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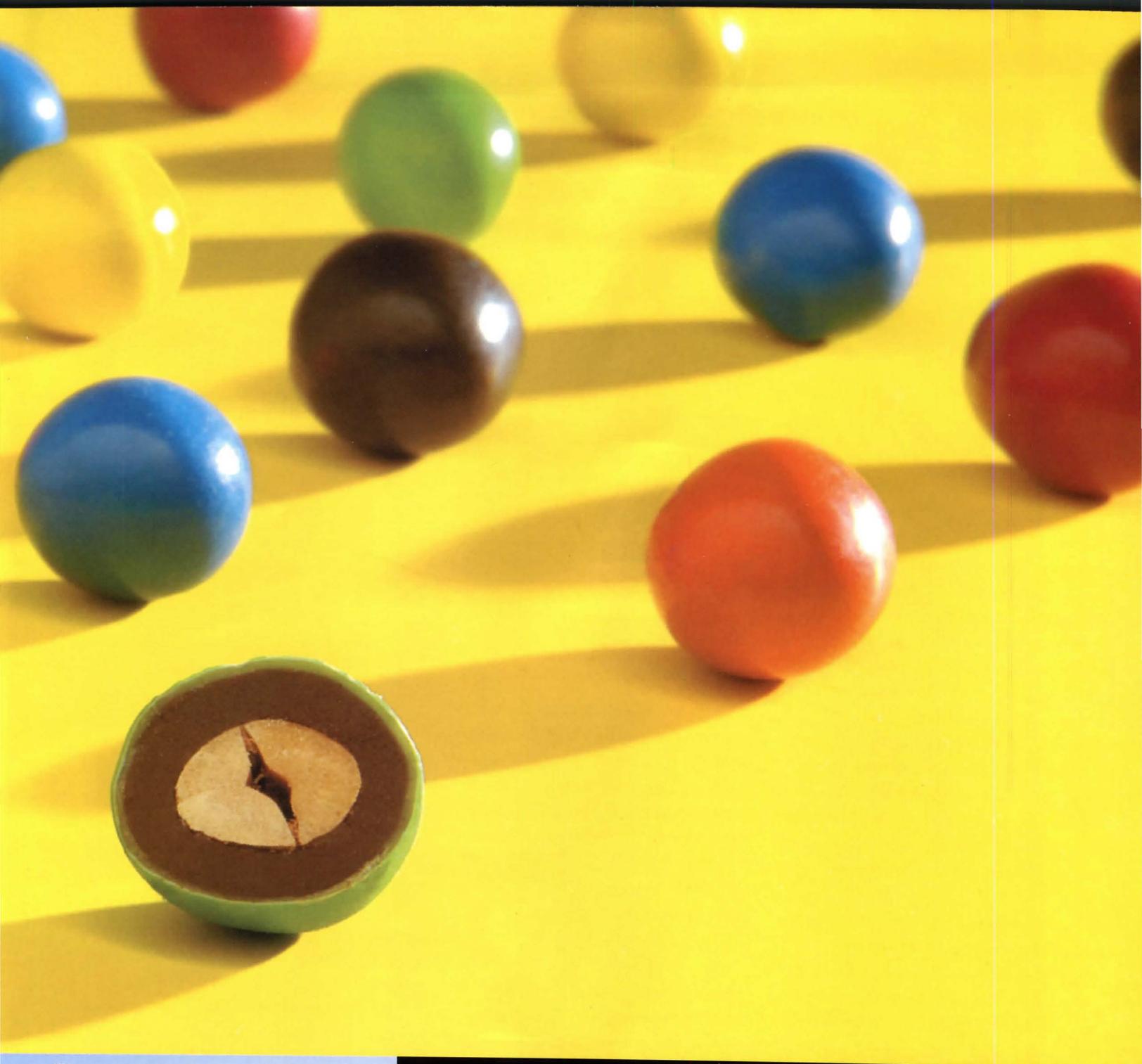
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Mark R. Johnson, FAIA, AIBD

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*Whirlpool® Laundry Tower and Duet Sport pair*

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Mark R. Johnson, FAIA, AIBD  
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Judy H. Neighbor / Art Director / 202.736.3331 / [jneighbor@hanleywood.com](mailto:jneighbor@hanleywood.com)  
Marla Misek / Managing Editor / 202.736.3442 / [mmisek@hanleywood.com](mailto:mmisek@hanleywood.com)  
Meghan Drueding / Senior Editor / 202.736.3344 / [mdrueding@hanleywood.com](mailto:mdrueding@hanleywood.com)  
Nigel F. Maynard / Senior Editor / 202.736.3438 / [nmaynard@hanleywood.com](mailto:nmaynard@hanleywood.com)  
Shelley D. Hutchins / Associate Editor / 202.736.3407 / [shutchins@hanleywood.com](mailto:shutchins@hanleywood.com)  
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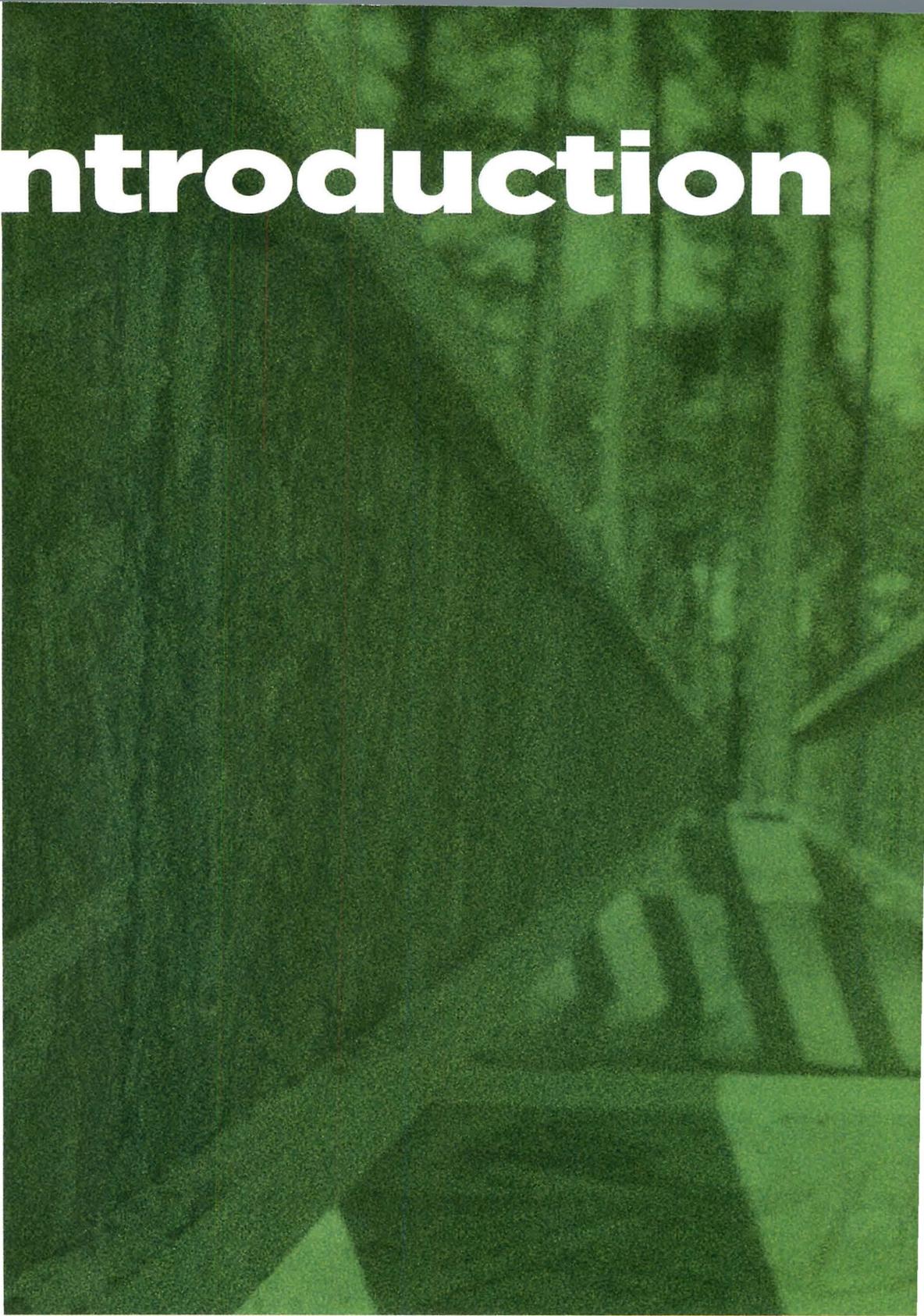
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Olson Sundberg Kundig Allen's Delta Shelter wins a Grand award for Custom Home / 3,500 Square Feet or Less. Photo: Benjamin Benschneider. Cover illustration: Jeffrey Fisher.



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by Meghan Drueding, Cheryl Weber, Shelley D. Hutchins, Nigel F. Maynard,  
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from the editor

# what were they thinking?

why our jury of architects picked three projects for top honors.

by s. claire conroy

here at *ra*, we look forward to our design awards competition every year, always excited about what our jury of architects will elevate to Project of the Year. More often than not, our jury falls in love with a quiet jewel box of a custom home, the product of abundant talent and a limitless budget. Not so this year. This go-round, there was an edgy impatience with the solipsism of such houses. They're beautiful, of course, and everyone admires them as artistic expressions of their owners' and architects' vision. But in the aftermath of Hurricane Katrina and, on the other side of the scale, another record year for housing appreciation, our judges were looking for something less romantic and more practical. They were searching for housing solutions with broader potential for application. And they found some potent ideas in the work of Torti Gallas and Dan Rockhill's Studio 804. So much so that their discovery led to our first-ever tie among three projects and two firms for Project of the Year.

Torti Gallas's project, a HOPE VI community in Philadelphia, is especially poignant to behold after the

recent passing of urbanist Jane Jacobs. Martin Luther King Jr. Plaza replaces precisely the kind of high-rise, low-income housing complex Jacobs reviled. In its stead, the architects and planners laced a delicate fabric of old buildings and new, low-income housing and moderate, residential units and retail, all designed with sensitivity to the palette of the original neighborhood. The firm listened to what the residents loved about their community and how they wanted to live and then responded with empathy and ingenuity. "It's not about signature architecture," one judge said of the project. "It's about modesty. It has a bigger responsibility than this moment in time."

Martin Luther King Jr. Plaza is a wonderful fix for a blighted, densely urban neighborhood. But our judges also went hunting for well-designed affordable housing for small single-family lots—the central vision of the American dream. They found it in Studio 804's Modular 1 and Modular 2—two prefabricated entry-level houses designed for infill lots in Kansas City, Kan. Studio 804 is architect/professor Dan Rockhill's innovative program at the University of Kansas School



Mark Robert Harper

of Architecture and Urban Design. This is not the first time residential projects originating in this program have won design awards in our competition. But this is the first Project of the Year honor for Rockhill and his students. "Modular homes are a reality," said a juror. "And these acknowledge that they can be done with care. They can be as desirable as any single-family home."

"These are housing strategies for real people," added another judge. "Ten years from now we're going to be in a different world. And if we don't build neighborhoods for real people, we're in trouble." Another problem looming on the horizon—or perhaps already in our

purview, according to the jury—is a shortage of the skilled labor required to build houses on site. Manufactured components promise factory tolerances and easy end-stage assembly.

So this is why we have three Projects of the Year. Maybe it's a wonder we don't have even more. "These aren't the only two solutions, but they are solutions," said our jury. "The message is about housing for everybody. Everybody needs to be thinking about this." *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: [ccconroy@hanleywood.com](mailto:ccconroy@hanleywood.com).

# letters

exercise your right to write.

## r is for rethinking

**a**s a registered architect, reading “R Is for Architect” (May 2005, page 25) brought back memories that are not all that nostalgic. [Many factors] delayed me from completing IDP [requirements] and the ARE before seven years had passed since my eligibility. In Cheryl Weber’s words, “Life happens.”

While many of us can tell tales of firms’ support or nonsupport, I believe the root problem of only half of all architecture graduates becoming licensed is the overall NCARB-mandated process. Can it be any more obvious that the entire process of becoming an architect is turning away some of America’s most talented and brightest thinkers?

If the ARE is pass/fail, why not allow the exam to be taken after the third year of accredited architecture school? I believe that if the same exams were given to registered architects, five years out, who did not study, pass/fail rates may be comparable to first-time test takers who studied. In most cases the exam is a onetime milestone that no architect would wish to repeat.

*Russell A. DiNardo, AIA  
Michael Graves & Associates  
Princeton, N.J.*

**a**s a graduate architect in my [fifth] year of professional practice, I am struggling to complete the required IDP training credits so that I can take the ARE. To sit or not to sit has always been a valid question.

Becoming registered has always been the prize, but after two years of doing my best to document the what, why, where, and how my hours are being spent, I was completely discouraged.

Your article was insightful and well-written and has given me a much-needed kick in the pants to refocus and recommit myself to my goal. Thank you for getting my eye back on the prize.

*Jason Coats  
Oxford, Ohio*

## the snub hubbub

**I** read with interest your editorial in the May 2005 issue (“Group Hug,” page 19). My husband and I have long felt the snub [from other architects] for the small custom home practice.

We are tired of sitting in seminars [that] don’t address the high (and growing) level of bureaucracy and how to deal with it, the growing number of seemingly random written and unwritten rules, designing within the context of existing neighbor-

hoods, designing a home when the neighbors have more rights than the property owners do with respect to the design, and the better design that frequently results within the many constraints our city and county jurisdictions [dictate].

The AIA has talked about the need to build up the worth of good design in the eyes of the public, and yet it seems [the organization doesn’t] understand that reaching the public can most effectively begin in their homes. When individuals recognize a building with good design because they live in one, they can see the importance of it in public buildings, multifamily projects, and [so] on.

I keep wondering how the architectural gurus expect to reach the masses when their disdain for them is so pervasive in their thinking.

*Holly Hartman  
HOMETEC Architecture  
San Jose, Calif.*

**I** am the principal of a seven-person residential firm specializing in custom homes and remodel/renovations. The single most important reason for my AIA membership is for referrals from our local chapter office.

[The major industry conferences] do not provide

seminars on professional development or the practice of architecture. While several states require the design of residential projects be performed by a licensed architect, the state of California is not one of those states.

If AIA [were] working for the residential architect, it would be presenting legislation that would add this requirement. If AIA [were] working for the residential architect, it would be aggressively promoting an educational campaign that would inform homeowners, contractors, and others what services architects provide. If AIA [were] working for the residential architect, [it] would stress the value residential architects bring to the built environment and the entire community. But that is not happening.

*Debbie R. Gualco, AIA  
Reynolds Gualco Architecture – Interior Design  
Sacramento, Calif.*

## redlines

*We misspelled the name of the photographer of the Marvin windows shown in the Albert, Righter & Tittmann Architects project on page 73 of the April 2006 issue. The correct spelling is Chip Riegel. The island house cited in the story was designed by Jacob Albert, AIA.*

# 2006 residential architect design awards

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## Projects of the Year

Torti Gallas and Partners  
Dan Rockhill/Studio 804 (two projects)



### Custom Home / 3,500 square feet or less

Olson Sundberg Kundig Allen Architects	Grand
Bates Masi Architects	Grand
Pugh + Scarpa	Merit

### Custom Home / More than 3,500 square feet

MH/A	Grand
Centerbrook Architects and Planners	Grand
Studio Pali Fekete architects (SPF:a)	Grand

### Renovation

Muse Architects	Grand
Richard Williams Architects	Merit
Shipleigh Architects	Merit

### Multifamily

Pugh + Scarpa	Merit
Hickok Cole Architects	Merit
Shalom Baranes Associates	Merit

### Affordable Housing

David Baker + Partners, Architects	Grand
Jonathan Segal, FAIA	Grand

### Single-Family Production Housing / Detached

Rob Paulus Architect	Grand
Looney Ricks Kiss Architects	Grand

### Outbuilding

Rockhill + Associates	Merit
Chip Webster & Associates	Merit
Kanner Architects	Merit

### Kitchen

Robert M. Gurney, FAIA	Grand
------------------------	-------

### Bath

Clint M. Larkan Design Studio	Merit
-------------------------------	-------



Eagle Window & Door supports the winners of the 2006 residential architect design awards.

### On the Boards

i.e. (Ignition Architecture / ellipsis a+d)	Merit
---	-------

### Architectural Interiors

Desai/Chia Architecture	Grand
-------------------------	-------

### Architectural Design Detail

Johnsen Schmalig Architects	Grand
David Jameson Architect	Grand
Frank Harmon Architect	Merit

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news from the leading edge of residential design.

## deconstructing prefab

They came for the house tours and the rotating deejays. They came for the 100-plus exhibitors, including furniture makers, interior designers, and architects. But the 7,500 people who attended CA Boom 3 in March also came, in large part, to learn more about prefabricated housing. The Santa Monica, Calif., design event's "fabprefab zone" was a show within a show of 10 companies (many of them architect-led) that produce and sell prefab homes.

Put together by CA Boom organizer Charles Trotter and fabprefab.com founder, publisher, and editor Michael Sylvester, the zone highlighted various approaches to solving the prefab puzzle. Venice, Calif., architect Whitney Sander's Hybrid House, for example, borrows pre-engineered steel building technology from the warehouse manufacturing industry and mixes it with traditional site-based finish work. Marmol Radziner Prefab, a venture



Sharon Risedorph

CA Boom 3's fabprefab zone included images of a prefab-framed custom home by Sander Architects (above) and Ray Kappe's modular LivingHomes model (below).



Renderings (above and left): Courtesy LivingHomes



*“the subject matter seems to be very interesting to people.”—michael sylvester*



Renderings: Courtesy Marmol Radziner Prefab (above and left) and Taalman Koch Architecture (below)

by L.A. architecture and construction firm Marmol Radziner and Associates, creates custom steel-framed modules in its own factory, complete with exterior and interior finishes. And factory-cut SIPs serve as the on-site framing material for San Francisco-based CleverHomes.

Even architects without their own prefab businesses are getting into the act: Santa Monica-based prefab developer LivingHomes hired Ray Kappe, FAIA, to design its first group of models, and David Hertz AIA Architects is working on the second. Among other fabprefab zone participants were Hive Modular, kitHAUS, Michelle Kaufmann Designs, EcoContempo by Northern Steel International, iT house by Taalman Koch Architecture, and v2world. A pair of well-attended panel discussions moderated by Sylvester addressed topics such as sustainability, cost, and customization. “The subject matter seems to be very interesting to people,” Sylvester says, and the considerable buzz surrounding the prefab exhibitors confirmed his impression.—*meghan drueding*

Also shown in the fabprefab zone were renderings of the Utah House by Marmol Radziner Prefab (above) and the iT house by Taalman Koch Architecture (below).



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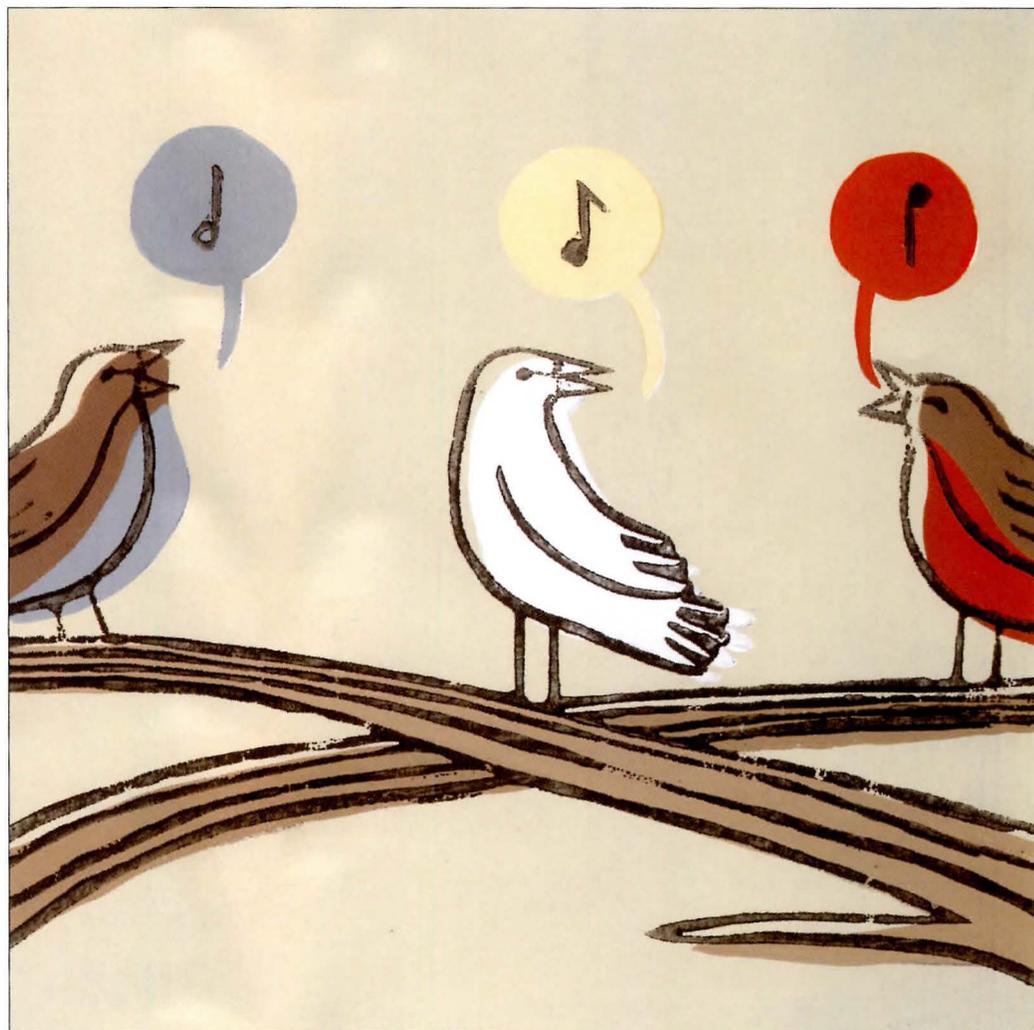
# peace talks

mediation can be a speedy, inexpensive way to resolve disputes.

by cheryl weber

Architects who've never been involved in a professional liability claim should count themselves lucky—and knock on wood. Those who have know how quickly a lawsuit can turn ugly. Litigation typically takes on a life of its own, consuming the feuding parties emotionally and financially. And in the end, the winners often find that the settlement amount wasn't worth the disruption to them and their families. The fallout from a court trial is broader, too. After each side finishes bringing out the big guns, any lingering hope of mending a broken relationship is gone. For all of those reasons, nearly a decade ago, insurance companies began asking policyholders to use mediation to settle claims out of court. It's a voluntary, nonbinding process that involves hiring an impartial third party to help resolve the conflict—usually within a day.

Back in the late 1980s, when architects began to hear about the use of mediation to clear up disputes, most shied away from the idea. Even after it began to gain widespread acceptance as a speedy way to resolve charges in the areas of civil



Carey Sookocheff

rights and consumer protection, architects continued to view it as a sign of weakness, as though it would signal to their opponent that they didn't have a strong case. Enter the litigation-happy environment that grew out of a number of failed condo projects in the 1990s, and that attitude began to shift. Architecture firms began to realize how expensive and time-consuming a court trial is. Nowadays, mediation is considered

standard, and AIA contracts typically mandate mediation as a practical first resort.

Of course, not every case should be mediated. Frank Musica, a risk management attorney at liability insurance provider Victor O. Schinnerer & Co., Chevy Chase, Md., says that when there is a clear-cut case of designer error, it's better to rectify the problem immediately. Conversely, when it's obvious a design firm is being dragged into litigation frivolously—

say an injured construction worker is seeking more damages than he could get through workers' compensation—those cases are usually successfully fought in court. Of the 4,500 claims among Schinnerer/CNA's policyholders each year, less than 1 percent go to litigation. They're either settled or mediated—80 percent of them successfully. Even among professionals who make a living in the judicial

*continued on page 26*



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## practice

system, mediation is part of the protocol. "If you get all the way to trial, judges are going to ask, 'Have you mediated?'" says attorney (and architecture-degree-holder) Stanley Martin, a partner in Holland & Knight's Boston office. "If you say no, they're going to look at you sternly over the bench and suggest you do."

### the blame game

The nature of clashes arising from design and construction snafus make them particularly well suited to mediation. Usually the quarrel is about work quality or cost, and the lines of responsibility for project management often overlap. "Mistakes get made a lot, and no one is perfect, so black-and-white seldom exists," says Tom Gallas, a partner at Torti Gallas and Partners, Silver Spring, Md. Mediation is less confrontational and less threatening than litigation, and it gets everyone talking.

Gallas recalls a claim that arose after the firm had completed a large multifamily project in Tampa, Fla., a few years ago. According to the project's developer, the problem—inadequate head clearance on an exterior stair leading to a second-story apartment—would cost \$125,000 to fix. The two parties agreed on a mediator—a former judge with construction knowledge—and Torti Gallas spent several days researching the file and preparing briefs with its attorney. On the big day, the judge got the two sides

*continued on page 28*

## at the bargaining table

**T**he late Chief Justice of the United States Warren E. Burger once observed, "The existing judicial system is too costly, too painful, too destructive, too inefficient for a truly civilized people. ... Reliance on the adversarial process as the principal means of resolving conflicts is a mistake that must be corrected."

Here, then, are a half-dozen good reasons to try mediation first, adapted from "Mediation: A New Way to Resolve Land Use Conflicts" by Edith M. Netter, Esq. and from the Land Use Mediation Program of the State of Maine Judicial Branch.

1. It's confidential. Parties present their ideas to the mediator in an informal, private setting, with their lawyers by their side if they wish. There's no need for grandstanding when the disputants and their mediator have signed a confidentiality agreement.
2. You can control the outcome. The parties are not obligated to reach an agreement. You can withdraw from the process if you wish and move on to arbitration or litigation.
3. It's a way to separate facts from feelings. Mediation often exposes motivations for people's behavior, such as personal animosity, that litigation does not. The mediator is trained to defuse the tension and help the two sides discuss their differences on neutral ground.
4. It's creative. You may discover choices you didn't know you had. For example, courts can generally only award money in design- and construction-related disputes.
5. It improves professional relationships. When there's a successful outcome, the parties are more likely to work cooperatively in the future. And for controversial projects, such as view loss in a community, mediation reduces the political fallout for the decision-makers.
6. It's quick and relatively inexpensive. Mediation is typically a day-long affair, and fees range from \$150 to \$500 per hour compared to litigation, which can cost \$25,000 to \$100,000-plus per side for land-use disputes. Mediation helps you reach an agreement that will let you get on with your life—and possibly keep you out of court in the future.—c.w.



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## practice

together to lay the ground rules and then sent them into different rooms. He spent time listening to each side's key points privately, and then reported back to the opponents. "He tried to get further information and share with us things that were salient to their point of view and [then] allow us a chance to rebut those, and vice versa," Gallas says.

After ping-ponging back and forth for the better part of the day, the judge recommended a resolution. But it took several more rounds to reach a compromise: Torti Gallas would pay \$35,000, based on the discovery that both sides bore some responsibility for the error, which arose from incomplete drawings. The stair's height dimension had been noted on one drawing but not on a subsequent one. "We never say our drawings are perfect or totally complete," Gallas says. "If there was confusion, we maintain that that's what the request for information process is for—asking the architect to clarify."

Still, Gallas admits, "We did a few things that weren't exactly right, and so did the developer. Each party going in thought it was more clear-cut against the other party than it turned out to be. The value of mediation was to bring out those other points." And once each side was able to cut through the animosity and posturing—it took awhile, he says—the mediator was superb at drilling down to the real issues. "A lot of times, when it gets to this stage, people

have to feel somewhat vindicated," Gallas says. "It's always an ego deflator when you realize that, well, you're mostly right but not 100 percent, and it's reasonable that there ought to be some way of acknowledging that to your client."

Not all powwows have a peaceful resolution, however. Alan Weiskopf, AIA, a managing partner at Perfido Weiskopf Wagstaff + Goettel Architects, Pittsburgh, wasn't impressed by his one mediation experience. The case, involving mechanical and electrical systems in a condo building that didn't perform up to specs, still isn't resolved. "The mediator didn't seem to have consensus-building capabilities," he says. "I don't think he was forceful enough. You have to listen, but eventually you have to push people toward a resolution." In this particular case, he adds, "it just didn't happen."

### the middle man

Boston attorney Martin has heard it said, only half-jokingly, that the M.O. of mediators falls into one of three categories—hashing, trashing, or bashing. At one end of the spectrum are those who try to get people to hash out an agreement on their own. The trash-style mediator tries to plant seeds of doubt on the viability of the opposing positions. The bashers are those who knock heads and apply a little more force to get people to agree. "You have to have parties who are thick-skinned for that to work," Martin says.

For example, he once hired a tough-guy mediator, someone whom a lot of attorneys thought was rude, to successfully resolve a dispute between two hard-nosed contractors. "I think mediation is more likely to be successful when you look at the personalities of the clients and try to find someone who's going to be a good match," he says.

Unlike architecture or law, there is no licensing board or even certification for mediators. Most who have successful practices have hundreds of hours of course training, but they need only a basic 40-hour course to begin, and many sign on with private alternative dispute-resolution providers (ADRs) that establish their own requirements, such as the American Arbitration Association ([www.adr.org](http://www.adr.org)) or JAMS ([www.jamsadr.com](http://www.jamsadr.com)), which specializes in the construction industry. Although mediators come from all professional backgrounds, most are retired judges who bring credibility from 25 years on the bench. "While anyone can become a mediator, there's a huge difference between hanging out a shingle and getting hired," says Los Angeles mediator and educator Lee Jay Berman, who heads up the Mediation Alliance. "This marketplace operates ... on a word-of-mouth basis."

For 26 years, attorney Paul J. Weinberg, Irvine, Calif., helped clients choose mediators before becoming one himself. A potential

*continued on page 30*

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## practice

So while the mediator can't divulge private information, he can go back and forth between the opponents, making them aware of the weaknesses in their case. And because he's in a position to know more than each party, his evaluation is taken seriously.

Unless a claim has no basis, it's the mediator's job to create a sense of urgency and opportunity, says Mehrdad Farivar, FAIA, a mediator, architect, and attorney with Morris Polich & Purdy, Los Angeles. "You have a chance to settle this case and not worry about it anymore. In cases where the opponents are far apart in terms of their positions, a mediator can make a proposal somewhere in the

middle. It's easier for litigants to accept a mediator's proposal without losing face."

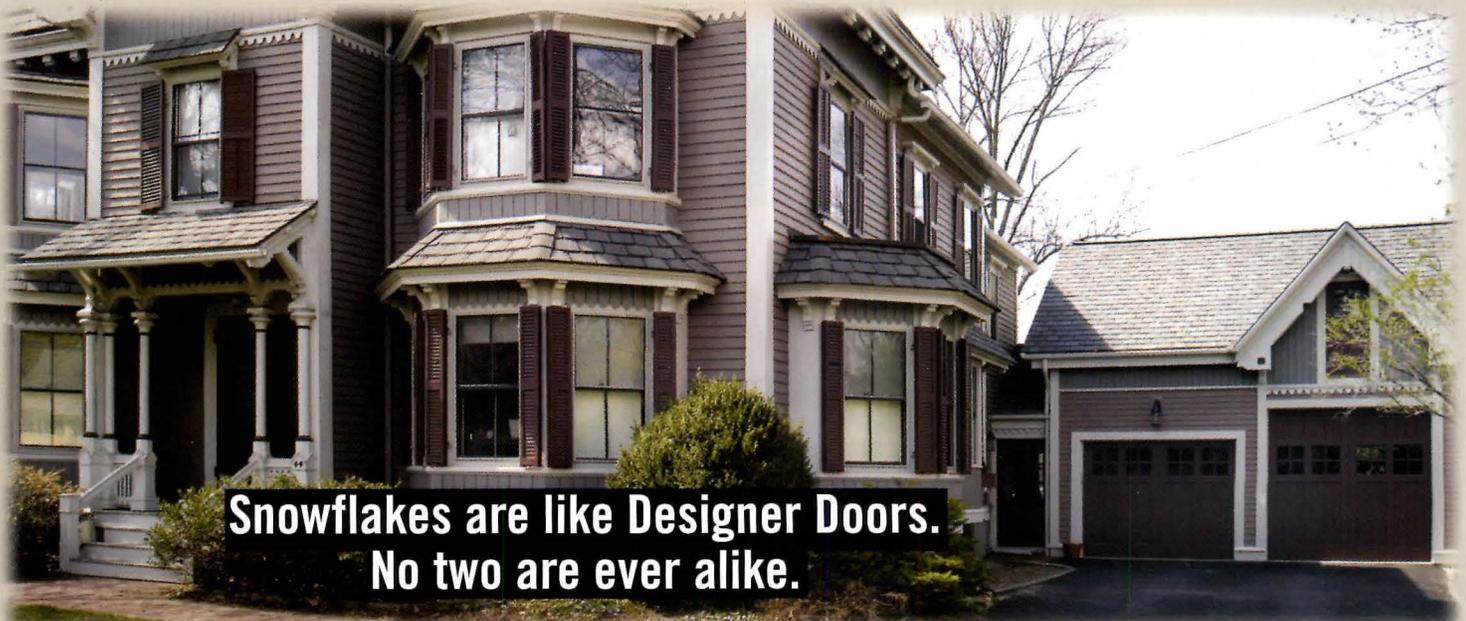
As Farivar points out, greed can backfire. He once mediated a dispute in which an auto dealership sued an engineering firm over the collapse of a retaining wall. The plaintiff refused to settle—perhaps because the defendant had a generous insurance policy—even though an agreement was imminent. Later, when the dealership took the case to court, it didn't get a dime. "Many of these issues that will have to be investigated in detail in court won't have to be investigated if you reach agreement in mediation," Farivar says. "That's a powerful argument to settle and walk away."

Edward T.M. Tsoi, FAIA, senior principal of Tsoi/Kobus & Associates, Cambridge, Mass., made that judgment recently when faced with a six-figure wrongful-termination lawsuit brought by a window subcontractor on a project for the Massachusetts Institute of Technology. As they neared the end of a long day of mediation in what was shaping up to be a no-win situation, the MIT reps and the general contractor were ready to walk away because the sub wasn't budging on the settlement amount. "They all felt that the case had no merit whatsoever, and I did, too," Tsoi says. But then he considered the time, money, and aggravation that had already

been wasted and urged his fellow defendants to figure out how much more money they'd lose if they had to do it all over again.

In the end, the case settled for a quarter of what the plaintiff was demanding. "That's the unfair thing about litigation," Tsoi says. "It's not just a matter of who's right and wrong. The cost of getting through the process begins to play a bigger role than the substance of the argument, and you have to be aware of that. I felt the day was worthwhile because we did get it off the table."

Mediation doesn't always mete out justice. But in an imperfect world, it can be the best way to cut your losses. **ra**



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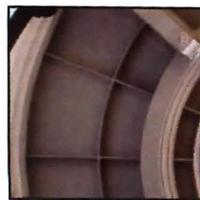
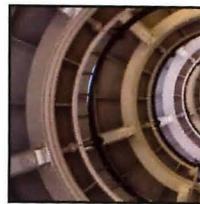
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A photograph of a living room. In the foreground, a dark brown leather sofa is visible, with a blue blanket draped over the left side. In the background, there are large, multi-paned windows with white frames. Bright sunlight is streaming through the windows, creating strong shadows and highlights on the walls and the sofa. The overall atmosphere is warm and bright.

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What is the meaning of life?

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# Traditional Stucco Basics for the Architectural Specifier

This seminar includes the facts about traditional stucco assemblies: the basic components of stucco assemblies, consider the benefits and limitations, review the building code standards driving stucco specifications and the types of stucco finishes available.

### Course Objectives

- Brief description of the stucco cladding
- Acceptable substrates for stucco
- Types of secondary weather barriers and proper application methods
- Types of lath and accessories and installation procedures in accordance with building codes.
- Types of stucco and code approvals

### Cementitious Stucco

- Also called:
  - Stucco
  - One coat
  - Two coat
  - Three coat
  - Hard Coat
  - Traditional Stucco
  - California Stucco
- Exterior Plaster
- Portland Cement Stucco
- Mineral Stucco
- “Real” Stucco

### Decision Criteria for Selecting the Right Materials

- Project type
- Sheathing type
- Need for insulation
- Impact resistance
- Uniformity of finish
- Color consistency
- Weight
- Ease of installation
- Speed of installation
- Cost of materials
- Code issues
- Local issues (rain levels, temperature variations, etc.)
- Structure & Style characteristics
- **Simple Preference**

### Substrates

#### Specify the Substrate First

- Frame construction
  - Wood frame
  - Steel frame
- Concrete
  - Poured
  - Pre-cast
- Masonry
  - CMU
  - Brick
- Substrate shall have maximum deflection criteria of L/360 (1/3” per 10’ span)
- Must be capable of bearing weight of stucco
- Designed to meet anticipated windload with safety factor required by code
- For frame substrates, refer to sheathing manufacturers installation instructions
- APA (American Plywood Association) or GA (Gypsum Association) guidelines to be followed
- Wood based sheathing: **Gap sheathing joints 1/8”**

### Secondary Weather Barrier Types

- No. 15 asphalt felt complying with ASTM D226, Type 1
- Grade D Kraft Waterproof Building Paper – UBC Standard 14-1
- Spun bonded polyolefin air and weather barrier house wraps – code compliant by Evaluation Reports

### Sill Flashing at Rough Openings

#### ALL ROUGH OPENINGS!!!!

- Install diagonal strips of Flashing Membrane at both lower corners
- Flashing Membrane “pan”
- The T-Strip Method
- Flexible Wrap

### Jamb Flashing-Rough Opening

- Wrap weather barrier from the stopping point down to the “pan”
- Continue weather barrier, overlap 2”, and cut at openings as shown



### WHY ALL ROUGH OPENINGS! This is where windows and doors may leak



### The DuPont Method



### Other Critical Flashing Locations

- Parapet Cap Flashing
- Step or Continuous Roof Flashing
- Kickout/Diverter Flashing
- Chimney and Cricket Flashing
- Termination above Lower Roof
- Dissimilar Cladding Transition
- Balcony & Deck Flashing
- Scuppers, Pipe Bibs, Electrical Boxes

### YOU BE THE INSPECTOR

#### Where will this wall crack? Why?



The wrinkles in the Secondary Weatherproof Membrane will cause thick and thin spots in the basecoat. These will have different expansion and contraction characteristics side by side and will stress the stucco assembly.

### Lath (Metal Plaster Base)

- Main function is to support and fasten the cement plaster to the structural substrate.
- PLUS, provides some reinforcement for the cement plaster as rebar does for concrete.
- Trim accessories determine panel size and are the screeds used for achieving proper thickness for the cement plaster.

### Standards for Lath:

- ASTM C 847 – “Standard Specification for Metal Lath”
- ASTM C 933 – Standard Specification for Welded Wire Lath”
- ASTM C 1032 – “Standard Specification for Woven Wire Plaster Base”
- UBC & IBC Chapter 25 – “Gypsum Board and Plaster”

### Lath Types:

- Diamond Mesh – Flat and Self-furred
  - weights: 2.5 and 3.4 Lbs/yd<sup>2</sup>, Galvanized
- Rib Lath
  - 1/8” Flat Rib 2.75 & 3.4 Lbs/yd<sup>2</sup>
  - 3/8” High Rib
  - 3.4 & 4.0 Lbs/yd<sup>2</sup>.
- Woven Wire & Welded Wire Lath
- Paper Backed Lath
  - Diamond Mesh (Flat or Self-furred)
  - 1/8” Rib Lath (Flat)
  - Wire Lath
- Paper backed
- 3.4 Lb Diamond Lath
- 17 ga. Wire Lath

### Lath Accessories

- Weep Screed
- Casing Bead
- Corner Bead
- Strip Lath Corner Reinforce
- Expansion Joint

Make sure the thickness of the accessories matches the assembly specified

\*Minimum 1/2” for One Coat

\*Minimum 3/4” for Three Coat

### Lath Installation

In Accordance With:

ASTM C 1063 “Standard Specification for Installation of Lathing and Furring to Receive Interior and Exterior Portland Cement-Based Plaster” And The Local Building Codes as they May Determine Lath Unique Requirements

- Galvanized Lath May Be Required
- Rib-Lath Used in Soffits / Ceilings

### Key Elements in ASTM C 1063

- 7.8.1 – Attachment of side (long) edges of lath to framing members
- 7.8.2 – Overlapping the lath
  - Sides lapped 1/2”

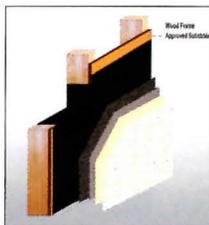
– Ends lapped 1”

– Wire lath lapped one mesh at sides and ends

- 7.9 – Spacing of lath attachment to framing members – 7” maximum
- 7.10.1.3 – Stagger ends of lath
- 7.10.1.4 – Lath not continuous through control joints
- 7.10.1.5 & 7.10.1.6 – 3/8” gap where walls and columns meet ceilings
- 7.10.2.2 – Attachment of lath to wood framing members
  - Roofing nails, 6d common nails, staples
  - Penetrate structural members not less than 3/4”
  - Installed over sheathing penetrate structural members no less than 3/4”
- 7.10.3 Attachment to metal framing members
  - Wires – 18 gage
  - Screws – refer to ASTM C 954
- 7.10.5 – Attachment of metal plaster bases to masonry and concrete
- 7.11 – Application of accessories
  - Attachment to substrate
  - Corner beads and corner reinforcement
  - Casing beads
- 7.11.4.1 – Area between joints not greater than 144 sq. ft. in wall and 100 sq. ft. ceiling
- 7.11.4.2 – Distance between joints no more than 18 feet or length/width ratio of 2-1/2 to 1
- 7.11.5
  - Weep Screed at base
  - 4” above earth
  - 2” above pavement
  - 3-1/2” attachment flange
  - Allow for drainage

### Stucco Products

- One Coat Stucco Basecoat
  - Concentrate (add sand and water in field)
  - Sanded (add only water in field)
  - Evaluation Reports required
  - Minimum 1/2” thick
- Traditional Stucco Basecoat per ASTM C 926
  - “Field Mix Stucco” (all ingredients mixed at job site)
  - Concentrate (add sand and water in field)
  - Sanded (add only water in field)
  - Addressed in Chapter 25 of Building Codes
  - Minimum 3/4” thick



One Coat – base minimum 1/2” thick

Three Coat – base is 3/4” thick

- Pre-blended One Coat stucco concentrate
  - Add sand and water on jobsite
  - 1/2” to 5/8” thickness
  - Can contain fibers for crack resistance
- Pre-sanded One Coat stucco
  - No extra job site sand. It’s in the bag!
  - Just add water
  - 1/2” to 5/8” thick
  - Can contain fibers for crack resistance
- Code approval through Evaluation Reports from Evaluation Services

### One Coat Stucco Basecoat Benefits

- Fiber reinforcement can be fiberglass or polypropylene
- Fire Resistant – can achieve a 1 hour rating
- Impact resistant
- Market acceptance
- Cost effectiveness – speed of installation
- Factory made for consistency and quality control

### One Coat Stucco Code Issues

- As an alternate to the code, must have current approval through Evaluation Reports
- Evaluation Reports may contain the following:
  - Products included, types of sand and allowable substrates
  - Types of lath and installation procedures
  - Weather barrier materials and limitations
  - Foam plastic insulations that may be used
  - Description of application and curing process
  - Fire rated assemblies
  - Limitations imposed as a result of laboratory testing
- Lathing must comply with ASTM-C1063
- Sand must conform to ASTM-C897 and/or ASTM-C144
- Weather barriers: see code requirements
  - Wood with EPS or XPS: 1 layer Grade D 60 minute
  - Wood, no EPS or XPS: 2 layers Grade D 10 minute
  - Others: 1 layer Grade D 10 minute
  - 1 layer No. 15 felt per ASTM D 226 Type 1
- Applicator must be currently listed by manufacturer to apply any 1 coat stucco product.

### Typical Mixing Instructions for One Coat Stucco Basecoat

Start with about 4 gallons of potable water

Add 60 lbs of ASTM specified sand

Add 1 bag of the factory blended stucco material

Add sand to total sand 200 to 225 lbs per bag of concentrate

#### Important Note!

- Shovel size can vary
- When adding sand by shovel, know how much each full shovel weighs
- Getting the right amount of sand is important!

## Continuing Education Brought To You By ParexLahabra, Inc.

Test available after completion of coursework at [www.lahabrastucco.com/educate.htm](http://www.lahabrastucco.com/educate.htm)

Add of 1 to 2 gallons water for consistency— (Optional: Substitute acrylic modifier for some water) Allow material to slake and then break set. Working time is 30 to 40 minutes

### Polymer Stucco Enhancer

- Typically mixed with the water before added to mixer
- Technical advantages:
  - Mix-water retention for better hydration of cement
  - Improved curing
  - Improved flexural strength and bond to cementitious substrates
  - Improved workability

### Stucco is Applied by Trowel or Pump

- One Coat Stucco Basecoat:
  - May be applied the full 1/2" or 5/8" thickness in one pass and "rodged off", or—
  - Apply thick enough to cover the lath, allow to stiffen (1-2 hrs) and apply the top coat to the full 1/2" or 5/8" thickness and rod off.
  - This stucco MUST remain damp at least 48 hours.
- Traditional or Three Coat Stucco Basecoat is different:
  - "Field Mix" stucco – The contractor mixes his own sand, cement, lime and other ingredients on the job, or
  - A Pre-blended, fiber reinforced Three Coat concentrate may be purchased and used.
  - Concentrate example:
    - 80 lb. bag
    - Add sand and water at jobsite
    - 50-70 ft<sup>2</sup> @ 3/4"

### Factory Blended Three Coat Stucco Basecoat Advantages

- Fiber Reinforcement - Crack Resistance
- Consistent Mix Proportions
- Impact Resistant – 3/4" to 7/8" Thick
- Fire Resistant
- Code Recognized
- Single Source Responsibility

### Mixing, Application, and Code Requirements (Mixing Instructions Typically On Side of Bag)

1. Add 220 to 360 pounds of sand per bag.
2. Sand must comply with ASTM-C897 specification & Chapter 25 of the Code.
3. Add 5 to 7 gal of potable water per bag.
4. Apply Scratch Coat per ASTM C926 (moist cure for 24 to 48 hours unless double back)
5. Apply Brown coat per Code & ASTM C926 Standard (moist cure for 24 to 48 hours).

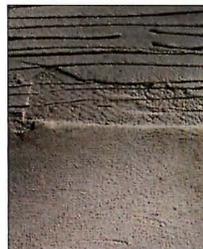
### The Scratch Coat



Over stucco wire



Over metal lath



The Brown Coat is Applied over the Damp Scratch Coat

### Key Elements in ASTM C 926

- 5.2 – Surface preparation for application
- Table 1 – Nominal Plaster Thickness for Three- and Two-Coat Work
- 6.1 – Proportions and measurements of ingredients
- Table 3 – Base Coat Proportions
- Table 4 – Finish Coat Proportions
- 6.2 – Mixing instructions
- 7.2.1 – Application of first (scratch) coat
- 7.2.2 – Application of second (brown) coat
- 7.2.3 – Finish coat application
  - Cementitious
  - Factory (acrylic) blend
- 8.1 & 8.2 – Proper curing of the stucco coats
- 12.3.2 – Minimum ambient temperatures
  - 40° F unless protected and heated
  - Maximum temperature typically 110° F
- Annexes (Mandatory Information)
  - A1 – General Information – Inspecting substrates before stucco application
  - A2 – Design Considerations – Slopes, Deflection Criteria, Drainage Behind Plaster, Controlling Stresses, Ad Mixtures
- Appendix (Non-mandatory Information)
  - Color
  - Finish types

### Summary ASTM C 926

- Scratch Coat is 3/8" thick
- Moist Curing:
  - 48 hours (less if weather conditions favorable for moisture retention)
  - Omitted if second coat applied when first has attained sufficient rigidity

- Brown coat 3/8" to 1/2" thick
- Moist cure for 48 hrs (less if weather conditions are favorable for moisture retention)
- Maintain 40° F for first 48 hrs.

### Optional Aesthetic Trim

- EPS trim is typically adhered to the dry brown coat using EIFS adhesive.
- Upward facing surfaces should be sloped at least 1 on 2.
- EPS trim is covered with EIFS Mesh and Base Coat and is continuous at least 2-1/2" onto the stucco brown coat.
- This is allowed to dry and a sanded, acrylic primer is recommended on all surfaces prior to finish application for uniform color and texture.

### Stucco Finishes

- The purpose of finishes and coatings:
  - Decorate and Protect
  - Provide UV and Infra-red resistance
- Finish and coatings definitions:
  - Coating: Spray or roller applied
  - Finish: Spray or trowel applied

### Primers:

- **Always** prime cement stucco prior to the application of acrylic coatings or finish because:
  - It seals a relatively porous and dry material
  - It is helpful in preventing efflorescence
  - Enhances the appearance and uniformity of finishes, particularly swirl finishes (get the primer tinted)
- **DO NOT PRIME IF USING A CEMENTITIOUS FINISH!**

### Primer Application

- Packaging: 5 gal pail, 60lbs, white or tinted
- Coverage: depends on substrate, 1000-1600 sqft
- Procedure:
  - Mix in 1 gal. potable water
  - Apply with spray, roller and brush, (Brush into corners and details)
  - Dry in 1-4 hours

### Two Types of Coatings Over Stucco

- DPR (Dirt Pick-up Resistant) Coating
  - Smooth and Sand Paint Texture
  - Breathable, but little movement capabilities
- Elastomeric Coatings
  - Smooth and Sand Paint Textures
  - Less breathable, but have movement capabilities

### Textured Finishes – Three Types

- Acrylic Finishes
  - No movement or crack bridging capabilities
- Elastomeric Finishes
  - Movement capabilities for crack bridging
- Cementitious Finishes
  - No movement capabilities

Feature	Cementitious	Acrylic
Application thickness	Average finish thickness 1/8" (3mm) Helps to hide wall irregularities	Average finish thickness 1/16" (1.5mm) Does not easily hide wall irregularities
Ease of application	More labor intensive than acrylic stucco finish. Usually requires mortar mixer.	Less labor intensive than cement stucco finish. No jobsite mortar mixer required.
Application temperature range	40°F (4° C) to 120°F (49°C)	40°F (4° C) o 120°F (49°C)
Vapor Permeability	Highly vapor permeable.	Vapor permeable. Perm rating will vary depending upon thickness and quality of the acrylic stucco finish.
Underlayment	Cementitious Stucco Finish is applied over a cementitious base coat. i.e., One Coat Stucco, Scratch and Brown Coat.	Acrylic Finish is applied over One Coat, Scratch & Brown or as the topcoat of EIFS.
Material Costs	Lower initial material costs than acrylic finish.	Higher initial material costs than cementitious finish.
Range of textures	Numerous textures may be achieved depending on applicators skill. (Smooth hard trowel to heavy Spanish).	Range of textures are available depending on the skill of the applicator and aggregate gradation.
Assortment of colors	Good range of colors, but more limited than acrylic stucco finish. Custom and darker colors are more difficult to match with cementitious finishes because of the pigments and chemistry.	Unlimited colors are possible. Colors are easily matched in acrylic finishes.
Initial color consistency on wall	Surface color may vary, slightly creating a mottled look (can be made more consistent with fog coat).	Excellent initial color consistency on wall, more color uniformity than cementitious finish.
Crack Resistance	Finish is rigid due to the cementitious chemistry.	Finish is flexible due to the acrylic chemistry.
Finish appearance	Good depth of color and texture. May appear mottled.	Uniform color and texture
Color Permanency/ Uniformity	Good color permanency. Colors typically darken with age. Good uniformity but not as good as acrylic.	Colors are uniform but darker colors may fade over time. Some colors will fade faster than others.
Ease of Cleanup	Less difficult than acrylic stucco finish.	More difficult than cementitious finish, since it can stain surrounding surfaces. Solvents may be required to remove dried finish from surrounding surfaces.
Regular Maintenance	Little maintenance required. Can be routinely washed.	Little maintenance required. Can be routinely washed.
Repair Maintenance	Less expensive to replace or upgrade. Lower refurbish/ material costs than acrylic finish. If repair is needed, clear, repair and recoat with cementitious coating.	More expensive to replace or upgrade. Higher refurbishing/ repair costs in comparison to cementitious finish. If repair is needed, clear, repair and paint with acrylic coating.
Life Cycle	Jobs have performed for over 50 years without repair or recoating.	Jobs have performed for over 30 years without repair or recoating

### Cementitious Finishes

16/20  
20/30  
Smooth

### Textures

Acrylic Finishes  
Swirl Finish  
Freeform Finish  
Fine Sand  
Course Sand

### Stucco Cracks?

When the stress is greater than the resistance, this is what happens

### Eight Deadly Sins of Installation

1. Failure to install flashing and moisture barriers at all locations for water intrusion.
2. Improper lapping of moisture barrier (i.e. behind flashing instead of over it)

3. Improper application or lack of waterproof flashing at window and door sills
4. Improper or lack of gap at joints of wood sheathing
5. Improper fastening of sheathing substrates
6. Improper attachment of lath to framing members and failure to wire tie
7. Improper installation or incorrect type of accessories such as control/expansion joints
8. Inadequate number or spacing of control and expansion joints

### Why Spec a Factory Blended One or Three Coat?

- Jobsite Stucco ("Field Mix")
- Mix designs can vary between applicators
- No factory support
- Usually non-fibered
- Factory Blended Stucco Concentrates
- Increased crack suppression, more consistent mix designs.

- Factory formulated- "Single Source Responsibility"
- Ideal for building up large substrate deviation and for achieving a rounded adobe style, or smooth flat walls.

### In Conclusion

- Sealants will be necessary for protection in some areas.
- Routine inspections and maintenance prevents costly repairs.
- Please take the time to read the One Coat Application published by LaHabra Stucco [http://www.lahabrastucco.com/stucco\\_products/la\\_habra\\_wall\\_spec.htm](http://www.lahabrastucco.com/stucco_products/la_habra_wall_spec.htm) and [http://www.lahabrastucco.com/stucco\\_products/la\\_habra\\_wall\\_with-sand\\_spec.htm](http://www.lahabrastucco.com/stucco_products/la_habra_wall_with-sand_spec.htm).
- Do not hesitate to contact LaHabra with your questions.

The Exam is available at <http://www.lahabrastucco.com/educate.htm>

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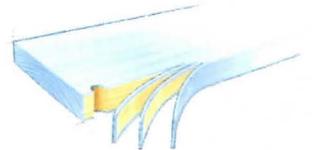


**Solid pine AuraLast™**, the worry-free wood from JELD-WEN, is guaranteed to resist decay and termite infestation for 20 years.



**AuraLast™ Wood**

A unique vacuum/pressure process provides virtually 100 percent penetration of the protective ingredients from the surface to the core.



**Dip-Treated Wood**

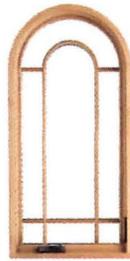
Dip-treated wood is only protected on the surface.

Colors are used for illustration purposes only. AuraLast wood has a clear pine color.

*Throw everything you know about wood out the window.*



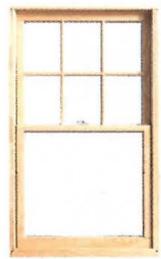
Exterior Premium Pine Door 1863AP



Wood Radius Casement Window



Exterior Premium Pine Door 1871AP



Wood Double-Hung Window



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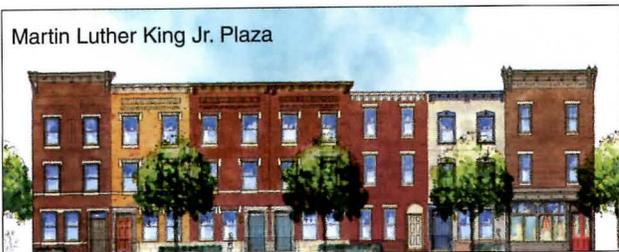


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# residential architect

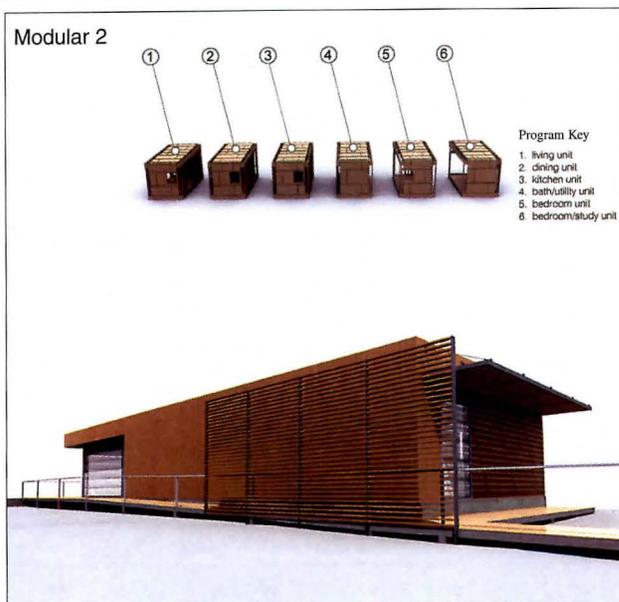
design awards



Martin Luther King Jr. Plaza



Modular 1



Modular 2

Program Key  
 1. living unit  
 2. dining unit  
 3. kitchen unit  
 4. bath/utility unit  
 5. bedroom unit  
 6. bedroom/study unit

Renderings: Courtesy Torti Gallas and Partners (top) and Studio 804 (middle and bottom)

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

This year's judging of our seventh annual design awards competition took place in mid-January. As you'll recall, several forces played out in the housing market last year: Real estate was still red hot, interest rates were still historically low, and we had a terrible season of storms that reached its apex with a hurricane called Katrina.

While the projects you see here weren't directly influenced by Katrina, they were discussed, evaluated, and judged in its aftermath. They were also considered at the tail end of another record year for real estate appreciation, which pushed prices out of reach for many would-be home buyers and renters. How do you add or replace housing where it's needed, with sturdy construction, pleasing architecture, and, most important, day-to-day livability? This question was foremost in our jurors' consciousness as they embraced the three projects pictured at left for Project of the Year honors. In all, they reviewed nearly 920 entries in 15 categories, identifying 12 Merit awards and 14 Grand awards in addition to the Project of the Year trio. No awards were given in the single-family production/attached, adaptive reuse, or campus housing categories.

The jury comprised six distinguished architects: Natalye Appel, FAIA, Natalye Appel + Associates Architects, Houston; Robert Orr, AIA, Robert Orr & Associates, New Haven, Conn.; Anne Fougeron, AIA, Fougeron Architecture, San Francisco; Heather Cass, FAIA, Cass & Associates Architects, Washington, D.C.; Manny Gonzalez, AIA, KTG Y Group, Santa Monica, Calif.; and George Pappageorge, FAIA, Pappageorge/Haymes, Chicago. Everybody, they said, needs to be thinking about answers to our acute crisis in housing.

**project of the year (tie)**

martin luther king jr. plaza, philadelphia

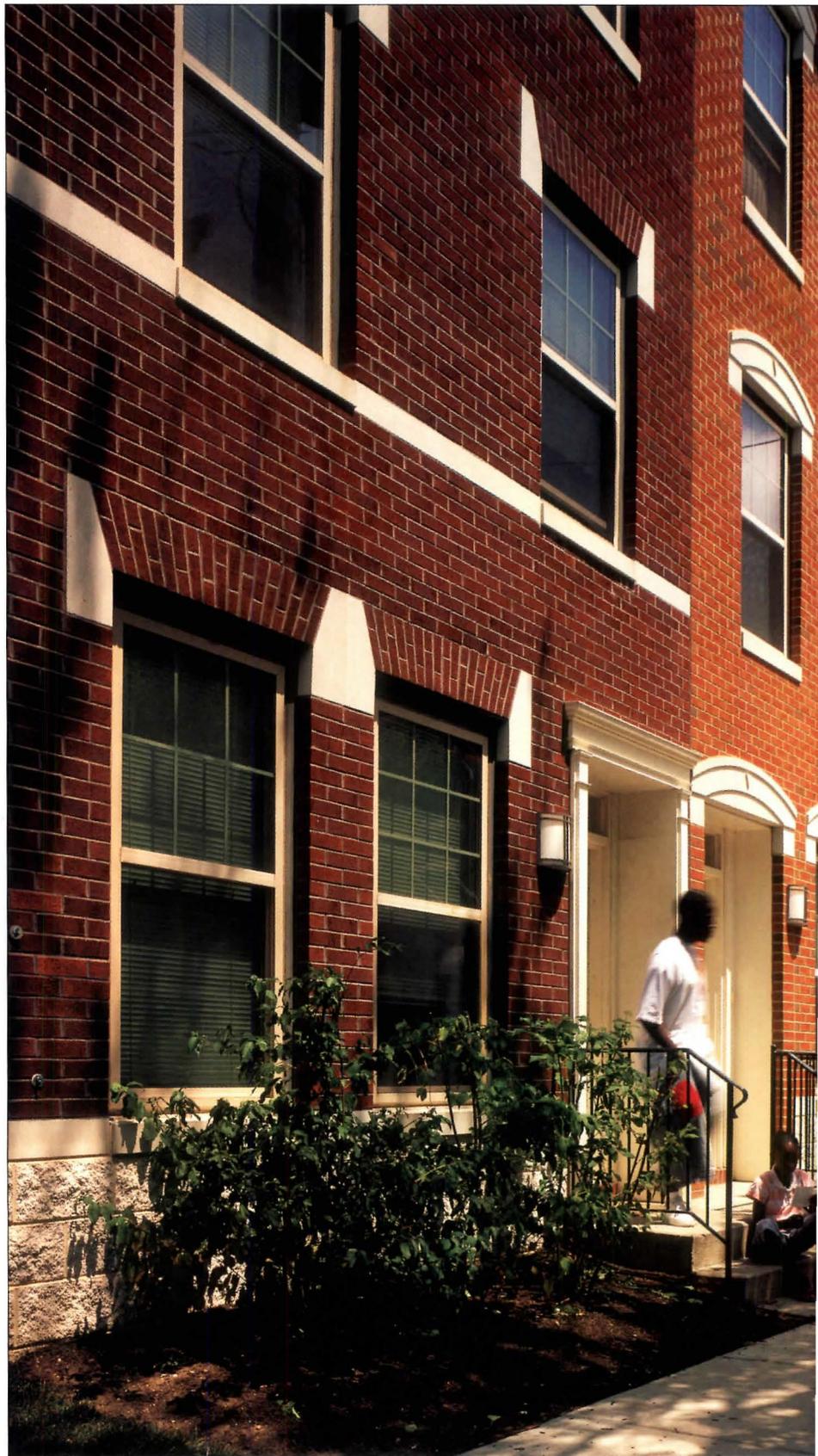
**torti gallas and partners**

silver spring, md.

**t**om Gallas remembers the first meeting he had with the residents of Martin Luther King Jr. Plaza, a set of high-rise public housing towers in South Philadelphia. It was 1995, and his firm, Torti Gallas and Partners, had just won the commission to revitalize the project under HUD's HOPE VI program. "I've got to tell you, this was not easy for the residents to get behind in the beginning," he says. "It wasn't a wonderful meeting—there was no trust." The best way to earn their confidence and start improving their community, he reasoned, would be to get to know them better. So the firm hired 20 residents to go door to door throughout the towers with a detailed questionnaire. The survey asked people what they liked and disliked about their current living situations as well as what design features their new homes would ideally contain.

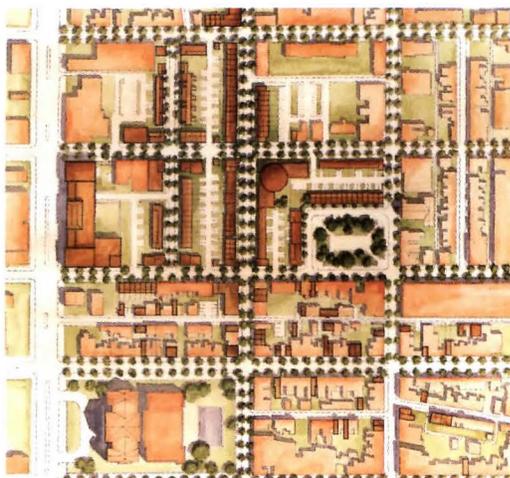
The answers to those questions helped form the basis for a comprehensive re-imagining of the towers and the surrounding neighborhood—an effort that won MLK, as the project is known, a share in *residential architect's* 2006 Project of the Year award. "The architects were listening to how people want to live," said one judge.

After the local housing authority decided to demolish the high-rises, Torti Gallas embarked on a plan to replace them with a mixed-use, mixed-income community of row houses and low-rise apartment buildings. But the residents who wanted to return to MLK outnumbered the units the firm could fit within its New Urbanist scheme. So the architects expanded their vision beyond the 6-acre tower site, designating nearby abandoned row houses and lots for further redevelopment. They integrated the new buildings into the existing streetscape, carefully keeping to the scale and materials palette of the original urban fabric.





The architects combined the buildings' main façade ingredients—brick, mortar, aluminum trim, and urethane detailing—in different patterns and color combinations to echo the variety of the existing streetscape.



project of the year *continued*

“It’s not trying to be flashy new architecture,” another judge said. “Architecturally it’s not pushing the envelope, but it’s not about that. It’s about revitalizing a neighborhood.”

Urban designer and master planner Cheryl O’Neill studied Philadelphia’s historic housing stock for guidance on everything from proportions to land planning to window patterns. She and project manager Patrice McGinn devised a kit of contextual building parts that would allow substantial differentiation along the streetscape—varied detailing, color schemes, and building heights—without breaking a tight budget. “A variety of unit types across the façade was a real part of that neighborhood, because the original builders were small,” O’Neill explains. The street layout she designed follows the typical Philadelphia grid of major and minor streets with either off-street or alley parking. “The project is doing something to help the city and its people,” one judge observed. “This is great urban design.”—*m.d.*

**principal in charge:** Tom Gallas, Torti Gallas and Partners; **urban designer / land planner:** Cheryl O’Neill, Torti Gallas and Partners; **project manager:** Patrice McGinn, Torti Gallas and Partners; **developers:** Ziaur Rahman, Philadelphia Housing Authority, and John Rosenthal, Uni-Penn, Philadelphia; **general contractors:** Rick Dyer, Domus Construction, Philadelphia, and Steve Riotto, J.J. DeLuca Co., Springfield, Pa.; **project size:** 960 square feet to 1,400 square feet per unit; **site size:** 7.3 acres; **construction cost:** \$126 per square foot; **sales price:** \$72,000 to \$310,000 per unit; **units in project:** 244; **photography:** Steve Hall/Hedrich Blessing Photography. See page 137 for product information.





In addition to replacing the old towers with smaller-scale housing, Torti Gallas helped repair the urban fabric by filling in empty lots and rehabilitating existing buildings.



**project of the year (tie)**

modular 1 and modular 2, kansas city, kan.

**dan rockhill/studio 804**

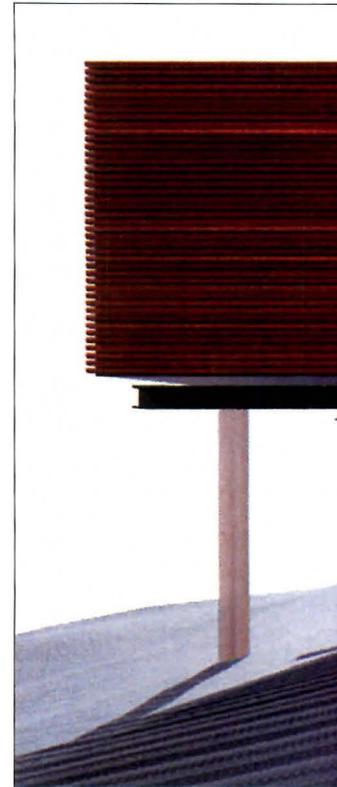
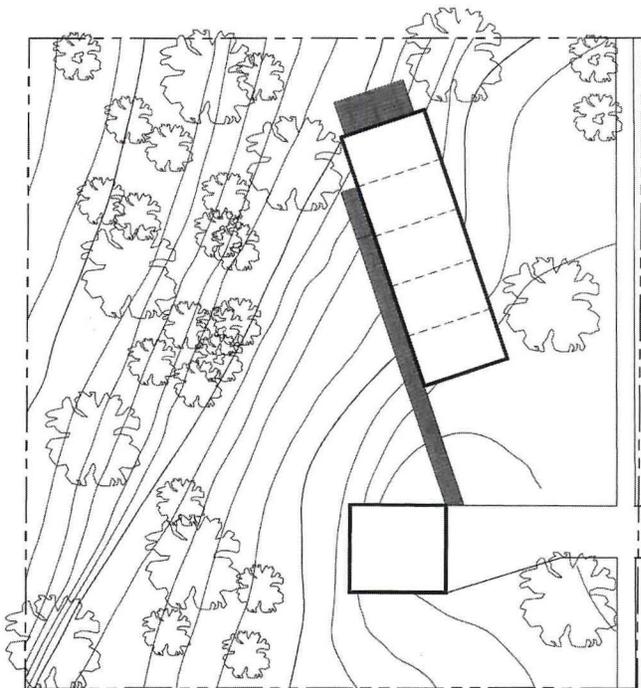
lawrence, kan.

The prefabricated nature of Modular 1 and Modular 2, which share *residential architect's* 2006 Project of the Year award, intrigued the judging panel. "Everybody needs to be thinking about this," one judge said of prefab housing. "Modular homes are a reality." In the end the homes' crisp beauty proved the deciding factor that won the panel over. "I'd love to live there," another judge commented.

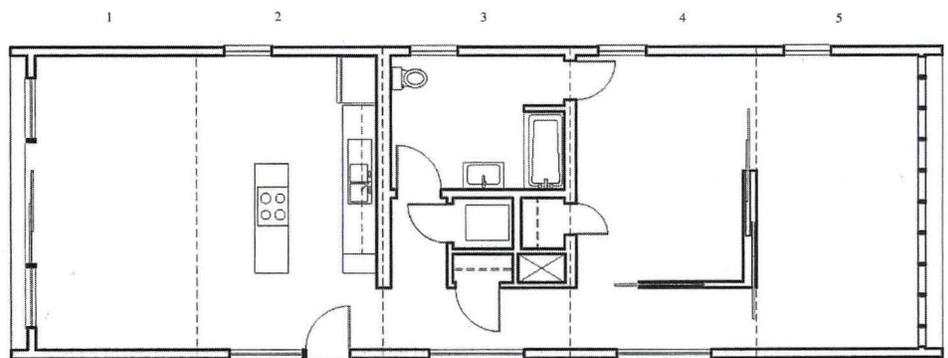
The jury's enthusiasm—and the speedy sales of both homes—confirm what University of Kansas architecture professor Dan Rockhill already suspected. "We felt very strongly that there was a client base for this type of architecture," he says. For more than a decade Studio 804, Rockhill's innovative program at the university's School of Architecture and Urban Design, has quietly designed and built modern affordable housing in Lawrence, Kan. But empty lots there have grown scarce. In 2004 Rockhill partnered with a community development corporation in Kansas City, Kan., which commissioned Studio 804 to design and construct a for-sale, single-family house. The arrangement provided the perfect opportunity to try prefab: the studio would design and build the house in Lawrence, then transport it 40 miles east to Kansas City.

Working in a 10,000-square-foot warehouse over a two-month period, Rockhill and his students created five wood-framed modules complete with drywall, painting, cabinetry, siding, and window placement. The group drove Modular 1 to its site on rented flatbed trucks and spent about a day joining the pieces together. After six more weeks of site work, they'd created a sleek, well-articulated house for \$116 per square foot.

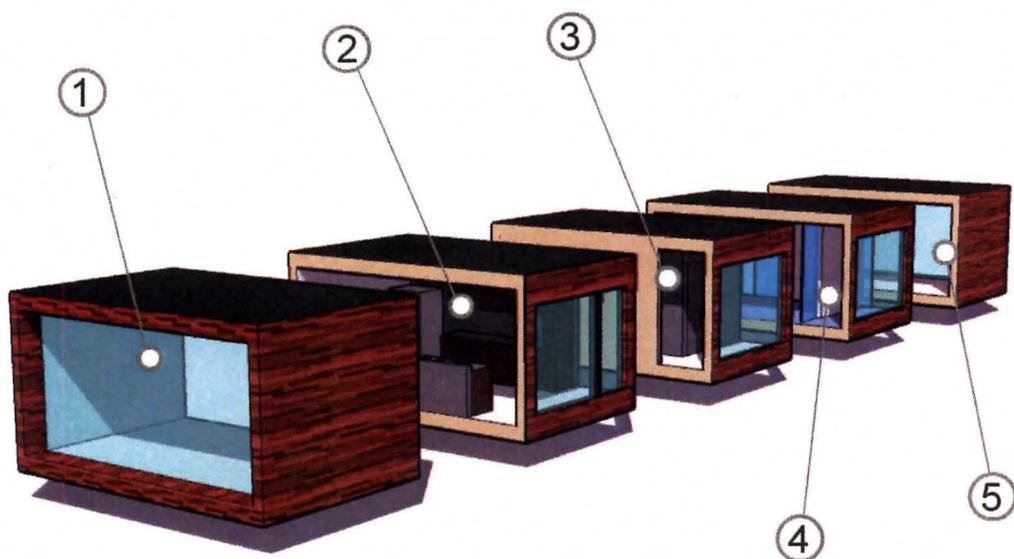
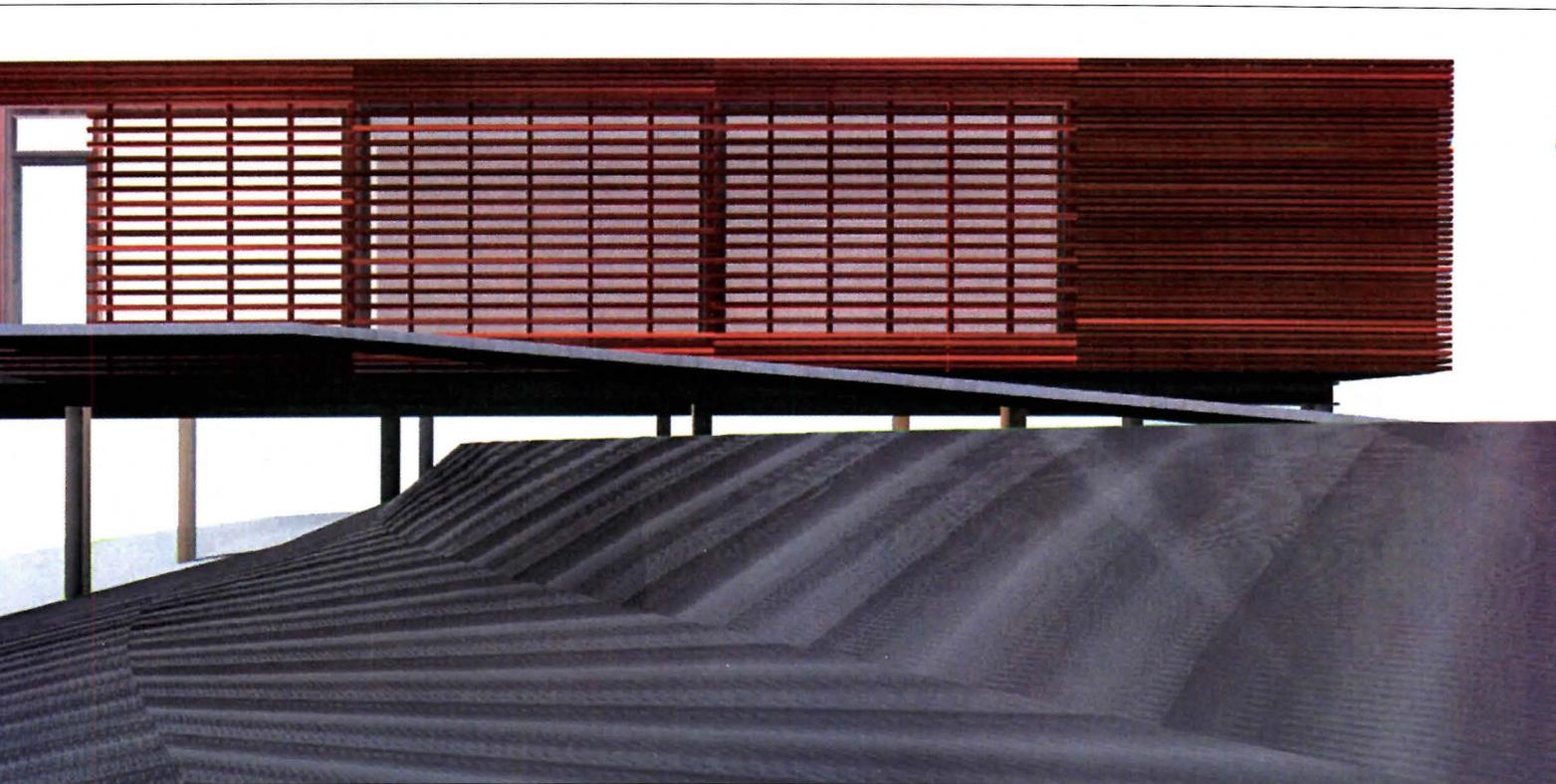
Modular 2, built in 2005 for the same non-profit developer, followed a similar script. The



By cantilevering Modular 1 over a slope and siding it with carefully spaced strips of FSC-certified massaranduba, Rockhill and his students gave the house a light presence on the land.



Plan and Model Key  
 1. living unit  
 2. kitchen unit  
 3. bath/utility unit  
 4. bedroom unit  
 5. bedroom/study unit



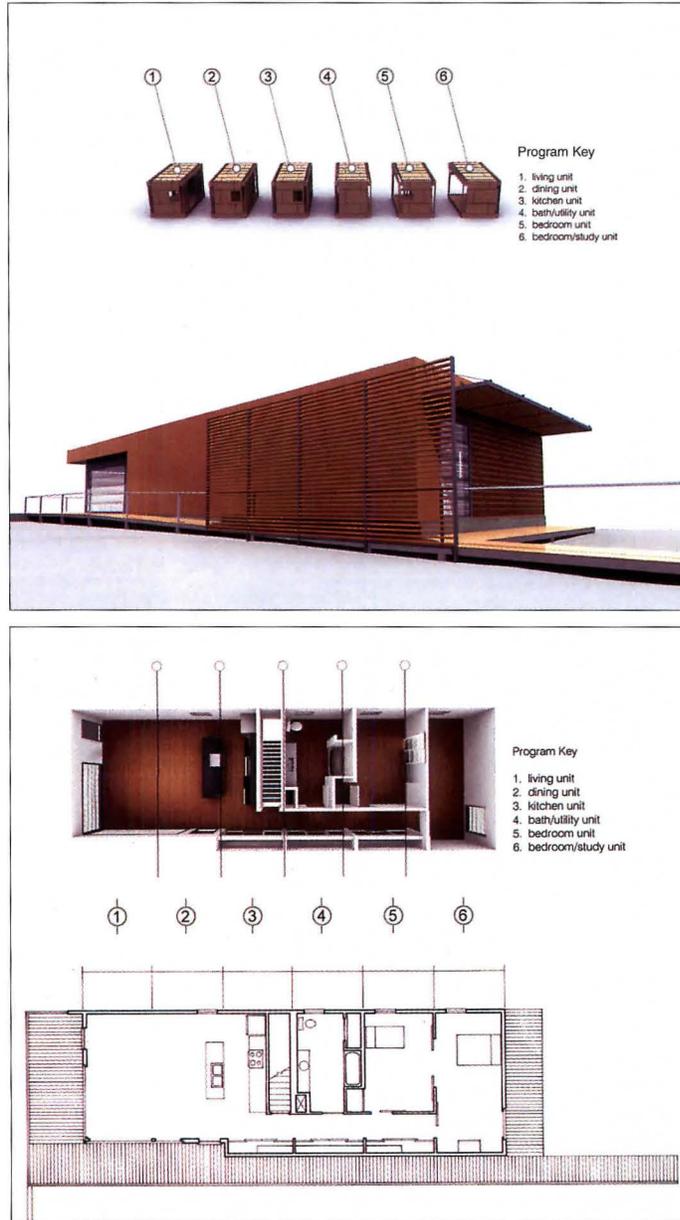
A translucent plastic wall along the home's south side (above, right-hand side) brings valuable light inside without compromising the owners' privacy.

**principal in charge / general contractor:** Dan Rockhill/Studio 804; **project designers:** Zach Allee, Danielle Brooks, Haylle Chau, Nathan Couch, Jen Deweii, Brian Finan, Wade Gardner, Jeff Goode, Adam Gumowski, Michael Haas; Gregory Keppel, Brooke Knappenberger, Kevin Mut, Tony Onesti, Nick Owings, Ann Painter, David Parks, Troy Ramirez, Kai Raab, and Will Robarge, Studio 804 (Modular 1); Matthew Bradley, Ryan Burton, Scott Clark, Joe Davidson, Mark Eisensohn, Stephen Elwood, Mike Gonos, John Howerton, David Kelman, Tony Lackey, Kylee Lashley, Griff Roark, John Schlueter, Basil Sherman, Amy Stecklein, Randy Taylor, Leanne Vesecky, and Jess Weaver, Studio 804 (Modular 2); **developers:** Jon Birkel, City Vision Ministries, Rosedale Development Association, and Unified Government of Wyandotte County and Kansas City, Kansas, Kansas City, Kan.; **project sizes:** 1,200 square feet (Modular 1), 1,220 square feet (Modular 2); **site sizes:** 0.2 acre (Modular 1), 0.3 acre (Modular 2); **construction costs:** \$116 per square foot (Modular 1), \$88 per square foot (Modular 2); **sales prices:** \$140,000 (Modular 1), \$160,000 (Modular 2); **units in projects:** 1 each; **photography:** Courtesy Studio 804.  
 See page 137 for product information.

building consists of six modules enclosed in a cypress skin. It incorporates donated, recycled materials such as maple flooring from an old gymnasium and leftover channel glass from the Steven Holl-designed expansion of the Nelson-Atkins Museum of Art in Kansas City, Mo. For both projects the students negotiated 5 percent to 10 percent discounts on some purchased building products, and they also saved money with cost-effective items like Ikea cabinets.

Modular 1 and Modular 2 fill an urgent community need for entry-level housing—a fact Rockhill cites with pride. Just as important to him, though, is the increased design restraint he's noticed in Studio 804 since modular housing entered its agenda. "Up through the first series of houses we did ... there were not that many things shaping the design direction," he says. "When we started doing these modular houses, we had to get them out the door and under bridges. I found it was a very easy excuse to get the students to settle down."

The two houses make up just a part of Studio 804's ongoing modular odyssey; it's currently putting the finishing touches on Modular 3, also in Kansas City, Kan.—*m.d.*





Modular 2's linear, straightforward floor plan bypasses an old elm tree on the site, thus preserving a neighborhood landmark.



Sustainable materials like FSC-certified cypress siding, recycled flooring, and reused channel glass add a green dimension to the project.

*Perfectionist architect, meet perfectionist window.*





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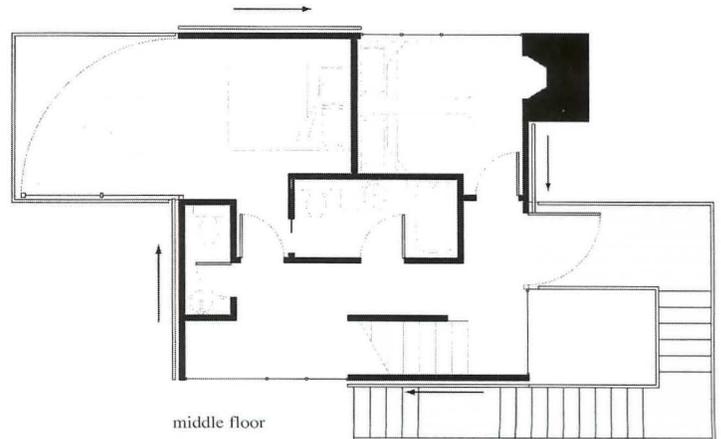
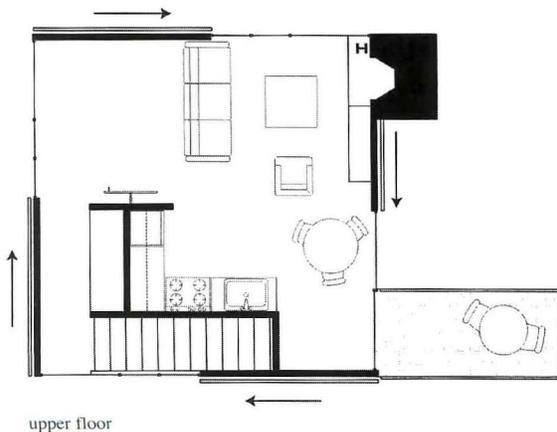
delta shelter, mazama, wash.

olson sundberg kundig allen architects

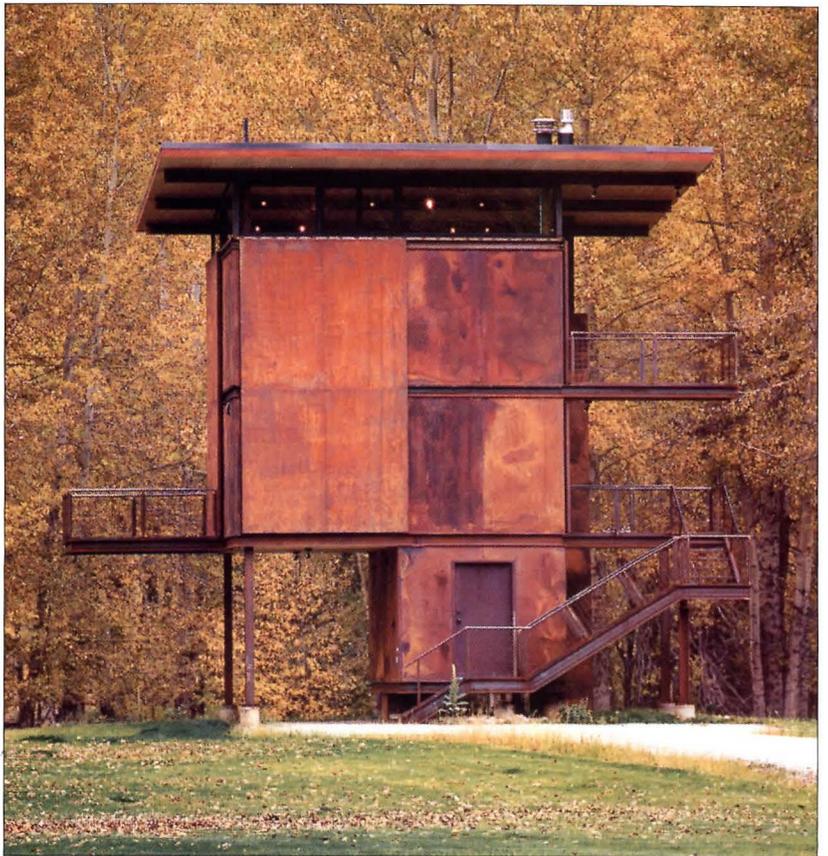
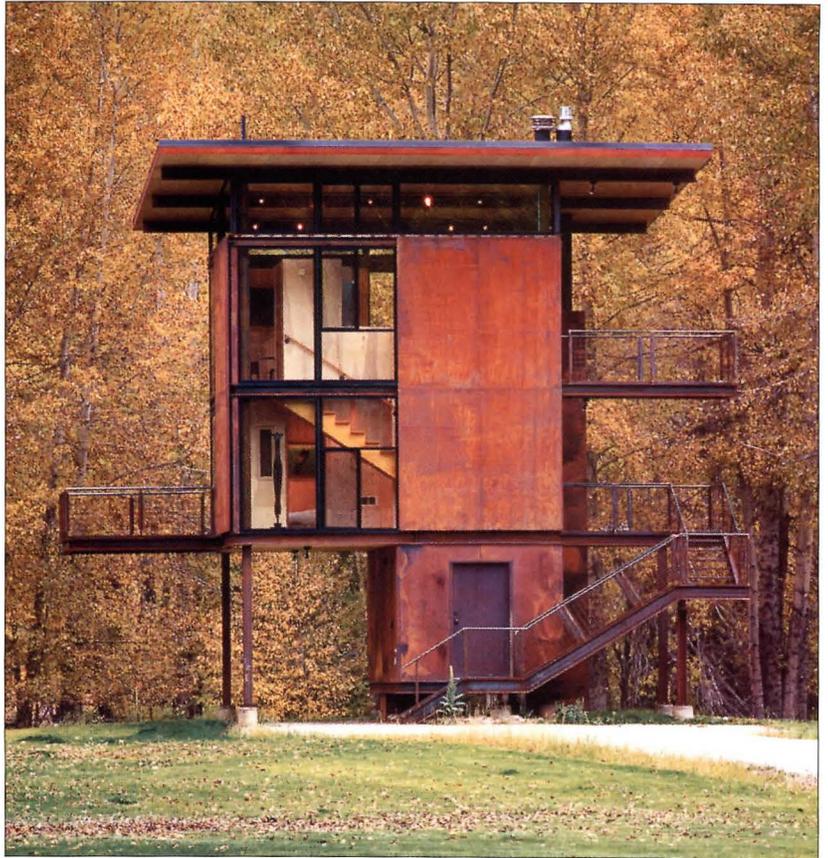
seattle

Tom Kundig, FAIA, likes concrete and steel because they are indestructible materials, and the fact that many of the parts used in this tiny cabin could be fabricated off site and bolted together quickly and inexpensively. But he also likes the way rusted steel blends with the trees. "People immediately react to weathered steel because they think of it as an unnatural material," he says. "It takes awhile for them to realize it looks like bark." The judges noticed, and commented that the cabin shows the hand of man yet is pure. "It blends into the landscape like a New England church," one said.

Because the little square tower sits on a 100-year floodplain, Kundig raised it on stilts like a tree house, with large windows on each side so the owner can see in all four directions. One-half of each exterior wall is glazed, while the other half is clad in 16-gauge, hot-rolled steel sheets with exposed steel fasteners. When the owner closes up the house for the season, he does it literally, using a handwheel that simultaneously moves the four 10-foot-by-18-foot shutters over the glazed portion of each façade. "Like an open-and-shut case," Kundig quips. —c.w.



**principal in charge / project architect:** Tom Kundig, FAIA, Olson Sundberg Kundig Allen Architects;  
**general contractor:** Tim Tanner, Seattle; **project size:** 1,000 square feet; **site size:** 43.2 acres; **construction cost:** Withheld; **photography:** Benjamin Benschneider. See page 137 for product information.



Flood-proof and virtually indestructible, this steel-and-concrete cabin perches on the floodplain of a 43-acre site. It's shielded with huge steel shutters that can be closed with a handwheel when the owners leave (top left).

custom / 3,500 square feet or less  
grand

assembled residence, east hampton, n.y.

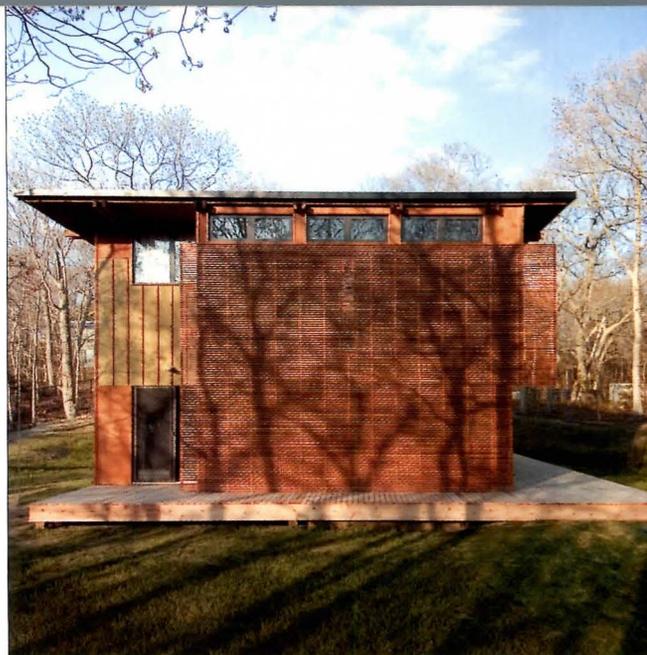
bates masi architects

sag harbor, n.y.

By assembling a series of prefabricated components, Paul Masi, AIA, created a well-crafted, interactive building that can adapt to the owner's lifestyle changes. When the client, a writer, decided to downsize, she wrote a letter to Masi, who had also designed her existing house next door.

Leaving out conventions such as number of bedrooms, she described her day and requested only a light, informal structure. Masi designed it as one big room, almost like a library, with secondary spaces feeding off it. The framework is simple, sturdy, and efficient, consisting of concrete foundation walls, formaldehyde-free fiberboard, dyed-concrete wall panels, pre-assembled wood screens, and a cantilevering rack system like those used in lumberyards to hold lifts of plywood. It also has adjustable brackets and arms that support the kitchen cabinetry, fireplace mantle, and the upstairs walkway and mahogany bookshelves. "The rack system provided a lot of flexibility and a lot more for your dollar," Masi says.

"It's a beautiful, efficient, and well-crafted building and a really interesting place to live," said one judge. "It looks like this was designed for somebody who really wanted that space to be what it is." — c.w.

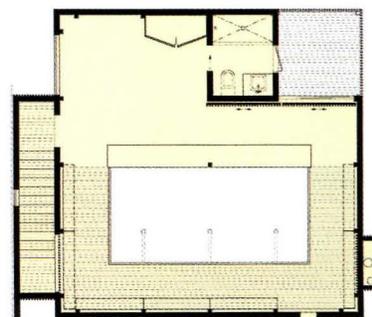


principal in charge / project architect:

Paul Masi, AIA, Bates Masi Architects; **general contractor:** Seacoast Construction, Bellport, N.Y., and Robert M. Padden Construction, Montauk, N.Y.; **interior designer:** Bates Masi Architects; **project size:** 1,200 square feet; **site size:** 0.5 acre; **construction cost:** \$190 per square foot; **photography:** Harry Bates, Bates Masi Architects. See page 137 for product information.



first floor



second floor



Paul Masi, AIA, created a straightforward, light, and informal house for his downsizing client. The entire interior skeleton (left) is adjustable and can adapt to her changing needs.

custom / 3,500 square feet or less  
merit

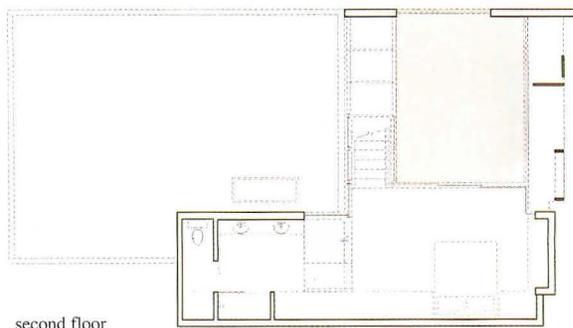
solar umbrella, venice, calif.

pugh + scarpa

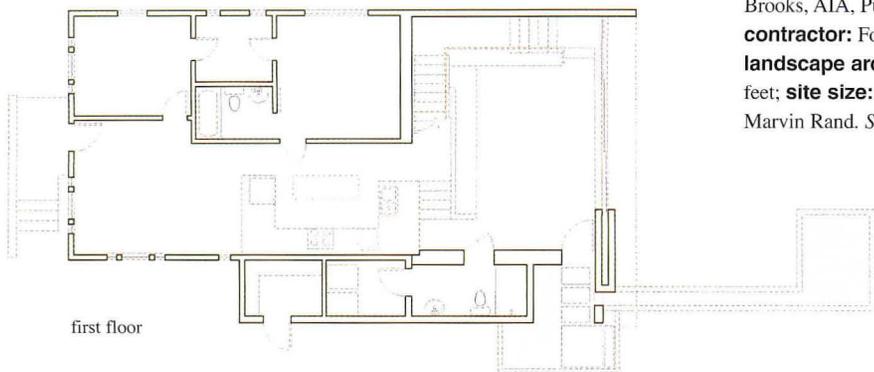
santa monica, calif.

**S**ure, this solar-powered house costs almost nothing to run. But what most impressed the judges was its thoughtful site analysis and the way the landscape slips in and out of the house. That was what Lawrence Scarpa, AIA, and Angela Brooks, AIA, intended for their home renovation and two-story addition, a former bungalow near Venice Beach. “Energy efficiency is just part of what we do,” Scarpa says. “The big concept for us was about climate and the idea of making the house a pavilion in the garden.”

Inspired by Paul Rudolph’s Umbrella House, the design features a solar canopy that wraps the south wall and roof, screening out the scorching sun while providing the residence with all of its electricity. Because streets run in front and back, the designers were able to reorient the house 180 degrees, transforming the old backyard into a gracious entry courtyard that faces south. “It’s a thoughtful solution to the problem of how you drop a modern building into a traditional neighborhood,” said one judge. —*c.w.*



second floor



first floor



Scarpa and Brooks’s solar-panel-wrapped two-story addition flows into the front courtyard, formerly the rear of the house. By flipping front and back, they were able to expand into the deep south-facing lot.



**principals in charge / interior designers:** Lawrence Scarpa, AIA, and Angela Brooks, AIA, Pugh + Scarpa; **project architect:** Ching Luk, Pugh + Scarpa; **general contractor:** Forrest Poorman, Above Board Construction, West Los Angeles, Calif.; **landscape architect:** Samuel Kim, SQLA, Los Angeles; **project size:** 1,900 square feet; **site size:** 0.1 acre; **construction cost:** \$300 per square foot; **photography:** Marvin Rand. See page 138 for product information.

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custom / more than 3,500 square feet  
grand

house on beverly ranch road, beverly hills, calif.

studio pali fekete architects (spf:a)

culver city, calif.

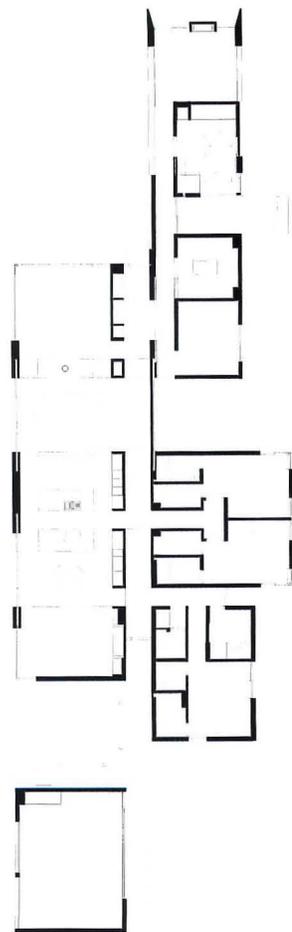
The orderly floor plan at this bold modern residence captured the judges' attention. So did its restrained materials palette and spotless execution. "It doesn't have a flaw," marveled one judge, speaking of the entire project. "It's perfectly done."

Zoltan E. Pali, FAIA, says the concept for a floor plan of "living pods" alternating with courtyard spaces stemmed from the site's long, narrow shape and the client's program. "They said they wanted privacy in the bedroom and guest area but also wanted to be connected to the kitchen, family room, living room, and dining room sector," he says.

"The only way I saw to do it was to use a long hallway system and organize rooms off it, so you have gaps in between." He specified just a few materials for the entire house—teak plywood paneling and aluminum windows and louvers on the exterior, and oak, terrazzo, engineered stone, and drywall throughout the interiors.

The judges pronounced the house a model of "drama with restraint"—an effect Pali worked hard to achieve. "I find you have a lot of ideas when you're sitting down to design," he says. "You have to throw most of them away."—*m.d.*

**principal in charge / project architect:** Zoltan E. Pali, FAIA, SPF:a; **general contractor:** Archetype, Beverly Hills; **project size:** 5,000 square feet; **site size:** 0.7 acre; **construction cost:** \$340 per square foot; **photography:** John Linden/[www.johnlindenphotographs.com](http://www.johnlindenphotographs.com). See page 138 for product information.



The entry hall (above and right) draws the eye through the house, culminating in a rear terrace (above right and far right) that captures views of the San Fernando Valley.



**custom / more than 3,500 square feet  
grand**

house on the connecticut river, essex, conn.

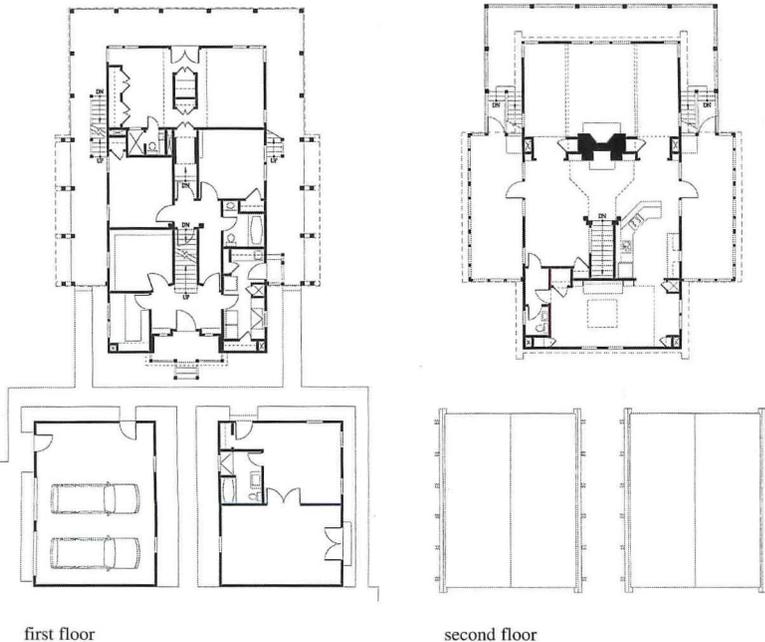
**centerbrook architects and planners**

centerbrook, conn.

architect Chad Floyd's house sits on the north cove of the Connecticut River, in a colonial-era shipbuilding town. Next door is a marina, and across the water is a pristine natural landscape, a flyway for geese. So it's fitting that his design plumbs the genetic code of marine architecture, and of 19th century riverboats in particular.

The entry sequence unfolds as though you were coming down to a boat on a wharf between old sheds. Inside, bedrooms—like below-deck staterooms—are on the first floor, with the larger public rooms on top to capture better views and breezes. "Riverboats had a stair that was close to the bow," says Floyd, FAIA. "You walk in the door and go straight up the stairs." The house spreads out symmetrically onto sun porches—"glass saddlebags" on the south and north sides that provide passive heating and cooling. They also shade the first-floor bedroom windows, so the occupants can sleep late without getting sun in their eyes. Interior finishes—marine paint, plantation mahogany, and brass fittings—recall the interiors of fabulous old boats.

"It's all very straightforward carpenter-built stuff, the way those old boats were built," Floyd says. Our judges agreed. Said one: "It's romantic and iconic in the best sense of the word."—*c.w.*



first floor

second floor



The house evokes the area's rich history of riverboats, many of them with flat hulls supporting two stories of porch-like wooden decks. The glassed-in porches on the south and north can be opened and closed to modulate temperatures inside the house. Stairs at the entrance lead to the home's public spaces.



The house is bilaterally symmetrical, like the old riverboats. At the entryway it "floats" between two sheds, as though it's moored at the end of a dock. Next door is a boat launch used by kayakers and duck hunters.



**principal in charge:** Chad Floyd, FAIA; **project architect:** Peter Coffin, AIA, Centerbrook Architects and Planners; **project manager:** Nick Deaver, AIA, Centerbrook Architects and Planners; **general contractor / interior designer:** Brenda Huffman, Brenda Huffman Graphic Design, Essex, Conn.; **landscape architects:** Lester Collins, FASLA, Millbrook, N.Y., and Chad Floyd, FAIA; **project size:** 3,600 square feet; **site size:** 1 acre; **construction cost:** Withheld; **photography:** Jeff Goldberg/Esto. *See page 138 for product information.*

custom / more than 3,500 square feet  
grand

ski house, sugar bowl, calif.

mark horton/architecture (mh/a)

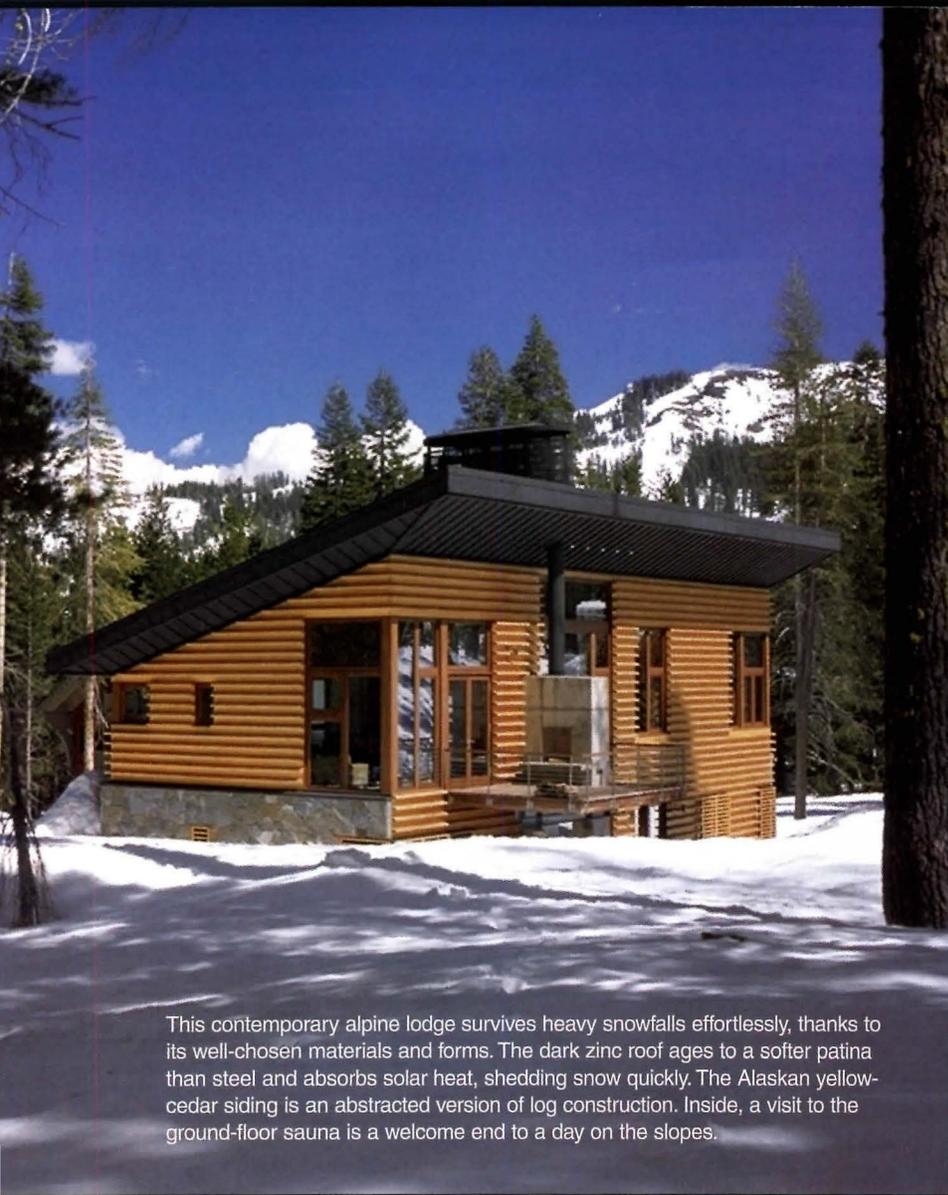
san francisco

at once deeply practical and cleverly articulated, this house in the Sierra Nevada Mountains is designed to withstand earthquakes and the 12-foot snow loads that are standard in this part of the country. Mark Horton, AIA, set a three-story box on a hillside with its cedar-clad open face toward the sun, slanting the roofline upward to shed snow and capture solar rays. On the east, west, and north sides, a 12-foot-tall base of locally quarried Sierra White granite shoulders the snow load and holds the public spaces on top, so they're always out of the snow.

Inside, Horton devised structural "trees" that allow for one large, open-span living area. It looks out on a three-story atrium that funnels light to the lower-level bedrooms and incorporates a 24-foot climbing wall. "I dislike weekend houses that are huge and have a bunch of separated rooms," Horton says. "This is my idea of what a family ski house should be and what makes it different from others in Sugar Bowl."

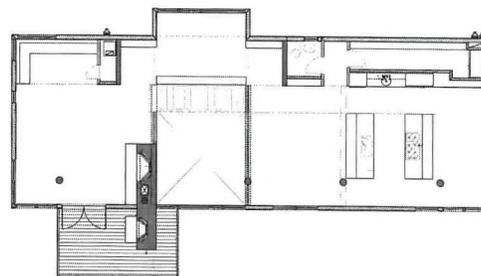
The judges applauded Horton's reinterpretation of alpine building typology. "He ended up with a unique siding that references log homes," one commented. "The vernacular is treated in a modern way."—c.w.



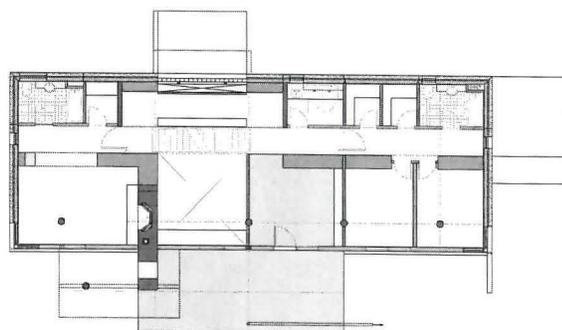


This contemporary alpine lodge survives heavy snowfalls effortlessly, thanks to its well-chosen materials and forms. The dark zinc roof ages to a softer patina than steel and absorbs solar heat, shedding snow quickly. The Alaskan yellow-cedar siding is an abstracted version of log construction. Inside, a visit to the ground-floor sauna is a welcome end to a day on the slopes.

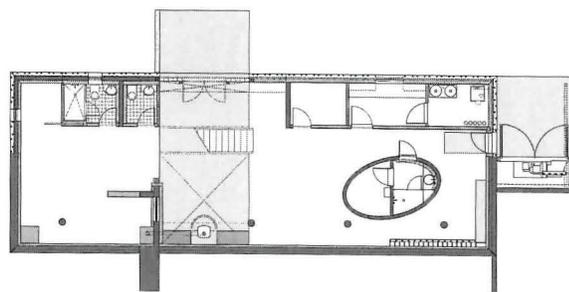
Photos (above and far left): Mark Horton, AIA



upper level



middle level



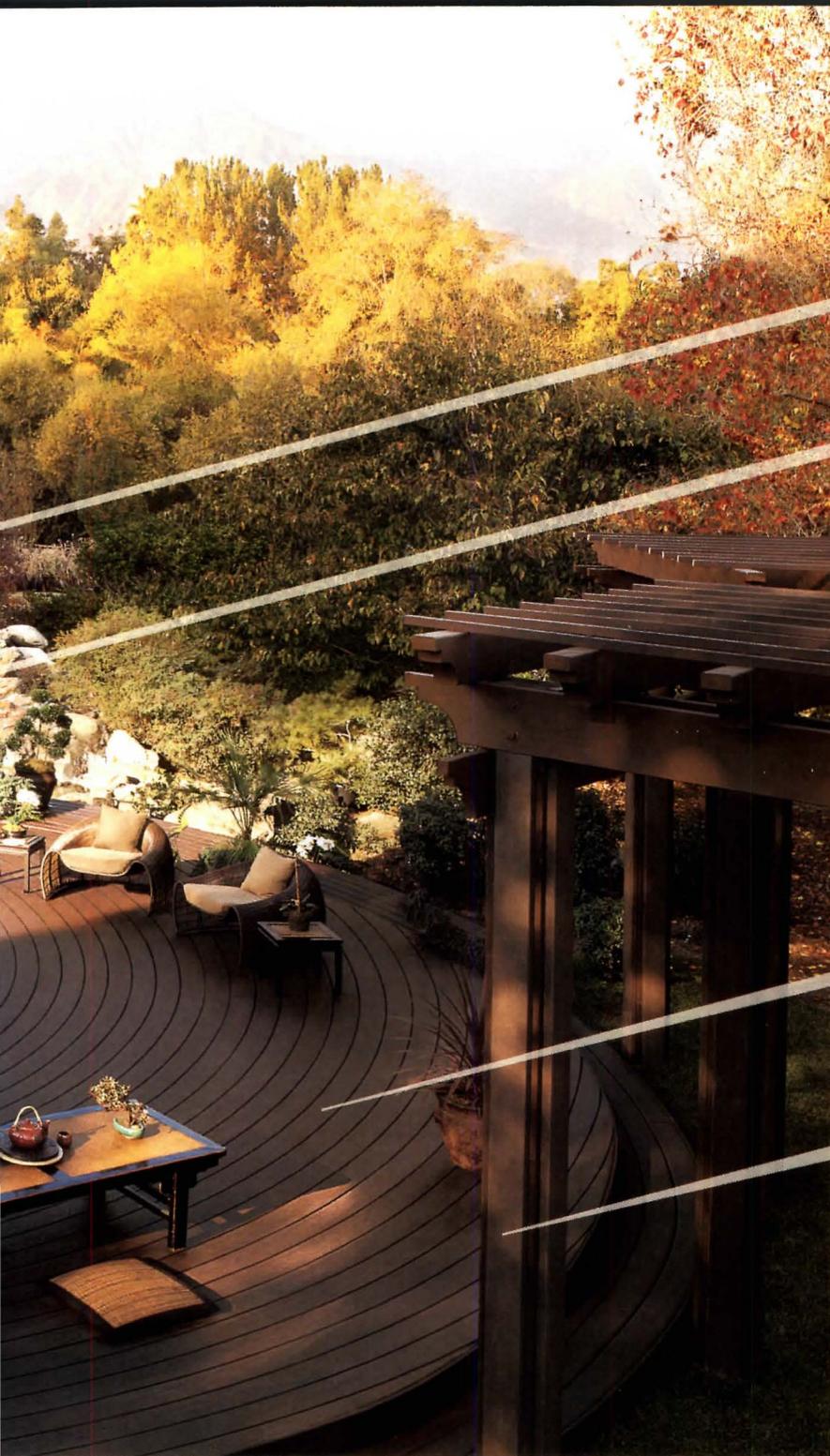
ground floor

**principal in charge / project architect:** Mark Horton, AIA, MH/A; **general contractor:** Dan Pelsinger, MPB, San Francisco; **interior designer:** Marnie Wright, Marnie Wright Design, San Francisco; **project size:** 5,000 square feet; **site size:** 5,700 square feet; **construction cost:** Withheld; **photography:** David Duncan Livingston, except where noted. *See page 138 for product information.*

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renovation  
grand

additions to historic west st. mary's manor, st. mary's county, md.

muse architects

washington, d.c.

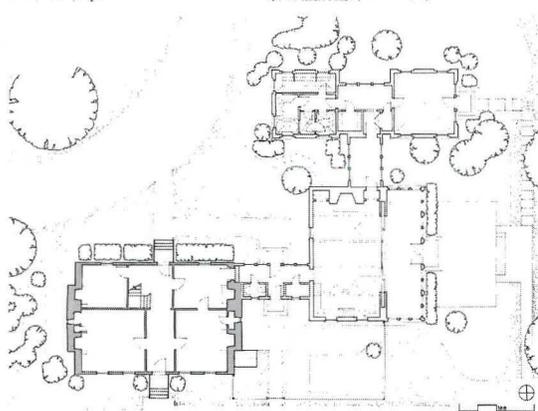
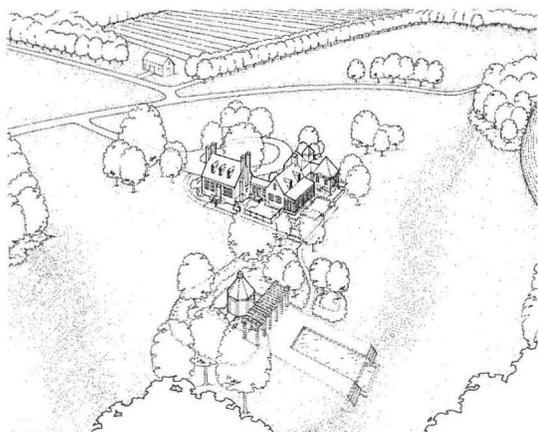
For Stephen Muse, FAIA, renovating a significant older building brings certain responsibilities. "You always want to pay tribute to the historic house," he says. The subtle, refined way he and his firm did just that at this Maryland residence won effusive praise from the judges. "They started with a wonderful building and added to it with something just as wonderful," said one.

The owners of the original, 300-year-old manor house desired an addition that would allow them to live mostly on the first floor. But, understandably, they feared any changes they made would damage the allure of the existing structure. Muse came up with a strategy to allay their concerns—namely, a series of pavilions linked to the main house and to one another by windowed galleries. The procession of spaces includes a new kitchen and family room, a master suite, and an entry hall. As part of the overall renovation, he had the original house painted and reroofed and chose the addition's siding, windows, roofing, and shutters to match. But he left the historic brick untouched as a

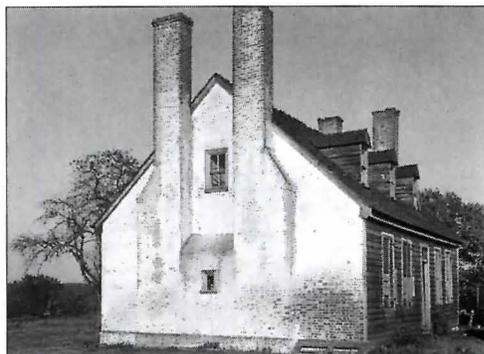
telltale distinction between old and new.

"While it's all of a piece, there are clues like that that help you understand what was original," one judge noted. "It's extremely well done."—*m.d.*

**principal in charge:** Stephen Muse, FAIA, Muse Architects;  
**project architect:** Nancy McCarren, AIA, Muse Architects; **general contractor:** George Fritz, Horizon Builders Inc., Crofton, Md.; **landscape architect:** Peter Viteretto, Heritage Landscapes, Norwalk, Conn.; **project size:** 1,097 square feet before, 3,617 square feet after; **site size:** 412 acres; **construction cost:** Withheld; **photography:** Robert C. Lautman, except where noted. See page 138 for product information.



Muse Architects' sure-handed addition to this 1700s house includes a great room (above) with an attached sunporch. Exposed ceiling beams maintain the building's rustic character.



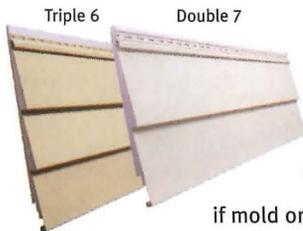
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A "hyphen" (bottom) links the new additions to the original house (left, in 1939). The weathered brick chimney wall, left in its natural state, reveals the layers of history embedded in the project.



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renovation  
merit

clean drinking house, chevy chase, md.

richard williams architects

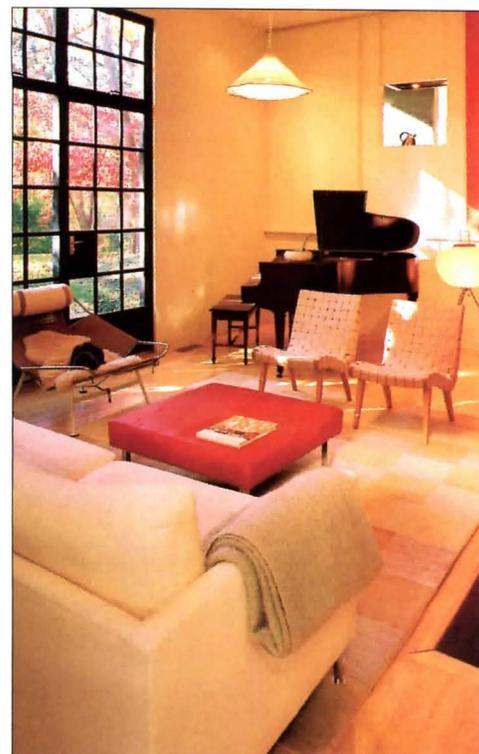
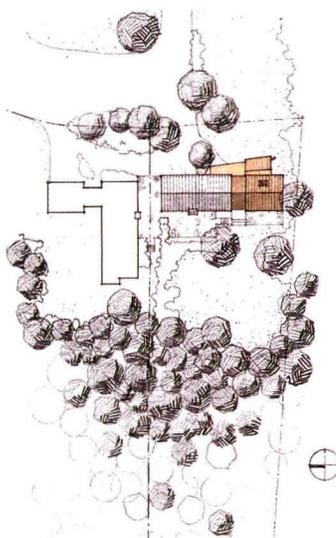
washington, d.c.

**K**ee it simple. This was Richard P. Williams' mantra as he renovated his family's 1943 kit house. The architect knew even before he started sketching that he would upgrade the windows and add a copper roof. Honoring the existing home's rigorous floor plan, he contained the additions within a simple pavilion of flowing spaces. The most frequented areas pinwheel off the living room hub. "We wanted to keep the no-nonsense quality of the plan, but elevate the house to a crafted piece," says Williams, AIA.

Materials like bamboo flooring, blackened steel mullions, and custom concrete pieces satisfied the latter requirement. Twin polycarbonate roof panels distinguish the addition, which draws sunlight from abundant windows. Public areas segue into terraces, making the most of adjacent forested parkland.

"We weren't interested in zoomy moves or elaborate details," Williams says. "I let architectural relationships, natural light, and celebration of materials really come through." The judges celebrated those decisions, which they said resulted in a "modern house with a lot of warmth" and "an elegant, masterful plan."—*s.d.h.*

**project architect / interior designer:** Richard P. Williams, AIA, Richard Williams Architects; **general contractor:** Brad Pritchard, Pritchard Construction, Bethesda, Md.; **project size:** 1,820 square feet before, 3,400 square feet after; **site size:** 0.75 acre; **construction cost:** \$150 per square foot; **photography:** Richard P. Williams, except where noted. See page 140 for product information.



Before the renovation (far left), the house had little connection to the wooded yard and protected parkland beyond. The updated version (above), with its 10-foot-by-10-foot steel grid of windows and doors, offers direct connections to the outdoors. The master suite's windows are elevated for privacy because they face the street (left). To increase the flow of natural light, polycarbonate panels substitute for walls and roofing.

Scott Robinson



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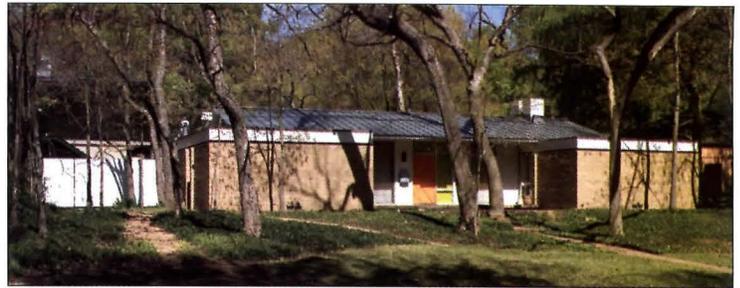
Circle no. 367

renovation  
merit

back of house, dallas

shipley architects

dallas



If outdoor spaces are unappealing they go unused. So Dan Shipley, FAIA, made sure his renovations to this 1960s ranch house shaped its previously uninteresting, alley-facing backyard into a favorite hangout. The home's newly added master suite and detached carport with upper-level studio combine to create a quiet courtyard. Exterior hardscape seamlessly blends old and new, and a vocabulary of stucco and commercial storefront windows ensures additions read as such.

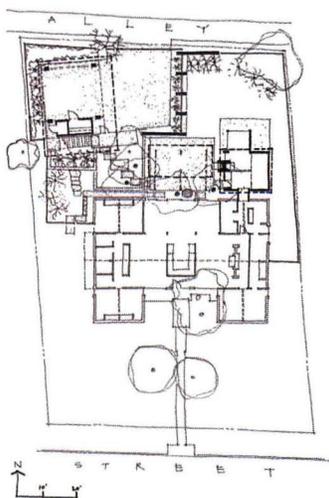
"The intent was for a complete departure that still forged a positive relationship with the main house," Shipley explains. "We saved the trees and started from scratch." Those trees add vertical movement and organic elements to Shipley's industrial design. And his subtle changes, such as offsetting the steel pergola, frame the homeowners' views of the trees.

Although the site's new structures consume some of the outdoor space, Shipley believes they visually enlarge it. "They make the whole yard seem bigger because you can feel the space moving around you, but you can't tell how big it is." The judges agreed, confirming Shipley's assertion that a house makes the best use of its site when it's designed with outdoor spaces in mind.—*s.d.h.*



**project architect:** Dan Shipley, FAIA, Shipley Architects; **general contractor:** Bob Sullivan, Sullivan Design and Construction, Dallas; **landscape architect:** Michael Kinlear, Rendata's, Arlington, Texas; **project size:** 2,800 square feet before, 3,800 square feet after (including exterior); **site size:** 1 acre; **construction cost:** \$175 per square foot; **photography:** Charles D. Smith. See page 140 for product information.

Shipley's design uses built elements to frame desirable exterior spaces such as the main outdoor living room (center). Because the site slopes down to the windows in back, views reveal primarily grass and low plantings, with no sign of the neighbors or back alley.





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**multifamily  
merit**

orange grove, west hollywood, calif.

**pugh + scarpa**

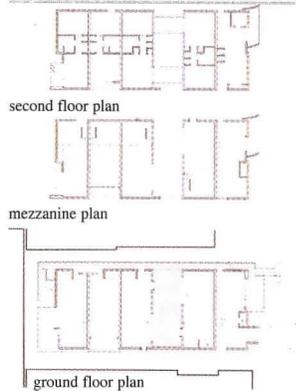
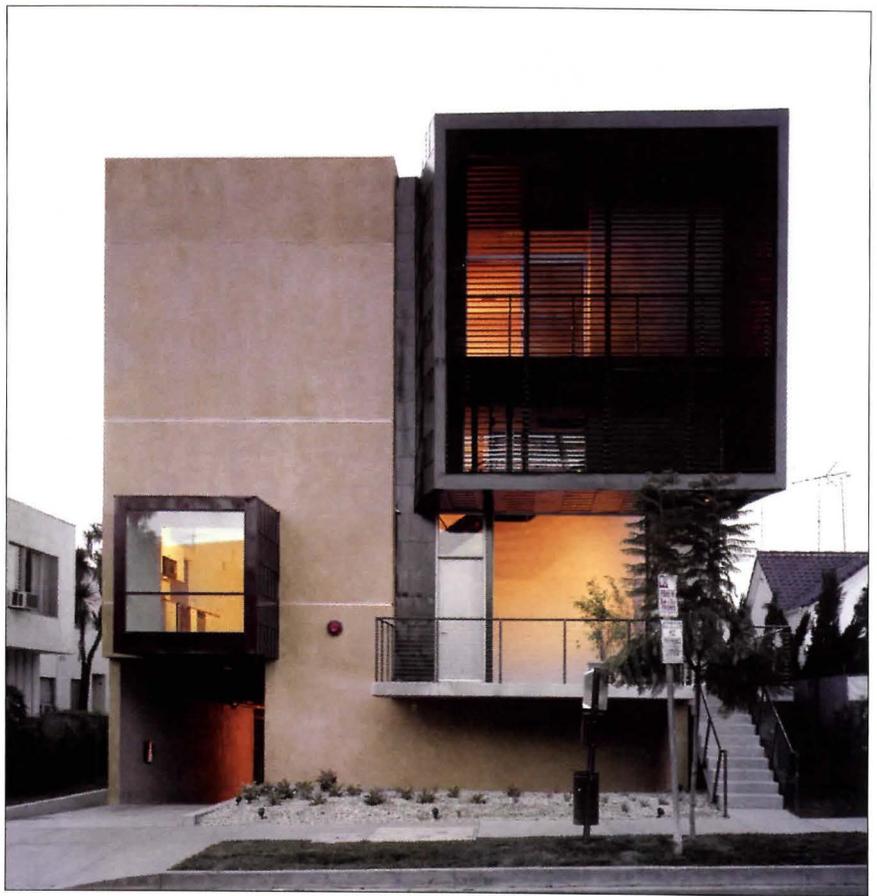
santa monica, calif.

Although Orange Grove looks nothing like the pitched-roof bungalows that surround it, a judge pronounced it “a good neighbor.”

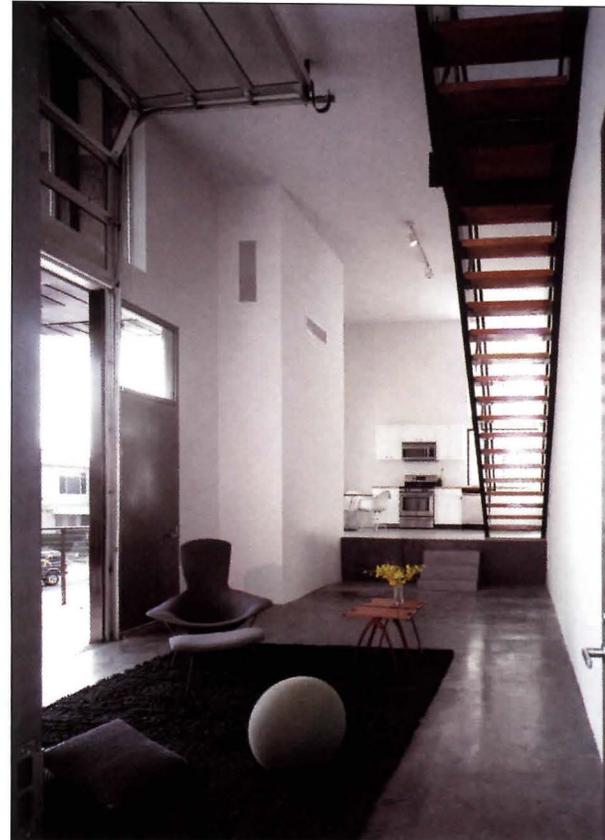
Pugh + Scarpa achieved that quality by creating bold, glassy bays and large balconies on the street façade and by breaking the building into two different human-scale parts. Although the five units are market-rate, the designers took a page from their affordable housing projects. “We were trying to get as much volume as we possibly could and lots of natural light without breaking the bank,” says Lawrence Scarpa, AIA. Spans are limited so that conventional framing could be used, and interiors occupy one big open space with a mezzanine for sleeping. Like the Schindler House not far away, windows and porches are part of an abstract sculptural ensemble, with windows placed in gaps between different sections of the building.

“The orientation to the street is nice,” one judge concluded. “It’s a striking image.” —c.w.

**principal in charge:** Lawrence Scarpa, AIA; **project architect:** Ching Luk, Pugh + Scarpa; **developer:** Chris Debolt, Urban Environments, Los Angeles; **general contractor:** Sandy Becker, Becker General Contracting, Los Angeles; **landscape architect / interior designer:** Pugh + Scarpa; **project size:** 1,200 square feet per unit; **site size:** 0.15 acre; **construction cost:** \$125 per square foot; **sales price:** \$725,000 per unit; **units in project:** 5; **photography:** Marvin Rand. See page 140 for product information.



Windows and bays are abstractly composed on this five-unit building designed for first-time buyers (top). Pugh + Scarpa kept costs in check by using conventional framing and opening up the interiors with tall ceilings and skylights (right).





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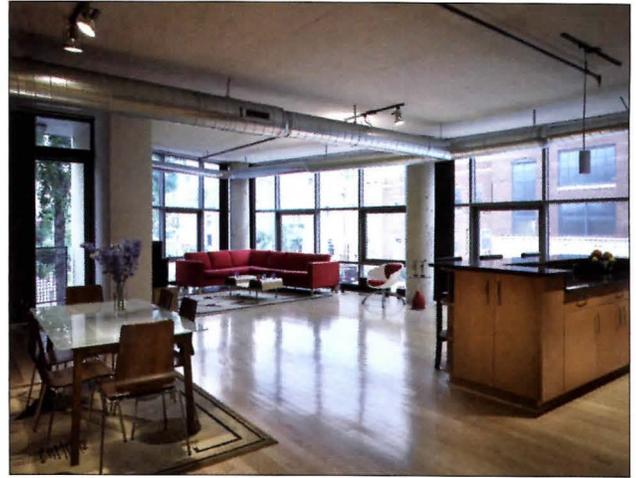
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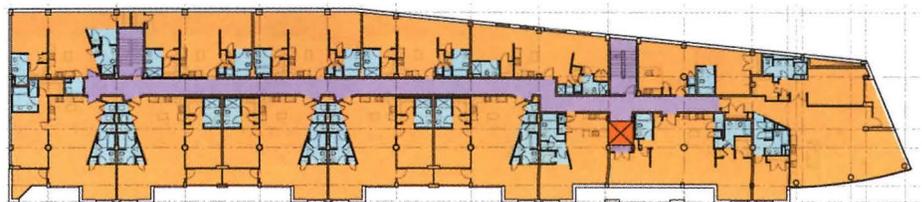
This upscale condo building in Adams Morgan, a vibrant multicultural neighborhood in north-west Washington, D.C., got the nod from our judges, who admired its human element, the thoughtful use of brick, and the “Florentine palazzo concept.” As with any large building in a dense mixed-use environment, the challenge was to be playful with massing to maintain the scale of the surrounding townhouses and narrow storefronts.

Hickok Cole Architects used a variety of gestures to manipulate the 300-foot-long structure, including interwoven balconies, a façade that steps back and forth, and a glassy four-story volume at the south corner that resembles the prow of a ship. “We held the building three feet off the street because it was so narrow and we asked for additional height to get the density the client wanted,” says project architect Laurence Caudle, RA. Inside, floor-to-ceiling metal-framed windows, sliding barn-style doors, and transparent room partitions impart the quintessential loft aesthetic that attracts hip urban buyers. —c.w.

**principal in charge:** Michael E. Hickok, AIA; **project architects:** Laurence Caudle, RA, and Vivian Chang de Ramirez, Hickok Cole Architects; **developers:** Martin Segal and John Holmes, Adams Investment Group, and Monty Hoffman, PN Hoffman Construction Development, Washington, D.C.; **general contractor:** Monty Hoffman, PN Hoffman Construction Development; **project size:** 600 square feet to 1,400 square feet per unit; **site size:** 0.33 acre; **construction cost:** \$130 per square foot; **sales price:** \$300,000 to \$770,000 per unit; **units in project:** 68; **photography:** Prakash Patel/ www.prakashpatel.com. See page 140 for product information.



Glass walls, buff-colored brick, and airy balconies lighten up this 300-foot-long condo building in a section of D.C. filled with boutiques, restaurants, and townhouses. A catwalk (right) adds drama in the lobby.



second floor plan

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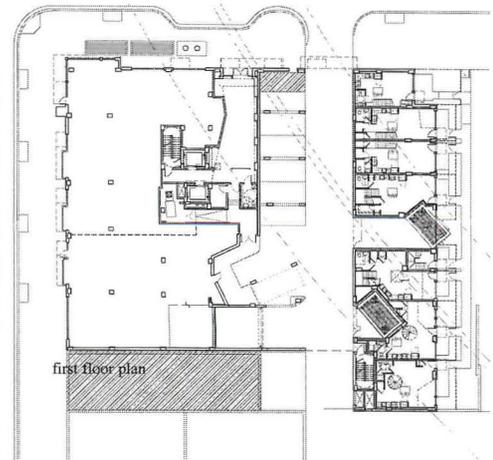
washington, d.c.

Located in a historic Washington, D.C., neighborhood where automobile showrooms were standard street-scape fixtures, Langston Lofts' scale, rhythm, and materiality put a contemporary spin on the area's industrial past. Our judges gave the project high marks for its "gorgeous detailing" and "highly articulated façade."

The sleek finished project belies the complex engineering challenge the architects had to overcome. The building site is atop two subway tunnels, posing an enormous structural problem, says principal in charge Robert M. Sponseller, AIA. The design team resolved the issue by building a light-gauge-steel structure on top of a deep-foundation concrete plinth, parking garage, and first-floor retail space.

Large glass openings and balconies of perforated industrial mesh maximize light penetration into the 45-foot-deep units. Inside the lofts, bedrooms are raised, removing impediments to light and creating views over the kitchen. —*n.f.m.*

**principals in charge:** Shalom Baranes, FAIA, and Robert M. Sponseller, AIA, Shalom Baranes Associates; **project architect:** Ellen Delaney, Shalom Baranes Associates; **project manager:** Larry DiPietra, Shalom Baranes Associates; **project designers:** Emily Emrick, Christopher Hoyt, and Adria Oswald, Shalom Baranes Associates; **developer:** Scott Pannick, Metropolis Development Co., Washington, D.C.; **general contractor:** The Dietze Construction Group, Chantilly, Va.; **landscape architect:** Lewis Scully Gionet, Vienna, Va.; **interior designer:** Christopher Hoyt, Shalom Baranes Associates; **project size:** 631 square feet to 1,034 square feet per unit; **site size:** 0.5 acre; **construction cost:** \$200 per square foot; **sales price:** \$220,850 to \$361,900 per unit; **units in project:** 80; **photography:** Maxwell MacKenzie. See page 140 for product information.



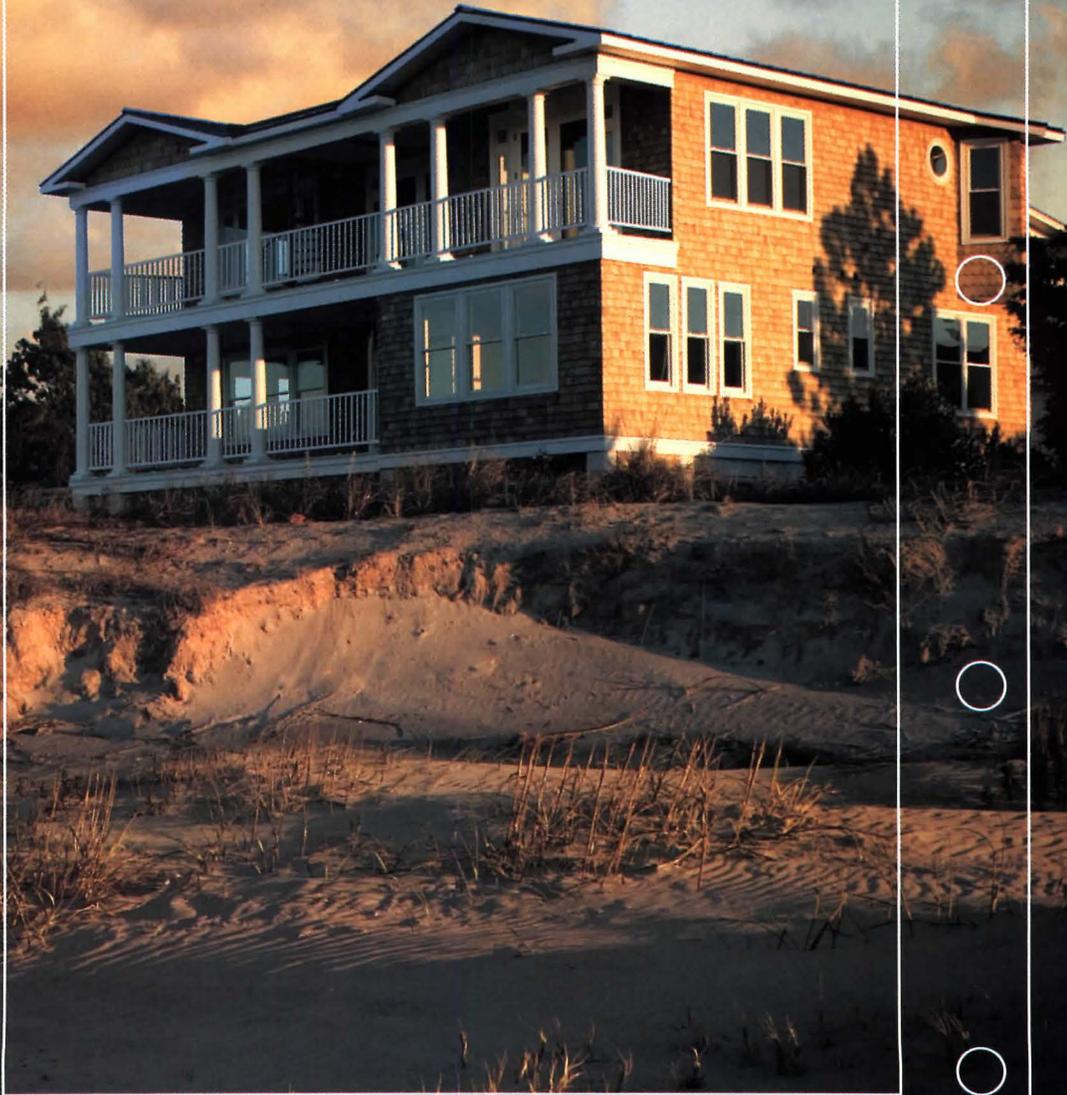
Occupying a prominent corner in a formerly commercial urban neighborhood, Langston Lofts keeps in line with a rectilinear façade of steel and glass. Floor-to-ceiling heights of 12 feet, 3 inches and corresponding glazed window walls bring light deep into the units (above).



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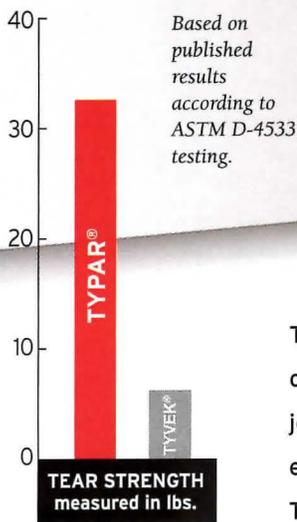
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curran house, san francisco

david baker + partners, architects

san francisco

The judges observed that Curran House has “great street smarts,” and what more could you ask of high-density housing for economically struggling families in San Francisco’s gritty Tenderloin District? The building’s soft colors and clean façades—a curtain-walled plane that is pushed back, along with two planes pulled forward to the property line—help the building blend with the historic neighborhood while freshening up the streetscape. “The flying wing is our modern cornice that lines up with the one next door,” Baker says. “It’s not at all a historicist building, but it doesn’t stick out.” The judges agreed. “It’s distinct yet fits in well with the neighborhood,” one said.

Equally important, the design incorporates places of respite from the harsh urban environment, like the “decompression” garden through which residents enter and leave the building. From the lobby, you can also see through the building to lush bamboo and fountains in the rear—a quiet, civilized space that is visually shared with the street. The rooftop offers green-thumbed residents a place to tend fruit trees and garden plots of their own—all important blood-pressure-lowering amenities in a building with a density quotient of 223 units per acre.—*c.w.*

**principal in charge / project architect / land planner:**

David Baker, FAIA, David Baker + Partners, Architects;

**developer:** Diep Do, TNDC, San Francisco; **general**

**contractor:** Chuck Palley, Cahill Contractors, San Francisco;

**landscape architect:** Andrea Cochran, Andrea Cochran

Landscape Architecture, San Francisco; **interior designer:**

Michelle Peckham, David Baker + Partners, Architects;

**project size:** 352 square feet to 1,092 square feet per unit;

**site size:** 0.3 acre; **construction cost:** \$169 per square

foot; **rental price:** \$750 to \$1,115 per unit per month; **units**

**in project:** 67; **photography:** Brian Rose. *See page 140*

*for product information.*



The street-level facade is a varied kit of parts that includes two retail spaces and a lobby. The architects did their own graffiti (above): A large pink X and the words “Incredible But True” mark a service elevator to the garbage bin.





Up on the roof (left and below), residents soak up the sun and tend container gardens. The lobby (bottom left and right) is bracketed by greenery in front and back, creating a respite from the busy street.



affordable  
grand

k lofts, san diego

jonathan segal, faia

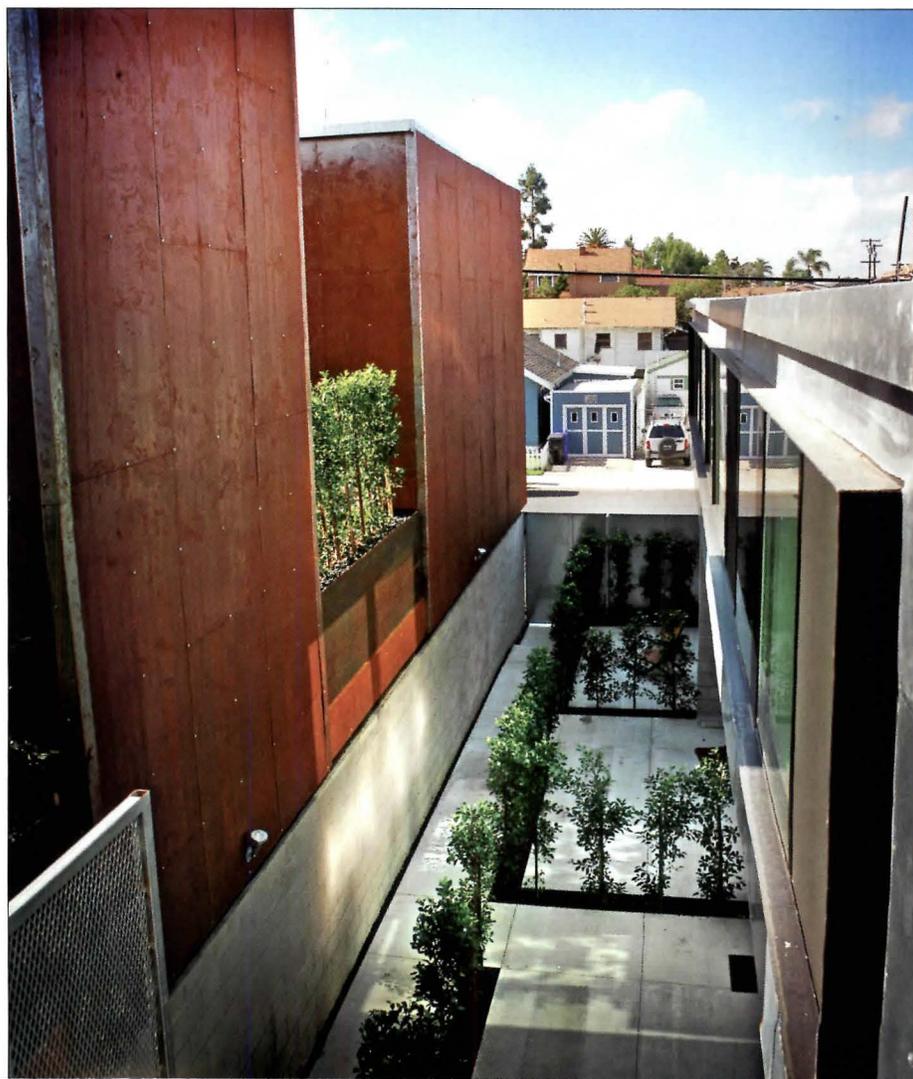
san diego

**a**n affordable project at the edge of downtown San Diego, K Lofts looks like any other progressive, market-rate building—which is exactly the point, says Jonathan Segal, FAIA. “I don’t believe in affordable housing tenements. This building blends right into the neighborhood.”

Previously home to a gas station and later a Circle K convenience store where kids illegally bought and drank beer, the site had become an eyesore, Segal says. But instead of razing the structure, the architect adapted and reused it. “We took the roof off of the existing structure and made it [into] living spaces,” he says. He also added ground-floor retail and an extra story above. Local zoning codes limited the project to six units, but Segal managed to increase the number to nine after donating one apartment to very low-income tenants (defined as persons making 50 percent of the median for the area).

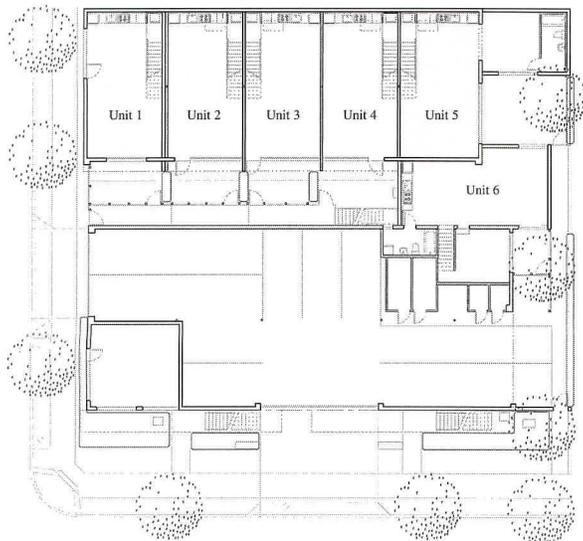
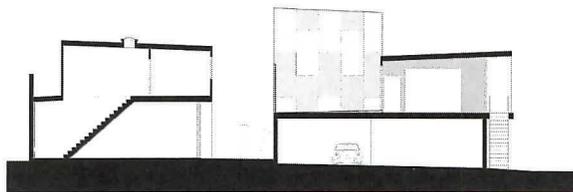
Due to his penchant for frugality and quality control, Segal wore every hat for this project. Without the help of government subsidies, he managed to complete it for a meager \$82 per square foot. Still, design preceded thrift. Each unit offers two-level interiors, sizable outdoor spaces, expansive glazing, and innovative materials.—*n.f.m.*

**principal in charge / project architect / land planner / developer / general contractor / landscape architect / interior designer:** Jonathan Segal, FAIA; **project size:** 850 square feet to 1,250 square feet per unit; **site size:** 0.21 acre; **construction cost:** \$82 per square foot; **rental price:** \$700 per unit per month (affordable), \$1,650 to \$2,300 per unit per month (market); **units in project:** 9; **photography:** Paul Body. See page 142 for product information.





A welcome newcomer to the neighborhood, K Lofts adapts a derelict commercial structure and reuses it for market-rate and very low-income housing. Built for less than \$100 per square foot, the project uses materials—concrete, stucco, and mild steel that resembles Corten—in innovative ways.



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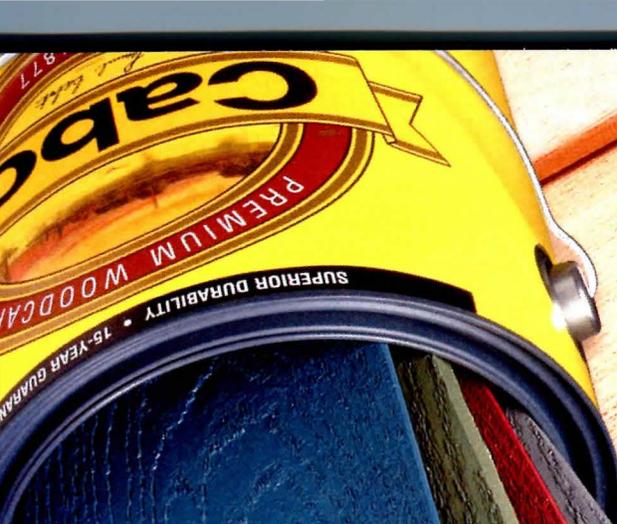
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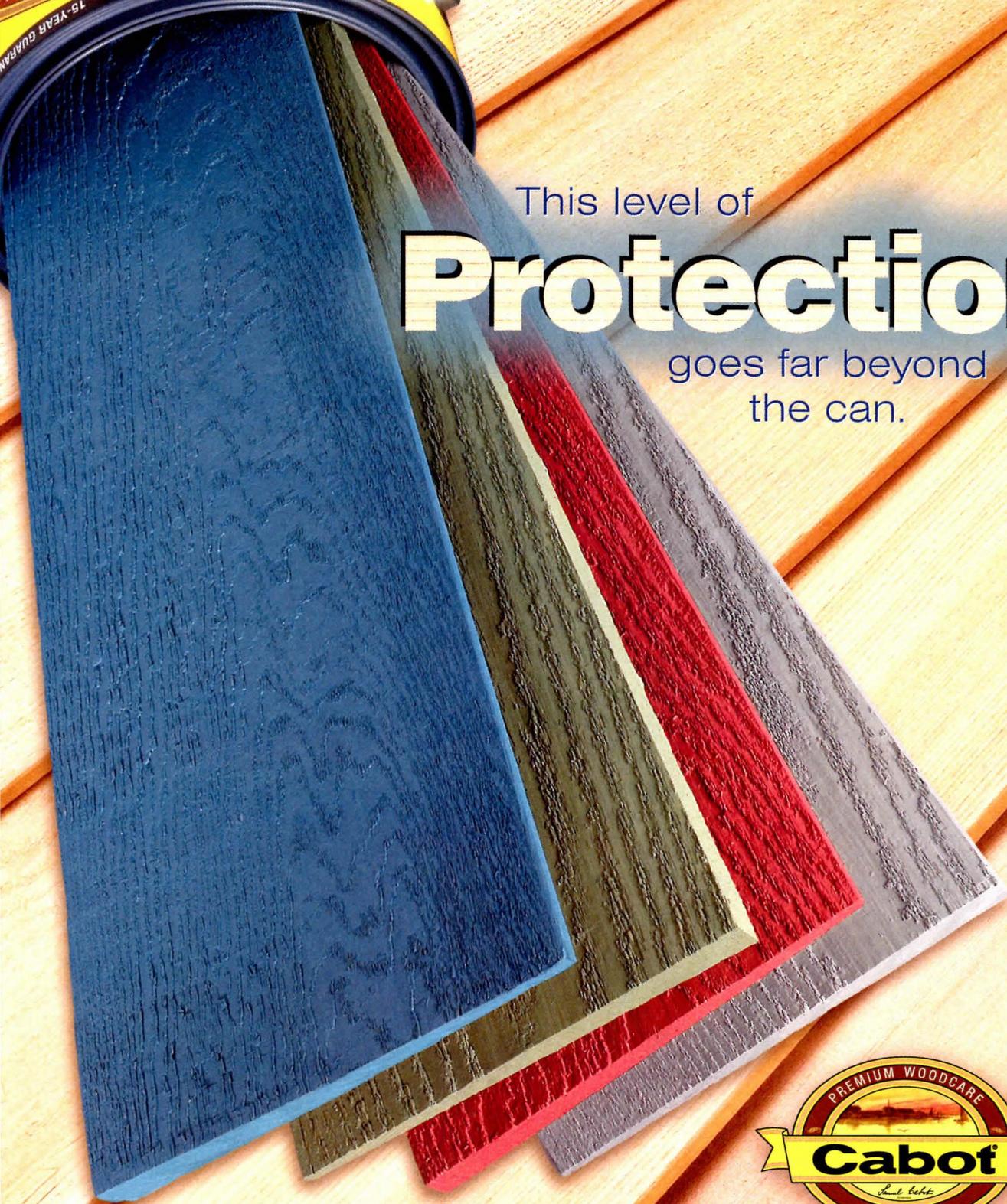
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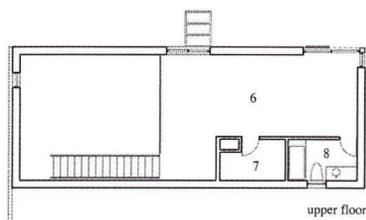
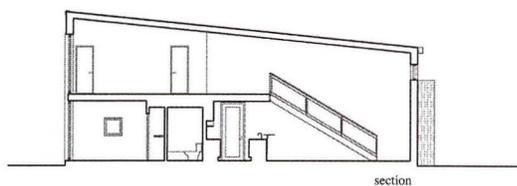
These nine homes were conceived as idiosyncratic, low-budget specials to jump-start a mixed-use neighborhood while the architects worked on an adjacent three-year conversion of an old icehouse into lofts. Rob Paulus, AIA, put a premium on light, volume, and local artistry. He opted for inexpensive materials such as salvaged wood and metal from the icehouse demolition, and he kept the century-old adobe wall along the property edge—an earthy counterpoint to the shiny infill housing, which takes its cues from the area’s light-industrial structures. A local subcontractor, Cactus Jack, helped fashion the shadowy texture of the wood courtyard fencing and the Mondrianesque metal entry gate.

Though the homes are simple boxes, they don’t skimp on energy efficiency. “We spent a little more money on window and door systems — things you would touch and that would save energy,” Paulus says. Each house is oriented to its best solar advantage and is made of highly insulated wall and roof systems. The homes have been pre-plumbed for solar hot water and include rainwater-harvesting tanks. “This project is cost-effective and makes you feel good,” said one judge. “The Zen quality created something way beyond the cost.” —c.w.

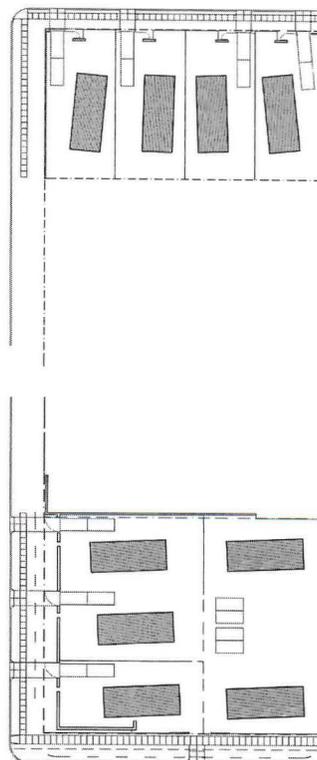
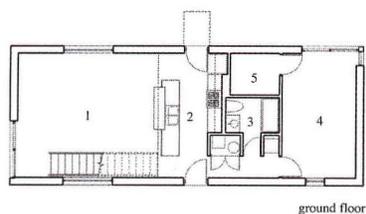
**principal in charge / project architect / landscape architect / interior designer:** Rob Paulus, AIA, Rob Paulus Architect; **developers:** Randi Dorman, Phil Lipman, and Warren Michaels, Fremont Partners One, LLC, Tucson, and Rob Paulus, AIA; **general contractor:** Charla Hickey, Caliber West, LLC, Tucson; **project size:** 1,557 square feet per unit; **site size:** 1.03 acres; **construction cost:** \$90 per square foot; **sales price:** \$182,000 per unit; **units in project:** 9; **photography:** Bradley Wheeler/ItaliaFocus.com. See page 142 for product information.



An old adobe wall and wood fencing found on site (left) mix with new metal siding (top) on the homes in this light-industrial neighborhood. Each residence has a water tank and an auto court with a solar-powered gate (above).



- 1. living
- 2. kitchen
- 3. bath
- 4. bedroom
- 5. closet
- 6. loft
- 7. closet
- 8. bath



Minimalism meets Spanish influence in the site plan (far right), which features zero lot lines and car courts reminiscent of the old barrios.

**single-family production / detached  
grand**

bougainvillea courtyard homes, vero beach, fla.

**looney ricks kiss architects**

celebration, fla.

These four Spanish colonial homes differ dramatically from their 1970s-style ranch neighbors, but thanks to careful planning and simple massing they blend right in. Our judges noticed, with appreciation, “the real thought” given to the project.

The site was platted for lots measuring 50 feet by 125 feet, but it had only one existing house and a planned, but never built, rear alley, says Mark Jones, AIA. To resurrect the alley and maximize each house’s outdoor space, Jones sought a legal easement from the city’s zero-lot-line prohibition. Armed with his variance, Jones revived the rear alley and maintained the 50-foot front yard setback of the existing homes. The alley and the setback “allowed us to manage the garage placement and enhance the streetscape,” he says.

Jones kept the houses narrow for maximum light penetration and views to side courtyards and covered porches. To maintain privacy, he set windows on the courtyard side of the adjacent house no lower than five feet. The combination of the front yards and the distinctive architecture of each house “creates a unique street experience” and a strong sense of place, Jones says. —*n.f.m.*

**principal in charge / project architect / land planner:** Mark Jones, AIA, Looney Ricks Kiss Architects; **developer / general contractor:** Mark McIntosh, Mark McIntosh Construction, Vero Beach, Fla.; **landscape architect:** Christina E. Lathrop, Dix.Lathrop & Associates, Longwood, Fla.; **interior designer:** Beth McIntosh, Mark McIntosh Construction; **project size:** 2,800 square feet to 3,200 square feet per unit; **site size:** 0.5 acre; **construction cost:** \$135 per square foot; **sales price:** \$550,000 to \$650,000 per unit; **units in project:** 4; **photography:** Larry Taylor/Taylor Architectural Photography. See page 142 for product information.





The project's four infill houses respect the streetscape by maintaining the same 50-foot front yard setback. Their simple architectural detail and crisp mahogany front doors and gates add a quiet elegance to the neighborhood. The first floor plans are just a single room wide to bring in natural light from several directions.



The city granted a use easement that enlarged the side courtyards and gardens of each house (above and opposite page).

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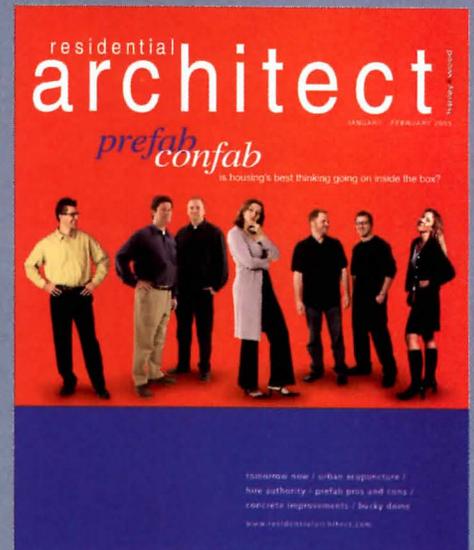


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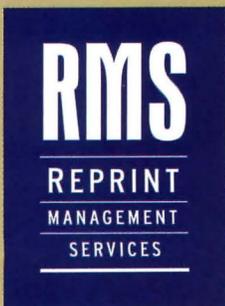
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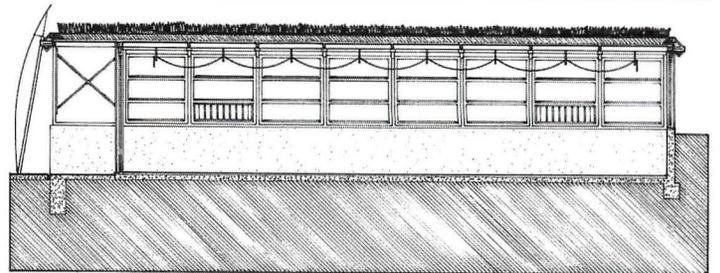
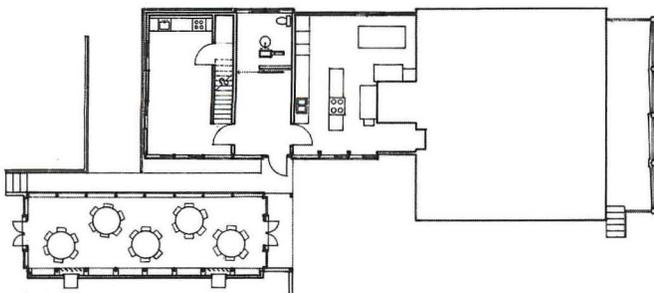
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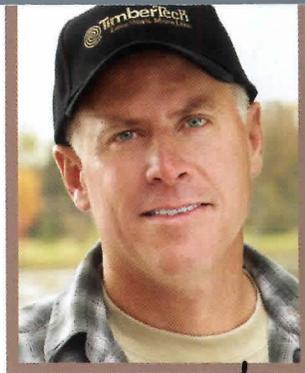
**d**an Rockhill may be the only architect in the country who's designed a home restaurant. The zoning-be-damned outbuilding he fashioned for a Lawrence, Kan., chef serves as the dining room of a not-quite-legal establishment run by the owner and his wife. "There's no sign, you can't park in front, and you have to ask where it is," Rockhill explains. "It attracts people looking for something just quirky enough."

The concept sounds tailor-made for Rockhill, an iconoclast who takes building as seriously as design. He and project architect David Sain renovated the owners' kitchen into a commercial-grade one and added on an apartment for the chef's mother-in-law. The new, transparent dining room sits just a few feet behind the house. Insulated glass, steel cross bracing, and a grass roof fortify the 30-seat structure against cold and wind. "It's an out-of-your-mind building," said one judge approvingly. "It's bold and graphic."—*m.d.*

**principal in charge / general contractor:** Dan Rockhill, Rockhill + Associates; **project architect:** David Sain, Rockhill + Associates; **project size:** 1,376 square feet; **site size:** 0.13 acre; **construction cost:** \$150 per square foot; **photography:** Dan Rockhill. See page 142 for product information.



An old bakery conveyor belt undulates above the indoor tables (middle), concealing inexpensive light fixtures. Translucent glass awnings (top) add texture to the rear of the house.



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overton retreat pavilion, mcminnville, tenn.

chip webster & associates

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Chip Webster couldn't stifle his inner geek. When hired to create a public gathering place for the Overton Retreat, a 1,300-acre residential/recreational haven nestled atop Long Mountain in central Tennessee, the MIT graduate decided to fashion a "mathematically coherent" design that would foster a sense of community and openness. To that end, he and development partner David P. Bohman (a fellow geometry buff and MIT alumnus) laid out a circular site and built its pavilion and two gazebos using scissors trusses that resemble isosceles triangles.

"Programmatically, we wanted a fire pit, a swimming hole, a dock, and a [protected, open space] that could accommodate several hundred people," Webster says of the design, which incorporates air, earth, fire, and water elements. Drawing from rural Gothic, Adirondack, Tennessee vernacular, and contemporary influences, the partners created a natural-materials-laden design that the judges hailed for its "anthropomorphic quality" and successful interplay of "order and chaos."

Perhaps one of the retreat's future residents said it best when she described the pavilion as having "leapt out of the lake and landed on the shore." Webster says she was so taken with its movement that she asked him to design her own private Overton retreat, which will be completed this summer.—*m.m.*

**principal in charge / project designer:** Chip Webster, Chip Webster & Associates; **developer:** James A. Webb III, Overton Mountain Development Partnership, Nashville, Tenn.; **general contractor:** David P. Bohman, Overton Mountain Development Partnership; **project size:** 2,500 square feet; **site size:** 0.34 acre; **construction cost:** \$140 per square foot; **photography:** David P. Bohman/[www.overtonretreat.com](http://www.overtonretreat.com). See page 144 for product information.



The site (top) was oriented so the centerline of the pavilion's entry aligns with the shadow line on a sundial at noon at the fire pit's latitude and longitude. The judges likened the pavilion's copper roof (above), which curves and twists down its entire length on both sides, to the hull of a ship. A mirror image of the site's dock pergola (left) was placed directly across the lake to create an unbroken sightline through the centerlines of the pavilion's entry and fire pit, as well as through the dock gazebo and across the lake.



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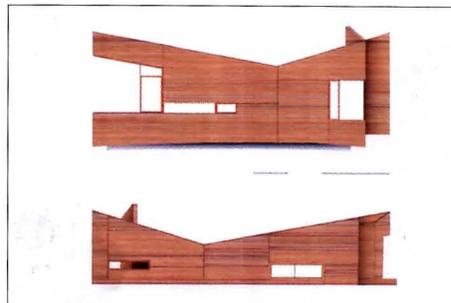
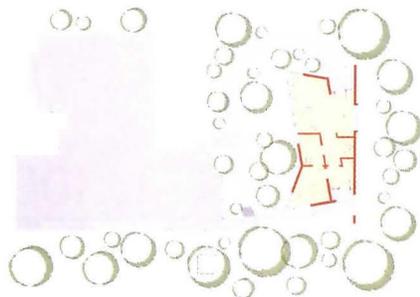
**kanner architects**  
santa monica, calif.

**f**ew people enjoy sitting in traffic, especially in smog-ridden Los Angeles, yet many people like perching in a tree house. Stephen Kanner, FAIA, relieved this homeowner's frustrating commute by designing a home office inspired by a neighboring tree house.

Kanner's tree house brainstorming conjured images of wood structures with crazy angles squeezed between branches. He refined that basic idea by creating a freestanding structure that "blends into its wooded environment through the use of cedar wall panels that break the box into a series of angled walls."

Wood plays an important role inside as well. Maple floors, along with ceilings and cabinetry made from vertical-grain Douglas fir, warm the space's Spartan interiors. To heighten the 'wow' factor, Kanner positioned wood-framed expanses of glass to showcase views of surrounding foliage while eliminating most signs of civilization. The judges' responses to the project suggest they were indeed wowed. "Corner windows give the [building] forms extraordinary presentation," said one.—*s.d.h.*

**principal in charge / project architect:** Stephen H. Kanner, FAIA, Kanner Architects; **general contractor:** Steve Wolverton Construction, West Hollywood, Calif.; **interior designer:** Birgit Hansen, Kanner Architects; **project size:** 1,000 square feet; **construction cost:** \$200 per square foot; **photography:** John Linden/  
www.johnlindenphotographs.com.  
*See page 144 for product information.*



Even though this office and guesthouse is only steps away from the main house, its orientation and forms give it the feel of a protected refuge. Two separate entrances service the waiting area and office, so doctor-patient sessions go uninterrupted. Separate entries offer guests added privacy.

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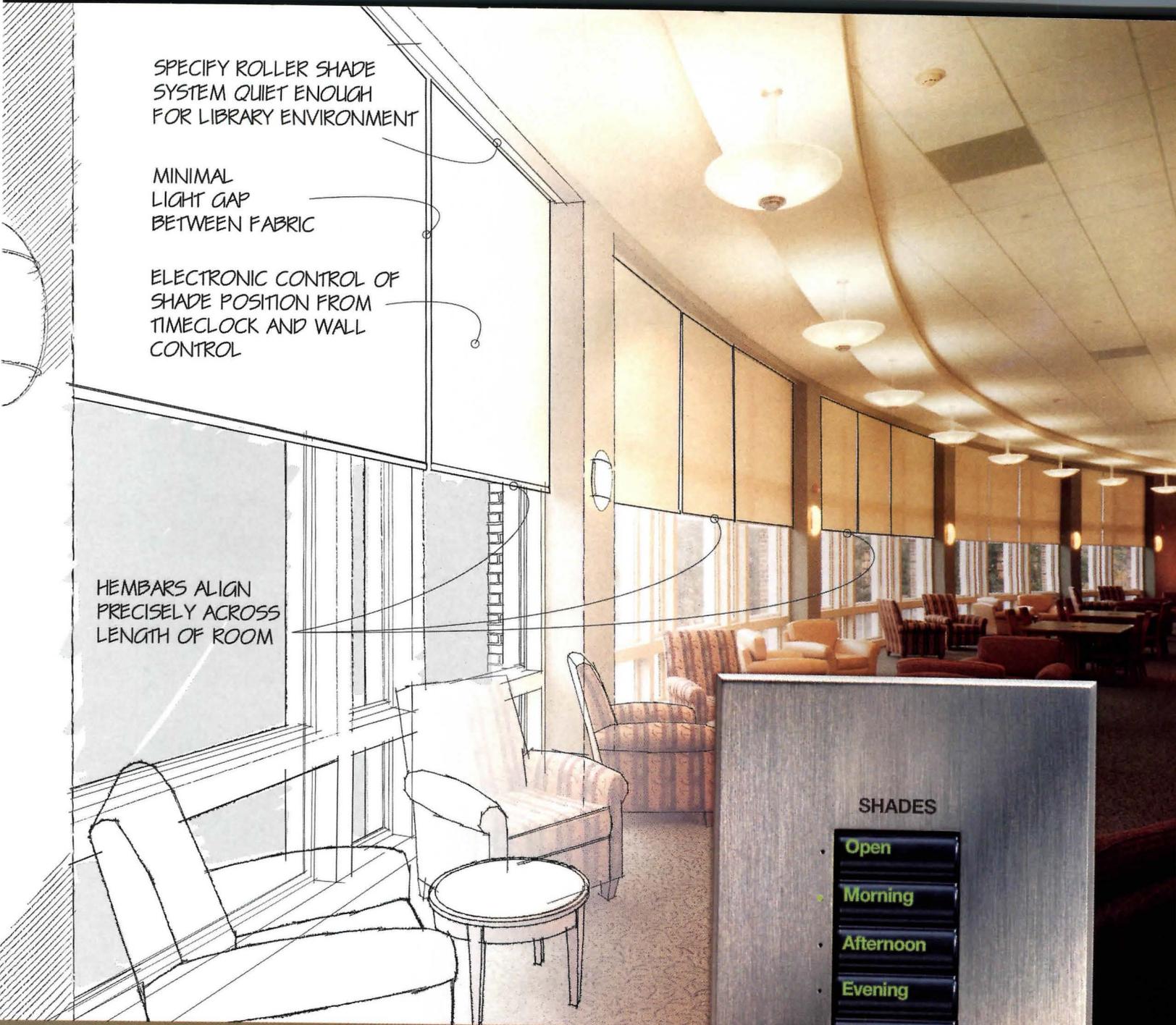
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Circle no. 29

## kitchen grand

commonage kitchen, great falls, va.

robert m. gurney, faia, architect

alexandria, va.

After two days of tough choices, the jury unanimously cheered for this “perfectly done” kitchen renovation in which “nothing [was] out of place.” The monoculture of cabinets provide ordered storage while disguising nearly every appliance. Stainless steel accents highlight the room’s linearity. A contrasting palette of light and dark enhances crisp detailing. Seamless maple floors and unbroken ceiling planes “provide a clear connection to the rest of the house,” says Robert M. Gurney, FAIA.

Exaggerating the island’s length generates plenty of room for the home’s occupants, a family of five, to gather without overcrowding. The substantial marble-topped surface also visually anchors a space that Gurney calls “the heart and soul of the house.” If the island is the anchor, then floor-to-ceiling steel-and-glass doors are sails that sweep kitchen views through the family room to green acres beyond. The pivoting panels, “a big part of the whole design,” feature black steel framing in “the style of [Piet] Mondrian,” Gurney says.

In addition to their good looks, the doors acoustically separate the kitchen from the family room without blocking light. They certainly captured the jury’s attention. “The doors really add to the architecture,” said one judge. Echoed another: “The doors really make the design.”—*s.d.h.*

**principal in charge:** Robert M. Gurney, FAIA, Robert M. Gurney, FAIA, Architect; **project designer:** Claire L. Andreas, Associate AIA, Robert M. Gurney, FAIA, Architect; **kitchen consultant:** Alison Tilley, Bulthaup Corp., Washington, D.C.; **general contractor:** SugarOak Corp., Herndon, Va.; **engineer:** Tony Beale, Advance Engineers, Fairfax, Va.; **interior designer:** Thérèse Baron Gurney, ASID, Baron Gurney Interiors, Washington, D.C.; **project size:** 630 square feet; **site size:** 5 acres; **construction cost:** Withheld; **photography:** Paul Burk Photography. See page 144 for product information.



Gurney’s visually seamless kitchen design still has to function, so he masked electrical outlets by having them pop up out of the island’s surface. Roll-top doors hide countertop appliances, and custom-fitted butcher blocks slide to where they’re most needed.

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mccoy bathroom, alexandria, va.  
**clint m. larkan design studio**  
alexandria



**C**lint Larkan, Associate AIA, is a longtime fan of folded planes, and it shows in what our judges called the “beautifully executed” bath design he created for the McCoy family.

Tasked with transforming the home’s 5-foot-by-8-foot bathroom into an “accessible, functional, and efficient” master bath for a twenty-something son who uses a wheelchair, Larkan and his client agreed on a modern but timeless look to blend with the home’s design. Although the client didn’t want a conspicuously utilitarian bath, adequate turning radiuses, grab bars, knee clearances, and a flush shower entry were essentials. To gain the extra space he needed, Larkan demolished a wall in the existing bathroom and borrowed space from a nearby 5-foot-by-7-foot walk-in closet.

“The countertop folds in to become the dry bench and shower, and the ceiling wood panel folds down the wall to become medicine cabinetry,” Larkan says of his design’s signature detail. “These unified elements give the room a clean look without highlighting the accessibility features. We wanted to create a soft, serene place where anyone could relax.”—*m.m.*

**project designer:** Clint Larkan, Associate AIA, Clint M. Larkan Design Studio; **general contractor:** Ali Rosado Bailey, Bailey Construction, Alexandria; **project size:** 130 square feet; **construction cost:** \$300 per square foot; **photography:** Courtesy Clint Larkan/www.cmls.com. See page 144 for product information.



The shower’s parallel “wet” and “dry” benches (top) allow a caretaker to stay dry while helping the client’s son bathe. The room’s dark Wenge wood cabinets and backlit canopies (above) provide a stark contrast to the muted beiges and grays of the bath’s slip-resistant porcelain tile and fireslate countertops, sinks, and benches. The fixtures and fittings were chosen for their simplicity and soft edges.



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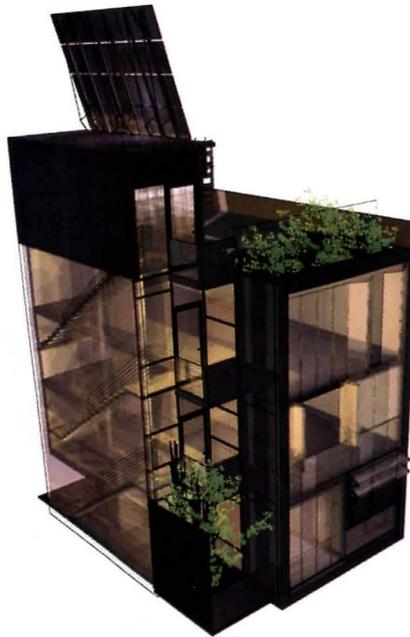


The judges remarked on the clear presentation, ambitious goals, and contextual response of this mixed-use project designed for a slim San Francisco parcel. "It's considering so many different aspects," one observed.

Collaborators Gregory Klosowski, AIA, and Veronica Hinkley-Reck designed 16 housing units between ground-floor and some top-floor retail spaces. They envision the studio, two-bedroom, and three-bedroom units as prefab modules dropped into a site-built framework of concrete and steel. "We were trying to give the feeling of single-family dwellings in an urban context," Hinkley-Reck says. Residents can customize their porches and front façades, and every dwelling enjoys access to private and public garden space.

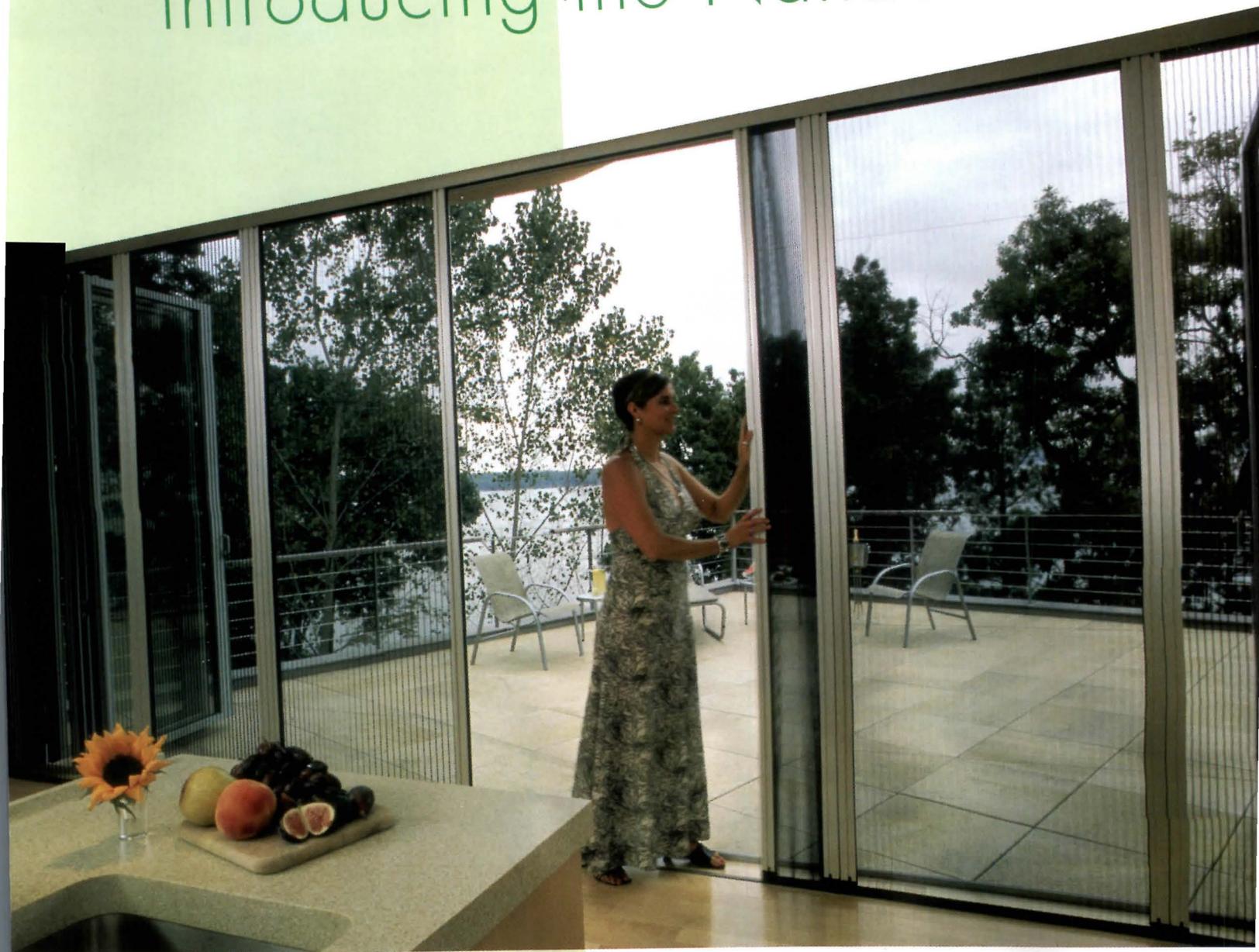
Solar panels and rainwater collectors supply a sustainable component. "We wanted to really integrate sustainability into the building, so it's not tacked on," Klosowski says. He and Hinkley-Reck first created the currently unbuilt project for the 2005 San Francisco Prize competition, where it won honorable mention recognition.—*m.d.*

**project architects / principals in charge:** Gregory Klosowski, AIA, and Veronica Hinkley-Reck, i.e. collaborative (ignition architecture/ellipsis a+d); **project size:** 850 square feet to 2,000 square feet per unit; **site size:** 0.3 acre; **construction cost:** Projected \$175 to \$225 per square foot; **units in project:** 16; **renderings:** Courtesy i.e. collaborative.



The units' vertical orientation easily slips into the context of San Francisco's tall, narrow row houses. A computer-controlled "digital veil" at the project's corner (top, right-hand side) provides a place for community art and signage.

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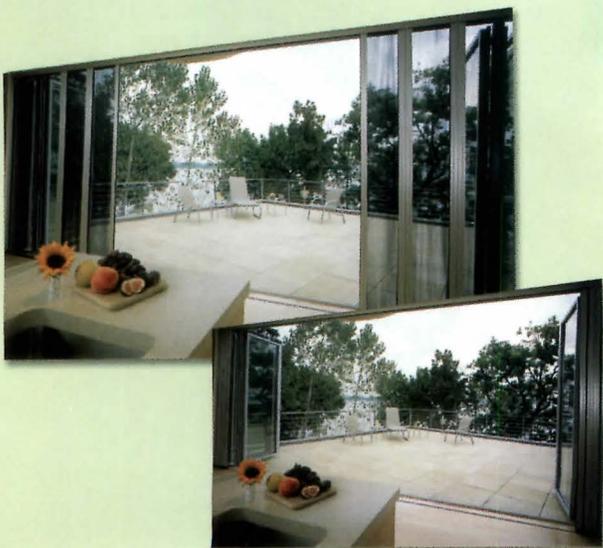
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The judges praised the way the architects of this loft residence preserved parts of the raw structure while beautifully detailing the modern insertion. With 5,000 square feet to carve up, the critical concepts here were drawing light deep into the apartment and organizing spatially for both openness and intimacy. Katherine Chia, AIA, finessed the lighting challenge with an innovative skin of glass and offset wood slats on the bathrooms and study that allow the light to bounce through, lantern-like, while providing acoustical and visual privacy. The kitchen is surfaced with anodized aluminum and glass and capped by a lit glass soffit that expresses the ductwork. "The kitchen and baths themselves are worthy of awards," one judge observed.

The western edge of the space, abutting a long row of windows, contains a more intimate dining area and reading nook. Chia designed a slightly pitched ceiling plane, almost like the underside of an airplane wing, with spun-aluminum domes that emit a continuous ring of light. "The notion was to create a more ethereal kind of light instead of having it spotting down on you," Chia says. Bedrooms contain modular snap-in components and are subdivided by storage units that can be opened or closed, like old steamer trunks. — c.w.

principal in charge / project architect:

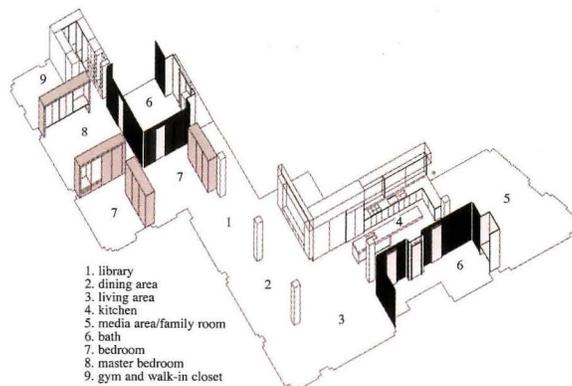
Katherine Chia, AIA, Desai/Chia Architecture;

general contractor: David Giovannitti, Giovannitti Inc., Yonkers, N.Y.; project size: 5,000 square feet; construction cost: \$280 per square foot; photography: Paul Warchol Photography.

See page 144 for product information.



The architects anchored the loft spatially with two wood and glass cores that house the baths and a home office. The luminous kitchen was designed as a "machine for living" that links the family room on one side with the living and dining areas on the other.





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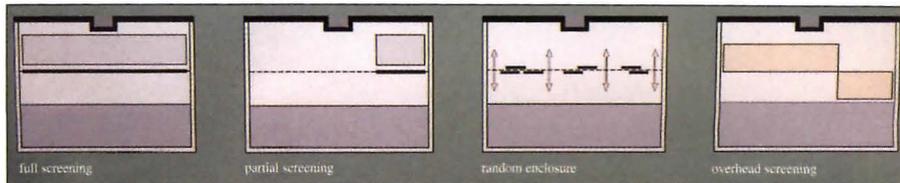
Circle no. 102

architectural design detail  
grand

parts house pavilion, milwaukee

johnsen schmaling architects

milwaukee



Our judges called this project a “beacon for the neighbors.” Located above a 1920s warehouse-turned-condominium, the blacktop roof went unused until the unit owners considered an outdoor dining room—“a space to entertain and to hold fund-raising events,” says Sebastian Schmaling, AIA. They also wanted a space that was open to the elements but flexible enough for privacy. They left the details up to Schmaling and his partner, Brian Johnsen, AIA.

The architects partially covered the 1,500-square-foot space with a steel frame that supports eight panels, which can be configured for a variety of weather conditions and social situations. According to Schmaling, the panels’ retractable canvas top adjusts for total enclosure, limited views, or complete openness for alfresco entertaining. A lighting system transforms the panels into a luminous nighttime landmark. Said one judge: “It’s a celebration of color and the urban environment.”—*n.f.m.*

principals in charge / project architects:

Brian Johnsen, AIA, and Sebastian Schmaling, AIA, Johnsen Schmaling Architects;

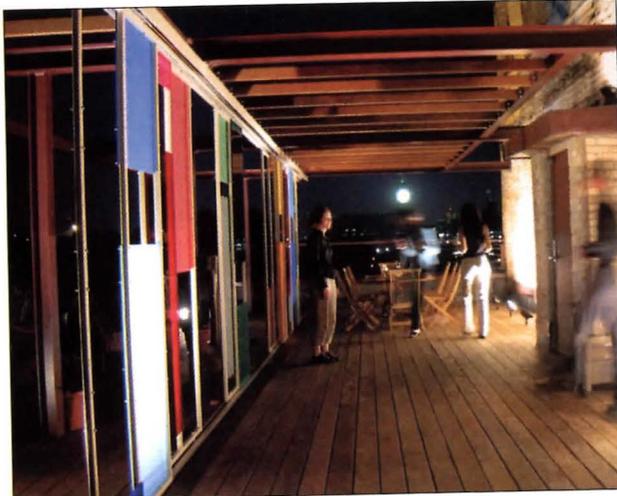
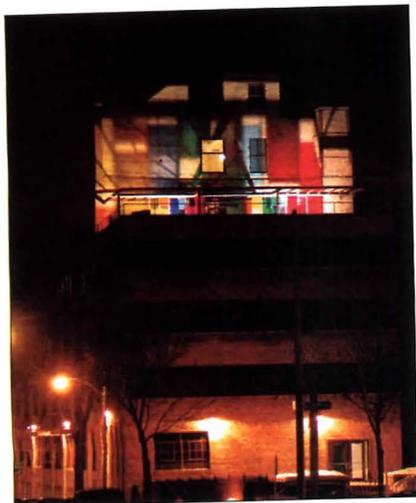
general contractor:

Kotze Construction Co., Milwaukee;

photography:

Courtesy Johnsen Schmaling Architects.

See page 144 for product information.



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architectural design detail  
grand

eastern market row house, washington, d.c.

david jameson architect

alexandria, va.

The glass volume in this Washington, D.C., row house immediately calls to mind the famous quip that God is in the details. Indeed. "This wouldn't be nearly as successful if not detailed in this way," said one judge.

The clients, who found themselves in possession of a dark row house, asked David Jameson, AIA, to bring light to the space. Jameson soon determined that large glass openings would prove inadequate, so he devised this elegant riff on a Japanese lantern instead. He incised the brick façade and installed a steel grid as the structural frame for glass panels. For the interior, he cantilevered mahogany boards to serve as a clever shelving solution.

"It's a distilled project," Jameson says. "There's not a lot going on." But the details, the judges noted, "transform the entire house."—*n.f.m.*

**principal in charge / project architect:** David Jameson, AIA, David Jameson Architect; **general contractor:** Leigh Mailloux, LR Mailloux Construction, Washington, D.C.; **photography:** Anice Hoachlander/HD Photo. See page 144 for product information.



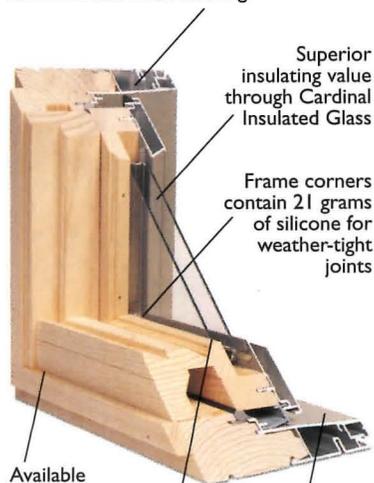
To bring light to this dark row house, David Jameson, AIA, inserted 1¼-inch-thick acid-etched glass into a thin-profile steel volume. Transparent vertical glass panels permit views to the rear and sides of the site.



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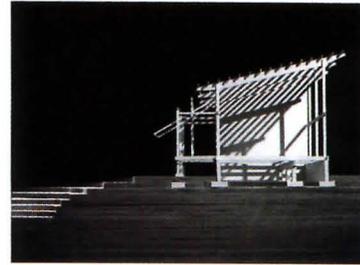
VALUE

architectural design detail  
merit

low-country screens, charleston, s.c.

frank harmon architect

raleigh, n.c.

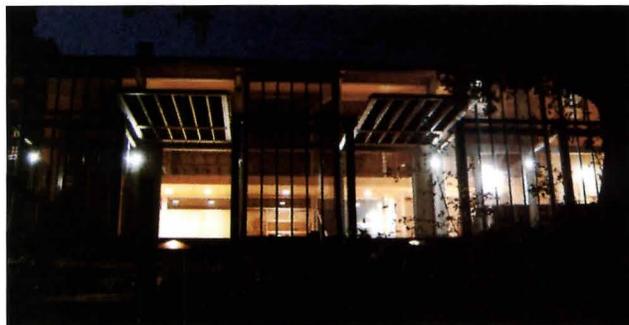


having lived through Hurricane Hugo, this Charleston, S.C., homeowner wanted to make sure his new house could survive anything future hurricanes could throw at it. Traditional wood shutters didn't fit the bill physically or aesthetically, so Frank Harmon, FAIA, called in his favorite metalsmith, Christian Karkow, to help create a "21st century response to a 500-year-old low-country problem." The result: 10 pivoting metal screens that protect the house from flying debris and scorching heat while maintaining views and inviting only gentle cool "breezes."

The screen infill material is an off-the-shelf industrial grating found in the McNichols catalog. The custom framing was bolted together in pieces so the 800-pound sections could be assembled on site.

Karkow counterbalanced the screens so precisely that a child can open or close them with ease. Custom locks keep the shutters stationary in either horizontal or vertical position—even in hurricane-force winds.

The jury lauded Harmon's "reinterpretation of the ubiquitous aesthetic of shutters." Harmon, in turn, praises his metalsmith for collaborating on a solution that's economical, functional, and cool—in every sense of the word.—*s.d.h.*



The screens sit about 12 feet out from the house's glass walls. Pushing them away from the home adds visual depth to open living spaces while creating a shady terrace overlooking Shim Creek.

**principal in charge / project architect:** Frank Harmon, FAIA, Frank Harmon Architect; **metal fabricator:** Christian Karkow, Antfarm Studios, Raleigh; **photography:** Christian Karkow.

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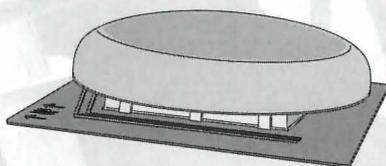
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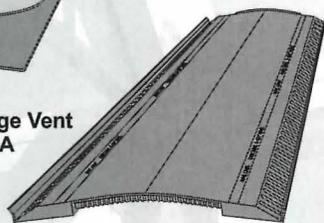
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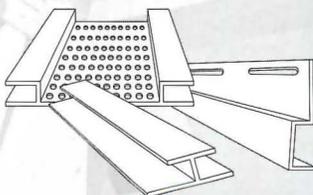


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**page 44**—Martin Luther King Jr. Plaza, Philadelphia

**bathroom plumbing fittings:** B&K Industries; **bathroom and kitchen plumbing fixtures:** Elkay USA (Dayton), Gerber Plumbing Fixtures Corp.; **bathroom and kitchen cabinets and countertops:** Interstock; **brick/masonry products:** Continental Brick; **dishwasher, garbage disposer, oven, and refrigerator:** GE; **entry and interior doors:** Benchmark, Tru-Fit Frame and Door; **exterior siding:** Alside Vinyl; **hardware:** Schlage; **HVAC equipment:** Payne Heating & Cooling; **insulation:** Guardian Fiberglass; **interior paneling:** Georgia-Pacific, USG; **lighting fixtures:** Progress Lighting; **paints/stains:** M.A.B. Paints; **roofing:** Atlas Roofing Corp.; **trim work:** Architectural Trim Products, Fypon; **windows:** Capital Windows, PVC Industries

**page 48**—Modular 1, Kansas City, Kan.  
**bathroom plumbing fixtures:** American Standard,

Ikea, The Swan Corp.; **bathroom and kitchen cabinets, countertops, and kitchen plumbing fittings and fixtures:** Ikea; **entry doors and windows:** Jeld-Wen; **paints/stains:** Benjamin Moore; **roofing:** GenFlex Roofing Systems; **wall system (plastic):** Polygal

**page 48**—Modular 2, Kansas City, Kan.  
**bathroom plumbing fittings:** Moen; **bathroom plumbing fixtures:** Kohler, The Swan Corp.; **bathroom and kitchen cabinets and kitchen plumbing fittings and fixtures:** Ikea; **countertops:** KlipTech Composites; **entry doors and windows:** Jeld-Wen; **hardware:** Schlage; **HVAC equipment:** Carrier; **insulation:** Johns Manville; **lighting fixtures:** Cooper Lighting (Halo); **paints/stains:** Benjamin Moore; **roofing:** GenFlex Roofing Systems; **wall system (glass):** Bendheim Wall Systems

**page 56**—Delta Shelter, Mazama, Wash.  
**flooring (wood):** T&G Woodware; **patio doors:** Fleetwood Windows & Doors

**page 58**—Assembled Residence, East Hampton, N.Y.

**bathroom plumbing fittings:** Ikea, Kohler; **bathroom plumbing fixtures:** American Standard, Ikea, Kohler; **bathroom and kitchen cabinets and kitchen plumbing fittings:** Ikea; **brick/masonry products:** Barrasso & Sons; **cantilever rack storage system:** Steel King Industries; **countertops:** Riverhead Building Supply; **dishwasher and refrigerator:** GE; **entry and patio doors and windows:** Crystal Window & Door Systems; **exterior siding:** James Hardie Building Products, Roseburg Forest Products; **fireplace and HVAC equipment:** Lennox; **flooring (ceramic):** American Olean; **flooring (wood):** SierraPine; **interior paneling:** Roseburg Forest Products; **kitchen plumbing fixtures:** Just Manufacturing; **lighting fixtures:** Ikea, Lightolier; **paints/stains:** Benjamin Moore, Cabot, Sikkens; **range:** Jenn-Air; **roofing:** Firestone Building Products

*continued on page 138*



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**page 60**—Solar Umbrella, Venice, Calif.  
**bathroom and kitchen plumbing fittings and fixtures:** The Chicago Faucet Co., Grohe, Just Manufacturing, Toto; **exterior siding:** Homasote Co.; **flooring (carpet):** PacifiCrest Mills; **flooring (ceramic):** Dal-Tile; **lighting controls:** Lutron; **lighting fixtures:** Bartco Lighting, B-K Lighting, Capri Lighting, Cooper Lighting (Halo), Crescent/Stonco, Prudential Ltg., Troy-CSL Lighting; **solar energy system:** BP Solar

**page 62**—House on Beverly Ranch Road, Beverly Hills, Calif.  
**bathroom plumbing fittings:** Toto; **bathroom plumbing fixtures and kitchen plumbing fittings:** Kohler; **countertops:** U.S. Quartz Products (CaesarStone USA); **dishwasher, oven, and refrigerator:** KitchenAid; **entry doors:** Fleetwood Windows & Doors, United States Aluminum; **hardware:** Dorma Architectural Hardware; **HVAC equipment:** Lennox; **lighting fixtures:** BEGA/US, Hydrel Lighting; **patio**

**doors:** Fleetwood Windows & Doors; **range:** Dacor; **windows:** Fleetwood Windows & Doors, Kawneer North America

**page 64**—House on the Connecticut River, Essex, Conn.  
**bathroom plumbing fittings and fixtures:** Speakman Co.; **dishwasher:** Miele; **flooring (ceramic):** American Olean; **garage doors:** Overhead Door Corp.; **hardware:** Baldwin Hardware; **HVAC equipment:** Trane; **kitchen cabinets:** Heritage Cabinet Co.; **kitchen plumbing fittings and fixtures:** Grohe; **lighting fixtures:** Lightolier; **oven and range:** Dynamic Cooking Systems; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **roofing:** CertainTeed (Bird); **security system:** Honeywell International; **windows:** Marvin

**page 66**—Ski House, Sugar Bowl, Calif.  
**bathroom and kitchen plumbing fittings and fixtures:** Vola; **dishwasher:** Miele; **entry doors and win-**

**dows:** Architectural Openings; **hardware:** FSB USA; **oven and range:** Thermador; **refrigerator:** Sub-Zero; **trash compactor:** GE; **wood stove:** RAIS

**page 70**—Additions to Historic West St. Mary's Manor, St. Mary's County, Md.  
**bathroom plumbing fittings:** Kohler; **bathroom plumbing fixtures:** Jado Corp.; **dishwasher:** Bosch; **entry doors and windows:** Marvin; **fireplace:** Moberg Fireplaces; **garbage disposer and trash compactor:** KitchenAid; **hardware:** Baldwin Hardware; **HVAC equipment:** FHP Manufacturing; **insulation:** Icynene; **kitchen cabinets:** Premier Cabinetry; **kitchen plumbing fittings:** Hamat USA; **kitchen plumbing fixtures:** Elkay USA; **lighting fixtures:** Arroyo Craftsman, Casablanca Fan Co., Lightolier, Newstamp Lighting Corp.; **oven:** Dacor; **paints/stains:** Benjamin Moore; **patio doors:** G-U Hardware; **refrigerator:** Sub-Zero; **trim work:** MT Smoot

*continued on page 140*



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**page 73**—Clean Drinking House, Chevy Chase, Md.

**entry doors and windows:** Crittall Windows; **flooring (wood):** Smith & Fong; **hardware:** Modric; **interior**

**paneling and skylights/roof windows:** CPI International

**page 75**—Back of House, Dallas  
**bathroom plumbing fittings:** American Standard; **fire-place:** Earthcore Industries (Isokern); **insulation:** Owens Corning; **lighting fixtures:** Lightolier; **paints/stains:** Sherwin Williams; **roofing:** AFM Corp. (R-Control Building Systems); **windows:** Pella

**page 81**—Orange Grove, West Hollywood, Calif.

**bathroom and kitchen plumbing fittings:** Toto; **bathroom and kitchen plumbing fixtures:** Modern Arc; **bathroom and kitchen cabinets:** Ikea; **brick/masonry products:** JDM Masonry, Mitchell Construction; **exterior siding:** Blaney Sheet Metal; **flooring (carpet):** Shaw Industries; **flooring (ceramic):** Dal-Tile; **hardware:** Hager Companies, LCN Closers, Schlage, Sugatsune America; **lighting controls:** Lutron; **lighting fixtures:** Bartco Lighting, B-K Lighting, Capri Lighting, Cooper Lighting (Halo), Crescent/Stonco, Prudential Ltg., Troy-CSL Lighting; **paints/stains:** Palram Americas (Palgard), Pratt & Lambert; **suspension grid:** Angelus Sheet Metal & Plumbing Supply

**page 83**—Adams Row at 2301 Champlain Street, N.W., Washington, D.C.

**bathroom and kitchen plumbing fittings:** Kohler; **flooring (ceramic):** Dal-Tile; **hardware:** Schlage; **oven and refrigerator:** GE

**page 85**—Langston Lofts, Washington, D.C.

**bathroom and kitchen plumbing fittings:** Grohe; **bathroom plumbing fixtures:** American Standard (Porcher), Toto; **brick/masonry products:** Interstate Brick, Palmetto Brick Co.; **dishwasher:** Bosch; **entry doors:** Marshfield DoorSystems; **flooring (ceramic):** Rex Ceramiche Artistiche; **flooring (wood):** GreenWood Products Co., Kentucky Wood Floors; **garage doors:** Overhead Door Corp.; **garbage disposer:** In-Sink-Erator; **hardware:** Schlage, Valli&Valli; **HVAC equipment:** Carrier; **insulation:** Thermafiber; **kitchen cabinets:** Scavolini S.p.A.; **kitchen plumbing fixtures:** Franke Group; **lighting fixtures:** Juno Lighting, Quorum International; **microwave oven and range:** Electrolux Home Products (Frigidaire); **paints/stains:** Benjamin Moore; **refrigerator:** Whirlpool Corp.; **roofing:**

*continued on page 142*

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Tamko Roofing Products; **sheathing:** Georgia-Pacific; **trash compactor:** Wilkinson Hi-Rise (Kohlman Engineering Corp.)

**page 90**—Curran House, San Francisco

**bathroom and kitchen plumbing fittings:** Delta; **bathroom plumbing fixtures:** American Standard; **bathroom and kitchen cabinets:** Armstrong; **countertops:** Wilsonart International; **dishwasher, oven, and refrigerator:** GE; **entry and interior doors:** Haley Door Co.; **flooring (ceramic):** Dal-Tile; **flooring (vinyl):** Armstrong, Tarkett; **garage doors:** The Smith Co. Inc.; **hardware:** Onity, Schlage; **kitchen plumbing fixtures:** Elkay USA; **lighting fixtures:** Beta Lighting, Lithonia Lighting, Teron Lighting; **paints/stains:** Benjamin Moore; **patio doors:** EFCO Corp.; **roofing:** Johns Manville; **sheathing:** Georgia-Pacific; **windows:** EFCO Corp., United States Aluminum

**page 92**—K Lofts, San Diego

**bathroom plumbing fittings and bathroom and kitchen cabinets:** Ikea; **bathroom plumbing fixtures:** Ikea, Lasco Bathware, Toto; **brick/masonry products:** RCP Block & Brick; **entry doors, exterior siding, and windows:** International Aluminum Corp.; **flooring (carpet):** InterfaceFLOR; **flooring (ceramic):** Dal-Tile; **garbage disposer:** In-Sink-Erator; **HVAC equipment:** Carrier; **lighting fixtures:** Cooper Lighting (Halo); **oven and refrigerator:** Electrolux Home Products (Frigidaire); **paints/stains:** Frazee Paint; **roofing:** Johns Manville; **skylights/roof windows:** Bristolite Skylights; **solar energy system:** Sharp

**page 98**—Barrio Metalico, Tucson, Ariz.

**bathroom plumbing fixtures:** Grohe; **bathroom and kitchen cabinets:** Crown Interiors; **dishwasher, oven, and refrigerator:** GE; **entry doors:** Sonoran Products; **garage doors:** Georges Steel; **hardware:** Omnia Industries; **insulation:** CertainTeed; **kitchen plumbing fixtures:** Delta; **lighting fixtures:** Thomas & Betts (Red Dot); **paints/stains:** Dunn-Edwards Corp.; **windows:** Fleetwood Windows & Doors

**page 100**—Bougainvillea Courtyard Homes, Vero Beach, Fla.

**bathroom and kitchen plumbing fittings:** Kohler, Moen; **bathroom plumbing fixtures:** Toto; **dishwasher, oven, range, and refrigerator:** KitchenAid; **entry doors and trim work:** Beachland Millwork; **exterior siding:** James Hardie Building Products; **garage doors:** Clopay Building Products; **garbage disposer:** In-Sink-Erator; **hardware:** Emtek Products; **HVAC equipment:** Trane; **insulation:** Owens Corning; **interior doors:** Jeld-Wen; **kitchen plumbing fixtures:** Kohler; **paints/stains:** Benjamin Moore; **patio doors and windows:** PGT Industries; **roofing:** Entegra Sales; **security system:** GE Security (Caddx); **sheathing and structural lumber:** Georgia-Pacific

**page 107**—Modern Speakeasy, Lawrence, Kan.

**bathroom plumbing fittings:** Kohler; **bathroom plumbing fixtures:** Hansgrohe, Toto;  
*continued on page 144*

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product information for RADA 2006's winning projects.

**entry doors and windows:** Jeld-Wen (Caradeo); **exterior siding:** James Hardie Building Products; **HVAC equipment:** Carrier; **kitchen plumbing fittings:** The Chicago Faucet Co.; **lighting fixtures:** Thomas & Betts (Red Dot); **roofing:** GenFlex Roofing Systems

**page 109**—Overton Retreat Pavilion, McMinnville, Tenn.  
**brick/masonry products:** Tennessee Stone Products; **flooring (stone):** Silvara Stone Co.; **roofing:** Metro Roofing Co.; **structural lumber:** Blue Ridge Timberwrights

**page 111**—Canyon View Office/Guesthouse, Los Angeles  
**bathroom plumbing fixtures:** Duravit USA; **bathroom and kitchen cabinets and countertops:** Steve Wolverton Construction; **entry doors:** Westside Door & Molding; **flooring (ceramic):** Dal-Tile; **kitchen plumbing fixtures:** Blanco America; **lighting fixtures:** Crescent/Stonco

**page 117**—Commonage Kitchen, Great Falls, Va.  
**countertops, kitchen cabinets, and kitchen plumbing fittings:** Bulthaup Corp.; **dishwasher, oven, and range:** BSH Home Appliances Corp. (Gaggenau); **freezer and refrigerator:** Sub-Zero; **garbage disposer:** KitchenAid; **kitchen plumbing fixtures:** Bulthaup Corp., Franke Group; **patio doors:** Weather Shield Mfg.

**page 119**—McCoy Bathroom, Alexandria, Va.  
**bathroom plumbing fittings and fixtures:** Graff, Hansgrohe; **bathroom cabinets:** Burgers Cabinet Shop; **countertops:** Fireslate; **flooring (ceramic):** Caesar Ceramics USA

**page 125**—Cooper Square, New York City  
**bathroom plumbing fittings:** Agape, Dornbracht, Grohe, Vola; **bathroom plumbing fixtures:** Vola; **countertops, interior doors, kitchen cabinets, and trim work:** Giovannitti Inc.; **dishwasher:** Bosch; **garbage disposer:** In-Sink-Erator; **hardware:** Häfele America Co., Sugatsune America, Valli&Valli; **HVAC equipment:** Carrier; **interior paneling:** American Woods & Veneers Works; **kitchen plumbing fittings:** Dornbracht; **kitchen plumbing fixtures:** Franke Group; **lighting fixtures:** Ardee Lighting, Lucifer Lighting Co., Nulux, Prandina; **oven and range:** Wolf; **paints/stains:** Benjamin Moore; **refrigerator:** Sub-Zero; **wall system (ceramic):** Ceramica Vogue, Nemo Tile Co.

**page 129**—Parts House Pavilion, Milwaukee  
**hardware:** Henderson; **lighting fixtures:** Beta Lighting, Juno Lighting; **paints/stains:** Benjamin Moore; **roofing:** Carlisle SynTec; **steel work:** Metro Welding & Fabricating

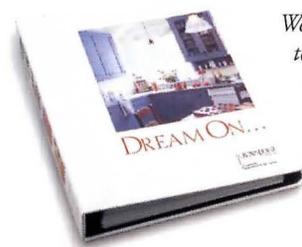
**page 131**—Eastern Market Row House, Washington, D.C.  
**bathroom plumbing fittings and fixtures:** Dornbracht; **bathroom and kitchen cabinets:** Hill Enterprises; **countertops:** Arc Stone; **dishwasher:** Miele; **kitchen plumbing fittings and refrigerator:** Sub-Zero; **lighting fixtures:** Cooper Lighting (Iris); **oven:** Thermador; **windows:** Hill Enterprises, Marvin **ra**



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## 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. Tongue-and-grooved on ends and edges, or edges only, a Condon floor will install beautifully, finish magnificently, and last a lifetime.

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. Accessories include moldings, feature strips, inlays, and stair parts to complete that one-of-a-kind home. Highly figured lumber is also available.

## The Benefits of Bamboo

Bamboo is also highly desirable as a flooring material because it is very hard, strong, and dimensionally stable. It is environmentally sound because it not only matures very quickly but also regenerates easily with no need for replanting.

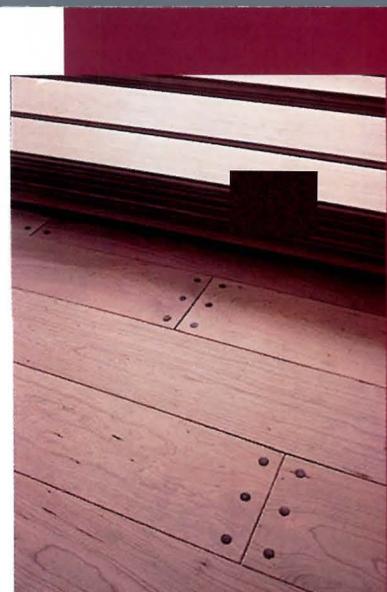
**SMITH & FONG PLYBOO®** bamboo flooring can be found in homes and commercial spaces all over America. Plyboo bamboo flooring comes either flat or edge-grained in a natural or amber color. The company also offers commercial grade (3000psi) PlybooStrand™ flooring, available in honey or dark colors, as well as a comprehensive range of trim moldings for all bamboo floors. With its easy installation, durability, and good looks, homeowners are choosing Plyboo for its adaptability to design themes, from contemporary to tropical, from traditional to that Asian touch.

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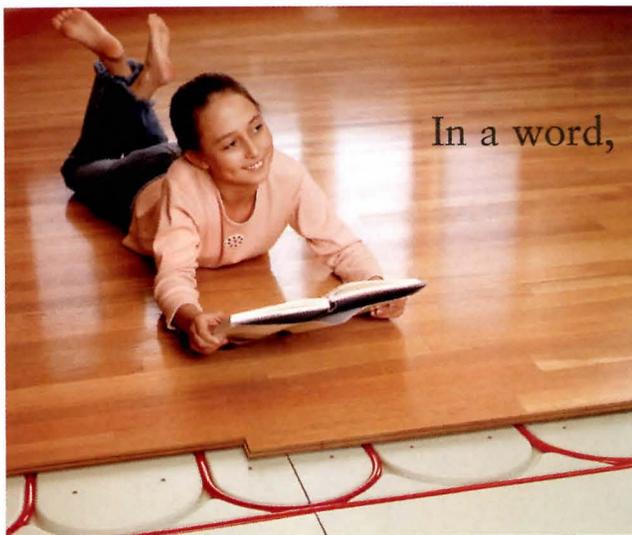
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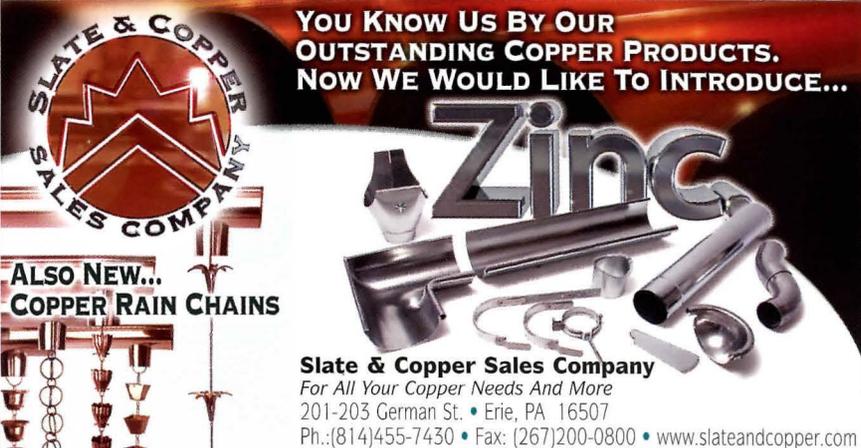
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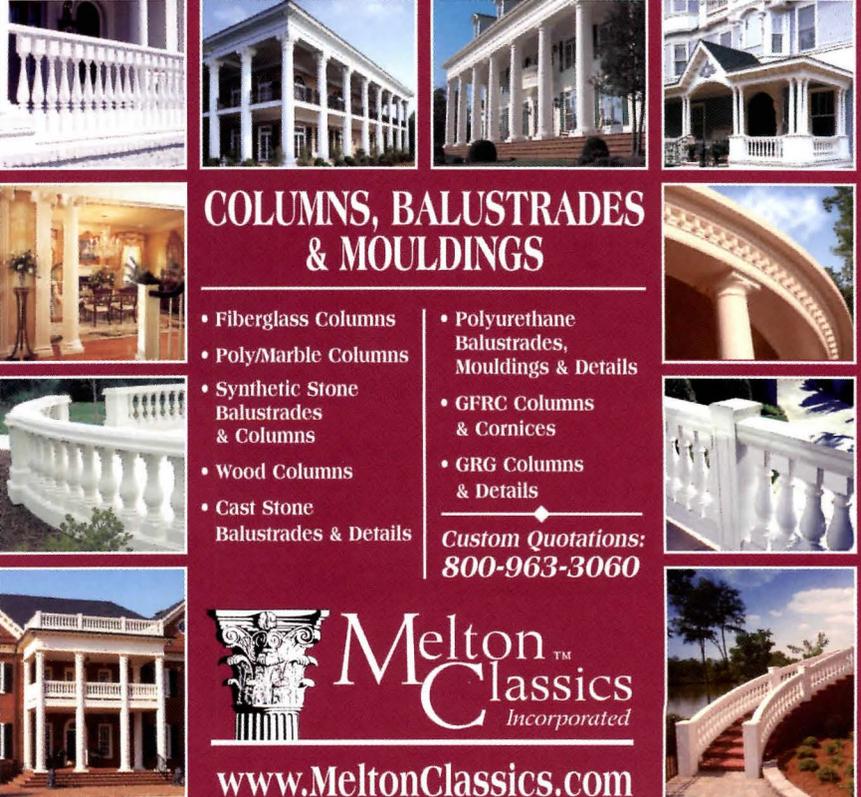
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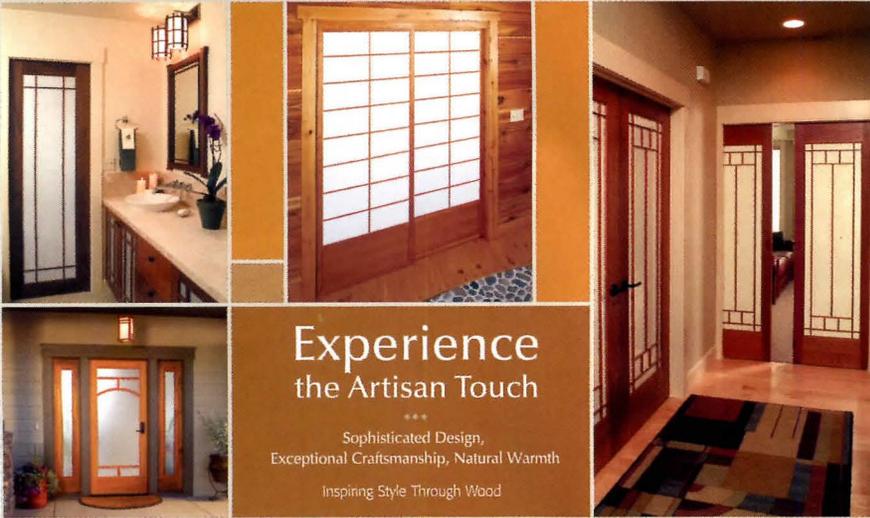
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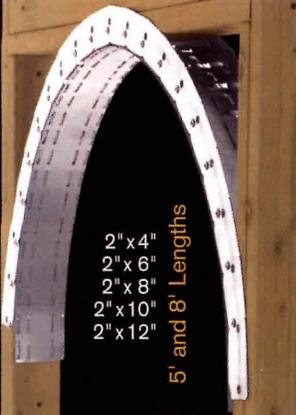
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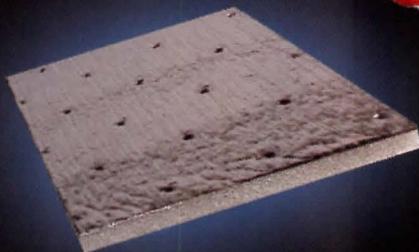
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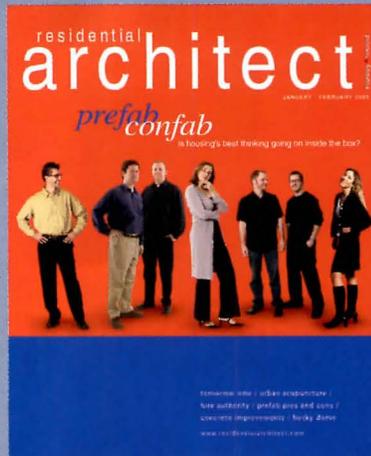
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MTI Whirlpools	8	399	800-783-8827	www.mtiwhirlpools.com
Nana Wall	124	202	888-411-NANA	www.nanawall.com
Norbord*	25	357	866-411-5762	www.windstormOSB.com/ra
Nostalgic Warehouse	140	30	800-522-7336	www.grandeur-nw.com/ra
ParexLaHabra	38-42	355	—	www.lahabrastucco.com/educate.htm
Pella	C2-1	19	866-829-9051	www.pella.com/pro
Pollmeier	134	24	866-432-0699	www.pollmeier.com
residential architect Design Awards	17	—	—	—
Rare Earth Hardwoods	146	502	800-968-0074	www.rare-earth-hardwoods.com
Reinvention 2006	33	—	—	www.reinvention.com
Robern	130	391	800-877-2376	www.roburn.com
Samsung Staron Surfaces	19	262	800-795-7177	www.getstaron.com/qtzspec1
Seiho International	154	48	800-248-0030	www.seiho.com
Sherwin-Williams	110	20	800-321-8194	www.sherwin-williams.com
Simonton Windows	86-87	319	800-SIMONTON	www.simonton.com
Simpson Strong-Tie	10	26	800-999-5099	www.strongtie.com
SMART VENT	138	44	877-441-8368	www.smartvent.com
Smith & Fong Plyboo	146	503	866-835-9859	www.plyboo.com
SoftPlan	4	79	800-248-0164	www.softplan.com
Sub-Zero	26-27	329	—	www.thelivingkitchen.com
Syngenta*	104-105	312	866-SYNGENTA	www.impasse.com
T. Morton	142	38	262-551-5513	www.tmorton.com
Tamlyn	134	33	800-334-1676	www.tamlyn.com
ThyssenKrupp Access	30	31	800-829-9760 x9547	www.thelev.com
Tile of Spain	120	21	305-446-4387	www.spaintiles.info
TimberTech	108	293	800-307-7780	www.timbertech.com
TOTO USA	94	42	800-350-TOTO x655	www.TOTOUSA.com/r24
Trex	68-69	81	800-BUY-TREX x6348	www.trexpartners.com
TYPAR HouseWrap	89	51	800-284-2780	www.typarhousewrap.com
Upstate Door	138	336	800-570-8283	www.upstatedoor.com
VELUX	82	23	—	www.veluxusa.com/resarchitect
Weather Shield Windows and Doors	C4	25	800-477-6808	www.weathershield.com/RA
Weyehaeuser	6-7	350	888-ilevel8	www.ilevel.com
Whirlpool Corporation	2-3	—	800-253-3977	www.insideadvantage.com
Windsor Windows & Doors	132	27	800-218-6186	www.windsorwindows.com

\* Issue mailed in regional editions.

end quotes

# what do you think is the best house?



*“The Hill House by Charles Rennie Mackintosh in Helensburgh, Scotland. The way it sits on the site. The quality of light and control of materials. The consistency of aesthetics at every level—from landscape to façade to furniture to hardware. Totally designed and yet not overbearing or precious. It feels like home ought to feel.”*

—Richard P. Williams, AIA, Richard Williams Architects, Washington, D.C.



*“I would have to start with the Maison de Verre by Pierre Chareau. It’s surprisingly modern in its detailing—from its perforated panels to its custom light fixtures—and also in its attitude about modular construction. It’s a very compelling example of what can be achieved with a very constrained urban site.”*

—Gregory Klosowski, AIA, ellipsis a+d, Oakland, Calif.

*“One that will always be close to my heart is the Villa Savoye by Le Corbusier. It’s the ultimate example of Modern design. I grew up admiring this home,*

*and I’m sure it influenced me in becoming an architect. I love the merge of interior and exterior space and the open, flexible floor plan.”*

—Clint Larkan, Associate AIA, Clint M. Larkan Design Studio, Alexandria, Va.



*“The best house is the Weston Havens House in Berkeley, Calif., by Harwell Hamilton Harris. It combines all of*

*the romance and warmth of California regionalism with the boldness and functional clarity of Modernism. A whole flank of rooms look out to the sky and Golden Gate [Bridge],*



*yet it’s also built into a hillside with a sheltered courtyard. So in one gesture, it combines the most ancient house type—the courtyard house—and it looks outward with a 20th century sensibility.”*

—Frank Harmon, FAIA, Frank Harmon Architect, Raleigh, N.C.

Photos (clockwise from top right): Courtesy The National Trust for Scotland (Hill House); The J. Paul Getty Museum, © Man Ray Trust ARS-ADAGP (Weston Havens House); Jeffery Howe, Boston College (Villa Savoye); and Pete Morelewicz (Maison de Verre)

—shelley d. hutchins



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