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Frank Harmon's
Bahamian beach house
wins project of the year

residential architect
design awards
2002

thoroughly modernism / ando's gold /
a winner's tale / home sweet home page /
plastics menagerie / adler's country

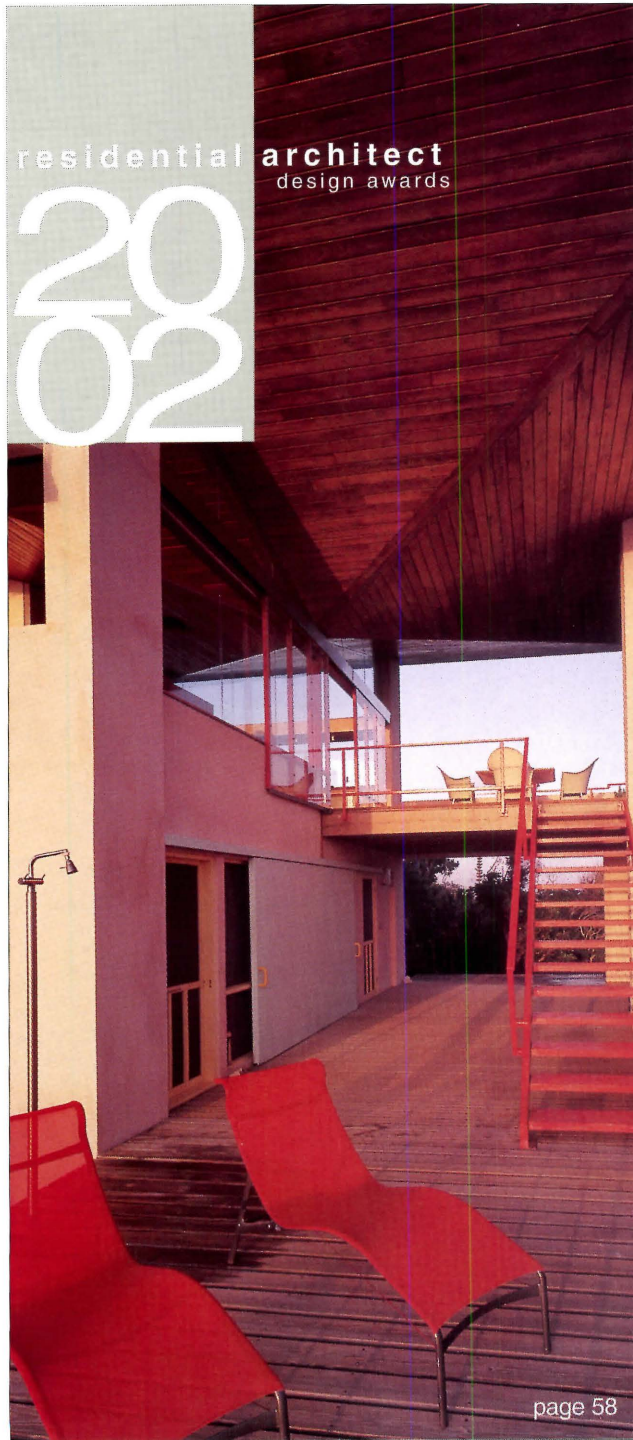
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Harmon convergence: A perfect union of talented architect, inspired clients, and breathtaking location built RADA 2002's project of the year. Photo above by James West/J West Productions. Cover photo by Charles Harris/SABA.

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**U.S. National CAD Standard
Implementation Workshop**

Sponsored by the Technology in Architecture Practice PIA

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Architectural Service**

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8:00 a.m.–12:00 p.m.

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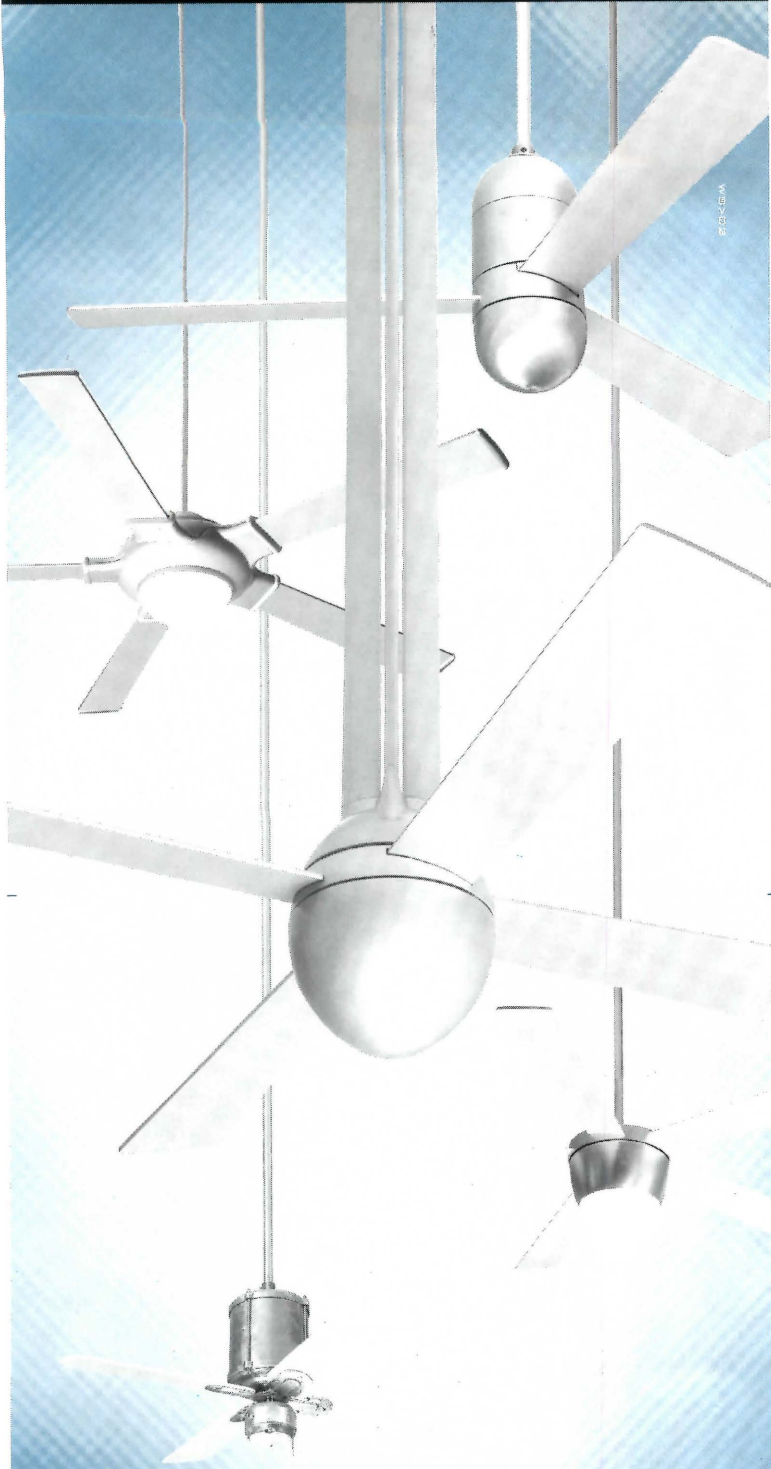
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Published by Hanley-Wood, LLC

Publisher of BUILDER, BUILDING PRODUCTS, CUSTOM HOME, HANLEY-WOOD'S TOOLS OF THE TRADE, PROSALES, REMODELING, THE JOURNAL OF LIGHT CONSTRUCTION, and *residential architect*

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Washington, DC 20005

Phone 202.452.0800 / Fax 202.785.1974

Volume 6, number 4. *residential architect* (ISSN 1093-359X) is published 9 times a year in 2002 by Hanley-Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 2002 by Hanley-Wood, LLC. Opinions expressed are those of the authors or persons quoted and not necessarily those of Hanley-Wood. Reproductions in whole or in part prohibited without prior written authorization. *residential architect* is sent free of charge to qualified readers involved in the residential home design market. The publisher reserves the right to determine qualification criteria. Out-of-field subscription rates are: U.S., \$39.95; U.S. students, \$19.99; Canada and all other countries, US\$49.95; airmail is additional. Single-copy price is \$10.00. For subscription information write to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. **Subscriber customer service:** 888.269.8410 / Fax: 847.291.4816. **Reprints:** 212.221.9595, ext. 333. Periodicals postage paid at Washington, DC, and at additional mailing offices. Postmaster: Send address changes to: *residential architect*, P.O. Box 3241, Northbrook, IL 60065-3241. This issue mailed in regional editions.

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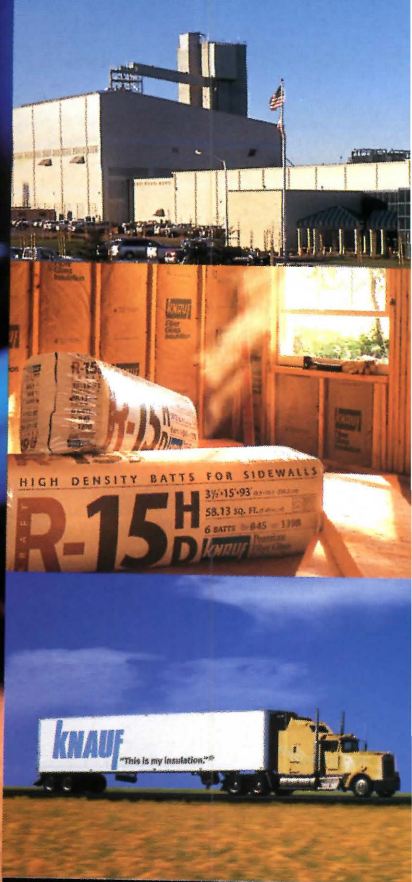
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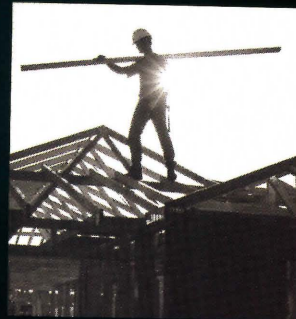


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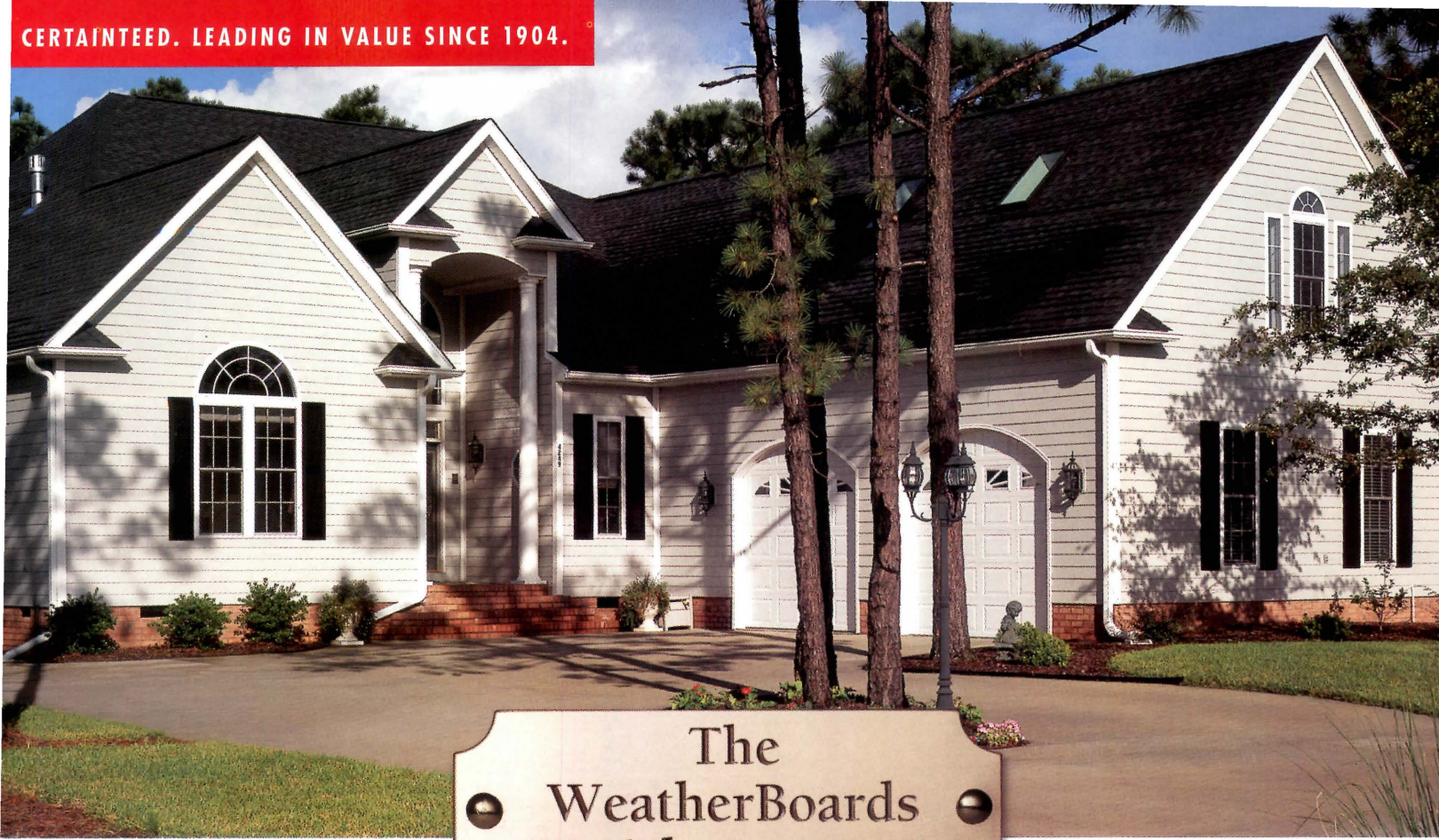
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from the editor

this story is about us

and we make every effort to keep it that way.

by s. claire conroy

■ see this column as a dialogue between the magazine's writers and our audience. It's an opportunity for those of us who are out there reporting and observing to step back from the small picture—say, a story on a particular architect's work—and make a broader observation about the big picture. It's the big picture as seen by those with a bird's-eye view of the trenches but who aren't in there fighting day-to-day. As chief editor of the magazine, I'm the one who steps onto the frontlines with these observations.

This column is not a soliloquy. I don't want simply to ponder what should be or not be. Instead, I let you know what we're seeing and hearing out there—among architects, laypeople, and the 100 or so other colleagues our parent company has covering the residential construction industry. And I hope you respond with your own experiences, opinions, observations—that's why I print my contact information at the bottom of this column. It's an invitation to continue the dialogue.

Quite a few of you have taken me up on my offer

lately. One column in particular triggered a flurry of e-mails, letters, and phone calls (see "Letters," page 15, for some examples). It was my March column, "This Story Isn't About You." The column was about a pair of unhappy clients who ended an architect-designed renovation project with a new addition they found unlivable; it was an experience they were sharing with friends and acquaintances. I posited that it was up to the architect—as the professional in the situation—to do everything in his or her power to avoid such an outcome and the resulting career-damaging gossip. A number of readers either disagreed with my conclusion or objected to the dramatics I used to tell the story.

I recounted the story from the point of view of the clients because I wanted to underline the potency of the grapevine and the stain it can leave on a reputation. In this kind of situation, the architect will have no chance to defend against the gossip. The rumor will circulate and gossip become gospel.

It isn't right and it isn't fair, but it happens. And the only way to protect yourself is to take no client for



Mark Robert Halper

granted—you can't always see the unpleasable, unappeasable client coming. Because the couple above appeared knowledgeable and sophisticated, their architect presumed they knew what they wanted or would speak up if they didn't like or understand something. I believe you must scrutinize every one of your projects and every single client you're working with—at every step in the process.

This burden falls to the architect because if she or he doesn't manage the client relationship carefully, architects everywhere pay the price. You can get 95 percent of a project right and 5 percent of it wrong, and your clients will hang

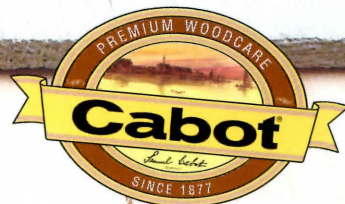
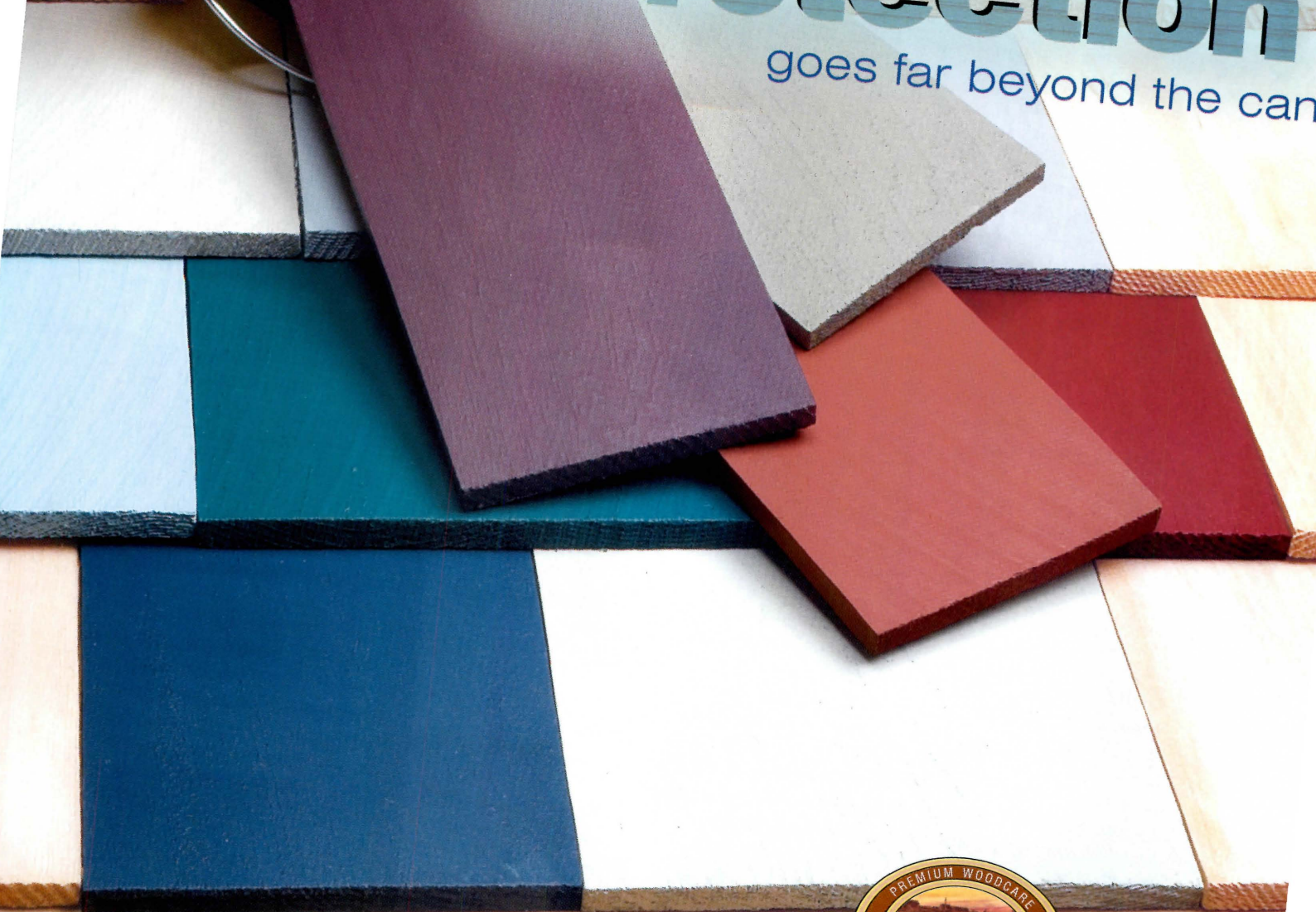
you out to dry for that measly 5 percent. They'll spread the word of their unhappy experience among their friends and acquaintances, compounding every bad impression of architects everywhere. It's not fair, but it happens.

So, keep the dialogue going with your clients; it's your best defense. And please keep it going with me. Your views make the big picture clearer for all of us. **ra**

Questions or comments? Call me: 202.736.3312; write me: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail me: ccconroy@hanley-wood.com.



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letters

keep those cards, letters, and e-mails coming, folks.

the ire of march

■ do not know if you are an architect, but I am, and so is my husband. While I respect the points you were trying to make in your article “This Story Isn’t About You” (March, page 13), I think it is a bit idealistic. I know from personal experience that even when architects create for their own use, they are not always entirely happy. The honest truth is that no one can really predict how a person will feel in a space until they actually experience it. Another truth is there are some people in this world who are perhaps too picky and sensitive and inclined to complain about things.

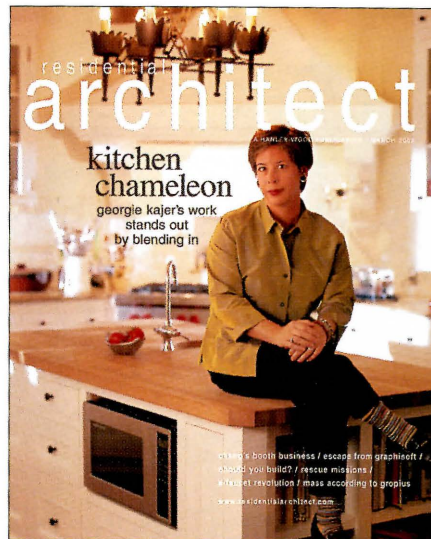
“most people ... should buy a home that is complete, so they know for sure how they feel in it before they even own it.”

—*joleen johrde worden*

After all, an addition to one’s home is not like buying a new outfit of clothing—to be discarded if you decide you don’t like it later. It is entirely possible that no architect on earth could have designed an

addition for the couple you cited in your story. Perhaps these people simply did not know themselves. I really think it is unfair to state that “the architect failed to educate, listen to, and communicate with his clients” when you were not there to see that is what really happened. I also do not like the implication in your article that they would have been better off with a cheaper design/build remodeling contractor. Plenty of people are unhappy with jobs done by those people, too. If you want my honest opinion, most people in general should buy a home that is complete, so they know for sure how they feel in it before they even own it.

*Joleen Johrde Worden, RA
Bedford, N.H.*



your editorial in the March issue of *residential architect* was at once astute, tough, and to the point.

One of the greatest mistakes any architect can make is to force his clients into a space that they not only cannot comprehend but also, upon completion, do not like.

We architects are armed with an arsenal derived from our knowledge of architectural history and practice. I have always believed that we have no business losing an argument regarding architecture to anybody other than a colleague. Therefore, it is relatively simple for us to beat

up on our clients and force them into spaces that they do not comprehend. It is our true responsibility to listen to our clients and “to give them what they need after you have heard what they want.”

It is also the architect’s responsibility to admit if he is the wrong architect for the commission and explain to the clients why he is withdrawing. Nobody wants to build a mistake.

I recognize it is a tough position for you, as editor of *residential architect*, to have written an editorial criticizing residential architects. Well done!

*Hugh Newell Jacobsen, FAIA
Washington, D.C.*

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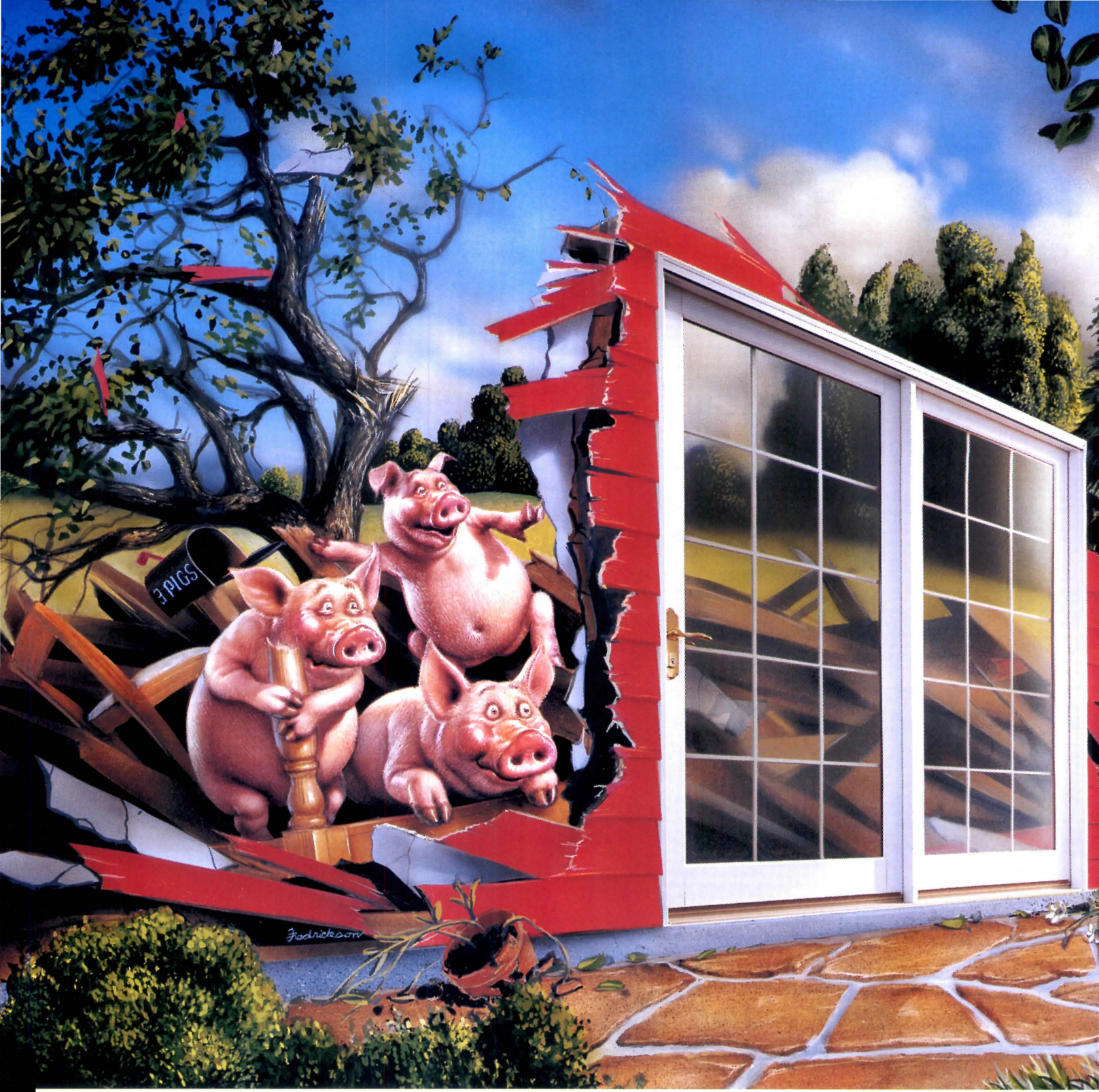
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the disciplined, Modernist houses of Bethesda, Md., architect Mark McInturff might seem at odds with the grand-scale ambi-

tion of Paolo Soleri's Arcosanti or the brash exuberance of Charles Moore's work. But McInturff, FAIA, cites both men as influences, after a summer working at Cosanti (Arcosanti's forerunner) and a semester as a student of Moore's, both while in architecture school at the University of Maryland. "Cosanti was my first real construction experience," he says.

"That carried over into my working as a carpenter for a few years. And Moore taught me that architecture was so much about the sensory experience of a place."

McInturff has turned those lessons into a successful, 15-year-old practice, inserting subtle, innovative additions, renovations, and new homes into tradi-

tion-bound Washington, D.C., and its environs. Now, the fruits of his labor are on display in a new book from The Images Publishing Group, *In Detail: House Design McInturff Architects*. The book features 17 projects by the six-

person firm, all of them residences, plus smaller write-ups on 16 additional projects. The homes shown vary widely in program and set-

ting, from new country houses to tight urban renovations. Each one demonstrates the firm's use of high-quality, natural materials and

thoughtful space planning. Architect readers will find equally interesting the book's emphasis on McInturff's belief that smaller firms produce better architecture.

A hypothetical sequel to *In Detail* would contain some nonresidential projects. The firm recently designed a



The staff of McInturff Architects at their Bethesda, Md., office.

Photos: Courtesy McInturff Architects (above); Charlie Brown (below)



restaurant, and it's working on a design for the Woolly Mammoth Theatre in Washington. McInturff isn't planning on abandoning his roots, however. "It's fun to branch out and do different things," he says. "But we're still house guys."—

Meghan Drueding

In Detail: House Design McInturff Architects. Mark McInturff and Julia Heine. 128 pp. Mulgrave, Australia: The Images Publishing Group. 2001. \$35 (hardcover). www.imagespublishing.com.au.

the living arts

Except for a chosen few, artists have traditionally had a tough time paying rent. And, except in pedestrian-friendly cities like New York and San Francisco,

urban neighborhoods nationwide have struggled to attract enough foot traffic to support local businesses and reduce crime. The Minneapolis-based, nonprofit developer Artspace Projects aims to tackle both problems with one overall goal: to provide affordable housing and work space for artists.

Artspace started more than two decades ago as an artists' advocacy group, and moved into real estate development in the late 1980s. Its first project outside Minneso-



Hammel Green & Abrahamson

ta, the Spinning Plate Artists' Lofts in Pittsburgh, by Perkins Eastman Architects, opened in 1998. Since then, it's developed live/work spaces in several other cities, including Seattle, Reno, Nev., and Galveston, Texas. All of its buildings to date have been rehabs, but Artspace is working with the Minneapolis architecture firm Hammel Green & Abrahamson and the government of Prince George's County, Md., on its first new project, in Mount Rainier, Md., (above).

The organization owns and manages all of its properties after completion, and most of them are funded through the federal government's low-income housing tax credit program.

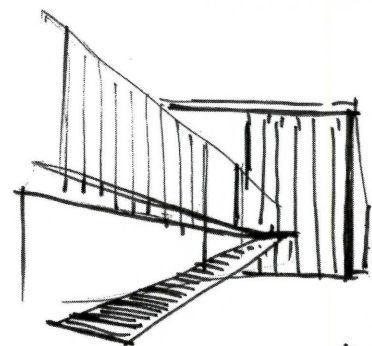
By developing housing, studios, and commercial space for artists and arts-related businesses, Artspace strives to enrich the communities it enters and trigger further urban renewal and growth. For more about Artspace, check out www.artspaceprojects.org.—*m.d.*

design online

The distinguished architect from Japan Tadao Ando recently added the American Institute of Architects' 2002 Gold Medal to an already impressive list of awards and achievements throughout his 30-year career. In his nomination letter, David H. Watkins, AIA Texas regional director, described the architect in this way: "Simultaneously poetic and realistic, Ando balances light and shadow, concrete and steel, views to the natural landscape and complete enclosure."

Ando began his career by designing houses. "Houses are the most fundamental unit ... because they teach you complex relationships," he says. Currently living and working in his birthplace, Osaka, Japan, 60-year-old Ando was drawn to architecture by the traditional wooden buildings of his native country and by one not-so-traditional Frank Lloyd Wright house, also in his own backyard. The self-trained architect says he was fortunate to have easy access to Wright's Yamamura House, and he studied it intensely. Ando also credits his study of community housing in New York City as his best training in how to design for people's lives.

In addition to the Eychaner/Lee House in Chicago (shown), Ando's prominent projects include the recently completed Pulitzer Foundation for the Arts in St. Louis, the Modern Art Museum of Fort Worth in Fort Worth, Texas, and the Naoshima Contemporary Art Museum in Naoshima, Japan. Ando joins an illustrious list of 59 AIA Gold Medal honorees, including Thomas Jefferson, Le Corbusier, I.M. Pei, Cesar Pelli, Frank Lloyd Wright, and last year's recipient, Michael Graves. About receiving the award, Ando says he is "very honored and thankful for the encouragement of the American society."—*shelley d. hutchins*



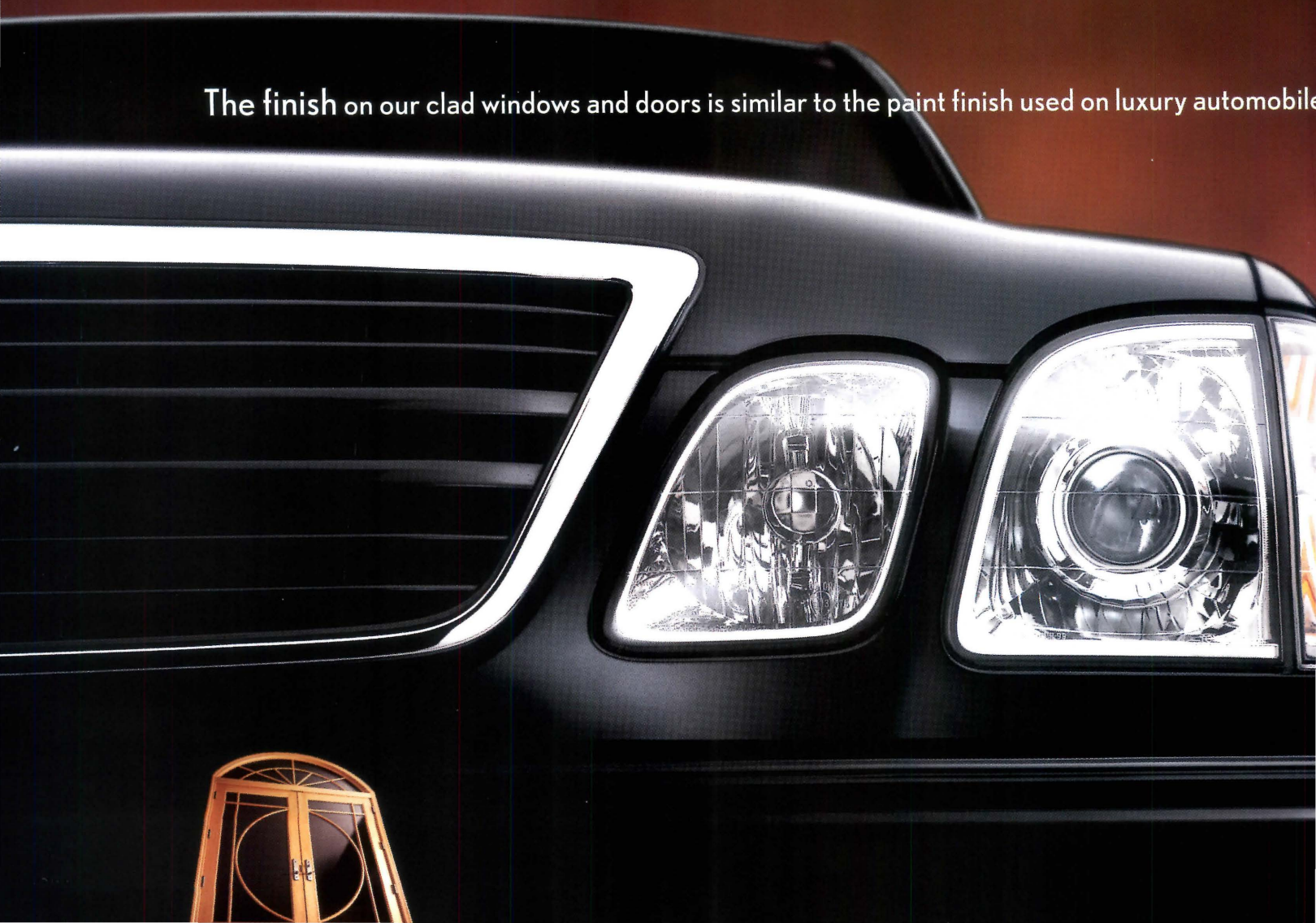
Ando




Photos: Courtesy American Institute of Architects

Ando has a reputation for using ordinary materials—concrete, steel, and glass—in extraordinary ways. "I want to touch people through their hearts, try to stimulate thoughts, to move them," he says. "For me, when I see beautiful buildings, I feel the courage of the architect."

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custom home design awards 2002

deadline: may 15

Custom home architects, builders, designers, kitchen and bath specialists, and other industry professionals are invited to enter custom homes completed after January 1, 1999. Winners will be published in the September/October 2002 issue of *Custom Home* magazine, *residential architect's* sister publication. Shown is a 2001 merit award winner designed by Reader & Swartz, Winchester, Va. To register, visit www2.builderonline.com/customhome2002 or call 202.736.3407.

unbuilt architecture design awards 2002

boston society of architects
deadline: july 15



Courtesy Luoni Gold Studio

Unbuilt architectural designs of any project type—from theoretical to client-sponsored—can be submitted by any architect, student, or educator anywhere in the world.

Award certificates and/or cash prizes may be provided. Shown: the 2001 winning design, called “The Conservancy: A Conservation Community, Steinhatchee, Florida,” by Luoni Gold Studio, Gainesville, Fla. For additional information, call 617.951.1433, ext. 232, or visit www.architects.org/design_awards_programs.

skin surface substance + design

cooper-hewitt, national design museum, new york city
may 7–september 15

This exhibition highlights the responses of designers to a culture obsessed with physical appearance. Examples of architecture, furniture, products, and fashion explore the role of skin as an outer surface and structural form. Soundwave Swell, 1999–2000, by Teppo Asikainen, is shown. For more details, call 212.849.8400 or visit www.si.edu/ndm.



Snowcrash

artists imagine architecture

institute of contemporary art, boston
may 22–september 2



Courtesy Institute of Contemporary Art

A group of international artists presents architectural models as sculpture in this new exhibition. Each artist examines society’s interaction with the built environment through contemporary art and architecture. Works include “Pink in the USA,” by Tamara Zahaykevich, 2001, shown here, as well as models by Allan Wexler, Rita McBride, and Isa Genzken. Visit www.icaboston.org or call 617.266.5152 for specifics.

lightfair international 2002

moscone center, san francisco
june 2–5

The conference offers 37 educational seminars on lighting presented by top industry and academic speakers. To register, call 404.220.2221 or visit www.lightfair.com.



Courtesy Duany Plater-Zyberk

10th annual congress for new urbanism

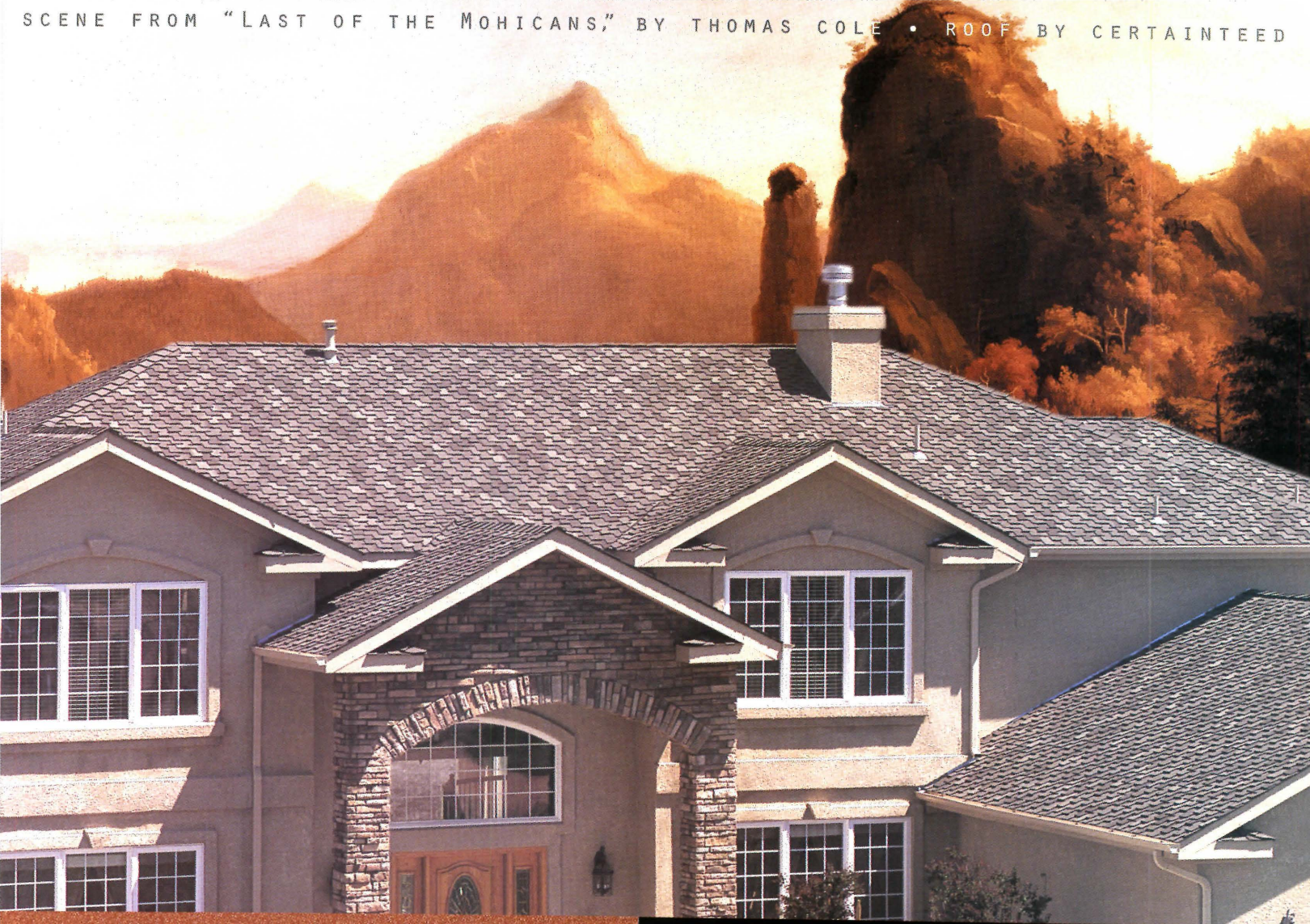
loews miami beach hotel, miami
june 13–16

The theme of CNU X, “From Suburb to Town,” will focus on transforming sprawling postwar suburbs into walkable, livable small towns. Attendees will participate in discussions about the congress’s accomplishments to date and the challenges ahead. Keynote speaker and founder Andres Duany is pictured. To register, visit www.cnu.org or call 800.788.7077.

continuing exhibits

Ruins: Architecture of Time, through June 1, Architech, Chicago, 312.475.1290; **Ten Shades of Green**, through June 29, Orange County Museum of Art, Newport Beach, Calif., 949.759.1122; **Perfect Acts of Architecture**, through May 26, San Francisco Museum of Modern Art, 415.357.4000; **US Design, 1975–2000**, through May 26, Denver Museum of Art, 720.865.5000; **Mies in America**, through May 26, Museum of Contemporary Art, Chicago, 312.280.2660.

—shelley d. hutchins



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personal victory

residential architect's project of the year arose from an exceptional collaboration.

by frank harmon, faia

Like a sea hawk's nest overlooking the sea"—that was the way industrial designer Jim Taylor described the house he and his wife, Janice, wanted to build on Scotland Cay, one of the exotic Abaco Islands in the Bahamas.

A bird's nest is an extraordinary concept for a vacation house, but Scotland Cay—an island of coral sands, azure skies, and unforgettable sunsets—is an extraordinary destination. For all its beauty, though, the Cay is fraught with challenges. Scorpions, swarms of mosquitoes, and the extremely toxic leaves of the poisonwood tree lurk within its lush forest. And on any given day, an offshore breeze can transform into a brutal storm within 20 minutes. Scotland Cay is also burdened by its lack of fresh water, which means rainwater must be collected for drinking, cooking, and bathing. In addition, all food and building materials must be brought to the island by boat.

Yet none of this deterred the Taylors—especially Jim, who made a career of meeting challenges and of re-designing objects of daily living. In 1970, he designed the first bar-code-reading



James West/J West Productions

Marine plywood clads the underside of the home's cantilevered roof. The inverted roof shape aids in rain collection and helps channel ocean breezes through the house.

machine. In 1978, he invented a special scalpel for throat surgery. And in his primary residence in Raleigh, N.C., he created rooms that could be moved on air cushions! Scotland Cay was just another opportunity to redesign. Only this time, Jim and

Janice would be redesigning their way of life.

nature's example

Jim's bird's nest analogy reminded me of a phoebe's nest I'd discovered in a creek culvert near my home in Greensboro, N.C., when

I was a child. Phoebes are graceful birds about the size of a sparrow. A pair of them had built a nest out of moss and twigs on a ledge near the top of this dark, cave-like culvert. The nest was secure and protected by the
continued on page 32

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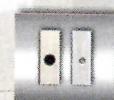
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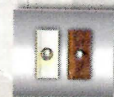
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culvert's "roof"—the mouth of the cave—yet it remained light and open to the sky. As an architect, I believe the nest and the cave are perfect metaphors for a house. The nest suggests openness, independence, and a certain lack of permanence, while the cave offers security and a "connectedness" to the earth.

These thoughts crossed my mind as I studied the Taylors' forested site. To rise above the mosquito-infested trees, the house needed to be three stories high, with the living room and the terraces situated on the uppermost level. The ground and second floors would be more sheltered and cavelike.

To cover the top-floor living spaces, I envisioned a large, wooden roof that would provide shade in fine weather and shed rain during storms—much like an umbrella. Yet the Taylors would need to collect rainwater, so I decided to invert the "umbrella" and direct the water through a 6-inch-diameter steel pipe in the center of the house, delivering it to two 8,000-gallon cisterns on the ground floor.

safe and secure

Structural engineer Greg Sullivan developed a roof skeleton strong enough to resist 120-mile-per-hour winds. Four steel beams would tie the roof to four reinforced concrete columns and the columns would tie the roof to the foundation—like chin straps on a hat.



Charles Harris/SABA

Jim hired Ivar Unhjem, a contractor on nearby Abaco, to build the house. Unhjem had been an engineer on a Norwegian cruise ship before starting his construction company. The nautical lines of the Taylor house appealed to him and the complicated roof—central to the concept—inspired him. "We'll winch it up like a lifeboat," he said. At this point, Vinny Petrarca, an intern in our office, volunteered to go to the Bahamas to oversee the roof's construction. He lived on Scotland Cay for six weeks, working with Jim and Ivar's crew of local labor. Since cranes weren't available, Vinny and 10 local men built and installed the roof trusses by hand.

Jim and Janice fell in love with the house as they watched it rise up out of the trees. At sunrise, their bedroom terrace glowed orange. Soon, they decided to spend all their time on the island, nurturing their home to completion. Detailing the kitchen and the bathrooms appealed to Jim's inventive nature.

To secure the house's many open spaces against storms, he and I spent several weeks working on methods that resulted in a

diagrammed system of flaps, shutters, and rolling doors. Vinny returned to the island the following summer to design and build them. Like an apprentice at Taliesin, he finished the house on site.

I visited the house a couple of times during construction. I'd sit on the terrace making sketches of railings while Jim built kitchen cabinets in his workshop and Janice planted mango trees and orchids. At night, we'd eat lobsters caught in the lagoon below.

strong spirit

In September 1998, Jim began to have severe headaches. That December he was diagnosed with brain cancer. In an emergency airlift, he was flown to Durham, N.C., where, on December 23, he underwent an operation to remove a tumor. When I visited him the day after surgery, the first thing he said to me was, "Frank, we're going to finish our house." After convalescing for a few weeks in Raleigh, he and Janice flew back to the Bahamas.

Hurricane Floyd approached the Bahamas in September 1999, on a dead path for Scotland Cay. Jim

"scotland cay was just another opportunity to redesign. only this time, jim and janice would be redesigning their way of life."

and Janice hastily closed up the house and returned to Raleigh, where we waited for news. Finally, on the third day after the storm, a friend of the Taylors' flew over the island and radioed back that, though the forest was defoliated and many other homes had been destroyed, their house was remarkably intact. And the cisterns were full of fresh water! As a result, the Taylors were able to supply water for several days to neighbors who'd lost their gutters.

Jim died a month later, knowing that his "bird's nest" had survived. Soon afterward, Janice decided to move to the island permanently. So we designed new panels and shutters using aluminum tubing and stainless steel with half-inch-thick Plexiglas skin. In August 2000, we installed new doors. Shortly thereafter, a tropical storm blew through Scotland Cay with 50-mile-per-hour winds and several inches of rain. According to Janice Taylor, the house came through unscathed. **ra**

Frank Harmon, FAIA, is principal of Frank Harmon Architect, an award-winning firm in Raleigh, N.C. For more on his design for the Taylor house, see pages 58–61.

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{Hank Williams' boyhood home ~ Georgiana, Alabama}

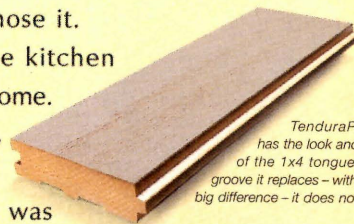
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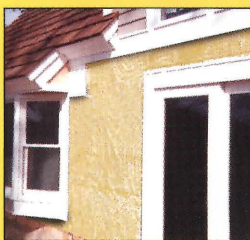
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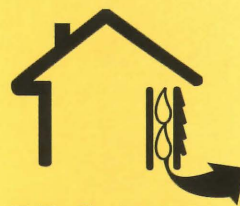


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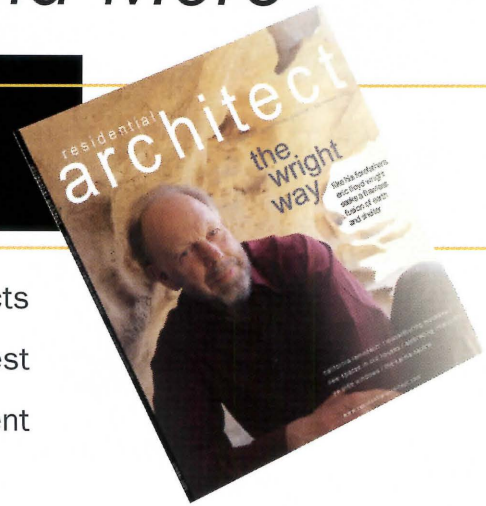
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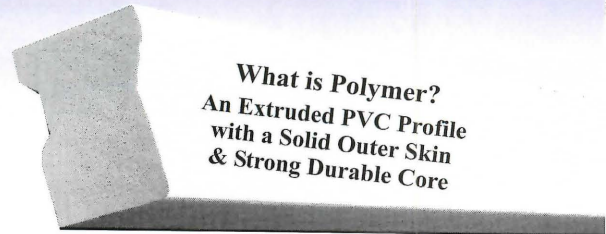
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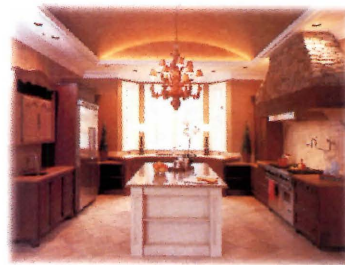
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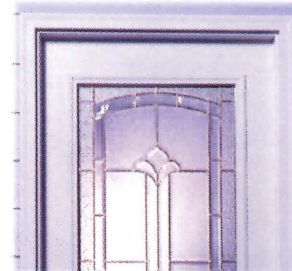
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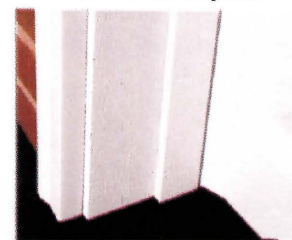
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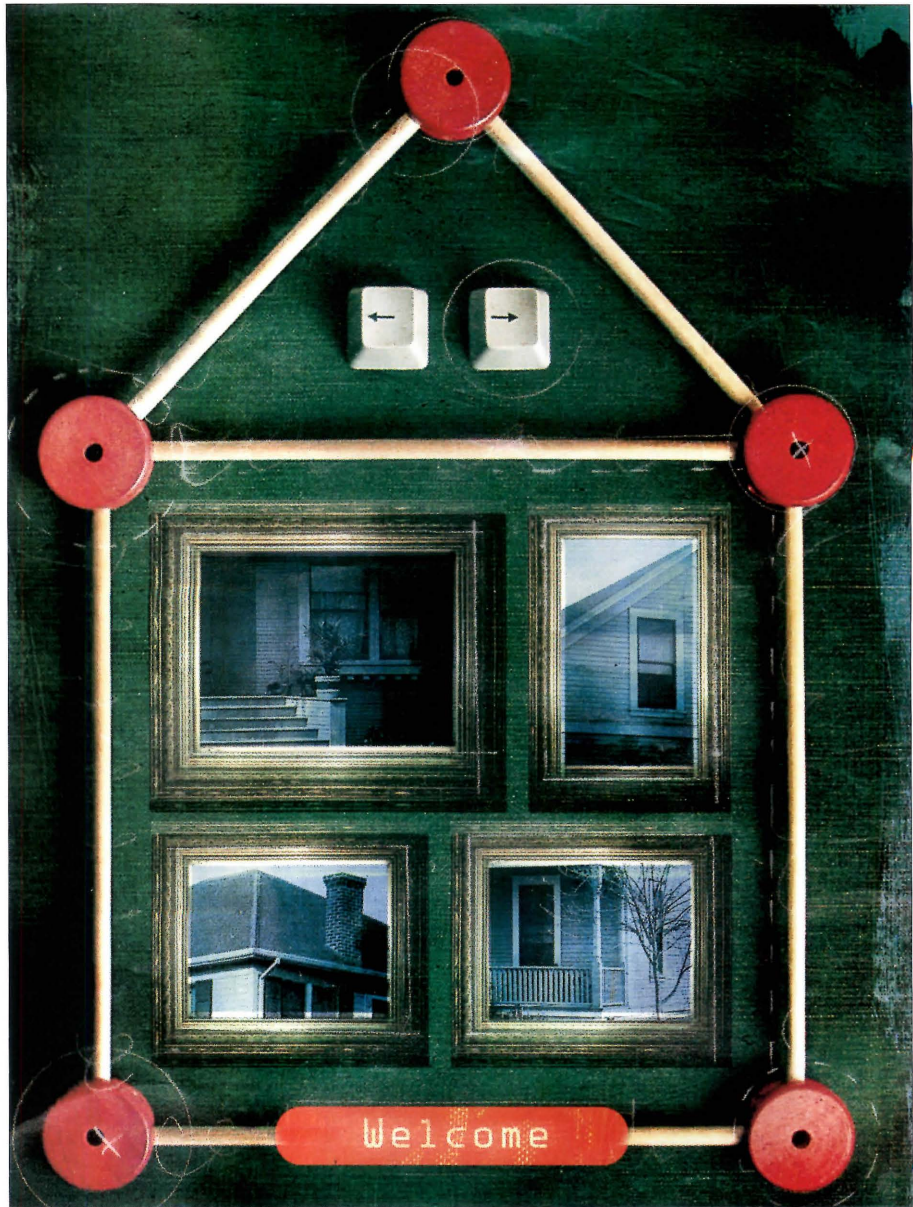
home sweet home page

a beautiful web site is worth a thousand brochures.

by cheryl weber

In the beginning, architect Robert Knight viewed his Web site as just a placeholder in the wide world of cyberspace. It contained the facts: a few portfolio shots and the vital statistics for his firm, Knight Associates, Architects. Over the years, however, the site (www.knightarchitect.com) grew into multiple galleries that represent the Blue Hill, Maine, firm's range of work, including three-dimensional drawings that show what its presentations look like. Recently, Knight asked a client who lives 45 miles away how he found him. "The guy said, 'On your Web site,' and looked at me quizzically, like, 'Is there another way?'" Knight says. "For a large segment of the public, that's where they shop. If you're not there, they're not going to check the Yellow Pages."

Knight knows a Web site, however snazzy, isn't the best way for a residential architect to get noticed. His most effective marketing tool is his reputation—as low-tech as you can go. And yet, Knight has found that his Web site reaches beyond reputation while filtering out frivolous shoppers, because it accurately conveys the flavor of the firm. "From our Web site,



Stuart Bradford

people get a sense that it's a pretty informal place, and not intimidating," Knight says. "Probably half the people who call are embarrassed that they've never hired an architect before. They need to be reassured that they're not making an idiot out of themselves, like you're an august

person who has designed skyscrapers, and all they want is a house."

Architects are increasingly at home on the Internet. The number of firms with Web addresses has quadrupled since 1996, according to the American Institute of Architects' most recent

member survey. Not surprisingly, the larger firms are most likely to have a Web site. Among the sole practitioners who responded, 29 percent are on the Web. That number jumps to 96 percent in firms with 20 to 49 employees, and to 98 percent

continued on page 40

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of those with 50 employees or more.

The purpose of a Web site for any-size firm, of course, is to pique the interest of visitors. And if there's one rule of thumb for what it should include, it's that there are no rules, beyond being kept current. "Just because you have a Web page on the Internet doesn't mean people will come visit it," says Boston architect Evan Shu, FAIA, of Shu Associates, Melrose, Mass., who is a technical advisor for small firms. "It must be an active, living, breathing thing."

small efficiencies

AOME Architects, a 10-person office in Seattle whose work is almost all residential,

conceived its Web site (www.aomearchitects.com) as a modern form of a portfolio. It's a spare, nearly monochromatic site, and utterly easy to read. The main menu offers just three choices—profile, portfolio, and contact—and project photos are shown initially quite small, taking just a second to download. A pass-over with the mouse identifies the project, and with a click, a carousel of other images appears, with a concise statement that conveys a single design idea for each picture. "We concluded, as we had with our in-house portfolio, that it's all about the picture," says principal Mark Elster, AIA. "We wanted to keep it

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the well-read web site

Part of a Web designer's job is to organize the structure and content of all the materials on a Web site, making sure visitors will be able to find their way around easily. When AOME Architects hired Jeffrey Burk, owner of Form Studio, to design its Web site, Burk studied the architects' Web surfing habits. Then he provided arrows and text hints that address the multiple ways AOME's clients might navigate, depending on their Internet experience.

Consistency is key to helping people find what they're looking for. "Visual cues are accomplished with a certain palette and typeface, so if something is rollable or clickable, it's scaled and color-coded a certain way," Burk says. "You want users to 'get' the interface right away, and then the interface to go away so they can reflect on the content. It's really critical that there's no complex shifting from page to page."

Another important component of a Web site is what tech people call "search-engine legibility," meaning how easy it is to find on a world-sized information system. What you want are not necessarily huge numbers of visitors, but results tailored to your clientele. Burk advises choosing key words, which could include partner names, the city where you do business, and the type of architec-

continued on page 42

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to a hint of information so a few questions would be answered, but not leave curiosity totally satiated, so people would feel more compelled to call or e-mail us.”

Other architects use their sites as comprehensive marketing brochures. Along with a firm profile and extensive portfolios, Carney Architects, Jackson, Wyo., lists design awards and press coverage, and plans to put up its vision statement and photobios of the seven people in the office. “It’s a great marketing tool,” says architect Jim Cappuccino, AIA, who designed the site (www.carneyarchitects.com). “We direct any calls right to it. Most clients still get a hard-copy brochure tailored to the

work they’re interested in, but at least they get to see the work immediately.” Although only 60 percent of the firm’s work is residential, Cappuccino says the site’s housing side receives the most traffic—80 percent of the visitors.

Knight’s Web site was originally designed to bring in new business, too. But it’s the client section that’s proved to be the biggest hit. Using a password, clients log on to a secure page to view drawings and digital job photos. Even though most of Knight’s projects are within an hour’s drive, this part of the site has assumed a life of its own. In clients’ minds, seeing their project

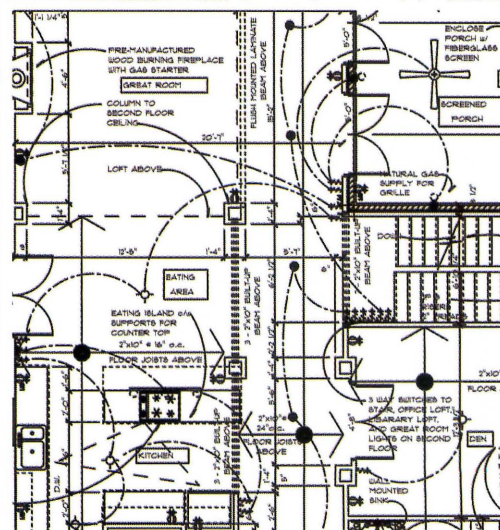
continued on page 44

ture you do, that identify your firm. The words should be embedded in the site’s meta-tag—which helps a search engine find your site—and should match up with words in the site copy and the title tag for each page.

And beware of companies offering to maintain a high level of search-engine visibility for a monthly fee. “If you build your site properly from the start, search engines will naturally register it,” Burk says. “Hotbot! Google—they all ‘slurp’ (look around the Web and see pages to catalog). Yahoo is different—you have to register with it, and a couple others.”

Jesse Knight, owner of Solid Sender Web Designs, set up his father’s firm, Knight Associates, Architects, with an Overture account on GoTo. He pays pennies per click to get a higher listing on a search for, say, Maine architects. Some search engines also prioritize their listings according to how many other sites link to a particular Web site, Knight says. So he encouraged his father’s associates—a photographer, builder, or architectural antiques store—to provide links to the firm through their Web sites. Architects may also want to register with design-related listings such as Akropolis.net, Architectsusa.com, or Aiaonline.com ProFile, which put up firms’ profiles, portfolios, and links to their Web sites.—c.w.

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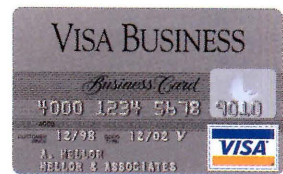
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posted there gives it a certain cachet. "In some cases, it's just as easy for us, and more efficient for the clients, if we sent a fax of some of this stuff," he says. "But even if I've already handed them pictures, they have this expectation that their stuff will be on the Web. There's something of a validation that goes on."

Rather than password-protect each file, Knight lets clients view each other's work. He says it creates a support group of sorts. "We realized if you're a client of ours, it's nice to know who else is doing a house, and kind of reassuring to see that other people have things under construction," he says. The site also provides a

"Just because you have a Web page doesn't mean people will come visit it. It must be an active, living, breathing thing."—evan shu, faia

flashy way for clients to show off their project to a brother-in-law in Los Angeles, with bells and whistles like color perspectives and quick-time movies.

high-speed marketing

For larger architecture firms, the Internet, with its easy accessibility, is generating huge efficiencies. ADD Inc. (www.addinc.com), which employs 175 people in Boston, San Francisco, and Miami, gets most of its multifamily and commercial work through referrals. "We

don't anticipate getting jobs from our Web site, but we do look to the Web to give people more information about us," says Jill Rothenberg, Associate AIA, director of information technology. "It's a great way for potential clients to look us up and learn what our services are. When we go to interviews, people have already checked us out."

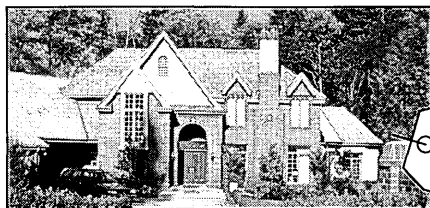
When it comes to filling job positions, the employee recruitment section comes in handy too. Job-seekers can spin through the site to get a feel for the company, and, if they like what they see,

download their résumés. "It was important that our Web site have a different look and feel than other architects' Web sites to appeal to people looking for a job," says Rothenberg. It includes a culture section that posts the mission statement, along with reports on company festivities such as picnics and softball games.

Denver-based RNL Design, which employs 200 people in three states, is working on taking its Web site (www.rnldesign.com) to the next level. It's anticipating using the site *not just as* an Internet brochure, but as a portal with sections that appeal to a wider audience—students, potential clients,

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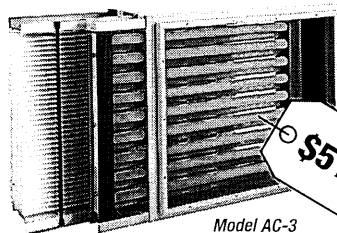
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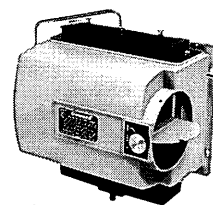
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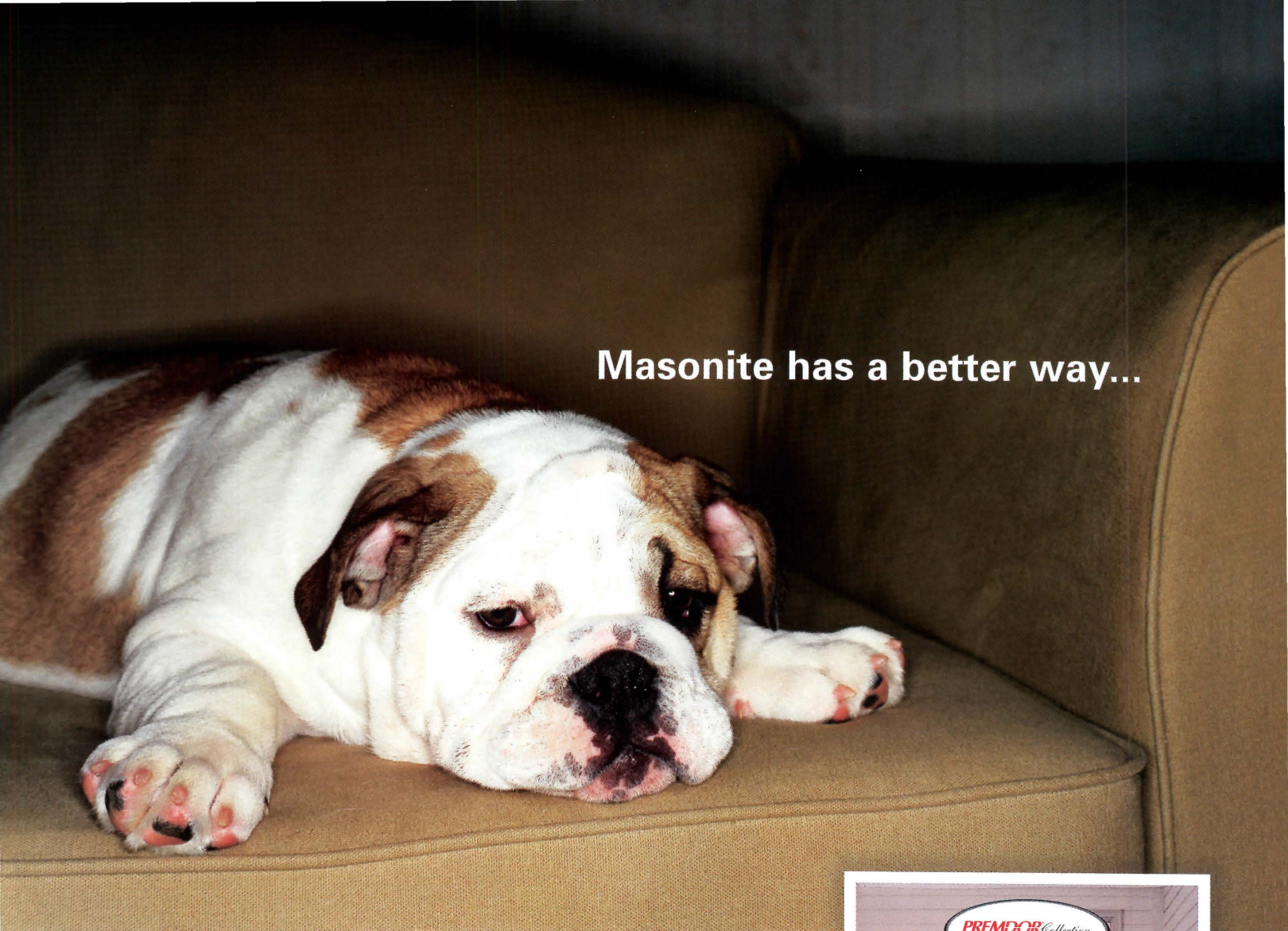


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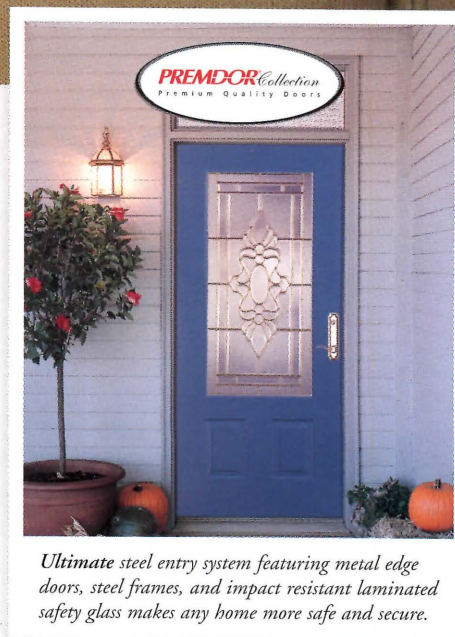
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even the general public. "Down the road, let's say an architect has an interesting landscape design idea and wants to share it with the public and our peers," says Jacqui Benjou-Argyres,

manager of public relations. "I see a section of ideas to establish ourselves as experts in the field."

In the midst of last fall's anthrax scares, for example, several clients called one of

RNL's engineers to get more information on its ventilation system. In response, the engineer promptly wrote a two-page article addressing their concerns. "That would be the perfect thing to go on

our Web site," says Susan Buchanan, marketing director, adding: "The Internet is really critical to how we operate; it's our number one marketing tool."

Indeed, the Internet, with its ability to be everywhere at once, has increased marketing possibilities exponentially. In contrast to waiting a week for a brochure to be printed, a Web site can be updated in short order. And rather than expecting surfers to stumble on a firm's Internet site, Evan Shu is a big proponent of triggering visits via e-mail containing the firm's Web link. "You need to create a reason for people to visit on a continuing basis," he says.

Rebekah Brock, a graphic and Web designer with Grey Space Studio, Denver, agrees that Web-based marketing should be proactive and reinforce a firm's traditional marketing. Even after clients finish a project, they're your best sales voice, and the way to keep them updated is through a regular conversation. "Think of the Web as a different sales channel for yourself," Brock says. "You can send out a quarterly e-mail that says, 'Here's a link to the new projects we did. Here's a client who needed to have a certain issue solved,' and the link to that project. Maybe you've hired a new person or taken a new direction. Most companies have stories they want to tell, or a brand they want to align. Make sure there's no disconnect between the experience they get on the

continued on page 48



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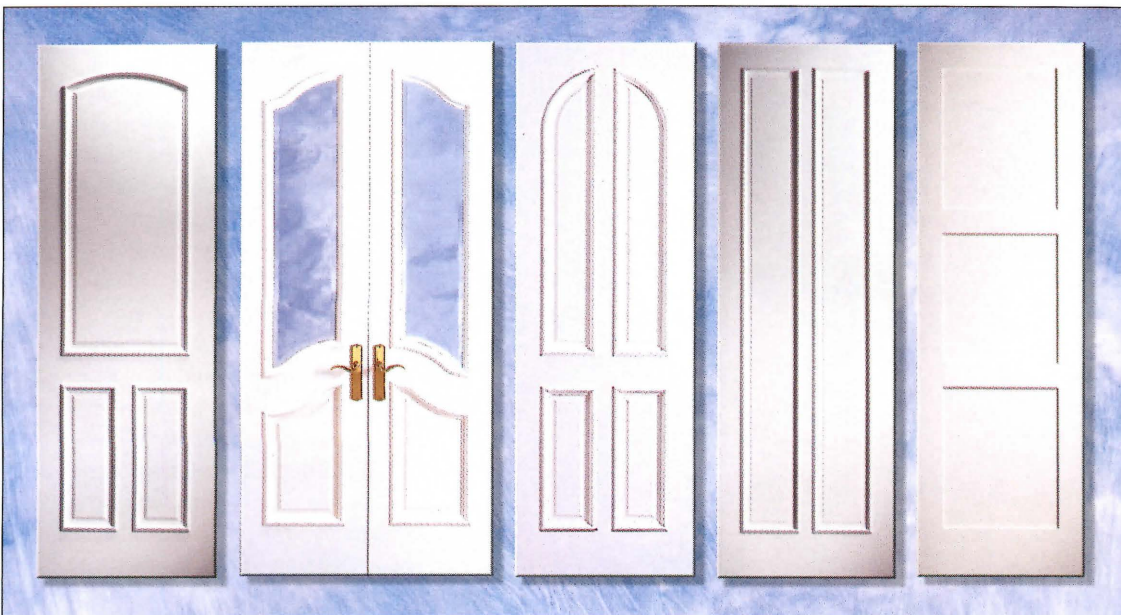
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online design

When it was time to build its Web site, AOME Architects

started with a clean slate. It launched a simultaneous redesign of its print materials and logo—the best way to create a shared identity in terms of organization, typography, and graphic presenta-

tion. The firm hired both a graphic design firm and a Web design firm, which collaborated on the project, tweaking colors, fonts, and point sizes until the message was readable in and on a

variety of formats and computers. Of course, some concessions were necessary. “Our print graphic design is all black on white,” Elster explains. “On the Web site, because we felt it was important to set it apart from most Web sites, we chose smoky gray for the field color, then had to find a text color that worked well.” While its print and Web materials are not exact matches, they evoke one another. The orange type on the Web page translates to a metallic gold type on printed materials.

“It’s critical that a Web site is consistent with a firm’s existing brand,” says Web graphic designer Jeffrey Burk, owner of Form Studio, Seattle, who designed AOME’s site. “There’s a complex series of decisions that need to be made. A simple design can seem straightforward, but when you try to apply it across a variety of materials and media, a lot of decisions have to be made, like developing the way colors change” from Internet to print.

Carney Architects, on the other hand, does its graphic design in-house, so it was natural for Cappuccino to build the firm’s Web site from scratch. He used Dream Weaver software, mimicking the existing business materials. The process involved sketching page layouts with a pencil, as he would for a promotional piece, then testing the software’s palette of colors using different browsers and personal computers. He updates the pages himself every four to six months.

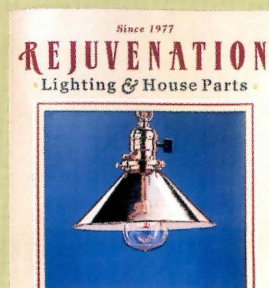
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housekeeping

When he went the way of the Web, Knight was, as he puts it, “bound and determined not to have this be yet another electronic detour” in terms of upkeep. “It’s vastly more

cost-effective for us to have someone else stay on top of it,” he says. Conveniently, that’s his son Jesse Knight, who owns Solid Sender Web Designs, Blue Hill, Maine. In addition to the ever-evolving

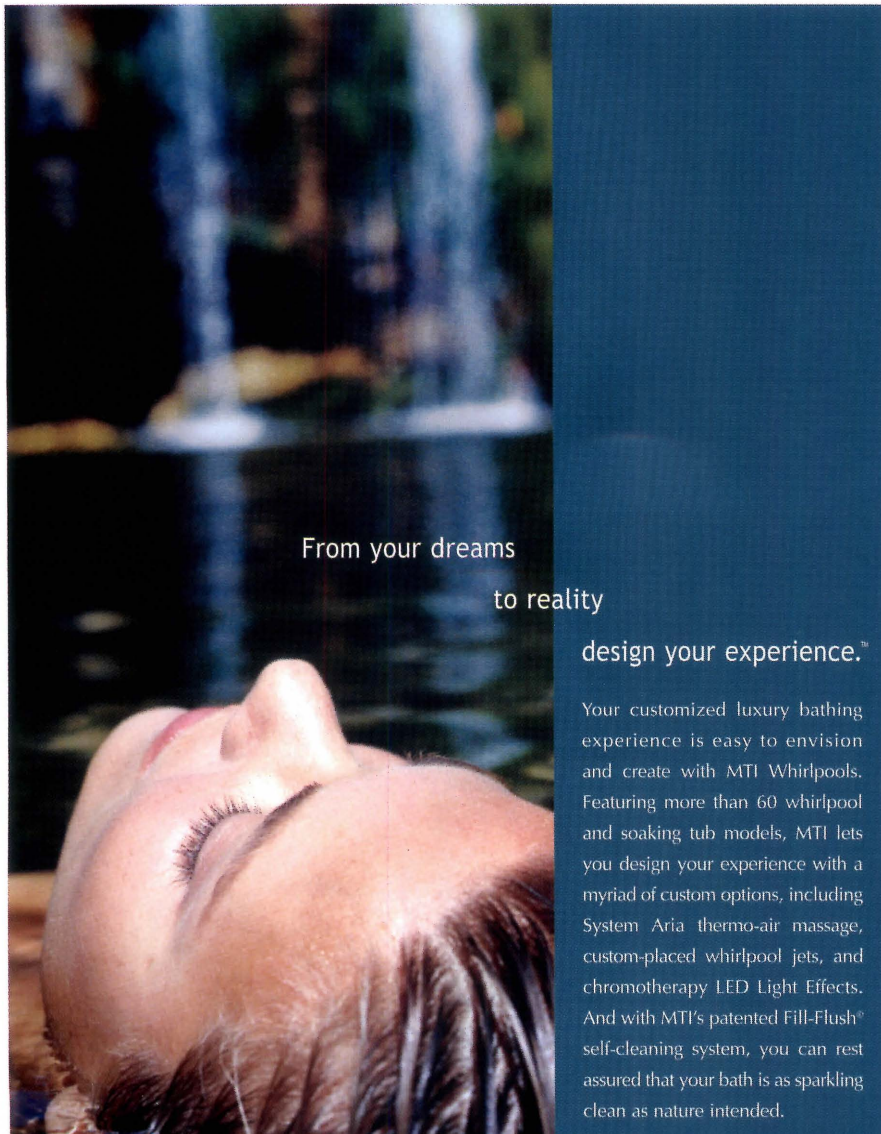
client section, the portfolio is updated quarterly. The architect estimates he paid about \$5,000 to set up the Web site three years ago, and has spent another \$5,000 since then in maintenance and upgrades.

Other architects prefer to take charge of the fix themselves, paying a Web designer more money up front for an easy way to keep it fresh. “Architects should think about how often they have to make changes to the site, because that will affect the site’s costs,” says Brock. “If you set up a static system, which is done in html code, it’s cheaper to get into, but you’ll have to pay someone to make changes for you.” Alternatively, a content management administration (CMA) system lets a layperson make changes from anywhere via the Internet. “That kind of site is more versatile,” Brock adds, “because you can plug in photos and text without knowing html code. It saves on the wear and tear of waiting for the Web designer.”

Building a Web site that looks and feels good takes time. AOME Architects went through “months of agony” checking out hundreds of Web sites—from architects to artists, musicians, and chocolatiers—to determine what it liked, what it didn’t like, and what it could afford. Elster’s advice? “Allow plenty of time—it took us three years to completion,” he says. “And it’s worth hiring competent people. Make sure you find someone who has a graphic design background, but who’s also a stickler for navigability.”

As in a house, the floor plan is as important as the facade. **ra**


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




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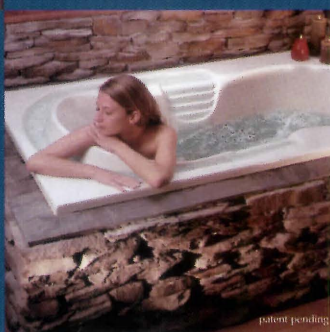
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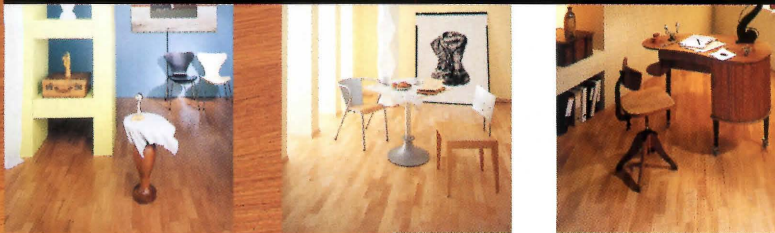


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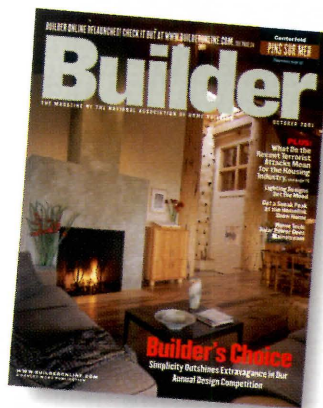
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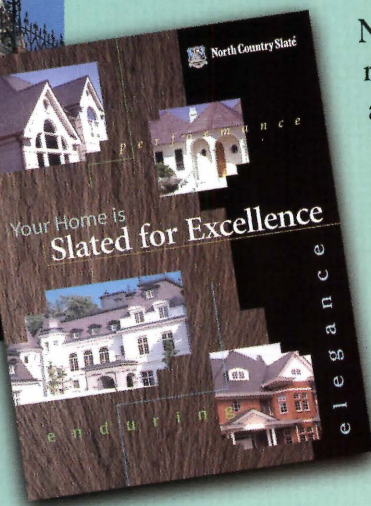
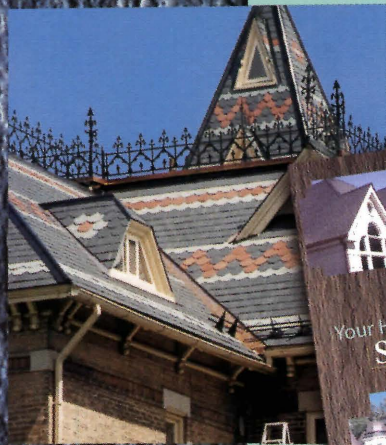
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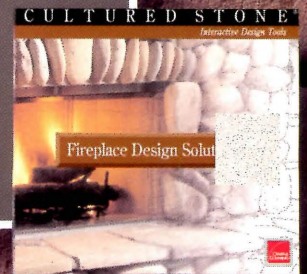
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residential

2008

architect. design awards

■ If you're a residential architecture junkie, every shelter magazine is somewhat frustrating. As you page through them, you'll likely see four or five handsome houses—tantalizing morsels that always leave you craving more. In this issue, the editors of *residential architect* try to satisfy your hunger and ours for a smorgasbord of gorgeous, interesting, provocative, or just really nicely done houses.

Each year we hold a juried design competition and invite architects to submit their best recent work. More than 560 entries came in this year for our third annual residential design awards program. They spanned eight housing categories: custom, 3,500 square feet or less; custom, more than 3,500 square feet; renovation; multi-family; single-family production, attached; single-family production, detached; affordable; and on the boards.

To judge the competition, we invited a panel of six very talented, very experienced residential architects: Eric Haesloop, AIA, Turnbull Griffin & Haesloop Architects, Berkeley, Calif.; Jeremiah Eck, FAIA, Jeremiah Eck Architects, Boston; David Neumann, AIA, Versaci Neumann & Partners Architects, Washington, D.C.; Doug Sharp, AIA, BSB Architects & Planners, Des Moines, Iowa; John Senhauser, FAIA, Senhauser Architects, Cincinnati; and Michael Woodley, AIA, Woodley Architectural Group, Littleton, Colo.

After an exhausting stint of mediocre coffee, catered sandwiches, and much debate, the judges selected 18 winners—10 merit award winners, seven grands, and one project of the year. See and judge them for yourself in the pages that follow. And, on page 30, read about top award winner Frank Harmon's experiences designing and building his project of the year.

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

project of the year

taylor house

scotland cay, bahamas

frank harmon architect

raleigh, n.c.



Photo above: Charles Harris/SABA

From the very beginning, Raleigh, N.C., architect Frank Harmon, FAIA, knew that designing a house in the Bahamas would be a test of his design and organizational skills. "It's definitely a challenge to design something you can't visit when you want to," he says. "It's just so good to be able to be on the site all the time." But his clients were interesting, articulate people with a passion for innovative design, so he took a deep breath and jumped in.

The resulting house drew glowing reviews from the judges, who selected it as project of the year. "The house is completely appropriate for its site and context. It goes toward a person and a place—it's not all about type and style," said one judge. "Architects can learn from that." The judges also appreciated the way the project addresses important issues such as green building, weatherproofing, and indoor-outdoor living. "It covers everything," commented one.

Harmon designed the three-story residence from the top down. Fresh water is scarce in this part of the world, so local building regulations required that he incorporate a rain-collection system. He came up with the idea of an inverted roof that would function like an upside-down umbrella, directing rain through a central spout that runs down the center of the house and into two 8,000-gallon cisterns on the ground floor. The roof's upside-down pyramid form also helps cool the home naturally: Its shape forces the air beneath it to flow more quickly than that above it.

The architect describes the roof as a "wood-and-steel hat on a masonry cube." To ensure that the hat doesn't fly off in high winds, local contractor Ivar Unhjem pinned it to the second and ground floors with steel beams and reinforced concrete columns. The masonry cube consists of stucco-finished concrete blocks strengthened with steel bars, a typical Bahamian construction method. The reinforced concrete extends down through the foundation, which Unhjem built into a dead coral reef.



A large inverted roof is angled to provide shade for the home's many decks and porches during summer and admit sunlight in winter. The roof is also an essential component of the house's rain-collection system.



project of the year

Because the home's third floor pops up above dense foliage to give it 360-degree views of the Atlantic Ocean and the Abaco Sea, Harmon located the main living spaces on that level. The second floor houses the master and guest bedrooms, and the ground floor contains a workshop and the rain cisterns.

Designing so far from the site presented a number of practical problems, but Harmon and his team fired back with equally practical solutions. Intern Vinny Petrarca traveled to Scotland Cay twice to supervise and participate in construction, each time staying for several weeks. To avoid the 50 percent tax the Bahamas imposes on imported materials, the 10-person building crew obtained as much as it could—stucco, wood, and concrete block, for example—from local sources. Harmon had a chance to see his hurricane-thwarting measures tested in September 1999, when Hurricane Floyd ripped through the Bahamas. The house stayed intact; the hat didn't budge.—*m.d.*



project architect:

Frank Harmon, FAIA, Frank Harmon Architect

general contractor:

Ivar Unhjem Construction, Marsh Harbor, Abaco, Bahamas

project size:

3,000 square feet

site size:

0.5 acre

construction cost:

US\$100 per square foot

photographer:

James West/J West Productions

See page 110 for product information.



Architect Frank Harmon worked with client Jim Taylor to devise a collection of sliding doors, flaps, and shutters that enable the owners to seal off the house from storm winds and rain (above). Each level contains private places to read, write, or just look at the ocean (left and right).





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custom / 3,500 square feet or less

merit

cyronak house

block island, r.i.

estes/twombly architects

newport, r.i.



The judges admired the simple lines and casual attitude of this summer and weekend residence on remote Block Island, R.I. “It’s a good lesson in editing,” said one. At 1,040 square feet, it’s the smallest built house that Newport, R.I., architect James Estes has ever designed. “The size was dictated by the clients’ program and budget,” he says. “They wanted very much to keep it in line with the stripped-down Block Island aesthetic.”

The home consists of two pieces—a two-story main house, tucked into a 22-by-22-foot plan, and a 72-square-foot entry shed. A wall containing sliding barn doors connects the two elements while also providing a windbreak for the terrace between them. As befits a vacation house, the floor plan is about as unfussy as it gets. A combination kitchen/living/dining room makes up the first floor, and two bedrooms occupy the second. Low-maintenance materials like cedar shingles and galvanized-steel hardware make the house as rugged and durable as Block Island’s rocky coast.—*m.d.*

project architect:

James Estes, AIA, Estes/Twombly Architects

general contractor:

Spier Construction, Block Island

project size:

1,040 square feet

site size:

3 acres

construction cost:

Withheld

photographer:

Warren Jagger

See page 110 for product information.



This Block Island, R.I., vacation house takes its muted color palette from the surrounding environment. Crisp white trim helps pull the composition together.

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architect Mark Hutker divided this guesthouse on Martha's Vineyard into two sections, both based on traditional vernacular building forms. The long, low structure contains the home's public space, an open kitchen/living/dining room. And the taller portion holds bedrooms upstairs and down. A foyer topped with a roof deck links these elements, creating an image that looks and feels like a natural evolution. "We tried to make it look like a series of outbuildings that had taken on new uses over time," says Hutker.

While the house is very much in keeping with local design traditions, Hutker and his team put their own spins on time-honored ideas. They inserted a freestanding, built-in pantry cabinet between the kitchen and living/dining room to visually separate the spaces without blocking light or sight lines. The trellis that extends from the cabinet over the kitchen's island evokes the outdoor trellises on the property, and it provides a

place from which to hang light fixtures. "This project pushes the Martha's Vineyard vocabulary in the right direction," said a judge.—*m.d.*

project architect:

Mark Hutker, Mark Hutker & Associates Architects

general contractor:

Colin Whyte, Martha's Vineyard Construction, Vineyard Haven

landscape architect:

Horiuchi & Solien Landscape Architects, Falmouth, Mass.

project size:

2,000 square feet

site size:

14 acres

construction cost:

\$330 per square foot

photographer:

Brian Vanden Brink

The combination of different forms and roof materials (cedar shingles and standing-seam metal) gives the two-part guesthouse a look of having evolved over time.

See page 110 for product information.

residential architect

design awards

2002

custom / more than 3,500 square feet
grand

push-pull house
chevy chase, md.

david jameson architect
alexandria, va.



In its second act, this suburban house mixes Modernist forms with those of its traditional postwar neighbors. Working with the existing foundation walls, architect David Jameson split the house in two from front to back. By inserting a central corridor, he was able to create a prominent gable form on one side that pushes toward the street. The other half of the house, with its modern, curved roof, recedes discreetly toward the rear garden. “The houses on this street have very simple gable forms,” Jameson says, “and porches that are low to the street.” He evoked those low porches with a lead-coated copper brise-soleil that sweeps across the entryway.

Inside, rooms relate to each other laterally, across the corridor. “You can see from one space to the next, but not necessarily everything that’s going on,” Jameson says. “It creates a sense of curiosity as you move through the house.”

The judges praised the house’s sensitive massing. “This was a typical suburban lot that the architect dealt with in a wonderful way,” they said.—c.w.

project architect:

David Jameson, David Jameson Architect

general contractor:

Bobby Heslip, Heslip Construction, Manassas, Va.

landscape architect:

David Jameson Architect

interior designer:

David Jameson Architect

project size:

3,800 square feet

site size:

0.125 acres

construction cost:

Withheld

photographer:

Anice Hoachlander

See page 110 for product information.

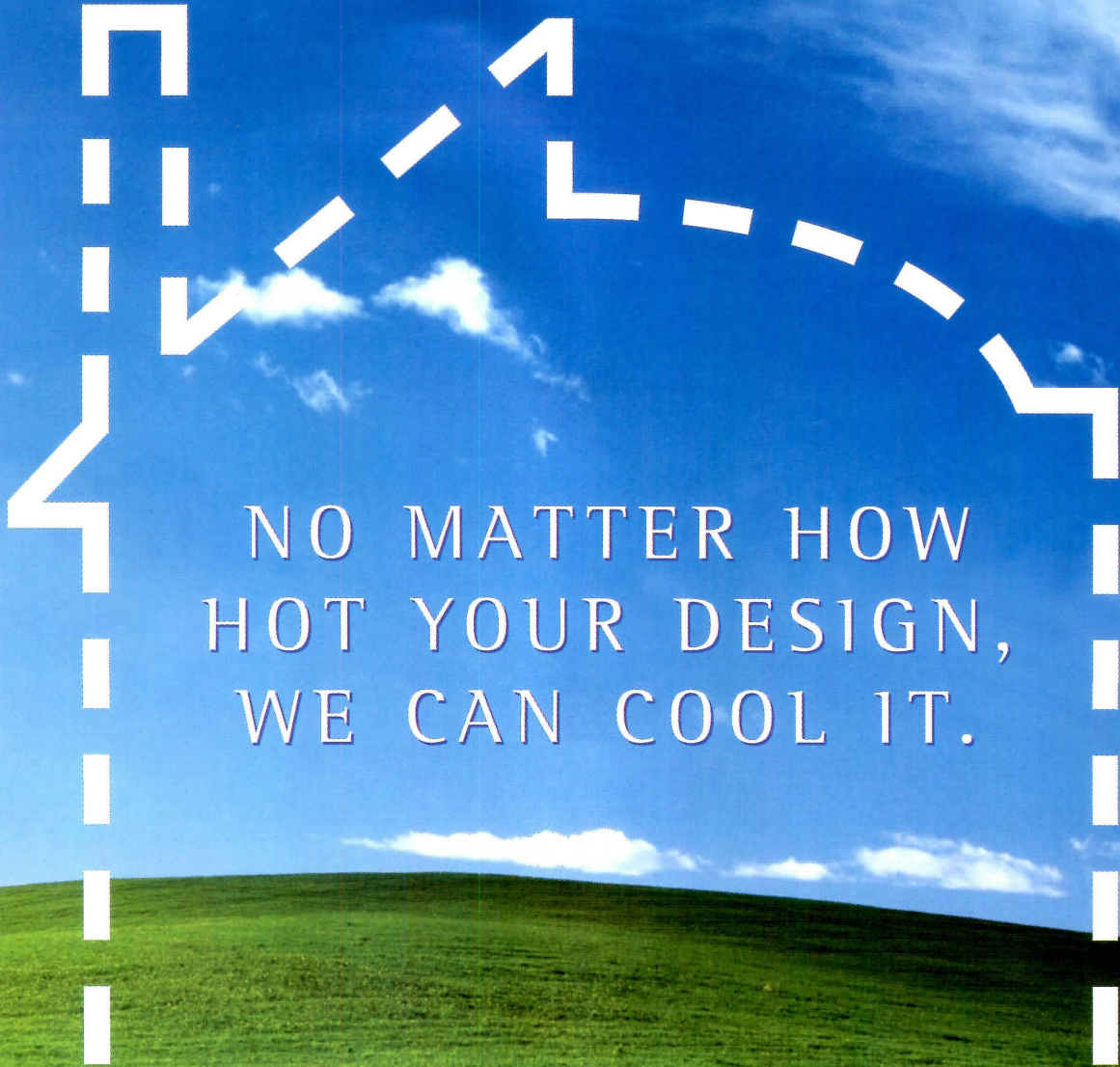


Traditional stucco and clapboard cladding coexist with a copper brise-soleil, which minimizes the house’s scale and reflects light in interesting ways (top). Glass panels in the great room (above) capture the northern light and leafy backyard views. The upstairs balcony (right) bridges the master bedroom and the children’s bedrooms.





Gabled and curved roofs slide past each other, creating an abstract composition and reflecting the division of public and private space.




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custom / more than 3,500 square feet
merit

georgian residence

washington, d.c.

cunningham + quill architects

washington, d.c.



The jury admired the way this well-executed Georgian clung to its cul-de-sac curve and mitigated a steeply sloped site. They also commended the architects for deftly handling its hefty square footage. Its 12,500 square feet are broken into five distinct sections, each no more than 30 feet wide and one room deep. The three-story main house connects to a guesthouse on one side and a garage on the other via single-level trapezoidal spaces containing the bright kitchen and impressive library. Those trapezoids show up on the exterior topped by copper roofing and wood-clad cupolas. "It was interesting to keep something this large within a domestic scale," says Ralph Cunningham. "We proposed the idea of breaking it down into pieces from the beginning."

The front facade's stolid demeanor transforms into a more energetic display of terraced entertainment spaces at the rear. Proportions and materials are consistent with Georgian architecture, but Cunningham and Quill bowed to today's affinities

for oversized windows and an open axis. "We didn't want the house to seem like a warren of rooms," says Cunningham, "so we created sweeping pathways from end to end."—*s.d.h.*

project architects:

Lee Quill and Ralph Cunningham, Cunningham + Quill Architects

builder:

Potomac Valley Builders, Poolesville, Md.

landscape architect:

Jordan Honeyman Landscape, Washington, D.C.

project size:

12,500 square feet

site size:

0.87 acre

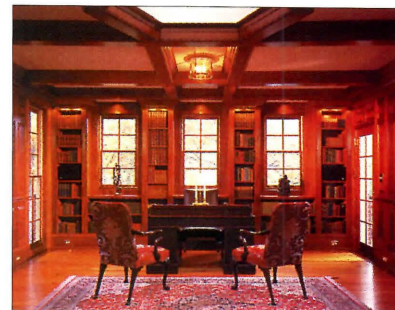
construction cost:

\$185 per square foot

photographers:

Anice Hoachlander (exterior); Maxwell MacKenzie (interiors)

See page 110 for product information.



Cunningham + Quill managed to make dignified interiors sparkle with natural light while keeping window placement true to period symmetry.

residential architect

design awards

2002

renovation grand

sisson cottage, goosewing farm

little compton, r.i.

bohlin cywinski jackson

philadelphia



If great art elevates the ordinary, this renovated cottage is architecture at its best. Bohlin Cywinski Jackson preserved an old farmhouse's simple proportions while adding magic with light and lath. Asked to expand the 18th-century cottage as a guesthouse the owners could live in during construction of their main house, the architects lightly attached an addition that reaches away from the house, leaving its modest profile intact. Inside, though, they gutted the jumble of small rooms to create an open, Modernist plan anchored with Douglas fir columns and beams and a dramatic boulder fireplace. "We wanted to do a powerful shell inside the older shell and play one against the other," says Peter Bohlin, FAIA.

One of the chimneys was reworked to create a monitor that funnels light into a top-floor bedroom. The design team set another metal-clad monitor over a new stair that connects all the floors. Light filters down through a lath screen, fitted with a removable panel on the second floor. Inside, a ladder leads to a rooftop view of an orchard and the ocean.

"At night," says project manager Theresa Thomas, "when the light is on in the monitor, it's like a lighthouse or a beacon—here's home." The judges called that kind of detailing "very appealing. The renovation lifted the old house to a new level," they said.—c.w.

project architect:

Peter Q. Bohlin, FAIA, Bohlin Cywinski Jackson

general contractor:

Charles E. Millard, Charles E. Millard, Inc., Bristol, R.I.

landscape architect:

Michael Vergason, Michael Vergason Landscape Architects, Arlington, Va.

project size:

5,400 square feet

site size:

70 acres

construction cost:

Withheld

photographer:

Michael Thomas



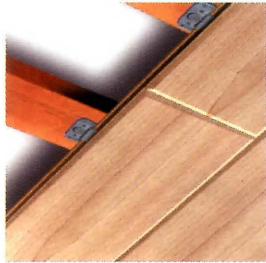
See page 110 for product information.





In place of the old windows, French doors open the living room to a deck that gazes out over the ocean (above). Ghost partitions—marked with floorboards running against the grain, such as those shown at left between the living room and kitchen—recall how the old house was subdivided.

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renovation
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fine renovation
jamestown, r.i.

estes/twombly architects
newport, r.i.



This summer-cottage addition and renovation in Jamestown, R.I., won the judges' approval for its sensitive weaving of old and new elements. Architect James Estes' clients had asked him to add on two guest bedrooms and to improve the existing, 1,060-square-foot residence. Rather than attach the new guest bedrooms to the old house, Estes designed a separate building for them. A covered boardwalk joins the building to the main structure. The strategy preserves the charm and scale of the existing cottage and ensures that the new wing offers its guests total privacy. "The architect could easily have glommed the addition onto the original house," said a judge. "Instead, he created a little compound."

For the renovation portion of the project, Estes removed interior walls and flat ceilings to open up the old building's interior. The revised plan highlights a lovely old fireplace that now serves as the main room's centerpiece.—*m.d.*

project architect:

James Estes, AIA, Estes/Twombly Architects

general contractor:

Walter Pilz, Darlington Home Builders, Providence, R.I.

project size:

1,060 square feet before; 1,360 square feet after

site size:

0.22 acre

construction cost:

Withheld

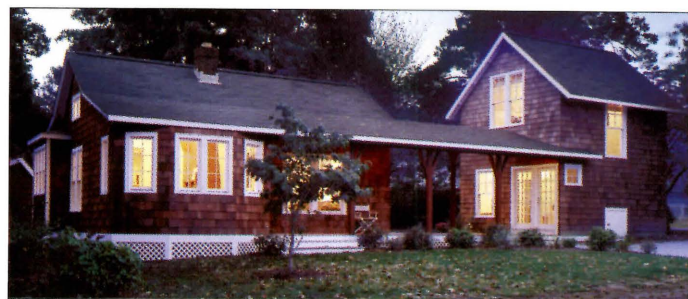
Photographer:

Warren Jagger

See page 110 for product information.



A covered boardwalk connects the remodeled main house to a new, two-story guest cottage. Inside the renovated portion, a curved, free-standing refrigerator cabinet (above, center) separates the kitchen from the living room.





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renovation
merit

cozzens residence
washington, d.c.

mcinturff architects
bethesda, md.



bethesda, Md., architect Mark McInturff, FAIA, was wary of working with the local design review board when he took on this renovation in the historic Georgetown section of Washington, D.C. But the board, which counts two architects as members, approved McInturff's Modernist design without comment. "Normally, I'm very anti-design review board," he says. "When there are really skillful people on it, though, it can be a good thing."

His plan for the structurally unsound row house involved stabilizing the building with helical concrete piers imbedded as much as 60 feet into the ground. Then he added a new steel-and-glass frame to the four-story rear facade, and removed an interior floor to create a double-height middle level. Teak sunshades break up the building's verticality. "This project deals with replacing the rear facade in a very interesting way," said one judge. "It fixes a problem and also uses the opportunity to make the old house better."—*m.d.*

project architect:

Julia Heine, McInturff Architects

general contractor:

Paul Jeffs, Acadia Contractors, Bethesda

project size:

3,300 square feet

site size:

0.03 acre

construction cost:

Withheld

Photographer:

Julia Heine

See page 110 for product information.



A double-height middle level maximizes rear views of the Potomac River (above and left). Colored plaster brightens the kitchen and dining room (top).

multifamily
grand

bo01 “the city of tomorrow”

malmö, sweden

moore ruble yudell architects & planners

santa monica, calif.



a former brownfield polluted by a Saab factory is now the site of the most environmentally advanced apartment complex in this Swedish city, a ferry’s ride from Copenhagen. Part of an annual government-funded housing exhibition, the building uses experimental technology such as photovoltaic panels, triple-glazed windows filled with argon gas, and sod roof surfaces that restore oxygen to the air. Inside, a cherry-paneled “smart” wall running through all the units supports power and data cabling. Residents can check security or adjust their thermostats from long-distance and analyze their energy use at the end of the month. The goal was to create a “forward-thinking building in terms of sustainability,

lifestyle patterns, and integrating new technology,” says John Ruble, FAIA.

The architects gave the building’s aesthetics the same exacting scrutiny. “We tried to create a sense of movement within a tight, U-shaped block,” says project architect James Mary O’Connor. In each unit, the living room is

part of a tower that angles outward, borrowing space from the garden. The judges praised the use of color to identify each tower. “It defines ownership while reinforcing public space,” they said. O’Connor explains: “It’s like a fisherman coming home from the sea—a tradition in Malmö—catching sight of those colorful buildings and saying, ‘I live in the red tower.’ It’s a way of bringing you home.”—c.w.

project architect:

James Mary O’Connor, Moore Ruble Yudell Architects & Planners, with SWECO FFNS Arkitekter AB, Malmö

developer:

Lars Birve & Ingvar Carlsson, MKB Fastighets AB, Malmö

general contractor:

Lennart Whilborg, Thage Anderssons Byggnads AB, Tollarp, Sweden



landscape architect:

Moore Ruble Yudell

interior designer:

Tina Beebe and Kaoru Orime, Moore Ruble Yudell

project size:

600 to 1,950 square feet

site size:

1 acre

construction cost:

US\$150 per square foot

rental price:

US\$1,500 to US\$2,500 per month

units in project:

27

photographers:

Werner Huthmacher (top, opposite); Ole Jais (above);

Perry Nordeng (left)

Glassy bays in the living room project into the garden and carry light into the kitchen; rolling screens allow for privacy.

See page 110 for product information.

The building's energy-efficient skin includes triple-layer glass, precast concrete, zinc panels, and aluminum. Canals and pollution-absorbing plants help to cleanse the former brownfield site.



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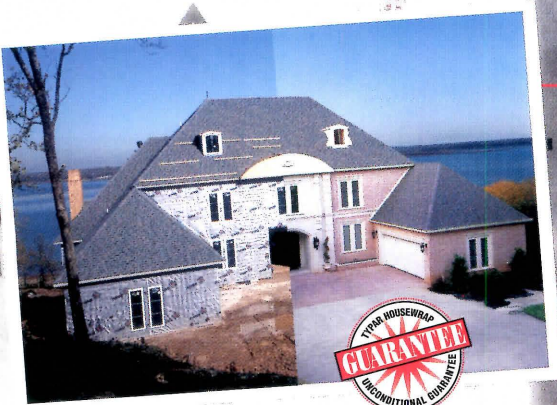
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A well-articulated entrance to the shared courtyard gives the project a human scale and keeps it pedestrian-friendly (top). Vertical elements break up the building's long massing and add variety to the units (left). Storefront glazing, Plexiglas balcony screens, and cedar fencing provide a measure of sound mitigation while also serving as design elements.



his transformation from suburban parking lot to high-density housing for university students and young professionals was “extraordinarily well-done” said the judges. Architect Alex Seidel calls his architecture eclectic, with its mix of materials and imagery drawn from the area’s agricultural antecedents. The judges described it as “quite elegant” with “inventive shapes” executed in a “simple vocabulary.” They also admired the generous outdoor area, a courtyard that serves double duty as communal green space and individual access to the units. The units also have private balconies and patios. It’s a neat feat given the stratospheric land costs in the heart of Silicon Valley. Seidel credits architectural efficiency. By omitting corridors, he was able to add square footage. “I look at my projects as if I were going to live in them,” he says. “I’ve lived in compounds of small residences, and just having the variety of different spaces really enriches the way people inhabit the place.”

That variety extends to his use of materials: Vertical board-and-batten siding, stained 2-by-4s, and corrugated galvanized roof panels mix with horizontal fiber-cement siding, composition shingles, and Seidel’s contemporary sensibility.—*s.d.h.*

project architect:

Alexander Seidel, FAIA, Seidel/Holzman

land planner:

Alexander Seidel, FAIA, Seidel/Holzman

developer:

Mark Kroll, Regis Homes of Northern California, Foster City, Calif.

general contractor:

Dan Deibel, Regis Contractors of Northern California, Foster City

landscape architect:

Paul Lettieri, The Guzzardo Partnership, San Francisco

project size:

650 to 895 square feet per unit

site size:

1.5 acres

construction cost:

\$75 per square foot

rental price:

\$1,400 to \$2,600 per month

units in project:

46

photographer:

Tom Rider

See page 110 for product information.



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residential architect

design awards

multifamily

merit

park hill north condominiums

washington, d.c.

cunningham + quill architects

washington, d.c.



The success of Ralph Cunningham and Lee Quill's first multifamily project has nothing to do with beginner's luck. "It was a true collaboration," says Quill, "we poured our hearts and souls into it." They carefully studied D.C.-area apartment buildings, especially the old dignitaries lining Connecticut Avenue near the site for this condo project. It didn't hurt that Cunningham lives right around the corner and knew the neighborhood well. The support of a developer who was willing to take a chance on a young firm encouraged the design team to push the location's paradigm of stately brick row houses and embassies. "The idea was to pick up the height and scale of adjacent buildings with matching masonry bookends, and then insert this modern glass-and-steel mass in between," explains Quill. "Zoning allowed us to go higher, so we created this light, airy sort of glass lantern that floats on top."

The architects not only produced an alluring design within 80-foot-wide-by-90-foot-tall constraints, but respect was thoughtfully paid to the neighbors. For instance, a landscaped courtyard mirrors one belonging to a building on the south side. Cunningham and Quill firmly believe that even contemporary designs should maintain the high level of detailing found in historical buildings. They did so inside and out, albeit with distinctly 21st-century materials. The judges blessed this marriage of old and new, calling the project "clearly modern but ... quite at home in its surroundings."—*s.d.h.*

project architect:

Lee Quill and Ralph Cunningham, Cunningham + Quill Architects

developer/builder:

PN Hoffman, Washington, D.C.

project size:

36,000 square feet

site size:

0.5 acres

construction cost:

\$110 per square foot

sales price:

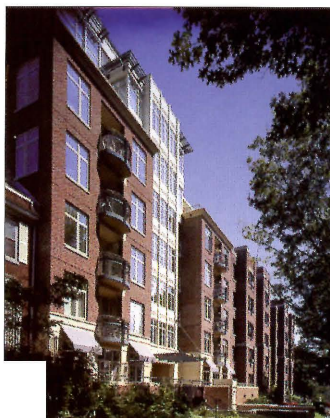
\$250 to \$350 per square foot

units in project:

29

photographer:

Dan Cunningham



The bright, flowing floor plans of these glass-and-steel penthouses offer panoramic views of Washington's monuments. The building's design, sensitive to its context, doesn't overwhelm the historic streetscape.

See page 110 for product information.

2002

single-family production / detached
grand

the villas at golden eagle village
superstition mountain, ariz.

bbg architects and oz architects
santa ana heights, calif., and scottsdale, ariz.



This project's unusually strong relationship to its desert site in a master-planned community near Scottsdale, Ariz., earned it winning marks. "It's contextual with its surroundings and sits gently on the landscape," said one judge.

According to project architect Jeffrey Berkus, AIA, of BBG Architects, one of the keys to the community's success is the developer's commitment to quality materials. "They put a lot of money into mortar-set, clay-tile roofs," he says. "The tiles are boosted with concrete, which gives them a random, aged look." A mortar wash over the synthetic stone used for chimneys and walls made the stone appear natural enough to fool the judging panel. BBG worked within a muted, site-influenced palette of colors and materials established by consulting architect Oz Architects.

The Villas' land plan also contributes to its visual appeal. Lots are clustered together at a density of seven units to the acre. The distribution and placement of the four different floor plans were predetermined so that the architects could locate windows and outdoor spaces for maximum privacy. Courtyards, terraces, and covered outdoor rooms allow homeowners to take advantage of the warm Southwestern climate and mountain and golf-course views.—*m.d.*

project architect:

Jeffrey Berkus, AIA, BBG Architects

land planner:

Russell E. Greey, Greey Pickett Planners, Phoenix

developer:

The Lyle Anderson Companies, Scottsdale

general contractor:

Anderson Homes and Design, Scottsdale

project size:

2,342 to 3,464 square feet per unit

site size:

15 acres

construction cost:

\$125 per square foot

sales price:

\$450,000 to \$750,000 per unit

units in project:

65

photographer:

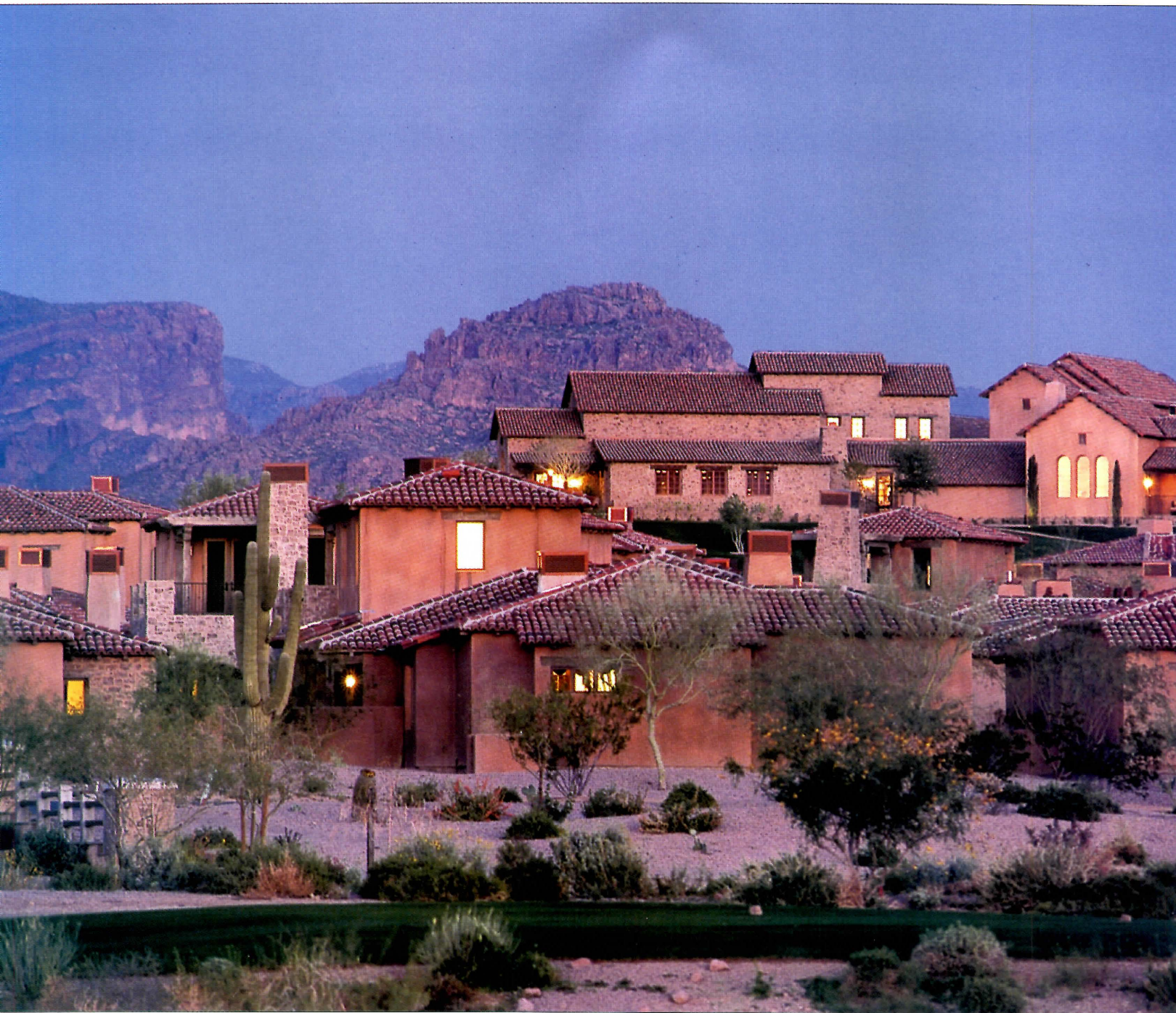
Ralph Rippe



Each unit at The Villas at Golden Eagle Village contains multiple outdoor living spaces, among them terraces, loggias, and courtyards.



See page 110 for product information.



The Villas' careful site plan, natural color palette, and aged-looking materials all complement its rolling desert terrain.

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single-family production / detached
merit

westcott at ladera ranch, plan one

ladera ranch, calif.

william hezmalhalch architects

irvine, calif.



a narrow lot is often viewed as a handicap, but sometimes designing within tight parameters can yield surprisingly successful results. Narrow lots in the hands of William Hezmalhalch Architects resulted in these charming little houses praised by our judges for their execution and simplicity.

Because the parcel size and the developer's density requirements mandated 25-foot-wide houses, project architect Don White varied the front elevations and roof forms to create different massing. A mixture of complementary color schemes and materials reinforces the individuality of each home while also harmonizing the project.

A two-story entry volume with windows on the outside wall and a staircase allows light to penetrate the interior. "We wanted to eliminate unnecessary rooms and have the rooms read as one," White says. Thus, the kitchen, dining, and living spaces have an open plan and unobstructed sight line that help the small space live larger.

The project "was well-carried out," the judges said, noting the "nice architecture on the front elevation." It is a "very interesting solution to the problem of density."—*n.f.m.*

project architect:

Don White, William Hezmalhalch Architects

builder:

Bob Shiota, Richmond American Homes, Irvine

general contractor:

Richmond American Homes

landscape architect:

Robert Mitchell, Mitchell & Associates, Lake Forest, Calif.

interior designer:

Jil Fredrick, Dulce Design, Del Mar, Calif.

project size:

1,525 to 1,545 square feet per unit

subdivision site size:

11.2 gross acres/6.35 net acres

construction cost:

\$60.98 per square foot

sales price:

\$279,990 to \$294,490

photographer:

Eric Figge



Varying front elevations and roof forms and complementary color schemes reinforce the individuality of these small homes. A double-story entry with a window allows the compact interior to appear more expansive.

See page 110 for product information.

single-family production / attached
grand

center townhomes

portland, ore.

otak architects

lake oswego, ore.



Orderly and urbane, Center Townhomes was designed to fill a hole in the local market for young professionals and empty-nesters. For Otak Architects, it was a welcome chance to design a series of contemporary buildings in a city that caters to architecture of other eras. Architect Dennis Haden created a clear rhythm with three materials: white and black stucco, wood windows, and steel railings and decks. "I was trying to skin the space as straightforward and simply as possible," he says. "If you squint, the volumes are just big rectangles."

Each set of buildings wraps around a central mews, which doubles as an auto court and common plaza. "It's a good solution in the jumble of an urban setting," the judges said. "You have some sense of public and private space."

The units feature three bedrooms, two baths, a single-car garage, and a ground-floor terrace. Stained-concrete entries, open stairways, and sustainably harvested birch flooring contribute to the urban flavor. The judges noted the buildings' "amazing clarity," and that "the detailing on the interior is consistent with the exterior."—c.w.

project architect:

Dennis Haden, Otak Architects

land planner:

Jerry Offer, Otak, Inc., Lake Oswego

developer:

Ralph Austin, Innovative Housing, Portland

general contractor:

Larry Didway, Seabold Construction, Portland

landscape architect:

Kerry Lankford, Otak, Inc.

project size:

1,524 square feet per unit

site size:

0.75 acre

construction cost:

\$85 per square foot

sales price:

\$199,000 to \$239,000 per unit

units in project:

26

photographer:

Richard H. Strode

See page 110 for product information.



The open floor plan was designed to attract urban professionals and empty-nesters to the townhomes, which are located on the light-rail line connecting the airport and downtown. Kitchen countertops (top) are an Italian laminate. Precisely placed glazing (above) controls views and draws light through the airy interiors.



Steel balconies, wood windows and doors, and color-through black stucco establish a rhythm on the facade. Colored pavers (above) delineate the car court and common space between each set of buildings.

residential architect

design awards

2002

affordable
grand

pensione speranza sro hotel
san jose, calif.

david baker faia & partners, architects
san francisco



faced with reconciling artistry with the constraints of a limited budget, architect David Baker, FAIA, brought dignity and a sense of play to a building for very-low-income tenants. Pensione Esperanza, a residential hotel, does indeed look optimistic in its spot on the edge of a blighted business strip. Baker avoided a barracks look by shifting the plan's axis within the rectangular site and using colored stucco and steel to create discrete volumes. The skewed corner elevation, taking its cue from the plan, adds some drama to the street. "It's a quirky site plan and does a lot with a limited budget," the judges said.

Double-loaded corridors, with their dead ends and dark corners, usually give buildings a bad name. But there's daylight at the end of every hallway here, thanks to the banks of windows and widened areas for lounging. Although the units are tiny, "this is something people coming out of crummy hotels can afford," Baker says. For seniors, in particular, the rooms are simple to furnish.

"One of the struggles we had was convincing people we wouldn't be downgrading the neighborhood," Baker says. Now, they claim the building as their own.—c.w.

project architect:

David Baker, FAIA, David Baker FAIA & Partners, Architects

developer:

Dan Wu, Pensione Esperanza SRO c/o Catholic Charities, San Jose

general contractor:

Barry Swenson, Barry Swenson Builder, San Jose

landscape architect:

Brent Cottong, Cottong & Taniguchi, Burlingame, Calif.

project size:

227 to 260 square feet per unit

site size:

0.9 acres

construction cost:

\$97 per square foot

rental price:

\$200 to \$500 per month

units in project:

110

photographer:

Brian Rose

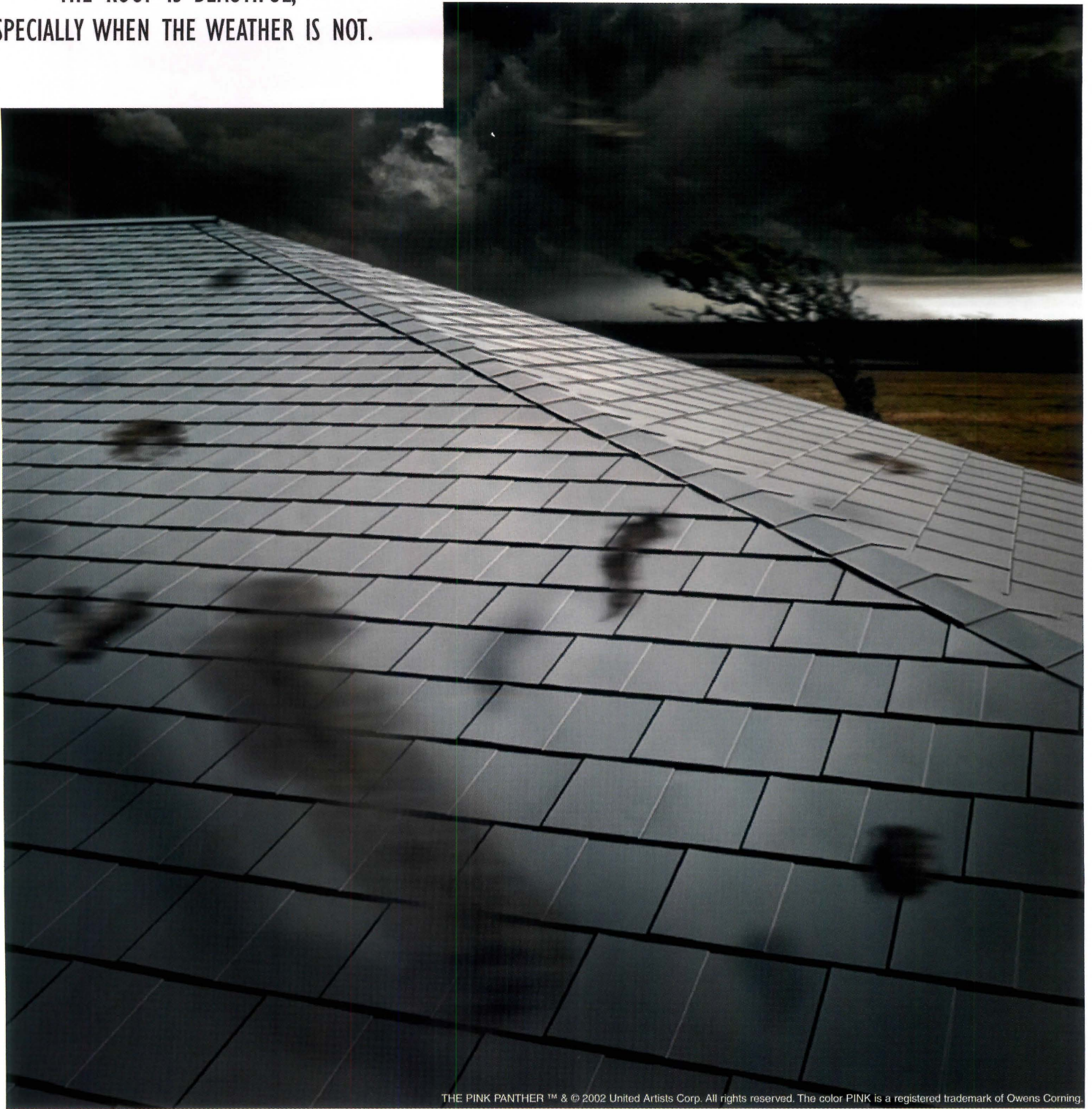


To help defray costs, the architects built the lobby's mailboxes and reception desk (top). Colored stucco helps fragment the design as it moves back from the main avenue (above). Pleasant rooms feature built-in storage and "the world's smallest walk-in closet" (left). A neon sign, which once advertised used cars, points toward the bright lobby.

See page 110 for product information.



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snyder affordable housing
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Lipkin Warner designed these cabin-style affordable homes with public spaces that allow pedestrians to enjoy the bucolic splendor of wetlands and old-growth spruce and cedar.



The Snyder Affordable Housing project sparked controversy among neighboring homeowners, who were fearful of its density and potential to lower property values. In the end, the project won the neighbors' praise, just as it won over our panel of judges.

Approval for the project hinged on the architects' ability to preserve existing wetlands and old-growth trees, as well as their ability to minimize the project's visual and physical impact on the neighborhood. With that in mind, the firm nestled appropriately scaled buildings among pedestrian-friendly spaces, while making sure to distance both from vehicular zones.

"It was important to have the pedestrian quality to the space," says principal David Warner. "Homeowners had to be able to walk up to their houses, the way you would in an old neighborhood." The architects wanted to avoid cookie-cutter-style condominiums, so they used mountain-cabin vernacular to give the project character. "We wanted homeowners to feel like they were living in something that had a nice quality," Warner explains.

"The layering of the buildings gives the houses some privacy," the judges said. "You feel the scale of each house, even though they're all grouped together."—*n.f.m.*

project architect:

David Warner, Lipkin Warner Design & Planning

developer:

City of Aspen, Aspen Housing Department, Aspen

general contractor:

B&H General Contractors, Glenwood Springs, Colo.

landscape architect:

Julia Marshall, Mt. Daly Enterprises, Basalt

project size:

1,519 to 2,570 square feet per unit

site size:

3.2 acres

construction cost:

\$119 per square foot

sales price:

\$116,900 to \$127,000

units in project:

15

photographer:

Wayne Thom

See page 110 for product information.

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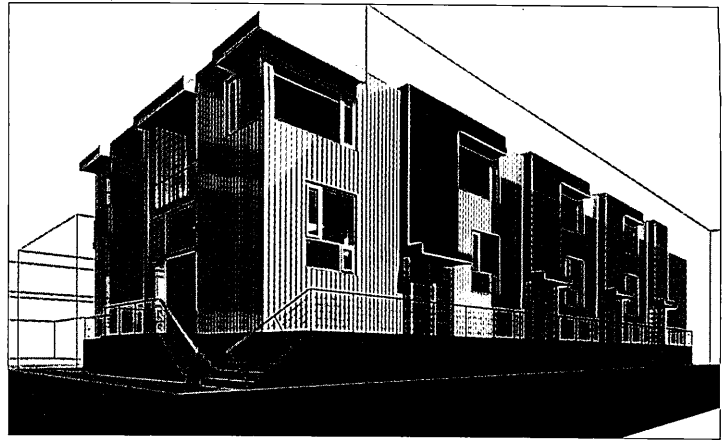
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on the boards
merit

venice beach lofts
venice, calif.

steven ehrlich architects
culver city, calif.



Steven Ehrlich Architects' design for this four-unit loft project caught the judges' attention with its high level of livability. "They've opened up internal sight lines as well as external views," said one. Although the architects had a tight, 0.18-acre site and a 30-foot height limit to work with, they didn't have stylistic restraints imposed by context, local laws, or market factors. "Venice is a bohemian, eclectic community," says principal Steven Ehrlich, FAIA. "It attracts an artistic, free-spirited kind of person. So, we could explore ideas of space, volume, and livability without conforming to a certain style."

The Modern, 1,900-square-foot units sit atop a private, semisubterranean parking garage containing two spaces for each loft. The rear facades feature roll-up glass doors to catch ocean breezes, and the interior spaces, as the judges noted, contain open floor plans to facilitate a relaxed, beachside lifestyle.—*m.d.*

project architect:

John Gerard, Steven Ehrlich Architects

project designer:

Thomas Hanley, Steven Ehrlich Architects

developer:

Richard Ehrman, Malibu, Calif.

general contractor:

Sanchez Brothers Construction, Culver City

landscape architect:

Ray Hansen, San Diego

project size:

1,900 square feet per unit

site size:

0.18 acre

construction cost:

Withheld

sales price:

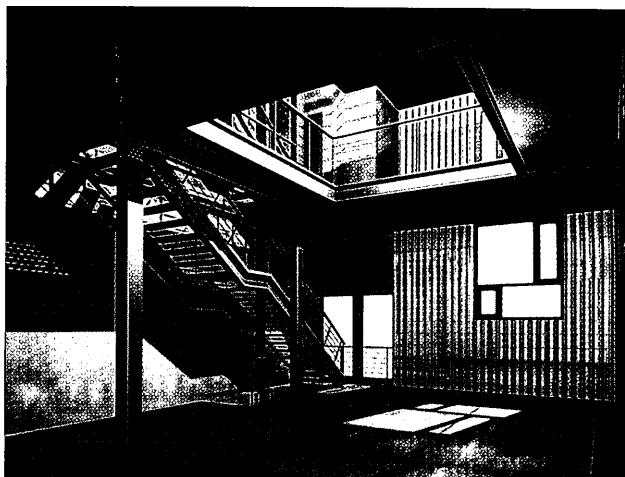
Approximately \$800,000 per unit

units in project:

4

renderings:

Shimahara Illustration



Architect Steven Ehrlich employed contemporary materials including white-painted corrugated steel and concrete to emphasize the lofts' bold, graphic forms.



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on the boards
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atlantic commons

atlanta

james, harwick + partners

dallas

The four-phase Atlantic Commons will consist of lofts, apartments, and townhouses, with a pedestrian-friendly retail streetscape. Phase one targets singles earning \$45,000 per year.



The Atlantic Commons redevelopment project will be a self-contained metropolitan neighborhood with lofts, terraced apartments, and townhouses. The project will also please passersby with retail stores at the street level. “We tried to create a neighborhood streetscape using the components of multifamily,” says project architect Carl Malcolm.

The site, previously home to the Atlantic Steel Mill, contains four separate but adjacent parcels. Phase one of the four-phase project—scheduled to begin this year—will consist of high-end and mixed-income apartments, exercise facilities, and centers for business and entertainment. The one- and

two-bedroom rental units will have island kitchens, unusually shaped floor plans, and loftlike interiors. Careful detailing and quality materials will highlight the facades and the elements of the streetscape.

The project, the judges said, “shows a lot of potential for transforming an old site.”
—*n.f.m.*

project architect:

Carl Malcolm, James, Harwick + Partners

developer:

Realty Development Corp., Atlanta

general contractor:

Realty Construction Corp., Alpharetta, Ga.

landscape architect:

Greg Arnold Associates, Alpharetta

interior designer:

Interior Acquisitions, Atlanta

project size:

650 to 1,600 square feet per unit

site size:

14.7 acres

construction cost:

To be determined

rental price:

To be determined

units in project:

3,500

rendering:

James, Harwick + Partners

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the plastics menagerie

for architects who want a break from glass, plastics are a flexible option.

by nigel f. maynard

When Patricia D. Whitaker was designing her condo, she deliberated for some time about wall options for her powder room. Drywall was thrifty but dreary; glass was an attractive material, but removing its unwanted green tint was “outrageously expensive.” Ultimately, an architect in her architecture and interior design firm picked a third option: a high-performance resin material called Imago, developed by textile designer Suzanne Tick and made by Knoll Textiles in East Greenville, Pa. The product is both cheaper than glass and more aesthetically pleasing than wallboard. “It would have been more cost-effective to just use drywall,” says Whitaker, president of Arcturus in St. Louis. “But I was interested in the design possibilities.”

For creative designers like Whitaker, the possibilities of architectural plastics are wonderfully rich. The materials go by such names as polycarbonate, Plexiglas, fiberglass, Lucite, acrylic, matte-faced PVC, and cast resin, but essentially they’re all species of plastic. They solve similar design problems as glass but they’re



© Jordi Miralles

For this Boston loft, Ruhl Walker Architects fastened polycarbonate sheets to a steel frame to separate the home office from the living space. When closed, the doors look like a translucent wall.

lighter in weight, easier to cut, and have a higher impact strength.

bulletproof applications

Among the plastic panoply, polycarbonate has the widest range of possibilities and benefits as a substitute for flat glass. Clear, flexible, and strong (it has an impact strength 200 times that of glass), the material is used in bulletproof windows and 747s. Polygal USA in Janesville, Wis., offers the product in various lines, but its solar-grade sheet is a favorite residential spec. “It can be used in sunrooms, exterior walls, and interior walls,” says Steve Sichterman, director of sales and marketing for the company.

“The products control the sun, but architects also use them for interior partitions.” The sheets, which cost about \$2 to \$6 a square foot, come in various stock thicknesses and colors, and custom colors are available.

Architect Craig Konyk certainly appreciates the budget advantages of specifying plastics, but aesthetics were what lured him to Polygal when he designed his “52 Windows House” in the Hamptons, N.Y. The simple structure has corridors along the perimeter, so to filter light into interior rooms, he speced translucent polycarbonate sliding doors, fixed walls, and shoji screens. “It was very important to get that light,” says the principal of Konyk

Architecture in Brooklyn, N.Y. “We get that milky light, but you can’t see through, so you also get visual privacy.”

Boston-based Ruhl Walker Architects used polycarbonate in a loft project with a tilting, 10-foot-high screen wall. “We used it for its light weight, the ease with which it could be sanded for a nice texture, and for translucency,” says principal William T. Ruhl, AIA. “It was easy to drill and easy to attach to the steel armature.” The same wall in glass would have made the hardware more difficult to specify, he says, and to achieve the sandblasted finish in glass would have cost more than \$50 a square foot vs. \$3 for

continued on page 100

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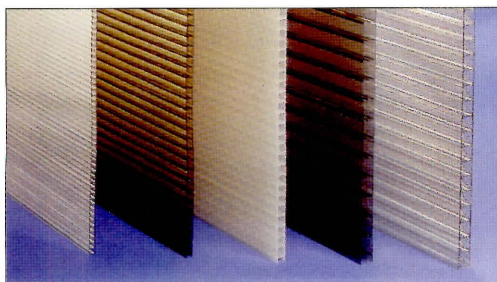
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the polycarbonate version.

Another favorite among architects are Lexan polycarbonate sheets from GE Structured Products in Pittsfield, Mass. The company's basic line includes a product with UV protection and another with scratch protection for high-traffic areas. Also available are a laminate line for ballistics and forced-entry protection and a line for high-insulation glazing. "They come in clear just like glass, or they come in a variety of colors so you can reduce the light transmission in a room," says Joe Vesey, the company's marketing manager.

Atoglas, a division of Atofina Chemicals in Philadelphia, manufactures Tuffak polycarbonate for general-purpose applications and jobs requiring abrasion resistance, protection from the elements outdoors, or fire resistance. The company also produces Plexiglas acrylic sheets in various thicknesses, sizes, and colors.

SunTuf in Kutztown, Pa., manufactures Palsun polycarbonate panels and SunCrylic acrylic panels, but



Polygal polycarbonate sheets are 200 times stronger than glass, but the hollow-core sheets are extremely light. They can be fashioned with common wood-working tools.

the company also offers PVC and polycarbonate corrugated products and multi-wall sheets. All are available in various sizes and colors.

resin d'être

Architect Steven Shortridge has another plastic material he likes for his residential work. The principal of Callas Shortridge Architects in Culver City, Calif., uses LUMAsite fiberglass-reinforced acrylic and polyester architectural panels from American Acrylic Corp. in West Babylon, N.Y. "I use them in fencing, walls, and other applications," he says. "The aesthetic qualities look like rice paper. It is very nice."

LUMAsite is cast from acrylic or modified polyester resins, and features a web of glass fibers that lends a "silken cobweb" effect. The panels are made in 36- and 48-inch widths, and in lengths of 6, 8, and 10 feet. Various effects are available, including translucent white or frosted panels and those embedded with fabrics.

Similarly, Imago is a new hard-surface material that consists of fabric encapsulated between high-performance resin. Imago is strong and lightweight, and can



Knoll Textiles' Imago features fabriclike grass cloth or woven vinyl encapsulated between high-performance resin. The product changes with the light cast upon it.

be heat-formed for sharp or soft curves. Though the product can be used in a light fixture, company rep Andrea Loukin says it should only be paired with a fluorescent bulb. Imago comes in 11 patterns, 35 colors, and standard thicknesses up to 1/2 inch and in 4-by-8-foot sheets. The price range is \$12 to \$24 per square foot.

Plastic might be a perfect spec for your projects, but only if you pay attention to the details. For starters, it can yellow under the harsh UV rays of the sun unless it's coated with an inhibitor. Konyk warns that in some cases even the coating might not be enough, and that sun exposure and age may cause the product to grow brittle over time. But with such substantial savings in cost, time, and labor, it may still be cheaper to replace the product periodically than to spec more

expensive but longer-lasting glass.

Another thing to remember is that plastic is not as stable as glass, so it will expand and contract when used for exterior applications. Konyk says making allowances in the framing should solve this problem. Maintenance can also be an issue from product to product. For instance, Ruhl says oils from skin can be difficult to remove from plastics. So, you might want to spec the product in areas where people won't come in direct contact with it.

Finally, ordering samples is always a good idea, but Shortridge cautions that they can be misleading. The product will seem more rigid in small samples; the larger sheets will have more bounce, and that may not prove desirable for your job. Plan your plastics well, though, and you'll be glad you broke away from glass. **ra**

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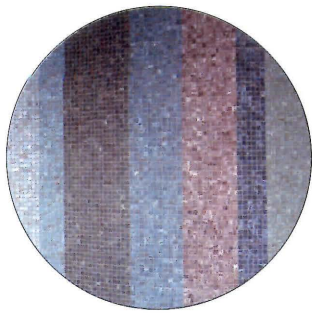
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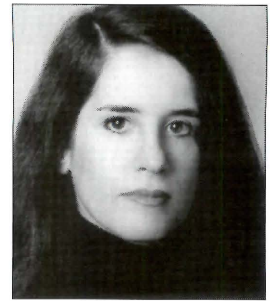
architects' choice

product picks from the pros.



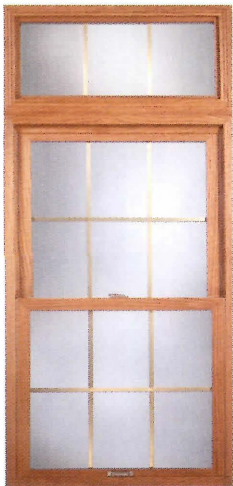
best in glass

Braverman uses Bisazza glass mosaic tiles for walls and floors because “they are small enough to put on a radius,” she says. “You can do three-dimensional things, as well.” The tiles will not fade or absorb water, and they’re available in almost any color. Bisazza, 305.597.4099; www.bisazzausa.com.



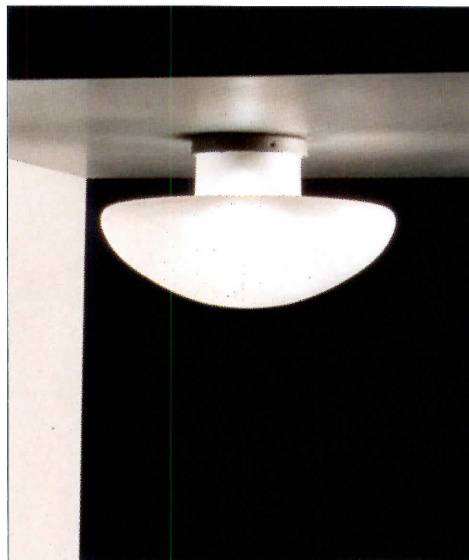
louise braverman

*louise braverman,
architect
new york city*



high fiber

Braverman specs Comfort Line custom fiberglass windows because they’re stronger than wood, and “you can get longer spans and larger pieces of glass.” The line includes double-hung, casement, sliding, awning, and picture configurations. The made-to-order windows are available in standard or custom colors, or with an oak-veneer interior. Comfort Line, 800.522.4999; www.comfortlineinc.com.



light moves

The Sillaba low-voltage fixture is available for a variety of applications in many sizes and with fixed and movable diffusers. “It’s a great little light,” Braverman says. “It’s very spare-looking and creates enough light for an entry, stairwell, or bathroom.” It measures 4, 5, or 6 inches in diameter and uses an MR16, 35-watt bulb. Fontana Arte USA, 310.247.9933; www.fontanaarte.it.



clean finish

Satin Tech colored glass is shiny on one side and matte on the other. A chemical etching process prevents fingerprints. Stock thicknesses go up to 1/2 inch, but custom thicknesses are available. It comes in light blue, light green, bronze, gray, and rose. Bendheim Architectural Glass, 800.835.5304; www.bendheim.com.

—nigel f. maynard



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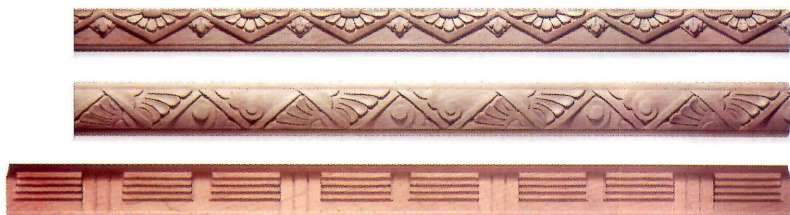
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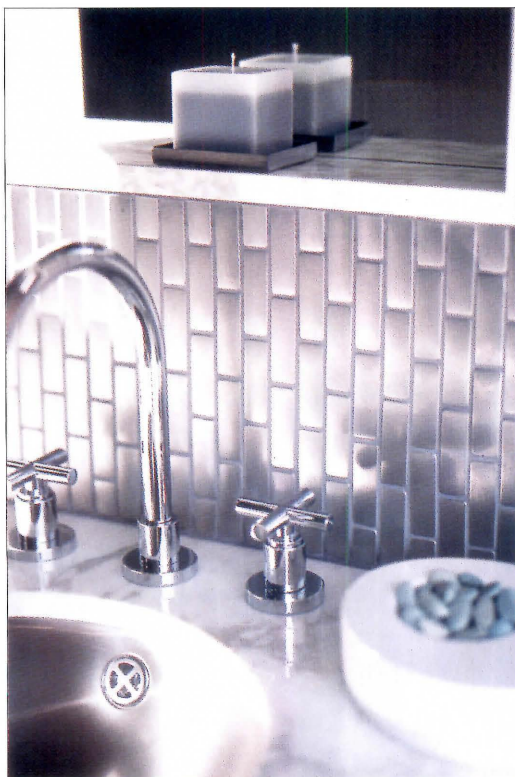
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deco the halls

These three moldings celebrate the return of art deco to contemporary interior design and architecture, according to maker Enkeboll Designs of Carson, Calif. Each pattern repeats every 12 inches, and the moldings are available in a choice of red oak, hard-rock white maple, or cherry. Deco Step molding measures 3¹/₄ inches wide, Deco Astragal is 3³/₈ inches, and Deco Floral is 2⁵/₈ inches; all come in 8-foot lengths. Enkeboll Designs, 310.532.1400; www.enkeboll.com.



hip squares

Sylmar, Calif.-based Walker Zanger says Metallismo is the first metal mosaic tile collection available in the United States. Steel and brass pieces are molded into different shapes and sizes and then rubber-backed and mounted on 12-inch mesh squares. The rubber backing prevents conductivity. Shapes include ³/₄-inch squares, mini bricks (shown here on a backsplash), ovals, rhomboids, and a herringbone pattern in stainless steel, dotted stainless steel, and brass finishes. Walker Zanger, 818.504.0235; www.walkerzanger.com.

—nigel f. maynard



nice shades

Because light fixtures should provide style as well as illumination, colored pendants like this Glass Snifter from W•A•C Lighting are hot, says Christopher Pica, a representative for the Garden City, N.Y.-based company. Measuring 10¹/₂ inches long and 8 inches in diameter, the fixture has an inner layer of glass for white light and a decorative outer shade that comes in red, blue, or amber. The fixture can be adapted to the company's track lighting systems. W•A•C Lighting, 800.526.2588; www.waclighting.com.



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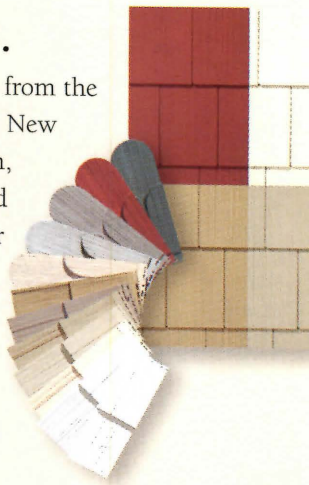
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off the shelf

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forest of trees

Part of the Southwest Series, this door comes in a forest of wood species, including alder, knotty alder, cherry, fir, mahogany, maple, oak, pine, knotty pine, and walnut. Single- and triple-glazed glass insets may be added, in tempered, insulated, beveled, or decorative variations. Twenty-two stain choices plus an array of standard hardware, such as Baldwin, Rocky Mountain, and Southwest Forge, expand the design possibilities. Feather River, 800.395.3667; www.finedoors.com.



super sliders

High-style Klass doors hang from a sliding track, allowing them to overlap and open wide when pushed to the side. The Italian-designed units are edged in aluminum with panels of tempered or etched glass, limed oak, or lacquered colors. DOMA, 877.DOMA.USA; www.doma-usa.com.



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The ProCore Quiet Door deters noise better than a solid-wood door, says the company. The interior molded door, with its dense particleboard core, has a high sound-transmission-control rating. The ProCore line offers two thicknesses, three heights, custom widths for top and bottom rails, 11 molded designs, and a paintable or stainable surface. Door-Craft, 800.877.9482; www.doorcraftdoors.com.

continued on page 108

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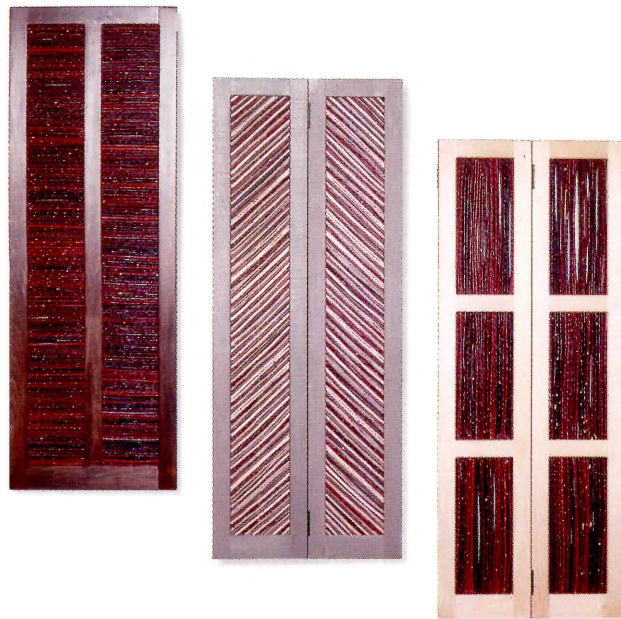
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Shoji passage doors provide an ancient solution to a modern design problem. Diaphanous rice paper is sandwiched between glass layers to retain an authentic look while lowering sound transmission and making the door sturdier. Cherry Tree Design, 800.634.3268; www.cherrytreedesign.com.

—*shelley d. hutchins*

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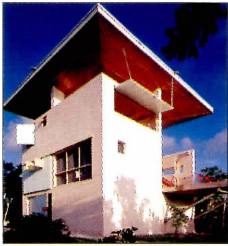


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product information for RADA 2002's winning projects

page 58—Taylor House



bathroom plumbing fixtures: Dornbracht; **countertops:** Ceramique rose coral; **dishwasher:** Miele; **entry doors:** Frank Harmon; **flooring (ceramic tile):** Ceramique coral; **freezer:** GE Appliances;

hardware: Richards-Wilcox; **insulation:** Owens Corning; **kitchen cabinets:** Ikea; **kitchen plumbing fittings:** Grohe; **lighting fixtures:** Juno; **paints/stains:** Cabot; **range:** Viking; **refrigerator:** GE Appliances; **roofing:** Sarnafil; **skylights:** Bilco

page 63—Cyronak House



bathroom plumbing fittings and fixtures: Kohler; **countertops:** maple; **entry doors, patio doors, and windows:** Marvin Windows and Doors; **exterior siding:** white cedar shingles; **flooring (wood):**

fir; **hardware:** Stanley; **kitchen cabinets:** custom; **kitchen plumbing fittings:** Chicago; **kitchen plumbing fixtures:** Kohler; **lighting fixtures:** Stonco; **oven:** GE Appliances; **paints/stains:** Benjamin Moore; **refrigerator:** GE Appliances; **roofing:** CertainTeed

page 65—Slough Cove Residence

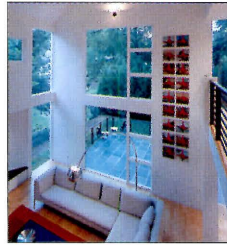


bathroom plumbing fittings: Chicago, Kohler; **bathroom plumbing fixtures:** Waterworks, Rohl, Kohler; **brick/masonry products:** granite; **countertops:** Cape & Island Steel; **dishwasher:** GE

Appliances; **entry doors, patio doors, and windows:** Pella; **exterior siding and roofing:** Maibec shingles; **flooring (ceramic tile):** TaraNova marble; **garage doors:** cedar; **hardware:** Baldwin; **HVAC equipment:** Viesman; **insulation:** Owens Corning; **interior doors:**

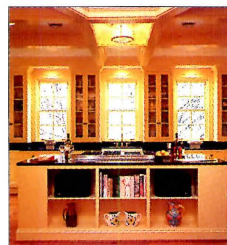
Morgan; **kitchen plumbing fittings and fixtures:** Rohl; **lighting fixtures:** Louis Poulsen, d'ac; **oven:** Viking; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **trash compactor:** Gaggenau

page 66—Push-Pull House



bathroom plumbing fittings: Speakman, Kroin, Dornbracht; **bathroom plumbing fixtures:** Toto; **countertops:** Metropolitan Cabinet Distributors; **dishwasher:** Miele; **exterior siding:** stucco, Hardiplank

(James Hardie); **fireplace:** Heatilator; **garbage disposer:** KitchenAid; **hardware:** Omnia; **HVAC equipment:** Carrier; **insulation:** Owens Corning; **interior doors:** Morgan; **kitchen plumbing fittings:** Hansa America; **lighting fixtures:** Lightolier; **oven:** Dacor; **paints/stains:** Duron; **range:** Miele; **refrigerator:** Sub-Zero; **roofing:** GAF; **windows:** Weather Shield Windows & Doors



page 69—Georgian Residence
bathroom plumbing fittings and fixtures: Kohler; **brick/masonry products:** Cushwa, Haddonstone; **dishwasher:** GE Appliances; **elevator:** Inclinator; **entry**

doors: custom; **flooring (tile):** Daltile; **flooring (wood):** random-width antique heart pine; **garbage disposer:** In-Sink-Erator; **hardware:** Baldwin, Schlage; **HVAC equipment:** Carrier, Burnham; **insulation:** Desert Dri; **interior doors:** Morgan, LAG; **kitchen plumbing fittings:** Chicago; **kitchen plumbing fixtures:** Kohler, Kindred; **lighting fixtures:** Lightolier, Progress Lighting, Mobern, Hadco, Seagull; **oven:** Viking; **paints/stains:** Benjamin Moore, Duron; **patio doors:** Weather Shield Windows & Doors, Morgan, LAG; **refrigerator:** Sub-Zero; **roofing:** slate; **security system:** ITI Proline Security; **structural lumber:** Trus Joist; **windows:** Weather Shield Windows & Doors



page 70—Sisson Cottage
bathroom plumbing fittings: Toto, Waterworks, Porcher; **bathroom plumbing fixtures:** Toto, Porcher, Rohl, Kohler; **countertops:** Vermont Soapstone; **dishwasher:**

GE Appliances; **entry doors, patio doors, and windows:** Manning Design Co.; **exterior siding and roofing:** white cedar shingles; **flooring (tile):** Vermont Structural Slate; **flooring (wood):** J.L. Powell; **garage doors:** Cliff Compton Doors; **garbage disposer:** In-Sink-Erator; **interior doors:** The Maiman Co.; **kitchen plumbing fittings and fixtures:** Waterworks, Vermont Soapstone; **lighting fixtures:** Lightolier, Dabbco, Canlet, TEKA Illumination; **oven:** Thermador; **paints/stains:** Cabot; **refrigerator:** Sub-Zero; **roofing:** red cedar shakes



page 73—Fine Renovation
bathroom plumbing fittings: Kohler; **bathroom plumbing fixtures:** Kohler, Lasco; **countertops:** Vermont Slate; **exterior siding:** red cedar shingles; **hard-**

ware: Schlage; **interior doors:** Broско; **lighting fixtures:** Bega, Lightolier, LBL Lighting; **paints/stains:** Benjamin Moore; **patio doors and windows:** Eagle Window & Door; **refrigerator:** Sub-Zero; **roofing:** CertainTeed



page 75—Cozzens Residence
bathroom and kitchen plumbing fittings: Dornbracht; **bathroom and kitchen plumbing fixtures:** Kohler; **bathroom and kitchen cabinets:** Christiana

Millwork; **countertops:** impala black granite, Corian; **entry doors:** Hopes; **flooring (wood):** beech; **hardware:** Schlage; **interior doors:**

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product information for RADA 2002's winning projects

Woodharbor Doors & Cabinetry; **lighting fixtures:** Flos, Luce Italia, Lightolier, Neidhardt, Juno; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **windows:** Hopes



page 76—Bo01

"The City of Tomorrow"

bathroom wall mosaics: Bisazza; **curtain wall:** Uno Borgstrand AB; **dishwasher:** Alumin Arne Hansson AB; **flooring (ceramic tile):**

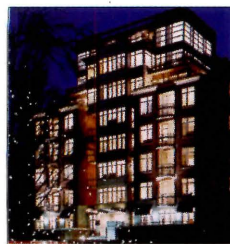
Ceramica Casalgrande Padana; **flooring (wood):** Junckers A/S; **HVAC equipment:** Träteknik AB; **interior doors:** Swedoor AB; **kitchen cabinets:** Snickerispecialisten AB; **lighting fixtures:** Calle Gulled Agenturer AB, Flos Belysningsbolaget AB; **paints/stains:** EG Målerier AB; **patio doors:** Schüco International; **plumbing, water fountains, and water-saving fixtures:** Rörläggaren AB; **roofing:** Weg Tech, Plåtexpressen; **windows:** Velfac AB



page 79—Montage **bathroom plumbing fixtures:** Kohler; **dishwasher, oven, and refrigerator:** Roper; **entry and patio doors:** Therma-Tru Doors; **exterior siding:** Hardiplank (James Hardie); **flooring**

(vinyl): Armstrong; **flooring (wood):** Pergo; **garage doors:** Anozira Door Systems; **HVAC equipment:** Amana, Berko Wall Heaters; **lighting fixtures:** Shaper Lighting; **paints/stains:** Kelly Moore; **skylights and windows:** Rylok

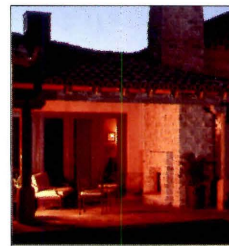
page 81—Park Hill North Condominiums



appliances: GE Appliances; **bathroom and kitchen cabinets:** custom; **bathroom and kitchen plumbing fittings and fixtures:** Kohler; **brick/masonry products:** Continental Brick; **countertops:**

granite; **fireplace:** Heatilator; **flooring (ceramic tile):** Daltile; **flooring (wood):** Bruce Hardwood Floors; **garage doors:** Overhead Door; **HVAC equipment:** Carrier; **lighting fixtures:** Lightolier; **paints/stains:** Duron; **windows:** Acorn Windows

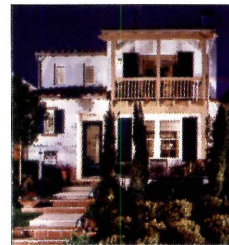
page 82—The Villas at Golden Eagle Village



appliances: KitchenAid; **bathroom accessories:** Bouvet; **bathroom and kitchen plumbing fixtures:** Kohler; **cabinets:** Canac; **countertops:** AZT; **exterior siding:** stucco, stone; **flooring (ceramic tile):** AZT;

hardware: LaForge; **lighting fixtures:** Decora; **paints/stains:** Dunn-Edwards Paints

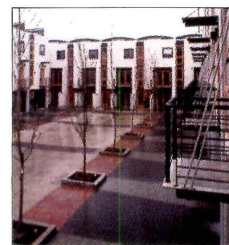
page 85—Westcott at Ladera Ranch, Plan One



bathroom and kitchen cabinets: Loyal Cabinets; **bathroom and kitchen plumbing fittings and fixtures:** Delta; **dishwasher and oven:** GE Appliances; **entry doors:** Therma-Tru Doors; **fireplace:**

Heatilator; **flooring (ceramic tile):** Daltile; **flooring (vinyl):** Armstrong; **garage doors:** Anamar; **garbage disposer:** Badger; **insulation:** Owens Corning; **paints/stains:** Frazee; **range:** El; **roofing:** Pioneer Roofing Systems; **windows:** Summit Window & Patio Door

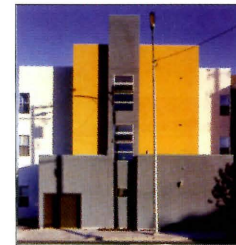
page 86—Center Townhomes



appliances: GE Appliances; **bathroom and kitchen cabinets:** Lanz Cabinets; **bathroom and kitchen plumbing fittings and fixtures:** American Standard; **countertops:** Pionite; **entry, interior,**

and patio doors and trim work: Kolbe & Kolbe Millwork; **flooring (ceramic tile):** Daltile; **flooring (vinyl):** Armstrong; **flooring (wood):** Endura sustainably harvested birch; **garage doors:** Wayne-Dalton; **hardware:** Kwikset; **HVAC equipment:** Bio-Radiant; **insulation:** Owens Corning; **lighting fixtures:** Leviton; **paints/stains:** Sherwin-Williams; **roofing:** IMSA Building Products

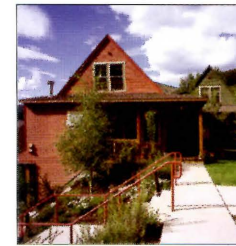
page 88—Pensione Esperanza SRO Hotel



bathroom and kitchen cabinets: IXL Cabinets; **bathroom plumbing fittings:** Sterling; **bathroom plumbing fixtures:** Price Pfister, American Standard; **countertops:** Wilsonart International; **entry**

doors: Vistawall; **exterior siding:** Hardiplank (James Hardie), BHP Steel Building Products; **flooring (vinyl):** Armstrong; **garbage disposer:** In-Sink-Erator; **hardware:** Cal-Royal; **HVAC equipment:** Amana; **kitchen plumbing fittings and fixtures:** Elkay; **paints/stains:** Dunn-Edwards Paints; **refrigerator:** Kenmore; **roofing:** BHP Steel Building Products; **skylights:** TriStar Skylights; **structural lumber:** Trus Joist; **windows:** Milgard Windows

page 91—Snyder Affordable Housing



exterior siding: cedar select knot; **hardware:** Schlage; **insulation:** CertainTeed; **paints/stains:** Benjamin Moore; **windows:** Weather Shield Windows & Doors

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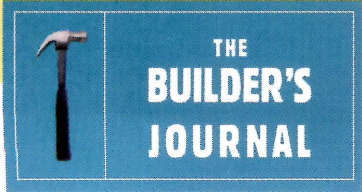
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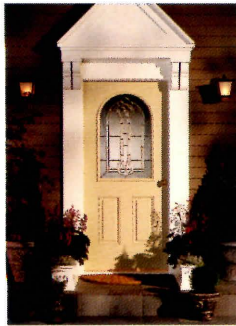
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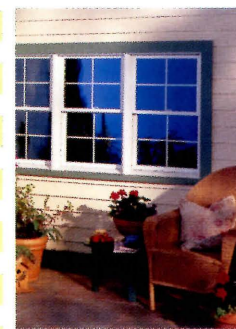
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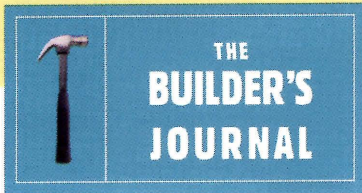
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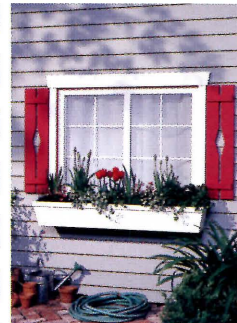


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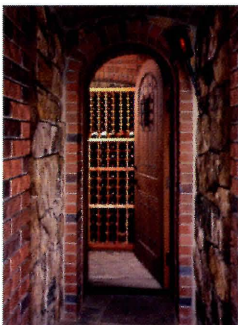
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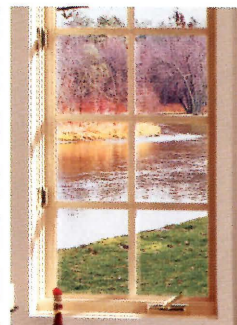


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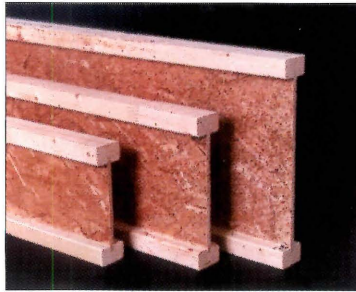
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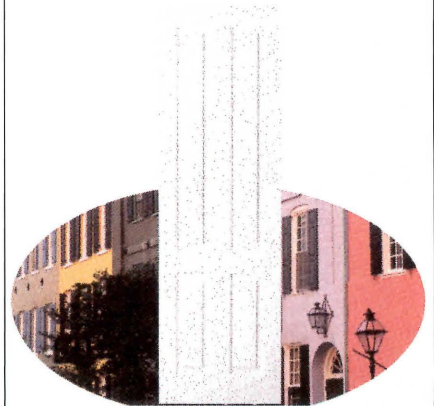


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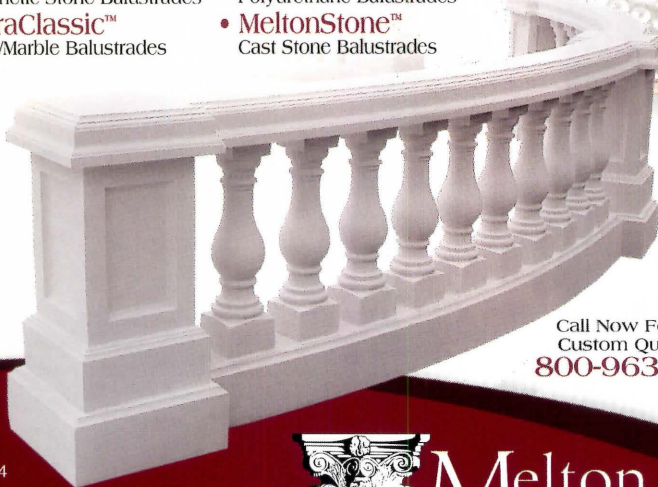
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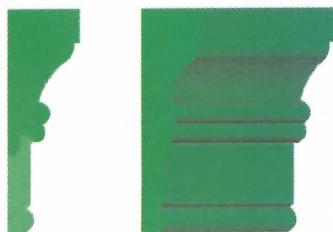
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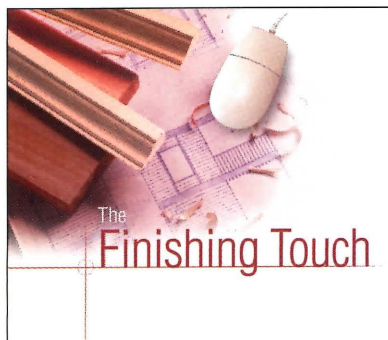
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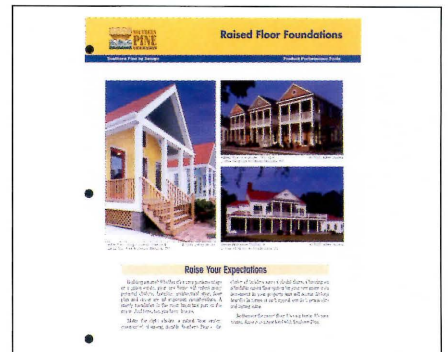
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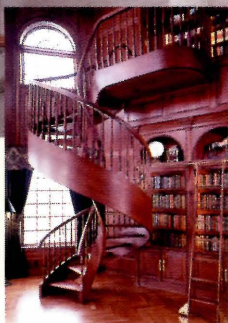


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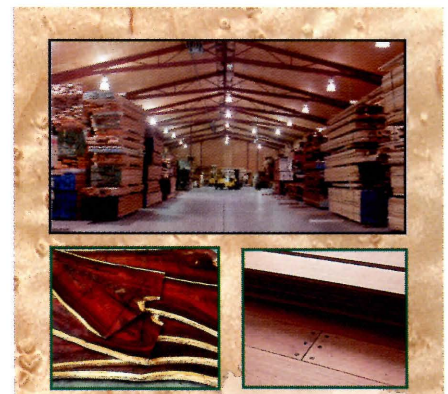
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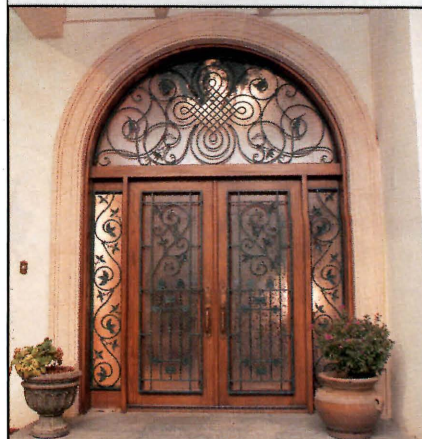
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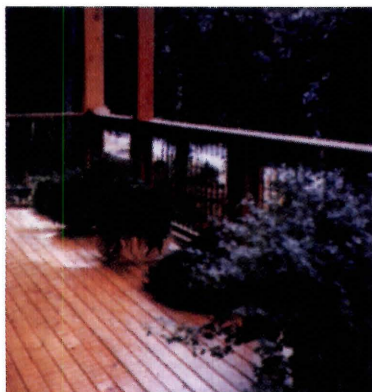
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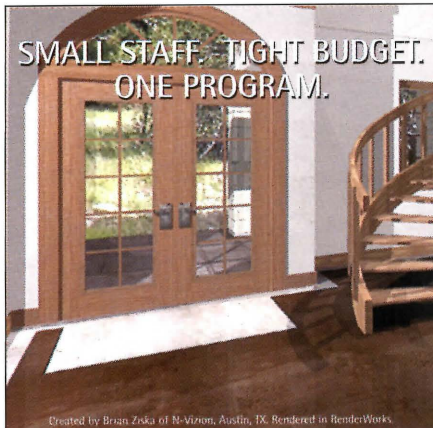
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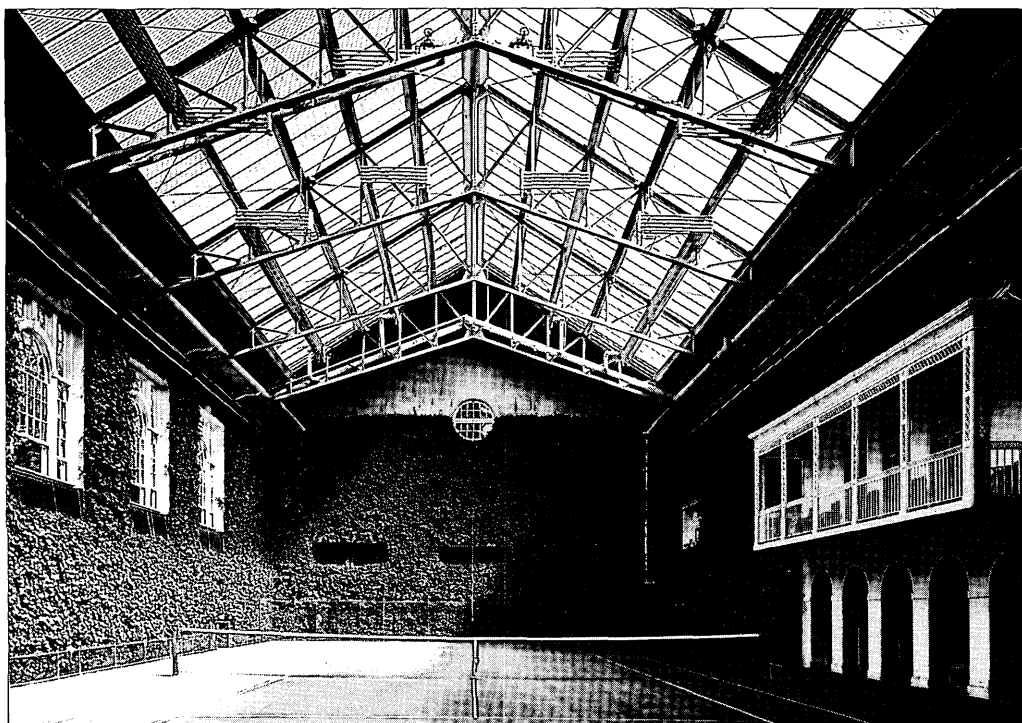
master of subtlety

kersey coates reed house, lake forest, ill., 1929

david adler, faia

“one must go from room to room quietly.”

—david adler



Ezra Stoller © Esto

Chicago-based David Adler was one of the most prominent residential architects in the country during the first half of the 20th century. He worked for some of America’s wealthiest families designing grand manor houses, among them this plush residence in an exclusive North Shore suburb. But Adler wasn’t a showy man, and his houses, though opulent, reflect his contemplative personality. “He didn’t want there to be any abruptness in the transition from room to room,” says Stephen Salny, the author of *The Country Houses of David Adler* (W.W. Norton, 2001). “He felt that architecture shouldn’t shout things out.” The Kersey Coates Reed house—tennis court and all—is still occupied by a private owner.—*meghan drueding*