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Ken Linsteadt Architects, in San Francisco.

On the Cover, East House by Peter Rose + Partners.

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In balancing design and teaching, Joeb Moore, AIA, of Joeb Moore & Partners in Greenwich, Conn., preaches what he calls the "double meaning" of architecture. Over time, says Moore, landscapes and their buildings evolve as social and psychological spaces, just as people evolve in their thinking and their interactions. "Recognizing this duality," says Moore, who received a 2015 AIA Housing Award for his Bridge House, "makes us better people and more insightful architects."

At the core of what architects do is to consider the inherent paradoxes we live and work with every day. As John Ruskin suggested, architecture is the most political of all the arts because it's the only art form we live in. These spaces are inherently social and political, but do not allow for easy design resolutions. As such, there's risk involved when you're dealing with a client's sense of identity and, frankly, when you're giving shape and substance to the everyday spaces of their lives.

At its best, architecture isn't just spatially and formally transformative; it is socially transformative. Toward this end, my practice recognizes and engages in the operative complexity that underlies culture itself. What a house could be is not about asking a linear set of questions. It's about acknowledging the influence of patronal forces—the sensibilities of clients and how clients wish to project themselves. But it's also about recognizing what I call disciplinary forces in architecture: harmony, unity, disunity, discontinuity. They are aesthetic concerns, but they are linked to ethical considerations—and to be an architect is to have an ontological state of mind.

All of our projects have a thesis that is developed through a series of conceptual models. These conceptual models, or tests, then allow us to take a principled approach to design. The "model" is less a thing and more an experiential trigger for me. And as our team gets deeper into the design process, we can refer back to these models and not lose the core ideas that generated the design in the first place. That model comes in handy with clients, too—I'm able to refer back to it to remind them of the idea that got them excited in the first place. Collaboration is always a journey, with ups and downs, and one thing I talk to clients about is a suspension of disbelief, because collaboration requires that they come to the design process with a sense of trust and hope—and that I come to it with a willing ear.

—As told to William Richards
DESIGN/BUILD IS A PROJECT DELIVERY METHOD IN WHICH THE owner of a project enters into a single agreement with a design/builder to perform both design and construction services. Unlike traditional design/bid/build projects, where the owner contracts separately with an architect for design and a contractor for construction, design/build offers a single point of responsibility for the design and construction of the project. This single point of contact and responsibility, among other benefits, is particularly appealing to residential owners who would rather avoid contracting with two separate parties.

In 2014, the AIA released updated versions of its design/build family of AIA Contract Documents, which are primarily geared toward larger commercial construction projects. To better meet the needs of owners and design/builders for residential projects, the AIA set out to develop a document that streamlined the design/build process without losing the valuable legal protections that have made AIA Contract Documents the industry standard. The result? AIA Document A145-2015, Standard Form of Agreement for a One or Two Family Residential Project.

The new A145–2015 is the AIA’s first offering of a document specifically tailored to residential design/build projects. While A145–2015 will look familiar to anyone who has used A141–2014, the drafters of A145–2015 were able to shorten the document by half and limit its exhibits to one. This shortening of the document, along with other relevant revisions geared toward residential construction, makes it a more appropriate document for use by the typical residential owner and the contractors performing residential design/build services.

Michael Bell, AIA, a member of the AIA Documents Committee who assisted in the development of A145–2015, says, “A145–2015 is a lot shorter than the AIA’s standard design/build documents, reflecting the nature of the project, but maintains the predictability and consistency that comes with using AIA standard contracts.”

A145–2015 provides a simple process to guide the owner and design/builder from the initial meeting to develop the owner’s criteria for the project through execution of the Design/Build Amendment, which sets the contract sum for construction, to the final construction of the project. In addition, A145–2015 is meant to be flexible and offers the owner and design/builder the latitude to develop their own cost and fee structure.

Marika Snider, AIA, a member of the AIA Documents Committee and chair of the Small Projects Practitioners Advisory Group who assisted in the development of A145–2015, says, “This document helps take some of the risk out of this process as well as bringing up the possible points of conflict early during the signing-of-the-contract phase, rather than later after a conflict has arisen. This process helps to avoid conflicts by bringing out those ideas in the beginning.”

Contracts for residential design/build, however, offer some unique challenges. Many jurisdictions impose specific requirements for certain consumer protection language that must be included in contracts for residential construction. These provisions can range from language notifying the owner about how and why a mechanic’s lien may be filed on the owner’s property to notification of what specific warranties must be provided for the project. Often statutory language must be included, following specific rules regarding form and font. A145–2015 includes a number of fill points prompting the user to consider whether such provisions must be included, but users are cautioned to consult with knowledgeable legal counsel to ensure that their contract satisfies local requirements.

“This document includes fill points as prompts to help find some of the more common things that are required in many of the different states. The prompts should also encourage the design/builder to go and find out what the regulations are in their individual states, because consumer protection is something that is taken seriously, particularly when it deals with people’s homes.” says Snider. –Joshua Ballance, Esq. AIA

Joshua Ballance is a senior manager and counsel for AIA Contract Documents. Details on A145–2015, as well as other new AIA Contract Documents, are available at aia.org/newdocs. Additional information on AIA Contract Documents in general, including how to purchase document licenses, can be found at aia.org/contractdocs.
One year after the AIA's Sustainability Leadership Opportunity Scan, growth strategies for cities center on "efficiency" being defined more broadly than energy usage.

"What could be more important than an architect's commitment to sustainability when the health of our own planetary home hangs in the balance," says AIA CEO Robert Ivy, FAIA, in the introduction to the Year One Progress Report on the AIA's 2014 Sustainability Leadership Opportunity Scan. As the 2010 U.S. Census outlines, more than 80 percent of Americans make their home in or near cities, making growth and sustainability related—and urgent—issues for everyone.

Written by Mary Ann Lazarus, FAIA, resident fellow on sustainability at the Institute, the report examines the top trends for each of the SLOS's four key priorities: energy, materials, design and health, and resilience. Nowhere are these trends more visible than in cities and, to that end, the report finds that efforts in both energy-use reduction and resilience planning have been concentrated primarily on the city scale thus far.

"Cities are where attention needs to be paid, and is being paid, because of the impact they have," Lazarus says.

The United Nations estimates that 66 percent of the world's population will live in urban areas by the year 2050 and, according to the AIA's report, renovating existing buildings remains the primary focus in achieving significant energy efficiency. With that kind of population density and the abundance of potentially modifiable structures, it's no surprise that cities are home to so many sustainable endeavors.

"There are almost a million buildings in New York City," says Gina Bocca, AIA, chief sustainability officer at the New York City Department of Buildings, "and 23,000 of them are 50,000 square feet or greater. Thanks to our benchmarking law, we now know which among the largest are subject to additional requirements and improvement evaluations."

There is also the matter of efficiency, and not just in the case of energy usage. With partisan gridlock leading to the one
of the least productive U.S. Congresses in recent history, there's been a general consensus that it's much more effective to push locally for sustainability.

One only needs to look at the various benchmarking and transparency policies in Boston, New Orleans, New York City, and Seattle. New York City, in particular, is at the forefront of urban sustainability, with its own energy code—which is more rigorous than the statewide code—that necessitates applications for compliance, enforcement of the code during construction, and inspections afterwards.

"Cities are where attention needs to be paid, and is being paid, because of the impact they have." —Mary Ann Lazarus, FAIA

New York City's current code, enacted in 2009, came about when its Green Codes Task Force identified several loopholes in the state's existing code, according to Bocra.

"Many still want to make the code even more stringent," Bocra adds, "because it gives us the ability to deal with what makes New York so unique: very big buildings."

Smaller cities such as Seattle are heading up their own undertakings, too. The 2030 Districts program first established there, is a byproduct of the 2030 Challenge that brings together property owners in an urban neighborhood to benchmark and develop strategies for urban sustainability. The program has spread to other districts across the country, as well, including Cleveland, Dallas, Denver, Los Angeles, Pittsburgh, San Francisco, and Stamford, Conn.

"So far, most of the efforts have been undertaken by progressive, forward-thinking people," says Margaret Montgomery, FAIA, firmwide sustainability leader for NBBJ, "but as we move forward—thanks to business realities and new owners with certain criteria—others are catching up."

This also shows in resilience trends, where recent catastrophes like Hurricane Sandy have drawn worldwide interest while emphasizing the need for holistic homeowner resolutions. Programs such as the U.S. Department of Housing and Urban Development’s Rebuild by Design have allocated federal dollars to regional projects that provide hands-on real-world strategies in key areas.

And, the AIA’s own Design and Resiliency Team (DART) program was created last year to support smaller cities with timely resiliency issues. It’s pilot project for downtown Bath, Maine, began a needed public debate about the Kennebec River’s potential to rise nearly two feet in a generation’s time.

"The answers should not be the same for everybody," Lazarus says, "so let's look for synergy and opportunity. Let's find common needs, and then the work the AIA is doing will have particular resonance." —Steve Cimino

Learn more about the Sustainability Scan and the Progress Report at aia.org/practicing.

THE MOST RECENT INFORMATION FROM THE U.S. CENSUS

Bureau suggests that size does matter—at least when it comes to newly built homes. Data released in the fourth quarter of 2013 showed that the average newly built single-family home tipped the scales at 2,598 square feet, a new record in a three-year upward trend. That’s 1,000 square feet more than the average size of a new home built in 1973. And today it’s not uncommon for a dream house to be well over 5,000 square feet.

Why so big? What is the nature of those places we call home? Buying or building a place of one’s own is, for most of us, the biggest investment of our lifetime. So how do we assess its value and return on investment?

Some people start with pages of magazines filled with photos of perfectly staged spaces. Others get behind the wheel and drive around, looking for houses that speak to their dreams.

The disciplined house seeker will be guided more by their checkbooks: Can they afford this? Will they be saddled with debt? What will it cost to heat and cool that two-story entryway and the extra-tall ceiling in the living room? And what will be its resale value down the road?

Those are not bad ways to think about house-hunting. But that equates investment solely in terms of dollars and trends. What about the intangibles? Isn’t your home a gathering place for family memories? Isn’t your home a place of comfort? And isn’t your home an essential unit of a greater community?

This is where the skill and training of an architect make a difference: Sitting down with clients, carefully listening to their life stories, taking in their values, and helping to redefine true resale value in terms of durability of materials, flexibility of use, relationship to nature and the neighborhood, character of place, and energy efficiency. These are the things that add value, instead of just more square footage. This is rightsizing in every sense of the word, allocating resources to their best use.

There is neither a formula nor a checklist for the thoughtful homeowner and architect. There’s only the infinite variety of people whose uniquely messy and human stories are both an opportunity and a challenge. Here is where architects do some of their best and most important work. —AIA

Elizabeth Chu Richter, FAIA, 2015 AIA President

Learn more about leadership in residential design at aia.org/hkc.

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Example based on a typical 2,000 square foot single-family detached home in NYC area. MXZ-4C36NAHZ system compared to 14 SEER/95AFUE unitary equipment. © 2015 Mitsubishi Electric. GO TO MITSUBISHIPRO.COM
As a publication, we live at the crux of the analog and the digital, and we know our audience does the same: Residential architects have, on the whole, embraced digital working methods, while retaining their commitment to craftsmanship and materiality.

For this year's Residential Architect Design Awards, in keeping with the times, we dropped the requirement for printed binders and adopted online submission and review. The change in process doesn't seem to have posed any problems. The jurors—John Frane, Seth Grizzle, Hadrian Predock, Bruce D. Snider, and Betsy Williamson—were presented with nearly 600 entries, from which 18 emerged victorious.

The Residential Architect Design Awards represent the very best in North American residential architecture, in all its diversity. The 2015 winners include sensitive restorations of faded classics, budget-conscious multifamily dwellings, and vacation spots for the AirBnB set.

Given the breadth and depth of submissions, the jurors ultimately selected projects that exhibited innovation in their own right—projects whose architects brought something new to the drafting table and strove for excellence from conception to execution.

We invite you to explore the winning designs in the medium of your choice: either online, where you will find many more images, or right here, in these analog pages.

See more information and images for all of the Residential Architect Design Award winners at residentialarchitect.com/awards.
On an existing footprint in the Hollywood Hills, Culver City, Calif.–based XTEN Architecture built a 2,835-square-foot, abstracted black-and-white house that connects to the outdoors through loosely defined boundaries between interior and exterior. Outside, black Venetian plaster conceals...
a high-performance roofing system designed to reduce solar gain; the house uses passive cooling from floor-to-ceiling glass pocket doors and second-floor clerestory windows. Inside, white lacquered cabinets sit on white concrete epoxy floors, and white plaster and steel finishes complete a monochrome palette where rooms bleed into each other. A steel stair leads from a terrace cantilevered off the kitchen to a rooftop sundeck, and overscaled windows in the living spaces catch views of the Hollywood sign and Griffith Park Observatory. —DEANE MADSEN

Architect XTEN Architecture, Culver City, Calif.—Monika Häfelfinger, Austin Kelly, AIA
Project Size 2,835 square feet Construction Cost Withheld

“This has a formal language outside of most of the other things we’ve seen, even in Southern California.”
—JOHN FRANE
The irregular ridges of tree bark inspired the pleated cladding that wraps parts of this 1,850-square-foot Door County, Wis., house designed by Milwaukee firm Johnsen Schmaling Architects. The client, an empty-nester couple, wanted an unassuming retreat that would defer
"When you get into the resolution of the infill of the modernist grid on the outside, they take a lot of material and formal liberties within that framework."

—JOHN FRANE

Architect Johnsen Schmaling Architects, Milwaukee—Brian Johnsen, AIA, Sebastian Schmaling, AIA
Project Size 1,850 square feet Construction Cost $281 per square foot
"I'm in love with the way these object structures are composed on the site."
—BRUCE D. SNIDER

FAMILY RETREAT HERBSTER, WIS.
SALMELA ARCHITECT

Located on the shore of Lake Superior, this small Wisconsin retreat designed by Duluth, Minn.-based Salmela Architect is a model of efficiency at 1,280 square feet. Yet its bold volumes—including a butterfly roof and a cantilevered screened porch on the second floor—give it a striking presence. Visitors first glimpse the house framed by a woodshed with vertical cedar slats and a black, paper-resin composite-clad storage building that flank the driveway, the materiality of which repeats in the two volumes of the main house.

The living area extends outside with a deck bounded by a stone fireplace. Inside, pale wooden planks line the walls of the ship-like living room, and a picture window offers views of the lake beyond. A bright yellow staircase leads up to the sleeping quarters: a compact master suite, guest room, and bunkroom, all in a 16-foot-wide by 40-foot-long space. The interior is detailed like a piece of furniture, with thoughtfully designed touches like wall pegs for hanging clothes and space-saving pocket doors. —ALAN G. BRAKE

Architect Salmela Architect, Duluth, Minn.—David Salmela, FAIA
Project Size 1,280 square feet
Construction Cost Withheld
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Boston-based Peter Rose + Partners designed this house, set into Martha's Vineyard's eroding western coast, to be moved should the bluffs become compromised. The 4,000-square-foot house consists of site-cast concrete boxes and interstitial spaces made from conventional.
"If they ever need to move the house, the concrete modules can be picked up and moved. And it's beautifully finished." — BETSY WILLIAMSON

framing that can all be decoupled and transported if needed. The 10-inch-thick concrete walls present an austere face amid the quaint vernacular styles of the island, but their solidity provides thermal mass that helps keep energy consumption low, as do the vegetated roof and geothermal wells. The concrete bounces the sounds of the ocean into the interstitial spaces, drawing the percussive rhythms deep into the house. Inside, the materials are considerably warmer, with cedar planks cladding the walls and stone floors adding richness to the space. — A.G.B.

Architect Peter Rose + Partners, Boston — Peter Rose, AIA
Project Size 4,000 square feet
Construction Cost Withheld
In this Scottsdale, Ariz., suburban neighborhood of single-acre lots, the 3,384-square-foot Staab Residence was designed by local firm Chen + Suchart Studio to shield itself from its undistinguished neighbors and maximize the stunning views of the desert. Sandblasted masonry...
"The textures are amazing, and I love the composition, with the reflectivity of the materials."
— SETH GRIZZLE

Walls enclose a first-floor living space whose floor-to-ceiling sliding glass panels open onto a courtyard and pool. Two private guest rooms enjoy carefully framed, yet distinct, relationships to the landscape. The second-floor master suite floats above the masonry walls and is minimally sheathed in stainless steel and glass that dramatically reflects the sky and nearby McDowell Mountains. The garage and a third guest room occupy a Cor-Ten-clad structure that provides a strong counterpoint to the principal volumes of the house.
— EDWARD KEEGAN, AIA

Architect Chen + Suchart Studio, Scottsdale, Ariz.—Thamarit Suchart, Patricia Chen Suchart
Project Size 3,384 square feet Construction Cost $275 per square foot
"Clipping the wood to the façade because of weathering issues on the exterior, almost like a little tensioning system, is quite innovative."
—BETSY WILLIAMSON

ELIZABETH II AMAGANSETT, N.Y.
BATES MASI + ARCHITECTS

Acoustic considerations, more than visual ones, drove the design of this house in Amagansett, a resort town in the Hamptons. What began as an effort to block out unwanted noise progressed to a rich exploration of space and sound within the five-bedroom, 3,200-square-foot residence by Sag Harbor, N.Y.-based Bates Masi + Architects. Its mass rests on a series of parallel, 20-inch-thick walls that provide excellent thermal as well as acoustic insulation. Extending beyond the living spaces and ascending in height toward the heart of the house, these walls diffraction sound waves to keep gathering spaces quiet. The architects created features that acoustically "tune" parts of the house—an adjustable sound baffle in the living area as well as stair treads of varying thicknesses that change the pitch of footsteps as one climbs up or down. But there is plenty in the house to reward the eyes, too, such as the wide-board cedar siding used inside and out, which is affixed with custom steel clips that double as cabinet pulls and robe hooks. —A.K.H.

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An art collector acquired the 1953 Philip Johnson–designed Wiley Residence in New Canaan, Conn., and hired Westport, Conn.–based Roger Ferris + Partners to lovingly restore it. The firm also added 4,620 square feet of new facilities to accommodate the owner’s artworks and enhance the original swimming pool through an expanded complex of structures. Johnson’s original design had a glass pavilion sitting atop a low stone plinth set into a hill. Roger Ferris + Partners added a complementary stone pool house sunken into an adjacent hillside to embrace the original circular pool; the walls extend to encompass a 19th century barn, which the firm re-clad and repurposed as an art gallery. A new concrete garage at the entrance to the property employs the same restrained simplicity as the rest of the complex and welcomes visitors to the 6.33-acre estate. The resulting complex pays homage to Johnson’s iconic house while thoughtfully extending its simple geometric themes for the larger program. —E.K.

Architect Roger Ferris + Partners, Westport, Conn.—Roger Ferris, AIA
Project Size 4,620 square feet
Construction Cost Withheld
HENBEST HOUSE  RANCHO PALOS VERDES, CALIF.

RAS-A

This renovation by Redondo Beach, Calif.–based RAS-A pays homage to the original architect, midcentury master and Case Study House pioneer Pierre Koenig, while adapting and expanding the 1966 house for contemporary life. RAS-A removed a pair of existing 10-foot-tall walls to create a more open entry courtyard that incorporates a new pool, which was inspired by Koenig’s original site plan but not built the first time around. The architects emphasized the views of the Pacific Ocean from the interior, reinforcing the relationship between inside and outside. RAS-A selectively eliminated partitions in the kitchen and service core to create a more open floor plan, and aligned the new kitchen with Koenig’s expressed structural system. The master suite was expanded into what had been an enclosed patio space, and a guest wing was added, connecting the formerly detached garage to the main house. The architects used simple modern furnishings throughout to underscore the house’s pedigree without turning it into a period piece. —A.G.B.

Architect  RAS-A, Redondo Beach, Calif.—Robert A. Sweet  Project Size  3,340 square feet  Construction Cost  $300 per square foot
Built in 1948 for a young couple with three children, Frank Lloyd Wright's Albert and Edith Adelman House is still inhabited by members of the Adelman family. The 2,600-square-foot Usonian home remained more or less unaltered until 2011, when the Kubala Washatko Architects was hired to do a comprehensive restoration. Acting as both architect and construction manager, the Cedarburg, Wis.-based firm replaced the home's rotting wood-shake roof with water-resistant cedar shingles, installed a new epoxy-coated red concrete floor after removing the damaged original, and added an entry skylight—an unrealized part of Wright's design. To update the mechanical systems, the architects dug new geothermal wells and integrated these with mini-split units hidden around the house. The master bathroom was reconfigured with the scrupulous care that is typical of the whole project. —A.K.H.
"Given the number of projects that are being destroyed these days, it's reassuring to see two Frank Lloyd Wright projects getting this treatment."
—JOHN FRANE

FAWCETT HOUSE RESTORATION LOS BANOS, CALIF.

ARTHUR DYSON ARCHITECT

An extensive restoration of Frank Lloyd Wright's 1955 Fawcett House in the San Joaquin Valley community of Los Banos, Calif., has allowed the home to reclaim its place as representative of the master's later work. The 3,800-square-foot single-story structure had suffered structural failures, leaks, out-of-date building systems, and various additions that detracted from its utility and the rigor of its triangular grid-based design. Consulting with a cadre of Wright experts—including Wright's grandson, Eric Lloyd Wright, and the original owner's daughter—Fresno, Calif.–based Arthur Dyson Architect brought the three-winged structure back to life by preserving when possible and restoring when necessary. Several Wright-designed features, including a forecourt and a cauldron in the living room fireplace, had not been executed during the original construction, but Arthur Dyson Architect added them as they had been designed more than a half-century before, completing Wright's initial vision. —E.K.

Architect Arthur Dyson Architect, Fresno, Calif.—Arthur Dyson, AIA Project Size 3,800 square feet Construction Cost $191 per square foot
"This house has a lot of design craft, with built-in gizmos that are splashy but also seem completely practical, such as the desk arrangement next to the fireplace."
—BRUCE D. SNIDER

BUCKTOWN RESIDENCE CHICAGO
MIN|DAY

In Chicago's Bucktown neighborhood, a three-story, 4,500-square-foot speculative house received a top-to-bottom renovation with new interiors that emphasize creative spaces and materiality. Using custom white oak millwork, Omaha, Neb.- and San Francisco–based Min|Day devised hidden infrastructure and storage cleverly tucked behind walls: Folds in the living room's white oak paneling conceal a bar that lowers mechanically, while horizontal oak slats in the master bedroom pivot to reveal a built-in desk with a matching, slat-clad bench. Hot-rolled steel surrounds fireplaces and forms shelving and niches. Judicious use of color—a red wine cellar, a pink bedroom, and a chrome office—breaks from the all-white aesthetic of the house's public spaces. Garapa wood-lined decks at four levels provide semi-enclosed overlooks to the city, with a penthouse-level bar and covered outdoor dining area. A staircase allows access to a basement-level garden, and the garage roof gains terraced steel-and-wood outdoor areas. —D.M.

Architect Min|Day, Omaha, Neb., and San Francisco—Jeffrey L. Day, AIA, E.B. Min, AIA (principals)
Project Size 4,500 square feet Construction Cost $200 per square foot
TRIBECA LOFT NEW YORK
ANDREW FRANZ ARCHITECT

Andrew Franz Architect, a firm that has its office not far uptown from this 3,000-square-foot Tribeca loft, cut through the roof of a six-story 1884 warehouse once used for caviar storage to create a mezzanine and courtyard that lead up to a planted roof through a retractable skylight. The glazed mezzanine lets light travel deep into the formerly dark space, and to reach this mezzanine from main living space, you walk up a custom steel stair that features treads made from ceiling joists that were salvaged from the roof of the old warehouse. The history of the building was a primary source of inspiration for the architects, and many elements, like the arched windows, were preserved. Exposed brick walls and original timber beams add a tactile quality and material richness to the space. Architectural elements like cabinetry and custom metal work were locally crafted. The rooftop garden, with its views of the city and Hudson River, incorporates reclaimed bluestone pavers and low-maintenance native plants. —A.G.B.

Architect  Andrew Franz Architect, New York—Andrew Franz, AIA  Project Size  3,000 square feet  Construction Cost  $530 per square foot
LA CASA SUPPORTIVE HOUSING PROJECT
WASHINGTON, D.C.
STUDIO TWENTY SEVEN ARCHITECTURE + LEO A DALY

The government of the District of Columbia has long provided a range of temporary accommodations for the city’s homeless, but La Casa Supportive Housing, designed by local firms Studio Twenty Seven Architecture and Leo A Daly, introduces a different paradigm: It offers permanent housing, in the form of full, single-occupancy living units, to 40 chronically homeless people. To avoid a structure that gives off an institutional look and feel (and any stigma for residents that could result from such a vibe), city officials required that the 29,192-square-foot building meet or exceed the design quality of the nearby market-rate condominiums in its neighborhood, Columbia Heights. With pleasantly offbeat fenestration, a double-height glass-enclosed lobby, and both concrete and bamboo floors throughout the daylit units, La Casa—which is seeking LEED Gold certification—does just that. —A.K.H.

Architect  Studio Twenty Seven Architecture and Leo A Daly, Washington, D.C.  Project Size  29,192 square feet  Construction Cost  $400 per square foot
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"The way that the façade is rendered took a lot of energy and commitment to do on a low-budget project."
—BETSY WILLIAMSON

MARGINAL STREET LOFTS EAST BOSTON, MASS.
MERGE ARCHITECTS

For this nine-unit, 11,500-square-foot East Boston residential building, Merge Architects turned planning and zoning restrictions into an opportunity to build atypical dwellings clad in industrial materials. The developer’s edict that all units have water views—combined with height limits and parking minimums—forced the architects to employ some sectional manipulation, resulting in tubelike living quarters that kink via split-level shifts. A lobby, parking entrance, and ADA-compliant unit fill the ground floor; eight units take up the levels above. Compact living and dining rooms focus on expansive Boston Harbor views, and tight bedrooms with high ceilings occupy the rear of the building. A porous façade of corrugated steel and cable mesh allows breezes into the units, while its structure acts as summer shading. The mesh wraps brightly painted frames in a high-contrast street-side façade with private balconies that are lined with red cedar siding to relate to nearby triple-deckers. —D.M.

Architect Merge Architects, Boston—Elizabeth Whittaker, AIA
Structural Engineer Evan Hankin
Project Size 11,500 square feet (approx.) Construction Cost $170 per square foot
CLOVERDALE749 LOS ANGELES
LORCAN O'HERLIHY ARCHITECTS

A silvery-white beacon on a typical Los Angeles Miracle Mile block of beige stucco, the four-story, six-unit Cloverdale749, designed by local firm Lorcan O'Herlihy Architects, stands out for both its color and for the layers of permeable and opaque metal screens in its façade. Not only does this layering create an interesting visual rhythm for passersby, it also ensures residents' privacy while affording them good views of the Hollywood sign and downtown Los Angeles. Because the architecture firm came up against the floor area ratio and density limits allowed under the city's zoning laws, it had to make each one of the building's 10,500 square feet count. Screened exterior circulation and open-air balconies blur the distinction between public and private while reducing the overall amount of conditioned space. Each unit features an open-plan interior layout naturally illuminated by expansive glazing and clerestory windows. Rooftop decks and ground-level patios extend residents' living space. —A.K.H.
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A unique detail in the exterior wall of this 27-square-foot powder room, just off the entrance to a 4,000-square-foot house in Nicasio, Calif., provides a surprising experience of light while demonstrating how to enhance board-formed concrete. San Francisco–based Schwartz and Architecture employed a master mason to embed ¾-inch-thick acrylic planks in the house’s thick, cast-in-place concrete south wall. The acrylic pieces run the full width of the wall and are staggered in a pattern that required careful coordination with the structural reinforcement hidden within. During the day, sunlight creates an active light show inside of the tiny utilitarian room. At night, the flow of light is reversed with a timer-activated fixture in the powder room illuminating the acrylic pieces from within, casting a pattern of horizontal light lines on the exterior wall at the entrance to the house. — E.K.

"The conceptual idea makes this little powder room the fulcrum of the house." — John Frane

Architect Schwartz and Architecture, San Francisco—Neal Schwartz, AIA  Contractor Hammond Fine Homes  Project Size 27 square feet (bath); 4,000 square feet (total)  Construction Cost $600 per square foot (bath)
"The serious rigor of the relationship between the interior and exterior skin is kind of maniacal."
—JOHN FRANCHEPTAGON HOUSE HECETA BEACH, ORE.
STEVEN CHRISTENSEN ARCHITECTURE

Intended as a rental property to generate supplementary income for the client, this tiny Heceta Beach house on the Oregon coast, designed by Santa Monica, Calif.–based Steven Christensen Architecture, is to be built on an old foundation so as to take advantage of a loophole in local zoning code restrictions: The owners were allowed to rebuild as long as they used the original 195-square-foot foundation. The resulting design is a faceted mini-tower that expands as it rises to increase floor space; it is clad entirely in standing-seam white metal roofing interrupted only by large, black-framed windows that allow ocean views out and daylight into the compact interior. The three-level house has one bedroom and bathroom on the lower level, living areas above that, and another bedroom and bathroom on the top floor, all tucked into a total of 800 square feet. The minimal interior is clad entirely in plywood with simple built-ins and off-the-shelf fixtures adding to the practical ethos of beach house living while streamlining the project’s budget. —A.G.B.

Architect Steven Christensen Architecture, Santa Monica, Calif.—Steven Christensen, AIA Project Size 800 square feet Construction Cost $150 per square foot
HONORABLE MENTION
ON THE BOARDS

The MH House will accommodate up to four units within two structures totaling 2,430 square feet on a hillside site in Duluth, Minn. By placing vertical circulation along a narrow band on the north side of the structure, local firm Coulson Architecture creates an open plan with generous floor-to-ceiling glazing on the other three exposures. Providing kitchenette and bath facilities on each floor (and in the separate, single-story pavilion) allows for maximum flexibility. Each floor can function as an individual unit or be combined as a near-net-zero-energy multilevel residence or in a live/work configuration. —E.K.

Architect Coulson Architecture, Duluth, Minn.—Carly Coulson, AIA
Project Size 2,430 square feet Construction Cost $120 per square foot

“The entire project is systematized, and it’s designed to meet Passive House standards without looking like a Passive House.” —BETSY WILLIAMSON
BETSY WILLIAMSON

Williamson earned her M.Arch. from the Harvard Graduate School of Design prior to forming Toronto-based Williamson Chong Architects with partners Shane Williamson and Donald Chong. She was named a finalist for the Architects Journal's 2015 Emerging Woman Architect of the Year award, and in 2014 the firm was recognized with an Architectural League Emerging Voices award, the Royal Architectural Institute of Canada's Emerging Architectural Practice award, and a handful of Residential Architect Design Awards.

BRUCE D. SNIDER

Snider is a building designer and architecture writer who lives in Belfast, Maine. A frequent contributor to RESIDENTIAL ARCHITECT, he writes for our sister magazine Custom Home and has written for publications as varied as Preservation, Fiddler, and the British Medical Journal.

HADRIAN PREDOCK + JOHN FRANE

Predock and Frane are partners in the collaborative research-and-development design firm Predock_Frane Architects, which they started in 2000 in Los Angeles. Both hold teaching positions at the University of Southern California School of Architecture, Frane as a lecturer and Predock as the recently appointed director of undergraduate programs. Their work has been exhibited at the 2004 and 2012 Venice Bienales. Predock_Frane Architects was named one of the Architectural League's Emerging Voices in 2005 and has received several AIA Honor awards.

SETH GRIZZLE

Grizzle is a designer and the creative officer at Graypants, a Seattle- and Amsterdam-based practice specializing in product design, architecture, and laser-cut cardboard lighting fixtures fashioned from salvaged boxes. Graypants won an Award in the Outbuilding category of the 2014 Residential Architect Design Awards for the firm's debut architecture project, which involved the transformation of a disused garage into a bright and airy waterfront retreat.
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*Issue Mailed in Regional Editions*
Clients arriving at the studio of Ken Linesteadt Architects are instantly immersed in the firm's aesthetic. The converted industrial space is organized with simple, rectilinear volumes clad in white-painted vertical boards, recycled barn wood, and black steel-framed glazing, materials found in many of the firm's houses. A center aisle runs the length of the interior, measured out by wood trusses above and bounded by low-walled work areas that recall the box pews of a medieval church. "When people come into the lobby, they get it all at once," principal Ken Linesteadt says. "It's this great moment of enfilade."

The modernist forms, classical symmetry, and varied textures are characteristic of the firm's work, and like its residences, the studio is also defined by how it's inhabited. When the firm moved in three years ago, Linesteadt and his associates designed a demountable stage that spans the rear of the main space. "When we have an event here, we set up that stage for a string quartet—or a bluegrass band," he says. "So we combine music, art, and architecture—my three favorite things."

What visitors remember most about the studio, though, may be the grand piano in the back meeting room. "It's an old Bechstein," says Linesteadt, who unwinds by playing Mozart, Schubert, or Scriabin. The piano exerts a calming, civilizing influence, even when silent. Perhaps for that reason, he says, "I put a piano in almost every house I design." —BRUCE D. SNIDER

More photos at residentialarchitect.com