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design awards

brian johnsen and
sebastian schmaling
are this year's standouts
with camouflage house



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Outlook

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Mark R. Johnson, FAIA, CKD, AIBD

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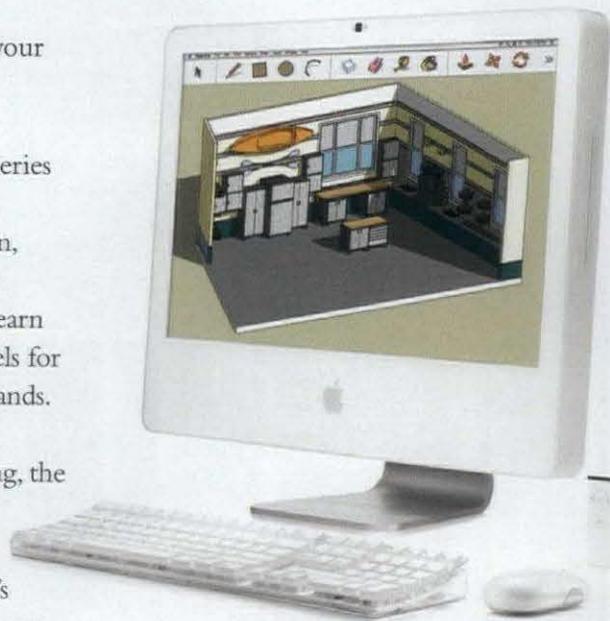


Case study house from Whirlpool CE Video Podcast Series.

When you're at the AIA Convention, you'll also see how we've teamed up

with Apple to enrich the show experience, demonstrating how the design community can benefit from the latest technology. Stop by the Whirlpool booth, #11091, and you'll see the video podcast series demonstrated on Apple iPods and Apple computers — ideal media for architects on the go. You can also enter to win door prizes each day, including video iPods and iPod clearcases.

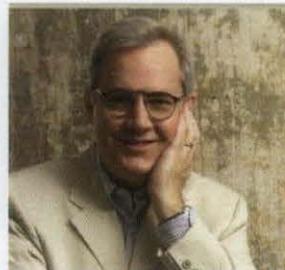
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It's an AIA Convention you won't want to miss and the Whirlpool booth in particular will have lots of exciting new offerings for architects and designers. See you there!



Mark R. Johnson, FAIA, CKD, AIBD
Senior Manager, Architecture and Design Marketing

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Volume 11, number 4. *residential architect* (ISSN 1093-359X; USPS 016-871) is published nine times a year (January/February, March, April, May, June, July, August, September/October, November/December) in 2007 by Hanley Wood, LLC, One Thomas Circle, N.W., Suite 600, Washington, DC 20005. Copyright 2007 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, U.S. \$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. **Subscription inquiries and back issue orders:** 888.269.8410 / **Fax:** 847.291.4816. **Reprints:** FosteReprints, 866.879.9144. 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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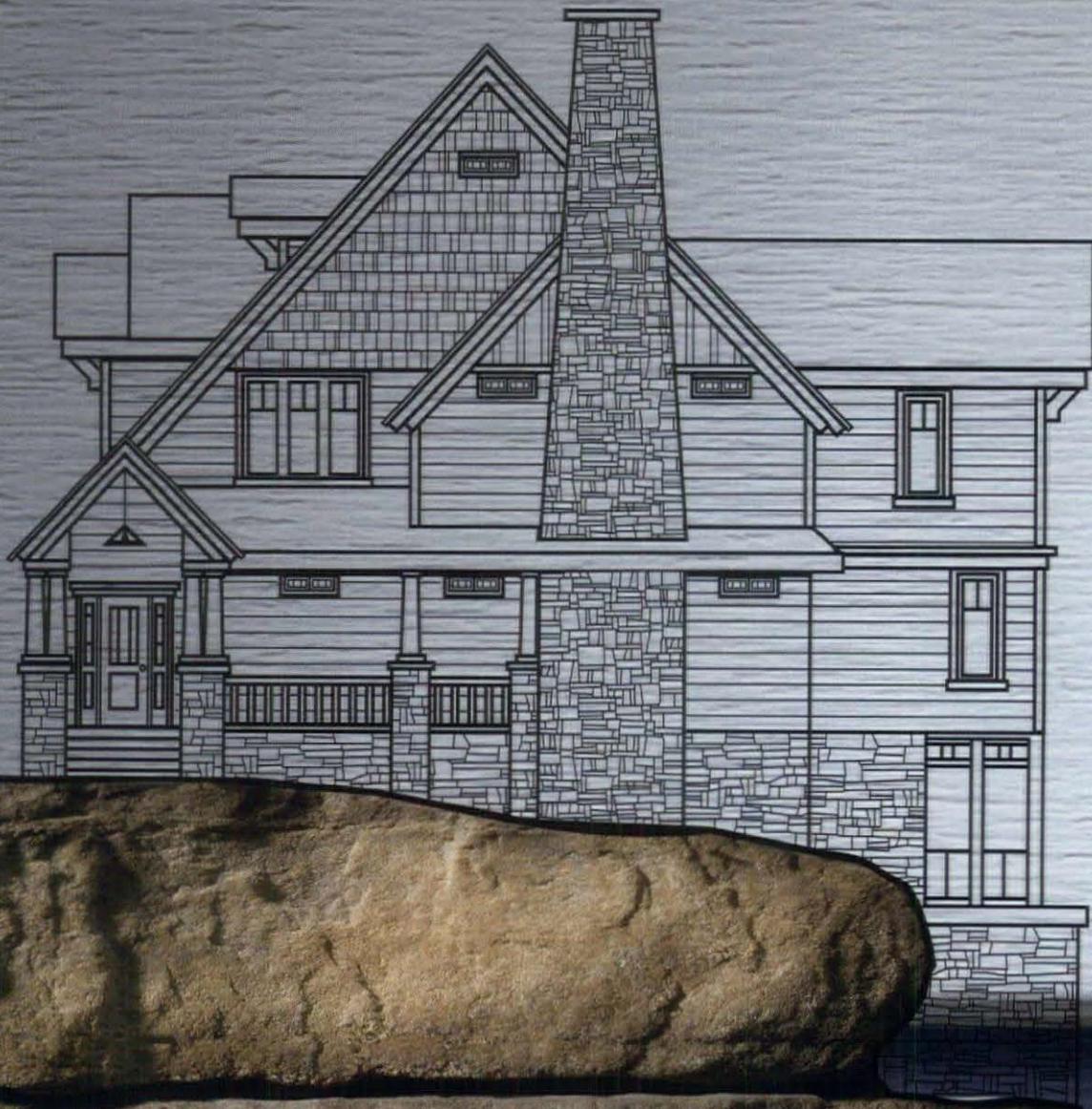
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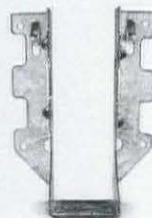
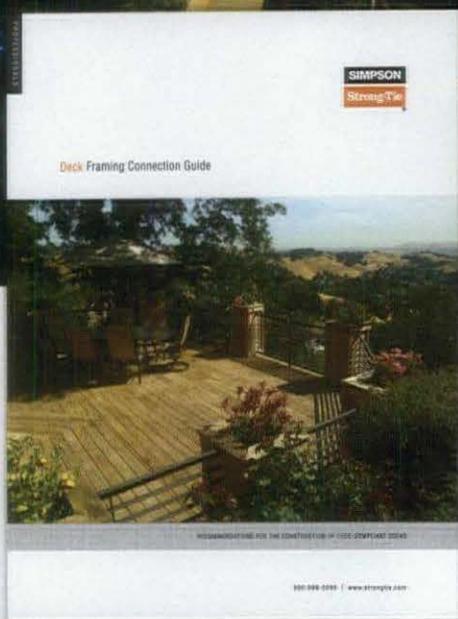
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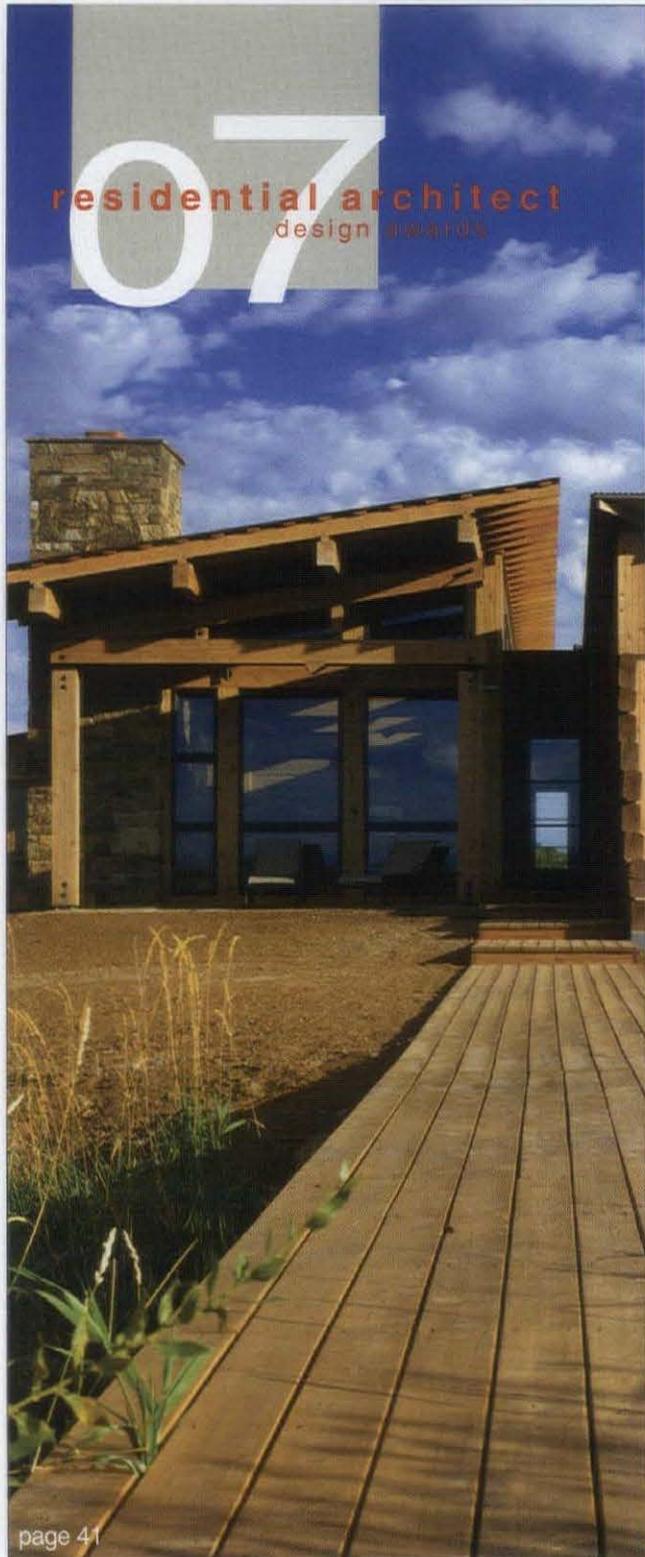
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Award-winning design means never having to say you're sorry—to your clients, the neighborhood, or the profession. Photo: Paul Warchol Photography. Cover photo: Danny Turner.



Architect: Bill Weber Project: Arbatus Residence

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from the editor

the 98 percent solution

it's time to get out from behind the drafting table.

by s. claire conroy

■ just attended another meeting where custom architects disparaged the design quality of merchant housing. I, too, would like to see better and more diverse mass-market housing available to those who can't afford a custom home. But first, I think we all have to face some important facts. Architects need to stop hiding behind the erroneous notion that they design only "2 percent" of all houses built today. Now, I wouldn't be surprised if only 2 percent of the houses built are truly custom homes—one-of-a-kind creations conceived and executed for a specific client and site. But the rest of the houses we see spread across our suburbs, for the most part, originated with architecture firms. Like it or not, there it is.

The relative success of those architect-designed production houses has to do with a number of factors. And the trouble is, most of them remain out of the control of architects. Will the builder choose an appropriate site for the house? Will he follow the spec sheets? Will he tinker with the plan to please a prospective

buyer? Will he knock out crucial design elements if his margins tighten?

How do architects get more of that control back? Well, they can stop selling plans to builders without insisting upon construction observation. But who's going to foot the bill for that? And if architects don't provide the plans, surely someone less qualified will step in to fill the void. Perhaps architects could sell their plans only to enlightened builders who care more about design quality than the bottom line. Certainly there are a few of those folks out there, for as long as they can stay afloat financially.

If we can't rely on architects or builders to ensure the design integrity of the mass-market houses they make, maybe we can find someone else to do the job. Planning commissions, architectural review boards, and the like can exert authority over what gets built. Unfortunately, those entities are usually staffed by almost everyone but those who know how to make good houses.

So how do we see more housing like we have here in our annual Design Awards pages? Architects must grab



Mark Robert Halper

a larger stake in the game. Instead of taking a fee for those plans, how about bartering with your builder client for a percentage of the profits and a role in the process? Why not get yourself on one of those planning commissions or review boards? Heck, you could even run for mayor.

Or, simply start small by designing and building your own house. When your money is on the line, you get very smart, very quickly about budget realities. This fiscal rigor applied to your design work will make you a better architect for any client. And it's an essential tool for a developer, which is the role that can have the

biggest impact on our built environment. Hint, hint.

It's all about control. And as long as the ultimate outcome of design work rests entirely with someone other than the design expert, we will not see any substantial improvement in the quality of our mass-market houses. There are levels of risk and involvement to suit almost any temperament. I encourage you to choose one just a little beyond your current threshold. ra

Comments? Call: 202.736.3312; write: S. Claire Conroy, *residential architect*, One Thomas Circle, N.W., Suite 600, Washington, D.C. 20005; or e-mail: cconroy@hanleywood.com.

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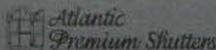
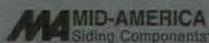
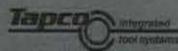
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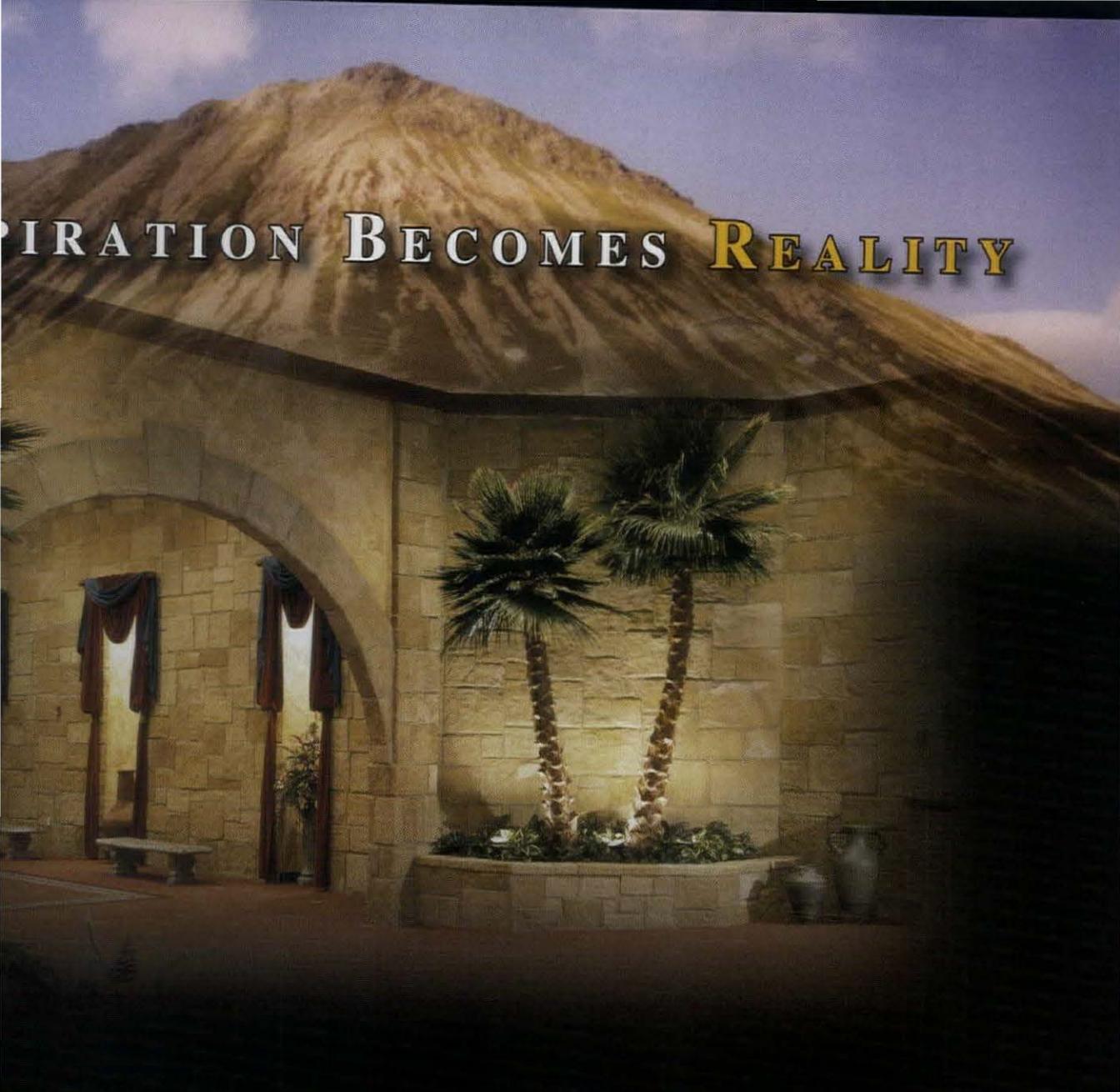


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welcome mat

Your “10 Architects Making a Difference” feature was extremely inspiring, especially since I am in the midst of a shift in my practice (June 2006, page 53). The article made me feel a part of a larger community of architects willing to risk their more predictable practices to bring about change. Thank you.

*Madalena Machado
Machado Blake Design
Somerville, Mass.*

brave new world

Thank you for once again articulating a perspective that so many of us share (“Home of the Brave?” September/October 2006, page 17).

I am an industrial designer who has been practicing for more than 20 years. With that as a career path, I have been able to fully understand the influence design can have on the experiences we have in and around our environments. A challenge, for me, has always been to package concepts in a way that enables them to be embraced by the target audience. The result far too often (in an effort to prevent content shock) is a watered-down version of the potential an idea can reach.

As I’m sure it is in architecture, it is in “environment design.” Any given idea could provide much more benefit if you could just get the end user to better understand the research and intent—and thus, the end deliverable, which sometimes resides somewhere just that side of the unknown.

On top of that is the whole “marketability” pressure we all encounter when contemplating something new. This became very apparent when my wife and I first started to embrace the need to modify our 1940 cottage home to one that better enabled the true interactions and needs of our growing kids. I knew there were many ways to change the structure that would amplify the good experiences we were having and ease the tough ones, but I also was aware that most of them were unconventional and would impact the marketability of the home. The place might end up looking like Soldier Field in Chicago.

The same is true for the home-organization industry I currently serve. There are so many ways a well-organized home or logic can improve a space, but most of them require rethinking that world. It takes a large body of water to turn a large ship around, but we have to start somewhere.

I suspect this challenge affects residential development too. It’s probably as true when seen from the curb as it is when you consider the right 32-millimeter-pitch drawer pull.

I, too, enjoy established neighborhoods where the architecture is diverse and reminiscent of another time. I suspect, in the end, the more letters in the alphabet, the greater the words will be.

*Jon King
Windquest Companies
Holland, Mich.*

faith rewarded

Thanks for “The Enemy Within” (November/December 2004, page 11). It seems like a long time ago, but I had saved it—and just came across it in the pile on my desk. And just when I needed to read it again too.

I’ve been a single practitioner for the past 28 years. I specialize in additions and renovations, and I only have my name in the yellow pages as advertising. It’s unbelievable how much work there is to be done in the already-built environment.

It requires a great deal of experience to walk into someone’s home and within two hours help him or her decide how to tackle a project that will serve that

family well for many years. Understanding people, writing contracts, understanding codes, and city planning are basic. Designing not only the architecture but also the structural, mechanical, and electrical aspects of a home can be overwhelming and financially limiting, but it’s also the most rewarding opportunity an architect can have.

*Ann M. Dunning, AIA
Chagrin Falls, Ohio*

extra credit

I think you really have your finger on the pulse of the residential architect. I especially appreciate your comments concerning principals sharing credit with staff (“Unsung Heroes,” November/December 2006, page 19). I try very hard to do that whenever projects are published, though I find some magazines less interested in that than you are.

We also seek design input from staff across the board, whether entry-level or senior; there’s no monopoly on good ideas, and it keeps ideas fresh.

*Richard Becker, AIA
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Letters may be edited for clarity and length.

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home front

news from the leading edge of residential design.

reinvention recalled

Yes, residential architects design houses. But these days, that's just the beginning of the story. At *ra*'s winter Reinvention Symposium, held in San Diego, we dipped into some of the entrepreneurial endeavors architects are plumbing: design/build, development, landscape design, product design, and more.



Herr Photography



Kevin deFreitas Architects, AIA

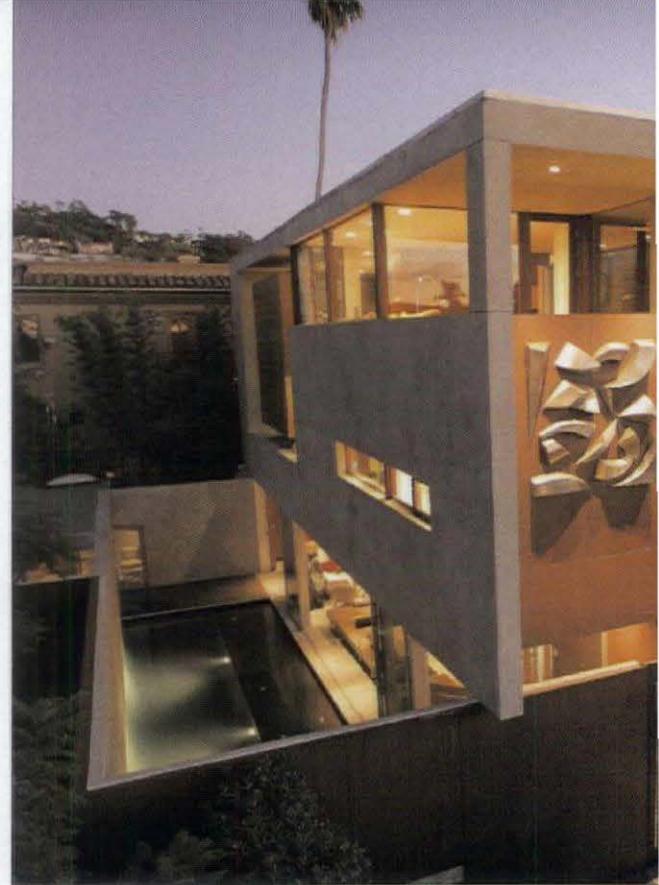
Leadership winners Dan Rockhill, Ricardo Rabines, Taal Safdie, and Frank Welch (top). Home tour destination CentreCity Rowhomes by Kevin deFreitas (above).

We bestowed our annual Leadership Awards on three accomplished firms: Dan Rockhill's Rockhill and Associates, a design/build firm; Safdie Rabines Archi-

itects, designers of houses, bridges, and much more; and Frank Welch and Associates, poetic explorers of vernacular modernism for 50 years.

We toured some handsome houses, including two projects in La Jolla, Calif.

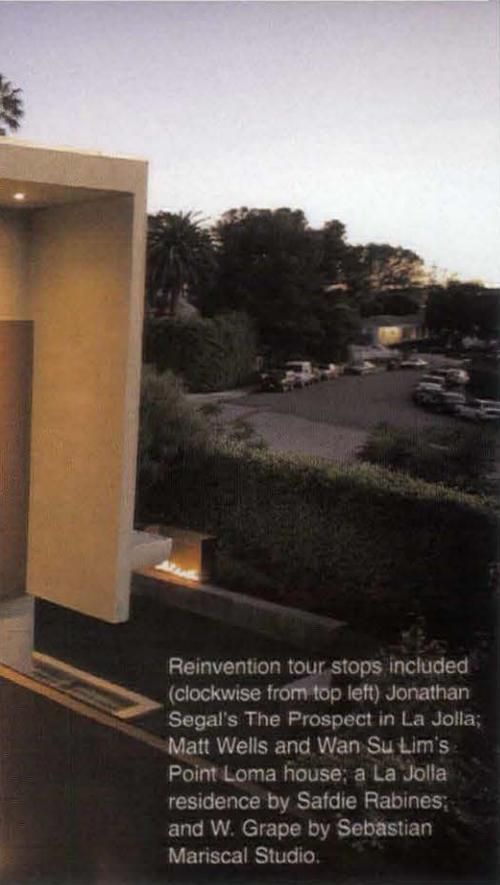
—The Prospect by Jonathan Segal, FAIA, and a cliff-side residence by Safdie Rabines; a “case study-inspired” house in Point Loma, Calif., by Matthew B.



Wells, AIA, Architects Hanna Gabriel Wells, and his wife, Wan Su Lim, a commercial architect; the latest row house project by Kevin deFreitas Architects, AIA, in Escondido, Calif.; and Sebastian Mariscal Studio's new infill house in San Diego.

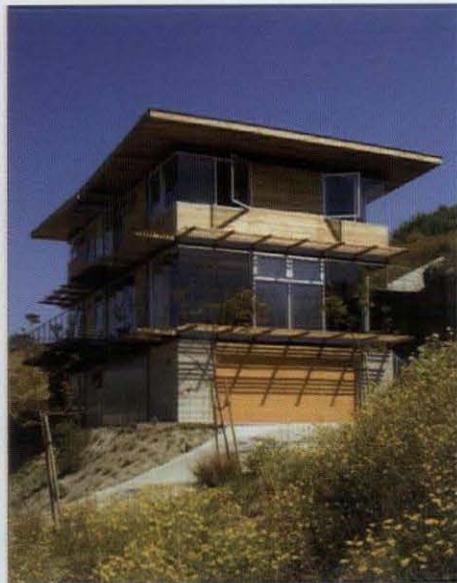
Keynote speaker Tom Kundig, FAIA, Olson Sundberg Kundig Allen Architects, delved into his sculptural approach to reinventing the house. Also wowing the crowd were architects Teddy Cruz; Duo Dickinson, AIA; Jeremiah Eck, FAIA; John Jennings; Jennifer Luce, AIA; Leo Marmol, FAIA; Mark McInturff, FAIA; Dale Mulfinger, FAIA; Whitney Sander; and Dennis Wedlick, AIA.

Stay tuned for the next Reinvention, December 3–5, in Charleston, S.C.—*s. claire conroy*

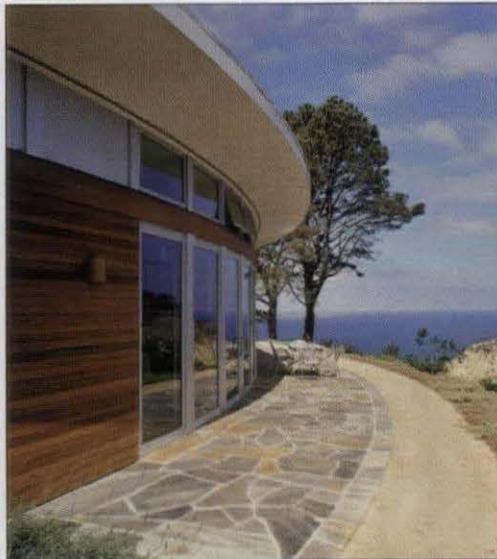


Reinvention tour stops included (clockwise from top left) Jonathan Segal's The Prospect in La Jolla; Matt Wells and Wan Su Lim's Point Loma house; a La Jolla residence by Safdie Rabines; and W. Grape by Sebastian Mariscal Studio.

Paul Body



David Hewitt/Anne Garrison



Photos (above and left): Undine Pröhl



Photos (above and left): Roberto Zeballos

remodel, c'est moi

In her latest book, *The Not So Big Life* (Random House, \$24.95), residential architect Sarah Susanka, FAIA, focuses her formidable problem-solving skills not just on our houses but on our very lives. Could this hunger to improve our homes really represent a repressed desire to find deeper meaning and satisfaction in ourselves? What is it we truly seek to remodel? Perhaps, Susanka quotes Mahatma Gandhi, we must “be the change we wish to see in the world.”

Sarah Susanka

Author of *The Not So Big House*

the
not so big life



What makes a residential architect qualified to be the next self-help guru? If you think about it, that's exactly what Susanka's been practicing all along in her “Not So Big” series. Her “quality over quantity” message has

already sold more than a million copies. Her words resonated so strongly with readers because she dared to link the practical with the emotional and, even more daring still, with the spiritual. In doing so, she articulated a need many people felt but couldn't put into words—and therefore couldn't take action to solve.

Susanka has spent years working on her own personal growth, connecting bits and pieces from many sources of insight. Like an architect with a well-thumbed spec book, she's attempting to pull all of what she's discovered into a coherent, functional, and satisfying whole in *The Not So Big Life*. And she's even providing a how-to manual to keep it working properly once it's under way. What she proposes and gives us tools to construct is the ultimate remodeled life. “Home is the entirety of our lives,” she writes, “and the more open we are to our experience, the fuller and more complete that sense of home becomes.”—s.c.c.

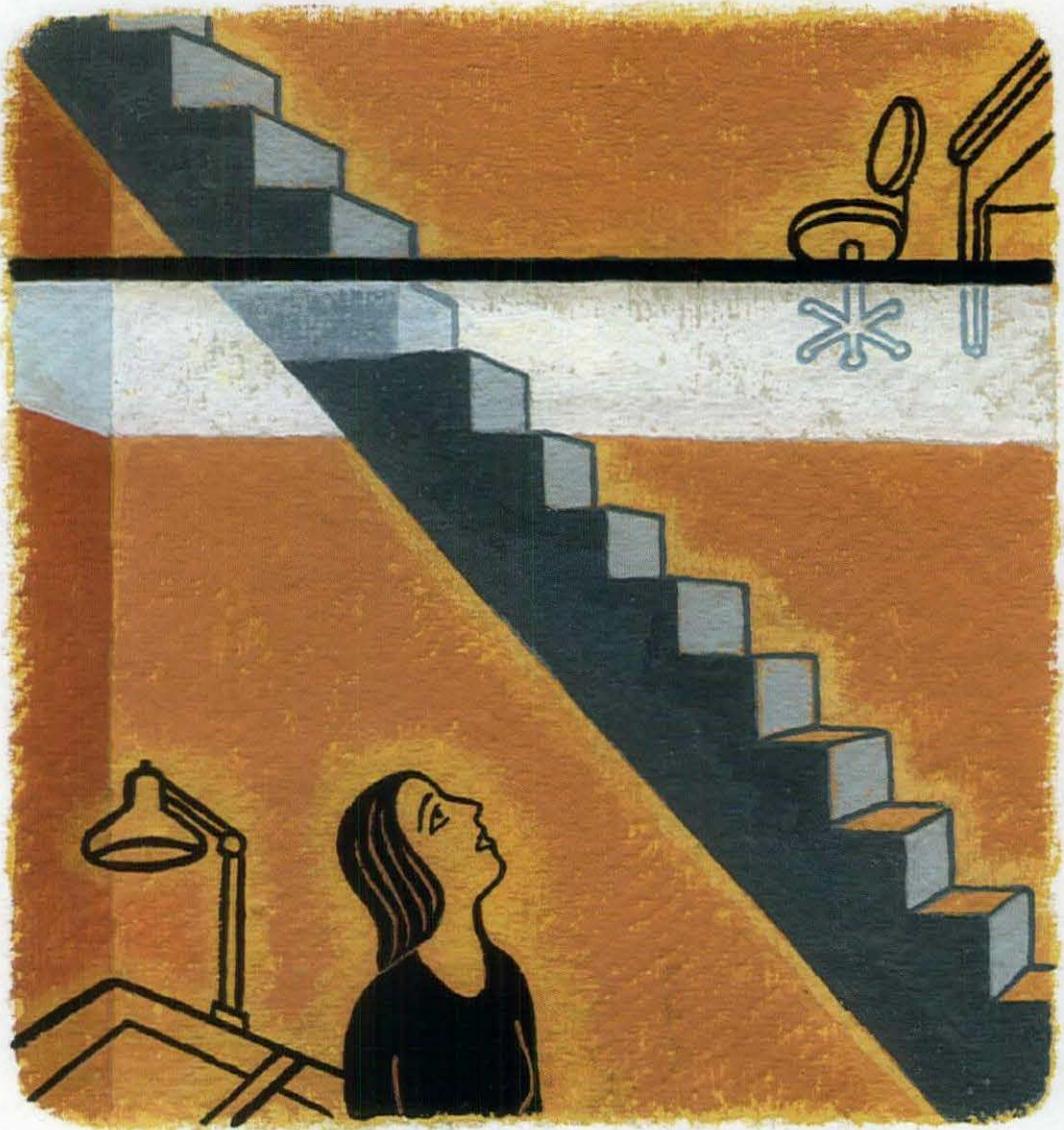
report from the front

are women architects still waging war against the glass ceiling?

by cheryl weber

Susan Maxman, FAIA, started her architectural practice in 1980—an era she calls the Dark Ages for women. On one project for a Dayton, Ohio, couple, the husband refused to believe she was an architect until he saw the registration credentials in her office. Jobsite dynamics were tricky too. “Contractors used to call me a ‘lady architect’; these guys couldn’t get over it,” recalls Maxman, 68, founder and president of Philadelphia-based Susan Maxman & Partners. “They used to sweet-talk me, thinking they could get away with murder. Then I’d see something that I made them change, and they’d get huffy. I’m sure I reminded them of their mothers.”

Nearly every female architect has a story about making it in a male-dominated profession. We’ve come a long way since the mid-1970s, but in this postfeminist era, it’s clear that social change doesn’t happen overnight. Accomplished architects such as Maxman—the first female president of The American Institute of Architects—and Zaha



James Steinberg

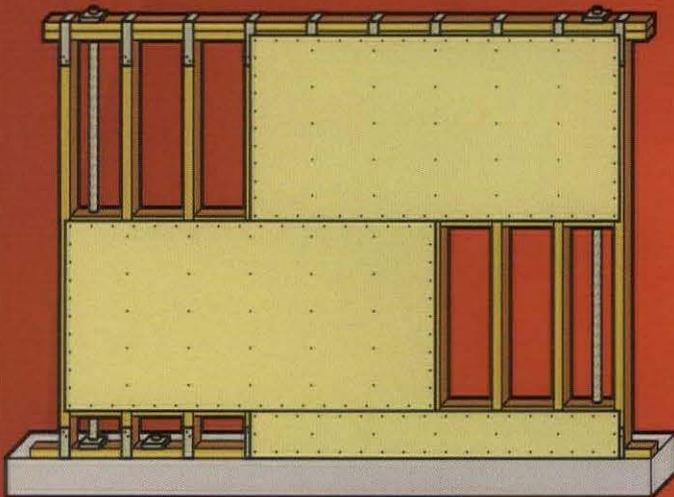
Hadid, Hon. AIA—the only woman to win a Pritzker Architecture Prize in the program’s 28-year history—have helped pave the way. But when you ask women in the trenches if they still face gender-related obsta-

cles, the debate becomes complex. Although women rarely encounter blatant sexism, many agree there’s a lingering lack of parity, ranging from cheap shots on construction sites to discrimination in the board-

rooms of old-boy institutions. The lack of role models is a gaping disparity too. Whereas men can look to a linear history of work for inspiration, there’s a shortage of precedents for women.

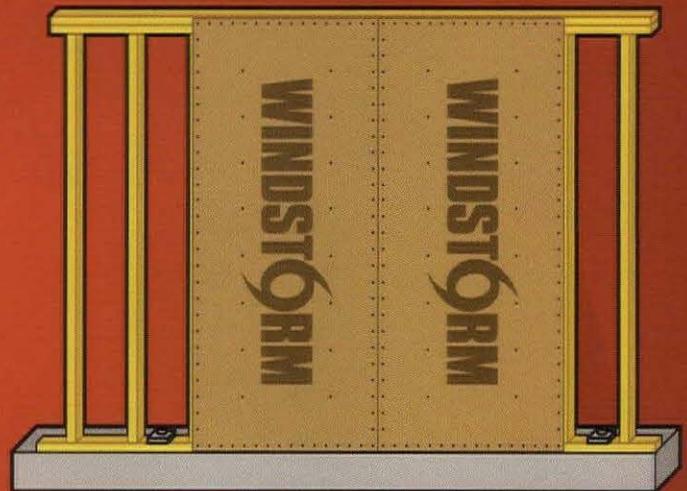
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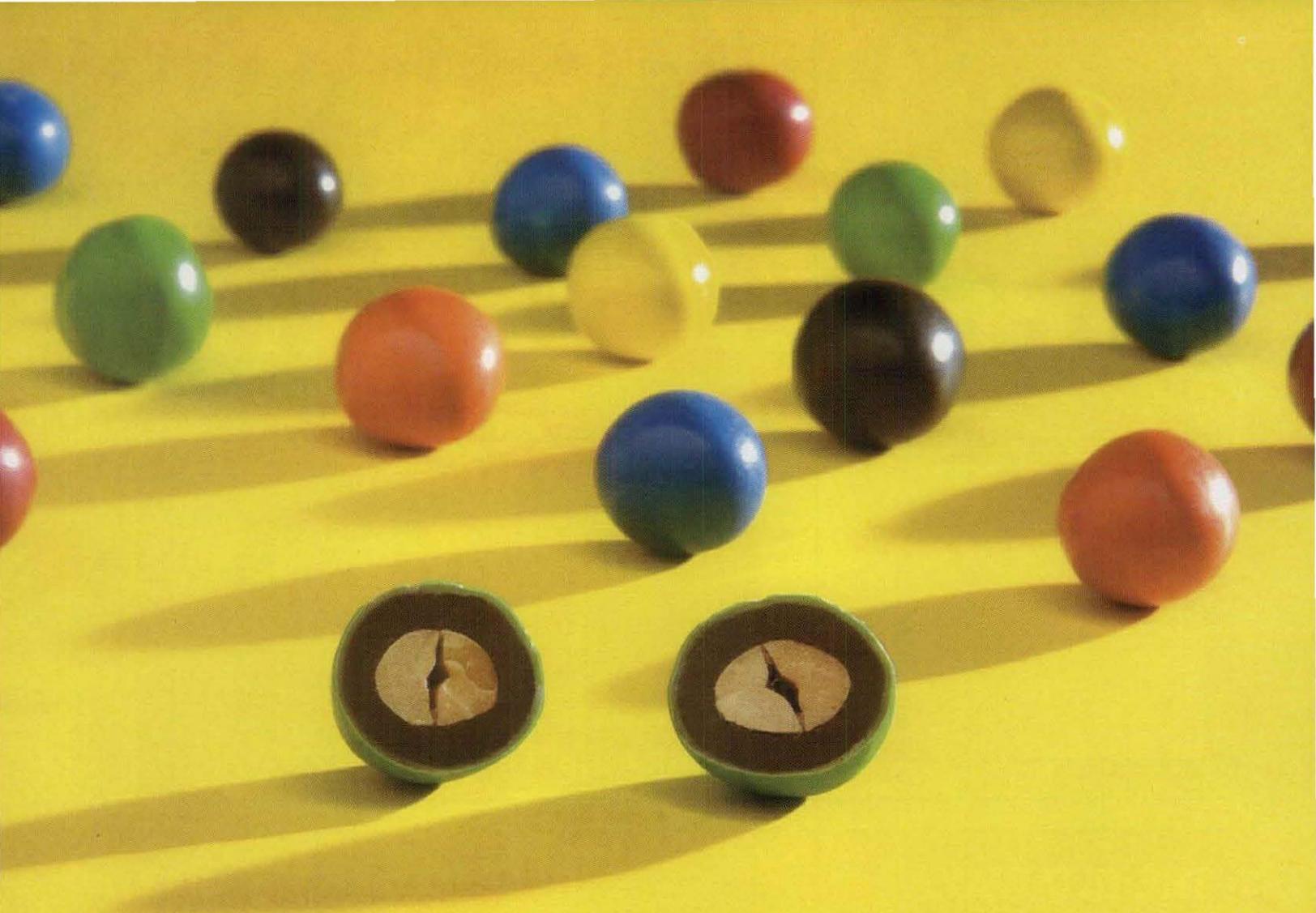
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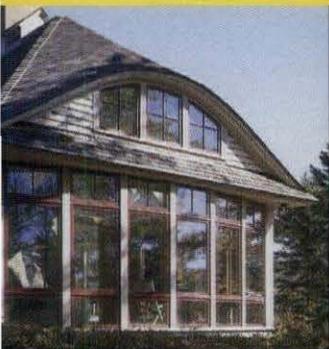
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And, more profoundly, the way women prioritize their lives to raise families often keeps them from competing equally with men.

"You're multitasking every second if you're a woman," says Laurinda Spear, FAIA, a mother of eight and a founding partner of Arquitectonica in Miami. "Somebody didn't write a permission slip; somebody was late getting into the car because they couldn't get their hair done. If I were a man I'd have had a whole different career. But I don't resent it." Despite the uneven playing field, women architects appear to be optimistic about their careers. Most, it seems, are finding ways to work around the inevitable barriers and play to their strengths.

in the trenches

Trailblazing veteran architects have the best vantage point from which to view the status of women in the profession. Denise Scott Brown, Int FRIBA, a principal of Venturi, Scott Brown and Associates, Philadelphia, says that ambitious women often hit the glass ceiling on multimillion-dollar projects because the traditional client group is white men who don't believe women can be trusted with

women's work

The Beverly Willis Architecture Foundation in New York City recently announced funding for a fellowship that will help archivists ferret out the work of women architects in The Library of Congress' architectural collection—one of the largest in the world. The fellowship, which runs from June through December 2007, is the first step in preparing a research guide to the most likely places to look. "This is not just about having original drawings; it's anywhere in the library's collections where we might have evidence of women architects, including the vast architectural photography archives," says Ford Peatross, curator of the library's Architecture, Design, and Engineering division. "We're just thrilled to have the opportunity.

"Often when we have a big collection of photos, there is no information on the projects' creators," he adds. "You can be sure that there are works of women architects in certain people's archives, but no one has winnowed it out. This project is going to make us more aware of our holdings, and the more we know about what we have, the more able we are to build on our strengths and correct our weaknesses." *continued on page 29*

a lot of money. However, she sees the situation improving as women infiltrate other professions. "Clients hire architects very much like themselves; they even look like them," Scott Brown says. When client groups are a mixture of races, genders, and ages, women-owned firms have a better chance to be hired. Her advice? Seek out people who you think are more sophisticated and get a feel for which

client groups will regard you favorably.

Maxman agrees that because women are popping up in more capacities now, it's easier to get work from a variety of sources. "I compete against really tough firms all the time, and what I find now is that most of my clients are women," she says. While generally positive about her track record landing plum projects, she notes that one large, well-known university has short-listed her firm many times. "All the professionals who work for the university like us," she says. "But we don't get the jobs because" *continued on page 29*

"clients hire architects very much like themselves; they even look like them." —denise scott brown, int friba



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it's the three board-of-trustees members who make the decisions. They're all establishment-type men and are not knowledgeable about architecture." Although commercial projects remain elusive, that's fine with Maxman. She prefers to work for institutions and nonprofits, partly because they typically share her interest in sustainability.

Maxman started practicing in 1980 at age 40, having gone back to school at the University of Pennsylvania when the youngest of her six children entered first grade. "I had a lot of energy and still do," she says, "but it was pretty stressful. I felt like I was running every minute." In 1993, she ran for AIA president "because women were very depressed about their lot in architecture. I wanted to show them they could do anything if they put their minds to it." As president, she pursued her interest in sustainability, overseeing the AIA's first green-themed annual convention. "The AIA thought I was nuts, but to this day, people come up to me and talk about it," she says. "I went to a girls' school and an all-girls college; I think that gave me a lot of guts. That's not to belittle the fact that it's still some-

"it never occurred to me to seek a partner on gender-specific terms, and i have never felt like i was in mack's shadow." —merrill elam, aia

Beverly Willis, FAIA, the first female president of AIA California Council, set up the foundation in 2002 to establish a history and tradition for women architects. The foundation focuses primarily on the post-World War II era, when women began emerging as mainstream. Willis notes that women came late to architecture—at the end of the 1800s, after centuries of architectural traditions had already been established. But in the years since then, "women have typically been whitewashed from history; you don't really see women's work hanging side by side with men's in exhibits," she says. "That doesn't mean there haven't been books about women architects, but it's almost a ghettoization that treats them as something apart." She's hoping that the existing tradition will "molt" to become inclusive, so that young women don't feel like they're constantly reinventing the wheel.

"What I see today is that there's still a bit of that feeling that women are without historical models," Willis says. "And I think this is part of the complexity of the glass ceiling." —c.w.

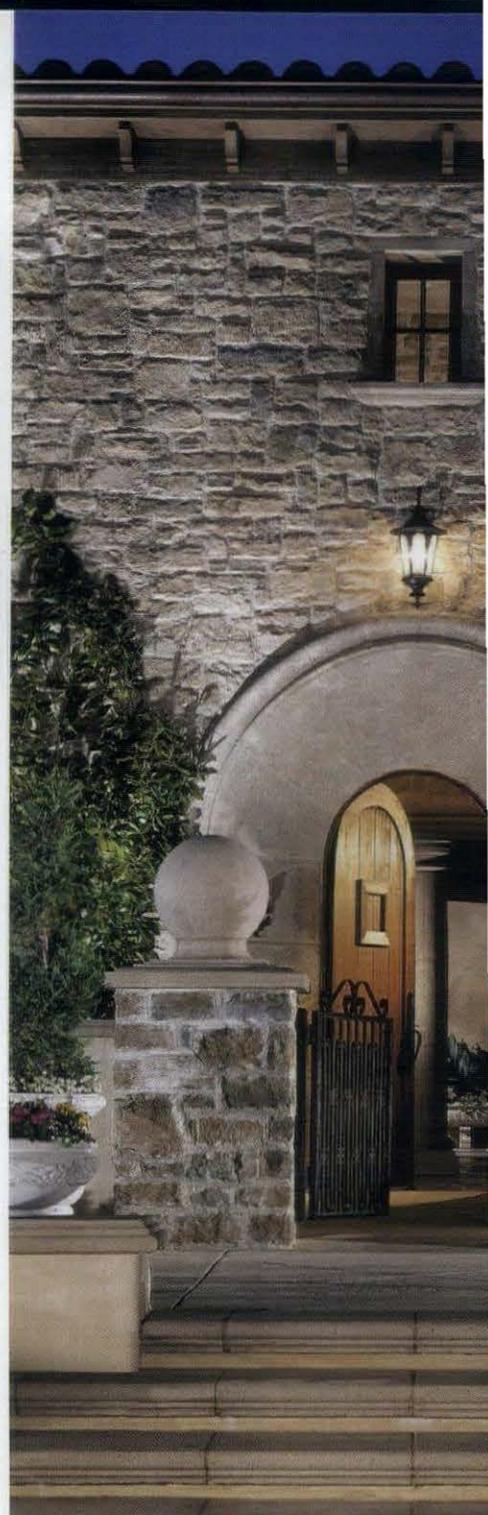
what tough for me. But if you complain about it, you'll never get anywhere."

By contrast, the career experiences of some longtime women architects have been nothing but empowering, thanks in part to the attitudes of the men around them. "I think it's a complex question to ask why certain architects get certain kinds of work," says Merrill Elam, AIA, a principal of Mack Scogin Merrill Elam Architects, an Atlanta firm whose projects run the gamut from

residential to institutional and public. Elam and her husband, Mack Scogin, AIA, founded the firm in 1984, after they served as division heads at what is now Heery International in Atlanta. The only woman in her class at Georgia Tech in the 1970s, Elam says professors and fellow students were completely supportive. "If the men had decided they didn't want a woman, I would never have made it," she says. "They were so supportive that it never occurred to me to seek a partner on gender-specific terms, and I have never felt like I was in Mack's shadow."

For others, partnering with a man means sorting out identity issues. When

continued on page 30



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Margaret McCurry, FAIA, IIDA, ASID, became the female half of Chicago-based Tigerman-McCurry Architects in 1982, she worked independently to establish her own credibility.

Her husband, Stanley Tigerman, FAIA, was older and already well-known. "I didn't want to be Stanley's sous chef," she says. To this day, they maintain separate clients on all but the

occasional project. And although McCurry has experienced her share of dismissive treatment over the years, her design and leadership skills are widely recognized. She was the

first woman to head the AIA Committee on Design and is currently president of the Harvard Club of Chicago—only the second woman to do so in 150 years. "I've found that if you're competent and can deal with large groups of people and energize them, people find you," she says.

For Scott Brown, who formed a creative partnership with husband Robert Venturi, FAIA, in 1967, the experience has been bitter-sweet. On the bitter side, in 1991 the Pritzker Prize went to Venturi alone, though Scott Brown says their roles completely intertwine. "The Pritzker people have consistently refused to consider me," she says. "They take a traditional view of architecture—although they call themselves modernists. I've had to face the fact that my role on projects is submerged in the general estimation that architecture is male-run, and that, in our office, all design is by Venturi. That's hard for me."

That said, Scott Brown suspects she would not have done better on her own, simply because her and Venturi's tandem talents help them produce better work, especially on complex campus planning and urban projects. Many women have told Scott Brown that because of the Pritzker incident, they won't practice with their husbands. But she believes it's worth trying. "It is hard, but if you love each other and are on

continued on page 32

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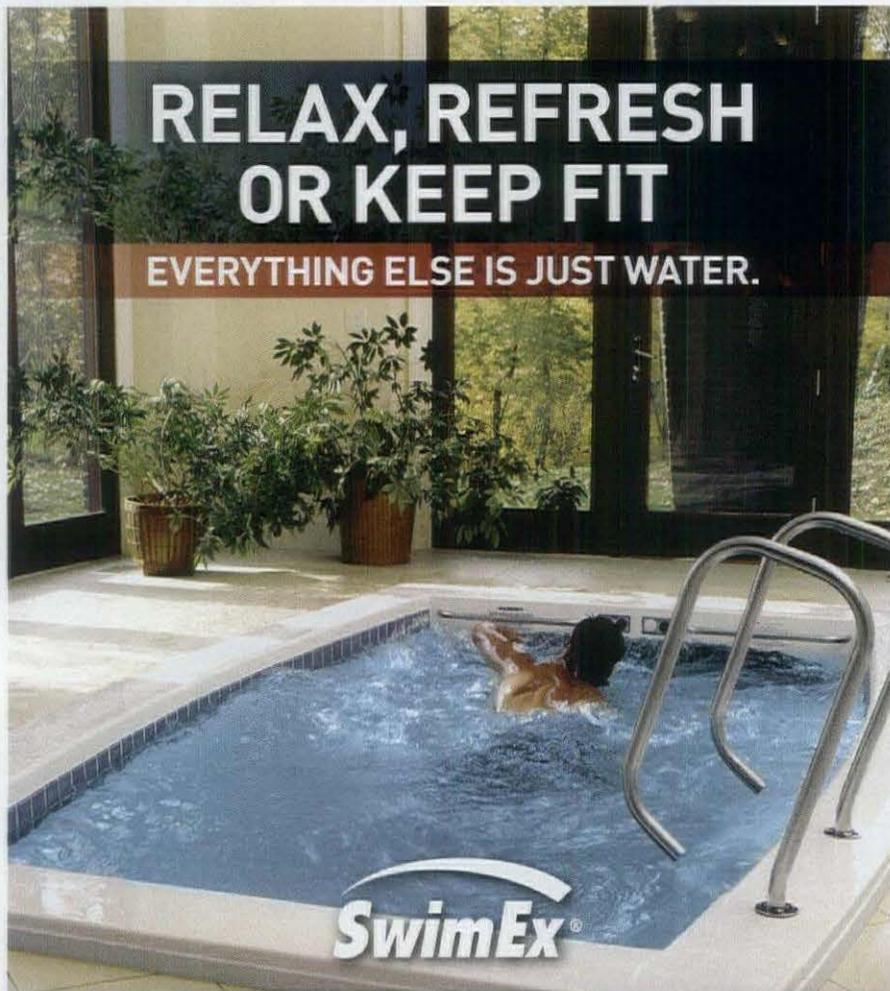
the same wavelength, you can create better ideas together," she says. "People say an idea has to generate in one mind; in actual fact, the fun of working with a creative team is the way

ideas zip between people. So you would lose doing that with your best partner. And you can get larger projects that way."

She adds wryly: "One of our clients said, when you

have us together, you have double your problem. What he meant was that if he was not convinced by Bob's argument, he found he had to hear mine. That's an advantage, though; I can

find a way to explain something when Bob's version doesn't ring true with a client. We can also, between us, approach a project from three or four different viewpoints. This makes the building better, even if it sometimes makes our lives harder."



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making choices

Of AIA members, men outnumber women by roughly 6-to-1. But women have made serious progress. A recent AIA *Business of Architecture* survey found that the number of licensed women architects rose from 14 percent in 1999 to 20 percent in 2005. Women comprised 26 percent of all architecture staff, up from 20 percent in 1999. And the number of women principals and partners at firms also increased to 16 percent in 2005, from 4 percent in 1999.

At the helm of a successful nine-person firm in San Francisco, Anne Fougeron, AIA, feels her minority status keenly. She's received a slew of design awards for projects ranging from health care and civic facilities to high-end houses, yet her 21-year-old firm is routinely overlooked by large multi-family housing developers. To improve her visibility, Fougeron partners with other firms to go after big jobs, engages in outreach programs for women in business, and aggressively markets Fougeron Architecture as a woman-owned firm. "Some of our best

continued on page 34

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clients have been female clients like Planned Parenthood," she says. "We seek out groups whose point of view we can understand."

Indeed, for mid-career female practitioners, getting

ahead has meant a persistent refusal to be typecast. Early on, Suman Sorg, FAIA, principal of Sorg and Associates in Washington, D.C., resisted a gravitational pull toward interiors and historic

preservation in order to build a reputation for modernist buildings. "I never felt there were career-advancement issues, but it was more the service itself that women could perform," she says. Her

diverse, 40-person practice revolves around embassies, condos, educational facilities, and civic centers. The public sector is an equalizer, since it encourages minority involvement. But Sorg laments that private-sector office buildings are hard to get. "It's been easier for women to be on the housing side—people think house, woman," she says. "But I find housing to be a much more complicated building type, because office buildings are just the skin and core." She surmises that, in contrast to the smaller developers doing housing, the old-boys' network is alive and well among big-time developers of office buildings.

Julie Eizenberg, AIA, cofounder (with husband Hank Koning, FAIA, FRAIA) of Santa Monica, Calif.-based Koning Eizenberg Architecture, suggests that what some perceive as a glass ceiling might simply be a mismatch in the way women see themselves and the clients who want them. "Women are afraid of saying, 'These are my values. If this is what I am, I want the people who think like I do,'" she says. "I don't think we should be changing to meet other people's preconceptions about what an architect is. We tell them what we do, and it will change because we do it. The same people who think there's a glass ceiling should think they're a unique commodity. They have a different point of view, and to me, that's marketable."

continued on page 36

The advertisement features a photograph of a classic wooden door set in a bathroom. To the left of the door is a wooden vanity with a white countertop, a red cushion, and a candle holder with two lit candles. The door is a solid wood with a simple panel design and a dark knob. The background wall is light-colored with a tiled wainscot.

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For example, Eizenberg likes doing community-based projects in which she can overturn cultural norms and “deinstitutionalize things that have gotten stodgy. It’s not generic architecture but architecture that makes a difference and affects people’s sense of self,” she says, adding that “there are tons of clients who prefer to work with women. Some are just tired of guys.” Spear agrees. “When I set forth

into the world, I was under the illusion that men aren’t as oppositional as they really are,” she says. “In fact, they think very differently. They’re not that collegial and are very competitive and jealous.” However, she continues, “It’s all in what you want. I find nothing glamorous about designing condo buildings. That’s why I became a landscape architect.” Three years ago she added landscape

architecture to her long list of accomplishments because, she says, the next wave will be about being good stewards and designing buildings that relate to the earth.

women rising

Young women have only their academic experiences and a few years of practice to go on. But even they have registered gender issues differently. In her seven-year career, Lindy Roy, founding principal of New York City’s ROY Co., has encountered sexism on jobsites and in project management meetings. “In some of the battles we’ve had with developers, I often feel that they wouldn’t try

that with a guy,” she says. “If you raise your voice or are adamant, what comes out is the idea that you should calm down or go for a walk around the block. It’s a cheap putdown I’ve gotten from fairly sophisticated men.”

Hansy Better Barraza, a principal of Studio Luz Architects, Boston, teaches at the Rhode Island School of Design, where the faculty is equal parts men and women. By contrast, she says, “When I’m on the review panels at different universities, I tend to be the only woman, so that’s where I see the disconnect.” It’s a subtle message to women that men are in charge and will be the ones

“i never felt there were career-advancement issues, but it was more the service itself that women could perform.” —suman sorg, faia



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to comment on the value of their work.

Others have observed apparent inequities in mainstream firms. Angela Dean, AIA, LEED AP, who established Salt Lake City-based AMD Architecture in 1997, says she's seen female colleagues passed over for principal and others hired at lower salaries than men. "It's a real [trend], and I don't understand it," she says. "It's prevalent even among employers I had respected and trusted. That's why I decided I'll do it my way." Dean currently has three women on staff and says she's thrilled to be thriving in a conservative town. "It wasn't a deliberate decision to have

just women," she continues, "but it's a good fit for the sustainability we promote. For the men who have applied here, that hasn't been their driving force, and for the women it has."

On the other hand, Michelle Kaufmann, AIA, design principal of Michelle Kaufmann Designs in Oakland, Calif., has never felt that being female made a difference one way or the other. Still, "I am grateful for the hard work of the women who paved the way," she says.

Among those women is Elizabeth Wright Ingraham, FAIA, NCARB, now in her 80s, who "designed and drafted with children hanging down my back." She

"the same people who think there's a glass ceiling should think they're a unique commodity. they have a different point of view, and to me, that's marketable." —julie eizenberg, aia

says she was 44 before she stopped competing with her famous grandfather and found her own vernacular. Her advice? "Women should make sure they have the energy to do what they're doing and keep expressing their ideas."

Still passionate about architecture after four decades of practice, Scott Brown also helped set an

example for today's female architects. "I wouldn't have been in any other profession," she says. "The mixture of intellectual and artistic battle you do around the idea of a building is addictive ... pulling out of hard material something beautiful that's got a mind and an art. If you love doing that, why would you do anything else, even if it's very hard?" ra



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residential architect design awards

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

At *ra*, we love design competitions. Local and national awards lead us to some of the best work we feature in the magazine. So it's no surprise we started our own program eight years ago, hoping to find new accomplishments by known and emerging talent. Our *residential architect* Design Awards now constitute the single biggest and most selective residential architecture competition in the country.

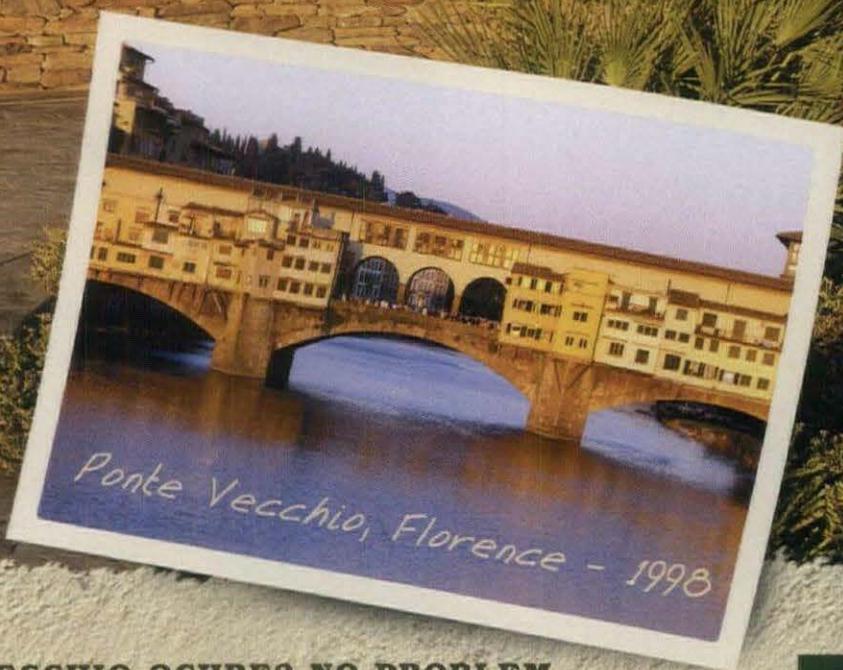
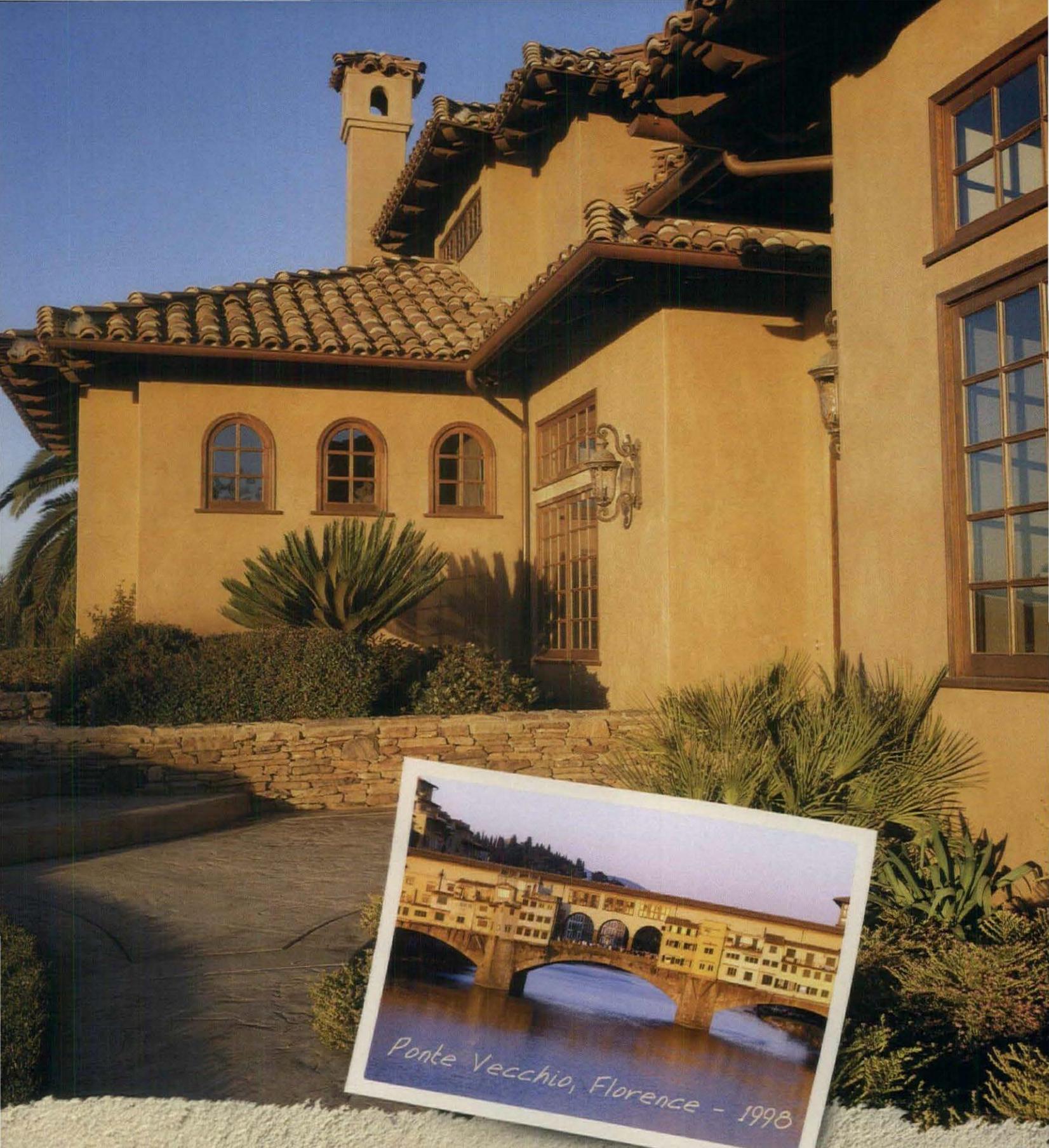
This year we received 886 entries in 15 categories. The jury comprised six distinguished architects, including Randy Brown, FAIA, Randy Brown Architects, Omaha, Neb.; Anne Decker, AIA, Rill & Decker Architects, Bethesda, Md.; David Furman, FAIA, David Furman Architecture, Charlotte, N.C.; Val Glitsch, FAIA, LEED AP, Val Glitsch, FAIA, Architect, Houston; Guy Peterson, FAIA, Guy Peterson/Office for Architecture, Sarasota, Fla.; and Garth Rockcastle, FAIA, Meyer, Scherer & Rockcastle, Hyattsville, Md. As always, we gave our judges full latitude to combine, eliminate, or add categories. Thus, no awards were given this year in the adaptive reuse, campus housing, kitchen, or bath categories. And a special Judges' Award was created to honor a student project.

In all, our jury singled out 29 projects for awards, among them one Judges' award, 20 Merit awards, seven Grand awards, and a Project of the Year. Turn the page and judge for yourself.



This year's Project of the Year, Camouflage House by Sebastian Schmaling and Brian Johnsen, stood out by fitting in.

Danny Turner



Ponte Vecchio, Florence - 1998

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project of the year

camouflage house, green lake, wis.

johnsen schmaling architects

milwaukee

every once in a while, an architectural perfect storm occurs. A series of favorable circumstances—a gifted architect, a beautiful site, a thoughtful client—coincide in one project, leading to a sublime synthesis of design, surroundings, and program. That’s exactly what happened with this weekend home for a Milwaukee family in Green Lake, Wis. Brian Johnsen, AIA, and Sebastian Schmaling, AIA, spent a year taking trips to the wooded, lakeside site two hours from their Milwaukee office. They absorbed the property’s every nuance, from the bark patterns on the trees to the colors of the leaves at different times of the year. The scheme they created reflects those nuances so completely that the *residential architect* Design Awards judges voted it Project of the Year. “They couldn’t have solved this better in terms of the relationship to the site,” said one juror.

“They took an idea and ran with it,” added another.

The two-story home’s layout is simple: two bars, laid perpendicularly to one another. Johnsen and Schmaling tucked the lower, bedroom level into a steep hillside and placed the public rooms upstairs. The project’s linear forms highlight the judges’

favorite feature—an exterior envelope of cedar and glass interspersed with Prodema, a wood-veneer product containing a resin-bonded cellulose core. The Prodema panels, whose varying colors match the seasonally changing leaves, sit about 4 inches forward for a layering effect.



Alternating layers of glass, unfinished cedar, and glossy Prodema give the façade a dynamic quality.



Kevin J. Miyazaki Photo



The house recedes into the background, letting the forest dominate the landscape (left). Concrete retaining walls rise out of existing rock outcroppings (opposite, bottom), strengthening the building's connection to the site.

project of the year *continued*

The vertical orientation of each façade element mirrors the solids and voids created by the surrounding trees. “Not only were we creating a structure that attempts to assimilate into the environment, we were also concerned with how, over time, this house could become more intimate with its site,” Johnsen explains. “The body of the structure—the vertical tongue-and-groove cedar—will silver over time. And then the elevated Prodemia skin ties the house to the ever-changing seasons.”

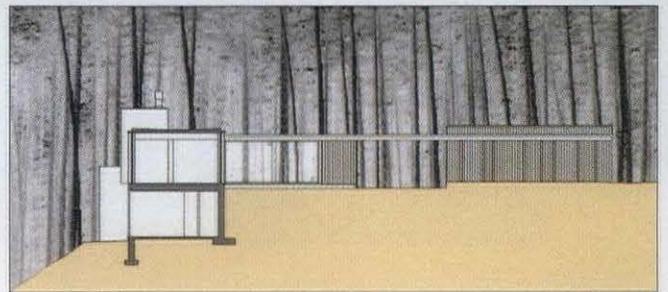
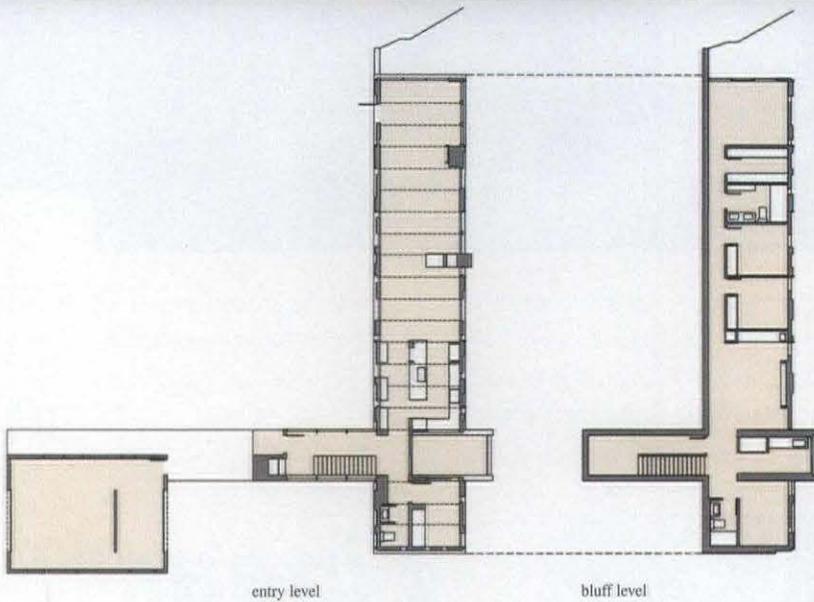
Within its striking enclosure, the house continues to immerse its dwellers in the immediate natural environment. Windows extend from the concrete floors all the way up to the clear-sealed MDF ceilings to maximize lake and forest views. Folding glass doors transform a screened porch into an extension of the main living space. On the lower level, varied-width strips of cedar embedded in an exposed-concrete retaining wall recall the woods outside. Traditional items interpreted in a modern manner, such as exposed beams of engineered wood and a steel-clad central fireplace, update the lake cottage vernacular.

“The design is all about the experiences you will have in this house,” Johnsen says. “The idea was that the house would be totally unique and different from any other building you will be in.”—*m.d.*

principals in charge / project architects / landscape designers / interior designers: Brian Johnsen, AIA, and Sebastian Schmaling, AIA, Johnsen Schmaling Architects; **general contractor:** Jesse Burg, Gale Burg Construction, Malone, Wis.; **project size:** 2,700 square feet; **site size:** 2.5 acres; **construction cost:** \$260 per square foot; **photography:** Johnsen Schmaling Architects, except where noted. See page 115 for product information.



Photos (above and top): Kevin J. Miyazaki Photo



A 4-foot post-and-beam structure supports the vivid exterior grid. The two-story side of the house looks out through the treetops and onto Green Lake (top).

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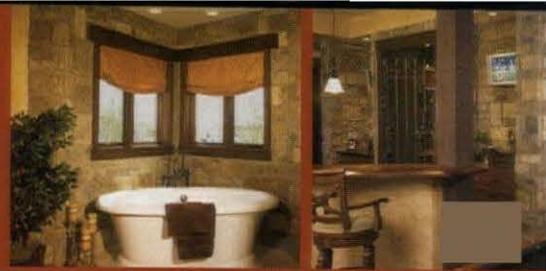
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loft23, cambridge, mass.

dimella shaffer

boston

Strung between two parks, the glass-and-copper Loft23 takes modern urban housing to a new level. It was the final building in a large mixed-use development, and in order to fill out the 100-foot-by-200-foot site and meet a 70-foot height datum, the architects designed four stories of apartments with 14-foot ceilings.

In response to the adjacent green spaces on the north and south sides, the shorter end walls open to the landscape with floor-to-ceiling windows, while the longer sidewalls are clad in pre-patinated copper. The result is a building that's transparent from end to end,

like a glass box sandwiched between two copper walls. "Every other building, per the design guidelines, was red brick," says Edward Hodges, AIA. "Historically, copper is a trim element on brick buildings, and being green, it ties into the parks."

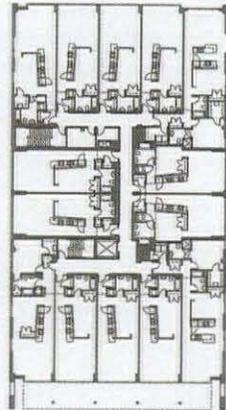
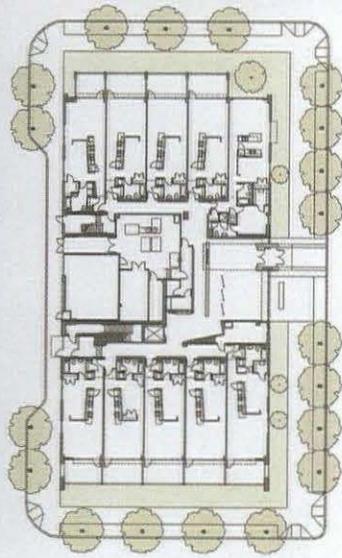
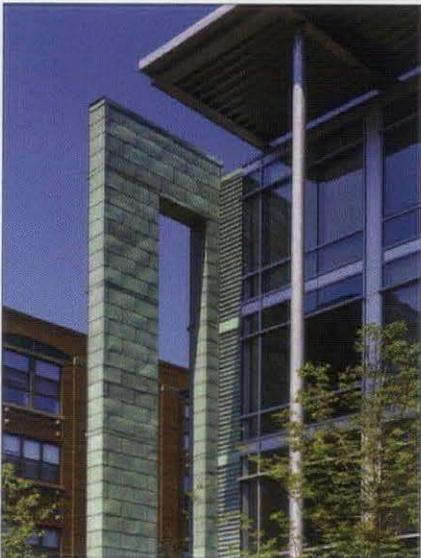
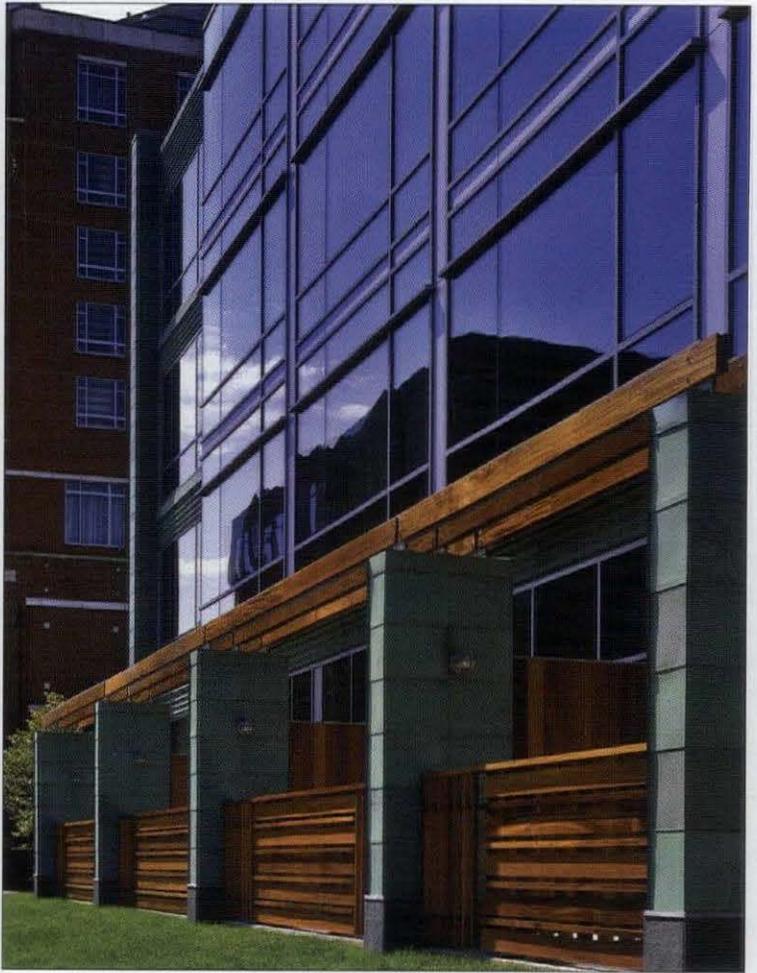
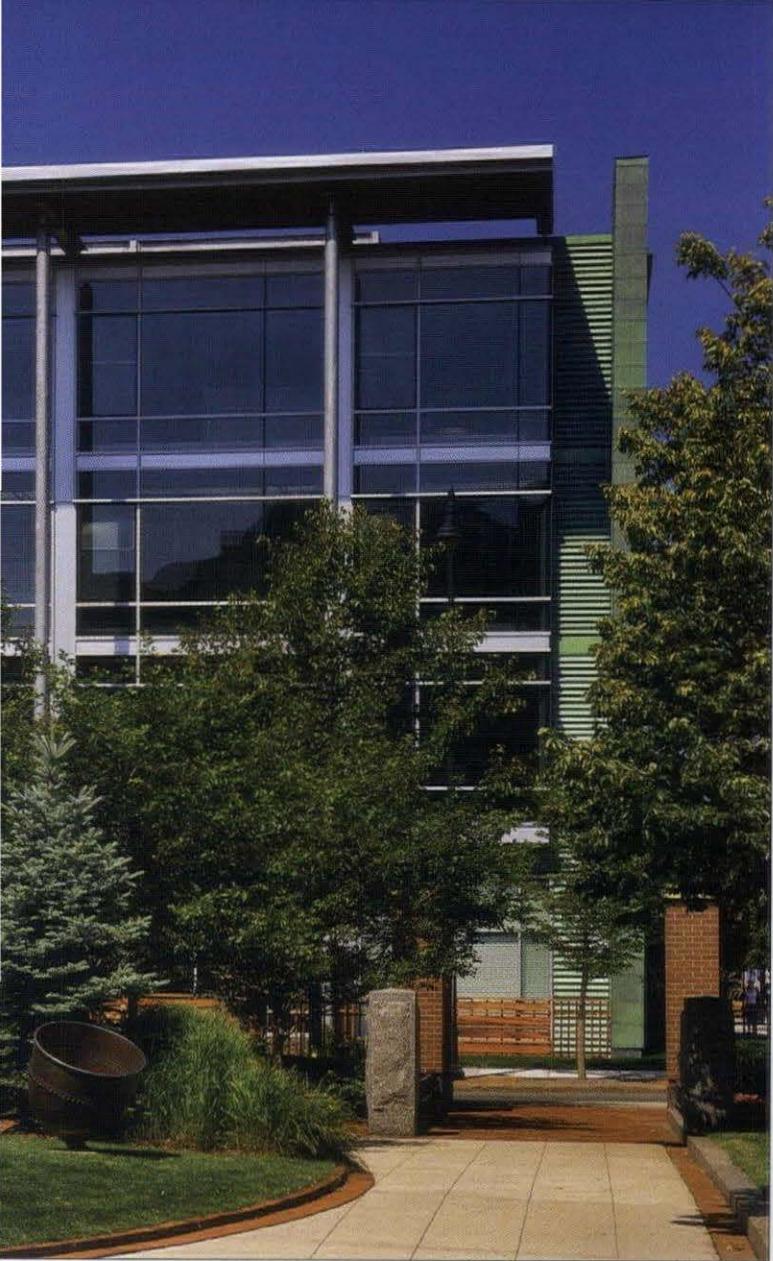
On the southern exposure, protruding sidewalls create a shady urban porch, while on the north the glass box is pushed out to capture direct sunlight. "It's a really unique solution," said one judge. "The building sits well on the site, and the copper gives it a garden feel."

—C.W.

principal in charge: Edward Hodges,

AIA, DiMella Shaffer; **project architect:** Kenneth Hartfiel, AIA, DiMella Shaffer; **developer:** Carin Herring, Forest City Residential Group, Cambridge; **general contractor:** Jeff Corcoran, Walsh Brothers, Boston; **landscape architect:** Robert Uhlig, Halvorson Design Partnership, Boston; **interior designer:** Kathy LaDuca, DiMella Shaffer; **project size:** 800 square feet to 1,200 square feet per unit; **site size:** 0.65 acre; **construction cost:** Withheld; **rental price:** \$2,180 to \$3,430 per unit per month; **units in project:** 51; **photography:** Robert Benson Photography. See page 115 for product information.





Glass curtain walls on the north and south sides open the building to park views, while copper-clad sidewalls screen adjacent buildings from view. The pre-patinated copper supplies the fitting "trim" to the site's brick buildings.

multifamily
grand

the union, san diego

jonathan segal, faia

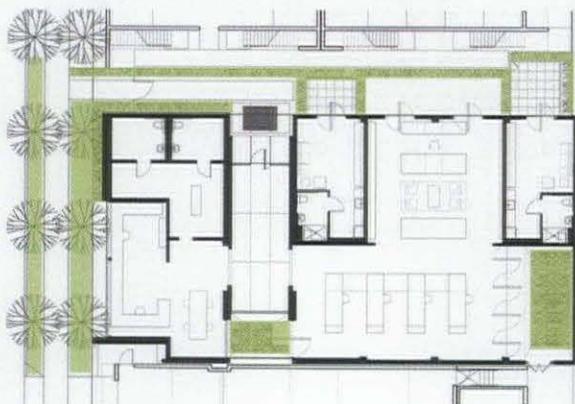
san diego

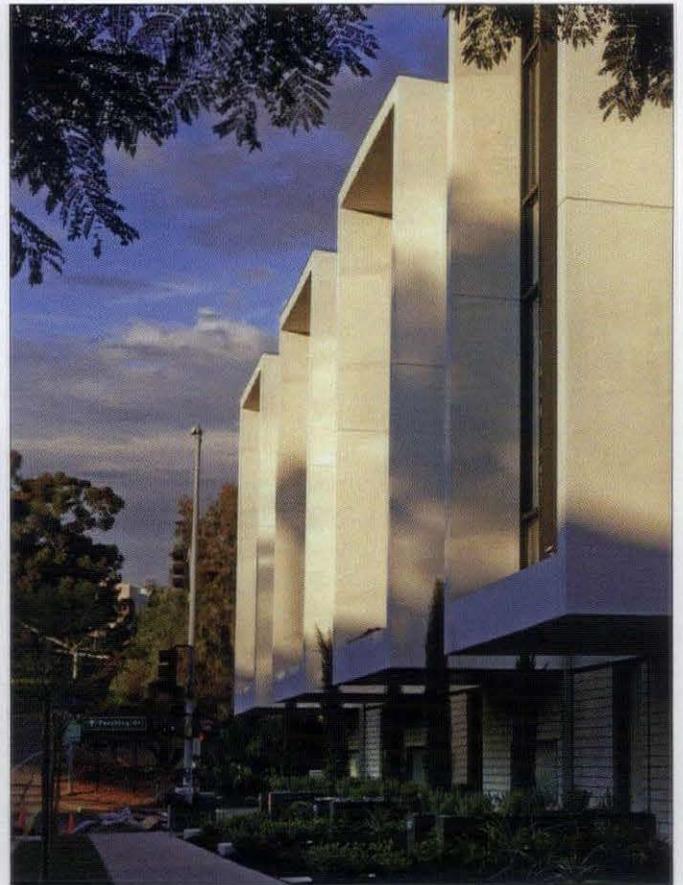
The taut, well-scaled buildings of this sustainably designed townhouse complex won high praise from the jury. "There's a modularity to it that expresses something; it embellishes the site and expresses individual ownership," said one judge. Another declared: "This is one of the most humanizing modern projects we've seen today—and the best work this architect has ever done."

When Jonathan Segal, FAIA, bought the downtown site adjacent to the San Diego Freeway, it contained a decrepit union hall and two parking lots. Rather than demolish the building, Segal redeveloped it to include two affordable live/work lofts and his own architectural office. The boxy building, clad in mild steel, is joined by three new stucco-covered volumes whose scale and simple beauty harmonize with the neighborhood. For the ultimate in low-cost livability, each unit is equipped with photovoltaic panels, natural ventilation (making air conditioning unnecessary), abundant glazing, and easy access to a private outdoor courtyard.

"The big notion is, Hey, you're divorced from the grid and don't have to pay for electricity," Segal says. "Every single room has natural daylight—even the baths in the middle. You can conceivably never have to turn on a light in the daytime."—c.w.

principal in charge / project architect / land planner / developer / general contractor / landscape architect / interior designer: Jonathan Segal, FAIA; **project size:** 450 square feet to 1,200 square feet per unit; **site size:** 0.46 acre; **construction cost:** \$89 per square foot; **rental price:** \$800 to \$2,300 per unit per month; **units in project:** 15, plus office; **photography:** Paul Body. See page 115 for product information.





Segal adapted an old union hall (clad in mild steel, above, left) as an office and two studio apartments and added three new buildings on adjacent parking lots. The project makes sustainability a priority with drought-tolerant landscaping, a water-filtration system for roof runoff, and solar-powered electricity.

**multifamily
merit**

the museum residences, denver

**studio daniel libeskind, architect
with davis partnership architects**

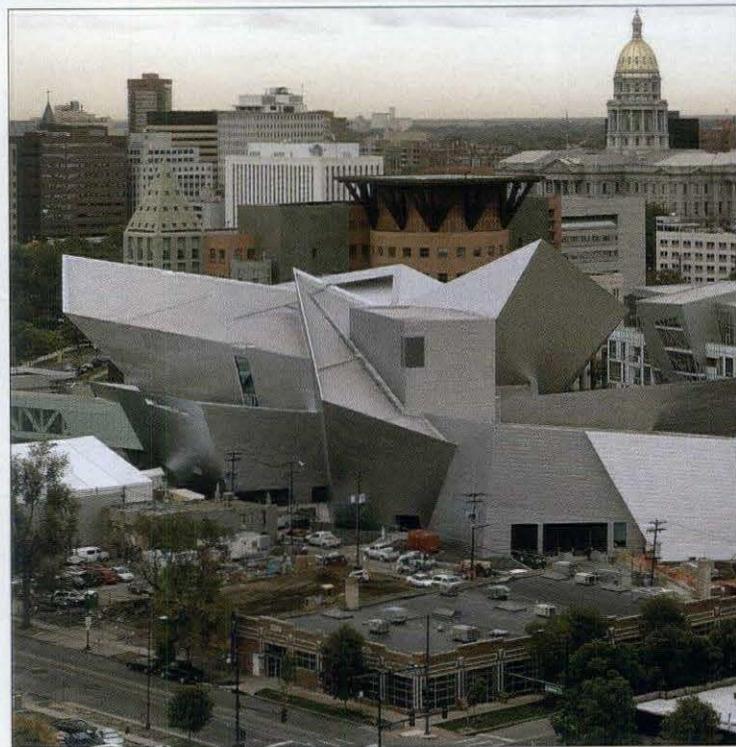
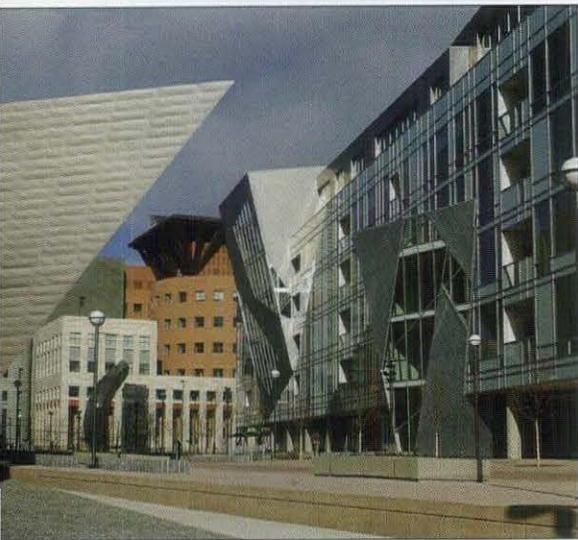
new york city and denver

designed by Studio Daniel Libeskind, Architect with Davis Partnership Architects, The Museum Residences complements the extension to the Denver Art Museum, across the street, on which the two firms collaborated. The condo building is “a bit chaotic, but that’s part of the beauty of it,” said one judge.

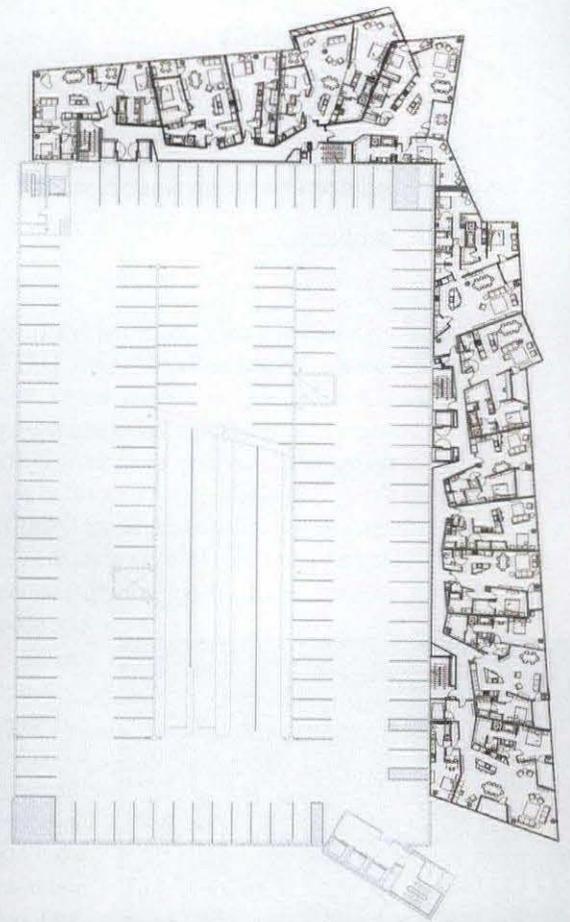
Conceived as part of a larger urban plan that includes a shared plaza and a parking garage, the building consists of 55 luxury condos and 16,000 square feet of ground-floor retail. The architects strategically sited the structure to wrap around two sides of the parking garage, reducing its visual impact, and they clad its geometric forms in metal to echo the adjacent titanium-clad museum. “We see the building as a thread that brings together the various neighborhoods—the downtown

area to the north and the residential Golden Triangle area to the south,” says project architect Arne Emerson, of Studio Daniel Libeskind, Architect.

“The Deconstructivist character of the building is about shaking those cultural stereotypes of the rational,” said one judge. “It says residential buildings—not only cultural buildings—can be plastic and playful.”
—*n.f.m.*



principals in charge: Daniel Libeskind, FAIA, Studio Daniel Libeskind, Architect, with Brit Probst, AIA, Davis Partnership Architects; **project architect:** Arne Emerson, Studio Daniel Libeskind, Architect; **land planner / landscape architect:** Lynn Moore, Davis Partnership Architects; **developer:** George Thorn, Museum Residences LLC, Denver; **general contractor:** Shane Forbes, Milender White Construction Co., Golden, Colo.; **interior designers:** Studio Daniel Libeskind, Architect with Davis Partnership Architects; **project size:** 600 square feet to 2,000 square feet per unit; **site size:** 0.5 acre; **construction cost:** \$166 per square foot; **sales price:** \$343,000 to \$1.2 million per unit; **units in project:** 55; **photography:** bitterbredt.de, except where noted. See page 115 for product information.



Ron Pollard

Marked by 9½-foot ceilings, almost every room of the Museum Residences building has unique angles, offering occupants views of both the Rocky Mountains and its urban environs. The façade is wrapped in transparent and opaque glass and Rheinzink.



multifamily
merit

the ventana, washington, d.c.

shalom baranes associates

washington, d.c.

This condo building may evoke the International Style, but it does so while paying respect to Washington, D.C.'s historic identity. The judges praised its sensitivity to context and its "understated, great architecture."

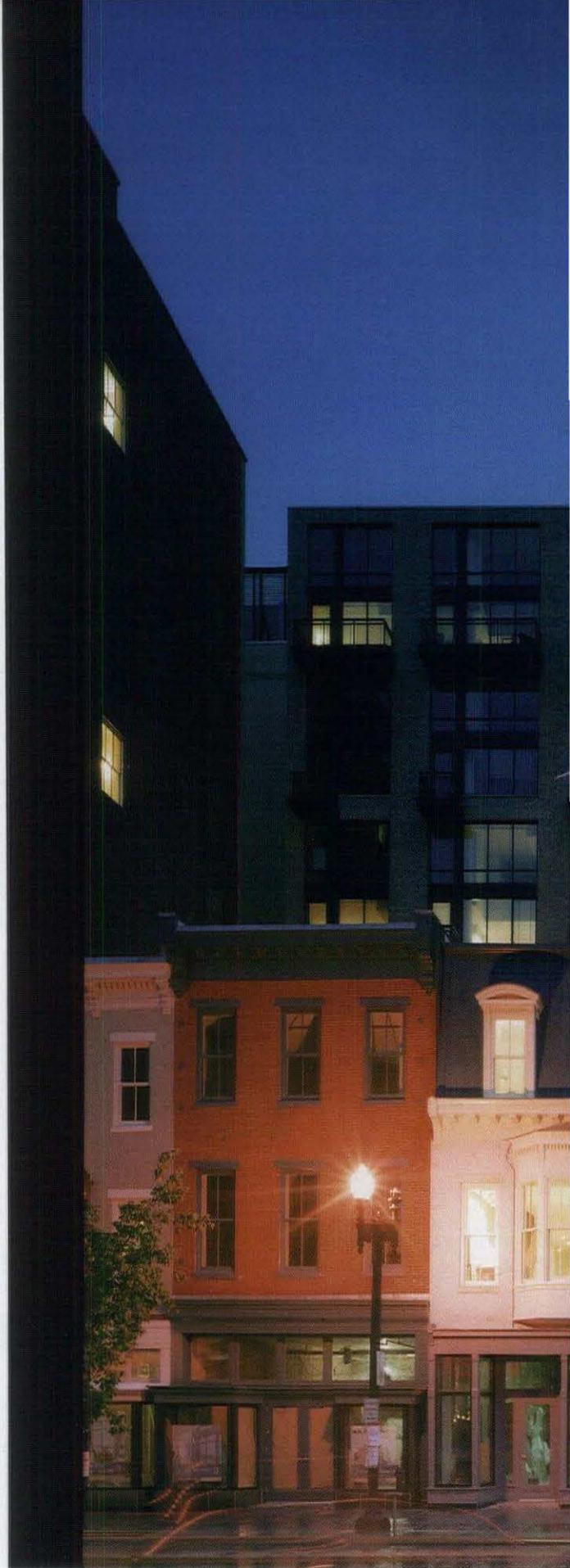
Located in a downtown historical area, the original site contained four down-at-heels 19th-century townhouses. Three of these structures were restored to their original glory and retrofitted for retail and residential, but the fourth—deemed historically insignificant—was razed to make room for a new structure. "Despite being in a historic area, the clearly modern building adheres to the surroundings," says design principal Robert M. Sponseller, AIA. "It's

not about the architecture; it's about the scale and the proportion."

A portion of the new 12-story building sits recessed from the façades to create a preservation setback and maintain the scale of the street. Flats and duplexes in the tower receive light from exposures on the north and east, and a series of balconies provide outdoor spaces. —*n.f.m.*

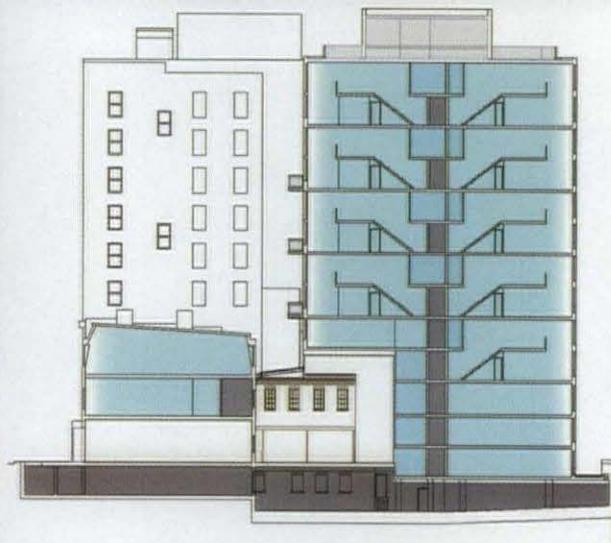
managing principal: Shalom Baranes, FAIA, Shalom Baranes Associates; **design principal:** Robert M. Sponseller, AIA, Shalom Baranes Associates; **project manager / principal:** Barry Habib, AIA, Shalom Baranes Associates; **project architect:** Claudia Russell, AIA, Shalom Baranes Associates; **project team:** Jose Bou, Nissane Farah, Jose Fioretto, Chris Hoyt, Bohd Ramdeo, and Samantha Shron, Shalom Baranes Associates; **developer:** Douglas Development Corp., Washington, D.C.; **development manager:** Faison Associates, Washington, D.C.; **general contractor:** James G. Davis Construction

Corp., Rockville, Md.; **project size:** 760 square feet to 2,370 square feet per unit; **site size:** 0.31 acre; **construction cost:** \$190 per square foot; **sales price:** \$400,000 to \$1.6 million per unit; **units in project:** 62; **photography:** Maxwell MacKenzie. See page 115 for product information.





Maintaining the scale of its traditional neighbors, this modern building promotes social interaction with floor-to-ceiling glass windows and European-style balconies. A narrow band of stone tempers the heavy, rustic style of the building next door (left).

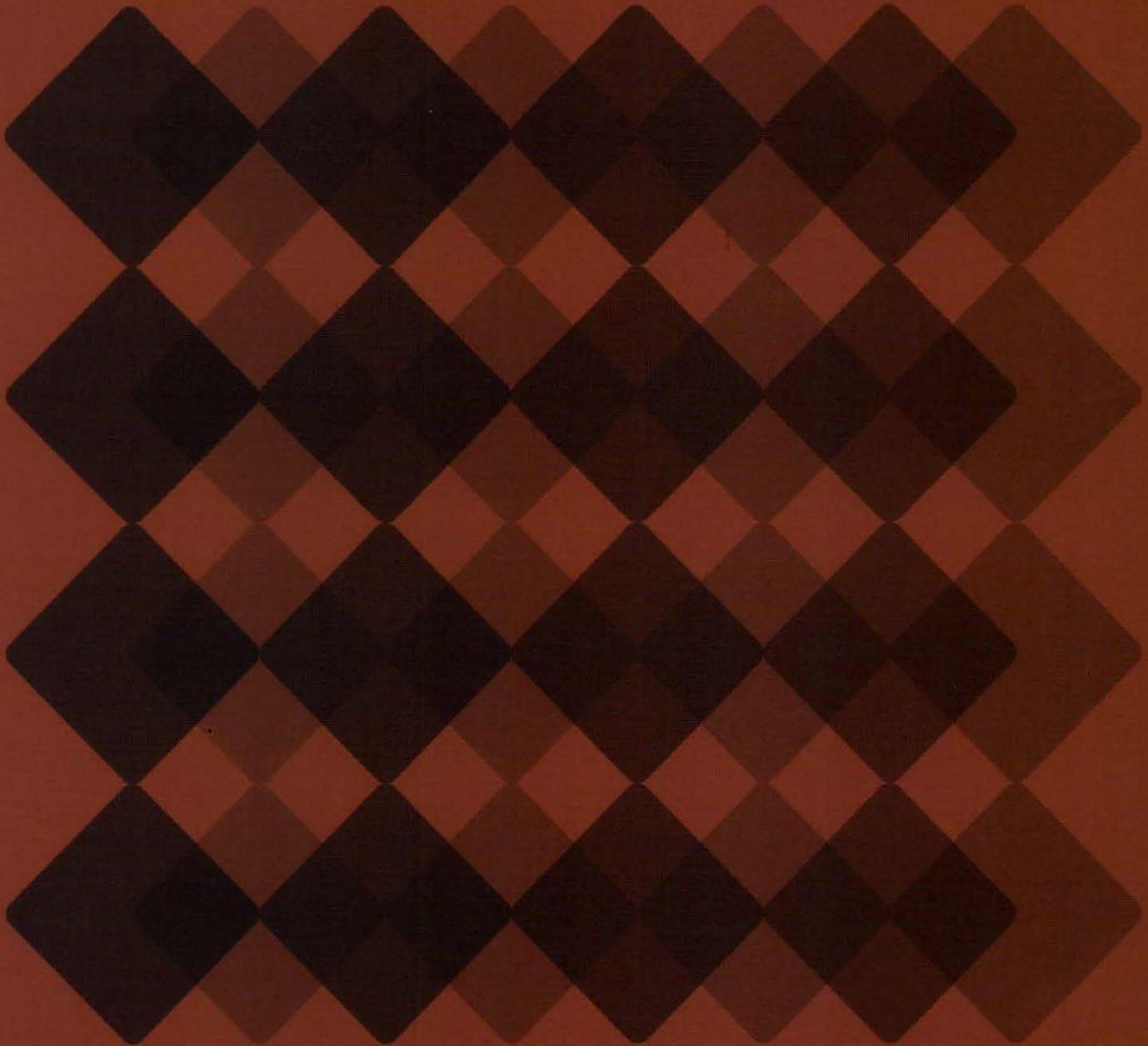


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The cobbled-together site of this affordable family-housing community presented Studio E Architects principal John Sheehan with a difficult task. "It was a patchwork of irregular shapes that met in an odd way," he explains. "Our challenge was to make sense of it."

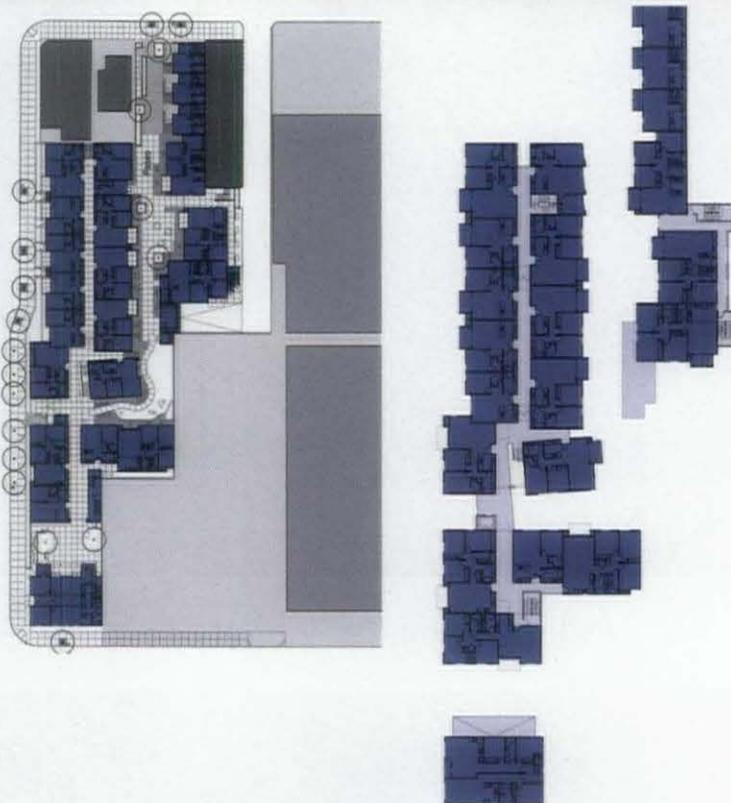
He and project designer Kevin Nivinskus didn't try to force a sense of cohesion through architectural homogeneity. Instead, they emphasized the downtown San Diego project's eclectic nature by breaking it into

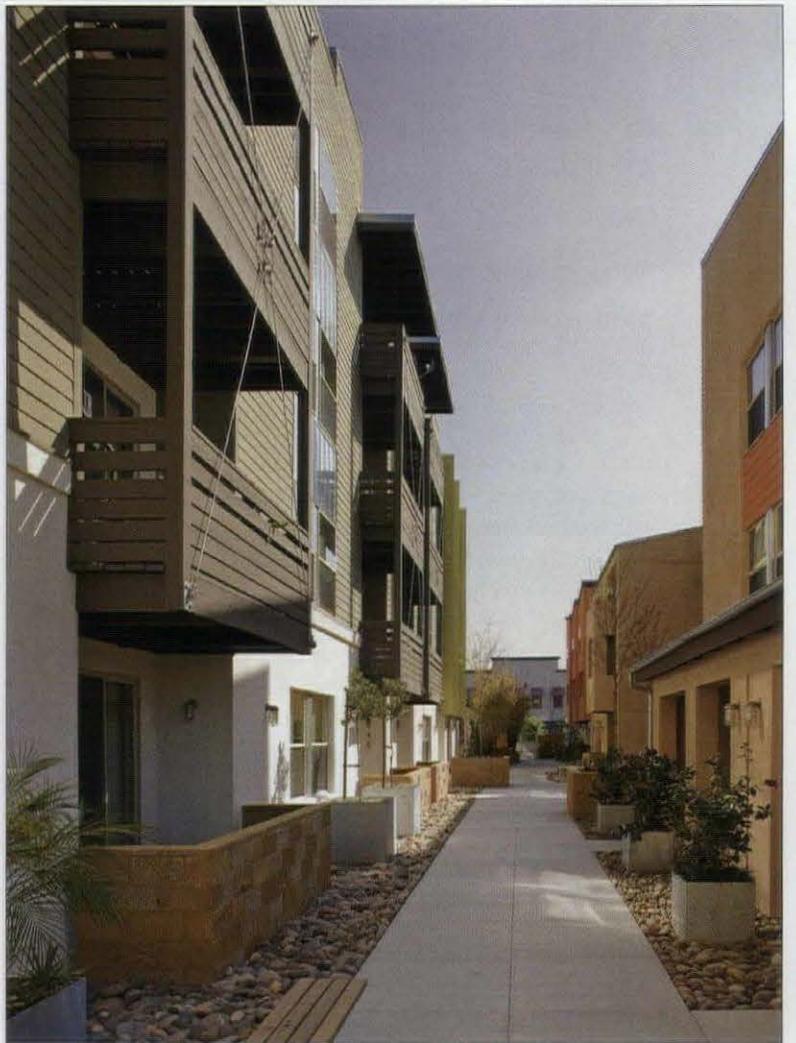
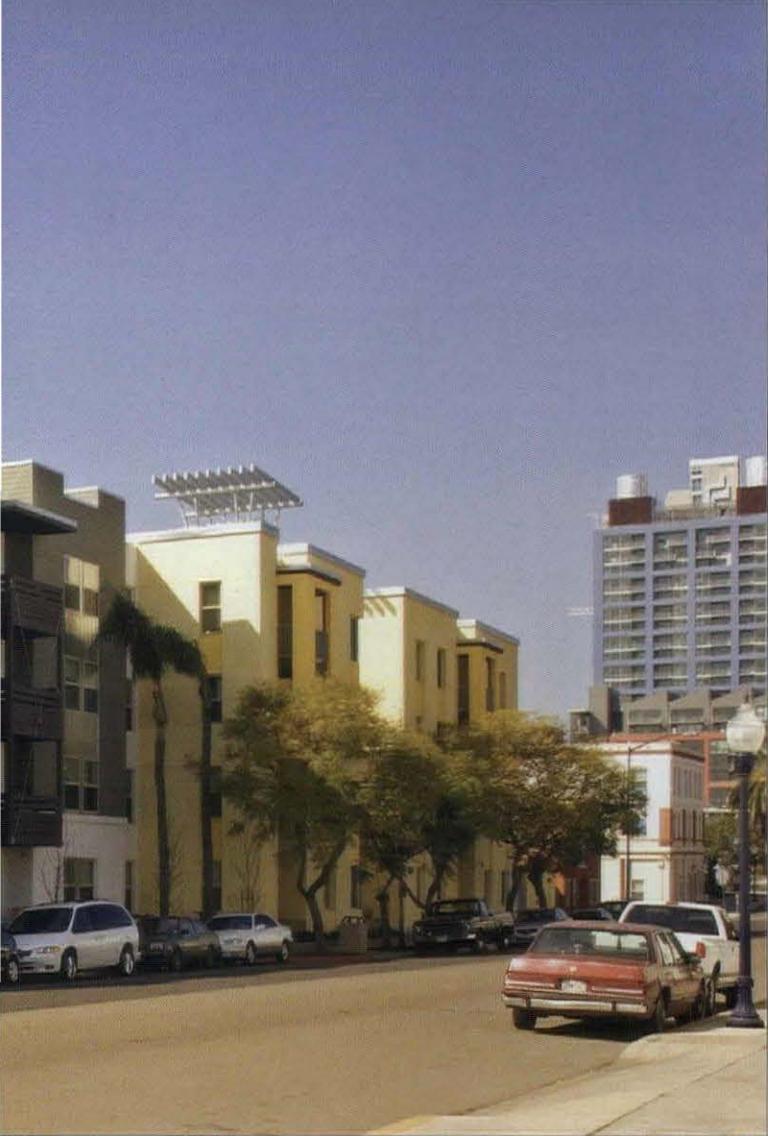
several buildings. Varied color schemes and detailing give each one its own distinct design identity. An existing historic building was restored for use as a meeting and exhibition space.

And a landscaped walkway winds all the way through the community, providing the connective tissue that holds the buildings and public spaces together.

"There's great pedestrian access," said one judge. "It's very simple but looks classy. It feels good."—*m.d.*

principal in charge: John Sheehan, Studio E Architects; **project designer:** Kevin Nivinskus, Studio E Architects; **developer:** Barry Getzel, Wakeland Housing and Development Corp., San Diego; **general contractor:** Sun Country Builders, Vista, Calif.; **landscape architects:** Harry Mestyaneck, ASLA, and Michael Vail, Ivy Landscape Architects, San Diego; **project size:** 615 square feet to 1,380 square feet per unit; **site size:** 0.82 acre; **construction cost:** \$125 per square foot; **rental price:** \$373 to \$1,762 per unit per month; **units in project:** 74; **photography:** Brady Architectural Photography. See page 115 for product information.





The project's lively hues reference the old Victorian architecture of downtown San Diego. Each building features its own distinctive color palette, roof treatment, and exterior detailing.

affordable
merit

shervin mixed-use building, jackson, wyo.

ward + blake architects

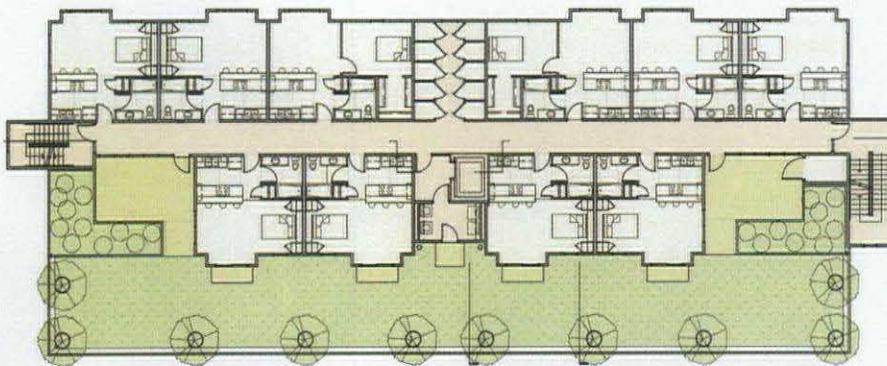
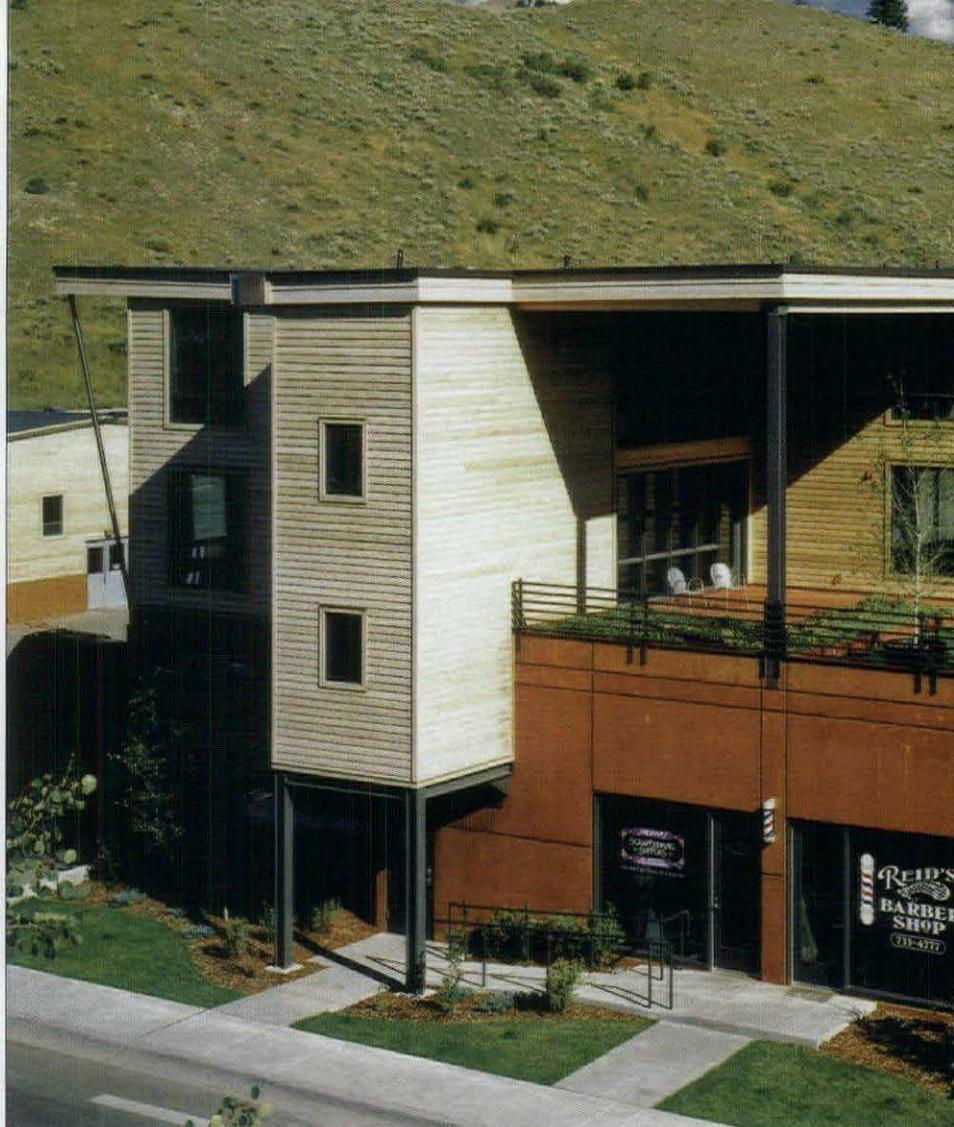
jackson

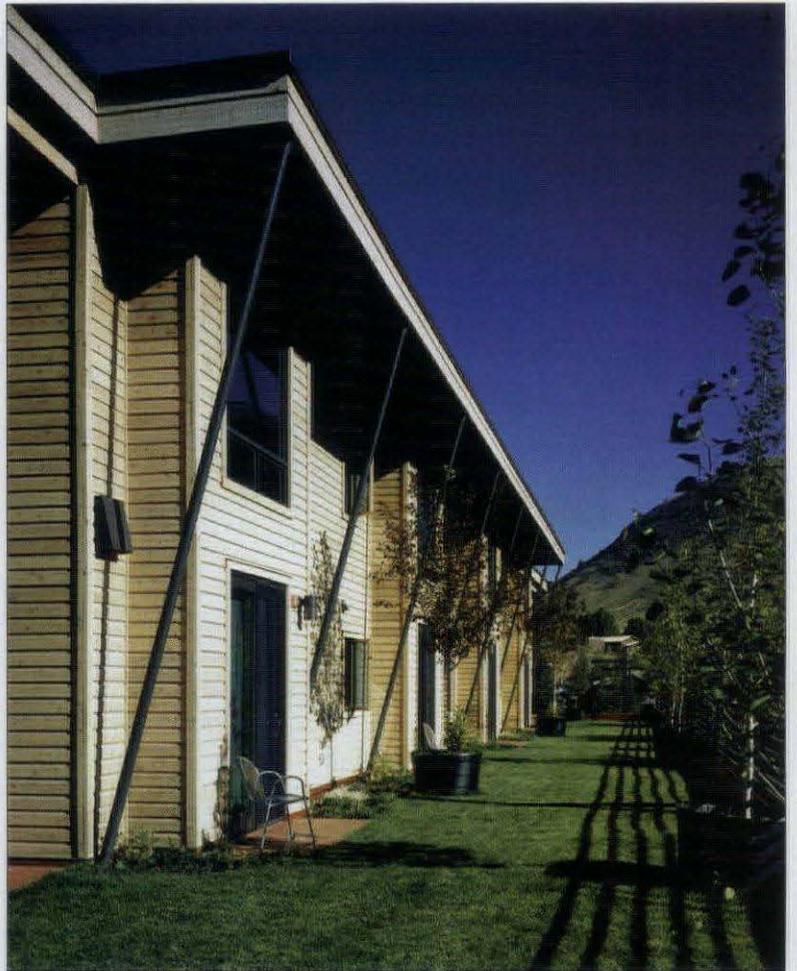
bob Shervin has been county commissioner and mayor of Jackson, Wyo., so he knows firsthand how desperately the expensive resort area needs affordable housing. He also wanted to give his own gas station and tire shop an architectural face-lift, so he hired Mitchell T. Blake, AIA, to tackle both projects.

Shervin “dedicated three acres adjacent to his shop for a mixed-use building,” Blake says of the site, “but there was no landscaping—just asphalt.” Local zoning requires at least 25 percent landscaping for this type of project, so Blake came up with a plan to push the apartments back on one side, leaving room for rooftop gardens above the retail base. This configuration creates a cantilever on the opposite side, resulting in covered residential parking.

The solution impressed town planners enough that they permitted some flexibility on the landscaping percentage. They liked how Blake’s design gives residents easy access to green space far removed from the busy streets below. Our jury respected his “intriguing solution” as well, noting that the project provides an environment of human scale amid the commercial buildings.—*s.d.h.*

principal in charge / project architect: Mitchell T. Blake, AIA, Ward + Blake Architects; **developer:** Bob Shervin, Jackson; **general contractor:** Deon Heiner, Continental Construction Inc., Alpine, Wyo.; **landscape architect:** David Weaver, David Weaver & Associates, Idaho Falls, Idaho; **project size:** 18,862 square feet; **site size:** 1.66 acres; **construction cost:** \$140 per square foot; **rental price:** \$700 to \$800 per unit per month; **units in project:** 20; **photography:** Lark Smothermon/WB Studios. See page 115 for product information.





An acid-based stain gives the building's concrete base a terra-cotta coloring to better blend with its surrounding landscape. Blake says the well-planned grooves "give it relief and shadow."

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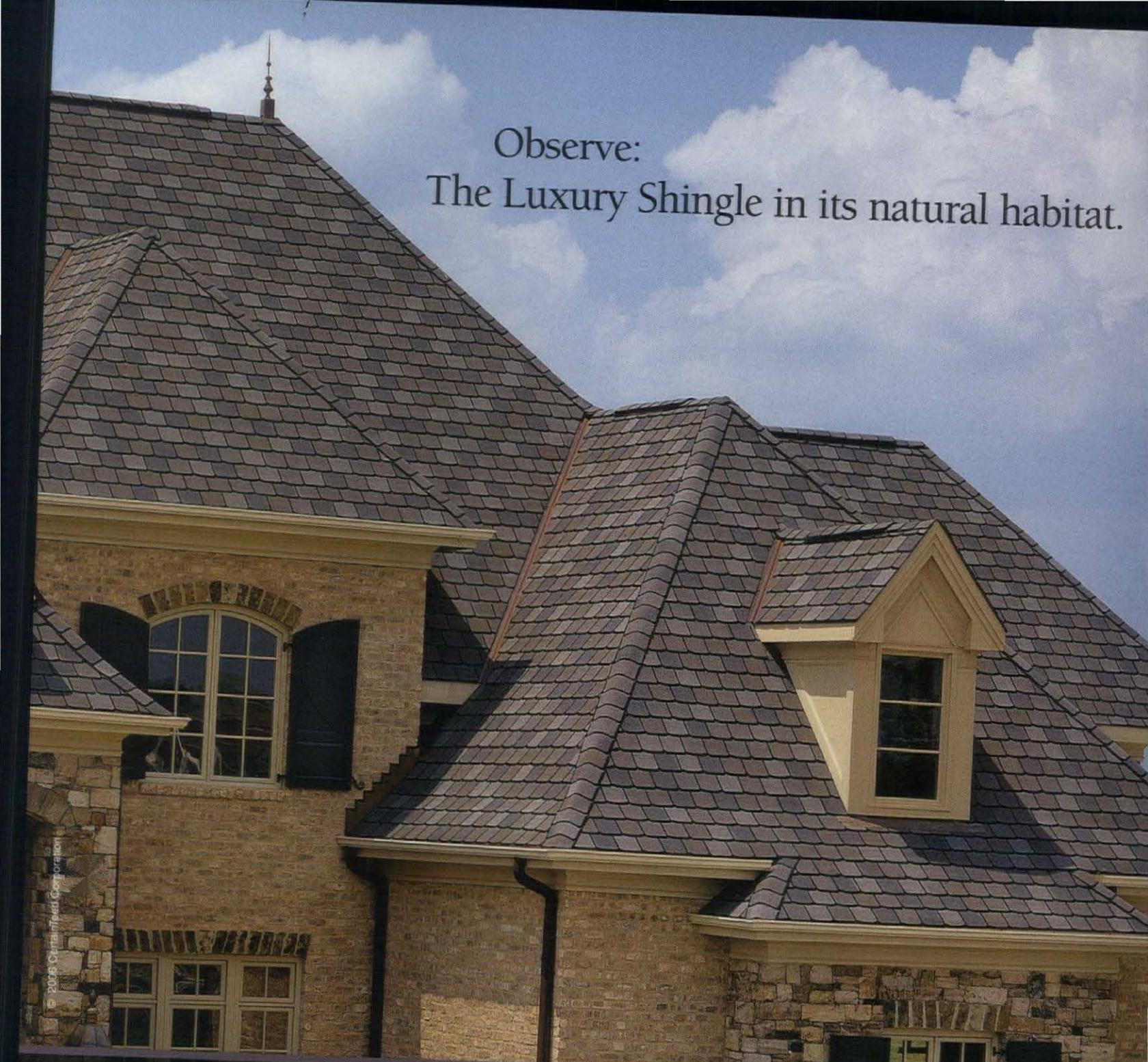
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single-family production / attached
grand

the 505, houston

collaborative designworks

houston

James M. Evans, AIA, never set out to be a developer. But when the Houston-based architect and his wife, Catherine, couldn't find a house that appealed to them, he decided the only way to get what they wanted was to create it himself. So he bought a piece of land just outside the city's Midtown area and designed four three-story townhomes. One unit serves as a live/work space for the Evanses, while the others were snapped up by buyers looking for modern, urban dwellings.

His efforts to infuse the units with light while maintaining privacy caught the jury's attention. "There's not a single view from one unit into another," marveled one judge. The driveway doubles as a light-capturing courtyard. A second-story corner of each unit is turned at a slight angle to the otherwise boxy plan, offering yet another entry point for natural light. "The rotation in plan opens up the locations where you can put windows," Evans explains. "It was a simple idea that started to inform the massing and interior layout as well."

The project also helped get Evans' fledgling firm going: he's now designing a number of similar projects, mostly for outside developers. —*m.d.*

principal in charge / project architect:

James M. Evans, AIA, Collaborative Designworks;

developer: James M. Evans, AIA, Evans Family

Development, Houston; general contractor:

Eimar Virkus, Virkus Construction, Houston;

project size: 2,900 square feet per unit; site

size: 0.22 acre; construction cost: \$98 per

square foot; sales price: \$435,000 to \$450,000

per unit; units in project: 4; photography:

Aker/Zvonkovic Photography, except where noted.

See page 115 for product information.

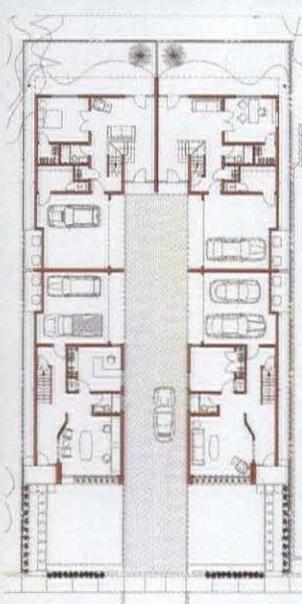


Extra daylight enters the townhomes' interiors by way of a central driveway/courtyard. Cedar accents warm up the white stucco façades.

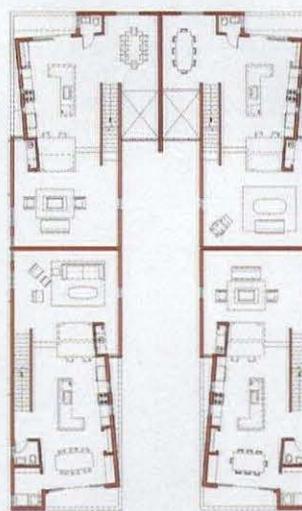




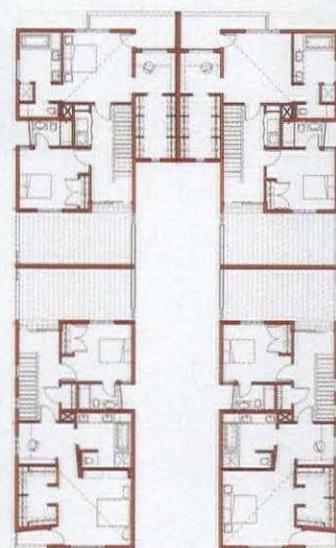
G. Lyon Photography



first floor



second floor



third floor



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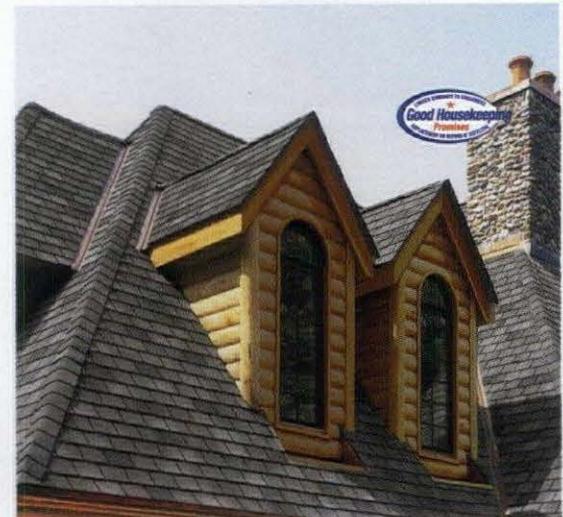


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Loblolly House, Taylors Island, MD
Architect: Kieran Timberlake Associates
Photography: ©Peter Aaron/Esto

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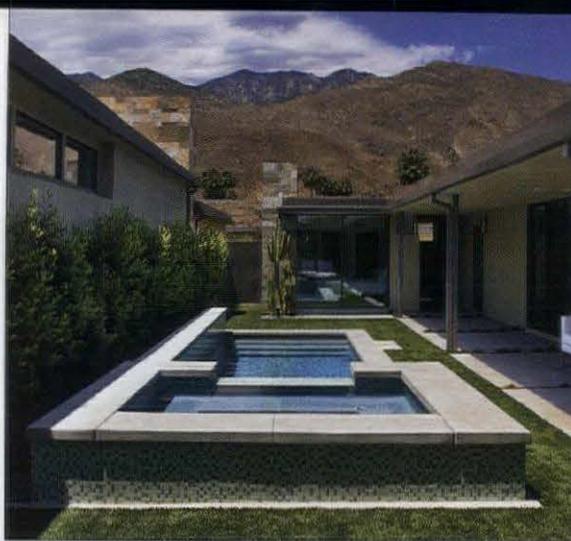
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biltmore colony, palm springs, calif.

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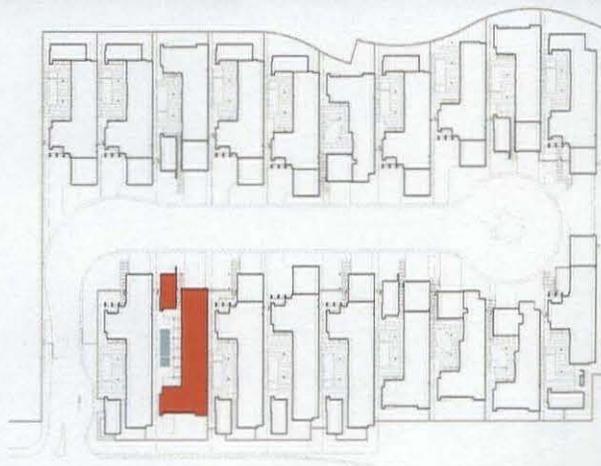
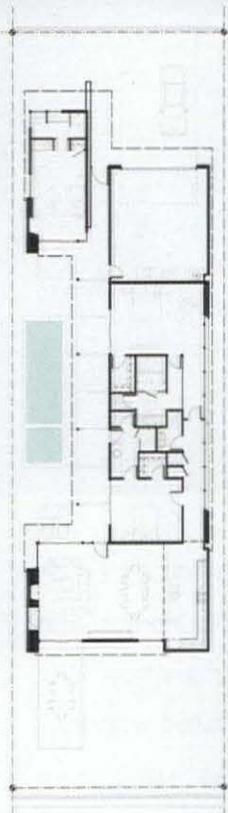
biltmore Colony's architecture is referential to Palm Springs, Calif.'s modernist history, but DesignARC Los Angeles infused the project with up-to-date models of land planning as well. The "innovation is in the creation of the courtyards," said one judge.

Built on the remains of the old Biltmore Hotel, the project uses a zero-lot-line strategy to get the most out of its 3.3-acre parcel. Each of the 19 houses is sited on one side of the lot to capture outdoor living spaces up to the adjacent house. "This was an attempt to remake the traditional Palm Springs patio home," says Dion McCarthy, AIA.

"It's all about the sun and outdoors here." Circulation is maintained along the lot-line wall to create privacy for each house.

In addition to the outdoor spaces, all the houses have casitas, staggered from front to rear to vary the streetscape. A well-known typology in Palm Springs, the casitas—articulated as freestanding volumes close to the house—can serve as guesthouses or as vacation rentals, McCarthy says.—*n.f.m.*

principals in charge / project designers: Dion McCarthy, AIA, and Mark D. Kirkhart, AIA, DesignARC Los Angeles; **project architect:** Andrew Alper, DesignARC Los Angeles; **developer:** Garth Erdossy, Nexus Residential Communities, Santa Ana, Calif.; **general contractor:** Tony Diteaux, Nexus Builders, Santa Ana; **landscape architect:** Michael Schneider, ASLA, Orange Street Studio, Los Angeles; **project size:** 1,900 square feet to 2,700 square feet per unit; **site size:** 3.3 acres; **construction cost:** \$139 per square foot; **sales price:** \$900,000 per unit; **units in project:** 19; **photography:** Ciro Coelho Photography. See page 116 for product information.



These modern homes embody desert living, but the zero-lot-line site plan is all 21st century. House orientations create outdoor courtyards and sight lines of the San Jacinto Mountains. To accommodate the growing number of permanent residences, the architects also included casitas that can be rented as guesthouses.

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ross chapin architects

langley, wash.



This modest “pocket” development shows production housing in a whole new light. It marries “plan and design in a good way,” said one judge. “It’s not just about the appearance of architecture—it’s about culture.”

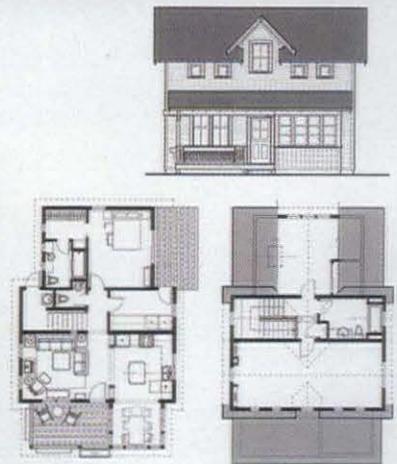
The “culture” this project’s design and development team tries to foster is a communal one, where individuals can get to know their neighbors, says Ross Chapin, AIA. To that end, Chapin organized the 16 houses around two connected courtyards and positioned parking on the outskirts to promote interaction among neighbors. The culture also prizes sustainability, so in addition to the high-density siting, each zero-lot-line house has a landscape easement for a bioswale to channel storm water to a retention tank. To mitigate their thrifty size, the cottages make use of open, efficient floor plans and multifunctional rooms.

The houses achieved a four-star rating (out of a possible five) in the Master Builders Association of King and Snohomish Counties’ Built Green program.



It’s all about establishing models of sustainability for the mainstream, Chapin says.—*n.f.m.*

principal in charge: Ross Chapin, AIA, Ross Chapin Architects; **project manager:** Karen DeLucas, Assoc. AIA, Ross Chapin Architects; **land planner:** Mick Matheson, Triad Associates, Kirkland; **developer:** Jim Soules, The Cottage Co., Seattle; **general contractor:** Jay Kracht, The Cottage Co.; **landscape architect:** Linda Pruitt, The Cottage Co.; **structural engineers:** Nic Rossouw and Larry Cimino, Swenson Say Fagét, Seattle; **project size:** 700 square feet to 1,500 square feet per unit; **site size:** 2.25 acres; **construction cost:** \$169 per square foot; **sales price:** \$375,000 to \$610,000 per unit; **units in project:** 16; **photography:** Ross Chapin Architects. See page 116 for product information.



This site was originally slated to be a typical subdivision of 10 2,600-square-foot homes. Instead, the developers adopted a site-sensitive approach that created smaller homes and amenities that promote social interaction.

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r3, san diego

lloyd russell, architect

san diego

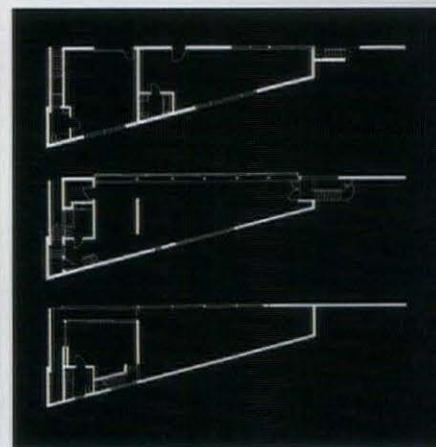


Lloyd Russell, AIA, was thinking of New York City's Flatiron Building when he decided to tackle this weird triangular lot, just 2,000 or so feet from a San Diego International Airport runway and next to one of the city's busiest thoroughfares. "The site was so extreme, I don't think anyone believed you could build something there," Russell says.

What evolved is a compositionally rich building that mitigates noise, thanks to random-patterned concrete perimeter walls, commercial-grade double-glazed windows, and deep overhangs that shield the windows from refracting sound waves. Inside, not knowing how livable it would be, Russell hedged his bets by building and wiring for multiple uses. He lives on the second floor, which includes an expandable mezzanine with separate entrance, and rents out retail space on the first floor.

The jury praised the creative transformation of an urban throwaway site. Said one judge: "It's really well-edited and pictographic." — c.w.

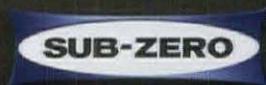
principal in charge / project architect / developer / general contractor / interior designer: Lloyd Russell, AIA, Lloyd Russell, Architect; project size: 2,989 square feet; site size: 0.38 acre; construction cost: \$200 per square foot; units in project: 2 to 3; photography: Harrison Photographic. See page 118 for product information.



Snazzy interiors, which feature walls of standard masonry colors laid in a random pattern, hold their own against the building's extreme surroundings (above and top). Outside, the oiled Douglas fir cladding is meant to evoke the memory and beauty of the wood formwork used to make the concrete walls—what Russell calls "handmade modernism."



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kansas longhouse, rural douglas county, kan.

rockhill and associates

lecompton, kan.



This rural Kansas project reminded the jury of Australian architect Glenn Murcutt's work. "There's something about the strength, beauty, and simplicity of this house that is just wonderful," said one judge.

Firm principal Dan Rockhill stretched the long, narrow building along its pristine prairie site to gain as much southern exposure as he could. He covered the south side with glass, letting sunshine warm the interiors all day long. The south-facing awning windows team with elevated operable clerestories on the north side to provide cross-ventilation.

A sod roof helps insulate the house, but the aesthetic benefits of this grassy top are just as important. "As you approach the house, there's a momentary confusion because the sod roof has to emerge from the fields," Rockhill says. The limestone-and-metal-clad house is there, all right, coexisting in peace with the wildflowers and jackrabbits. —*m.d.*

principal in charge / general contractor:

Dan Rockhill, Rockhill and Associates; **project**

architect: David Sain, Rockhill and Associates;

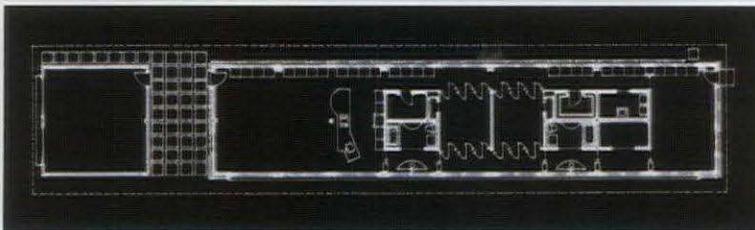
project size: 2,736 square feet; **site size:** 8

acres; **construction cost:** \$141 per square foot;

photography: Dan Rockhill. See page 118 for product information.



Clad in limestone panels and corrugated metal, the house hugs the contours of the landscape (above and left). A custom-made sink against a wall of windows looks out onto the wind-swept prairie (top).





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studio pali fekete architects (spf:a)

culver city, calif.

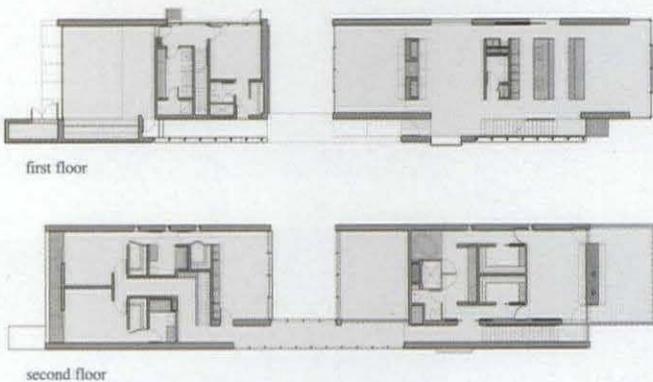
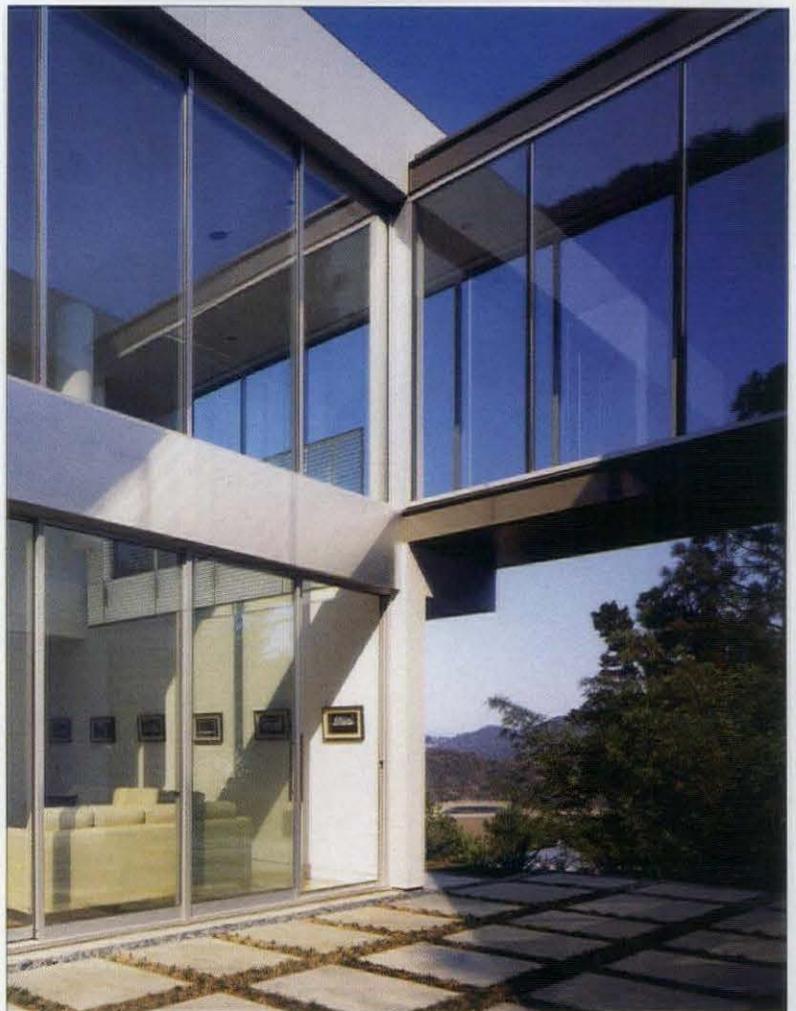


What impressed the judges most about this house was the way Zoltan E. Pali, FAIA, used public and private space to break up its long bar shape. The two linear blocks were Pali's response to the site's unstable soils and to prevailing canyon views. Other than removing 90 feet of dirt, "the only way to get to structurally supported soil was with a system of piles spanned by concrete-grade beams," he says.

The spaces unfold along the property's eastern edge. On the first floor, an open courtyard separates the garage, utility area, and maid's quarters from the living spaces. The airy second floor holds the master bedroom and bath and, across the glass bridge, a study and second bedroom suite. "You experience the views when you're moving through the house, as opposed to in just one room," Pali explains.

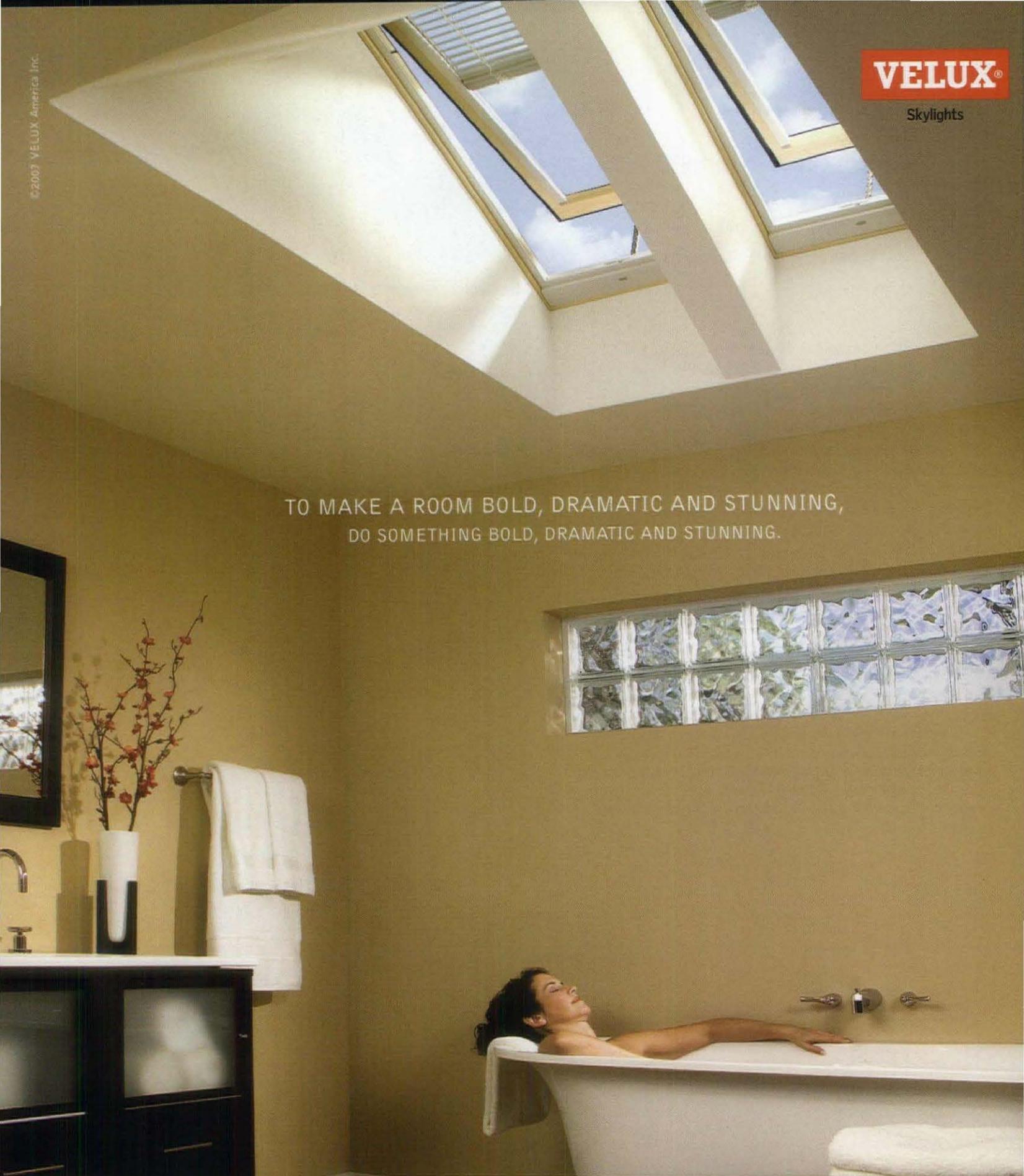
The judges admired the way the design provides "all the benefits of shading without impeding the view."—c.w.

principal in charge / project architect: Zoltan E. Pali, FAIA, Studio Pali Fekete architects (SPF:a); **developer:** Scott Oshry, Los Angeles; **general contractor:** Richard Loring, Archetype, Beverly Hills, Calif.; **landscape architect:** Jeff Feldman, Blue Door Gardens, Rolling Hills Estate, Calif.; **project size:** 5,000 square feet; **site size:** 0.5 acre; **construction cost:** \$250 per square foot; **photography:** John Edward Linden. See page 118 for product information.



Pali designed an indoor-outdoor house that maximizes canyon views (top). The exterior walls are made of limestone on the lower portion and are finished with smooth plaster on top. Limestone louvers create light shelves that let in winter sun. Inside, first-floor living spaces float free of the perimeter walls.

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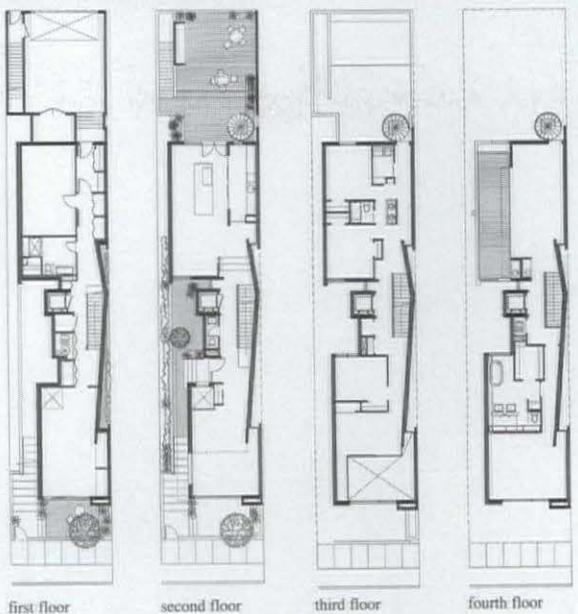
homes on skinny urban sites tend to have few opportunities for windows, resulting in dark interiors. But Mark Peters, AIA, came up with a light-gathering strategy for this Chicago residence. He embedded a south-facing, second-floor courtyard in the middle of the project, thus carving a private pathway for sunlight into the home's long south side. The courtyard, which is connected to the street by a narrow set of stairs, also mediates the home's two-level entry sequence.

Carefully chosen materials—ground-face concrete block, brick, and wood, all in the same inky color palette—form a textural interplay on the outside of the house. The same elements dominate the interior.

“One of our main goals is to try to bring exterior materials inside,” Peters says. “We like to keep the materials real and true.”

The judges approved. “It’s incredibly detailed,” said one. “Very nicely done.”—*m.d.*

principal in charge / project architect: Mark Peters, AIA, Studio Dwell Architects;
general contractor: Bob Ranquist, Ranquist Development, Chicago; **project size:** 5,500 square feet; **site size:** 0.07 acre;
construction cost: \$145 per square foot;
photography: Marty Peters. See page 118 for product information.



first floor second floor third floor fourth floor



The four-story home's kitchen opens onto a landscaped rear terrace (left). A mix of urban-industrial materials—including concrete block, brick, wood, and glass—cover the front façade.

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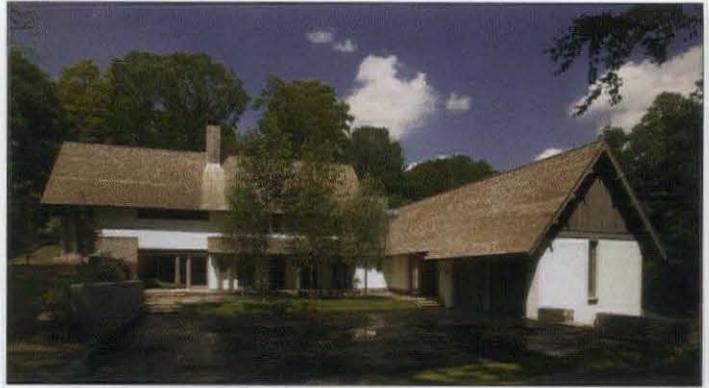


custom / more than 3,500 square feet
merit

mianus river residence, stamford, conn.

kaehler/moore architects

greenwich, conn.



In lieu of an obvious front door, the entrance is through a 16-foot-by-20-foot void that splits the house front to back (top). The home's back side has river views (above). A perpendicular single-story volume houses the informal living spaces, including a spare but elegant kitchen (left).

This house is almost John Pawson-like; it's so spare it sings," said one judge. Another praised its "quiet celebration of connections" and the way it hits the ground.

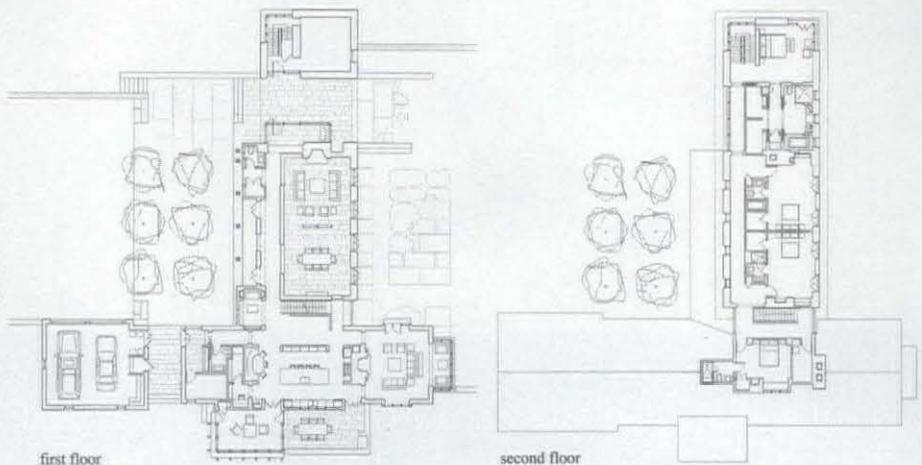
Joeb Moore, AIA, designed two perpendicular masses that track the lay of the land. The two-story "bridge" structure, built into a hill overlooking the river, contains the formal living spaces plus a study on the first floor; bedrooms and a laundry area occupy the second.

The structure intersects a one-story bar-shaped volume that parallels the edge of a ravine and houses the project's informal public spaces. "The forms are almost famlike, but when you look closely at

the detailing, it's quite modern in its sensibility," Moore says. Exterior materials are all about simple contrasts—wood siding from a Connecticut barn that ties into the original estate's outbuildings, rusticated stone from the site, and white stucco.

"There is such strength to it," a judge concluded. "It moves and is mercurial."—c.w.

principal in charge: Joeb Moore, AIA, Kaehler/Moore Architects; **project team:** Doug Patt, AIA, and Tanya Ayoub, Kaehler/Moore Architects; **general contractor:** Joe Kais, KAIS Custom Builders, Norwalk, Conn.; **landscape architect:** Diane Devore, Devore Associates, Fairfield, Conn.; **project size:** 6,400 square feet; **site size:** 8.125 acres; **construction cost:** \$408 per square foot; **photography:** David Sundberg/Esto. See page 118 for product information.



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new fork social club residence, pinedale, wyo.

carney architects

jackson, wyo.



Our clients were moving from a major city to Wyoming and came with a preconceived notion of a log cabin," says Eric Logan, AIA. So the architect proposed a design that incorporates log construction, with its solidity and romantic appeal, but also opens the house to surrounding meadows and distant mountain views. The result? The homeowners are as thrilled as our jury was with this "reinterpretation of a log house."

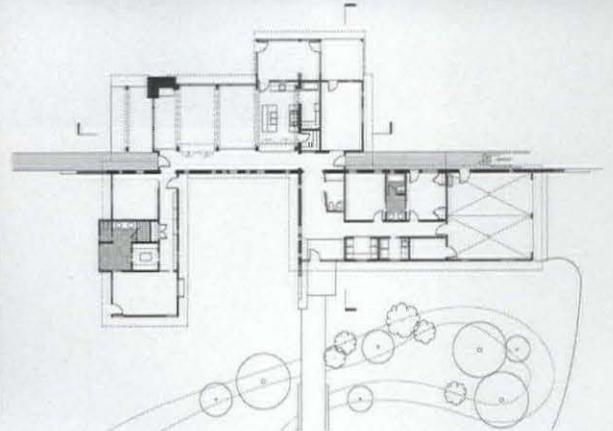
The modernized log walls serve an organizational as well as aesthetic purpose. "Three pavilions are connected by this log spine," Logan explains. Pinwheeled around a south-facing courtyard, the pavilion layout gives the owners an outdoor space with both full sun exposure and protection from prevailing winds. The logs also shield the interiors from northern blasts, while the hefty construction frees other elevations to capture those panoramic views in large expanses of glass. Each pavilion and the interiors within enjoy a "different relationship to the site," Logan says.

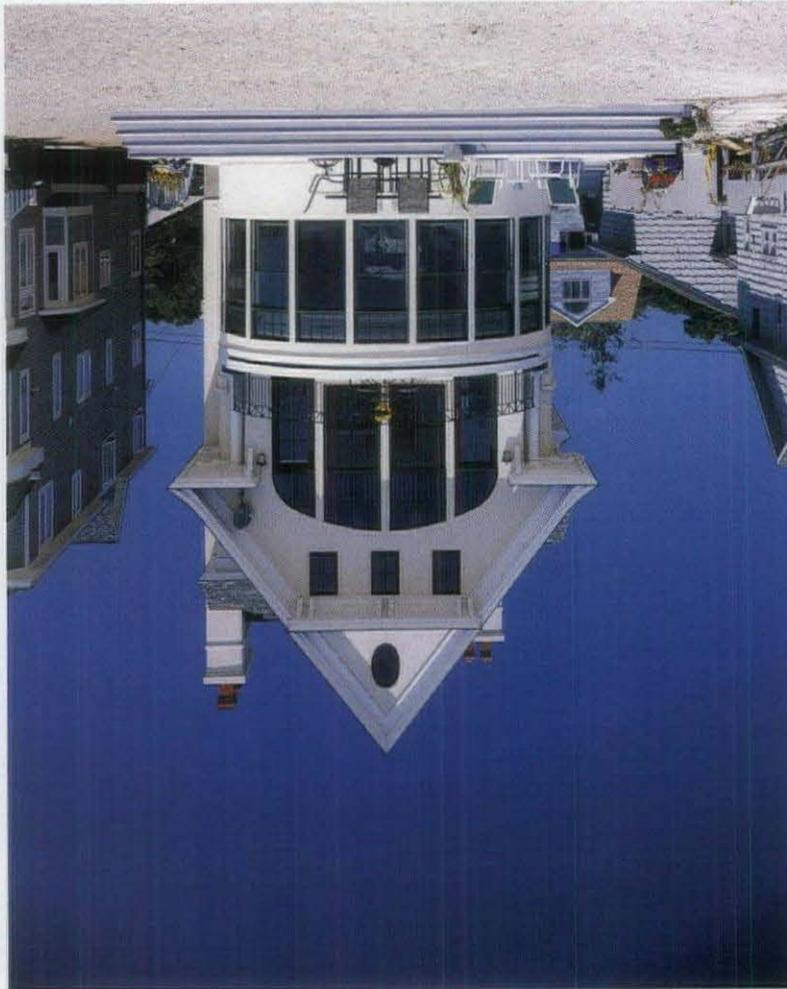
The house, said our judges, "takes traditional materials and pursues a new sensibility."—*s.d.h.*

principal in charge: Eric Logan, AIA, Carney Architects; **project team:** Jim Cappuccino, AIA, and Meghan Hanson, intern architect, Carney Architects; **general contractor:** Tony Chambers, Chambers Design-Build, Pinedale; **landscape architect:** Mark Hershberger, Hershberger Design, Jackson; **interior designer:** Nina Hancock, Hancock + Hancock, Chicago; **photography:** Paul Warchol Photography. See page 120 for product information.



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btr, Bethesda, md.

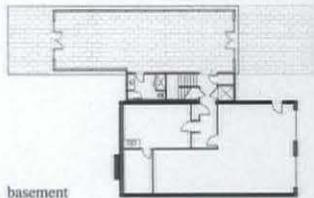
David Jameson Architect

Alexandria, va.

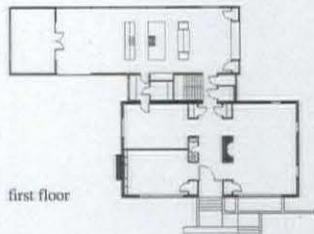
A split-foyer fix often calls for drastic measures, and this project was no exception. With a gut remodel and addition, David Jameson, FAIA, created two bar-shaped buildings stitched together by a circulation core. The new piece is made of lightweight modern materials, while the heavier existing volume anchors the house to the neighborhood.

On the original house, Jameson raised the first-floor ceiling height by a foot and added a flat-roofed second story. Outside he created a bluestone entry plinth that guides visitors to the main-floor elevation. The brick exterior was stripped of its details and encased in cement stucco, recalling the classic modern houses of the 1920s. "What's unique is that the house is a 28-foot-wide scrim that protects the glass pavilion from view of the street," Jameson says. The cantilevered, copper-clad pavilion rests delicately on a glass base—an airy concept that continues inside both volumes.

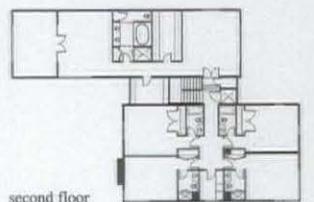
Jury members praised the "cool floating box" and the nice contrast between old and new.—C.W.



basement



first floor



second floor

principal in charge / project architect / interior designer:

David Jameson, FAIA, David Jameson Architect; **general contractor:** David Jameson, FAIA, Jakenzie, Bethesda; **project size:** 5,000 square feet; **site size:** 0.5 acre; **construction cost:** Withheld; **photography:** Paul Warchol Photography. See page 120 for product information.



Jameson modernized the Georgian Colonial split-level (top) and added a rear volume whose 18-gauge copper cladding and single-lock seams give it a lightweight quality. Inside, ribbon-strip African mahogany kitchen cabinets float within the light-filled space.

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Circle no. 59

renovation

merit

freezer panel walkout, eulogy, texas

shipley architects

dallas

These homeowners, who travel frequently, wanted to see the stars from their bed. Dan Shipley, FAIA, the designer of their existing house, “encouraged them to be a little daring” in how they got their wish. And so they gained a new master suite that takes advantage of the site’s gentle slope to reach toward the sky. The new addition connects to the existing house via a 24-foot ramp that resembles those oh-so-familiar airport Jetways.

Insulating, structural, and lightweight freezer panels form a building that Shipley says “barely touches the land,” just as he’d hoped. But the material was new to the firm and required some on-the-job education. One thing the architects learned is that the panels won’t accept nails. To clad the building, they designed ipe wood battens and had them screwed into the panels to hold down sections of sheet metal on the exteriors and fiber-cement boards inside. White pegboard was an easy solution for finishing the interior ceilings, since the screws could be placed in any hole without disturbing the material’s symmetrical pattern.

The architects’ pains to render the panels into an airy structure were worth the effort. Said one juror: “It’s honest, and the details are beautiful.”—*s.d.h.*

principal in charge: Dan Shipley, FAIA, Shipley Architects; **project designer:** Brian Burger, Shipley Architects; **general contractors:** Shipley Architects and Mark Huss, Eulogy; **project size:** 882 square feet (addition only); **site size:** Approximately 160 acres; **construction cost:** \$198 per square foot; **photography:** Charles Davis Smith. See page 120 for product information.



Oversized sunscreens hang down along the edge of the porch. The perforated-metal panels are left loose on one end to sway in the wind.





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residential architect



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renovation
merit

artist bridge studio, san diego

safdie rabines architects

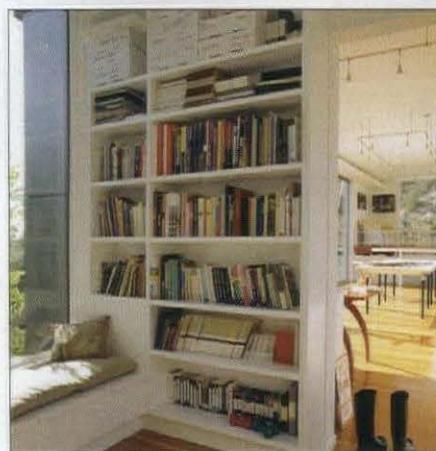
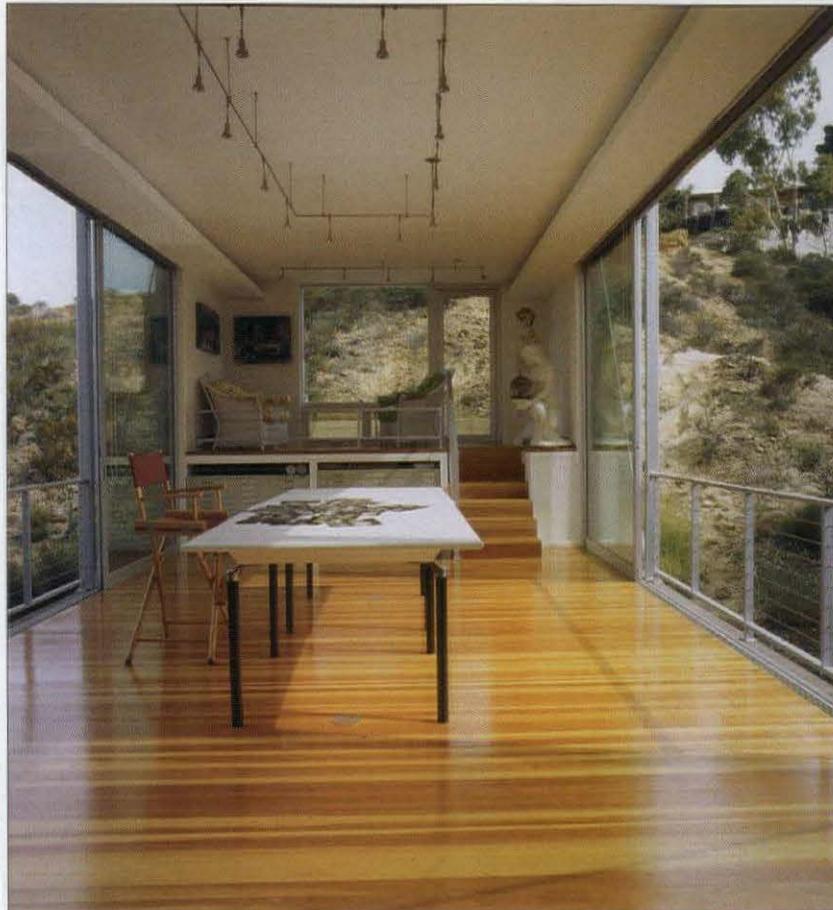
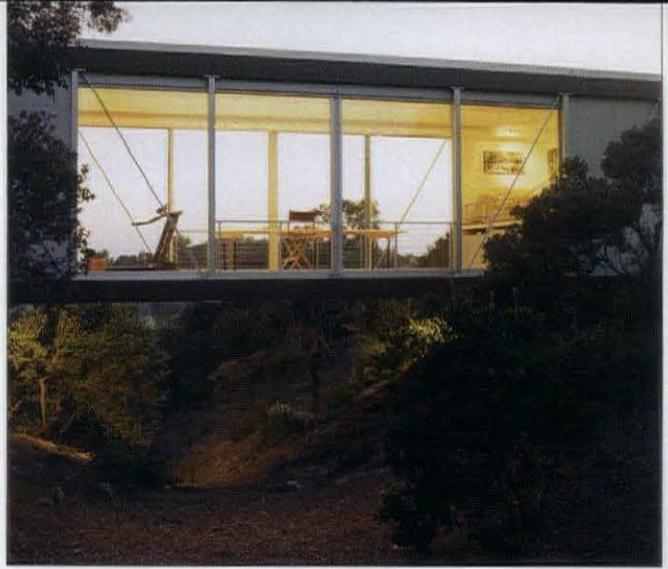
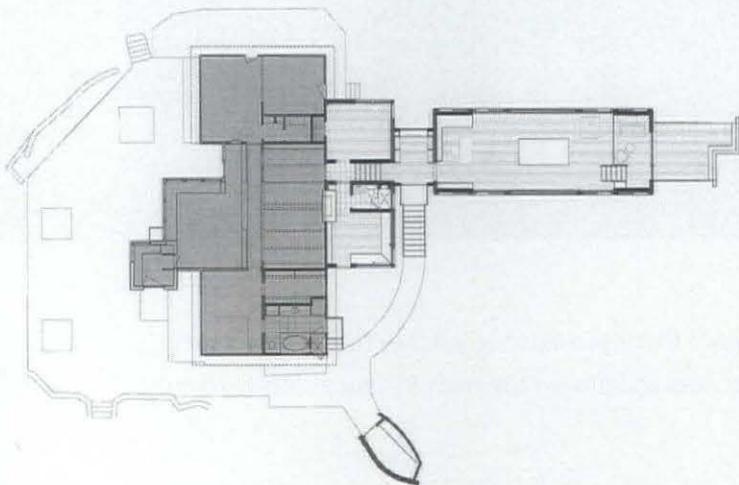
san diego

This studio addition creates an airy, light-filled workspace for an artist client. But it also enhances the existing house's relationship to its rugged site—a feat that particularly impressed the judges. "It has embraced the outdoor world in a phenomenal way," said one.

Architects Taal Safdie and Ricardo Rabines envisioned the new addition as a bridge jutting out from the main house, which they designed back in 1994. The studio spans a shallow arroyo next to the house, easing the way to a previously hard-to-reach hillside. "One of the ideas [behind] putting the addition there was to give the owners access to a really beautiful part of their property," Safdie explains.

Concrete piers and site-built trusses support the structure, and enormous sliding doors on either side let the owners open the project almost completely to its external environment. "There's minimal impact on the site," one judge raved. "It's a glorious space."—*m.d.*

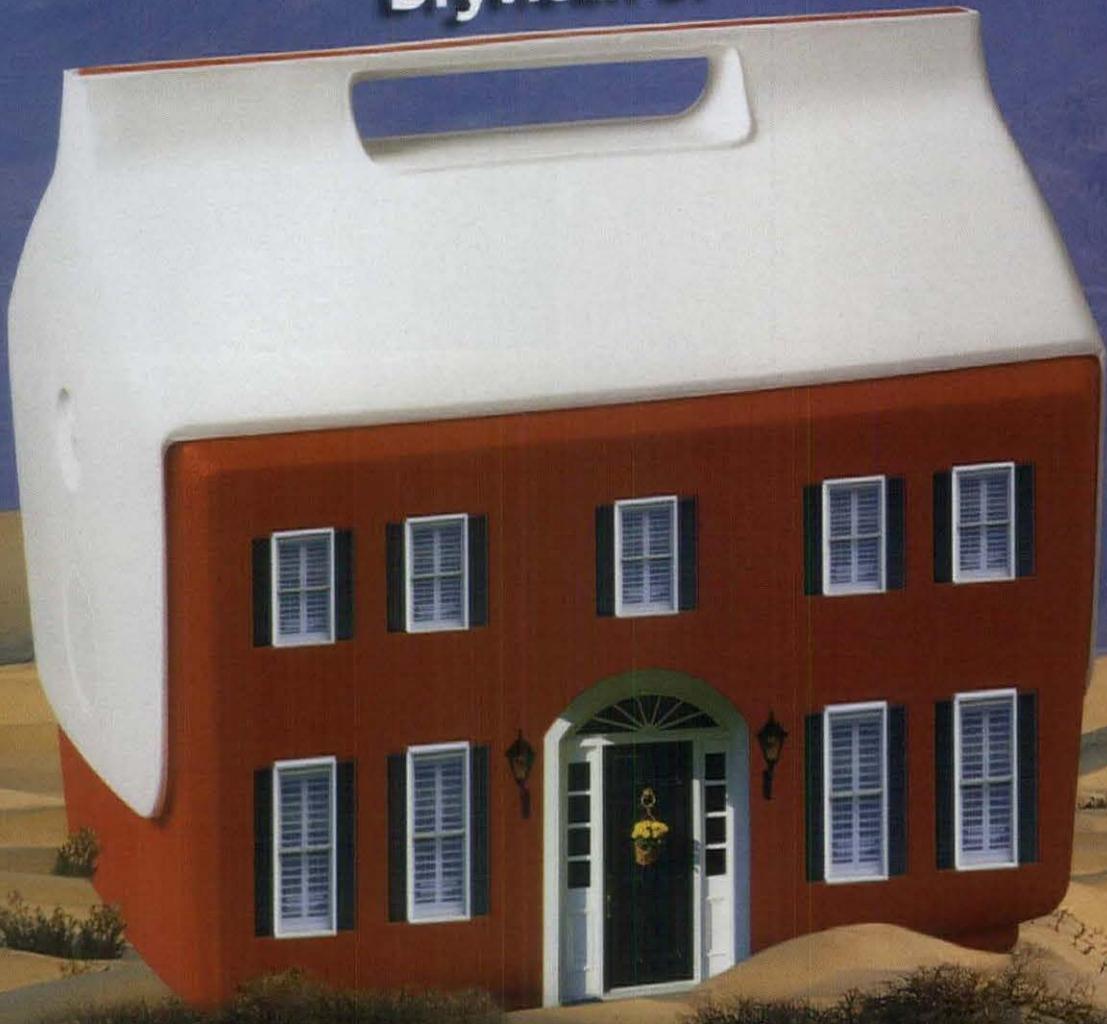
principals in charge: Taal Safdie and Ricardo Rabines, Safdie Rabines Architects; **project architect:** Charles Crawford, Safdie Rabines Architects; **general contractor:** Dana Cavanaugh, Cavanaugh Construction, Coronado, Calif.; **landscape architect:** Leslie Ryan, Leslie A. Ryan, Landscape Architect, Eugene, Ore.; **project size:** 1,200 square feet (addition only); **site size:** 3 acres; **construction cost:** \$348 per square foot; **photography:** Undine Pröhl. See page 122 for product information.



Steel cross-bracing adds extra support to the studio without detracting from its delicate appearance (top). Inside, a library (left) and a sitting area flank the main workspace.

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renovation
merit

arkansas house, johnson, ark.

marlon blackwell architect

fayetteville, ark.

The owner of this fire-damaged house wanted to restore whatever could be saved, but he also sought a better connection to its verdant surroundings. Marlon Blackwell, AIA, complied, building on the home's existing character with innovation and sensitivity, said our judges.

The architect added spaces that continue the original home's grid layout without using walls to define new rooms. Instead, "vertical light monitors organize open spaces and provide a sense of hierarchy," Blackwell explains. "Moving through the house, you get the sense of going through layers of time."

To enhance outdoor ties, a double-height great room runs almost the length of the yard, taking in light from all directions. Mezzanine loft areas permit a bird's-eye view while humanizing the scale of the large room below and reinforcing the addition's overall grid pattern. Large panels of glass make up most of the skin, with fill-ins of weathered steel. Computer-matched wood veneers clad interior ceilings and walls. Blackwell



juxtaposed these materials to create an indoor-outdoor dialogue, expressing, he says, a "kind of rawness on the outside and more refinement inside." —s.d.h.

principal in charge / project architect: Marlon Blackwell, AIA, Marlon Blackwell Architect; **general contractor:** Jim Williams, JW Enterprises Inc., Fayetteville; **landscape architect:** Ed Blake, The Landscape Studio, Hattiesburg, Miss.; **interiors:** Meredith Boswell, Fayetteville, and Oscar Glottman, glottman anteprema, Miami; **project size:** 4,430 square feet; **site size:** Approximately 20 acres; **construction cost:** \$338 per square foot; **photography:** Timothy Hursley. See page 122 for product information.



The 14-foot floating wall that defines the entryway (above) also reminds the owner of some of his favorite songs. A music professor friend transformed musical notes into a grid pattern that is realized in the wall's steel sections.

outbuilding
grand

roddy/bale garage, bellevue, wash.

the miller/hull partnership

seattle

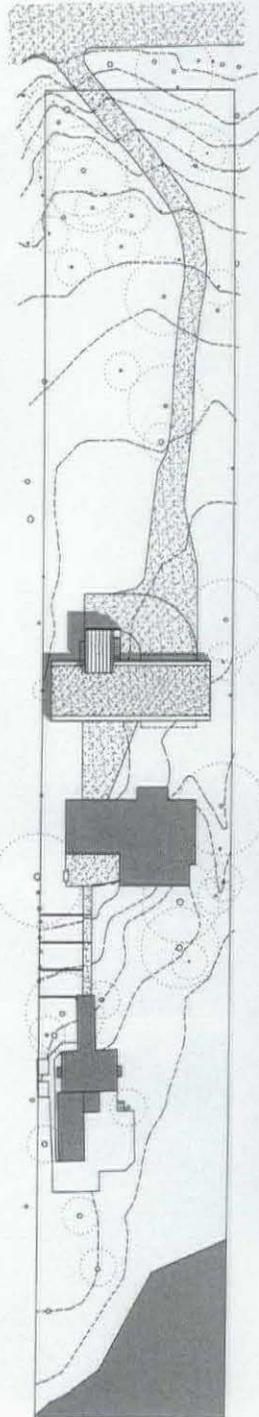
This multipurpose outbuilding was designed on a modest budget, but it rises above its humble endowment. Citing its beautiful construction and detailing, our judges gave it a Grand award.

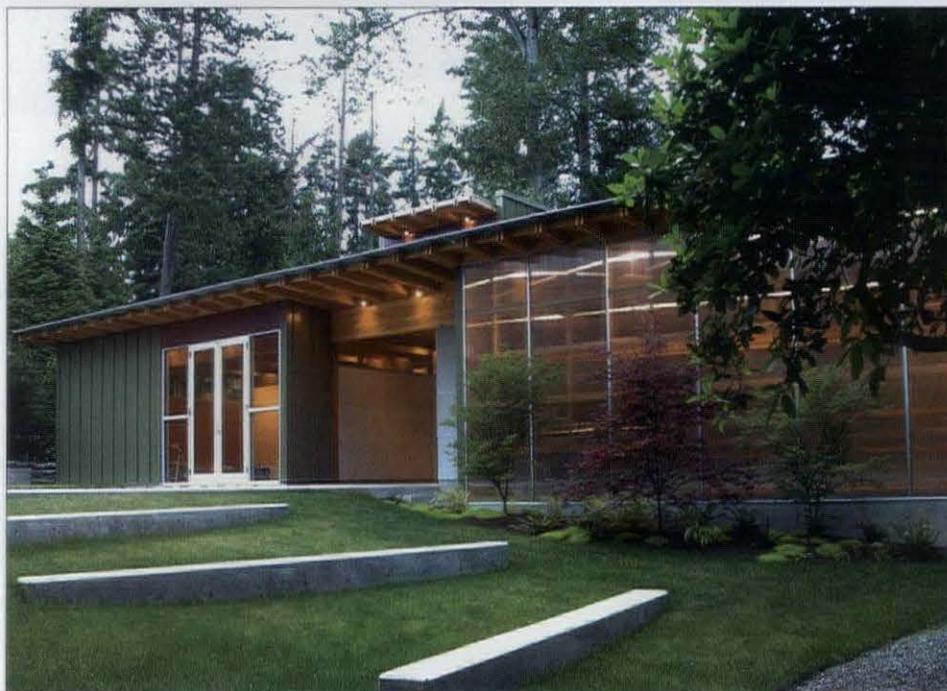
Built several years after the completion of the main home (also designed by Miller/Hull), the structure is essentially the gatehouse to the property, serving as garage, dance studio, potting shed, and office.

“When we conceived it, it was going to be a concrete structure,” says project architect Jed Edeler, AIA. But cost concerns scrapped that plan in favor of this version, framed in Douglas fir and clad in standing-seam metal to harmonize with the existing house.

Because the building straddles the property, it needed to be transparent. As a result, polycarbonate sheets serve as covering for the garage, which is topped with exposed-wood ceilings and a green roof. A galvanized plate extends beyond the wood framing, Edeler says, to give the roof a crisp, composed look. —*n.f.m.*

principal in charge: Robert Hull, FAIA, The Miller/Hull Partnership; **project architect:** Jed Edeler, AIA, The Miller/Hull Partnership; **general contractor:** Fulks Inc., Seattle; **landscape architect:** MEJ Landscape Architecture, Seattle; **project size:** 830 square feet heated, 528 square feet unheated; **construction cost:** Withheld; **photography:** Erin Silva. See page 122 for product information.





Straddling its long and narrow site, the Roddy/Bale Garage maintains a low profile to permit full visual access to the complementary main house (opposite, bottom). The budget-conscious building is constructed of polycarbonate, wood framing, and metal cladding and is topped with a homemade green roof of drought-tolerant succulents.



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guesthouse and party barn, hico, texas

shipley architects

dallas



"I'd like to have a party there," said one juror. The others agreed, saying the simple, yet beautifully detailed, space "really sings." Dan Shipley, FAIA, kept forms basic because he didn't want the addition to upstage the main house. He says the owners "liked the modesty of their existing house but needed a bigger space for guest bedrooms and a place to entertain."

The judges also cited the architect's inventive use of materials, which Shipley especially appreciates, he says, because he strove to assemble just the right palette. "We wanted the space open and exposed to the outdoors, but we also needed it closed in for warmth and bug control," he says.

Hoping to avoid lots of glass because at night "those walls become mirrors," Shipley sandwiched together two corrugated materials—clear plastic and perforated aluminum—to create a scrim that lets light flow through during the day and turns into a solid wall at sunset. Inside, long-leaf pine boards and local fieldstone contribute a rustic edge to the graceful space. "You have these ordinary parts," Shipley says, "and you try to put them together in a way that's sophisticated but not too obviously designed." —*s.d.h.*



**principal in charge
/ project architect:**

Dan Shipley, FAIA,
Shipley Architects;

general contractor:

Alex Moore, Alex
Moore Builder,
Hamilton, Texas;

project size: 1,800
square feet; **site**

size: 150 acres;

construction cost:

\$135 per square foot; **photography:** Charles Davis Smith.

See page 122 for product information.



Situating the guesthouse/party barn close to the existing house defines a cozy outdoor space where the owners and their guests can hang out.

on the boards

grand

moen pool and guesthouse, des moines, iowa

herbert lewis kruse blunck architecture

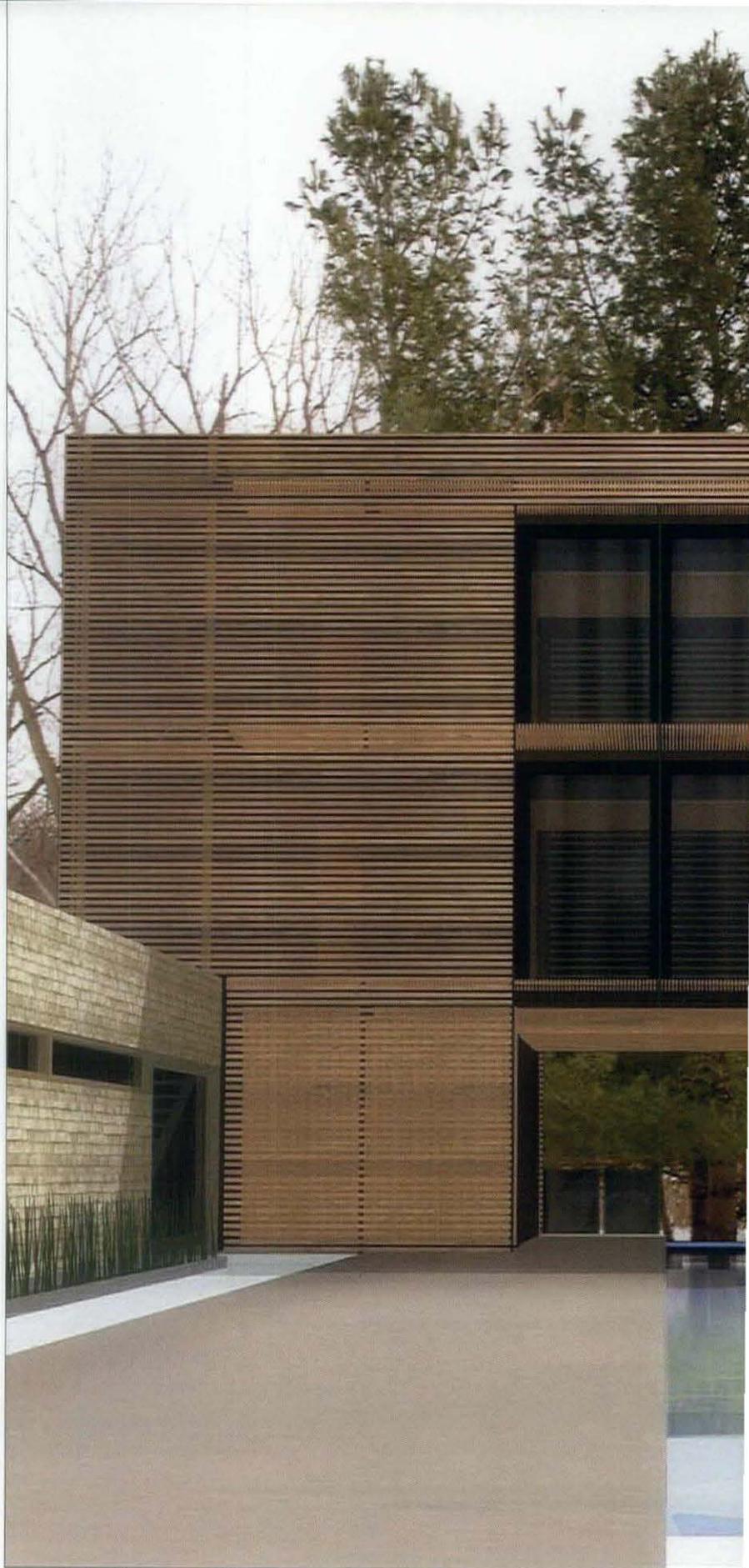
des moines

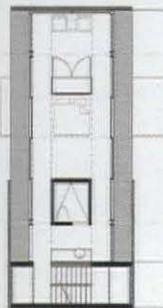
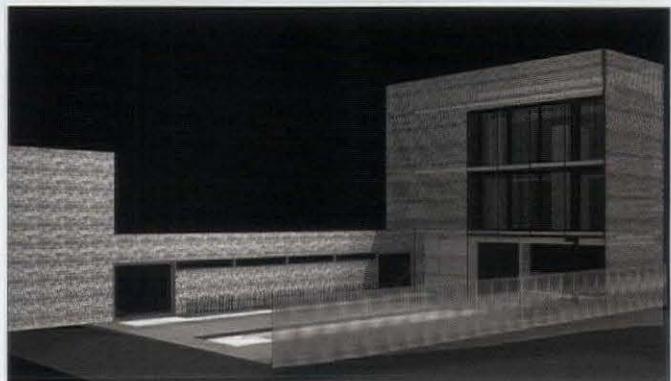
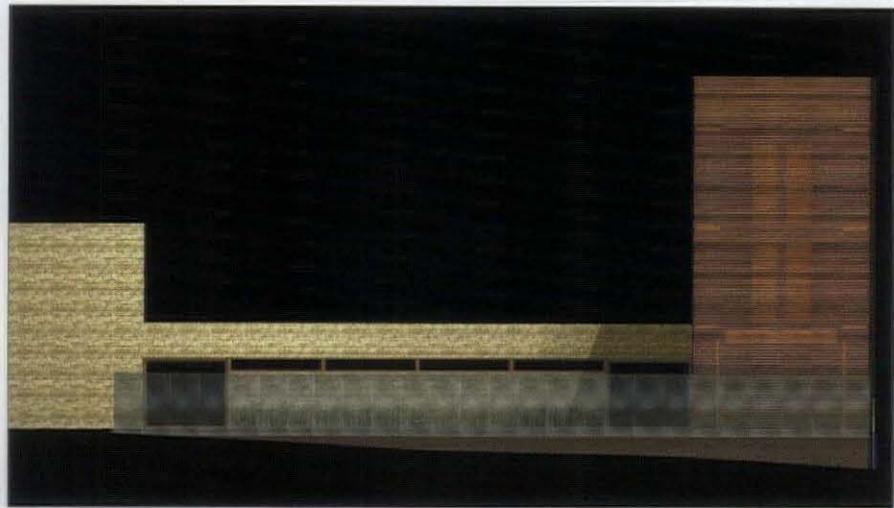
This simple but elegant guesthouse gazes across a pool to the owner's eco-conscious house, designed in the 1970s by Ray D. Crites, FAIA, a well-known Iowa architect. The main house is about 120 feet long, and its orderly, rigorous design was the starting point for Kirk V. Blunck, FAIA.

Borrowing its organizing principle of a single circulation spine, Blunck created a long, linear gallery connecting the house to the guesthouse. The cedar shake-clad hallway serves as both a privacy wall for the pool deck and a showplace for the client's art collection. But the guesthouse itself looks farther afield for its identity—to Iowa's rural corncribs. "There are still a fair amount of geometrically simple corncribs in the Midwest," Blunck says. "I've stopped so many times to photograph them."

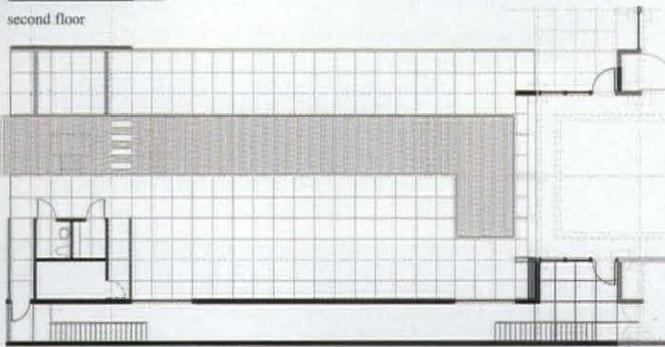
Essentially, the guesthouse is a cube within a cube—a glass box overlaid with a cedar scrim for shade. The jury applauded the use of an old rural material on a modern box. "I want to see this house 30 or 40 years from now," said one judge. "[This is a situation where] modernism could deteriorate and be beautiful."—c.w.

principal in charge: Kirk V. Blunck, FAIA, Herbert Lewis Kruse Blunck Architecture; **project architect:** Matt Niebuhr, AIA; **project size:** 2,900 square feet; **site size:** 2.35 acres; **construction cost:** Projected \$200 per square foot; **renderings:** Courtesy Herbert Lewis Kruse Blunck Architecture.





second floor



first floor

Iowa's rural corncribs inspired this simple glass box shaded with wood slats. A long gallery connects the guesthouse to the main house and echoes its linear circulation spine.

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STONECRAFT
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on the boards
merit

wapiti valley residence, wapiti valley, wyo.

ryker/nave design

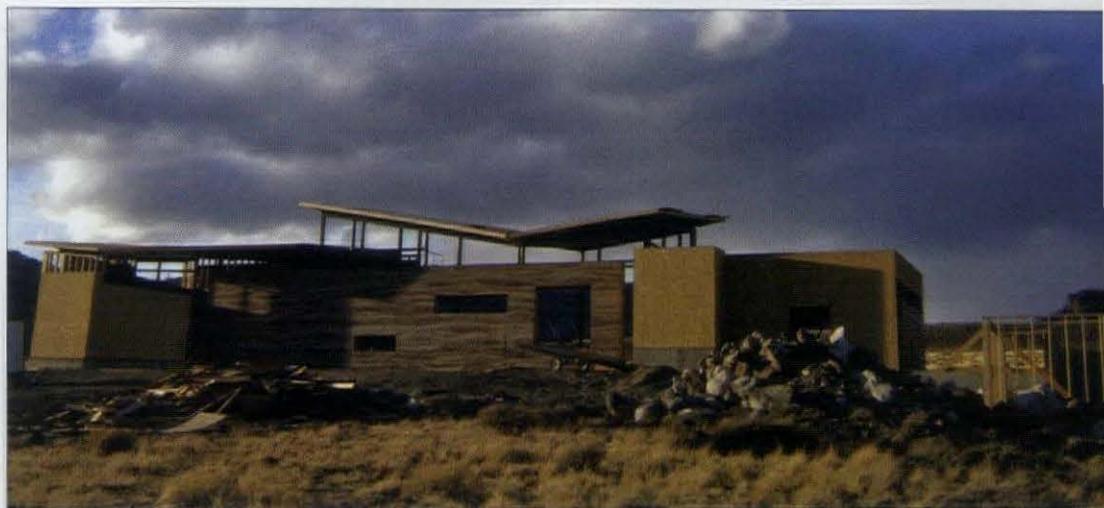
livingston, mont.

W yoming's rugged character tends to attract adventurous souls. Two of this intrepid breed found their way to Lori Ryker and Brett W. Nave, looking for a vacation house that's at once "aggressive and interesting" but respectful of its surroundings. The designers began by scouring the site for clues about how best to blend built and natural environments. The rocky landscape yielded their answer: "The dirt on the site happens to be the perfect aggregate for rammed-earth construction," Ryker says.

And so, a 60-foot wall of rammed earth will anchor the long and lean floor plan and offer much-needed fortification from the extreme climate. The process is also earth-friendly, which Ryker and Nave consider with every project. Other sustainable but lighter finishes, such as 75 percent recycled-content steel and composite wood panels, will add contrast to the thick earth. The plans also incorporate high-tech methods that work with the weather rather than against it. "The 2-foot-thick rammed-earth wall has a 2-inch gap filled with rigid insulation," Nave explains. "So when it's 20 degrees below zero outside, those temperatures won't come into the house."

The jury appreciated the thought and research behind this project and commended the duo's innovative building systems and attractive design.—*s.d.h.*

principals in charge / project designers: Brett W. Nave and Lori Ryker, Ryker/Nave Design; **general contractor:** Mike Cantalupo, Lost River Construction, West Yellowstone, Mont.; **project size:** 3,100 square feet; **site size:** 166 acres; **construction cost:** Projected \$305 per square foot; **renderings:** Courtesy Ryker/Nave Design. See page 124 for product information.



Ryker and Nave describe this site as having "beauty—but not a comfortable beauty." The house they designed follows suit, with a challenging composition and a palette of materials taken directly from the land.





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Tyvek.

on the boards
merit

sheridan street housing, philadelphia

interface studio

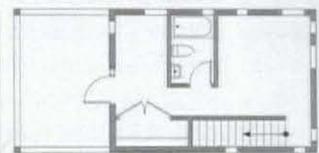
philadelphia

Our judges gave Interface Studio kudos for the overall strength of this project, but what really impressed them was how the firm arranged the townhomes on a long city block. It solves “the problem of how to ‘densify’ the alley” and does so with “pretty cool architecture,” said one judge.

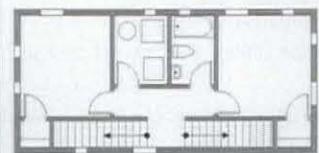
Located on an abandoned 38.5-foot-by-436-foot site in Philadelphia, Sheridan Street Housing consists of 13 subsidized, sustainable, semi-detached homes that will be sold for a below-market price of about \$145,000 each. Finding an economical way to build them was important, says Brian Phillips, AIA, LEED AP, but the project also had to fit in with the adjacent homes and planned developments. To help keep construction costs low, Phillips’ team chose prefabricated materials and simple volumes. “We tried to pull money out of the building and put it into [sustainable] features” such as responsibly harvested wood, products made with high recycled content, and equipment aimed at reducing energy bills, he explains.

To maintain the townhouse typology of the neighborhood, the firm rotated the 16-foot-by-35-foot houses and arranged them in an interlocking pattern, creating much-needed open spaces and parking. It “takes a problematic scene and develops an answer,” said one judge. —*n.f.m.*

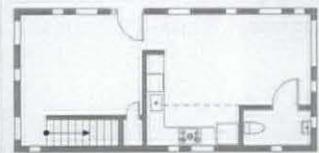
principal in charge: Brian Phillips, AIA, LEED AP, Interface Studio; **project designers:** May Narisaranukul, Ryan Keems, David Williams, and Lara Zeigler, Interface Studio; **developer:** Rose Gray, Asociación Puertorriqueños en Marcha, Philadelphia; **project size:** 1,350 square feet to 1,680 square feet per unit; **site size:** 0.385 acre; **construction cost:** \$140 per square foot; **sales price:** \$145,000 per unit (after subsidies of about \$80,000 per unit); **units in project:** 13; **renderings:** Courtesy Interface Studio.



third floor



second floor



first floor

Sited along the Berks Street corridor, Sheridan Street Housing’s 13 homes will be a revitalizing link between Temple University and North Philadelphia. Each house, though affordable, will employ sustainable features—such as solar hot water, green roofs, and ground-source heat pumps—to minimize maintenance expenses and resource consumption.

architectural interiors grand

artist's studio, seattle

olson sundberg kundig allen architects

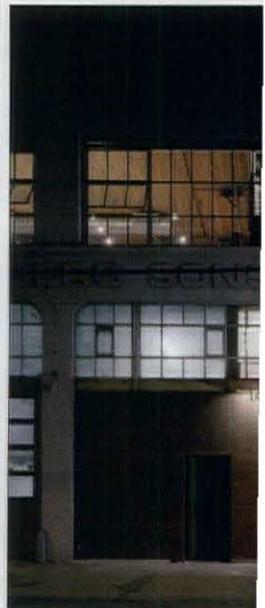
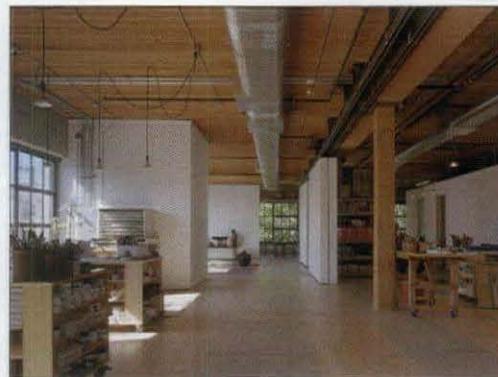
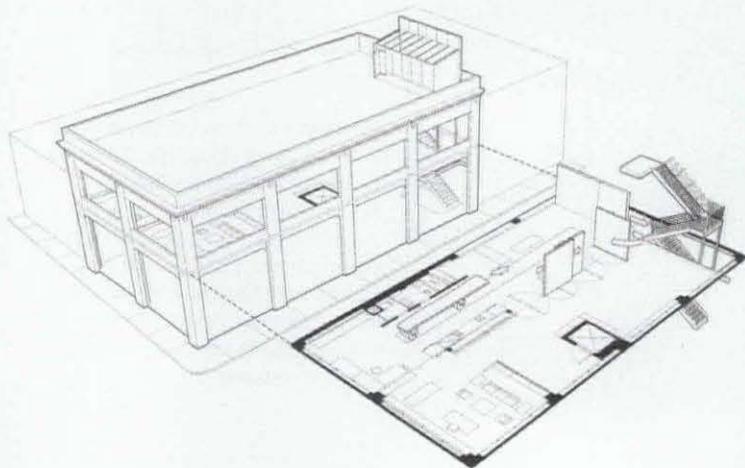
seattle

necessity may be the mother of invention, but in the hands of Tom Kundig, FAIA, rudimentary solutions become bold and celebratory. The latest example of his trademark big thinking is this artist's studio in Seattle's patchwork Pike Street corridor. The client, a painter and printmaker who lives nearby, wanted a flexible workspace where she could also host cultivation events for art venues. Kundig thus preserved the building's weathered roughness while fabricating floating elements that can change the shape and use of the room. Four white dividing walls slide or pivot as needed to control light and circulation; they also provide places to hang the art and study it in different kinds of light.

All of the furniture has wheels for easy rolling, but the pièce de résistance is a 26-foot-long table, live-cut from a Douglas fir tree. "The table is a wink and a nod to the character of the space," Kundig says. Set on steamroller-type wheels welded from steel pipe, the table spends most of its time near the kitchenette as a work/dining surface, but it can also be wheeled out grandly for movable feasts.

The judges thought the architect's ideas, including the entryway clad in mild steel, were terrific. "The whole thing is flexible, and I love the materials," raved one judge.—c.w.

principal in charge / project architect / interior designer: Tom Kundig, FAIA, Olson Sundberg Kundig Allen Architects; **project team:** Dan Wilson and Kenny Wilson, Olson Sundberg Kundig Allen Architects; **general contractor:** Walt Riehl, Riehl Construction, Seattle; **project size:** 4,000 square feet; **construction cost:** Withheld; **photography:** Benjamin Benschneider. See page 124 for product information.





The movable table (top), inspired by the work of George Nakashima, was center-cut from an old-growth tree that died naturally and retains the tree's contours. Four white walls (opposite, top to bottom) pivot to control light and circulation. The mild steel-clad entryway of the old building (left, middle), a former shoe parts warehouse, blends with the transitional neighborhood.

architectural interiors
grand

ontario 301, washington, d.c.

robert m. gurney, faia

alexandria, va.

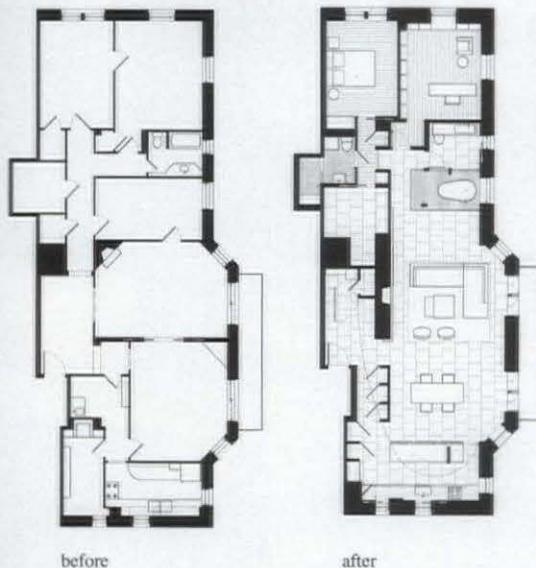
When it came time to liberate her dark, disorienting apartment in a Beaux-Arts building, this client—a psychiatrist—prescribed an orderly, austere environment, perhaps as an antidote to the daily hazards of her practice. For Robert M. Gurney, FAIA, that meant stripping it to the structure and stacks. The new living spaces are strikingly clear-minded, thanks to a linear floor plan and a reductive palette of white walls, aluminum accents, stainless steel countertops, translucent-glass room dividers, limestone floors, and wenge paneling and cabinetry.

Rather than being cold and clinical, however, the apartment glows with light. A floating translucent-glass panel at one end of the living area and three panels at the other diffuse the intense natural light and add a sense of mystery about what lies beyond. In order to visually connect the entry and kitchen, Gurney designed a curved ceiling plane that also hides the obligatory ductwork.

The jury applauded the consistent, comprehensive interior. “The details are elegant, and a common thread runs through them,” said one judge. “It’s integrated perfectly.” Gurney says his client’s program inspired the everything-in-perfect-place-all-the-time look. “The apartment looks like the photo every day,” he says. —C.W.

principal in charge: Robert M. Gurney, FAIA; **project architect:** Brian Tuskey, Robert M. Gurney, FAIA; **general contractor:** Richard Hazboun, Added Dimensions, Takoma Park, Md.; **interior designer:** Thérèse Baron Gurney, ASID, Baron Gurney Interiors, Washington, D.C.; **project size:** 1,800 square feet; **construction cost:** Withheld; **photography:** Maxwell MacKenzie. See page 124 for product information.





A limited palette of seamless materials give this apartment an orderly coherence. The fireplace wall is fitted with an 8-foot aluminum panel that conceals a TV (above). In the kitchen (opposite), two sliding laminated-glass panels hide double-hung windows.

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architectural design detail
merit

jackson family retreat, big sur, calif.

fougeron architecture

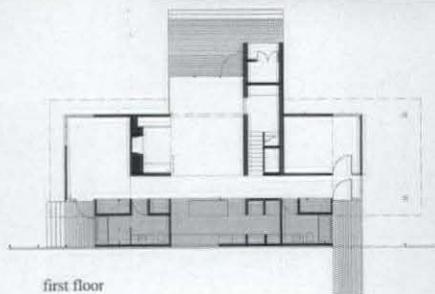
san francisco

flawlessly executed details such as this house's wafer-thin roof, delicate Alaskan yellow cedar rainscreen, and translucent walls captured the judges' attention. So did the heavier, functional insertion of the seismic structural brace, which was expressed as a stucco-clad stairwell. "It's light and veiled and so well-laced together," said one judge. "The screen wall is a great move."

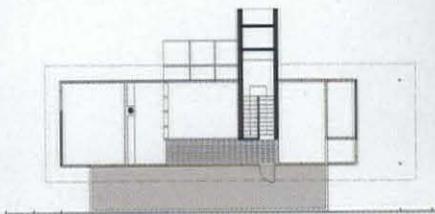
Conceived as four interlocking volumes made of glass, copper, stucco, and wood, the house's open floor plan and glazed corners were designed to bring in as much of the outside as possible, since encroaching canyon walls limit the amount of direct sunlight that permeates the interior. Anne Fougeron, AIA, had ample time to consider all the angles, given that it took three and a half years and collaboration with 10 consultants to satisfy the extremely restrictive site requirements.

Just how restrictive were those requirements? "We had to hire a red-legged frog consultant, who [slept] on the site to make sure there were none on the grounds," she says.—*c.w.*

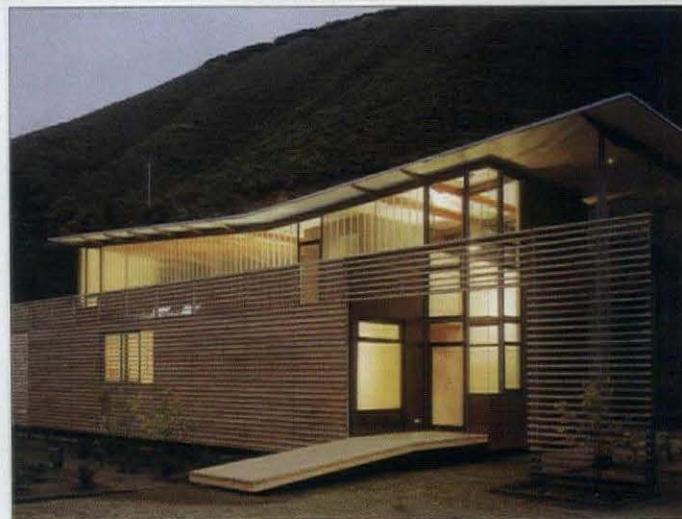
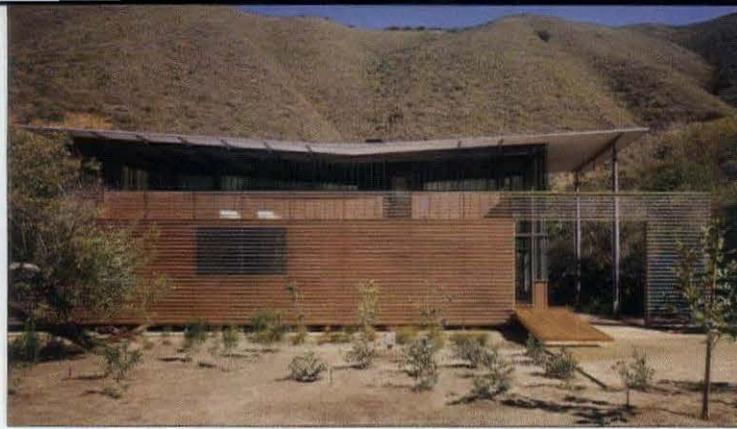
principal in charge: Anne Fougeron, AIA, Fougeron Architecture; **project architects:** Russ Sherman, AIA, Vivian Dwyer, and Michael Perry, Fougeron Architecture; **general contractor:** Tom George, Thomas George Construction, Carmel, Calif.; **structural engineer:** Paul Endres, Endres Ware, Berkeley, Calif.; **project size:** 2,500 square feet; **site size:** 1.5 acres; **construction cost:** Withheld; **photography:** Richard Barnes Photography. See page 124 for product information.



first floor



second floor



Fougeron's thin butterfly roof and cedar rainscreen create a blithe façade. The one-story cedar-clad volume contains the house's utility areas and screens the glassy living spaces from the dirt road.

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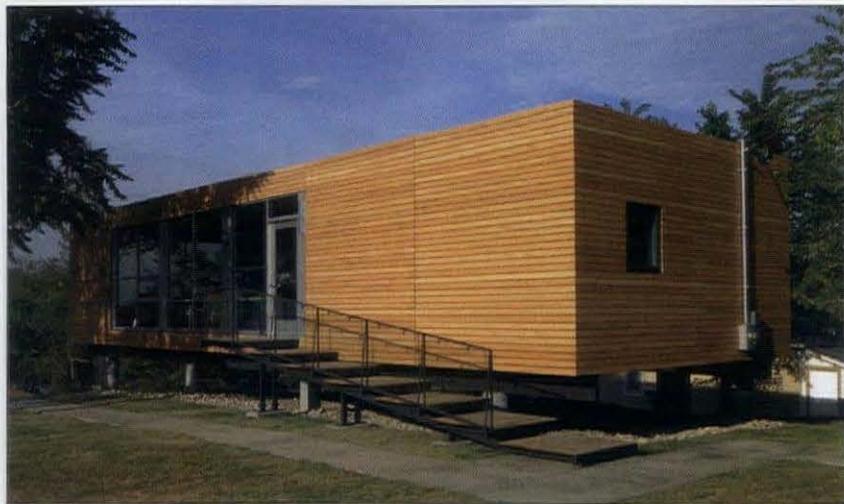
KraftMaid
Cabinetry

judges' award

modular 3, kansas city, kan.

studio 804/dan rockhill

lawrence, kan.



This modular residence by Studio 804, architect Dan Rockhill's student design/build program at the University of Kansas, barely touches the ground. The project sits on exposed-concrete piers, minimizing its impact on the land and paving the way for an energy-efficient insulation system of recycled cellulose. "We wrapped the building like a big burrito," Rockhill explains. "I think, because we have to wrap the belly of it so tightly, we get a better performance thermally than we do with buildings on traditional foundations."

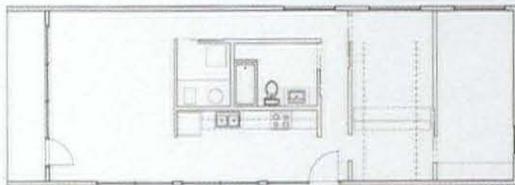
He and his 20 students built the home's six modules in a Lawrence, Kan., warehouse, then trucked them to Kansas City, Kan., and installed them on site. Before it even left the factory, the house sold for \$165,000.

"It's a straightforward, handsome structure," said one judge. "I like the fact that it's modular and it works." —*m.d.*

project team / general contractors: Dan Rockhill and students, Studio 804; **developer:** Jeff Fendorf, El Centro, Kansas City; **project size:** 1,200 square feet; **site size:** 0.13 acre; **construction cost:** \$117 per square foot; **sales price:** \$165,000; **photography:** Courtesy Studio 804. See page 124 for product information.



Douglas fir siding wraps the outside of Modular 3 (above and top). Ikea cabinets streamline storage inside.



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sources

product information for rada 2007's winning projects.

page 44—Camouflage House, Green Lake, Wis.

bathroom and kitchen plumbing fittings and fixtures: Kohler Co.; **countertops:** U.S. Quartz Products (Caesar-Stone USA); **dishwasher:** Robert Bosch Corp.; **entry doors:** Kawneer North America; **exterior siding:** Prodem; **fireplace/wood stove and hvac equipment:** Lennox International; **garage doors:** Clopay Building Products; **garbage disposer and refrigerator:** KitchenAid; **hardware:** Häfele America Co.; **insulation:** Owens Corning; **oven:** Dacor; **paints/stains:** Benjamin Moore & Co.; **patio doors:** Quaker Windows & Doors; **roofing:** Specification Chemicals; **sheathing:** Georgia-Pacific Corp.; **structural lumber:** iLevel by Weyerhaeuser (formerly TrusJoist); **windows:** Eagle Window & Door

page 50—Loft23, Cambridge, Mass.

bathroom plumbing fittings: Symmons Industries; **bathroom plumbing fixtures and kitchen plumbing fittings:** American Standard (Porcher); **bathroom cabinets and countertops:** Impex Development; **ceilings:** Ceilings Plus; **dishwasher, garbage disposer, oven, and refrigerator:** Whirlpool Corp.; **entry and patio doors and windows:** Kawneer North America; **elevators:** KONE; **exterior siding:** Revere Copper Products; **exterior tile:** Camara Slate Products; **flooring (acoustic underlayer):** Colbond (Enkasonic); **flooring (carpet):** Milliken & Co.; **flooring (vinyl):** Armstrong World Industries; **hardware:** Arrow USA; **hvac equipment:** Carrier Corp.; **insulation:** Owens Corning; **interior doors:** VT Industries; **interior tile:** Dal-Tile Corp.; **kitchen cabinets:** Millwork One, Rosario Cabinets; **kitchen plumbing fixtures:** Blanco America; **lighting fixtures:** Artemide U.S.A., Columbia Lighting, Cooper Lighting (RSA), EEMA Industries (Liton Lighting), Lithonia Lighting, Louis Poulsen Lighting; **metal panel systems:** Alcan Composites USA (Alucobond); **paints/stains:** Pratt & Lambert, Sikkens; **roofing:** Carlisle SynTec; **resilient base:** Roppe Corp., USA; **security system:** Bosch Security Systems, GE Security Industrial (formerly Sentrol Industrial), Pelco, Sony Electronics, Tyco Fire & Security (American Dynamics, Software House); **sheathing:** Georgia-Pacific Corp.; **wall coverings:** Arc-Com, Colour & Design Inc., DesignTex

page 52—The Union, San Diego

bathroom plumbing fittings: Lasco Bathware; **bathroom and kitchen cabinets:** Ikea; **dishwasher and oven:** Frigidaire; **entry doors:** United States Aluminum; **flooring (carpet):** InterfaceFLOR; **kitchen plumbing fittings:** Moen; **paints/stains:** Frazee Paint; **solar energy system:** BP Solar North America; **windows:** Milgard Windows

page 54—The Museum Residences, Denver

bathroom plumbing fixtures: Kohler Co., TOTO USA; **bathroom and kitchen cabinets:** Berloni America; **countertops:** Richlite Co.; **dishwasher:** AM Appliance Group (ASKO); **entry doors:** Marshfield DoorSystems; **exterior siding:** RHEINZINK America; **flooring (ceramic tile):** Arizona Tile, Hakatai Enterprises; **flooring (wood):** Oregon Lumber Co.; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage Lock Co.; **insulation:** Owens Corning; **interior doors:** Jeld-Wen; **lighting fixtures:** Hubbell Lighting (Prescolite); **oven:** Robert Bosch Corp.; **paints/stains:** Sherwin Williams; **patio doors and windows:** Kawneer North America; **refrigerator:** Jenn-Air; **roofing:** Firestone Building Products; **security system:** Siemens Building Technologies; **sheathing:** Georgia-Pacific Corp.

page 56—The Ventana, Washington, D.C.

bathroom and kitchen plumbing fixtures: Moen; **bathroom and kitchen cabinets and countertops:** Impex Development; **brick/masonry products:** Interstate Brick; **dishwasher, oven, and refrigerator:** Whirlpool Corp.; **flooring (stone tile):** Dal-Tile Corp.; **flooring (wood):** LAUZON; **garage doors:** Overhead Door Corp.; **garbage disposer:** In-Sink-Erator; **hardware:** SARGEANT Manufacturing Co., Schlage Lock Co.; **hvac equipment:** Carrier Corp.; **insulation:** Roxul; **kitchen plumbing fittings:** Kohler Co.; **lighting fixtures:** Cooper Lighting (Halo); **paints/stains:** ICI Paints; **patio doors:** EFCO Corp.; **roofing:** Henry Co.; **security system:** ATSI; **sheathing:** Georgia-Pacific Corp.; **skylights/roof windows:** Acurlight Structural Skylights; **windows:** EFCO Corp., Marvin Windows and Doors

page 60—Lillian Place, San Diego

bathroom plumbing fixtures: Lasco Bathware; **countertops:** Wilsonart International; **dishwasher, oven, and refrigerator:** Kenmore; **kitchen cabinets:** Commercial Wood Products; **paints/stains:** Frazee Paint

page 62—Shervin Mixed-Use Building, Jackson, Wyo.

bathroom and kitchen plumbing fittings: Delta Faucet Co.; **bathroom plumbing fixtures:** Kohler Co.; **countertops:** Wilsonart International; **entry doors:** Ceco Door; **garage doors:** Wayne-Dalton Corp.; **garbage disposer, oven, and refrigerator:** General Electric Co.; **hardware:** SARGEANT Manufacturing Co.; **hvac equipment:** Buderus; **insulation:** Owens Corning; **interior doors:** Fenestra Window & Door; **kitchen plumbing fixtures:** Elkay USA; **lighting fixtures:** Cooper Lighting (Halo, Lumiere, Metalux, Shaper); **paints/stains:** Cabot, Carboline Co., Sherwin Williams; **patio doors and windows:** Sierra Pacific Windows; **roofing:** Firestone Building Products

page 66—The 505, Houston

bathroom plumbing fittings: American Standard (Porcher), Grohe America, Ikea, Roden International (Zack), SKS Design (Blomus); **bathroom plumbing fixtures:** American Standard (Porcher), Cifial UK, Dornbracht Americas, Hastings Tile & Bath, Kohler Co., Lacava, Villeroy & Boch; **bathroom cabinets:** Ikea; **brick/masonry products:** Southwest Concrete Products; **countertops:** National Tile & Terrazzo Co.; **dishwasher:** AM Appliance Group (ASKO), Jenn-Air; **doorbell buttons:** spOre; **entry doors:** Lunsford Door & Service; **exterior siding:** James Hardie Building Products; **flooring (ceramic tile):** Caesar Ceramics USA, Dal-Tile Corp.; **flooring (carpet):** InterfaceFLOR; **flooring (wood):** Yanchi; **garage doors:** Wayne-Dalton Corp.; **garbage disposer:** In-Sink-Erator; **hardware:** Doug Mockett & Co., FSB USA, PAMEX (Faultless Locks), Sugatsune America; **hot water heater:** Takagi Industrial Co. USA; **hvac equipment:** Trane; **insulation:** Owens Corning; **kitchen cabinets:** UltraCraft Co.; **kitchen plumbing fixtures:** American Standard, Blanco

continued on page 116

sources *continued*

product information for rada 2007's winning projects.

America; **lighting fixtures:** Artemide U.S.A., Intense Lighting, Lithonia Lighting, Studio Italia Design USA, Tre Ci Luce North America; **oven:** Jenn-Air; **paints/stains:** PPG Industries (Pittsburgh Paints); **patio doors:** Andersen Corp., Pella Corp.; **refrigerator:** KitchenAid; **roofing:** Millennium Tiles; **security system:** GE Security Industrial (formerly Sentrol Industries); **solar shading:** MechoShade Systems; **tile installation:** Schluter Systems; **windows:** Ram Industries, The Vistawall Group

page 71—Biltmore Colony, Palm Springs, Calif.

bathroom plumbing fittings and kitchen plumbing fixtures: Kohler Co.; **bathroom plumbing fixtures:** Kohler Co., TOTO USA; **bathroom and kitchen cabinets:** Eurodesign Cabinets; **brick/masonry products:** Orco Block Co.; **countertops:** U.S. Quartz

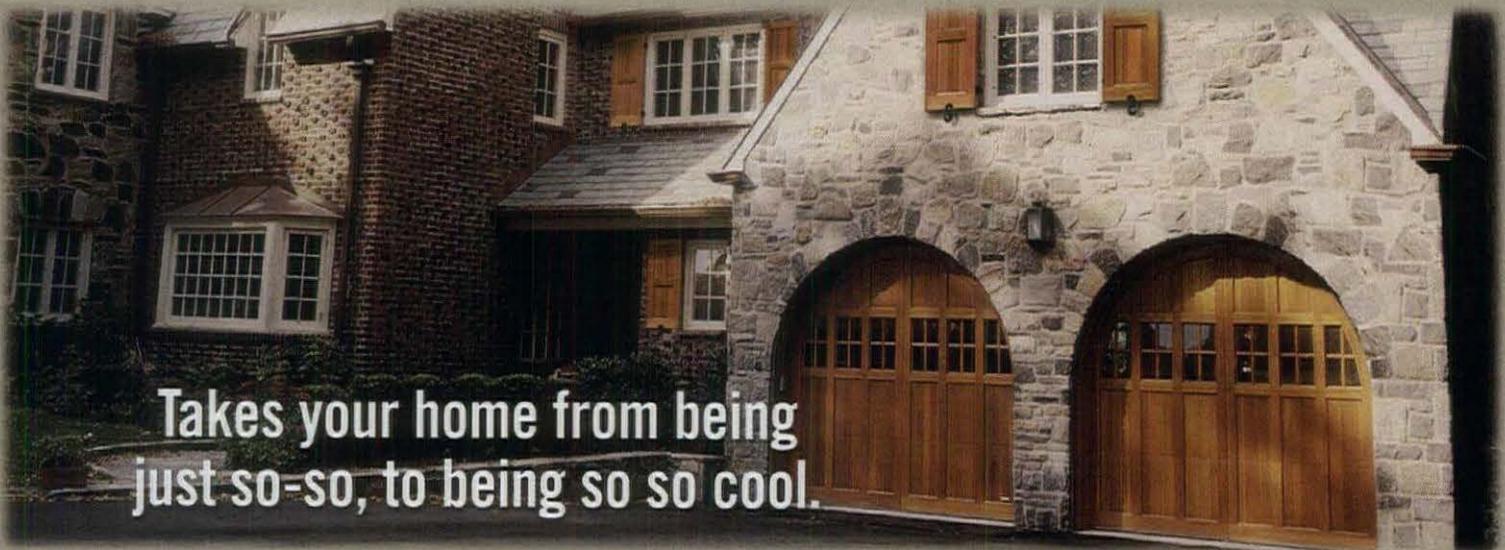
Products (CaesarStone USA); **dishwasher, oven, and refrigerator:** General Electric Co.; **fireplace/wood stove:** Lennox International (Superior); **garage doors:** Windsor Republic Doors; **hvac equipment:** Johnson Controls (YORK); **insulation:** CertainTeed Corp.; **interior doors:** Masonite International Corp.; **kitchen plumbing fittings:** Grohe America; **lighting fixtures:** Elite Lighting U.S.A.; **security system:** Honeywell Security & Custom Electronics (ADEMCO); **windows:** Pacific Window Corp.

page 73—Danielson Grove, Kirkland, Wash.

bathroom and kitchen plumbing fittings: Moen; **bathroom plumbing fixtures:** American Standard, Caroma USA, Kohler Co.; **bathroom and kitchen cabinets:** Kimball Woodworks; **countertops:** Natural Stone Interiors; **decking:** Louisiana-Pacific Corp.;

dishwasher, oven, and refrigerator: General Electric Co.; **entry doors:** Simpson Door Co.; **exterior siding:** CertainTeed Corp., James Hardie Building Products; **fireplace/wood stove:** Hearth & Home Technologies (Quadra-Fire); **flooring (vinyl):** Tarkett; **flooring (wood):** Edensaw Woods; **garbage disposer:** In-Sink-Erator; **hardware:** Baldwin Hardware Corp., Ives Residential, Schlage Lock Co.; **hvac equipment:** Hearth & Home Technologies (Quadra-Fire), Ouellet Canada; **insulation:** CertainTeed Corp.; **interior paneling:** T&G Woodware; **kitchen plumbing fixtures:** Kohler Co.; **lighting fixtures:** Dolan Designs, Kichler Lighting, Quorum International; **paints/stains:** Kelly-Moore Paints, Sherwin Williams; **recycled glass tiles:** Bedrock Industries; **roofing:** Owens Corning; **skylights/roof windows:** VELUX-America; **windows:** Weathervane Windows

continued on page 118



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page 75—R3, San Diego

bathroom plumbing fixtures: American Standard, Kohler Co.; **brick/masonry products:** RCP Block & Brick; **dishwasher:** Robert Bosch Corp.; **entry doors:** Western Windows; **flooring (wood):** T&G Woodware; **garbage disposer:** In-Sink-Erator; **hvac equipment:** Carrier Corp.; **kitchen plumbing fixtures:** Blanco America; **oven:** Miele; **range:** Electrolux Home Products; **refrigerator:** Frigidaire; **structural lumber:** iLevel by Weyerhaeuser (formerly TrusJoist)

page 77—Kansas Longhouse,
Rural Douglas County, Kan.

bathroom plumbing fittings: Duravit USA; **countertops:** Formica Corp.; **entry doors and windows:** Jeld-Wen; **exterior siding:** Metal Sales Manufacturing Corp.; **insulation:** Owens Corning; **kitchen cabinets:** Ikea; **kitchen plumbing fixtures:** Blanco America; **paints/**

stains: Benjamin Moore & Co.; **roofing:** GenFlex Roofing Systems

page 79—Oshry Residence, Bel Air, Calif.

bathroom plumbing fittings: Hansgrohe; **bathroom plumbing fixtures:** Kohler Co.; **entry and interior doors:** T.M. Cobb Co.; **exterior metals:** BarnettBates Corp.; **fireplace/wood stove:** CFM Corp. (Majestic Fireplaces); **hardware:** Accuride International, Blum, Hager Companies; **kitchen plumbing fixtures:** Franke Consumer Products; **lighting fixtures:** BEGA/US, Cooper Lighting (Iris, RSA), Lightolier; **oven:** Gaggenau USA/Canada; **paints/stains:** ICI Paints (Sinclair); **patio doors:** Fleetwood Windows & Doors; **range:** Robert Bosch Corp.; **skylights/roof windows:** Dur-Red Products; **windows:** Arcadia, United States Aluminum

page 81—1748 N. Winchester, Chicago

bathroom plumbing fittings: Duravit USA; **bathroom plumbing fixtures:** Dornbracht Americas, Grohe America; **bathroom and kitchen cabinets:** Arclinea; **dishwasher and oven:** Miele; **entry and patio doors and windows:** Custom Window Co.; **garage doors:** Overhead Door Corp.; **hardware:** Schlage Lock Co.; **hvac equipment:** Carrier Corp.; **insulation:** Owens Corning; **kitchen plumbing fittings:** Dornbracht Americas; **lighting fixtures:** Juno Lighting; **paints/stains:** Sherwin Williams; **refrigerator:** Sub-Zero Freezer Co.

page 83—Mianus River Residence,
Stamford, Conn.

bathroom and kitchen cabinets, interior doors, interior paneling, and trimwork: CJS Millwork; **bathroom plumbing fittings and fixtures:** Boffi USA, Dornbracht

continued on page 120

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Americas; **dishwasher:** Robert Bosch Corp.; **entry and patio doors and windows:** Dynamic Architectural Windows & Doors; **exterior siding:** Teal Cedar Products; **garage doors:** Overhead Door Corp.; **hardware:** Frank Allart & Co.; **hvac equipment:** Encon Heating & Air Conditioning; **kitchen plumbing fittings and fixtures:** Dornbracht Americas; **lighting fixtures:** Ark Lighting Co., BEGA/US, Lightolier, Modular International, Nulux; **oven:** Miele; **paints/stains:** Benjamin Moore & Co., Cabot; **refrigerator:** Sub-Zero Freezer Co.; **structural lumber:** iLevel by Weyerhaeuser (formerly TrusJoist)

page 85—New Fork Social Club Residence, Pinedale, Wyo.

bathroom plumbing fittings: Kohler Co., Sonoma Forge; **bathroom plumbing fixtures:** American Standard, Americh Corp. (Zuma Collection), Kohler

Co.; **dishwasher:** Fisher & Paykel Appliances; **garbage disposer:** In-Sink-Erator; **kitchen cabinets:** Pine Creek Woodworks; **kitchen plumbing fittings:** Price Pfister, Whitehaus (Decohaus); **kitchen plumbing fixtures:** Elkay USA, Franke Consumer Products; **lighting fixtures:** Artemide U.S.A., BEGA/US, B-K Lighting; **oven:** Wolf Appliance Co.; **paints/stains:** Sherwin Williams; **refrigerator:** General Electric Co.; **roofing:** Salt River Roofing; **structural lumber:** Unique Log & Timber Works; **windows:** Jeld-Wen (Pozzi), Peak Glass

page 87—BTR, Bethesda, Md.

bathroom plumbing fittings: Dornbracht Americas; **bathroom plumbing fixtures:** Duravit USA, KWC America; **dishwasher:** Fisher & Paykel Appliances; **entry doors, interior paneling, and kitchen cabinets:** RKI, Inc.; **fireplace/wood stove:** Hearth & Home

Technologies (Heatilator); **flooring (wood):** Classic Floors, Inc.; **garage doors:** Wayne-Dalton Corp.; **garbage disposer:** In-Sink-Erator; **hardware:** Omnia Industries; **hvac equipment:** Carrier Corp.; **kitchen plumbing fittings:** Blanco America; **kitchen plumbing fixtures:** KWC America; **lighting fixtures:** Cooper Lighting (Halo); **oven:** Wolf Appliance Co.; **refrigerator:** Sub-Zero Freezer Co.; **skylights/roof windows:** Dulles Glass & Mirror; **structural lumber:** Georgia-Pacific Corp.; **windows:** Weather Shield Mfg.

page 89—Freezer Panel Walkout, Eulogy, Texas

bathroom plumbing fixtures: Kohler Co.; **countertops:** Wilsonart International; **flooring (carpet):** Interface-FLOR; **flooring (cork):** Duro Design; **freezer panels:** Precision Foam Fabricators; **hvac equipment:** American
continued on page 122



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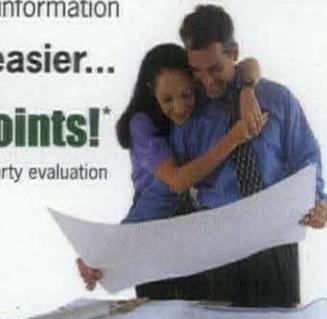


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Standard; **interior paneling:** James Hardie Building Products; **kitchen plumbing fixtures:** Elkay USA; **paints/stains:** Sherwin Williams; **roofing:** MBCI; **windows:** Pella Corp.

page 91—Artist Bridge Studio, San Diego
bathroom plumbing fixtures: Grohe America, Kohler Co.; **battered walls:** F.J. Brawley Concrete; **cabinetry:** Courington Woodworks; **entry doors:** T.M. Cobb Co.; **exterior siding:** Trespa North America; **hardware:** Blum, Emtek Products; **lighting fixtures:** Lithonia Lighting, MP Lighting, Tech Lighting; **metal guard rails:** Long's Welding and Iron Works; **paints/stains:** Frazee Paint, Modern Masters, Vista Paint Corp.; **roofing:** D'Andrea Roofing; **skylights/roof windows:** VELUX-America; **welding/cabling:** Reisinger Rigging; **windows:** Fleetwood Windows & Doors

page 93—Arkansas House, Johnson, Ark.
bathroom and kitchen cabinets, countertops, dishwasher, garbage disposer, hardware, interior paneling, kitchen plumbing fittings and fixtures, lighting fixtures, oven, refrigerator, and trash compactor: glottman anteprema; **exterior siding and roofing:** A. Zahner Co.; **flooring (ceramic tile):** Dal-Tile Corp.

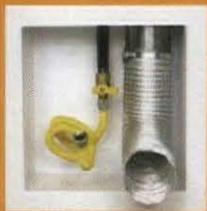
page 94—Roddy/Bale Garage, Bellevue, Wash.
bathroom plumbing fittings: Grohe America; **bathroom plumbing fixtures:** American Standard (Porcher); **exterior siding:** AEP Metal Stamping – Powder Coating, Polygal; **flooring (ceramic tile):** Pentel Granite & Marble (Lounge Series); **flooring (rubber):** Mondo America; **garage doors:** Polygal; **hardware:** Schlage Lock Co.; **hvac equipment:** Convectair NMT;

paints/stains: Cabot, Sherwin Williams; **patio doors:** Kawneer North America; **roofing:** Carlisle SynTec; **stairs:** Alabama Metal Industries Corp. (AMICO); **windows:** Milgard Windows

page 97—Guesthouse and Party Barn, Hico, Texas
bathroom plumbing fixtures: Kohler Co.; **corrugated perforated aluminum:** Gordon Inc. (ALPRO Acoustical Systems); **corrugated pvc:** H&F Manufacturing Corp.; **dishwasher and garbage disposer:** KitchenAid; **entry doors and windows:** Pella Corp.; **exterior siding:** James Hardie Building Products, MBCI; **fireplace/wood stove:** Superior Clay Corp.; **flooring (vinyl):** Chilewich (Plynyl); **garage doors:** Overhead Door Corp.; **hardware:** Schlage Lock Co.; **hvac equipment:** Trane; **insulation:** Owens Corning;
continued on page 124

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sources

product information for rada 2007's winning projects.

kitchen plumbing fittings: Elkay USA; **lighting fixtures:** NemoItalianaluce (Meltemi); **paints/stains:** Benjamin Moore & Co., Kemiko; **range:** Jenn-Air; **roofing:** MBCI

page 101—Wapiti Valley Residence, Wapiti Valley, Wyo.

bathroom plumbing fixtures: Agape, Whitehaus; **countertops:** KlipTech Bio Composites (PaperStone); **dishwasher:** Robert Bosch Corp.; **entry and patio doors:** NanaWall Systems; **exterior siding:** Composites Gurea (Parklex); **hardware:** Häfele America Co., NanaWall Systems; **kitchen plumbing fixtures:** Blanco America, KWC America, Whitehaus (Metrohaus); **lighting fixtures:** Artemide U.S.A., Foscarini SRL, Resolute; **oven:** Wolf Appliance Co.; **paints/stains:** OSMO UK; **refrigerator:** Sub-Zero Freezer Co.; **security system:** KENCO; **sheathing:**

Boise Cascade; **structural lumber:** iLevel by Weyerhaeuser (formerly TrusJoist); **windows:** Fleetwood Windows & Doors

page 104—Artist's Studio, Seattle

bathroom plumbing fittings: The Chicago Faucet Co.; **bathroom plumbing fixtures:** Futurelic; **lighting fixtures:** Lightolier

page 106—Ontario 301, Washington, D.C.

bathroom and kitchen plumbing fittings: Vola A/S; **bathroom plumbing fixtures:** Agape, Duravit USA, TOTO USA; **dishwasher:** Gaggenau USA/Canada; **hardware:** FSB USA; **hvac equipment:** Carrier Corp.; **lighting fixtures:** Delta Light USA, Lightolier; **oven:** Miele; **paints/stains:** Duron Paints & Wallcoverings; **refrigerator:** Sub-Zero Freezer Co.

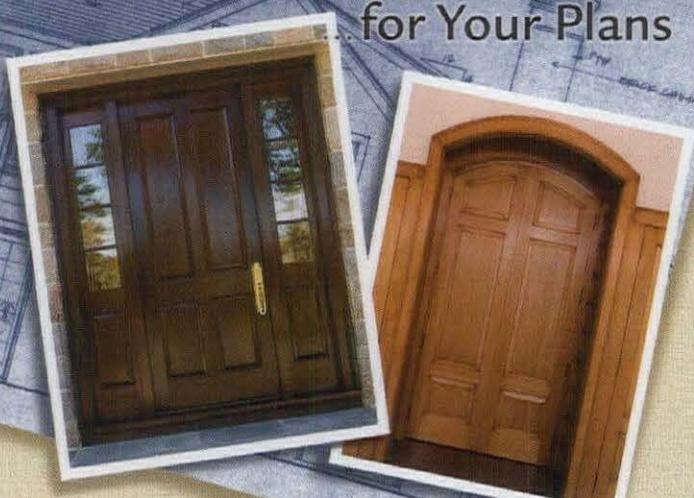
page 109—Jackson Family Retreat, Big Sur, Calif.

bathroom and kitchen plumbing fixtures: Kohler Co.; **channel glass:** Pilkington North America; **exterior siding:** Revere Copper Products; **lighting fixtures:** Flos; **oven:** Wolf Appliance Co.; **paints/stains:** JA Hardman Glazing; **refrigerator:** Sub-Zero Freezer Co.; **skylights/roof windows:** O'Keefe's; **windows:** Fleetwood Windows & Doors

page 111—Modular 3, Kansas City, Kan.

bathroom plumbing fittings: Kohler Co.; **bathroom and kitchen cabinets, bathroom and kitchen plumbing fixtures, countertops, and kitchen plumbing fittings:** Ikea; **entry doors and windows:** EFCO Corp.; **hvac equipment:** Carrier Corp.; **lighting fixtures:** Con-Tech Lighting; **paints/stains:** Benjamin Moore & Co.; **roofing:** GenFlex Roofing Systems; **windows:** Jeld-Wen

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The Benefits Of Building With Impact Resistant Windows And Doors In Coastal Regions

This online course developed by Simonton Windows® in accordance with AIA certification requirements provides an overview of the features of impact resistant windows and doors, and includes discussions on tropical cyclones, building code requirements, wind load testing, and comparisons of various windborne debris protection systems.

Successful completion of this course online including a passing grade on the online examination (80% or better) provides AIA/CES, CSI and/or state licensing continuing education credits. A Certificate of Completion can be printed from your computer upon completion.

Course Learning Objectives

Upon completing this course, you will have a better understanding of:

- Hurricane structure, formation, hazards and the Saffir-Simpson Hurricane Scale classification system.
- The evolution of building codes, terminology and the calculation of design pressure.
- Structural testing, cyclic testing, small and large missile impact testing.
- The characteristics, advantages and disadvantages of protective shutter systems and impact glazing systems.
- The features, applications and design considerations of impact glazing systems.



This course meets the following requirements:

*The American Institute of Architects
 Course No. AEC132; IUs – 1.00
 This program qualifies for HSWV credit.*

*Construction Specifications Institute
 Course No. CEU-AEC-07-054; CEUs – 0.1
 This program qualifies for HSWV credit.*

This course is broken 5 segments:

I. The Fundamentals Of Tropical Cyclones

The three classifications of tropical cyclones are: tropical depression, tropical storm, and hurricane. A tropical cyclone requires the following conditions to strengthen into a hurricane:

- Pre-existing disturbance with thunderstorms
- Warm ocean temperatures (minimum 80° F) to a depth of approximately 150 feet
- Light upper level winds that have little variance in direction and speed throughout the depth of the atmosphere

The Saffir-Simpson Scale is used to rate a hurricane's intensity, from Category 1 to Category 5, based on its current wind speed. Research has shown that the most destructive damage occurs when the building envelope is compromised. What typically leads to building failure is the increased wind pressure on the anchoring of the walls to the floor, and the roof to the walls.

II. Design Pressure And Building Codes

Most building codes used in the U.S. today are based on the International Building Code (IBC), which references the American Society of Civil Engineers (ASCE) standard ASCE 7-02 "Minimum Design Loads for Buildings and Other Structures" for wind load design. Section 6 of ASCE 7-02 pertains to wind load calculations for "Main Wind-Force Resisting Systems" and "Components and Cladding." It provides basic wind load provisions and procedures to convert basic wind speed into design pressure based on several factors. Design pressure for windows can be calculated using the following equation: $p = (0.00256)(Kz)(Kzt)(Kd)(V2)(I)(GCp)$.

III. Wind Load Testing Methods

Small and large missile impact testing is covered by ASTM E1996-04. The comparable testing standards for Miami-Dade and Broward include: TAS 201-94, TAS 202-94, and TAS 203-94. All windows and doors are rated for air, water, and wind load (structural) performance using the AAMA 101 standard. In addition, products are subjected to cyclic testing designed to simulate the positive and negative pressures of hurricane-force winds. The standard test method for cyclic testing, referenced by the IBC and the AAMA, is ASTM E1886-05.

Products are also tested for air leakage on a pass/fail basis in accordance with ASTM E283. To pass, the air leakage must be less than 0.3 cfm/ft². Residential products are tested for water penetration resistance in accordance with ASTM E547. To pass the test, the product must not leak.

IV. Windborne Debris Protection Options

The main purpose of all opening protection systems (plywood, protective shutters, or impact-resistant window systems) is to keep air pressure from increasing inside the structure. Plywood and protective shutters only provide protection when installed, bar any outside view, and proffer an invitation for burglary when left installed too long. Impact-resistant glazing systems are specifically designed and tested to withstand hurricane-force winds and offer the following advantages over other opening protection systems: more aesthetically pleasing than shutters, impact glazing blocks 99% of UV rays, cuts perceived exterior noise by 35%, does not break into dangerous shards, provides passive protection against storms and forced entry, and requires no storage. The disadvantages of impact-resistant glazing systems include: high cost, greater weight and more difficult installation than standard windows, and size limitations.

V. Impact Glazing Systems

Impact-resistant windows are constructed with a plastic interlayer that is laminated between two panes of glass. They are generally available in a variety of sizes and configurations such as fixed, sliding, casement, double and single hung windows. Also, to provide energy efficiency, impact windows are available with insulating glass units that can incorporate Low-E coatings and tinted glass. The key consideration when specifying impact-resistant windows is to use a product that meets the DP requirement for the specific application in which it will be used. AAMA Certification (American Architectural Manufacturers Association) provides the standards and validation of product performance and quality for aluminum, vinyl, and wood-framed windows and glass doors for residential, commercial, and architectural applications.

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JELD-WEN WINDOWS & DOORS PRESENTS

THE ELEVEN THEORIES OF WINDOW INSTALLATION

By Rod Clark & Jay DeKalb



Specifying the proper window is no less critical than installing it properly. Architects should be familiar with proper installation methods and installation problems in order to aid them in the selection process.



RESIDENTIAL ARCHITECT MAGAZINE CONTINUING EDUCATION

This course requires supplemental online reading in addition to the following article. For details on accessing the supplemental reading and to learn how to take the test, please see page 129.

THE EYES OF A BUILDING

The word 'window' comes from the ancient term 'wind eye,' descriptive of the means that would allow a person to see the oncoming storm or the morning sunrise. Windows are first recorded as a part of human habitation around 6500BC. Many of the same reasons windows were important then are no doubt also true today. For example, windows provide security. They let a view of the outside world come into the living space. They help adjust comfort – temperature and drafts – within the living space. And they admit daylight, reducing energy demand.

Today's windows can also separate the living space from the elements. The degree to which they are able to do that often depends upon how well the window has been installed. In fact, an improperly installed window can lead to a number of structural and aesthetic problems and can even adversely affect the health of the building's occupants.

Separating the living space from the elements is not the same as isolating the space. For example, separation does not mean that wind and water cannot infiltrate the opening. Water may indeed infiltrate the opening in which a window is installed without causing any damage whatsoever. Proper installation means that wind and water infiltration is managed with effective and proven construction methods.

If a window has been improperly installed, the errors in installation can very often be identified by a proper inspection. To assess the quality of an installation and thereby detect any flaws, it's helpful to understand the basic rules of good installation. It's also important to be aware of the local building code requirements. Code requirements will always supercede a manufacturer's recommended installation instructions. And, it's important to learn the step-by-step techniques for conducting an inspection of a window installation. A short primer on how to inspect a window installation is included online as required supplemental reading.

THE ELEVEN THEORIES OF INSTALLATION

Many installation materials and techniques can be used to achieve a successful installation. However, all successful methods must abide by the following basic principles.

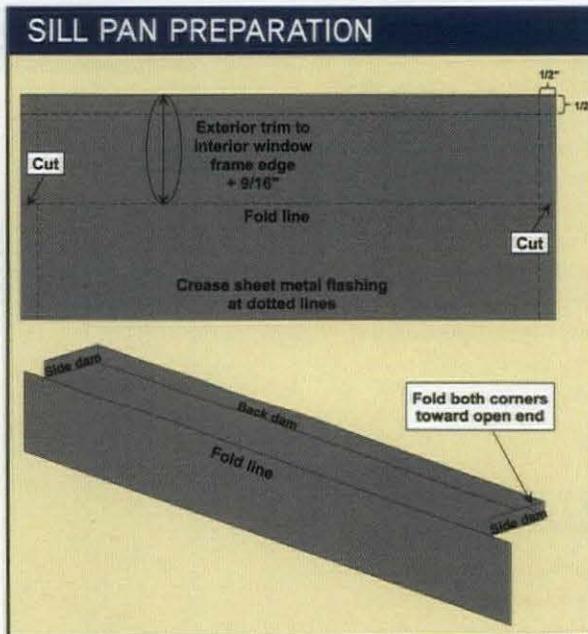
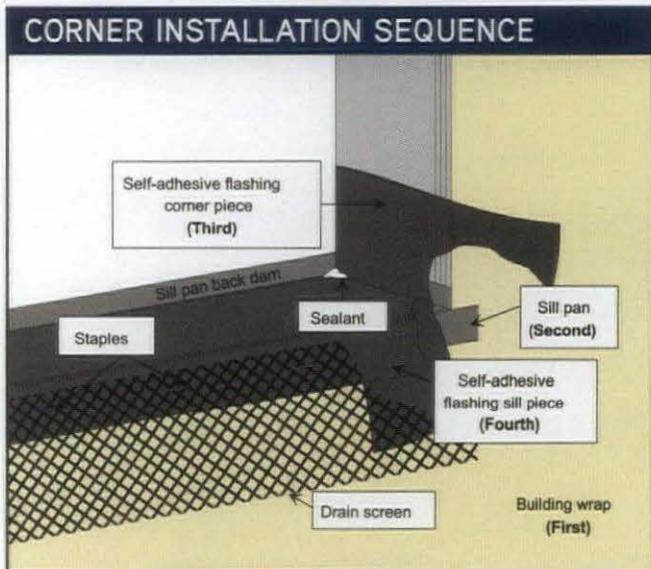
RULE #1

Build redundancy into the system. Fenestration products without welded corners and integral nailing fins will allow some water to enter through the exterior joints. Direct any water to the exterior.

LEARNING OBJECTIVES

The learner will:

- Discover the relationship between the Theories of Installation and a successful job
- Recognize at least three issues associated with window installation
- Identify at least five different tests for inspecting a window installation for various types of windows



Multiple layers give redundant defense to water infiltration, while a sill pan returns any water within the installation back outside the wall.

The exterior frame, the flashing material, the building wrap, the sealant and the exterior siding are examples of effective redundancies. Each layer acts as an independent barrier to water infiltration should the adjacent layer fail.

Water is easy to manage if proper planning and construction techniques have been followed. For example, the sill pan must be designed to catch water that infiltrates the opening and divert it over the building wrap and beyond the wall cavity.

RULE #2

Tie the water plane of the window into the weather plane of the wall (usually building wrap) in a waterproof and contiguous manner. Failure to do this allows water to penetrate through the gaps and to enter the wall cavity.

The water plane of the window is the path water wants to take into the wall cavity. The weather plane of the wall is outside the exterior wall and beyond the building wrap. Once water is effectively diverted beyond the building wrap, it is rendered harmless.

Tie-in requires multiple steps. First, building wrap, then sill pan, self-adhesive corner piece, self-adhesive flashing and finally a drain screen to create a channel through which the diverted water will pass. It's easy to see why each one of

these steps is necessary to prevent water from entering the wall cavity.

RULE #3

Sealants must conform to the joint design and expansion/contraction Parameters specified by the sealant manufacturer.

Sealants are applied where materials transition and where drainage will not be blocked. For example, sealant should not be applied to the gap above the header drip cap. Gaps should be shallow, narrow, clean and dry before sealing. Gaps should never be deeper than they are wide.

Transition materials may be of different substrates that expand and contract at different rates, therefore, check sealant capabilities. Adhesion is often tested on small pieces of material before sealants are applied.

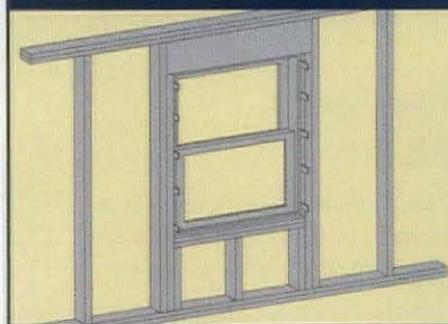
RULE #4

Shim in a manner that reduces frame rotation under loading (wind, settlement, rough frame movement).

Rough opening must be square and plumb. Shims should be parallel, snug but not excessively tight, about 8" apart, and secured with structural adhesive or sealant. Clearly, shims are meant

not to hold the window in place, but to locate it properly within the rough opening.

SHIM LOCATIONS



Shims are located uniformly and snugly between the window and the rough opening.

RULE #5

Fasten to the rough opening in a manner that does not put undo stress on the fenestration components.

Nails are placed through the nailing fin or exterior trim supporting the mass of the window in tension to accommodate wind and other normal mechanical forces such as expansion and contraction. Screws passing through drilled holes may be used on larger windows according to manufacturer's instructions.

THE ELEVEN THEORIES OF WINDOW INSTALLATION

RULE #6

Install the fenestration product square, plumb and level. It shall not have sags or bows that hinder the proper operation of the product or product components.

A window installed out of plumb or out of square will almost certainly exhibit problems over time. Operational problems or damaging water infiltration are likely results.

Installation out of plumb, square or level cannot be corrected after installation without removing the product and re-installing.

RULE #7

Apply all flashing in a shiplap manner and tie into the weather plane of the building.

Flashing applied properly defeats water infiltration using the law of gravity, and material designed to prevent absorption through capillary action.

Water can only defeat gravity if it finds a small channel where it can travel as though being absorbed. Usually an air pressure differential is also involved where the force of wind driven rain outside the building is greater than the air pressure within the building. Water is as easily drawn through openings under these conditions as soda through a straw.

RULE #8

Move the flashing failure point as far as possible from the interface of the rough opening and the fenestration product.

Wherever continuity of flashing is broken or penetrated, there is a possibility of failure. By using overlaps, multiple layers, sealants and gravity, continuity can effectively be maintained to the outer edges of the flashing.

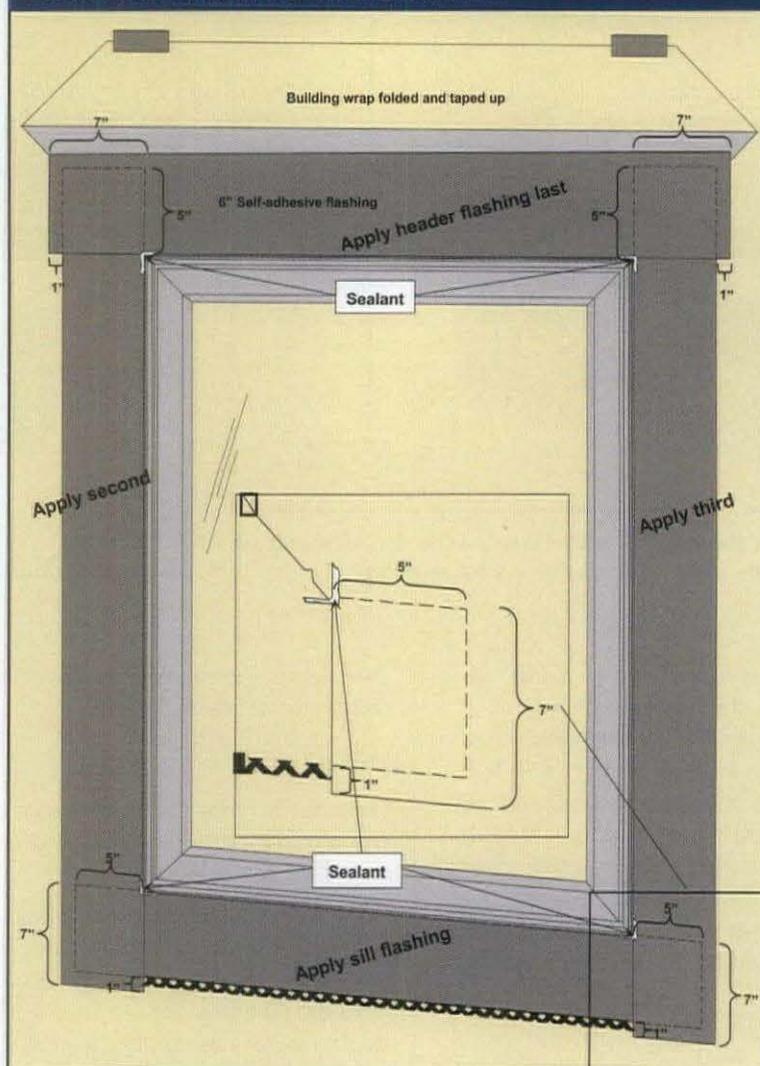
If the flashing failure point is below or well to the side of the rough opening, chances are it will have little or no impact on the installation. For this reason, it is wise to use 6" wide or wider flashing material.

RULE #9

Protect the head of the fenestration product from the accumulation of water.

The head of the installation is extremely critical to prevention of water infiltration, quite simply

PROPER FLASHING APPLICATION



because the entire installation is below, where gravity will draw it freely into the installation and into the adjacent wall cavity. The correct way to protect the head of the installation is with a fabricated drip cap. That extends 1/8" past the corners of the window header. Drip caps are often pre-applied or shipped with the window.

RULE #10

Any flashing or pans used must self-seal if penetrated by nails, staples or screws.

Self adhesive flashing that also covers pans should be an adhesive butyl membrane that will self-seal around any penetration.

RULE #11

Reduce airflow around the fenestration product to the lowest level possible.

As wind and rain strike one side of a building, the force creates a positive pressure. As the wind passes, it creates a negative pressure on the opposite side of the building. If air can pass through a fenestration on the positive pressure side of the building it will most certainly take water with it into the wall.

TO ACCESS SUPPLEMENTAL READING: Go to www.residentialarchitect.com and select "Continuing Education Center". There you can download PDF files of this course and the required supplemental information.

TAKE THE TEST ONLINE FOR FREE: New users must create a new account. Returning users may log in. After logging in, click on "My Courses". Then select this course title to launch your test. A score of 80% or higher earns 1 AIA/CES HSW LU credit hour. Valid for credit through April 2009.

TEST QUESTIONS

1. True or False. Windows must be thoroughly sealed so that no water may infiltrate.
 - a. True
 - b. False
2. Wind can have an affect on water infiltration even when flashing is used because it:
 - a. Can force water around the glass
 - b. Can uplift the window and create a gap under the sill
 - c. Can cause water to wick through miniscule openings
 - d. Can penetrate even the best installations
 - e. Both C and D
3. Which of the following best assures an effective window installation
 - a. Redundant water infiltration barriers
 - b. A water plane tied to a weather plane
 - c. A drain screen from sill pan to outboard of the building wrap square and plumb rough openings
 - d. All of the above
4. True or False. Shims must be located so that an even number is on one side of the rough opening and an odd number on the other.
 - a. True
 - b. False
5. True or False. Windows that operate with difficulty after installation can usually be adjusted with a light sanding.
 - a. True
 - b. False
6. Sealants cannot be properly applied
 - a. In gaps that are deeper than they are wide
 - b. When materials are dry
 - c. When different substrates are covered by the same sealant
 - d. In the gap above the header drip cap
 - e. Both A & D
7. True or False. The flash point of an installation is where failure will first occur.
 - a. True
 - b. False
8. Shims can be affixed to the rough opening
 - a. With light finishing nails
 - b. Snugly
 - c. With construction adhesive
 - d. With sealant
 - e. Both C and D
9. True or False. Flashing may be installed in any order as long as it is self-adhesive, sealed and not penetrated with nails or screws.
 - a. True
 - b. False
11. True or False. A window may be installed with the sill slightly extended in order to help channel any water infiltration away from the wall cavity.
 - a. True
 - b. False



Eleven Theories of Window Installation

You have the option of taking the test online free of charge or you may mail your test along with a check in the amount of \$10. A score of 80% or higher earns 1 AIA/CES HSW LU credit hour. Certificates of completion are available upon request and delivered by email.

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| | 10. | a | b | | | | | | | |



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DESIGNING WITH SOLID SURFACE

How, why and where to install solid surface material.

By Angela Sarkis



LG HI-MACS®
Acrylic Solid Surface



Solid surface is a durable, elegant and long-lasting material for countertops and so much more. Smooth to the touch, but tough at the same time, solid surface is resistant to heat, moisture, bacteria and chemicals.



RESIDENTIAL ARCHITECT MAGAZINE CONTINUING EDUCATION

This course requires supplemental online reading in addition to the following article. For details on accessing the supplemental reading and to learn how to take the test, please see page 133.

You've likely encountered a solid surface or two today – your kitchen countertop at home, perhaps the conference room table or reception desk at the office. Look around. There are reasons solid surface is used so frequently.

Solid surface is most commonly specified as residential countertops. Its elegance, formability and longevity, however, have made solid surface the first choice for many other architectural applications. Smooth to the touch, but tough at the same time, solid surface is a homogenous, durable acrylic material ideal for countertops and vanities, sinks and tub surrounds, desks, backsplashes and more, in residential and commercial interiors.

Solid surface is safe to use around cook tops, food preparation areas, in healthcare facilities and in bathrooms because it is nonporous and naturally resistant to heat, moisture and bacteria. It is an affordable luxury with unlimited aesthetic options – from custom colors to palettes inspired by volcanic rock.

This learning unit explores solid surface from the ground up – its composition, aesthetics, its many varied uses and ease of maintenance. The accompanying online supplement expands upon these details.

COMPOSITION

Solid Surface includes four main ingredients:

- Filler
- Binder
- Pigments
- Particulates

The filler of choice for most solid surfaces is Aluminum Trihydrate (ATH), a natural mineral that comprises 40-70 percent of the material. ATH is extracted from bauxite ore using the Bayer process, which, according to the International Aluminum Institute, is a precipitation process that has changed very little since its invention by the Australian chemist Karl Bayer in 1888.

ATH gives solid surface its chemical- and stain-resistance, and makes it waterproof. ATH produces solid surface hard enough to give superb impact-resistance, but “soft” enough to be machinable like wood.

A binder, or syrup-like resin, is added to hold the ingredients together. The two main families of resin used to make solid surface are acrylic and polyester. A purely acrylic-based resin yields a thermoformable solid surface, that is, it can be heated, bent to a new shape, and cooled with no affect on its performance characteristics. Additionally, acrylics are also unaffected by the ultraviolet rays in natural light, so acrylic-based solid surface will not fade during prolonged exposure to sunlight.

LEARNING OBJECTIVES

This article covers the performance and aesthetic benefits of solid surface, as well as recommendations for application in homes, restaurants, offices, healthcare facilities and elsewhere.

The learner will be able to:

- Describe the composition of solid surfaces materials
- Understand the aesthetic options available when designing with solid surface
- List the common applications for solid surface
- Recognize the performance benefits of solid surface, including its durability, heat- and moisture-resistance and low maintenance

Polyester resins are better suited for more demanding applications found on boats, aircraft cowlings and other outdoor applications. Solid surface products made with polyester resins are generally not considered thermoformable.

Colorfast pigments are mixed with particulates to achieve a vast range of uniform colors and patterns. Particulates are chips of solid surface material that are ground up into small, medium and large pieces, and then added back into the mix for whatever final color is being produced. For 100 percent acrylic solid surface, the particulates are also 100 percent acrylic. Likewise, for 100 percent polyester solid surface, the particulates are also 100 percent polyester. Polyester-filled solid surface, however, can feature either polyester or acrylic particulates.

The four ingredients are combined and then poured into a mold that forms a flat sheet or other shape. These can be thermoformed and machined to meet the design aesthetic of countless applications.

AESTHETICS

Solid surface can add spicy warmth or clean cool texture to a room. Its smooth feel and deep, rich, color palette make solid surface a welcome complement to any design. With solid surface, there is no need to sacrifice beauty for performance requirements. In high-traffic, hazardous applications such as operating rooms, hotel reception desks and food preparation areas, solid surfaces clean up like new even after the most intense day.

COLOR

Available in an unlimited array of standard and custom colors and patterns, solid surface can match any design motif. Simple solid colors round out a full palette of design options, as you can see in the color chips to the right.

UNIFORMITY

Solid surface is homogenous, meaning it has uniform color and texture throughout. Unlike laminate surfaces, if you cut through solid surface, you'll find the same grain from top to bottom with no interruption. For that reason, solid surface can be cut and machined like wood. Corners can be mitered and most scratches can simply be buffed or sanded out.

REPARABILITY

Solid surface materials are engineered to withstand most hazards, but like all fine materials, damage may occur. Luckily, due to its homogeneity, solid



surface is renewable. Most minor knife cuts, chips, stubborn stains and scorches can be repaired with little to no effect on the appearance of your solid surface. Repairs are made by sanding or buffing the imperfection with sandpaper or an abrasive cleanser. This process may require special tooling and expertise and should be left to a certified fabricator/installer if necessary.

FINISH OPTIONS

No matter what the composition, solid surface finish options range from matte, to satin, to high-gloss and everything in between. Dark colors and patterns will show ordinary wear and tear more readily than lighter colors and patterns and will require periodic professional maintenance to sustain its original look. Nonetheless, maintenance for all solid surfaces is minimal.

SEAMLESS INSTALLATION

Another aesthetic benefit to solid surface is that seams between sections can be inconspicuous or even nonexistent. Unlike stone, wood, tile or laminates, solid surface requires no seams or grout lines, so your countertop, bar or backsplash looks continuous, which is ideal both for beauty and cleanliness. If seams cannot be avoided, color-match adhesives and special sealants should be used by a fabrication/installation professional. Adhesives are specially designed by the manufacturer for their type of sheet.

APPLICATIONS

Its unique balance of beauty and performance inspires imaginative uses of solid surface in many types of architectural applications. Aesthetically, there is a solid surface to match any design

SOLID SURFACES VS. OTHER SURFACES

| | Solid Surfaces | Granite Surfaces | Plastic Surfaces |
|--|----------------|------------------|------------------|
| Heat Resistant | Yes | No | No |
| Scratch Resistant | Yes | No | No |
| Stain Resistant | Yes | No | No |
| Mold and Mildew Resistant | Yes | No | No |
| Chip and Crack Resistant | Yes | No | No |
| Resistant to Chemicals, Acids and Solvents | Yes | No | No |
| Immune to Freezing and Thawing | Yes | No | No |

DESIGNING WITH SOLID SURFACE



scheme. Functionally and due to its durability, solid surface will withstand heavy use and cleaning for decades. Following are the most common residential and commercial applications of solid surface materials.

RESTAURANTS AND KITCHENS: DURABLE

The hazards of the restaurant industry – among them spilled red wine and spray cleaner – are no match for solid surface. That's why solid surface is an ideal choice for table and bar tops, sinks, countertops, wet bars and backsplashes, even window sills in restaurants. At home, solid surface may encounter slightly different hazards – stacks of dirty dishes, hosts of appliances, heavy book bags and crayons – but can serve the same purposes. Also, thanks to competitive pricing, solid surface is a practical alternative to granite and marble.

Solid surface is nonporous, which means it will not absorb liquid from spills, cleansers or condensation. It will not promote the growth of bacteria or mold, so solid surface is safe, whether used by thousands of customers in a restaurant or a single family in a residential kitchen. Unlike laminates, solid surface will not warp or fade, and unlike stone, solid surface is less likely to stain or crack.

OFFICES: FUNCTIONAL

Solid surface offers an excellent return on investment when used in offices. A sensible

alternative to scratched wood or dirty laminate, solid surface is durable, easy to maintain and renewable, so it will last for years. Its clean, smooth and even appearance makes solid surface ideal for reception desks, transaction counters, and conference room tables. Choose from standard colors and patterns, or customize solid surface to match corporate branding elements or a design motif. Beyond color selection, make your solid surface truly unique by inlaying a logo into a flat surface, or creating multidimensional signage.

HEALTHCARE FACILITIES: NONPOROUS

Solid surface is nonporous and naturally resists bacteria and fungal growth, making it safe for use in healthcare facilities. Commonly used as countertops in patient care rooms, tabletops in waiting rooms and cafeterias, and walls in operating rooms, the solid surface you specify for healthcare facilities should be approved by the American National Standards Institute (ANSI) to withstand contact with the non-household chemicals often used in such spaces.

SCHOOLS: WEAR AND TEAR RESISTANT

Engineered to withstand the wear and tear of an active student lifestyle, solid surface appears brand new, year after year. Given the need for schools and their various accompanying facilities to be long-lasting while minimizing lifetime costs, it is necessary to specify a material that is durable, aesthetically pleasing and cost-effective. Solid

surface is ideal for academic applications including shower stalls, dormitories, laboratories, public restrooms, sinks and bowls, and even areas of prestige like the dean's office or campus library.

RESTROOMS: FLEXIBLE

Solid surface is versatile and formable and can be used in residential or public restrooms as flat or formed features. Most commonly applied as partitions, stall doors, vanity tops, tub and shower surrounds, and even as sinks, solid surfaces in bathrooms must meet specific ANSI performance standards. According to *Solid Surface Properties and Applications*, a reference guide produced by a panel of industry experts and posted on the International Cast Polymers Alliance, "Flexural strength is especially important in bathtubs and spas because of the amount of stress placed on the bottom by people standing in them and on the sides by water."

OTHER USES: VERSATILE

Solid Surface can also be used as shelving, windowsills or even floor tiles and stair treads. In these applications, special attention should be paid to color stability, hardness, impact resistance, and thermal expansion. Moisture-resistance is another major factor to consider when specifying solid surface for these applications. Window sills, for example, are subject to constant variations in heat and condensation. It is important that when a solid surface is measured for these types of applications, that thermal expansion and moisture penetration are considered. Although solid surface can be installed by a knowledgeable consumer, a certified solid surface professional must handle fabrication and installation for it to be considered under the warranty.

SOURCES

- Construction Specifications Institute (CSI)
- American National Standards Institute (ANSI)
- American Society for Testing and Materials (ASTM)
- International Solid Surface Fabricators Association (ISSFA)
- National Sanitation Foundation (NSF)

TO ACCESS SUPPLEMENTAL READING: Go to www.residentialarchitect.com and select "Continuing Education Center". There you can download PDF files of this course and the required supplemental information.

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TEST QUESTIONS

1. Because of its homogenous composition, solid surface...
 - a. Can be machined like wood
 - b. Is consistent in color and texture throughout each sheet
 - c. Can only be applied in flat sheets
 - d. All of the above
 - e. Both a. and b.
2. Solid surface is resistant to which of the following?
 - a. Heat
 - b. Chemicals
 - c. Mold and Mildew
 - d. Freezing
 - e. All of the above
3. True or False. The ingredients of solid surface are filler, binder, pigments and particulates.
 - a. True
 - b. False
4. What are particulates?
 - a. The natural minerals that make solid surface waterproof
 - b. Syrup-like resins
 - c. Small, medium and large chips of solid surface material
 - d. Color pigments

5. The filler of choice for most solid surfaces, Aluminum Trihydrate (ATH), comprises what percentage of the material?
 - a. 10-30
 - b. 40-70
 - c. 50
 - d. 80-90
6. Which type of solid surface filler produces a thermoformable material?
 - a. Acrylic
 - b. Polyester
 - c. Plastic
 - d. Resin
7. True or False. Solid surface can be installed both horizontally and vertically.
 - a. True
 - b. False
8. Solid surface can be formed into which of the following?
 - a. Tub surrounds
 - b. Vanities
 - c. Sinks and bathtubs
 - d. Partitions
 - e. All of the above
 - f. Both b. and d.
9. Which of the following materials are naturally resistant to bacteria and therefore ideal for installation in healthcare facilities?
 - a. Wood
 - b. Solid surface
 - c. Laminate
 - d. Stone
10. Most spills and stains can be removed with which of the following?
 - a. Common household cleaners
 - b. With the help of a certified fabricator/installer
 - c. Strong acidic cleansers
 - d. No cleanser should ever be used on solid surface



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Designing With Solid Surface

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| | | | | | | | | | | | | | |
|-------|----|---|---|---|---|---|-----|---|---|---|---|---|---|
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| | 2. | a | b | c | d | e | 7. | a | b | | | | |
| | 3. | a | b | | | | 8. | a | b | c | d | e | f |
| | 4. | a | b | c | d | | 9. | a | b | c | d | | |
| | 5. | a | b | c | d | | 10. | a | b | c | d | | |



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FLOORING

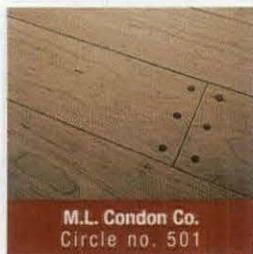
The style and function of any room starts with its surfaces, whether it's reclaimed barnwood floors in the den, bamboo in the kitchen, or heated tiles in the bathroom. That's why flooring decisions are so important. No matter what type of flooring your clients choose, today's manufacturers have a wide range of options for you. This special section will give you an idea of what's on the market today. Read on to learn about a few products that are sure to please.

Your Sources for Hardwood Flooring

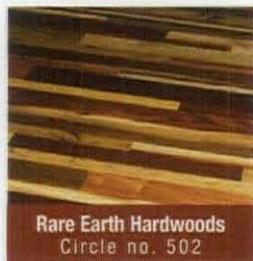
Hardwood is a very popular flooring choice in today's market because of wood's natural warmth and beauty. Homeowners can choose from a wide variety of wood types and stain colors to enhance any home style or decor.

A stunning hardwood floor starts with an exotic hardwood like wenge or cocobolo, or a classic hardwood like oak, cherry, maple, mahogany, or even antique heart pine. All these types of wood are available from **M.L. Condon Co.** The company has a warehouse full of exceptional woods, literally hundreds of thousands of feet of quality lumber, ready to custom mill to your specifications.

Another hardwood flooring manufacturer, **Rare Earth Hardwoods**, has recently introduced its Reserve line of made-to-order engineered flooring in a variety of widths and thicknesses. With over 80 species of lumber in stock, the Reserve line incorporates the same craftsmanship as the company's Earth Line Design inlays. Custom flooring and accessories are manufactured to meet the requirements of creative customers.



M.L. Condon Co.
Circle no. 501



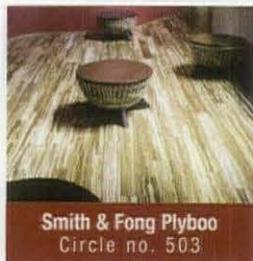
Rare Earth Hardwoods
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The Benefits of Bamboo and Cork

Bamboo and cork are also highly desirable as a flooring material because they are very strong and dimensionally stable, not to mention environmentally sound because they regenerate very quickly.

Combining cosmopolitan style with energizing contrast colors and exceptional durability, Neopolitan™ flooring is **Smith & Fong's** latest offering from the bamboo forest. Bamboo through-and-through, this class act can handle the toughest retail, restaurant, and hospitality environments without a scratch. Neopolitan flooring has zero added formaldehyde and can contribute points to a LEED® 2.1 or 2.2 project in four categories.

WE Cork's new Avant Garde collection features the most advanced technology using greenshield, a finish that is four times stronger than traditional wood finishes. The cork used in the collection has been stripped from the bark of an oak tree known botanically as the Quercus Suber and remarkably regenerates itself after each harvest. The collection is ideal for high-traffic areas and is guaranteed to retain its beauty and splendor.

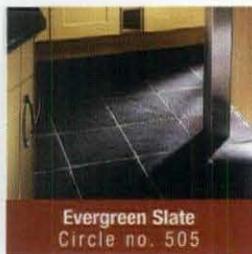


Smith & Fong Plyboo
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WE Cork
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Warmboard
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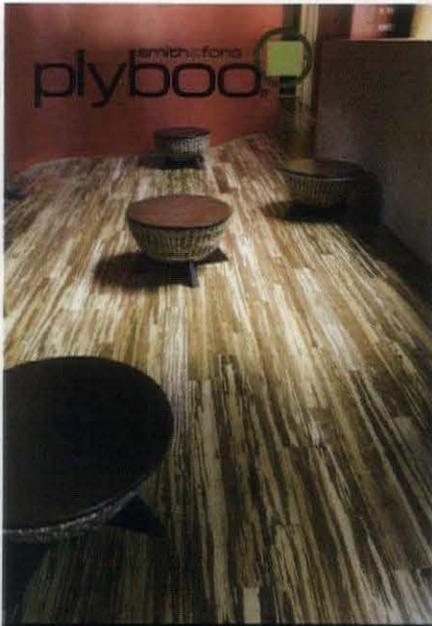
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Continue reading through this special section to learn more about the latest flooring products.

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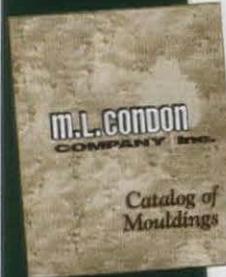
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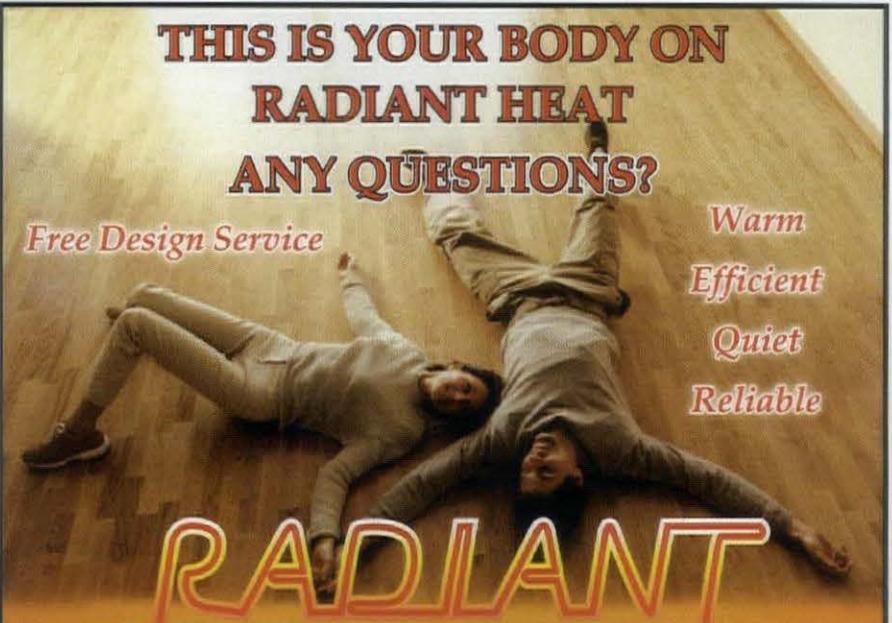
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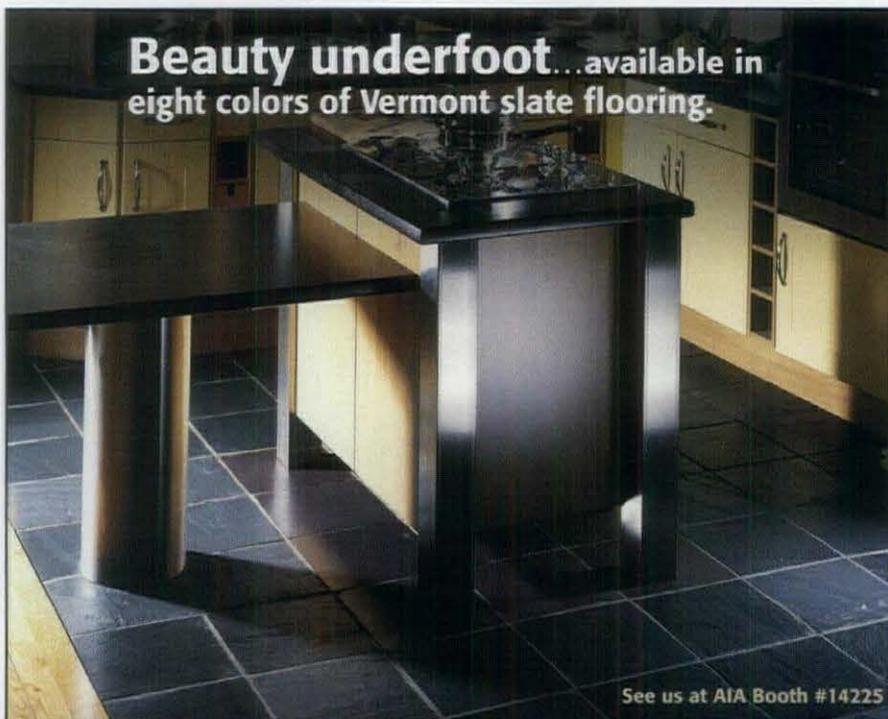
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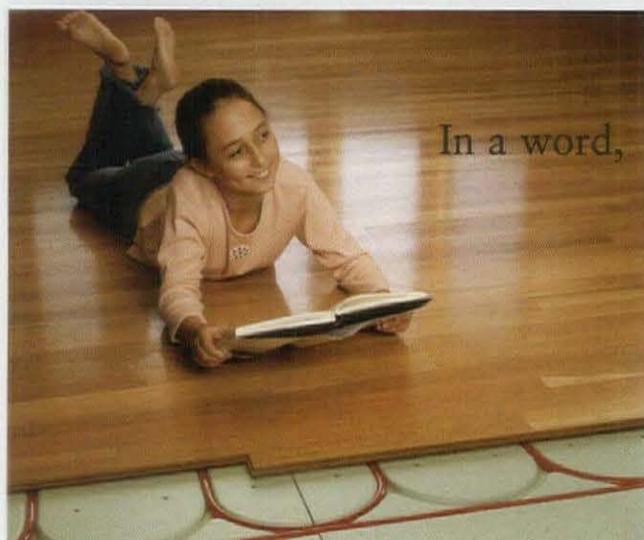
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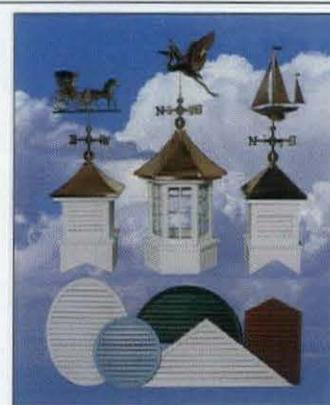
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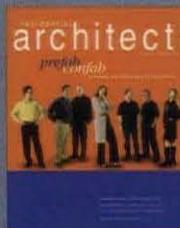
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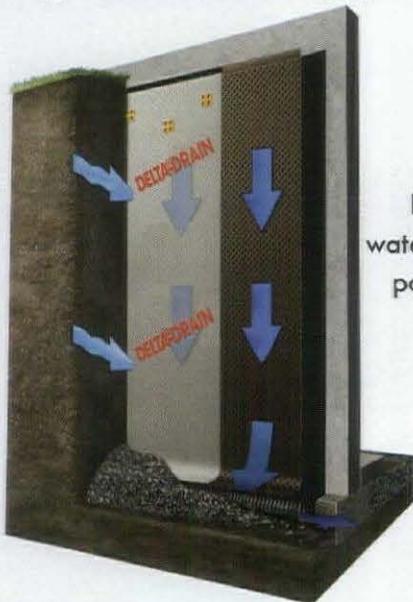
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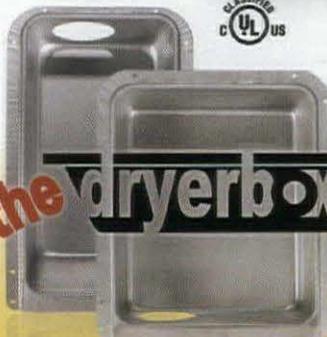
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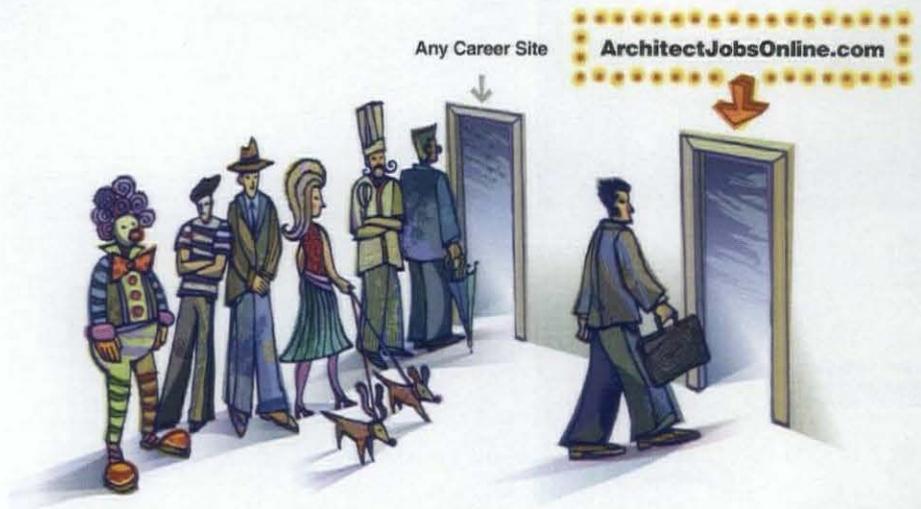
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