population segment by providing stable housing to people who would otherwise be uprooted regularly," says Stephan Daues, regional director of housing development for Mercy Housing California.

Daues oversaw work on a project to redeem Sacramento's Budget Inn Motel, a dilapidated 101-room property built in 1961. The conversion resulted in the Boulevard Court Apartments-74 studio and one-bedroom apartments that serve as a home facility for disabled formerly homeless individuals. Daues saw the project as an opportunity to achieve three goals: to provide permanent housing and on-site support for the formerly homeless;

AIArchitect March/April 2012

to eliminate blight; and to stimulate development with a welldesigned physical transformation.

"The visual impact [of such a transformation] can have direct impact on others' decision to invest in a community," says Daues. "And the social fabric can be enhanced by virtue of a more stable resident population, along with owners and staff committed to the community. The positive dynamics spiral upward and outward."

In 2008, Mercy Housing California converted the Islander Motel in San Leandro, Calif.—regarded as a notorious crime magnet—into Casa Verde, which now offers 68 studio and onebedroom rental units to residents who earn 30 percent to 45 percent of the area's median income.

"As Jane Jacobs knew long ago, you need places for all aspects and income-levels of society," says Ed Shriver, FAIA, principal at Pittsburgh-based Strada and chairman of the 2012 AIA National Convention session, "Main Street Connectivity: Patterns and Processes Linking Urban Commercial Patches." "From my perspective, these kinds of efforts promise to serve an important role in urban ecology."

These projects also can serve the dual roles of preserving history and conserving natural resources. Back in New Mexico, an hour north of the ill-fated Aztec Lodge another historic Route 66 motor lodge is getting a new lease on life, thanks to the Housing Trust of Santa Fe. The nonprofit recently acquired the Stage Coach Inn, a 1940s-era 16-unit Pueblo Deco-style motel. It plans to rehab the original units and add 44 new ones to create a 60-unit multifamily rental project offering affordable housing and stabilization services for individuals with children.

The project will include many sustainability features that could help it achieve LEED Platinum certification. It also makes use of the federal Low Income Housing Tax Credit Program, which provides income tax credits to those developing affordable housing.

Unfortunately, there is a shortage of federal incentives that specifically promote retrofitting for the purposes of affordable housing, according to Christina Finkenhofer, manager, federal relations, at the AIA. "HUD has a slew of programs available to those who need affordable housing, and we applaud that," she says. "However, there are not nearly enough incentives for building owners and designers to go into decrepit buildings and put them to good use."

Finkenhofer, who will chair "Tax Incentives 101: The Federal Energy-Efficient Commercial Buildings Tax Deduction" at the 2012 AIA National Convention, reports that for the past year the AIA has been lobbying for federal funding to help community design centers and incentivize affordable housing generally.

Many architects in the preservation field have long been aware of the link between their work and sustainable practices. The trick is making preservation—and its opportunities—central to the sustainability discussion.

"By finding new uses for these old motels, the developers are blending the best of both architectural worlds—historic preservation and green building practices," says Barbara Campagna, FAIA, founder of BAC/A+P and former Graham Gund Architect of the National Trust for Historic Preservation.

"Reusing these motels is an inherently green practice," she says, "because they help keep what's here and, in doing so, avoid the environmental impacts of new construction."

To learn more about these and other sessions at the 2012 AIA National Convention, visit convention.aia.org.

AIAPERSPECTIVE

WRITING A NEW NARRATIVE



AMERICA'S NARRATIVE IS THE STORY OF HOMEOWNERSHIP. From Plymouth Rock to the moment Lucy and Ricky decided to leave their rented apartment for a house in the suburbs, homeownership has been a positive narrative. That's changed in the past quarter century.

As if the negative press associated with suburban sprawl weren't bad enough, housing is a leading indicator of what's turned sour in our economy, and the American pursuit of homeownership has been implicated as the prime culprit behind the Great Recession. Clearly, those of us who provide this nation's housing need a new narrative. Here are some thoughts as to how that narrative might run:

Density. Americans may not want to know who lives next door, but they don't want to live in isolation. Not surprisingly, multifamily construction and the repurposing of existing industrial and commercial buildings for housing have emerged as some of the few bright spots in the current market.

Access to public transportation. The next generation will be less inclined to suffer the two-hour daily commutes of their parents. Not surprisingly, those houses closest to mass transit have been among the most successful in holding their value when the rest of the market collapsed. This will continue and accelerate, perhaps even growing a powerful constituency for investment in mass transit.

High performance. New products and systems to heat and cool our homes are coming on line, but energy efficiency also will be designed into our homes. Being able to prove that the operation of a house does not require paying ever increasing energy bills will be a plus for the buyer and seller.

Universal design. We're all growing older. We want to age in familiar surroundings instead of being forced to live with our children or in a retirement home. Look for new housing more sensitive to the needs of the elderly. Both prospective buyers and sellers will factor this in their calculation of what a house is worth.

Nothing here points to abandoning the dream of homeownership. Instead, it's an emerging narrative of the persistence of the American dream.

Jeff Potter, FAIA, 2012 President

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practice

the home team

for better and worse: how architect spouses cope with a crushing economy.

by cheryl weber, leed ap

hings are a little scary for architects these days. Hammered by a deep, long downturn, firm principals have trimmed staff, moved to less expensive office space, and deferred equipment upgrades—and often their own salaries. More than three years after the housing collapse, the recovery seems less precarious, but maddening slow. It's a long time to be scraping courage together.

Consider, though, what it's like to be in this business with your spouse. Couples who've tied the knot professionally face obvious risks. It can be dangerous to have the same source of income. When recession strikes a shared job sector hard, as it has architecture, there's no safety net. And even the most successful couplesrun practices often are built on convenience rather than strategic and complementary capabilities. That can make it tougher to retrench when the pressure is on.

Nonetheless, family-run businesses have natural advantages. There's a built-in trust that comes from sharing traditions and values. Also, it's hard to overrate autonomy. You can make important



Mark McGinnis

business decisions quickly. Your partner understands when you work late or clock out early to coach softball. If you're going to be working hard, you may as well be doing it together.

But how do couples power through a prolonged bad patch? "A good rule of thumb is you want to increase your communication in proportion to the severity of the downturn," says Joseph Astrachan, executive director of the Cox Family Enterprise Center at Kennesaw State University (KSU) Coles College of Business, Kennesaw, Ga. We spoke to a number of spouses around the country about how they're handling the

recession and making sense of what's ahead.

slow dancing

"Family businesses have generally weathered economic downturns such as the current one better than non-family businesses," Astrachan wrote on KSU's *continued on page 19*

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practice

website. "Family businesses are focused on their longterm performance and not on quarterly returns, so they can sort of buckle down in a tough economy."

One mark of a healthy partnership, he says, is the ability to adjust living expenses when business conditions change. In Berkeley, The premise shifts when only one partner contributes to a firm's billable structure. David Webber, AIA, runs Austin, Texas–based Webber + Studio with his partner, Ransom Baldasare, who oversees administration. "He was highly paid in the high-tech sector, so we probably could be bringing in a

"family businesses are focused on their long-term performance and not on quarterly returns, so they can sort of buckle down in a tough economy."

—joseph astrachan

Calif., Arkin Tilt Architect's scrappy ethic—they're experts at using salvaged materials—applies to how they live their lives. "We try not to be super-exuberant when we're flush because we know other things come down the pike," says Anni Tilt, AIA.

"We can work with very few expenses if we need to for a bit of time," agrees Tilt's husband, David Arkin, AIA, LEED AP. In addition to sharing the office lease with a structural engineer, they bike to work, and their conference table is a chunk of bowling alley on a base of old plumbing parts. "We haven't borrowed money to make things happen," Arkin says. Throughout the recession, the pair was able to hang onto their six employees because they had a financial and client reserve.

better income if he was in a different job," Webber says. However, Baldasare's expertise in marketing, directing photo shoots, and designing ads allows Webber to focus exclusively on billable hours.

"We both have too much invested not to be determined to make this a success," Webber says. "If I found someone as skilled as he, the person wouldn't have that sense of ownership."

The flexibility inherent in many couples-run practices helps to even out economic swings. At Zack l de Vito Architecture in San Francisco, Lise de Vito, Assoc. AIA, acts as a pressure valve of sorts by drumming up projects when the design/build firm needs billable work, and backing off to concentrate on marketing and family life during flush periods. "When times are good, it's easy to generate an adequate income with one of us working full time," says Jim Zack, AIA. "And by having Lise, we don't have to hire right away when things get busy."

In Chicago, Tigerman McCurry Architects is set up differently than most firms, which may have contributed to its longevity. Stanley Tigerman, FAIA, and Margaret McCurry, FAIA, both had successful practices before joining forces in 1984, and they've continued to work independently on different project types. "Up until now it's been one of us carrying the other through as the pendulum swings back and forth," Tigerman says.

That's McCurry's role right now. With enough billings to cover five employees and two years of work in the pipeline-nearly all residential-they're in enviable shape. Still, they've renegotiated the office rent and trimmed their own salaries, determined not to repeat past mistakes. "Thirty years ago, Stanley took out a loan against the furniture to keep people who were loyal," Mc-Curry says. "It took years to pay off, and when we paid it off those people left anyway." And two years ago Tigerman gave up a percentage of ownership so the firm could compete as a woman-owned business, a strategy they say has yet to pay off.

filling the void

Many firms are scrambling sideways these days, couples *continued on page 20* 2012



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practice

included. With the family nest egg at stake, there's more pressure to create secondary income streams as commissions shrivel. One example is Stefanie Brechbuehler and Robert Andrew Highsmith, a married couple who met as architecture students at the Rhode Island School of Design (RISD) and launched Workstead in 2009, of all a period where we've had to rely solely on design billing."

With two children at home, Katherine Chia, AIA, and Arjun Desai also are looking harder at product design. The married principals of Desai/Chia Architecture, New York City, spent a year and a half prototyping Recess Lav, a slim sink distributed by AF New York.

"we realized over time that we love doing architecture, but it's very difficult to make it work together."

> years. During slow times, the pair designed a series of light fixtures, which they assemble in their Brooklyn studio/ storefront. That first year, Highsmith says, they sold more than 50 chandeliers at \$1,800 apiece.

> Highsmith, who has a freelance gig, also designs furniture. Brechbuehler studied interior architecture and learned about business strategy while working at Michael Graves & Associates, "Michael Graves" practice includes architecture, interiors, and products, and I always understood that interiors were very profitable, products were extremely profitable, and architecture was not," she says. "It was clear you had to combine those areas." Adds Highsmith: "It's been wonderful to have this balanced business model from the beginning. We've never had

—linda taalman

A second one, Surface Lav, is in the works. "To make it through this rocky period we're examining the types of projects we're pursuing and making the product section more prominent on our website," Chia says. "It's a challenging time in terms of figuring out how to be nimble, and our conversations are pretty fluid because we can talk about these things at home."

Sometimes family life spurs creativity. Not long ago, Charlottesville, Va.– based architects Christopher Hays and Allison Ewing made Christmas gifts for their friends: a boxed set of bookmarks crafted from architectural photos that Hays snapped during a family trip to Paris and the south of France. From that experiment they've spun off a fledgling wholesale business called BookofMarks.

"We thought about it and came up with this notion of a book of bookmarks with historical and cultural descriptions that create a portrait or tell a story about a place," says Hays, AIA, LEED AP. Just before Christmas 2011, they developed bookmarks about Charlottesville and did a test run with local retailers. Now they're eying urban destinations in the U.S. and Europe and looking into coordinating with art museum exhibits-the fingertip version of a catalog. "It's instant gratification compared to doing architecture," says Ewing, AIA, LEED AP.

Teaching is a fallback for some, and not just as a recession strategy. Hansy L. Better Barraza, AIA, LEED AP, splits her time between teaching at RISD and practice at Studio Luz, the Boston firm she runs with her husband, Anthony J. Piermarini, AIA. "Creativity comes before profit for us—it's a hard thing to swallow," Barraza says. "That's why we're privileged to have academia to support us."

Talk about splitting your time. Phoenix architects Matthew and Maria Salenger, AIA, formed colab studio in 2007 to pursue their interest in merging architecture and art. But Maria kept her day job at Jones Studio, a local firm where Matthew also once worked. "It seems like a bad decision in these economic times, particularly here in Arizona, to leave a paying job," Matthew says. Aside from him, colab has one full-time employee, and

Maria clocks in evenings and weekends.

Admitting that it's a "messy" arrangement, especially while raising a 4-year-old, Maria relishes the alternate reality of working on large-scale commissions with a firm that's been around for a long time. "It's an interesting challenge to swing from the very practical when you're developing concepts for big projects, to being way out and thinking theoretically on a more intricate scale," she says.

As the Salengers suggest, the recession has forced many couples, especially those supporting children and staff, to ask the hard question: Is architecture a sustainable family business? The answer isn't always yes. "We realized in 2007 that it wasn't feasible to continue to try to have 100 percent of our income be dependent on residential work, at the mercy of individuals who might suddenly decide to drop the project," says Linda Taalman, co-owner, with husband, Alan Koch, of Taalman Koch Architecture in Los Angeles.

Ironically, she says, commissions have been plentiful in the past few years. Yet she's double-booked to make the math work. Taalman's full-time teaching position at Woodbury University pays for her own salary, since her income from the business is needed to support its three full-time employees. Now Koch is pursuing a new business opportunity unrelated to

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architecture, and Taalman hopes to devote more time to design.

"We realized over time that we love doing architecture, but it's very difficult to make it work" together, Taalman says. "Most architect couples I know have another source of income maybe a trust fund or funds in the stock market or real estate—and often don't tell you. I think you have to be really open to change; nothing is permanent."

eggs in a basket

The recession was a moment of shock that caused many spouse-led firms, subsidized or not, to reflect on where they've been and where they're going. It helps to take the long view, if you can. "We're both 41, and understand that economic cycles are quicker than the motion of our career, so we're not in it for the immediate reward," says Luke Ogrydziak, who runs Ogrydziak/Prillinger Architects in San Francisco with his partner, Zoë Prillinger. "We have a live/work situation, and it's exciting for our two children to witness architecture peripherally and understand that it is work. It's a horrible profession but also very rewarding."

McCurry and Tigerman are 69 and 81 years old, respectively. It takes their kind of experience to put the low points in perspective. "There's a friend there for a hug if something goes awry," McCurry says. "We're extremely different in many ways—I love the outdoors; he's an indoor type. But not in the way we approach aesthetics and values. We're both strong-willed so things can get a little gritty, but others in the office know it's just us being edgy and it won't turn into a collapse."

"I agree with that," Tigerman says. "Architecture is a field you have to love, because you do it day and night for 50 years. The upside is that architect couples understand what the other is going through with a bad client or situation. You have someone to console you when things don't go well, and I think that's important." ra



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Presents:

Implementing Universal Design and Meeting the Needs of an Aging Population

By: The IDeA Center for Inclusive Design and Environmental Access, University at Buffalo with contributions from Lisa Pierce, LEED AP BD+C



Physical changes associated with aging often have a strong influence on how a person is able to interact with their living environment. The majority of the U.S. population will be older than 55 for the first time in U.S. history.



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LEARNING OBJECTIVES

- 1. Describe current and predicted demographic trends in aging and the effect aging has on health, behavior and everyday life.
- 2. Analyze the impact that the aging population is having on environments and products.
- 3. Identify the differences between Accessible Design and Universal Design.
- 4. List the Seven Principles of Universal Design.
- List reasons why Universal Design is important to implement in today's housing market.

THE U.S. POPULATION SHIFT

It's in the news a lot. The Baby Boomers started to turn 65 in 2011. This is significant because this generation makes up approximately 26% of the U.S. population (approximately 78 million people). The Baby Boomer generation, those born between January 1, 1946 and December 31, 1964, are arguably the most studied generation in the U.S. They have and will continue to shape the U.S. economically and socially. The post WWII baby boom, longer life expectancy and a steady decline in birth rates have caused an unusual age wave. The U.S. Census Bureau estimates that the number of persons aged 65 will reach 71 million by 2030, and peak at 78 million by 2050. Advancements in healthcare and life styles have increased the U.S. life expectancy to 76 years. Because the Boomers are arguably the largest generation, over the next 20 years the majority of the U.S. population will be older than 55 for the first time in U.S. history. Low birth rates in the late 60s and 70s will leave a gap in the population behind the swell that is the Baby Boomers. We're quite literally at the beginning of the wave, and all of the implications that will follow. We can surely expect economic and social impacts of senior programming, new product development and further changes in the housing market.

THE BABY BOOMERS AND THE ECONOMY

Aside from their sheer numbers, the Boomers have greatly shaped the U.S. economically and socially. This group is unlike previous generations. They are active, health conscious, independent, financially secure and better educated than previous generations. They make well-informed choices and are proactive in managing their lives. Aged is no longer frail and incapable. When the Boomers aren't directly causing change, it happens indirectly. The development of the "gray market", for example, is a direct response to the changing needs of this generation. They aren't necessarily creating products or services, but they are buying them. Consumers over the age of 65 have the highest discretionary income in the U.S. And while Baby Boomers' real median



The home environment should provide continued enjoyment and stimulation, but should also accommodate changing needs and enhance the quality of life.

household income is higher than that of their parents, it is impossible to ignore how they are spending in the current economic climate.

The Boomers established themselves as dominant players in the housing industry and according to AARP surveys, will prefer to stay in their homes as they age. But the current state of the economy has many wondering. Property rentals are increasing, even among the elderly. Reverse mortgages are getting more attention. Pensions and Social Security are underfunded and often insufficient; 401k investments have suffered huge losses. Still, the boomer generation has at times accounted for half of all spending in the U.S. A February 2012 Gallup Poll reported that economic confidence has been improving over the previous five months and is at its highest point in a year. As Boomers decide where and how they want to age, the housing market will be directly affected.

A November 2011 report indicated that senior living housing starts were up 50 percent from 2010 to 2011, but still below the pre-recession level. Independent living units had the highest new construction starts, followed by assisted living and nursing centers, according to the Seniors Housing Construction Trends Report 2011, released by the National Investment Center for the Seniors Housing & Care Industry (NIC) and the American Seniors Housing Association (ASHA).

Regardless of the economy, many AARP reports have shown that upon retirement Boomers will prefer to grow old in their homes. This is referred to as Aging in Place. As we age, our needs and abilities change. Homes outfitted to suit your needs and abilities at age 45 could be significantly different than what you need at 65 and older. According to the Center for Inclusive Design and Environmental Awareness (IDEA), successful aging in place requires careful planning; physical, mental and physiological changes that accompany aging often require that modifications be made to the home. The home environment should provide continued enjoyment and stimulation, but should also accommodate changing needs and enhance the quality of life.

RE-EVALUATING PHYSICAL NEEDS

There are many physical changes associated with aging and the age wave

described above will have substantial and broad impacts on our healthcare system as Boomers seek care in the future. While certain conditions can impact any age, in general seniors are more likely to have chronic health issues. According to the Centers for Disease Control and Prevention (CDC) about 80 percent of older adults have one chronic condition, and 50 percent have at least two. Chronic conditions such as arthritis. cardiovascular disease and diabetes are all common among those aged 55 and older. Physical changes associated with aging often have a strong influence on how a person is able to interact with their living environment. They could encounter difficulties based on decreases in mobility, stamina, strength and dexterity. Reduced sensory acuity to touch, vision, hearing and smell are often experienced as well. As a result. we are more prone to accidents and injuries as we age.

Slip-and-fall accidents are common among seniors; they may misjudge distance and stumble, unable to catch themselves to stop the fall. Arthritis pain, swelling and stiffness can make simple daily tasks such as opening a window or climbing stairs a challenge. In 2008, the National Health Interview Survey indicated that persons over age 75 were approximately three times more likely than persons aged 65-74 years to report limitations in activities of daily living.

With all of that in mind, Boomers are still hopeful and intend to stay in their current homes as they age. The alternatives to Aging in Place are independent living facilities, assisted living facilities, moving in with family. or even a nursing facility. Declining physical capabilities, economic concerns, health issues, emotional or family needs, and spiritual beliefs may eventually send seniors to seek care from family or professional providers. AARP research indicated that over half recognize the need to make changes to their homes so that they can live safely and comfortably in their homes as they age.

Common home improvements include remodeling kitchens and bathrooms. But

re-evaluating space and physical needs goes much farther than a cosmetic update with some new features. Designers who work with Boomers choosing to remain in their homes should brush up on the idea of Universal Design, and be able to explain what it is, how to implement it, how it is different from accessible design, and that it can be done beautifully.

DEFINING UNIVERSAL DESIGN

In the United States, the Americans with Disabilities Act (or ADA) is probably the most recognized accessibility law and the one architects and designers are likely to look to first when they have a project where accessibility is required. ADA guidelines are used in the design and evaluation of public buildings and facilities.

Other standards, such as the Fair Housing Act (FHA), American National Standards Institute (ANSI) and Uniform Federal Accessibility Standards (UFAS) relate to housing and dwelling units. The purpose of these laws and standards is to create more usable buildings and environments for people with disabilities. As such, accessibility laws make a distinction between people with disabilities and people without disabilities.

Accessibility laws include standards that dictate the requirements for features such as space allowance and reach ranges, door and maneuvering clearances, ramps and stairs, toilet rooms and grab bars, controls and operating mechanisms, switch and outlet heights, and much more.

Accessibility is a finite concept so something is either within compliance or it is not. For example, if we look at grab bars, the ADA requires, among many other things, that there be a 42" long minimum grab bar mounted horizontally on the wall adjacent to a toilet not in a stall mounted between 33 and 36" above the finished floor. If we have a grab bar mounted at 34", then it complies. If it is mounted at 36 ½", then it does not.

The same rules can be applied to controls and operating mechanisms. There are requirements for clear floor space for approach, mounting height and reach, and operation. If a control or mechanism



Percentage of Adults with Activity Limitations, by Age Group and Type of Limitation - National Health Interview Survey, United States, 2008.

In 2008, the National Health Interview Survey indicated that persons over age 75 were approximately three times more likely than persons aged 65 – 74 years to report limitation in activities of daily living.

requires tight grasping and a significant amount of force to activate then it is not compliant.

The limitation of accessibility standards is that they are minimum requirements, and even if a building or product is designed strictly to code, it doesn't guarantee that it will be usable or be a good design. For example, the ADA requires that a ramp can have no more than a 1:12 slope. Although 1:12 is the standard, many manual wheelchair users cannot propel themselves up a ramp with a slope of 1:12. Additionally, a ramp could also be designed strictly to code and be considered compliant, but be unappealing and not integrated into the existing building design.

The formal definition of Universal Design is "Products and environments that can be used effectively by all people, to the greatest extent possible, without the need for adaptation or specialized design."

The term Universal Design was coined in the mid-1980s by Ron Mace, and is a strategy intended to be incorporated into all facets of product and environmental design, including housing. Many people view Universal Design as a new term for accessible design but they are not to be used interchangeably. Accessibility codes are prescriptive and regulated by legislation. As such, they do not address the full range of user needs. Alternatively, Universal Design is not based on any legal mandate and therefore is not measured by compliance with the technical criteria of any particular standards.

With the goal of making products and environments usable to the greatest population of people, practicing Universal Design means a shift from designing for the "average" or "typical" person and moving toward a model that is more innovative and inclusive.

There are three key components to the success of Universal Design: aesthetics, affordability and availability.

Aesthetics play an important part in dispelling the myth that Universal Design features only help people with disabilities and older people. Design features should be appealing to a broader population.



Image 1: Example of Principle 1 - the ergonomic design of this door handle enables a person of any ability to unlock, open or close the door.

Image 2: Example of Principle 2, Flexibility in Use - a double hung window that has the ability to tilt inward for easy cleaning and maintenance.

Improved usability and safety should also be combined with affordability so that it is perceived as being available to everyone and not a luxury item available to only the wealthy. In fact, many Universal Design features cost nothing, while others have minor costs but have a value that exceeds their expense.

Lastly, universally designed products must be available and easily attainable without having to be a specially ordered item, e.g. you can find them on the store shelves at a local retailer or locate them for purchase online.

As previously stated, accessible design is primarily about compliance with regulations with the intention of eliminating barriers for people with disabilities. These regulations provide prescriptive design requirements but focus on functional issues with minimal solutions. For example, the Americans with Disabilities Act Accessibility Guidelines (ADAAG) address physical and sensory limitations but exclude people not formally classified as having a disability.

For example, a person who is extremely tall may have difficulty using the sink or a drinking fountain in a public building. The ADA has specific requirements that limit the mounting height of the fixture to accommodate a person who uses a wheelchair, but it does not address a situation such as this, where a person needs the fixture mounted higher to be used comfortably.

Additionally, many products are made to be used more effectively by a person who is right handed, which may cause a left-handed person to exert unnecessary effort. In response to the need for more inclusiveness, a group of advocates of Universal Design developed the Seven Principles of Universal Design.

THE SEVEN PRINCIPLES OF UNIVERSAL DESIGN

Principle 1 is Equitable Use, meaning the design is useful and marketable to people with diverse abilities. In other words, the design should be equally usable by everyone and usable in the same way by everyone, if possible. If not, there should be other options that would provide the same level of convenience and safety. An example of this principle is the door handle pictured in Image 1, above. The ergonomic design of the handle enables a person of any ability to unlock, open and close the door with one single motion.

Principle 2 is Flexibility in Use, whereas the design accommodates a wide range of individual preferences and abilities.

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design awards

rchitects from around the globe submitted their best work from the past five years to the 2012 *residential architect* Design Awards. Our six judges spent two hectic days in a conference room in *ra*'s Washington, D.C., office poring over the nearly 800 entries we drew this year. Ultimately, they culled the crop to just 36 winning projects, or fewer than 5 percent of the entry pool. The jurors were tough customers, indeed. So tough, in fact, that when it came time to bestow levels of awards to the selected projects, they elevated just four to Grand status. They gave Merits to 31 others and singled out one Project of the Year.

Our 2012 jury members were **John Brown**, FRAIC, housebrand; **Michelle Kaufmann**, AIA, LEED AP, Michelle Kaufmann Studio; **Alan Organschi**, Gray Organschi Architecture; **Robert Sponseller**, AIA, Shalom Baranes Associates; **Max Strang**, AIA, Max Strang Architecture; and **Wayne Troyer**, AIA, Wayne Troyer Architects. They are no strangers to awards themselves. They understand the heavy lifting required to usher a project from conception through construction while keeping its high-minded goals unscathed. We can rest assured that what made it through their scrutiny is the best work in the country to date. We're eager to see even more great work next year, as our most talented designers see their dance cards fill once more. Crossing fingers.

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



Matthew Millman Photography



Robert Benson Photography

residential architect design awards

> the charmer, san diego jonathan segal faia san diego

project of the year



rchitect, builder, and developer Jonathan Segal, FAIA, has always admired the California courtyard housing communities of the 1920s. "There's a wonderful feeling about them," he says. "Their proportion and scale, their landscaping." He used them as a model for The Charmer, a 19-unit multifamily project in San Diego's Little Italy neighborhood. The Charmer takes the pedestrianfriendly planning of historic courtyard apartments and combines it with restrained modern design, creating such an appealing place to live that the 2012 residential architect Design Awards judges selected it as Project of the Year. "It resonates completely," said a juror. "It has a lovely sense of scale that relates to the neighborhood. There's a

real sense of humanity and livability."

Segal has been working in Little Italy since the 1990s, boldly designing, building, and developing innovative housing and mixed-use projects. With The Charmer, he and his co-designer and son, Matthew Segal, followed their typical strategy of staying fairly small-scale and avoiding standard multifamily features such as underground parking, elevators, and indoor hallways. "We're trying to keep it very urban, yet keep it to two to three stories," Jonathan Segal says. "That's what we like best. At that height we don't have underground parking requirements, and we can do the building materials ourselves."

Residents can choose from six one-bedroom continued on page 31















In addition to the main courtyard, patios, balconies, and outdoor fireplaces help residents spend as much time as they please enjoying San Diego's balmy climate. principal in charge/general contractor/developer/ land planner/landscape designer/interior designer: Jonathan Segal, FAIA, Jonathan Segal FAIA; project designer: Matthew Segal, Jonathan Segal FAIA; stucco consultant: Andrew Duncan, dub, San Diego; project size: 360 square feet to 1,200 square feet per unit; site size: 0.7 acre; construction cost: \$105 per square foot; rental price: \$900 to \$2,400 per month; units in project: 19 (not including commercial space); photography: Matthew Segal, except where noted. *Visit www.residentialarchitect.com for products and additional images.*

residential architect design awards





bungalows grouped around a central courtyard; 10 three-bedroom units placed outside the bungalows, toward the perimeter of the site; or three two-bedroom units overlooking the courtyard. Five thousand square feet of commercial space occupies the ground level on the complex's east end. All of the parking is at grade, and while some spaces are covered to comply with local requirements, most residents park in the landscaped, permeably paved courtyard.

The Charmer's simple

materials palette of stucco, glass, metal, and asphalt shingles pleased the juryparticularly the shingles, which serve as siding in some parts of the project. Plaster fins on the east side funnel light indoors while blocking sight lines and noise from the freeway below the buildings. And in another quality-oflife maneuver, generous patios—some with built-in fireplaces-grace each noncourtyard-facing unit.



Jonathan Segal (above), FAIA, made sure some of the units overlooked the courtyard to provide a natural form of built-in security.

The outdoor spaces at The Charmer carry just as much weight with Segal as the buildings themselves, for he believes that beauty and livability are crucial—and often overlooked—components of environmental design. "It's the notion of having a place where you want to stay home and not hop in the car," he says. "There's a social aspect to green that people need to focus on." The project's design emphasizes the idea of a multifamily dwelling as a place of well-being. Said a judge: "It's not extravagant, but because of the forms, it's very rich. You get the feeling that all the people who live there have got to be good neighbors to each other."—m.d.

residential architect / march \cdot april 2012

residential architect design awards

custom / 3,000 square feet or less merit

b+w house, minneapolis

julie snow architects

minneapolis

rchitect Julie Snow, FAIA, and her clients conceived the concrete-enclosed ground level of this Minneapolis house after a visit to Donald Judd's boxy sculptures in Marfa, Texas. Judd's work inspired the walls that extend past the building envelope to surround a landscaped garden, providing privacy on a tight lot. "The project works with



the scale of the neighborhood and the close proximity of the neighbors," a judge said.

It's not easy to achieve a sense of lightness in a concrete house, but Snow managed to do so by using wood and plaster for the upper level and by opening up the gardenfacing wall with glass doors. This latter strategy basically doubles the

first floor's living space. The owners can even enjoy their garden during Minneapolis' frigid winters, thanks to an outdoor firepit. "The house is an urban sanctuary," Snow says.—m.d.

principal in charge: Julie Snow, FAIA, Julie Snow Architects; general contractor: Mike Wallein, Daiku Corp., Oakdale, Minn.; landscape architects: Matt Olson and Mike Brady, ROLU, rosenlof/lucas, Minneapolis; project size: 2,400 square feet; site size: 0.11 acre; construction cost: Withheld; photography: Dean Kaufman. Visit www.residentialarchitect.com for products and additional images.





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A cast-in-place concrete insulation system forms the walls of the first floor and the garden. Wood siding on the upper level supplies a warmhued contrast, as do walnut floors upstairs. The main living space opens onto the garden.







residential architect / an aia magazine

custom / 3,000 square feet or less merit

paso robles residence, paso robles, calif.

aidlin darling design

san francisco

efore they began designing this Paso Robles, Calif., house, architects Joshua Aidlin, AIA, and Peter Larsen camped out on the 78-acre site to gain a sense of its daily rhythms and idiosyncrasies. This experience influenced the home's eventual location, on a low-lying, tree-shaded patch of land. And it helped Aidlin, Larsen, and David Darling, AIA, figure out how create a building that cools itself nat-



urally, even in 115-degree temperatures. Their use of passive solar principles—thermal mass, night cooling, orientation, shading, and ventilation—allowed them to bypass air conditioning, thus helping to meet the clients' goal of living in harmony with the local climate.

"It's a well-composed testimony that modern architecture still has drawing power," said a judge. "It's not trying too hard."—*m.d.*









The home's sandblasted concrete block picks up the site's colors and textures. "Sandblasting softens the block visually," says principal Peter Larsen.

partners: Joshua Aidlin, AIA, and David Darling, AIA, Aidlin Darling Design; principal: Peter Larsen, Aidlin Darling Design; project designer: Michael Pierry, Aidlin Darling Design; general contractor: Turko Semmes, Semmes & Co. Builders, Atascadero, Calif.; landscape contractor: Rick Mathews, Madrone Landscapes, Atascadero; interior designer: Aidlin Darling Design; structural engineer: Bill Lynch, Berkeley Structural Design, Berkeley, Calif.; civil engineer: Barak Miles, Geo-West, Atascadero; project size: 2,667 square feet; site size: 78 acres; construction cost: Withheld; photography: Matthew Millman Photography. Visit www.residentialarchitect. com for products and additional images.

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WINDOWS & DOORS
design awards

custom / 3,000 square feet or less merit

stacked cabin, muscoda, wis.

johnsen schmaling architects

milwaukee

ohnsen Schmaling Architects reinterpreted the traditional cottage as a vertically oriented structure constructed of concrete, stucco, and wood. One juror called the result "beautiful-looking."

The architects designed the cottage for a couple of outdoor enthusiasts "who were getting tired of the tent and just wanted a place to cook and a place to sleep," says Brian Johnsen, AIA. The design team of Johnsen, Sebastian Schmaling, AIA, LEED AP, and Nicholas Wood responded with a modest, compact volume that's nestled into the hillside and provides wide vistas of the valley below. It also has a practical intention. "We didn't want to go in with a heavy hand, so we went up to minimize the footprint," Johnsen says.

The base of the house is a concrete plinth that's left exposed, while a black stucco-clad box sits on top. "We used the dark stucco to emulate the tree trunks on the site, while the wood of the windows [and garage doors] add a warm accent," Johnsen says.

Upstairs, the main living space consists of an open plan that's bracketed by a galley kitchen on one side and simple sleeping volumes on the other. Movable floor-to-ceiling curtains confer privacy when needed, while large wood and glass apertures permit expansive views and provide natural cooling in the summer months.—n.f.m.



principals in charge: Brian Johnsen, AIA, and Sebastian Schmaling, AIA, LEED AP, Johnsen Schmaling Architects; project architects: Brian Johnsen, Sebastian Schmaling, and Nicholas Wood, Johnsen Schmaling Architects; general contractor: Rick Hansen, Rick Hansen Building, Arena, Wis.; project size: 800 square feet; site size: 40 acres; construction cost: \$197 per square foot; photography: John J. Macaulay. *Visit www.residentialarchitect.com for products and additional images.*







The structure "reinterprets the traditional mindset of what a cabin is," Brian Johnsen says. Clad in black stucco, the home exudes warmth thanks to cedar garage doors and mahogany-framed floor-to-ceiling apertures that invite cross ventilation and views of the valley below.

design awards

custom / more than 3,000 square feet grand

heavy metal, joplin, mo.

hufft projects

kansas city, mo.

rchitect Matthew Hufft's marching orders were to design a house that reflects the client's family business—making industrial scales out of sheet metal. The low-slung structure, clad in cold-rolled sheet metal, fulfills that request, but Hufft, AIA, LEED AP, took the concept a step farther. To some of the glass façades he applied 4-foot-by-10-foot steel panels,



Diagonally across from the front door, a photo studio with a separate entrance creates an L-shape and defines the auto court.

each custom-perforated in response to solar gain and privacy needs. Some are installed horizontally as a sun visor. "Each panel has a perforation pattern based on its location," Hufft says. "The house completely transforms from morning to evening."

Those double skins inspired another svelte move. Fluorescent strips were inserted between the metal panels and the glass wall, so that the interiors can be brightened from the outside. "When you turn on all the

lights, the house glows," Hufft says. Inside, he made a minimalist kitchen out of metal panels that were blackened and clear-coated to give them a rich patina. Throughout, locally sourced walnut adds warmth. And in fair weather, large sliding doors pocket into walls, opening almost the entire house to the wooded land.

The judges applauded the overall effect. "The perforation pattern adds subtlety," one noted. "It's not trying too hard."—c.w.





principal in charge: Matthew Hufft, AIA, LEED AP, Hufft Projects; general contractor: Harry Young, Harry Young Construction, Joplin, Mo.; lighting designer: Derek Porter, Derek Porter Studio, Kansas City, Mo.; landscape architect: John Galloway, 40NORTH, Weston, Mo.; project size: 5,562 square feet; site size: 7.6 acres; construction cost: Withheld; photography: Matthew Hufft. *Visit* www.residentialarchitect.com for products and additional images.





More than 200 steel panels are affixed to the bar-shaped house. Each has a unique perforation pattern to modulate light, transparency, and views of the heavily wooded land.





37

design awards

custom / more than 3,000 square feet merit

nightingale residence, los angeles studio pali fekete architects (spf:a)

culver city, calif.

hat's not to love about a C-shaped glass house that faces south, toward views of the Pacific Ocean and the Hollywood Hills? Citing the clear plan and beautiful surfaces, our judges remarked that this house feels welcoming in its swish setting. Zoltan E. Pali, FAIA, created a cantilevered glass box wrapped in a woodand-resin rainscreen. The public spaces and master bedroom open seamlessly to the courtyard and pool. Secondary bedrooms are on the back side, each with their own little patio.

"The client wanted a warm, textural feel throughout the house," Pali says. A silver travertine entry wall slips through the front door and follows the skylit hall all the way down. Water flows over a stairwell wall covered in dark, irregular mosaic tiles. Floors are wire-brushed white oak. "Materials are used in a painterly way," a judge said. "It doesn't feel overwhelming or forced."—c.w.

principal in charge: Zoltan E. Pali, FAIA, Studio Pali Fekete architects (SPF:a); general contractor/developer: Mauricio Oberfeld, Dugally Oberfeld, Bel Air, Calif.; landscape architect: Andrea Cochran, Andrea Cochran Landscape Architecture, San Francisco; interior designer: Simon Hamui, AEVUM/Grupo Hagan, Mexico City; project size: 9,268 square feet; site size: 0.65 acre; construction cost: Withheld; photography: Bruce Damonte Photography. *Visit www.residentialarchitect.com for products and additional images.*













lower level

With the exception of the secondary bedrooms around back, each room has a view of the expansive courtyard and the Pacific Ocean beyond. The interior's silver travertine wall meets a mitered wood corner outside the entryway (top).

38

custom / more than 3,000 square feet merit

genius loci, montauk, n.y.

bates masi + architects

sag harbor, n.y.

his interpretation of a traditional beach house captured the judges' attention, as did its exquisite siting on a gentle hill. The cedar-shingled house has two volumes—one for sleeping, one for living—connected by a latticed glass bridge. That scheme draws visitors up into the landscape



and through the house. Viewed from the dunes, the building seems to shrink, becoming two modest boxes that belie its size. "It responds to the big view, but is cozy," a judge said. "It keeps its simplicity and parti."

The materials marry well with Montauk, but their articulation and detailing offer surprises, says Paul Masi, AIA, LEED AP, refer-

ring to the weathered oak ceilings, sawn-stone walls, and tapered wood slats that modulate light and views. "We took coloring clues from weather-beaten objects we found on top of the hill," he says. "As the house ages it becomes another one of those objects."—*c.w.*

The front of the house (top, right) draws visitors up into the hillside, while the dunefacing rear (above) almost disappears. Wood for the oak ceilings was covered in salt solution and left to weather outside.









principal in charge/landscape designer/interior designer: Paul Masi, AIA, LEED AP, Bates Masi + Architects; general contractor: Paul Davis, Davis Builders, Montauk, N.Y.; structural engineer: Steven L. Maresca, Steven L. Maresca Engineer, Hampton Bays, N.Y.; project size: 7,200 square feet; site size: 1.6 acres; construction cost: Withheld; photography: Michael Moran. Visit www.residentialarchitect.com for products and additional images.



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design awards

renovation

grand

bal house, menlo park, calif.

terry & terry architecture berkeley, calif.

his addition to and remodel of a mid-century ranch house in Northern California captivated the judges. "It weaves through the old building in a really interesting way," one juror said. "It's a complete transformation of space and light." Architects Alex Terry, AIA, and Ivan Terry removed 400 square feet of the original house, leaving 950 square feet with which to work.



"The old house needed to be cleaned up a little bit, but there was no need to tear it down," Alex Terry says. The brothers simplified much of the existing detailing, including a streetfacing picture window that they surrounded with a modern steel tube.

The Terrys then added about 1,000 square feet in the form of two volumes on the rear of the house: a master bedroom wing and a kitchen, dining, and media room. The addi-

tions are framed in concrete, steel, and wood, and more wood lines the interiors to give them a sense of warmth and texture.

In between the new portions, the architects tucked a curved glass wall around a sliver of planted land, granting occupants a garden view from deep within the core of the house. "From a budgetary standpoint, it wasn't a whole lot more," Alex says. "It brings in a little extra balanced light for the kitchen." This detail particularly impressed the jurors; commented one: "The curved glass with that narrow angle is magical."—*m.d.*









The home's front façade (top) received a light makeover. The existing rear elevation was completely removed and about 1,000 square feet of new space was added on. In between the addition's two volumes lies a narrow garden integrated into the house by a curved glass wall.





principals in charge: Alex Terry, AIA, and Ivan Terry, Terry & Terry Architecture; general contractor: Ingmar Kauffeldt, Timberline Construction, San Francisco; landscape contractor: Trujillo Landscapes, San Carlos, Calif.; project size: 1,950 square feet (after renovation); site size: 0.2 acre; construction cost: Withheld; photography: Bruce Damonte. Visit www.residentialarchitect. com for products and additional images.

The new kitchen volume includes a generous deck that improves the project's connection to the backyard. Ipe rainscreens help passively cool the house.

design awards

renovation

merit

house for locavore farmers, geyserville, calif.

cooper joseph studio

new york

he judges admired this dramatic transformation of a formerly generic house in northern California. "They didn't just expand, they reworked it," one juror said. Architects Wendy Evans Joseph, FAIA, LEED AP, and Chris Cooper, AIA, LEED AP, removed the existing north façade and a porch that blocked sight lines, designing a new ipe porch to frame and highlight spectacular views. They also opted to open



up the inside of the two-story house, cutting away chunks of wall and ceiling to create more dynamic volumes.

Sustainable strategies included installing a remote solar array, reusing demolition waste

from the remodel elsewhere on the property, and remaking the landscaping to facilitate small-scale farming and beekeeping. Joseph also credits builder David Warner for his and his staff's dedication to the project. "They brought a lot of craftsmanship, a lot of construction expertise," she says.—m.d.



section





The architects forged a greater connection between the home's lower and upper levels, creating a better flow for the interiors. The new porch captures mountain views.



principals in charge/interior designers: Wendy Evans Joseph, FAIA, LEED AP, and Chris Cooper, AIA, LEED AP, Cooper Joseph Studio; architect of record: Heidi Richardson, Richardson Architects, Mill Valley, Calif.; general contractor: David Warner and Craig Smith, Redhorse Constructors, San Rafael, Calif.; structural engineer: Karen Tysinger, Tysinger & Associates, Novato, Calif.; landscape designer: Peter Jacobsen, Jacobsen Landscaping, Cloverdale, Calif.; project size: 2,200 square feet (after renovation); site size: 25 acres; construction cost: Withheld; photography: Elliott Kaufman Photography. *Visit www. residentialarchitect.com for products and additional images.*

renovation

merit

tyler residence, leawood, kan.

el dorado

kansas city, mo.



he jury singled out this project for its restraint. David Dowell, AIA, left well enough alone, executing a simple interior renovation, but one "that marks itself on the outside of the building and transforms the exterior," a judge said. For clients wanting a playroom, Dowell wrapped the inside of the oversized garage roof volume in 100-year-old sinker

cypress, extruding the "tube"—a platonic house shape—as an exterior balcony.

On the front of the house, he also carved a boy's bedroom out of attic space by nudging the recessed roofline forward and adding a dormer with a glass front and ceiling. "It's tough to get contemporary renovations through Leawood," Dowell says, "but we had a very easy time. They were thrilled that the Tylers weren't maxing out the build line."—c.w. principal in charge: David Dowell, AIA, el dorado; general contractor: Ryan Gale, C&G Construction, Kansas City, Mo.; project size: 5,576 square feet; site size: 0.47 acre; construction cost: \$210 per square foot; photography: Mike Sinclair Photographer. *Visit www.residentialarchitect.com for products and* additional images.





A bedroom (top right) and playroom were added without modifying the volume and footprint. Both interior moves make the exterior more interesting.



design awards

restoration/preservation merit

ap lofts, des moines, iowa

invision

des moines

he best adaptive reuse projects build on the soul of the original structure. That's the case at AP Lofts, whose 70 apartments bear witness to the concrete floor decks, mushroom columns, and factory sashes of the 1911 warehouse. Stripped to its essence, and repurposed according to the Secretary of the Interior's preservation standards, the sevenstory building's original windows, infilled by a previous owner, were reopened and the sills lowered to take in views of the Des Moines skyline.

"We touched the historic fabric as lightly as we could with our new walls," says Steve King, AIA. "Rental apartments have to take some abuse, so we kept the drywall simple, to stand in contrast to the rich patina of the original building." Our judges applauded the effort to reuse rather than restore. "It's romantic, repositioned for a second life," one said.—c.w.



The clean-lined aesthetic of the inserted elements counterpoints the building's exposed structure and mechanical systems. Lowered window sills reward residents with a view of the state capitol and city skyline.





principal in charge: Steve King, AIA, INVISION; general contractor: Andy Beal and Tom Hagen, Nelson Construction Services, West Des Moines, Iowa; developer: Mike Nelson, Nelson Development, West Des Moines; land planner: Doug Saltsgaver, ERG, Des Moines; unit size: 588 square feet to 1,532 square feet; site size: 0.45 acre; construction cost: \$143.75 per square foot; rental price: \$700 to \$1,500 per month; units in project: 70; photography: Cameron Campbell/Integrated Studio. *Visit www.residentialarchitect.com* for products and additional images.

In the backyard, an existing 70-yearold grapevine grows over a new galvanized steel trellis, inspired by the sleeping porches of Schindler's Kings Road house. Inside, new white oak floors match the width and wood species of the original flooring.

restoration/preservation

merit

schindler house on ellis avenue, inglewood, calif.

ehrlich architects

culver city, calif.

teven Ehrlich, FAIA, saw this project as a rescue mission. He had two objectives: to preserve the legacy of Rudolph Schindler, who designed the house in 1939, and to make it as green as possible. Ehrlich reconstructed built-ins and furniture, replaced the kitchen, bath, and asbestos ductwork, and opened the kitchen to the living room. He also installed LED lighting, waterproofing membranes, and an efficient HVAC system. Wood window frames were restored and fitted with tempered glass.

Make that three objectives: The renovation became a family project, and after completion Ehrlich sold it to his daughter and her husband. "It happened to be a great family investment now that my kids own it," he says. The judges remarked on the respect shown. "This is an important piece of architecture for a lot of people," one noted. "They didn't mess with it, they just brought it back."—c.w.







principal in charge: Steven Ehrlich, FAIA, Ehrlich Architects; project manager: Joel Bell, Joel Bell Industrial Design, Los Angeles; general contractor: Mark Shramek, Shramek Building Co., Huntington Beach, Calif.; landscape designer: Stefan Hammerschmidt, Hammerschmidt and Lidow, Landscape Design, Venice, Calif.; project size: 981 square feet; site size: 0.13 acre; construction cost: Withheld; photography: Grant Mudford. *Visit www. residentialarchitect.com for products and additional images.*



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design awards

restoration/preservation merit

restoration/renovation of and addition to historic vaucluse, machipongo, va.

muse architects

bethesda, md.

tephen Muse, FAIA, liked this historic house from the get-go. "It had to do with the simplicity of the floor plan, compared to the way houses are built today, when things are so convoluted and you have to walk through galleries to get places," he says. "It's something all of us should think about more."

After clearing away the bad additions on the eastern end of the plantation house, Muse created a hyphen that connects to a one-story structure containing a new kitchen. Its attached breakfast room, which faces the water, is designed as an enclosed porch and echoes the twin Georgian entry porches, which Muse replicated on the waterfront side. A judge called it "a very sensitive restoration of this kind of housing. It could have gone off-track in a lot of ways, but it didn't."—c.w.





New porches on the back of the house (top) mirror the existing Georgian entry porches. The restoration included a one-story kitchen volume and a breakfast bay designed as an enclosed porch.

principal in charge: Stephen Muse, FAIA, Muse Architects; general contractor: Tim Maloney, Lansdowne, Pa.; structural engineer: Wayne C. Bryan, Ehlert/Bryan, McLean, Va.; project size: Withheld; site size: Withheld; construction cost: Withheld; photography: Erik Kvalsvik. Visit www. residentialarchitect.com for products and additional images.



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residential architect design awards

multifamily merit

chelsea modern, new york

audrey matlock architect

new york

his rippling condo building succeeds on many levels. Sandwiched between other buildings mid-block, its lyrical glass façade stitches together an eclectic neighborhood. The blue color references the sky and the nearby river and High Line parks. "We didn't want to make a static building, but one about movement from city to water," says Audrey Matlock, FAIA. Operable windows arranged within irregular clear glass bands maximize air flow, and street-level, translucent glass-walled units

engage passersby. Our judges declared it a smart urban move. "It has a human scale, even though it's a large building," one noted.—c.w.



Believing that condo owners want to know their neighbors, the architects created a transparent building with an open atrium, wide corridors, common roof terraces, and front yards.

principals in charge: Ali R. Honarkar and Mustafa Ali Nouri, AIA, Division1 Architects; developer: Imar Hutchins, Wilson Enterprise, Washington, D.C.; general contractor: Withheld; interior designers: Ali R. Honarkar, Mustafa Ali Nouri, Jin Yong Kim, Jeff Roberson, Division1 Architects; unit size: 500 square feet to 1,750 square feet; site size: 0.24 acre; construction cost: \$280 per square foot; sales price: \$270,000 to \$849,000; units in project: 26; photography: Debi Fox Photography. *Visit www.residentialarchitect.com for products and additional images.*





principal in charge/interior designer: Audrey Matlock, FAIA; general contractor: DCBE, New York; developer: Madison Equities, New York; structural engineer: Goldstein Associates, New York; mep engineer: Lilker Associates Consulting, New York; unit size: 900 square feet to 1,850 square feet; site size: 0.25 acre; construction cost: \$450 per square foot; sales price: \$810,000 to \$2.59 million; units in project: 47; photography: Audrey Matlock Architect. *Visit www.residentialarchitect.com* for products and additional images.

Suggesting the movement from urban environment to nearby river, the undulating building façade is meant to be experienced as you walk by it.

multifamily merit

the lacey, washington, d.c.

division1 architects

washington

he Lacey sits on the former parking lot of the Florida Avenue Grill, a soul-food restaurant that has survived race riots, neighborhood decline, and more recently a rebirth. To honor that legacy, the owner asked for something other than the brickand-mortar tenant buildings of the



past. "He wanted this to be a forward-looking landmark, something that engages the street," says Ali R. Honarkar of Division1 Architects.

It looks more like a vibrant community center than a condo building, thanks to the street-level duplexes whose glassy façades open to yards and stoops, like the surrounding row houses. Above, balconies are scattered, not stacked, and a showpiece fire escape leads to a communal rooftop terrace. A judge praised the Lacey's transparency and industrial elegance, noting that "it integrates nicely with the neighborhood patterns."—*c.w.*



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single-family housing merit

a new norris house, norris, tenn.

the university of tennessee college of architecture + design

knoxville, tenn.

o mark the anniversary of the model homes that were part of the Norris Dam construction project in Tennessee, a team of students and faculty from the University of Tennessee reinterpreted the structures with green materials, building science, and prefab technology. Our judges were awed with the results: "Super elegantly done," one said. "A really refined vernacular application that lifts it to another level."



The original Norris home was an example of modern, affordable, and efficient living. It had a small footprint and was built in various styles, says Samuel Mortimer, a member of the project team. A New Norris House builds on that tradition, adds Tricia A. Stuth, AIA. "These houses are historic and forward-looking," she says. To exploit

modular technology, the home is largely prefabricated and features a completely sealed shell stuffed with batt insulation and wrapped with 1-inch-thick foam board. The team sited the structure for solar gain and included rainwater harvesting and graywater recycling.

Despite its modest lineage, the home is not austere. The designers outfitted the interior with recycled wood flooring and built-in cabinets, and clad the home in a metal roof and a wood rainscreen. The result "is simple architecturally but rich," one judge said.—*n.f.m.*

principals in charge: Tricia A. Stuth, AIA, and Robert French, University of Tennessee College of Architecture + Design (UT CoAD); project managers: Levi Hooten, Matthew Lyle, Samuel Mortimer, and Valerie Friedmann, UT CoAD; project team members: Paul Attea, Eric Bennett, Tyler Blazer, Matt Childress, Mitzi Coker, Claire Craven, Katharine Dike, Maxi Tittel Frank, Clint Harris, A.J. Heidel, Daniel Hunter, Michele Jasper, Arya Kabiri, Ben Lamons, Michael Linehan, Daniel Luster, Derek Markee, Allie Ross Matheson, Chris Melander, Mary Miller, Justin Mincey, Joan Monaco, Laws Nelson, Andew Pirtle, Andy Pittman, Tyler Puryear, Patrick Quiessar, Ryan Ray, Nick Richardson, Andrew Ruff, Jimmy Ryan, John Sasse, and Ruyi Shi; general contractor: UT CoAD design/build program with Clayton Homes (modular), Maryville, Tenn., and Johnson & Galyon (on-site support), Knoxville; landscape architect/interior designer: UT CoAD design/build program; project size: 768 square feet; site size: 0.28 acre; construction cost: \$189 per square foot; photography: Ken McCown. *Visit www.residentialarchitect.com for products and additional images.*







A combination of common sense strategies, off-the-shelf materials, and sustainable considerations makes the Norris house elegant and affordable. Despite its cost, the home offers water harvesting and landscape features that promote water drainage and on-site stormwater management.

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single-family housing merit

miller ranch porch house, vanderpool, texas

lake flato architects

san antonio

akelFlato Architects has spent years researching prefabricated houses, and this Texas Hill Country residence represents its first attempt at building one. "I love the simple plan and the repeatable parts used in a custom way," said a judge. The home's three separate modules were built in a factory



Sheltered outdoor rooms, built on the site, link three prefabricated modules (floor plans shown below). More Porch Houses currently are in various stages of design and production. in College Station, Texas, and trucked to the property. Site-built elements such as porches, a dog run, and a carport form the connective tissue between the modules, which are oriented to frame views and gather breezes.

Durable corrugated metal siding covers the home's exposed portions, while red cedar clads the protected exterior walls. The idea is that each Porch House will adapt to its own specific landscape and climate. "This particular project responds to the Texas environment," says associate Bill Aylor, AIA, who leads LakelFlato's prefab division along with Ted Flato, FAIA. "The same form and arrangement could work in another environment; the orientation, materials, and detailing would all change."—m.d.





principal in charge: Ted Flato, FAIA, LakelFlato Architects; project architect: Bill Aylor, AIA, LakelFlato Architects; general contractor: Glen and Henry Duecker, Duecker Construction, Stonewall, Texas; landscape architect: Christine Ten Eyck, Ten Eyck Landscape Architects, Austin, Texas; project size: 1,500 square feet; construction cost: \$200 per square foot; photography: Frank Ooms. Visit www.residentialarchitect.com for products and additional images.











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residential architect design awards

single-family housing merit

the solaris collection at daybreak, south jordan, utah

ktgy group

irvine, calif.

hen Garbett Homes wanted a fresh approach to the multifamily work it had been doing, the company tapped Irvine, Calif.–based architecture firm KTGY, which proposed the developer change course and do modern eco-friendly single-family homes. "We told them we'd like to make the inside as high-tech as the outside," says John Tully, a KTGY founding partner.

The firm's effort, the Solaris Collection at Daybreak, is



Each home features 3-kilowatt photovoltaics and solar thermal systems that save homeowners more than 70 percent on their monthly utility bills.

intended for first-time buyers, but the homes are loaded with standard features that are more common with higher-end residences, such as rooftop photovoltaics, solar thermal hot water, and geothermal heating and cooling. Each home also offers options that include compact fluorescent lights, low-E windows, low-flow faucets, dual-flush toilets, and Energy Star appliances. "When it comes to solar, the key to the success of the project is that you have to keep the square footage down and make the homes energy efficient," Tully explains.

"The developer was sophisticated enough to realize that."

The firm modulated the massing of the alley-loaded homes with color, fiber cement, and stucco, and varied the elevations to make the streetscape seem fresh. As a testament to the project's success, all but three of the homes sold within six months of completion, and it has become the fastest selling the builder has ever experienced. "The floor plans are good," one judge said, "and [the project] takes sustainability seriously."—*n.f.m.*







principal in charge: John Tully, KTGY; project architect: Chris Texter, KTGY; general contractor: Noel Ballstaedt, Garbett Construction, Salt Lake City, Utah; developer: Bryson Garbett, Cotland Development, Salt Lake City; land planner: Kraig Cramer, Kennecott Land Co., South Jordan, Utah; landscape architect: Steven Gilbert, Arcsitio Design, Salt Lake City; interior designer: Kami Ballstaedt, Ballstaedt Builders, Salt Lake City; project size: 1,442 square feet to 2,077 square feet; site size: 2.3 acres; total units: 67; sales price: \$209,000 to \$265,000 per unit; construction cost: \$98 per square foot; photography: John Bare Photography. *Visit www.* residentialarchitect.com for products and additional images.

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design awards

affordable housing merit

rosa gardens, palm springs, calif.

brooks + scarpa

los angeles

he judges appreciated the thoughtful site plan and sustainable character of this Palm Springs, Calif., affordable housing community. "It's simple and not overdone," said one juror. "It's very appropriate for the context." Brooks + Scarpa divided the LEED Gold-certified project's 57 dwellings into groupings of four to 13 units. Park-



ing is relegated to the perimeter, so residents cross shared courtyards to reach their units. "Once you come inside the complex, it's a little oasis," says principal Lawrence Scarpa, FAIA. Portions of the courtyards are covered to provide relief from the hot desert sun, and deep overhangs supply additional shading and passive cooling.—m.d.

principal in charge: Lawrence Scarpa, FAIA, Brooks + Scarpa; project architect: Emily Hodgdon, AIA, Brooks + Scarpa; developer: Brian Peulicke, Coachella Valley Housing Coalition, Indio, Calif.; general contractor: Liz McCapes, Brown Construction, West Sacramento, Calif.; landscape architect: Keith VanDerSys, PEG office of landscape +

architecture, Philadelphia; **civil engineer:** Steve Cummins, DCA Civil Engineering Group, Torrance, Calif.; **structural engineer:** Brian Cochran, Weidlinger Associates, Marina del Rey, Calif.; **project size:** 699 square feet to 1,538 square feet per unit; **site size:** 4.5 acres; **construction cost:** \$134 per square foot; **rental price:** \$386 to \$858 per month; **units in project:** 57; **photography:** John Edward Linden. *Visit www.residentialarchitect.com for products and additional images.*









Conscious of the hot desert climate, Brooks + Scarpa incorporated crossventilation and deep overhangs to help cool the units, providing important cost savings for the project's residents. Some overhangs serve to visually balance the exteriors.

design awards

affordable housing merit

echo ridge duplexes, topeka, kan.

el dorado

kansas city, mo.

he jury praised the innovative nature of this four-unit affordable housing project, part of a larger development in Topeka, Kan. "It's a really creative architectural approach," said a judge. Principal-in-charge Josh Shelton, AIA, of el dorado credits the Topeka Housing Authority for its willingness to take risks. "They gave us the freedom to rethink what a duplex is," he says.

El dorado staggered the units so the walls could gain exposure to cross-ventilation and natural light. A central courtyard gives the residents a semi-private place to gather, and upper-level balconies provide another outdoor option. The variegated coloring of the project's fiber-cement board rainscreen siding allows its pieces to be easily switched out in the future. "We were thinking ahead about maintenance strategies," Shelton says. He also notes builder Kelley Construction's attention to detail. "They put in such a meticulous level of craftsmanship."—*m.d.*

principal in charge: Josh Shelton, AIA, el dorado; project manager: Steve Salzer, AIA, el dorado; general contractor: Kelley Construction, Topeka; developer: Topeka Housing Authority, Topeka; structural engineer: Bob D. Campbell & Co., Kansas City; mechanical engineer: Latimer, Sommers & Associates, Topeka; code consultant: Code Consulting Services, Smithville, Mo.; landscape architect: Patti Banks Associates, Kansas City; civil engineer: Cook, Flatt & Strobel, Kansas City; project size: 1,100 square feet per unit; units in project: 4; site size: 0.5 acre; construction cost: \$115 per square foot; rental price: income-dependent; photography: Mike Sinclair Photographer. *Visit www.residentialarchitect.com for products and additional images.*



Sunlight washes the units' interior walls, thanks to careful window placement. Balconies and a main courtyard supply varying degrees of public space, while planted roofs and pervious paving help manage stormwater.







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design awards

affordable housing merit

drs. julian and raye richardson apartments, san francisco

david baker + partners

san francisco

t's an old tune that the architecture cognoscenti knows by
now: David Baker + Partners does better affordable projects
than many firms do market-rate work. This mixed-used,
Merit award–winning project for low-income and formerly
homeless families is no exception.

Occupying a prominent corner on the site of a collapsed freeway, the U-shaped building creates a tree-lined courtyard and common spaces and ground-floor retail to serve residents' needs. "The goal was to maximize a tight site to meet program needs and create gracious homes and community spaces," the firm says.

The building conveys transparency and light, though it incorporates a variety of security measures to protect the residents. To accomplish the openness, the firm used high ceilings, floor-toceiling windows, and abundant glass panels.

Energy efficiency and green materials play an important role in the project as well, from the reclaimed lumber in the courtyard to the zinc cladding and recycled wood insets on the façade.

The jury lauded the project's strong presence in the urban context and its "incredible public spaces." Said one judge, "Spaces are great; [the architects] didn't give up on or compromise on anything even though it's affordable."—*n.f.m.*

The U-shape of the building creates a much-appreciated courtyard containing palm trees, permeable paving, and reclaimed cypress benches.









principal in charge: David Baker, FAIA, LEED AP, David Baker + Partners; general contractor: Chuck Palley, Cahill Contractors, San Francisco; developers: Barbara Gualco, Mercy Housing California, San Francisco, and Gail Gilman, Community Housing Partnership, San Francisco; landscape architect: Andrea Cochran, Andrea Cochran Landscape Architecture, San Francisco; interior designer: David Baker + Partners; project size: 300 square feet per unit; site size: 0.47 acre; construction cost: \$374 per square foot; units in project: 120; rental price: \$0 to \$870 per month; photography: Bruce Damonte. *Visit www.residentialarchitect.com for products and additional images.*

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design awards

architectural interiors merit

tribeca loft residence, new york

office of architecture and push brooklyn, n.y., and alameda, calif.

gnoring the conventions of loft living, Aniket Shahane and Asheshh Saheba created this Manhattan apartment to be open but flexible enough to create private spaces. The duo gutted the maze of rooms, leaving only key structural elements and service zones intact. The space is "very porous so you can always see windows and light coming in," Shahane says. The living room, den, and kitchen—located to the east—benefit from the bedroom windows' western light and views. Floating cabinetry defines the space and wood flooring adds warmth. One judge liked how "you simultaneously get light but you also get privacy."—*n.f.m.*



Floor-to-ceiling walnut built-ins, hidden storage, and movable furniture add function and flexibility to the studio apartment. A fold-away bed descends when the day is done.







Located in a 19th-century warehouse, this loft is highlighted by floating walnut cabinetry that defines spaces in the 3,000-square-foot unit. Natural light flows freely from the west side windows to the main living areas on the east side.

principals in charge/project architects: Aniket Shahane, Office of Architecture, Brooklyn, N.Y., and Asheshh Saheba, LEED AP, Push, Alameda, Calif.; general contractor: James Lee, 9J Builder Inc., New York; project size: 3,000 square feet; construction cost: Withheld; photography: Kishore Varanasi. *Visit www.residentialarchitect.com for products and additional images.*

architectural interiors merit

transformer loft, new york

studio garneau

new york

his 550-square-foot loft lives large thanks to a serene open plan and clever multifunctional built-in storage. A corner unit with great views, the small space has six windows and access to lots of natural light, says architect Robert Garneau, AIA, LEED AP. "The client wanted a space that was as clean and simple as possible," he says. Garneau gutted the dilapidated pre-war apartment and used a restrained palette of white walls, stainless steel, and wood floors and built-ins to help make the space feel minimalist and relaxing. "It was meant to be a haven and a relaxing space, and the materiality helps to support that," he says. The judges agreed: "It's a very small space that lives big," one juror said. "They were able to make a complete living space."—n.f.m.

principal in charge/project architect: Robert Garneau, AIA, LEED AP, Studio Garneau; general contractor: John Rusk, Rusk Renovations, New York; project size: 550 square feet; construction cost: \$360 per square foot; photography: Bart Michiels. *Visit www.residentialarchitect.com for products and additional images.*



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vincent petrarca and katherine hogan, assoc. aia, leed ap Tonic Design I Tonic Construction, Raleigh, NC



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residential architect design awards

light commercial grand

1st avenue commercial office, tucson, ariz.

repp design + construction

tucson

ur judges were blown away by Repp Design + Construction's adaptive reuse of an old Kentucky Fried Chicken into a light-filled architectural office and fabrication shop for the firm. One judge called the result "completely transformative," which is why the jury gave it a Grand award in its category.

"As a design/build firm, we really wanted to find a place where we could house our design office and our fabrication shop," says Page W. Repp Jr., AIA. "We found this existing 4,500-squarefoot building, which didn't have much going for it, but it was on a large lot and had potential."

On the plus side, the building had a large circular driveway—a remnant of the restaurant's drive-thru—but it had undesirable west-facing glazing that had to be addressed. The firm gutted the building and created a landscaped entry courtyard and screen system to prevent heat gain. A large open plan in the front houses the studio and a 1,100-square-foot addition in back is reserved for the garage and workshop. Interiors are straightforward, with

Vertical apertures on the entry elevation block the western sun and horizontal members provide overhead shading. Solar panels on the roof augment electricity. and gypsum walls. Said one jury member, "Simple elegant solutions for a forgotten, lost

concrete floors, exposed roof trusses,



building."—n.f.m.







principal in charge/general contractor: Page W. Repp Jr., AIA, Repp Design + Construction; project architect: Rick McLain, AIA, LEED AP, Repp Design + Construction; landscape architect: Eric Barret, ARC/ CWA Studios, Tucson, Ariz.; project size: 5,640 square feet; site size: 0.78 acre; construction cost: \$46 per square foot; photography: Bill Timmerman. Visit www.residentialarchitect.com for products and additional images.

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-Graham Downes, Architect and Developer

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design awards

light commercial merit

iowa prison industries outlet building, des moines, iowa

ask studio

des moines

wholesale showroom for products made by prison inmates, this building transcends its utilitarian program. Taking his cue from a neighborhood pattern, architect Brent Schipper, AIA, LEED AP, designed a simple structure with an elaborated façade. Standard metal components form the body of the building, while a randomly textured brick wall anchors the street elevation. Narrow windows and translucent polycarbonate panels discreetly address the client's security concerns. The result, one judge noted, is "good architecture ... using very few moves. Architecture can be simple."-b.d.s.





A texturally rich façade (left) lends street presence to a building whose structure is based on standard prefabricated steel components.

principal in charge: Brent Schipper, AIA, LEED AP, ASK Studio; design team: Nathan Klinge and Asa Westphal, ASK Studio; general contractor; Jason Ceretti, Edge Commercial, West Des Moines, Iowa; engineers: John Rhodes, Raker Rhodes Engineering, Des Moines, Dave Chongo, KJWW Engineering Consultants, Des Moines, and Erik Nikkel, Snyder & Associates, Ankeny, Iowa; project size: 8,600 square feet; site size: 0.45 acre; construction cost: \$83 per square foot; photography: Cameron Campbell/Integrated Studio. Visit www.residentialarchitect.com for products and additional images.

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design awards

outbuilding merit

montrose residence, montrose, calif.

warren techentin architecture

los angeles

tacking a guest apartment atop an existing garage, this backyard structure adds a workshop, overflow living space, and solar electricity to a maxed-out family home. The building's angular, vertically oriented envelope works within the site's constraints—which included a large shade tree—to secure views and optimize solar exposure. Rainscreen siding shades the exterior, while a remote-controlled skylight promotes stack effect—driven passive cooling. Our jury noted the project's positive effect on its site. One judge said, "It activates the gardens in a very sculptural way."—*b.d.s.*



Sculpted to optimize solar exposure, the building's shell opens to views of the San Gabriel Mountains (left). The flexible interior can serve as overflow living space or a guest apartment (below).



principal in charge: Warren Techenten, AIA, LEED AP, Warren Techentin Architecture; general contractor: Simon Sage, Expert Builders, Burbank, Calif.; project size: 484 square feet; site size: 1.1 acres; construction cost: \$227 per square foot; photography: Nicholas Cope. *Visit www.residentialarchitect. com for products and additional images.*



Secluded on its wooded site, this freestanding studio floats a monolithic steel-clad volume above a half-buried concrete base.



outbuilding

merit

studio for a composer, spring prairie, wis.

johnsen schmaling architects milwaukee

his freestanding studio for a guitarist/composer drew architects Brian Johnsen, AIA, and Sebastian Schmaling, AIA, LEED AP, into their client's creative process. "We were motivated artistically to do something inspiring," Johnsen says, in a building that marries technical capability with a sense of poetry. The studio's steel-clad shell—inspired by the rusting farm implements abandoned in the overgrown fields nearby—provides sound insulation, while its ends open to meditative forest views. The ipe-lined entry offers a modernist take on the timeless appeal of pickin' on the porch. "It's incredibly clear," remarked one judge, "like a painting in the forest."—*b.d.s.*

principals in charge: Brian Johnsen, AIA, and Sebastian Schmaling, AIA, LEED AP, Johnsen Schmaling Architects; general contractor: Matt Bugenhagen, Vintage Custom Homes, Mukwonago, Wis.; project size: 315 square feet; site size: 1.7 acres; construction cost: \$207 per square foot; photography: John J. Macaulay. Visit www.residentialarchitect.com for products and additional images.



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design awards

kitchen

merit

neutra glen residence, stamford, conn.

joeb moore + partners

greenwich, conn.

oeb Moore's work in this design/build restoration of a 1959 Richard Neutra house primarily consisted of returning the building to its original state. In the one area where the building required a significant update—a kitchen closed off from the living and dining areas—Moore strove, he says, for "a systematic extension of Neutra's own thinking." Replacing the offending partition with a pair of ultra-slim stainless steel columns, Moore inserted a steel-and-white kitchen that is obviously new but also "part of the original language of the house." Our jury applauded the effort, calling the result "a restrained art form."—*b.d.s.*



Bands of contrasting materials underscore the kitchen's length. A wall of sliding glass doors opens the room to a full-length poolside veranda (right).

principals in charge/interior designers: Erla Dögg Ingjaldsdóttir, Assoc. AIA, and Tryggvi Thorsteinsson, Assoc. AIA, Minarc; general contractor: Core Construction, Apple Valley, Calif.; project size: 449 square feet (kitchen); construction cost: \$300 per square foot; photography: Art Gray. *Visit www.residentialarchitect.com for products and additional images.*





A bank of acid-washed steel wall cabinets contrasts with the glossy white and stainless steel of the base cabinets and island (above). Minimalist detailing makes the kitchen a quiet neighbor to the living spaces.

principal in charge: Joeb Moore, AIA, Joeb Moore + Partners; general contractor: Mark Rofls, JB Construction, Greenwich, Conn.; construction cost: Withheld; photography: Michael Biondo. Visit www.residentialarchitect.com for products and additional images.

appleton living, venice, calif. minarc santa monica, calif. illing a long, narrow wing, this kitchen uses its low center of gravity to maximize openness and natural light. Two 16-foot-long islands—one topped with ceramic tile, the other wrapped in a stone composite—make up the room's working surfaces, leav-

ing above-counter sight lines open through the building. A folded steel staircase nearly disappears in profile against a bank of windows at the north wall. To the south, a wall of sliding glass doors opens the room onto a sheltered poolside veranda. The jury praised the kitchen's function as a "circulation hinge space." Said one judge, "It's the living space and center of the house."—*b.d.s.*

kitchen

merit



design awards

bath

merit

73rd street penthouse, new york

turett collaborative architects new york

n addition to its expected functions, 73rd Street Penthouse's master bath serves as a walk-in light fixture. Located beneath a large skylight, the glass-walled box opens a glowing column of daylight between the master bedroom and study (electric privacy glass turns the room opaque at the touch of a switch). The room's solid surface floor folds into a step-down tub/shower, while a carved stone lavatory emerges from the stone wall that rises through two floors of the apartment. At the practical level, the jury noted that the intervention makes the bedroom suite feel larger, but they also called it "mysterious" and "dreamy."—*b.d.s.*



Located between a master bedroom and study, this glass-box bath floods both spaces with daylight. For privacy, its walls become opaque at the touch of a switch.





principal in charge: Wayne Turett, Turett Collaborative Architects; project manager: James Saisakorn, Turett Collaborative Architects; general contractor: Alcon Builders Group, New York; lighting designer: Lightfield, New York; project size: 120 square feet; construction cost: Withheld; photography: Travis Dubreuil. *Visit www.residentialarchitect.com for products and additional images.*

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bath

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appleton living, venice, calif.

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rchitects Tryggvi Thorsteinsson, Assoc. AIA, and Erla Dögg Ingjaldsdóttir, Assoc. AIA, separated this master bath from its adjacent bedroom with a multipurpose

cube of walnut millwork that serves as headboard, closet, and lavatory base. Two other freestanding elements—a vessel tub and a floating partition that shelters the shower and a separate toilet area—round out the bathroom space, which opens onto a private courtyard. The jury praised the room's integration of separate functions, noting in particular the inset panel of ipe decking that drains the shower and bath areas. One judge called the net result "beautifully done, but not precious."—*b.d.s.*





A walnut-surfaced "box" separates the bath from the master bedroom. A floating partition shields the shower and toilet compartment (above right).

principals in charge/interior designers: Erla Dögg Ingjaldsdóttir, Assoc. AIA, and Tryggvi Thorsteinsson, Assoc. AIA, Minarc; general contractor: Mike Stayer, Core Construction, Apple Valley, Calif.; project size: 184 square feet (bath); construction cost: \$300 per square foot; photography: Art Gray. *Visit www.residentialarchitect.com for products* and additional images.

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residential architect / an aia magazine

design awards

architectural detail merit

chuckanut ridge, bow, wash.

prentiss architects

seattle

he long wall of sliding doors that lends versatility to this house's linear floor plan also holds a delightful surprise: a glossy red stair-cum-storage cabinet that gives the understated interior an emphatic punctuation mark. Reflecting the owners' Japanese and Chinese backgrounds, the assembly takes its form from the traditional tansu step chest. Enfolded within doors that symbolize the panels of a kimono, its lacquer finish is a color considered auspicious in Chinese culture, explains architect Geoffrey T. Prentiss. The jury deemed the result "an accessible detail—not too fussy, but practical and clever."—b.d.s.



A modern interpretation of the Japanese tansu step chest, this stair provides circulation, storage, and a strong dose of color.

principal in charge: Geoffrey T. Prentiss, Prentiss Architects; general contractor: Bill Miers, Emerald Builders, Ferndale, Wash.; construction cost: \$400 per square foot; photography: Diane Padys Photography (top) and Benjamin Benschneider (above). *Visit www.residentialarchitect.com for additional images.*

This multifunction door swings for everyday access and pivots to permit maximum indooroutdoor flow.



principal in charge/project architect: Tom Kundig, FAIA, Olson Kundig Architects; general contractor: Carbonell Freixas S.L., Sitges, Spain; structural engineer: Francisco Perez Mendez, Sitges; consulting structural engineer: MCE Structural Consultants, Stevensville, Mont.; metal fabricator/installer: Metalisteria Mecrimas S.L., Barcelona, Spain; construction cost: Withheld; photography: Nikolas Koenig. Visit www.residentialarchitect.com for additional images.

architectural detail merit

studio sitges, sitges, spain

olson kundig architects seattle

he Sitges Studio's door-within-a-door is a clever piece of ironmongery, but it's no mere parlor trick. The smaller "pilot door" is the building's primary entrance, explains architect Tom Kundig, FAIA. The larger door opens the entry courtyard

to the house's living space for large gatherings. "One door is for landscape use and one is for access

use," he says. With a second, private courtyard on the opposite side of the house, "the circulation flows from landscape to interior to landscape." Our jury called the assembly "a contemporary take on the Renaissance idea of two scales of door—one for guests and ceremonial use, one for every day."—*b.d.s.*



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InsideOut Underdeck Protection	64	888-784-0878	www.InsideOutUnderdeck.com
JELD-WEN Windows & Doors	34	-	www.jeld-wen.com/12219
Kolbe Windows & Doors	C4	800-955-8177	www.kolbe-kolbe.com
LaCantina Doors	18	888-349-8053	www.lacantinadoors.com
LiteSteel beam	54	-	www.litesteelbeam.com
Lumber Liquidators	66	800-HARDWOOD	www.lumberliquidators.com
Marvin Windows	19	800-236-9690	www.pros.marvin.com/inspired
Maze Nails	61	800-435-5949	www.mazenails.com
Milgard	22-25	-	-
Modern Fan	4	888-588-3267	www.modernfan.com
NanaWall	5	888-868-6643	www.nanawall.com
Nichiha	6	-	www.nichiha.com
Nu-Flame	C2	407-426-7674	www.nu-flame.com
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Pabco Roofing Products	52	800-426-9762	www.pabcoroofing.com
PineCrest	40	800-443-5357	www.pinecrestinc.com
Pinnacle by Norbord	40	-	www.pinnacleosb.com
SoftPlan	2	800-248-0164	www.softplan.com
Spark Modern Fires	72	866-938-3846	www.sparkfires.com
Sunbrella	12	-	www.sunbrella.com/glide
TallWall by Norbord	48	-	www.TallWallOSB.com
The Garrison Collection	69	-	www.thegarrisoncollection.com
The Tapco Group	1, 16	-	www.tapcosolutions.com
Trex	10	-	www.trexpartners.com
TruLegacy /Quality Edge	62	-	www.soffitdesignstudio.com/ra
Weiland	58	760-722-8828	www.weilandslidingdoors.com
White River	48	800-558-0119	www.whiteriver.com
Wolf	C3	-	www.wolfappliance.com

design awards

architectural detail merit

shadowboxx, san juan islands, wash.

olson kundig architects

seattle

ike many of Tom Kundig's machine-with-a-soul buildings, Shadowboxx features structural elements that move in surprising but functional ways. Responding to the building's exposed shorefront site, Kundig, FAIA, devised an elegant system of awning shutters for security and weather protection. Clad in corrugated Cor-Ten steel, the three panels lift to nest under a broad, overhanging roof. Electric motors, mounted between the rafters and driving bicycle-type chains, provide the motive force. While praising the design for its practicality, the jury also called it "a rich detail, an experiential detail."—*b.d.s.*





Top-hinged corrugated steel shutters lower to protect against ocean storms (above). When the coast is clear, they nest out of view under the porch soffit (left).

principal in charge: Tom Kundig, FAIA, Olson Kundig Architects; general contractor: Krekow Jennings, Seattle; structural engineer: MCE Structural Consultants, Stevensville, Mont.; electrical engineer: Bird Electric, Poulsbo, Wash.; mechanical engineer: CPI Plumbing and Heating, Mount Vernon, Wash.; interior designer: Viekman, Seattle; construction cost: Withheld; photography: Jason Schmidt (top) and Benjamin Benschneider (above). *Visit www.residentialarchitect.com for additional images.*



Covered in 14,000 square feet of vegetation, the buildings are sheathed in Vals quartzite from Switzerland, giving the two volumes a modern feel while also tying them to the existing structures on campus.

principals in charge: William L. Rawn, FAIA, and Clifford V. Gayley, AIA, William Rawn Associates, Architects; project manager/architect: Kevin Bergeron, AIA, William Rawn Associates, Architects; designer: Rob Wear, William Rawn Associates, Architects; general contractor: W.S. Cumby & Son, Springfield, Pa.; landscape architect: Olin Partnership, Philadelphia; mep engineer: Cosentini Associates, Cambridge, Mass.; structural engineer: LeMessurier Consultants, Cambridge; lighting consultant: Ripman Lighting Consultants, Belmont, Mass.; project size: 130 square feet to 270 square feet; site size: 2 acres; construction cost: Withheld; units in project: 106; photography: Robert Benson Photography. *Visit www.residentialarchitect.com for products and additional images*.

campus housing

merit

swarthmore college residence halls, swarthmore, pa.

william rawn associates, architects

boston

warthmore College's new campus housing includes two buildings with layouts that foster interaction among students in different years of study. "A great overall plan and conception," one judge said.

William Rawn Architects, Associates designed two separate volumes that wrap three sides of a courtyard and open to the main lawn. Each building has strategically placed double-height entries,

wide corridors and communal spaces, and a combination of single and double unit types.

Environmental stewardship also was important. The team planted a green roof on the two structures, and specified solar shading, fritted and low-E glass, and natural ventilation.—*n.f.m.*



design awards

on the boards grand

pettaway pocket neighborhood, little rock, ark. university of arkansas community design center

fayetteville, ark.

ocated within a 1-mile walk of downtown Little Rock, this design for a pocket community addresses some of affordable housing's thorniest problems. The three varying home prototypes have several things in common: clean-lined gable roofs and cathedral ceilings; framing dimensions and SIPs construction; and an appealing palette of dark cladding with white accents to emphasize porches, stoops, and balconies. The homes also share a lawn, playground, and stormwater infrastructure, which uses plants instead of pipes to control the area's chronic flooding.

The cluster concept restocks an urban neighborhood with affordability options. "It's hard to get traction with one infill property at a time," says Stephen Luoni, Assoc. AIA. This model "creates visibility and attracts investors who might otherwise be leery of moving into the area."

It's also a good way to galvanize stewardship. "It's not so much about the private parcel, but a shared landscape maintained by a homeowners association," he says. "When you pay small dues, \$40 a month or so, you're less likely to ignore your yard, and the plantings also heighten awareness of sharing and maintaining the space."

All smart ideas, but it's the architecture that makes this project sing. "It's a really interesting typological study of the gable, and the screened porches are beautiful," a judge said.—c.w.





Simple, one-volume footprints maximize affordability. The three varying prototypes, each with a screened porch or other private indoor-outdoor space, are a typological study of the gable.





principal in charge: Stephen Luoni, Assoc. AIA, University of Arkansas Community Design Center; project designers: Cory Amos, James Coldiron, Assoc. AIA, LEED AP BD+C, and Jeffrey E. Huber, AIA, LEED AP, University of Arkansas Community Design Center; developer: J. Scott Grummer, Downtown Little Rock Community Development Corp., Little Rock; project size: 1,000 square feet to 1,400 square feet; site size: 0.92 acre; construction cost: \$90 per square foot; sales price: \$125,000 to \$150,000; units in project: 9; renderings: Stephen Luoni. Visit www. residentialarchitect.com for additional images.

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