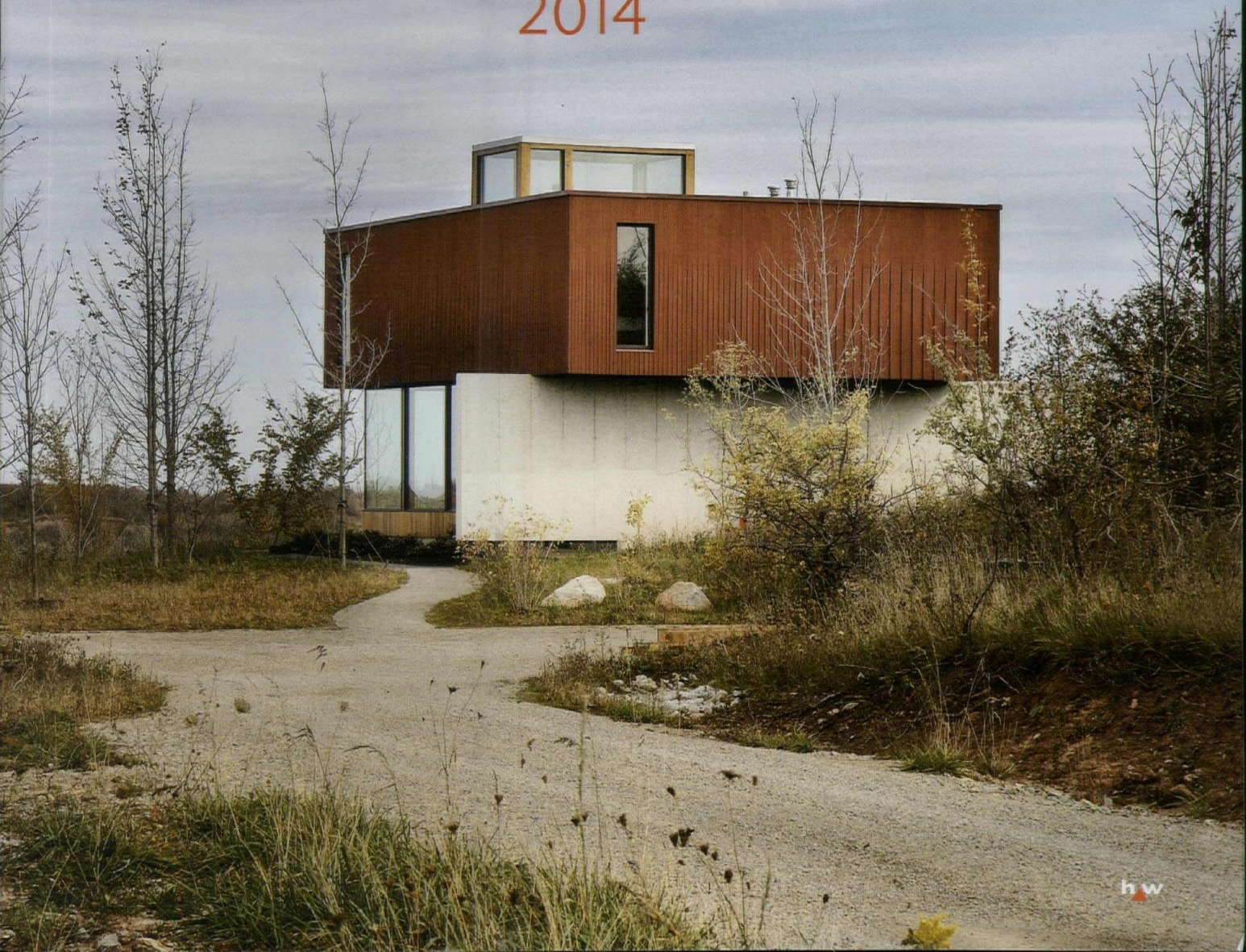


VOLUME 2, 2014

Residential Architect

A Magazine of The American Institute of Architects

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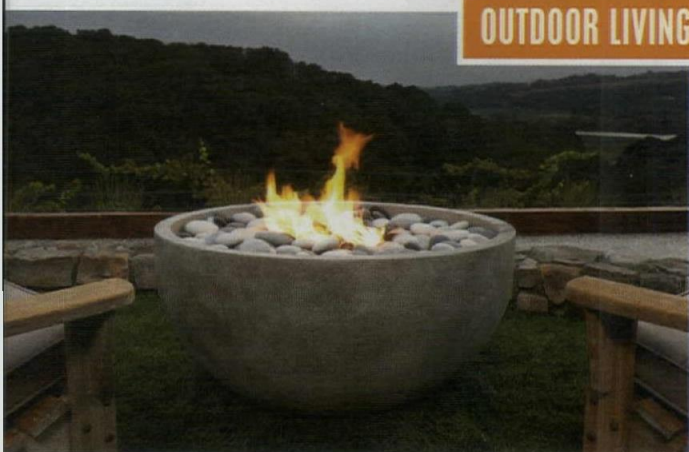
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AIA VOICES

REBOOTING BEANTOWN | HOUSING SOLUTIONS FOR A RESURGENT CITY

Jess Garnitz, Assoc. AIA, a designer at the Boston-based architecture firm ADD, organized reGEN Boston: Energizing Urban Living, an ideas competition that asked entrants to balance resiliency demands, walkable urbanism, multigenerational occupants, and the city's status as a transportation hub for a 21st century city. Sponsored by the Boston Society of Architects (BSA) with help from the BSA's Emerging Professionals Network (which she chairs) and the BSA's Housing Committee (co-chaired by ADD principal B.K. Boley), reGEN Boston comes at a pivotal time, says Garnitz, "when we need strategies that make sense."

WE WANTED THIS COMPETITION TO TAKE BOSTON AS A CASE study, as a way of getting at universal urban issues. The problems Boston faces—coastal location, driving nightmare, critical levels of density on already almost fully developed land—are problems that other cities face. So repurposing buildings and turning density into a positive element is at the core of what we asked entrants to do.

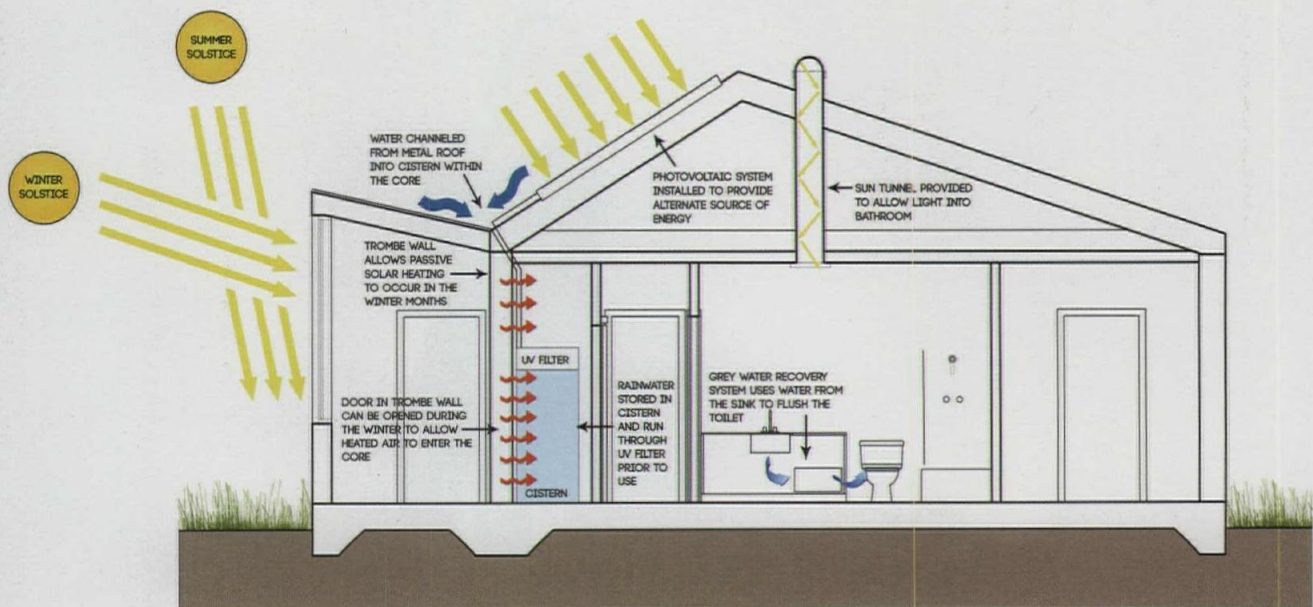
Boston is growing, but so is the desire for more flexible living arrangements. People want proximity to all of the things a city offers, and they want a level of comfort at every stage of their lives. City developers sometimes leave out the three-bedroom and the four-bedroom floor plans because they're not moneymakers in the ways that studio, one-bedroom, and

two-bedroom plans are. The current housing market doesn't address the different stages of life that everyone encounters—you have different needs as a single person living in the city than you do as a member of a family of four, or as two empty-nesters who love their home city and want to stay connected to it.

We asked entrants to look at one of two sites—both on the waterfront, both currently owned by the city. One is in Boston's North End and the other is in East Boston. A lot of entries focused on views. Some incorporated water-taxi terminals in or next to the buildings. Some incorporated plazas and promenades into their site plans as a way of creating a more seamless connection between public and private space. There was one great entry for the East Boston site that divided the site in half—one half was a marshland with nature walks, and the other half tackled the housing requirements.

The housing climate spawned this competition, as did ADD's goal to create more opportunities for younger architects who live and work in a rapidly changing city. Take, for example, the fact that you can now build micro-units within one mile of a T station, where previously they were only allowed in the so-called "Innovation District." So it's an interesting time—we have a new mayor with new goals and new desires. All of these things aligned for a fresh conversation about Boston's future.

—As told to William Richards **AIA**



LEFT AND OPPOSITE, TOP: Q4 ARCHITECTS INC.

Resilience is an evolving design approach, not just a goal.

JUST DAYS BEFORE THE START OF THE 2013 UNITED NATIONS Climate Change Conference in Warsaw, Poland, last November, the Philippines received its most intense typhoon yet, which left more than 6,000 people dead and hundreds of thousands homeless. It served as a reminder of global climate change and of the urgent work that lies ahead for architects, planners, and engineers if communities are to be more resilient.

To this end, the AIA, in collaboration with Architecture for Humanity, Dow Building Solutions, Make It Right, and the St. Bernard Project, launched the Designing Recovery Awards program last year to solicit disaster-responsive home designs that are energy efficient and affordable.

"How can we apply the many lessons we've learned about making buildings safer while retaining livability, aesthetics, and context within existing communities?" says jury chair Michael Willis, FAIA, a principal at San Francisco-based MWA Architects. Three firms received awards: Q4 Architects, with offices in Toronto and Calgary; New Orleans-based GOATstudio; and Toronto's SUSTAINABLE.TO Architecture + Building.

Willis applauded the winning firms for designing homes that reflected their neighborhood contexts in New Orleans, New York, and Joplin, Mo., but also included interior "safe zones" for residents. "I just don't think a perfectly safe cube is something we want to live in," says Willis, "and the firms that the jury selected understood that idea."

Above and opposite, top: Q4 Architects' CORE House integrates different systems, not all of which are dependent on the grid. Opposite, bottom: GOATstudio's Shotgun[remix] house updates a regional housing type with contemporary approaches to sun protection, passive cooling, and adaptive spaces.

"In New Orleans, where the hazards of the environment and threats of climate change are in direct confrontation with a deeply ingrained cultural connection to place, architectural resilience is key to long-term viability," says Colin VanWingen, a partner at GOATstudio, whose Shotgun[remix] proposal is on track for LEED Platinum status. A contemporary take on the historical shotgun layout, the proposal includes many modern touches: sliding polycarbonate privacy panels; vaulted interior spaces; an open floor plan; and a steel roof that turns and wraps the southern exterior wall for additional sun protection. The finished floor is 7 feet above the ground plane, and a perimeter rain garden will help filter storm runoff and alleviate on-site ponding.

"Post-Katrina and, more recently, post-Sandy, significant attention has been paid to spectacular urban- and regional-scale proposals to adapt and protect vulnerable coastlines," says VanWingen. "However, rethinking smaller-scale projects like homes may have a more significant role to play in ensuring the long-term viability of these regions."

Another winning proposal addresses resiliency concerns in the aftermath of Sandy. SUSTAINABLE.TO's Resilient House for New York features a layout with living spaces oriented to the sun's path across the sky, a highly insulated building enclosure, and a flood-proof foundation.

"No longer is it just good enough to build sustainably in order to reduce our impact; we must also build resiliently in



order to withstand the Earth herself, as severe weather events become more common worldwide,” says SUSTAINABLE.TO’s Donald Peckover. “What we used to call a ‘100-year event’ is now beginning to happen multiple times in the same decade. Sustainability and resiliency should be proactive approaches, not reactive strategies, and integrated into all design at an early stage to ensure that buildings can withstand the elements without being overly reliant on any particular technology or system that is susceptible to failure.”

Q4 Architects’ CORE House takes a similarly proactive approach for tornado-prone Joplin. “The house is designed with integrated and passive systems so residents—ideally—do not need to rely on government disaster relief for shelter and infrastructural aid,” says Q4’s Elizabeth George, AIA. “Photovoltaic panels, water harvesting, water reuse, and UV filters allow residents to cook, clean, and maintain their lifestyle in the wake of a major disaster.”

With walls constructed with anchored, carbon-neutral concrete masonry units, a centrally located “safe house” in the design contains all the functions of home necessary for a family to live for an extended period of time until rebuilding is possible.

Like her colleagues, George sees resiliency as a way of thinking for architects in the coming decades, not just a design add-on. “Our culture is making conscious decisions to maintain or improve the physical and natural environment through sustainable design measures,” says George. “Using that same level of consciousness, we can design for disaster resiliency to maintain the integrity of natural disaster-prone communities.” —Ben Ikenson **AIA**

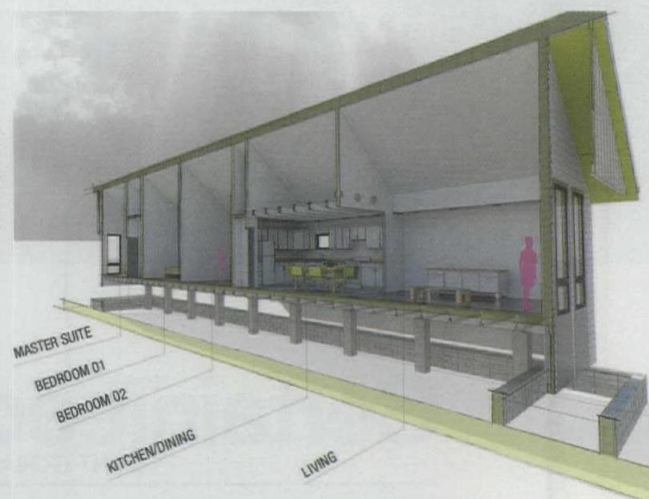


ILLUSTRATION: GOATSTUDIO, LLP

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YOUR HOME | OUR HISTORY, OUR VALUES



PHOTO: WILLIAM STEWART

“HOUSES ARE AMAZINGLY COMPLEX REPOSITORIES. WHAT I found, to my great surprise, is that whatever happens in the world—whatever is discovered or created or bitterly fought over—eventually ends up, in one way or another, in your house,” says the humorist and travel writer Bill Bryson in *At Home: A Short History of Private Life* (2010). “Houses aren’t refuges from history. They are where history ends up.”

There are sermons in stone, and nowhere do these stones (or wood, metal, and glass) speak more powerfully about our contemporary values than in the homes that architects design for others. Those values are evident in the questions we ask as well. How committed to sustainability is the architect and owner? Do the siting and the very design of the house itself make smart use of ambient sources of energy—light, wind, solar gain? Or are the gestures to sustainability and operational efficiency solely a matter of technological add-ons, like remotely controlled thermostats and solar panels? These tools are useful, of course, but they’re hardly matters of design.

What about resilience? This, too, is in part a matter of appropriate siting, especially as severe and debilitating storms seem to have increased in recent years. Resilience is also a matter of design—the design of basic shelters, of roofs that must carry heavier snow loads and stand firm against severe winds, and of regional building codes that ensure accountability. Yet these codes mandate minimum requirements. It’s our responsibility as architects to innovate beyond those minimums.

Affordability guides the design process, as well—but not in the sense of value-engineering out the soul of a home. Rather, affordability should imaginatively seek cost-effective materials, creative uses of space, and a strategy for economically maintaining the home long after it’s been completed.

We must, to quote Frank Lloyd Wright, “nourish” those who are sheltered by our work.

As Bryson writes, houses “are where history ends up.” His book’s title is shrewd. What seems like a history of “private life” is really an account of very public debates about how homes reflect the times in which they’re built. The architectural value of a home, then, is bound up in the lessons it teaches, as well as the stone, wood, metal, and glass that give it form. **AIA**

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Moose Road Residence Ukiah Valley, Calif.

MORK-ULNES ARCHITECTS

AWARD
CUSTOM / UNDER
3,000 SQUARE FEET

The concept for this northern California house is all about response to its exceptional site. An Arcadian retreat nestled in a grove of remarkably picturesque oaks, it has been quite literally shaped by the three land formations visible from its site: Eagle Rock, a mountain range, and a valley of vineyards. To allow occupants to savor views of these three different landforms, the house's plan consists primarily of three arms extending in different directions and placed to avoid sacrificing a single existing tree. Each arm is oriented to frame a distinct view. Also, to permit construction without severing any tree roots, the house is supported on steel stilts sleeved into concrete piers. A fourth, smaller arm (more like a thumb) accommodates an entry and a bath. Juror Joel Sanders observed that "floating above the earth" is an effective site-specific strategy here. Juror Josh Shelton was happy there were no platforms for outdoor living spread among the trees, observing that the one narrow deck off the main living area provides "a perfect stoop where you could sit." —JOHN MORRIS DIXON, FAIA

Architect Mork-Ulnes Architects, San Francisco — Casper Mork-Ulnes, AIA **Project Size** 1,150 square feet **Construction Cost** \$190 per square foot





House in Frogs Hollow Grey Highlands, Ont.

WILLIAMSON CHONG ARCHITECTS

CITATION
CUSTOM / UNDER
3,000 SQUARE FEET

Rather than ruin the views of their property, the clients for the House in Frogs Hollow, located in Grey Highlands, Ontario, Canada, chose to hide most of this 2,000-square-foot stacked-box residence behind a hillside. Avid cyclists, they also cut mountain biking trails around the property, recognizing the importance of the terrain as a community recreational asset. The house is two floors, with a living room and bicycle maintenance workshop at ground level and bedrooms, bathrooms, and a family room above. A digitally fabricated stair enclosure joins the two floors, allowing the understair space to become a widened entryway with a modulated rhythm that references the surrounding landscape. “You get this iconography of grasses in the stair,” juror Gregory Hoss said. The exterior cladding of the upper level, stained in iron oxide pigment, blends parametric design with more traditional shiplap siding. Juror Cary Bernstein was impressed with how the architects took commonplace elements such as the cladding as opportunities for “exploring new technologies for fabrication and integrating [them] in a really great way.” —DEANE MADSEN

Architect Williamson Chong Architects, Toronto—Betsy Williamson, Shane Williamson (partners) **Project Size** 2,000 square feet
Construction Cost \$250 per square foot

Topo House Blue Mounds, Wis.

JOHNSEN SCHMALING ARCHITECTS

CITATION
CUSTOM / UNDER
3,000 SQUARE FEET

Set on 45 acres among the deep river valleys of Wisconsin's Driftless Area, the Topo House takes its cues from the region's distinct topography. The long, horizontal volume burrows partly into the ground, with an angled copper roof that gradually rises from the earth. Architecture and landscape merge in the small rectangular courtyards carved from the building bars. Black-anodized aluminum fins on the façade create a relief that evokes the wave patterns of the wind-blown prairie. Viewed at different times of day or from various angles, these fins create a changeable veil. Inside, the functional spaces trace upward along five levels, from the entrance to an observatory that caps the 2,910-square-foot residence. The jury agreed that the project was admirable and executed at a high level, but they thought it wasn't fully resolved—and even a bit overwrought in places. "It's not disingenuous, it's just not overly genuine either," said juror Josh Shelton. "It landed in some middle ground. It's super ambitious. And it has many specific ties to the site that cry out against generic modernism. In that way, it's a model of what residential architecture should be." —VERNON MAYS

Architect Johnsen Schmalig Architects, Milwaukee — Brian Johnsen, AIA; Sebastian Schmalig, AIA **Landscape Architect** Johnsen Schmalig Architects **Interior Designer** Johnsen Schmalig Architects **Project Size** 2,910 square feet **Construction Cost** \$354 per square foot





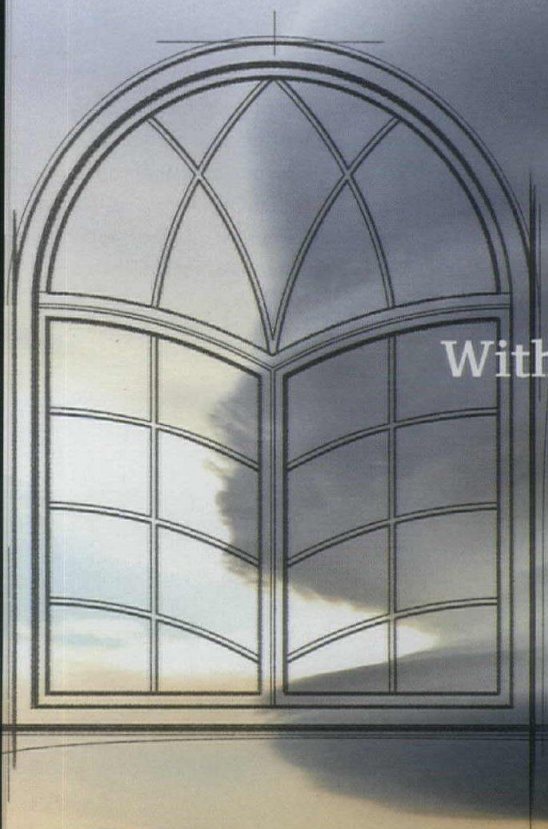
Piersons Way East Hampton, N.Y.

BATES MASI + ARCHITECTS

AWARD
CUSTOM / OVER
3,000 SQUARE FEET

Modernism and mansion are two terms that would stand out amongst the small-scale conservative homes in East Hampton, N.Y. So when Sag Harbor, N.Y.-based Bates Masi + Architects created this 7,400-square-foot house, the team turned to a local typology for inspiration: the potato barn. The architects created a series of gabled volumes clad in Alaskan yellow shakes, with living spaces on the ground floor and family bedrooms on the second. To minimize the scale of the house in the neighborhood, a false ground plane was created that brings the landscaping up to the second-story windows. "It integrates the landscape really well into the project all the way through" juror Gregory Hoss said. Behind this false berm, the volumes open onto a private lawn and pool and the true scale of the house is revealed. "This is one of those big luxury sprawling propositions that is just beautiful," juror Josh Shelton said. —K.G.

Architect Bates Masi + Architects, Sag Harbor, N.Y.—Paul Masi, AIA **Landscape Architect** Bates Masi + Architects
Interior Designer Damon Liss **Project Size** 7,400 square feet **Construction Cost** Withheld



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NaCl Bethesda, Md.

DAVID JAMESON ARCHITECT

AWARD
CUSTOM / OVER
3,000 SQUARE FEET

With its series of projecting and receding volumes, the 4,860-square-foot NaCl house in Bethesda, Md., looks either completely monolithic or structurally chaotic depending on your angle of approach. Seemingly rendered in modernist 8-bit, the design, by Washington, D.C.-based David Jameson Architect, was inspired by a much more natural source: a chunk of mineral rock salt. The white stucco volumes—which juror Gregory Hoss described as “masterfully configured”—are interrupted by large panels of glazing (detailed flush against the exterior walls to minimize shadows cast on the surface). Inside, the seeming chaos gives way to an airy and fluid interior, centered around a double-height living area. Glass balustrades, white walls, and light ash floors reflect the maximum daylight through the rooms, and create a minimal aesthetic. “I think it’s so refreshing in terms of vocabulary that it just stands out as something completely outside of what other people are doing,” juror Joel Sanders said. —K.G.

Architect David Jameson Architect, Washington, D.C. — David Jameson, FAIA **Project Size** 4,860 square feet **Construction Cost** Withheld





The Cresta La Jolla, Calif.

JONATHAN SEGAL, FAIA

AWARD
CUSTOM / OVER
3,000 SQUARE FEET

Taking advantage of San Diego's climate, Jonathan Segal, FAIA, focused the design of this 5,300-square-foot house around an outdoor room. Situated at the top of a meandering entry sequence, the open-air lounge is shielded from the public by double-height concrete panels on one side and the bulk of the house on the other, while still receiving California sunshine through a void cut into the overhanging roof. Formed entirely from cast-in-place concrete, punctuated by floor-to-ceiling glass panels (many of which are operable), the structure has two stories above grade topped by a deck and a solar array that provides nearly all of the home's power. A third below-grade floor offers guest and recreation spaces, and an L-shaped pool wraps the house on two sides. "It's just stellar," juror Gregory Hoss said. "I really like the relationship between the glass and the concrete," juror Cary Bernstein said. —K.G.

Architect Jonathan Segal, FAIA, San Diego — Jonathan Segal, FAIA **Project Size** 5,300 square feet **Construction Cost** \$265 per square foot

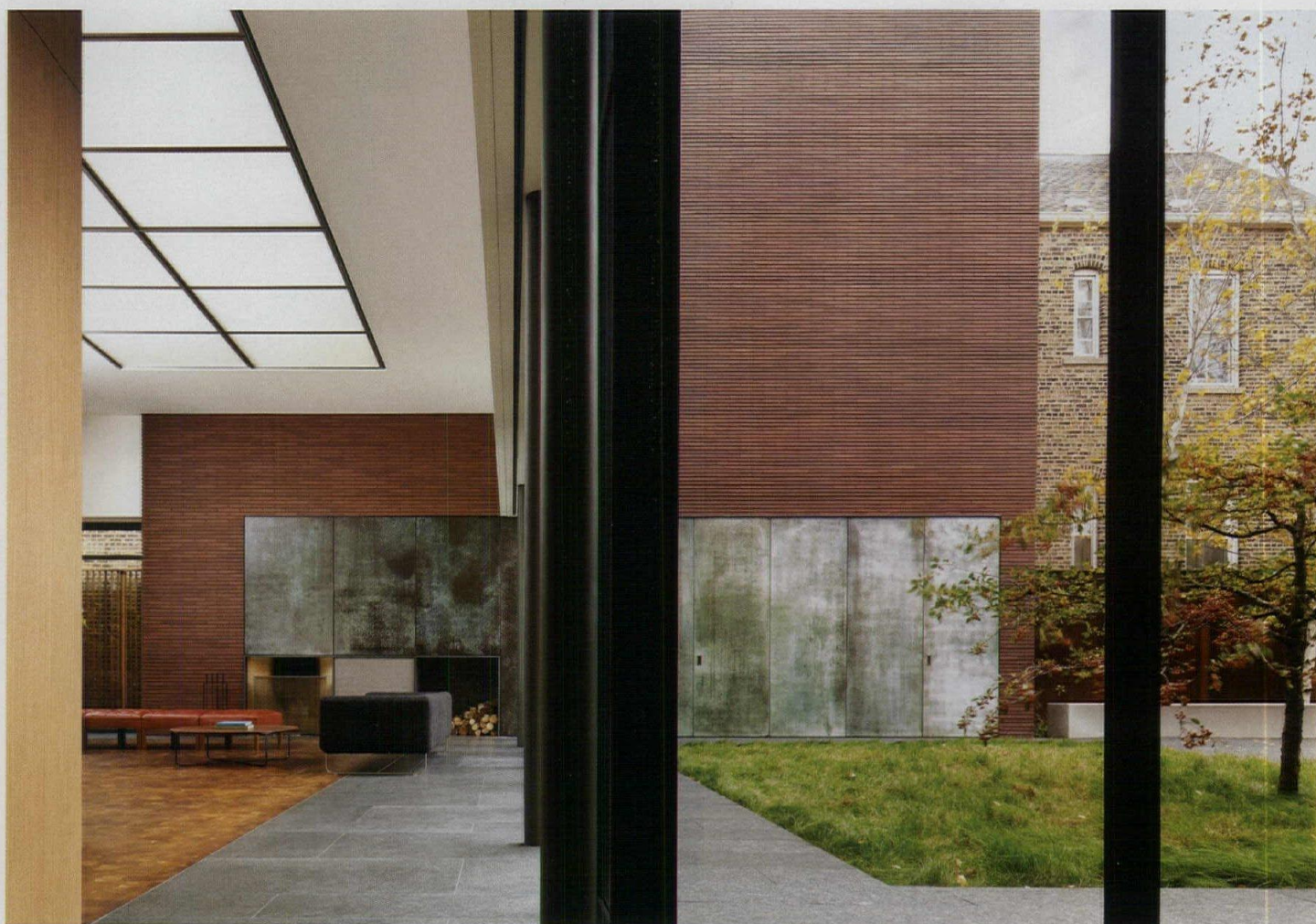
Wood House Chicago

BRININSTOOL + LYNCH

CITATION
CUSTOM / OVER
3,000 SQUARE FEET

Brad Lynch of Chicago-based Brininstool + Lynch convinced his client that a new custom home would suit his needs better than the adapted warehouse he wanted with a tried and true method of architectural persuasion: the napkin sketch. Lynch used a limited palette of materials in his design for the 7,900-square-foot courtyard house, a design that combines industrial-sized spaces with the refined details of a bespoke home. Brick façades behind a Cor-Ten fence give way to warm wood-lined interiors, while granite pavers and ground-level glazing connect inhabitants to a landscaped central courtyard. Upstairs, copper privacy screens admit filtered light while repelling curious eyes. A third-floor guestroom and office open up to a partially planted roof deck with views to the courtyard below and to the surrounding Bucktown neighborhood. The jury responded to the high degree of craft evident in the Wood House, with juror Joel Sanders citing the virtues of “control, execution, implementation, and detail.” Juror Cary Bernstein agreed, adding that “the execution is really impeccable.” —D.M.

Architect Brininstool + Lynch, Chicago—Brad Lynch **Landscape Architect** Coen + Partners—Shane Coen **Project Size** 7,900 square feet
Construction Cost \$600 per square foot





Architect Modal Design,
Los Angeles—Daniel
Monti, AIA **Landscape**
Architect Bent Grass—
Jeff Pervorse **Project**
Size 3,126 square feet
Construction Cost
\$400 per square foot

Walnut Residence Los Angeles

MODAL DESIGN

CITATION
CUSTOM/OVER
3,000 SQUARE FEET

Inspired by a captivating stately pine tree on site, Los Angeles-based Modal Design, led by Daniel Monti, AIA, created a house that tucks under and around the old-growth branches. The pine's broad canopy forces the functional areas of the 3,126-square-foot house to the front of the lot, where three bedrooms are stacked above the entrance, office, and garage. A curtain of folded, Cor-Ten steel panels—perforated with circles of various diameters—forms a porous barrier between public and private space. The metal screen also creates patterns of dappled light on the interior floors and walls. Circular disks left over as by-products of the CNC water-jet cutting process were reconstituted as a balustrade enclosing the stair that climbs from the first to the second floor. “The perforated screens are bold and decorative—and what’s commendable is they took it from the outside to the interior,” juror Joel Sanders said. “The other nice thing is the circular pattern is not reduced to such a small scale that it blends together in shadow on the floor, so the graphic quality is clearly maintained,” added juror Josh Shelton. “That’s part of the fun—that play of light.” —V.M.



Howland Residence Toronto

WILLIAMSON CHONG ARCHITECTS

AWARD
RENOVATION

This three-story, turn-of-the-century house is located in Toronto's Annex neighborhood, an area traditionally populated with students from the nearby University of Toronto. Local firm Williamson Chong Architects turned this neglected brick structure into a multigenerational home, with room for a young family, their grandparents, and a unit for student renters. Service space and family space are organized around a curved wooden staircase—with integrated storage and usable surfaces—that serves as the center of the 2,300-square-foot home. "It has a level of exquisite compositional and material precision that I think really finds a way of blending hard edges and curves," said juror Joel Sanders. The warm wood paneling continues as wayfinding and a division of space. Existing historic details, such as a carved balustrade, were restored and carry through to the third floor. "It's a very inviting insertion into this historic house," juror Gregory Hoss said, noting that "it's just enveloped in warmth. I love it." —K.G.

Architect Williamson Chong Architects, Toronto—Donald Chong, Betsy Williamson, Shane Williamson (partners); Chris Routley (project architect); Vlad Berezovskiy **Project Size** 2,300 square feet **Construction Cost** \$265 per square foot



Architect Kube
Architecture, Washington,
D.C. — Janet Bloomberg,
AIA, Rich Loosle-Ortega
Project Size 2,230 square
feet **Construction Cost**
Withheld

Casa Abierta Chevy Chase, Md.

KUBE ARCHITECTURE

CITATION RENOVATION

A family living in Chevy Chase, Md., found its suburban tract home to be too tight and closed off, prompting a meeting with Washington, D.C.-based Kube Architecture. What the clients sought was more openness and a greater connection to the outdoors. Taking advantage of a large backyard, the architects added two wings to the existing home—one a new master suite, the other an extended kitchen and dining area—changing the overall plan into a U shape surrounding a newly formed courtyard. Inside, the removal of partition walls transformed the small existing rooms into a 2,230-square-foot open plan, and exterior walls were replaced with sliding glass doors. Uninterrupted ipe flooring forms a seamless transition from the central living area to the deck outside, which is shaded with wooden slats. “This project took what was a pretty flat and typical backyard and made it into something just extraordinary,” said juror Josh Shelton. “It’s just full of energy and full of pop.” —D.M.

San Francisco Loft San Francisco

LINEOFFICE ARCHITECTURE

AWARD
ARCHITECTURAL
INTERIORS

Elemental materials are at play in this gut renovation of a 1,200-square-foot loft in San Francisco's South of Market neighborhood—the now-trendy former warehouse and light-industrial district. Local firm LineOffice Architecture designed a sculptural “spine” to create separate domestic zones for living, dining, cooking, and sleeping in the open-plan space. This low-slung divider incorporates storage behind walnut veneer panels with blackened steel accents and is two-sided, with general storage near the front door and dresser space in the slightly raised bedroom hung off the same structure. The bathroom and laundry areas are enclosed within a plaster-walled volume, punctuated by steel and walnut doors, near the loft entry. “It’s impeccable,” juror Cary Bernstein said. “It’s well edited and really well executed.” The two sculptural interventions complement the exposed timbers and industrial aesthetic of the space without disrupting view lines. “The additions are just enough, but not too much,” juror Gregory Hoss said. “It’s very difficult to do that.” —K.G.

Architect LineOffice Architecture, San Francisco—Ross Hummel, AIA **Project Size** 1,200 square feet **Construction Cost** Withheld



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Manhattan Triplex New York

1100 ARCHITECT

CITATION ARCHITECTURAL INTERIORS

The owners of a duplex, which they had local firm 1100 Architect remodel, were able to purchase the 800-square-foot flat above it several years later, commissioning 1100 Architect again to convert the annexed unit into a guest suite and retreat. Following what had been the fashion when this prewar building was constructed, the unit had a “sunken” living room. The architects took down barriers around the perimeter and celebrated the level change with broad flights of steps. For access from below, a compact, twisting stairway was inserted. The treatment of the added flat is admirably consistent with the duplex below. Here, too, are walls of uniform white-lacquered panels, some of which open. Reflective white surfaces make the most of abundant daylight and of indirect lighting diffused across them after dark. Through meticulous detailing, some planes appear to be paper thin. “Even though the language is familiar to us,” juror Cary Bernstein said, “it doesn’t feel predictable. And the execution is just great.” —J.M.D.

Architect 1100 Architect, New York—David Piscuskas, FAIA **Project Size** 800 square feet **Construction Cost** Withheld

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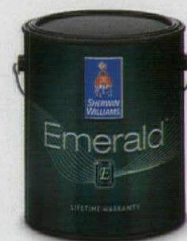


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Vali Homes Infill Prototype House Phoenix

COLAB STUDIO

CITATION
SINGLE-FAMILY
HOUSING

Tempe, Ariz.-based Colab Studio—partnering with Vali Homes and general contractor 180 Degrees—is developing a suite of prefab houses that will use solar power to achieve net-zero energy. This first 1,500-square-foot prototype is aimed at the mid-income owner, and was designed with infill lots in the Phoenix area in mind. The single-story, two-bedroom dwelling is clad in bent 20-gauge steel strips. “It’s beautifully made,” juror Cary Bernstein said. “It’s a very smart use of rhythm and joints to get beyond an obvious kit of parts.” —K.G.

Architect Colab Studio, Tempe, Ariz. — Matthew Salenger, AIA **Landscape Architect** Urban Cactus—Ryan Jerrell **Project Size** 1,500 square feet **Construction Cost** \$140 per square foot



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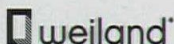
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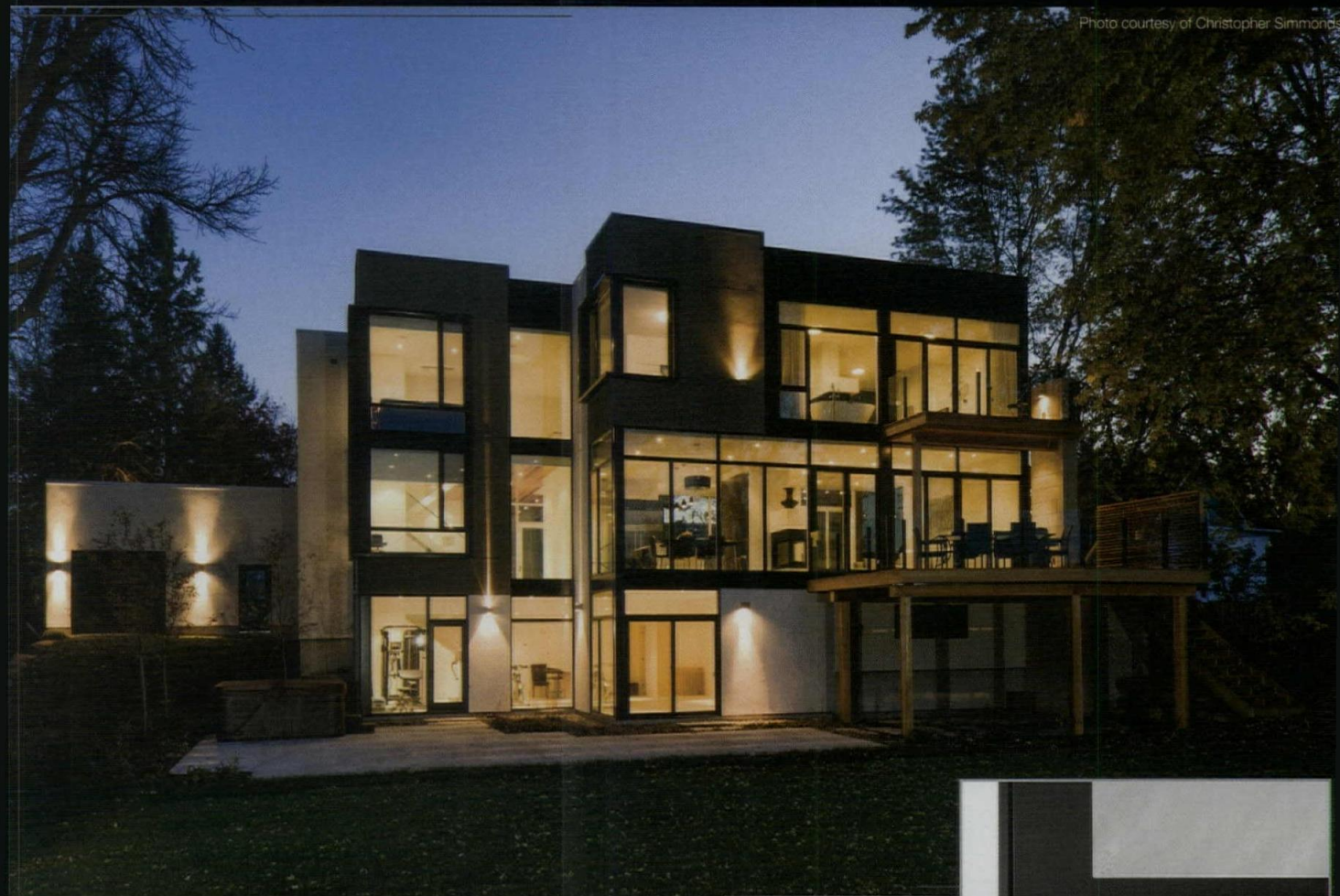


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Photo courtesy of Christopher Simmons

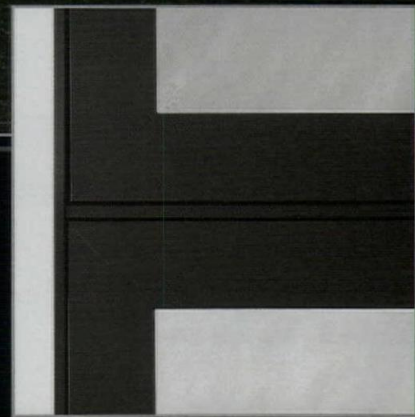


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Architect Workshop/apd, New York—Andrew Kotchen, Assoc. AIA, Matthew Berman
Architect of Record MZA Architecture + Expediting **Project Size** 100,000 square feet **Construction Cost** Withheld

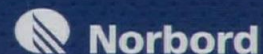
Printing House New York

WORKSHOP/APD

CITATION ADAPTIVE REUSE

Spurred by the rising market for luxury housing in Lower Manhattan, the architects transformed the Printing House—an iconic industrial building in the West Village—from cramped loft apartments created in the 1970s into a hip new address. The change of attitude begins with the new sleek steel canopy at the entrance and into the lobby, where white surfaces play a neutral foil to a green tile vault that survives from the building's 1911 construction. The team's texture-rich approach to the revamp comes to bear in the laser-cut, blackened steel panels used in the lobby. But the main challenge was converting the 100 available units into 64 new residences—all with double-height living rooms and large-scale windows that fill the spaces with natural light. "For me, the appeal is less about the specific unit design and more about the quiet sophistication of the common areas," juror Josh Shelton said. "I like the way all that works together as a color palette and material palette." —V.M.

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The Brook Bronx, N.Y.

ALEXANDER GORLIN ARCHITECTS

CITATION AFFORDABLE HOUSING

This six-story, 92,000-square-foot complex in the South Bronx provides affordable housing units and community spaces for low-income, formerly homeless, and mentally ill residents. Manhattan-based Alexander Gorlin Architects organized the 190 units along double-loaded corridors on the upper stories of the L-shaped building, and installed recreational areas, computer labs, and supportive services on the ground floor. A green roof and rear gardens are complemented by red-painted terraces cut into the corner that anchors the intersection of Brook Avenue and East 148th Street. Despite what juror Josh Shelton referred to as “a severe streetscape,” the LEED Silver complex won praise from the jury for its savvy use of cost-conscious materials and its programming. “Its massing and use of materials are quite stellar,” juror Gregory Hoss said. “The way it is cut at the corner, allowing you to see the colors inside, really does reflect what’s going on in terms of public or semi-public versus private space.” —K.G.

Architect Alexander Gorlin Architects, New York — Alexander Gorlin, FAIA **Developer** Common Ground — Elissa Winzelberg, AIA
Landscape Architect Balmori Associates — Sarah Wayland-Smith **Units in Project** 190 **Construction Cost** Withheld

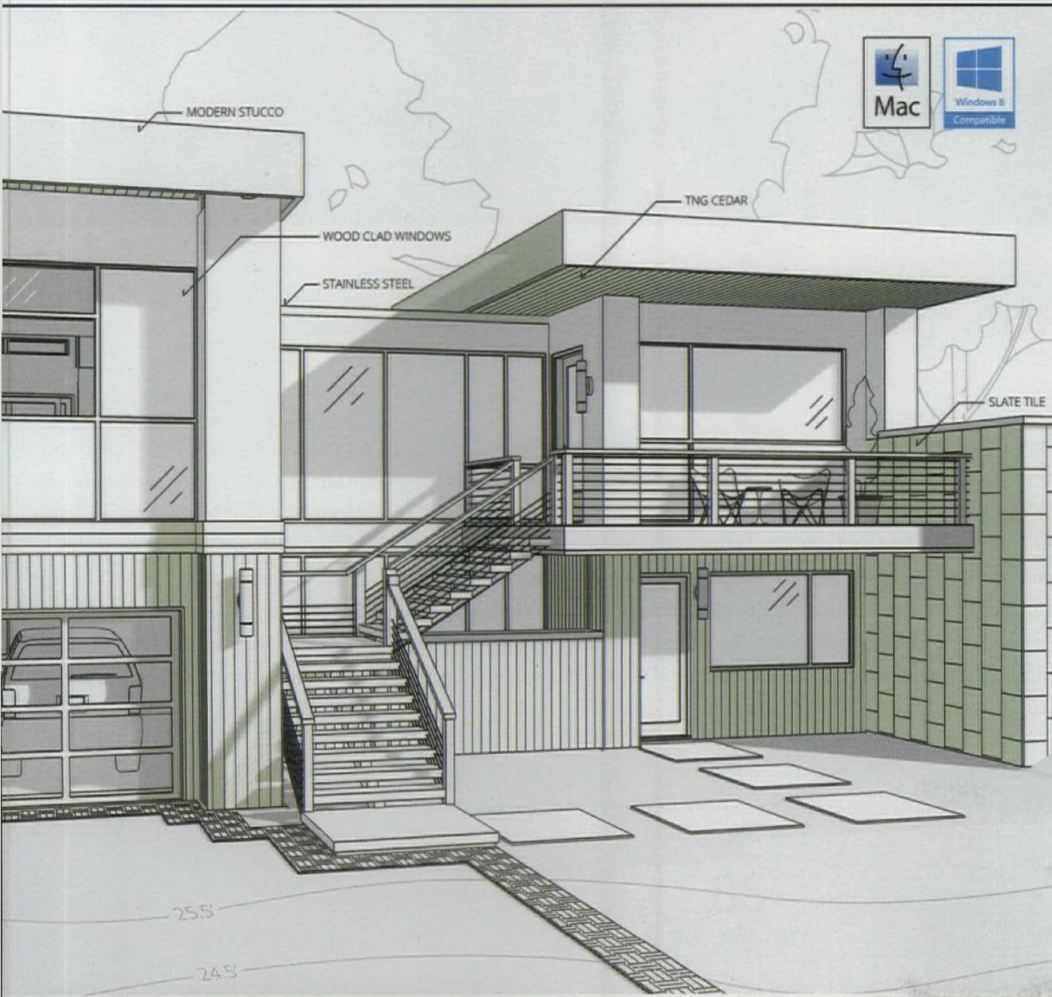
430 Pico Place Santa Monica, Calif.

BROOKS + SCARPA ARCHITECTS

**HONORABLE
MENTION
AFFORDABLE
HOUSING**

This beachside city is trying to maintain socioeconomic diversity, despite its ever-rising costs of living. With the Brooks + Scarpa Architects-designed 430 Pico Place, the city, through a partnership with Community Corp. of Santa Monica, has added 32 new LEED Platinum affordable housing units. The Los Angeles-based design firm arranged two- and three-bedroom dwellings—ranging from 760 to 1,025 square feet—around a shared courtyard shaded by fabric screens. “I think the interplay of the different scales of outdoor public space is really well done,” said juror Gregory Hoss. —D.M.

Architect Brooks + Scarpa Architects, Los Angeles — Lawrence Scarpa, FAIA, Angela Brooks, FAIA **Project Size** 41,000 square feet **Cost** \$162 per square foot



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Garage Vashon, Wash.

GRAYPANTS

AWARD
OUTBUILDING

Seattle-based design studio Graypants transformed a detached garage on Vashon Island, off the coast of Tacoma, Wash., in Puget Sound, from a cluttered storage space into an airy waterfront retreat. In place of shingle-clad walls, the 420-square-foot structure now features a glazed envelope, with a bifold glass door that opens up the south façade. Reclaimed pine slats line the pitched glass roof, which is accented with interactive LED panels that run down to the floor. Fir boards from the existing garage walls were refinished and repurposed to line the floor; embedded panels can be propped up to form backrests for lounging or conceal storage compartments when closed. A built-in storage unit holds bookshelves, a desk, cabinets, and a hidden bar, and a narrow passageway outside the north wall boasts an outdoor shower. “The diagrams and the drawings are exquisite,” juror Joel Sanders said. “I think the way they found a balance between echoing the child’s notion of what a shelter is, and doing it in a way that feels very fresh and contemporary, is such a smart thing to pull off.” —K.G.

Architect Graypants, Seattle—Seth Grizzle, Jonathan Junker **Project Size** 430 square feet **Construction Cost** \$1,000 per square foot

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Corinthian Gardens Smokers' Shelter Des Moines, Iowa

ASK STUDIO

CITATION OUTBUILDING

The rise of anti-smoking regulation has had a profound impact on outdoor space planning, with smokers no longer allowed to congregate beside public entries. Yet the Corinthian Gardens Smokers' Shelter in Des Moines, Iowa, quietly celebrates an activity that has gone from banal to banned. "What I love about it is that it's not only driven by a concept that's a cultural phenomenon," juror Joel Sanders said, "but it dares to take on something which is now culturally frowned upon." Envisioned as a sculptural element in the landscape beside the apartment complex whose residents are the primary users, the project comprises simple—and nonflammable—materials in a 275-square-foot structure. Concrete benches are backed with perforated metal screens; LEDs, aligned with roofing corrugations and vertical metal supports, provide security lighting after dark. It's the sort of structure that has the feel of a private clubhouse for the tobacco-initiated; juror Cary Bernstein said, "it makes you want to smoke so you can be in it." —D.M.

Architect ASK Studio, Des Moines, Iowa—Brent Schipper, AIA **Project Size** 275 square feet **Construction Cost** \$160 per square foot

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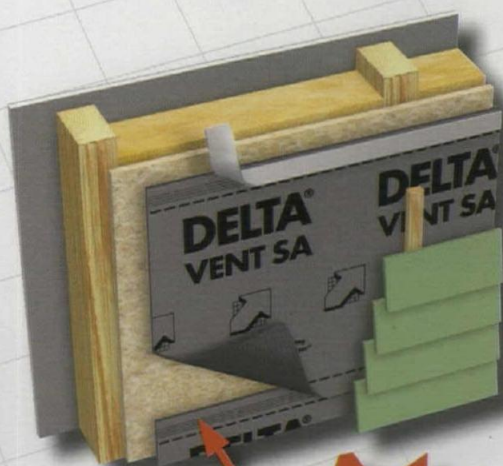
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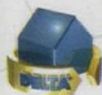
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Architect Aidlin Darling Design, San Francisco — David Darling, AIA, Joshua Aidlin, AIA, Paul Baird, Kent Chiang
Landscape Architect Landmark Landscape Co. **Project Size** 1,820 square feet **Construction Cost** Withheld



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KITCHEN**

Architect Williamson Chong Architects, Toronto—
Donald Chong, Betsy Williamson, Shane Williamson
(partners); Chris Routley (project architect);
Bernard Sin **Custom Millwork** KGA Custom
Kitchens—Khang Li **Project Size** 2,300 square feet
Construction Cost \$265 per square foot



Blantyre House Toronto
WILLIAMSON CHONG ARCHITECTS

Fittingly, what defined the wood-clad kitchen in this single-family home in Toronto is the preservation of a century-old Norway spruce at the back of the site. With a resulting buildable depth of 45 feet, instead of the 120 feet typical of this Victorian-era neighborhood, the design team at Williamson Chong Architects devoted the entirety of the ground floor to what they term a “kitchen studio”—a functional kitchen space that doubles as a gracious entry. In order to maximize the use of the space, the architects secreted the ductwork, plumbing, closets, cabinets, appliances, and a refrigerator behind sleek millwork panels that are detailed with beveled edges and recessed profiles to give the impression of a single continuous plane. “It’s beautifully crafted and the composition is very beautiful,” juror Cary Bernstein said. Calling the kitchen wall unit “sculptural,” juror Gregory Hoss noted that “you don’t read any constituent parts; it looks like one big piece. Realizing that all these cabinet doors open and reveal lots of different things is really wonderful.” —K.G.

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Principal Riverwalk Hub Spot Des Moines, Iowa

SUBSTANCE ARCHITECTURE

AWARD
LIGHT
COMMERCIAL

Part of the Principal Riverwalk, a redevelopment project of bridges, outposts, and plazas that connects 300 miles of trails along the Des Moines River, the Hub Spot contains a café, restrooms, and service spaces within a 2,200-square-foot zinc-and-glass pavilion. The pavilion's projecting roof shelters part of the Spot's paver-covered plaza and undercanopy LED lighting illuminates the area after sunset. Geothermal heating and cooling contribute to the structure's sustainable ethos. Juror Josh Shelton appreciated the fact that "the trail and the walk passed right through the building. The way that you could get from point A to point B was very lightly interrupted by this structure." And to juror Gregory Hoss, the pavilion proved "an incredibly welcoming and extraordinarily friendly public gesture, but it's done in a very sophisticated palette of materials, and very simply." —K.G.

Architect Substance Architecture, Des Moines, Iowa **Landscape Architect** Wallace Roberts & Todd—David Ostrich
Interior Designer Substance Architecture **Project Size** 2,200 square feet **Construction Cost** Withheld



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Architect Board & Vellum, Seattle—Jeffrey Pelletier, AIA (principal & owner); Scott Pitek (principal) **Project Size** 4,402 square feet **Construction Cost** Withheld

Ada's Technical Books and Café Seattle

BOARD & VELLUM

CITATION
LIGHT
COMMERCIAL

When owners Danielle and David Hulton opened their bookstore in 2010, they centered their philosophy around three cornerstones of Seattle culture: food, coffee, and technically minded citizens. When they moved to a new storefront last year, they added a fourth: sustainability. The team at Board & Vellum (whose offices are a block away) created a 4,402-square-foot retail space in a 1922 house that had been converted to retail spaces more than 30 years ago. With a goal of updating and opening the space while preserving the original detailing, the designers incorporated any reusable existing materials. Old doors found new life as bookcases and signage; café furniture was reused, as were salvageable timbers and framing, resulting in what juror Josh Shelton called “a sort of artful clutter.” “It’s visually innovative,” juror Cary Bernstein said. “Even down to the furniture and lighting fixtures, and it’s a very fully considered space at all levels of design.” —K.G.



Camp Daisy Hindman Shower Facility Dover, Kan.

DESIGN+MAKE STUDIO AT KANSAS STATE UNIVERSITY

**HONORABLE
MENTION
LIGHT
COMMERCIAL**

Designed and built by students from Kansas State University's College of Architecture, Planning, and Design as part of a studio led by David Dowell, AIA, and Douglas Stockman, AIA—principals of Kansas City, Mo., architecture firm El Dorado—this shower cabin and splash park replaces outdated facilities for the Girl Scouts. Black-stained cedar planks for the exterior walls are stacked tightly at the base to allow for privacy, but are spaced out as they rise to the roof, allowing for light and ventilation. Bright green stall curtains add a pop of color. "The high contrast palette makes the facility interesting at a design level," said juror Cary Bernstein. —D.M.

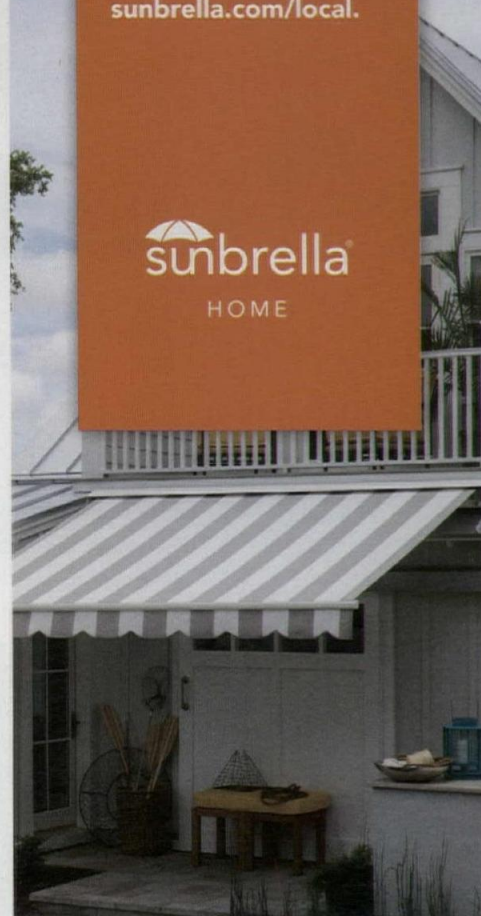
Architect Design+Make Studio at Kansas State University
Project Size 2,400 square feet **Construction Cost** \$300,000
Juror Josh Shelton recused himself from discussion.



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HOME





Architect NADAAA,
Boston—Nader Tehrani
Project Size 7,100
square feet

New Hampshire Retreat Bethlehem, N.H.

NADAAA

CITATION ON THE BOARDS

Intended as a research retreat for members of the biomedical field, this complex in New Hampshire is designed as a place of peace and introspection. To that end, each of the rooms is carefully oriented to capture panoramic views of the White Mountains and the surrounding landscape. The three bedroom suites, as well as the shared living, dining, and work areas, are all organized in an elliptical plan centered around an open-air courtyard. The wood-framed structure will be clad in a system of tongue-and-groove white cedar slats that run vertically from grade to the roofline. This material will be carried through as louvers, fencing, and wall and ceiling cladding as well, throughout the interior and exterior, to allow the sweeping form of the ovoid house and the ceiling vaults to serve as the primary design language of the structure. "I think this is a very strong project," juror Joel Sanders said. "It's about ideas of domesticity, it's about the site, and it's about someone exploring formal experimentation." Fellow juror Josh Shelton agreed, noting that the project showed evidence of "someone investigating an idea on all fronts, and I think that's what you hope built work would aspire to." —K.G.

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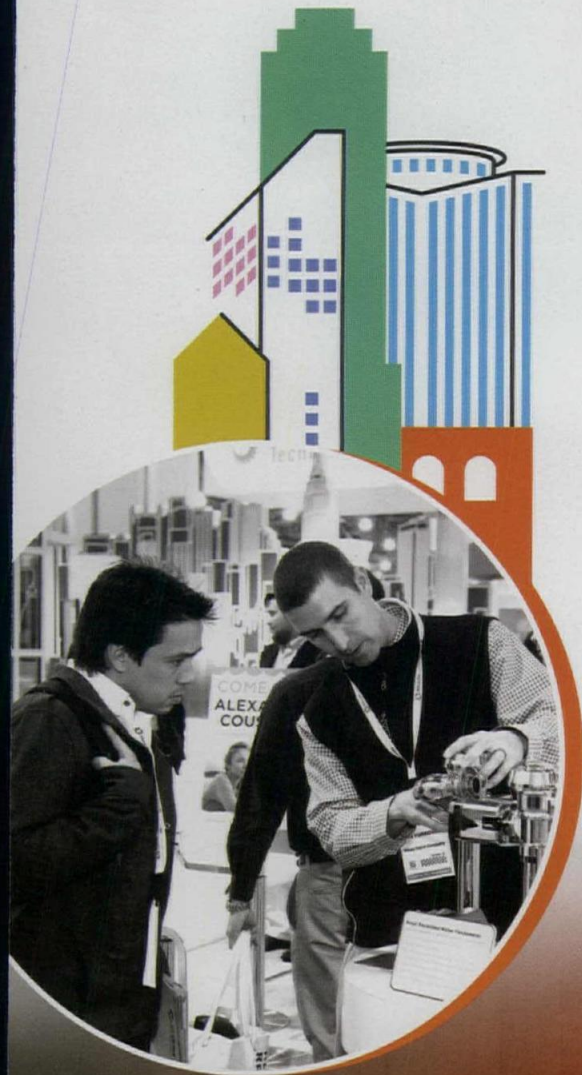
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Cary Bernstein, AIA
CARY BERNSTEIN
ARCHITECT

Bernstein studied philosophy and Russian literature at Dartmouth College prior to earning an M.Arch. from the Yale School of Architecture. She opened her own office in San Francisco in 1995, and has garnered commissions that include residential, commercial, healthcare, and arts-related projects in locations ranging from California to Taiwan. Bernstein also holds an adjunct professorship at California College of the Arts, and is former chair of SFMOMA's A + D Forum.

Josh Shelton, AIA
EL DORADO

Shelton received his B.Arch. from the University of Tennessee, Knoxville, before joining El Dorado in 1999. A principal at the Kansas City, Mo.-based firm since 2002, Shelton has served as principal-in-charge on projects such as the city's National Center for Drug Free Sport. He also teaches studios at the University of Kansas School of Architecture, Design & Planning, and sits on the boards of several local arts councils including Art through Architecture, where he chairs the steering committee.

Gregory Hoss, AIA
DAVID M. SCHWARZ
ARCHITECTS

Hoss earned a dual degree in architecture and civil engineering from the Catholic University of America in Washington, D.C., and has returned as an alumnus to serve on the school's Design Council. After six years with HNTB, Hoss joined Washington, D.C.-based David M. Schwarz Architects, where he is now project manager and principal. Hoss is a regular contributor to the firm's blog, *Parchment: Writings on Architecture*.

Joel Sanders, AIA
JOEL SANDERS
ARCHITECT

Sanders studied at Columbia University, receiving both a B.A. and M.Arch., and has continued his presence in academia with posts at Princeton University and Parsons The New School for Design. In addition to running his eponymous New York practice, Sanders currently teaches at Yale University, where, as a professor of architecture, he led a studio with landscape architect Diana Balmori, leading to a co-edited book released in 2011, entitled *Groundwork: Between Landscape and Architecture* (The Monacelli Press).