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OF DISTINCTIVE HOMES

VOL. 3, 2021

2021 RD Architecture Awards

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– Robert Gurney, principal, Robert Gurney Architect

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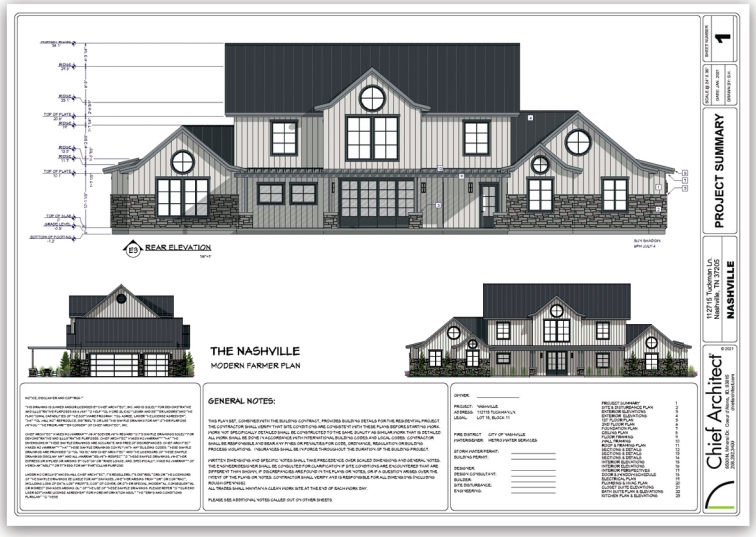

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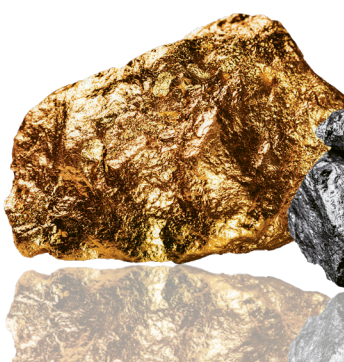

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RESIDENTIAL DESIGN

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On the Cover: Aidlin Darling Design's High Desert Retreat wins RDAA's Project of the Year. Photo: Adam Rouse

Welcome to Volume 3 of *Residential Design* magazine. We are the only national professional publication devoted to residential architects and custom builders. We're dedicated to providing you with expert insight and substantive information on high-end residential design and construction.

Our print edition is published every other month. And our newsletter is published twice a month. If you are not already a subscriber and would like to be, please go online to: **ResidentialDesignMagazine.com/subscribe**.

If you have an exceptional single-family residential project you'd like us to write about, or an interesting and instructive business story you'd like to share with other professionals, please email **Claire@SOLAbrands.com**.

We look forward to having you join our *Residential Design* community.

RD
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Durable Design

To Weather the Storm

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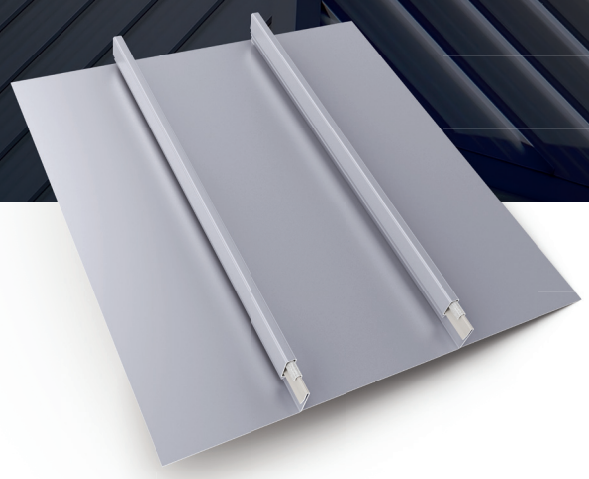

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You Be the Judge

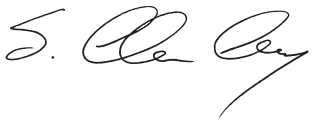
Why have awards programs? There are so many of them out there, it's difficult to discern which, if any, are worth entering. As a professional journalist, I face the same dilemma. In fact, each year, as I've done the heavy lifting on a design awards program for a magazine, I've also been immersed in preparing magazine journalism entries to be judged by my peers in media. I still enter the programs that have real professional journalists as judges, because those are the most meaningful to me to win. I know, then, that the work I've been doing is respected by those who understand what it truly entails.

I've been running design awards programs for more than 20 years now, and I had a clear purpose for starting my first one back in 2000. In fact, I did so against the advice of the company's editorial guru. His question to me, "Why do you think the world needs another design awards program?" The AIA had its Honor Awards, but no Housing Awards yet; and there were other architecture magazines with awards programs geared to the avant garde and judged by the avant garde. What was missing, in my opinion, was a competition geared to the real work residential architects do that's judged by real residential architects.

Why only residential architects as members of the jury? Because you are the ones who deeply understand what it takes to turn a service into an art. You know all too well the deaths by a thousand cuts that architects can face on every project—from site and code constraints, to budget woes, to client fears. And you understand how difficult residential work is to elevate from serviceable to sophisticated. Commercial architects don't get how challenging the work is until they design their own first house or one for a friend or client. To them, designing a house looks easy. To consumer magazine writers, business journalism looks easy. It's dismissive and naïve.

I believe we need awards programs, but only if winning them is meaningful. The residential architecture awards program you want to win is the one juried by experts who can tell when you've really knocked it out of the park. Not only is it personally and professionally gratifying, it's important for the perception and understanding of residential architecture among the larger design profession and among the lay public. We have to keep teaching and showing what great design is and what it can accomplish—so that each building is better than the next, so that we live our best lives in our best houses. We need that now more than ever.

Welcome to the 2021 Residential Architecture Design Awards. I hope to see your work here next year.



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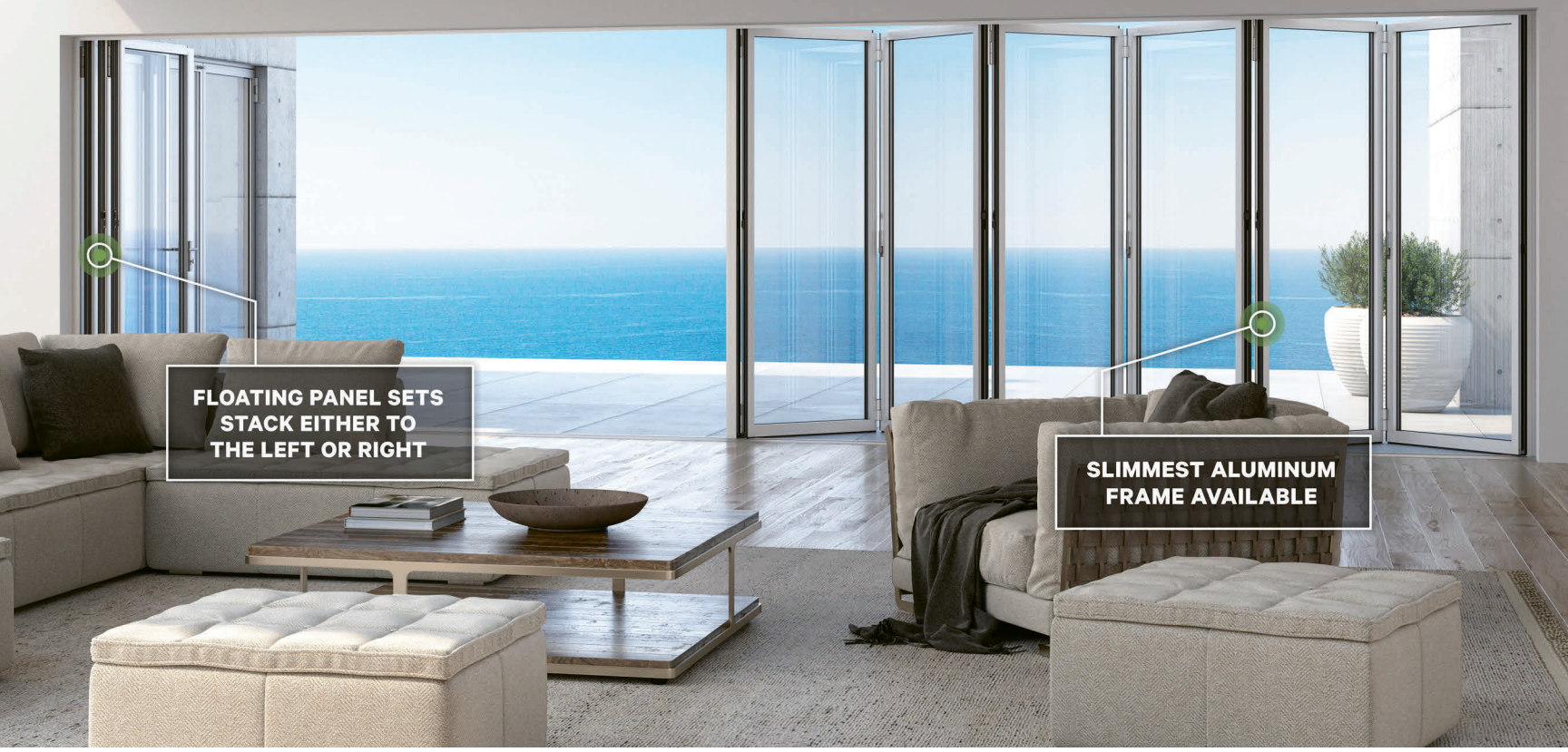

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RD RESIDENTIAL DESIGN | Architecture Awards 2021

We are delighted to announce the winners of the 2021 Residential Design Architecture Awards. RDAA exceeded expectations in this extraordinary year of pandemic challenge and received more than 370 entries in 11 categories of residential design. With such a large pool of entries from the top firms in the country, the competition was formidable, and our judges had some very tough decisions to make in their lengthy virtual deliberation. Ultimately, they selected just 38 projects for awards, including one Project of the Year, 13 Honor Awards, and 24 Citations.

Some of the winning projects may look familiar to you, and, indeed, some have appeared previously in this magazine or have been awarded in other competitions. Previous publication or award status are not disqualifications for entry. Residential projects completed after January 1, 2016, were eligible.

Serving on this year's judges panel were six accomplished architects with special expertise in residential architecture: Allison Ewing, FAIA, Hays+Ewing Design Studio, Charlottesville, Va.; Joseph Tanney, FAIA, Resolution 4: Architecture, New York; Kirsten Ring Murray, FAIA, Olson Kundig, Seattle; Geoffrey Warner, FAIA, Alchemy, St. Paul, Minn.; Allan T. Shulman, FAIA, Shulman+Associates, Miami; and David E. Neumann, FAIA, Neumann, Lewis, Buchanan Architects, Washington. It was an exhilarating and exhausting process, yielding a body of nationally important and inspiring residential architecture.

Our print coverage will soon be followed by expanded online versions of each winning entry at residentialdesignmagazine.com, including floor plans for our Citation winners and more drawings and images of all of our winners. Meanwhile, enjoy the best residential work of 2021.

PROJECT OF THE YEAR

AIDLIN DARLING DESIGN
HIGH DESERT RETREAT
PALM DESERT, CALIFORNIA

Voluptuous rock formations, a desert plateau, and remarkable valley views of Palm Desert and Palm Springs: This was the enviable canvas Aidlin Darling was handed when two gentlemen asked for an elegant but humble second home. What they got was an indoor-outdoor dwelling fitted expertly around the desert landscape. "There were a number of beautiful pinyon trees we designed around," says Josh Aidlin, FAIA. "We didn't move a single rock or tree."

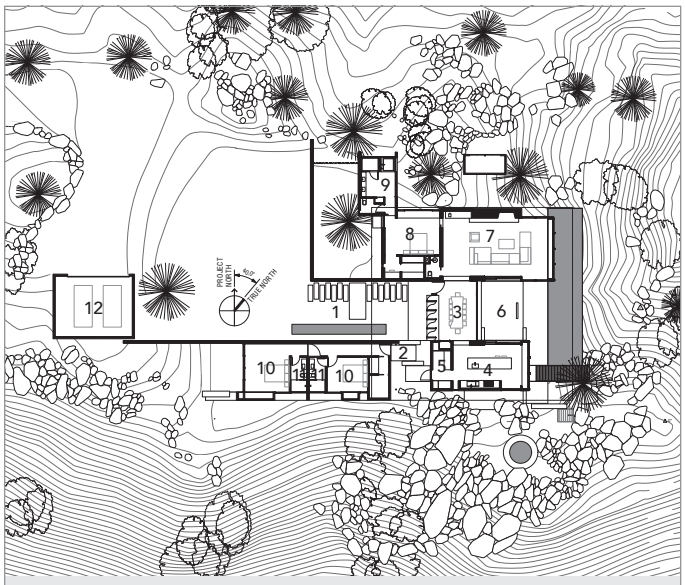
As they typically do, the design team camped out on the land to understand the nuances of microclimate and light. The overnighter also helped them resolve the conundrum that comes with a remarkable setting: Should the building complement or contrast with the landscape? One of the clients is Swiss and appreciated the work of Le Corbusier, but also loved the desert's energy. And they both envisioned the house as a pavilion. That led the design team to "complement in

great contrast," Josh says, by creating an assemblage of single-story, rectangular volumes that frame different views and embrace outdoor spaces. "The diagram idea was to make an adaptable home," says project architect Adam Rouse. "You enter into the heart of the house, with the master bedroom and bath contained in more intimate volumes. You can walk through the house and out the other side and not feel like you're inside."

Josh says the program was fitted around the boulders "like Lego pieces," and the negative spaces became as important as the volume.

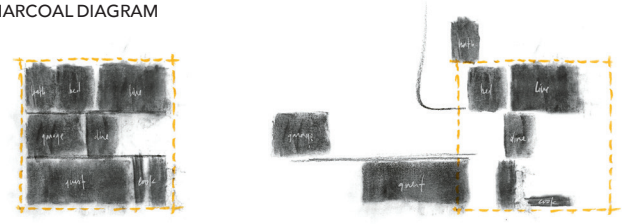
Visitors arrive along a walkway between two perpendicular concrete walls, a compression that draws them into the forecourt with its cactus and reflecting pool. These walls frame a transparent foyer, which doubles as a dining room and forms the hyphen in the house's H-shaped footprint. But it's not until you step through the glass doors that the spectacular view is revealed. "The walls grow up, almost like a ruin," Josh says. "That whole entry piece frames the glazed dining room, and then releases the view to the valley."

The dining room flows out to a pool terrace through a sliding glass wall. To the right is the two-bedroom guest wing

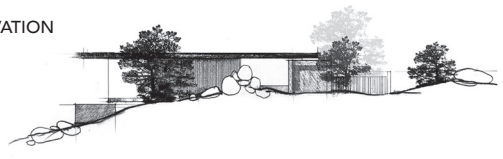


FLOOR PLAN | 1. Entry Courtyard | 2. Breezeway | 3. Dining Room | 4. Kitchen | 5. Pantry | 6. Pool Terrace | 7. Living Room | 8. Main Bedroom | 9. Main Bathroom | 10. Bedroom | 11. Bathroom | 12. Garage

CHARCOAL DIAGRAM



NORTH ELEVATION



SOUTH ELEVATION

(hidden behind the forecourt wall) and a kitchen that opens to the terrace. The opposite wing contains the living room, which also spills onto the pool terrace, and the main bedroom suite, with a glass-enclosed bath that projects into the landscape. Josh says the program was fitted around the boulders "like Lego pieces," and the negative spaces became as important as the volume. "The exciting part was coming as close as we could with the architecture to almost kiss the boulders. In the main bedroom, a large boulder comes right up to the glass. It reminds us of a child, playing hide-and-go-seek in the rocks." A charred, sculptural pinyon tree that had been struck by lightning inspired the shou sugi ban exterior and interior wall cladding, while fir ceilings evoke the clean, light-colored interior of a torched tree.

Passive and active strategies keep the interiors comfortable. Valley breezes blowing across the pool provide evaporative cooling, pivoting glass doors in the dining room control air flow, and a 15-kW photovoltaic system supplies power when the grid goes out on this harsh, remote site. The land might seem austere to all but those who know it intimately, which is the house's gift. "The owners started to see the same lizards, coyotes, and rattlesnakes," Adam says. "There are two large lizards that live on the rocks outside their bedroom windows that they've named Lizzo and Liza." —*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Joshua Aidlin, FAIA, partner in charge; Adam Rouse, project architect; Benjamin Damron; Sarah Kia; Jeffrey LaBoskey, Aidlin Darling Design, San Francisco

BUILDER: D. W. Johnston Construction, Palm Springs, California

INTERIOR DESIGNER: Aidlin Darling Design

LANDSCAPE ARCHITECT: Aidlin Darling Design

FURNITURE AND ART SELECTION: FAD Architecture Design, Los Angeles

STRUCTURAL ENGINEER: Strandberg Engineering, San Francisco

MECHANICAL CONSULTANT: Monterey Energy Group, Carmel, California

GEOTECHNICAL ENGINEER: Sladden Engineering, Indio, California

CIVIL ENGINEER: Feiro Engineering, Palm Desert, California

LOW-VOLTAGE SYSTEMS: Custom Controls, Palm Desert, California

PROJECT SIZE: 3,100 square feet; garage, 600 square feet

SITE SIZE: 3.02 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Joe Fletcher Photography, Adam Rouse

KEY PRODUCTS

CABINETRY: Henrybuilt

CLADDING: Accoya "Yoshimi" Shou Sugi Ban, ReSawn Timber Co.

COOKTOP: JennAir

DECKING: Kebony

DISHWASHER: Miele

FAUCETS: Blanco, Waterworks, Dornbracht

LIGHTING: BK Lighting, Vode Lighting

OUTDOOR SHOWER: JEE-O

PAINTS: Benjamin Moore

RANGE: Wolf

REFRIGERATOR/FREEZER: Sub-Zero

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SINKS: Kohler, Custom Crete Works

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HONOR AWARD / CUSTOM RURAL OR VACATION HOUSE

STUDIO B ARCHITECTURE + INTERIORS
BLUR
BOULDER, COLORADO

The rugged Colorado countryside nestles this home in a craggy embrace. Designed with care and sensitivity by Studio B, the house returns the regard. A modest black box on a concrete plinth, it focuses fully on the natural bounty that surrounds it, while slipping down into the sloped site to escape glimpses of distant neighbors. "Our clients have wonderful mountain views," says architect Mike Piche, "but they are not exposed."

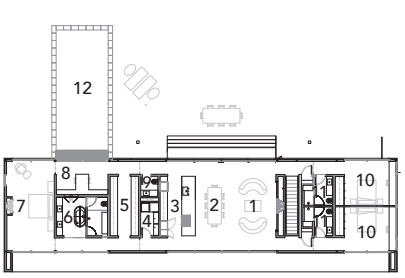
By day, the house blurs into the landscape, reflecting and refracting the scenery with its metal roof and glazing; by night, it reveals its warm, glowing presence as bands of flickering light and shadowy motion within. "Our clients are art consultants who travel all of the time. This house is their main place of work and retreat with their two kids and two dogs," says Mike.

The 42-acre site encompasses trails, a waterfall, and a vast array of flora and fauna. Hikes through its features are restorative for the whole family. When they return to home base, they

enter the lower level contained within the concrete plinth. "The concrete is a simple, robust material that picks up on the granite outcroppings onsite," the architect explains. The walls and floors inside are concrete as well—the floors polished to expose the dark gray aggregate.

This level serves as both the casual family space and the main entry for guests. For the family, there's a media room, exercise room, garage, mudroom, and laundry. There's also a guest room tucked into a far corner, sharing a glass wall and patio with the exercise room.

The entry hall doubles as a gallery space with rotating art on display. Here, the hardy floors and walls contrast with an ethereal floating staircase leading up to the main level. The stairs' white oak treads and glass railing hint at the more refined palette that awaits above.



FLOOR PLAN | 1. Living Room | 2. Dining | 3. Kitchen | 4. Pantry | 5. Main Closet | 6. Main Bathroom | 7. Main Bedroom | 8. Office | 9. Powder Room | 10. Bedroom | 11. Bathroom | 12. Pool 13. Garage | 14. Entry/Gallery | 15. Laundry | 16. Mud | 17. Storage/Mech. | 18. Media | 19. Exercise Room | 20. Storage | 21. Pool Mech.

The main level opens wide on both long sides to the mountain views and aligns roughly with a ridgeline across the valley. The children's bedrooms and primary bedroom flank the rectangular box at either end, with the central core dedicated to an open kitchen, living, and dining space. Light matte finishes contrast with the dark cedar and glossy metal exterior.

There's direct access from the great room to a terrace and pool deck, essentially a continuation of the concrete plinth. In a nod to Mies van der Rohe's precast concrete pavers, the steps to the terrace are ample enough to sit on. "The house appears to float 6 inches above the landscape and the open treads reinforce that effect," says Mike. "Even though it's this dark, monolithic piece, it has a lightness to it." –*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Mike Piche, AIA, principal, Studio B Architecture + Interiors, Boulder, Colorado
BUILDER: Buildwell, Boulder
INTERIOR DESIGNER: Studio B Architecture + Interiors
LANDSCAPE ARCHITECT: JB Fieldworks, Boulder
PROJECT SIZE: 4,931 square feet
SITE SIZE: 42 acres
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: James Florio

KEY PRODUCTS

CLADDING: reSawn Western Red Cedar
CABINETRY: Arclinea
COUNTERTOPS: Porcelanosa Krion
DOORS/WINDOWS/WINDOW SYSTEMS: Reynaers
FAUCETS/SHOWERHEADS: California Faucets, Artos
FLOORING: White oak
KITCHEN APPLIANCES: Miele PureLine
LIGHTING CONTROL: Lutron
SINKS: Duravit Stark
TOILETS: TOTO
TUB: Albion
WASHER/DRYER: Maytag

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CITATION / CUSTOM RURAL OR VACATION HOUSE

JOHNSEN SCHMALING ARCHITECTS
KETTLE MORAINE
CAMPBELLSPORT, WISCONSIN

"When you do a rural house, you create something manmade that interrupts the natural environment forever. It's a big burden," says Sebastian Schmaling, AIA. The firm is often asked to take on this burden, but always goes about the task with a reverence for what is already there. In this case, they were given a large canvas—a "huge piece of land" that was once an alfalfa farm—with a notable stand of birches on the edge of a plateau, descending ultimately to a wetland.

There was also a ruin of a barn, now just foundation walls tracing its former boundaries. These are simple but evocative elements that in sensitive hands can become architecture. The barn walls greet visitors on the long approach to the house, past prairie grasses moving like waves in the breeze. It takes a while to notice the house, because it dips into the sloping land and behind a board-formed concrete retaining wall not unlike those barn walls.

"The house is almost invisible from the road," says Sebastian. "It's carved into the topography. The front door frames a view of that birch grove beyond—this pristine collection of thin white lines against the brown and green of the wetland area. We based the façade system on these thin lines."

An important part of the project was restoring 50 acres of native prairie, paying forward the use of the homesite and lessening its burden on the land. "We love the contrast between the rigor and geometric clarity of the home and organic nature and the movement of the grasses," says Sebastian.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Brian Johnsen, AIA, and Sebastian Schmaling, AIA, principals in charge; Matt Wendorf, Ben Penlesky, Angelina Torbica, project team, Johnsen Schmaling Architects, Milwaukee
BUILDER: Rick Serwe Custom Cabinetry, Campbellsport, Wisconsin
INTERIOR DESIGNER/LANDSCAPE ARCHITECT: Johnsen Schmaling Architects
PROJECT SIZE: 3,033 acres
SITE SIZE: 93 acres
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Justin Lee Lopez

KEY PRODUCTS

CLADDING: Boral TruExterior
COOKTOP/RANGE/DISHWASHER/WASHER/DRYER: Miele
COUNTERTOPS: Neolith
FAUCETS: Blanco (kitchen), Kohler
FIREPLACE: Stuv
GARAGE DOORS: Clopay
HVAC: Trane
INSULATION: Owens Corning
PAINTS: Benjamin Moore
PASSAGE DOORS: Inox
REFRIGERATOR/FREEZER: Sub-Zero
SINKS: Blanco (kitchen), Lacava
THERMAL/MOISTURE BARRIERS: Prosoco
TOILETS: TOTO
WINDOWS: Quantum, Marvin
WINDOW SHADING: Lutron
WINDOW WALL SYSTEMS: Quantum

CITATION / CUSTOM RURAL OR VACATION HOUSE

ACTUAL ARCHITECTURE COMPANY
WANAKA WEDGE HOUSE
QUEENSBERRY, CENTRAL OTAGO, NEW ZEALAND

Although a seemingly inevitable design for this scenic site in New Zealand, Wanaka Wedge House began as an internet plan in America. Well, that's not completely accurate; it goes back even further than that. The idea of it germinated as a house for architect Jeff Day's mother. The intended site was the coast of Maine.

"It didn't make sense to build it financially, so I put it in the drawer," he recalls. When an internet house plans business called him for a contribution in 2009, Jeff adapted the plan into a prototype. The company didn't make it through the recession, but it left the website up. Then in 2017, Jeff got a call from a couple in New Zealand. They had found the plan online and they wanted his help to build it.

It's a big world and a small one at the same time. Jeff had lived in New Zealand as a child and had not been back since. It was a kind of homecoming to return there and to finally build the family house that had been percolating all these years. While the coast of Maine and this 9-acre site across the globe are very different, the house was conceived as a vessel for viewing and, as such, it needed only tailoring to the terrain, local building codes, and materials readily available on an island. And thus, the original SIP structure became stick-built, the red barn siding changed to metal, and the height lowered below the ridgeline. The color palette caters to code requirements for blending in with surroundings.

Well, blending in isn't completely accurate. Dramatic and deferential at the same time, Wanaka Wedge House soars.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Jeffrey L. Day, FAIA, Actual Architecture Company, Omaha, Nebraska
PERMIT DRAWINGS: Ian Perry, Architectural Designer, I Design, Oamaru, New Zealand
BUILDER: Matt Colebrook, Colebrook and Co. Ltd., Wanaka, New Zealand
BUILDING ENGINEER: Richards Consulting Engineers, Christchurch, New Zealand
STRUCTURAL STEEL ENGINEERING: Select Engineering, New Zealand
PROJECT SIZE: 2,575 square feet
SITE SIZE: 9.34 acres
CONSTRUCTION COST: $272 per square foot
PHOTOGRAPHY: Dennis Radermacher/ Lightforge

KEY PRODUCTS

APPLIANCES: Fisher & Paykel
CLADDING/ROOFING: ColorCote; Easiroll translucent fiberglass cladding
COUNTERTOPS: Corian
FIREPLACE: Escea
LIGHTING: Foscarini
RADIANT HEATING: Mitsubishi
VANITIES/TOILETS: Newtech
WINDOW JOINERY: Lewis Windows

CITATION / CUSTOM RURAL OR VACATION HOUSE

DESAI CHIA ARCHITECTURE
LEDGE HOUSE
CORNWALL, CONNECTICUT

Designing a house between a rock and a hard place (in this case a cliff) is no easy matter. Previous construction had bowed to the glacial erratic, forming a U around the immovable object. When Desai Chia's clients approached the firm to build anew, the architects decided to embrace the boulder as part of the experience of the house.

"We thought of it like a sentinel on the site—a stalwart piece that's claimed its domain," says Katherine Chia. "We decided the house will be its companion. It was a quirky relationship, but it could be quite fun." Ultimately, the new house comes within nearly 6 inches of the rock, gazing at it like a feature in a sculpture garden. "We think it's a very interesting tension."

More practically, pushing the house back against the mossy upland forest allowed the firm to fit the open plan their clients wanted onto this scenic ledge. The other side of the house overlooks a valley and river, immersed in sunlight. It is truly the best of both worlds.

The interiors are clean and spare, with the primary bedroom at one end and guest rooms at the other. The central great room isn't huge, but it's designed for maximum volume, a feat with no shear walls. Says Katherine, "Our engineer designed a carefully structured diaphragm system and dimensioned everything precisely. Even the nailing pattern and screws are part of the structural system."

Those stainless steel nails become part of the elegance of the design, almost like a "couture stitch," says the architect. Necessity spawns invention again.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Katherine Chia, FAIA, and Arjun Desai, AIA, Desai Chia Architecture, New York
BUILDER: Classic Renovations, LLC, Sharon, Connecticut
LANDSCAPE ARCHITECT: AB Landscaping, LLC, Sharon
PROJECT SIZE: 2,450 square feet
SITE SIZE: 7 acres
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Paul Warchol

KEY PRODUCTS

CABINETRY: Bulthaup
CABINETRY HARDWARE: Accuride
CLADDING: Delta Millworks Burned and Brushed Shou Sugi Ban
COUNTERTOPS: Caesarstone
DECKING: Kebony
DOOR HARDWARE: Accurate Lock & Hardware, Rajack Offset Pivot Hinge
DRYWALL: USG
ENGINEERED LUMBER: LVLs, TJIs, Simpson Strong-Tie Hurricane Clips
FAUCETS: Kallista (bathrooms)
FIREPLACE: Ortal
INSULATION: ROXUL
KITCHEN APPLIANCES: Gaggenau
LIGHTING: Flos, BK. Bega
LIGHTING CONTROL/WINDOW SHADING: Lutron
ROOFING: Pac-Clad
ROOF WINDOWS: VELUX
SINKS: Julien (kitchen); custom by Peter Brooks Stoneworks
TOILETS: Duravit
TUB: Zen Bathworks Ofuro-Hinoki wood soaking tub
UNDERLAYMENT: CDX plywood sheathing
VENTILATION: Panasonic
WASHER/DRYER: Samsung

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HONOR AWARD / CUSTOM PERIOD OR VERNACULAR HOUSE

HUTKER ARCHITECTS
BACKRIVER
DUXBURY, MASSACHUSETTS

Coastal areas are often filled with oversized houses designed more for investment than to reflect a site's history. By contrast, the Backriver residence in Abrams Hill, formerly a summer cottage community on Duxbury Bay, honors the area's rich building traditions and conservation ethic. One of the driving forces behind its design, says Thomas McNeill, AIA, was a desire to acknowledge Duxbury's past as a Native American fishing ground and a summer outpost for the leaders of Plymouth Colony. Its fresh, visceral appeal comes from a variety of historical precedents: the gabled forms, sensitive scale, spare detailing, and reinterpretation

of the distinctive, white-painted Tory chimneys that signaled loyalty to the Crown.

"We did a lot of prep before we began the design and invited the client to a charette where we put our research on the table and the wall and said, 'Here's what we know about the nuances of the area,'" says Thomas. From that they established three criteria: the house would be single-story from the road, evoke the memory of a cottage, and maintain the neighborhood scale. Coastal restrictions also limited the buildable footprint, requiring the architects to be creative about fitting in everything the clients wanted, including a private owners' suite and a pool.

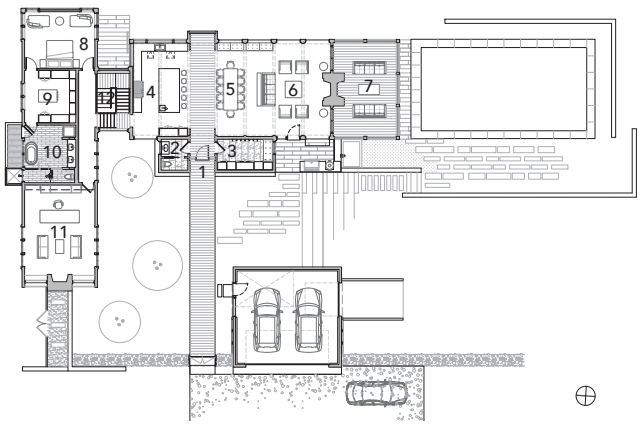
Perched on a hill overlooking the tidal salt marshes and the Atlantic Ocean beyond, the house and landscape are revealed in layers. At the road, a gravel parking court and detached garage are tucked behind a loose rhododendron hedgerow, followed by a tighter privet hedge that forms an extension of the garage and defines a grassy lawn behind it. An axial "boardwalk" bisects these spaces, framed by a series of metal portals. Aligned almost perfectly with the distant tip of Cape Cod Bay, the ipe walkway crosses the metal-encased entry threshold, continuing straight through the house and culminating in a black box that projects from the far wall.

"We made it a very linear shot, so when you walk into the house, you see straight out over the marsh to the tip of Cape Cod Bay," Thomas says.

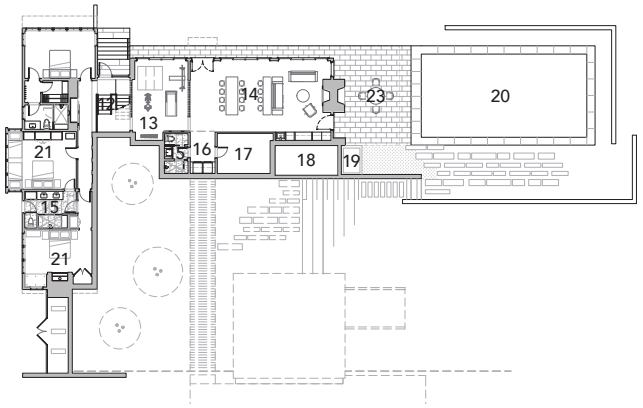
While the front façade is modestly scaled, the site's downslope allowed for a fully glazed, two-story rear wall. On the north, the architects attached a perpendicular main bedroom suite and study with three bedrooms below. A stairwell links this wing to the main house, whose lower level contains a gym, lounge, and pool access. To solve the lot constraints, the architects slipped the pool and terrace underneath a screened porch that cantilevers off the south-facing living room, creating a covered pool terrace.

Some of the home's details are a subtle nod to Duxbury's oldest houses. "The Tory chimney, white-painted brick with a black top, is common here," Thomas says. And the gutter bracket detail references the John and Priscilla Alden house, built in the late 1600s. With its clarity and simplicity, Backriver is a stellar example of how screening and fine detailing can scale down mass and lyrically interpret a setting.—*Cheryl Weber*

MAIN LEVEL



LOWER LEVEL



FLOOR PLAN | 1. Entry | 2. Powder Room | 3. Mudroom | 4. Kitchen | 5. Dining Room | 6. Living Room | 7. Screened Porch | 8. Main Bedroom | 9. Main Closet | 10. Main Bathroom | 11. Study | 12. Stair | 13. Gym | 14. Living Space | 15. Bathroom | 16. Laundry Room | 17. Storage | 18. Mechanical | 19. Outdoor Shower | 20. Pool | 21. Bedroom | 22. Walk-In Closet | 23. Outdoor Living

PROJECT CREDITS

ARCHITECT: Mark Hutker, FAIA; Thomas McNeill, AIA; Deepa Parthasarathy, Hutker Architects, Falmouth, Massachusetts

BUILDER: Dudley Mulrenin, Seaview Construction, Duxbury, Massachusetts

INTERIOR DESIGN: Elizabeth Stiving-Nichols, Martha's Vineyard Interior Design, Vineyard Haven, Massachusetts

LANDSCAPE ARCHITECT: Kris Horiuchi, Horiuchi Solien, Falmouth

STRUCTURAL ENGINEER: Siegel Associates, Newton, Massachusetts

PROJECT SIZE: 5,581 square feet

SITE SIZE: 1.45 acres

CONSTRUCTION COST: $600 per square foot

PHOTOGRAPHY: Michael J. Lee

KEY PRODUCTS

CLADDING: Eastern white cedar

COOKTOP/RANGE: Thermador

COOKING VENTILATION: Sub-Zero

COUNTERTOPS: Neolith, custom concrete

DISHWASHER: Thermador

DOORS/DOOR HARDWARE: Marvin, Parrett Windows & Doors, Emtek, Rocky Mountain Hardware

FAUCETS: Brizio, Rohl, Blanco, TOTO, Watermark, Waterworks

LIGHTING CONTROL: Lutron

OUTDOOR GRILL: Wolf

PAINTS: Benjamin Moore

REFRIGERATOR/FREEZER: Thermador

ROOFING: Alaskan yellow cedar

THERMAL AND MOISTURE BARRIERS: Henry Blueskin

TUB: Blu Bathworks

UNDERLAYMENT/SHEATHING: AdvanTech

WASHER/DRYER: LG

WINDOWS: Marvin, Parrett Windows & Doors

WINDOW SHADING: Lutron

WINE REFRIGERATOR: Sub-Zero

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CITATION / CUSTOM PERIOD OR VERNACULAR HOUSE

DAVID JAMESON ARCHITECT
HULL HOUSE
ALEXANDRIA, VIRGINIA

With its sharply gabled rooflines, Hull House plays nicely with the neighbors even as it asserts its individuality. Situated behind a stone wall on a busy street corner, the house presents as three gables no higher or lower than the neighboring roofs. "We used time-honored materials found in Alexandria, such as stone for the walls and copper for the roofs," says David Jameson. "When you drive up and down the street, it's a different expression but the same voice as houses from 150 years ago."

However, those required gable forms shapeshift in unexpected ways as one moves through the house. Diagrammatically, David describes the design as a folded origami tent draped over three interior volumes—mezzanine-topped garage, bedrooms, and a service wall—and circled by glass. The funky exoskeleton is a combination of steel roof beams infilled with wood framing. Tree columns under the ceiling—3½-inch steel piping that reaches up from bearing points—support the various roof angles. The splayed supports create a more dynamic composition than a point-to-point load and allowed for shorter spans and half as many structural elements, he says.

"As the building recedes from the street, the tent roof becomes more organic and sculptural and creates this habitable art space inside," David says. "It's this sort of play of initial expectations, where the actual experiential qualities within are very different than what you might expect." While the front façade bows politely to the neighborhood legacy, the interior's flowing plan and exquisite finishes reflect the way the owners want to live.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: David Jameson, FAIA, principal in charge; Ron Southwick, architect; Oscar Maradiaga, David Jameson Architect, Alexandria, Virginia
BUILDER: PureForm Builders, Alexandria
INTERIOR DESIGNER: David Jameson, FAIA
LANDSCAPE ARCHITECT: Gregg Bleam, ASLA, Gregg Bleam Landscape Architect, Charlottesville, Virginia
PROJECT SIZE: 3,600 square feet
SITE SIZE: .51 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHER: Paul Warchol

KEY PRODUCTS

COOKTOP/OVENS: Bosch
COUNTERTOPS: Silestone
DISHWASHER: Fisher & Paykel
DOOR HARDWARE: Omnia
FAUCETS: Hansgrohe
GARAGE DOORS: Crisway
INSULATION: Icynene-Lapolla
LIGHTING: Dasal
LOCKSETS: FSB
PAINTS/STAINS/COATINGS: Benjamin Moore
REFRIGERATOR/FREEZER: Thermador
SINKS: Mirabelle, Duravit
TOILETS: Duravit
TUB: Americh Ice
THERMAL/MOISTURE BARRIERS: Henry
UNDERLAYMENT/SHEATHING: AdvanTech
WINDOWS: Western Windows Systems

CITATION / CUSTOM PERIOD OR VERNACULAR HOUSE

PETER ZIMMERMAN ARCHITECTS
BAYBERRY POINT
FALMOUTH, MASSACHUSETTS

This timeless piece of coastal land had been in the clients' family for several generations, and when it came time to build on it, they requested something that would fit into Cape Cod's cultural and historic landscape. Peter Zimmerman Architects gave them a house that's classically proportioned and simply detailed, a modern version of the turn-of-the-century coastal New England house. Its first-floor living spaces flow out to a western terrace overlooking the ocean, and to a sitting porch on the north that takes in picturesque views of a tidal pond and protected land. Continuous windows, a tone-on-tone material palette, and an unfettered floor plan achieve a sense of transparency and light that makes the interior seem larger than it is.

Exterior walls are clad in red cedar shingles, as is the roof, whose Dutch gambrel form helps keep the house's scale in check. "It's a particularly beneficial shape when you're trying to create bedrooms, which in vacation houses are critical because the owners want to accommodate as many guests as they can," says Peter Zimmerman, AIA. "The Dutch gambrel gives us the ability to have more space for the second-floor bedrooms while keeping a lower profile. It feels like a one-story house with dormers." There are four en-suite bedrooms, one on the first floor and three upstairs, including the main bedroom, which opens to a porch.

The firm's design of a calm, gracious retreat granted the owners' wish for something that looks iconic when viewed from the water, as though it has always been there.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Peter Zimmerman, AIA, principal in charge; Richard Pinkerton, RA, Peter Zimmerman Architects, Berwyn, Pennsylvania
BUILDER: Ralph Cataldo, Cataldo Custom Builders, Falmouth, Massachusetts
INTERIOR DESIGNER: Mary Hastings Interiors, Berwyn, Pennsylvania
LANDSCAPE ARCHITECT: Dan Solien, Botanica Fine Gardens, Falmouth
PROJECT SIZE: 4,969 square feet
SITE SIZE: 15+ acres
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Durston Saylor Photography

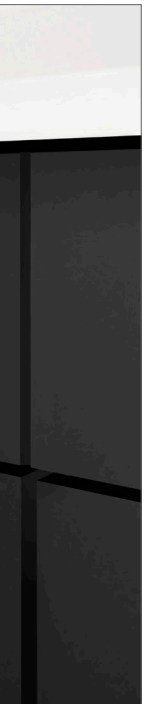
KEY PRODUCTS

CEILING FANS: Big Ass Fans
CLADDING: #1 Blue Label red cedar shingles
COOKTOP: Thermador
DISHWASHER: Asko
DOOR HARDWARE: Emtek
DOORS/WINDOWS: Andersen
ENGINEERED LUMBER: TJI Joists
FAUCETS: Kohler, Moen
GARAGE DOORS: Saw Mill Creek
HVAC: Hydro-Air Heating & Cooling Systems
OUTDOOR GRILL: Napoleon Prestige
OVENS: Thermador
REFRIGERATOR/FREEZER: Sub-Zero
RETRACTABLE SCREENS: Cape Cod Retractable
SINKS: Franke, Elkay
TOILETS/BIDETS: Kohler
TUB: BainUltra Meridian, Kohler
UNDERLAYMENT/SHEATHING: AdvanTech
WASHER/DRYER: Electrolux
WINE REFRIGERATOR: Sub-Zero

J0750 Verde Comodoro

J0754 Blu Fes

J0720 Nero Ingo



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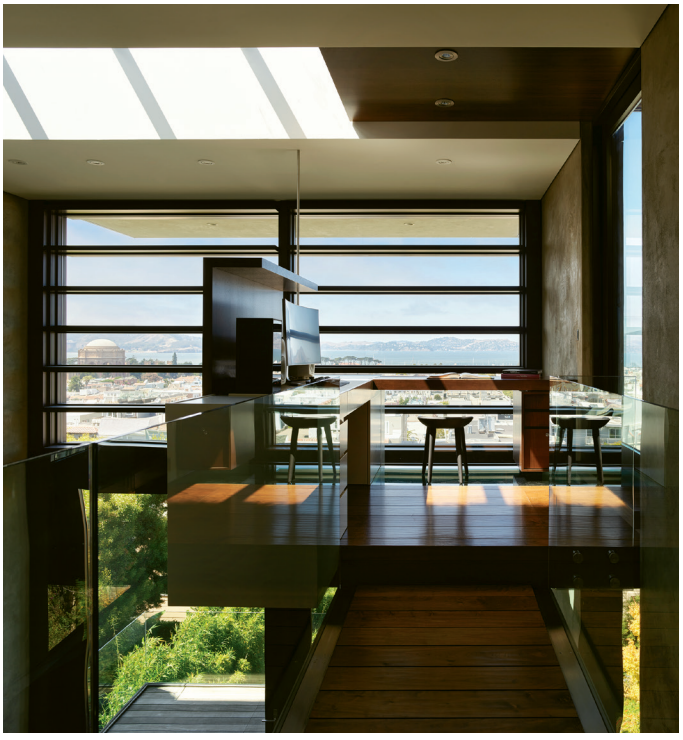
HONOR AWARD / CUSTOM URBAN HOUSE

AIDLIN DARLING DESIGN
ART HOUSE
SAN FRANCISCO

Designed for an art collector, Art House doesn't just make a statement, it creatively addresses several issues that plague San Francisco's residential neighborhoods, namely its narrow lots and steep terrain. The house sits on a downslope with dramatic backyard views to the north, while the street side faces south, creating competing needs for light, privacy, and shade. How to fit it harmoniously into the eclectic streetscape was another challenge, given the client's penchant for powerfully minimalist architecture. This is the kind of puzzle Aidlin Darling relishes. "We always ask, how can a singular gesture solve three to five problem statements," says Josh Aidlin, FAIA.

What emerged was a quiet interpretation of the Victorian townhouse. His team worked closely with the city planning department to craft a modern home whose ordering principles come directly from the scale of neighboring homes. "Our strategy was to design this concrete mass but complement it with a tremendous amount of glazing, and layering on top a two-story brise soleil," says Josh. That delicate red cedar screen was the gesture that solved multiple problems. A counterpoint to the monolithic concrete walls, its horizontal slatted panels abstract the window proportions of neighboring homes. They filter light and views, while connecting the occupants to the sight of two large street trees. In contrast, the rear façade is four stories



of glass that provide panoramic views of the Golden Gate Bridge, Alcatraz Island, and the Palace of Fine Arts.

Another street-friendly move is the see-through slot where the stairway winds up through the house. "You can look through the house to the bay beyond; that was our gift back to the neighborhood," Josh says. Adds project architect Mike Pierry, "The planning department likes to emphasize adjacent characteristics; they and the client were excited about it because it emphasizes the nature of the site and is an interesting architectural detail."

Compressed between concrete walls, a half-flight of stairs inside the front door leads to a living room with a 20-foot-tall window wall and 12-foot-tall pivoting doors that open the entire room to a deck. The owner's office is suspended above the living room, its slats framing the

FLOOR PLAN | 1. Entry | 2. Kitchen | 3. Dining Room | 4. Living Room | 5. Deck/Terrace | 6. Main Bedroom | 7. Main Bathroom | 8. Closet | 9. Office Space | 10. Garage | 11. Storage/Mech. | 12. Bedroom | 13. Bathroom | 14. Media Room | 15. Laundry | 16. Yoga Room

iconic bridge span when he's seated at his desk. Interior windows and a large skylight in the rooftop garden scoop light to the core of the house, and a bamboo light well brings greenery and movement into the dining room. The lowest level opens to three terraced gardens that follow the hillside—the final applause for a house that brilliantly embraces its surroundings.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Joshua Aidlin, FAIA, partner in charge; Michael Pierry, project architect; Cherie Lau; Brent Grubb; Julia Arria, Aidlin Darling Design, San Francisco

BUILDER: Cello & Maudru, Napa, California

LANDSCAPE ARCHITECT: Andrea Cochran, San Francisco

SHORING CONTRACTOR: Benjamin P. Lai & Associates, Danville, California

GEOTECHNICAL ENGINEER: Harold Lewis & Associates, San Francisco

CIVIL ENGINEER: Lea & Braze, Hayward, California

STRUCTURAL ENGINEER: GFDS, San Francisco

LIGHTING DESIGNER: Revolver Design, Berkeley, California

PROJECT SIZE: 5,070 square feet

SITE SIZE: .09 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Matthew Millman Photography

KEY PRODUCTS

COOKTOP: Viking

DISHWASHER: Miele

DUMBWAITER: Acme Home Elevators

FAUCETS: Dornbracht, VOLA

FIREPLACE: Montigo

HVAC: Mitsubishi

OVEN: Miele

REFRIGERATORS: Gaggenau, Sub-Zero

ROOFING: Kemper System America

SINKS: Kohler, Blanco

SKYLIGHTS: Glazing Vision

TOILETS: TOTO

TUBS: Kohler, Wetstyle

WASHER/DRYER: Maytag

WINDOWS: NorthStar Woodworks

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HONOR AWARD / CUSTOM URBAN HOUSE

MAX LEVY ARCHITECT
MERRILEE LANE
DALLAS

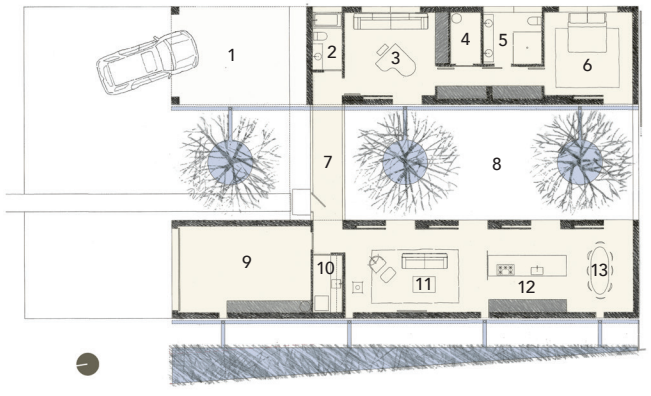
Merrilee Lane resonated with our judges because it brings fresh thinking to modest, mid-20th-century neighborhoods, which "are wall-to-wall carpeting across America," says Max Levy, FAIA. Faced with a flat, featureless lot and a client with a simple program, Max explored how to design an economical house that channels light and nature—two elements tract houses lack, despite their small size. In fact, this new house in a 1950s neighborhood is roughly the same size as the "sad little house" it replaced. The client, a physician with a mid-range budget, requested only two bedrooms and an open kitchen, dining, and living room.

Max's first thought was how to make nature the focus. On a whim, he diagrammed a row of trees running down the center of the lot, which parted the floor plan into a daytime wing and a nighttime wing. "It was this mad experiment, but as I started sketching, it turned out to be the ticket," he says. Placed perpendicular to the street, the two rectangular volumes—one containing the kitchen, dining, and living zone, the other housing two en-suite bedrooms— face each other across a gravel courtyard through a scrim of crape myrtle trees. A glass breezeway connects the wings and acts as an entry foyer. Behind it, the east and west wings culminate in a carport and garage, respectively, at the street.

Around those quiet organizational elements, the entire site plan falls neatly into place. Deft detailing supports the al fresco concept. The one splurge was the pocketing courtyard doors on each volume that dissolve the boundary between inside and out. The crape myrtles stand inside steel rings, connected by runnels to the house's downspouts—a poetic irrigation solution that celebrates seasonal rainfall. Max

left a gap between the downspouts and the runnels, so that the owner can see the rain pouring out and rushing through the runnel. "It enhances the feeling of being sheltered, and it's kind of meditative to watch the rain in that context," he says.

Inexpensive to build because of its simple framing, the thin house—as though split in half lengthwise—has unmistakable environmental benefits. "So many tenets of green architecture take us away from nature, sealing up a building hermetically to make it as efficient as possible to run the air conditioning 24/7, like a life support system," Max says. "The skinny form I keep winding up with more easily holds hands with the world."—*Cheryl Weber*



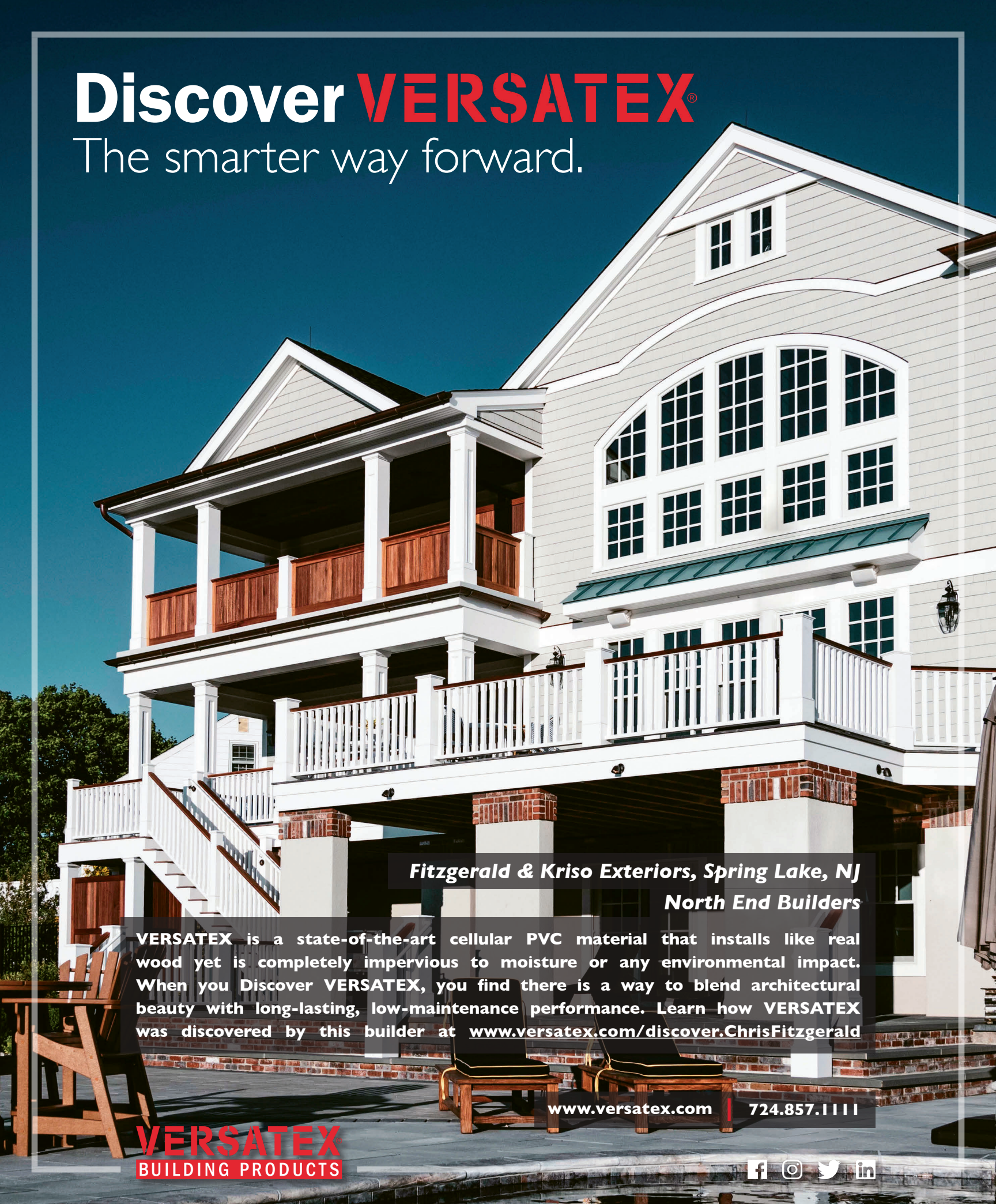
FLOOR PLAN | 1. Carport | 2. Powder Room | 3. Guest Bedroom | 4. Mechanical | 5. Main Bathroom | 6. Main Bedroom | 7. Entry Passage | 8. Courtyard | 9. Garage | 10. Utility Room | 11. Living Room | 12. Kitchen | 13. Dining

PROJECT CREDITS

ARCHITECT: Max Levy, FAIA; Matt Morris; Tom Manganiello, Max Levy Architect, Dallas
BUILDER: Constructive, Dallas
INTERIOR DESIGNER: Max Levy Architect
LANDSCAPE ARCHITECT: Hocker Design Group, Dallas
PROJECT SIZE: 1,968 square feet air-conditioned; 772 square feet unconditioned
SITE SIZE: .25 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Charles Davis Smith

KEY PRODUCTS

BATHROOM FAUCETS: Waterworks
BATHTUB: Duravit
CABINETRY: PHD Millwork
CERAMIC TILE: Daltile
CLADDING: Kinney Brick Company
COOKTOP: KitchenAid
COUNTERTOP: Neolith
DISHWASHER: ASKO
DOOR HARDWARE: Baldwin, IVES, Hager
EXTERIOR LIGHTS: ABB Installation Products
FIREPLACE: Wittus
HOUSEWRAP: Tyvek
INSULATION: Demilec
INTERIOR LIGHTS: Leviton, Akari
KITCHEN FAUCET: Hansgrohe
OVEN: Bosch
PAINTS: Sherwin-Williams
REFRIGERATOR/FREEZER: Sub-Zero
ROOF TRUSSES: Colonial Truss Co.
ROOFING: StazOn Roofing
SINKS: Wells Sinkware
TOILETS: TOTO
TRANSLUCENT PANELS: LUMAsite
SWITCHES & DIMMERS: GP Drapery
WINDOWS: Western Window Systems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CITATION / CUSTOM URBAN HOUSE

JOHNSEN SCHMALING ARCHITECTS
FLEX HOUSE
SACRAMENTO, CALIFORNIA

Johnsen Schmaling likes to work the in-between zones. For its rural buildings, that means the area between forest and pasture, wild and cultivated. And for their urban structures, such as Flex House, the architects find richness in the transition between residential and commercial areas.

Designed for a builder/developer for her own use, Flex House slots between a low-rise apartment building and a retail store and small parking lot. It has an upside-down floor plan with living space on the top floor, bedrooms on the second level, and flex space and garage on the street level. The owner, who has collaborated with the firm on a number of award-winning projects, will use the ground level as her office.

"We have loved working together," says Sebastian. "We've been allowed to do quite a bit of architecture on a budget. Our entire lives revolve around making things thin—getting the thinnest possible separation between materials." It's a quest not all builders can deliver on, but this one does.

At first sight of this house, the larger contrasts catch the eye—the muscular panels of raw steel and the fine grain wood cladding. Moving around the building, one perceives the play of solids and voids and the trellising like "tendons," as Sebastian puts it, that knits them together. Even closer examination reveals slender slivers of steel tracing key elements like a connective membrane—a thin steel line that elevates everything.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Brian Johnsen, AIA, and Sebastian Schmaling, AIA, principals in charge; P.J. Murrill, Ben Penlesky, and Andrew Cesarz, project team, Johnsen Schmaling Architects, Milwaukee
BUILDER: Indie Capital Constructors, Sacramento, California
INTERIOR DESIGNER/LANDSCAPE ARCHITECT: Johnsen Schmaling Architects
PROJECT SIZE: 3,900 square feet
SITE SIZE: .065 acre
PHOTOGRAPHY: Justin Lee Lopez

KEY PRODUCTS

ARCHITECTURAL RAILING: C.R. Laurence
CABINETRY: Ikea
CLADDING: Cleveland Black Oxide steel panels
COUNTERTOPS: Silestone
ENTRY DOORS/WINDOWS: Sierra Pacific
FAUCETS/SINKS/TOILETS: Kohler
GARAGE DOORS: Clopay
HVAC: Trane
KITCHEN APPLIANCES: Samsung
LIGHTING: WAC, Halo, DMF, Artemide
PASSAGE DOORS: Inox
ROOFING/INSULATION/HOUSEWRAP: Owens Corning
TILE: Iris Ceramica
VENTILATION: Panasonic
WASHER/DRYER: Miele

CITATION / CUSTOM URBAN HOUSE

SPARANO + MOONEY ARCHITECTURE
URBAN TREE HOUSE
SALT LAKE CITY

Urban living is always a balance between privacy and proximity. The client for this house on a tight lot in Salt Lake City asked Sparano + Mooney to titrate that balance, while delivering a house that felt like a vacation paradise.

"The owner is in real estate," says Anne Mooney, AIA. "He wanted to demonstrate that great architecture doesn't have to happen outside the city on a pristine site." Certainly, this was a rare client, because he was willing to forgo the typical overloaded program that bogs down floor plans. He wanted openness, volume, and views, and was willing to invest in a house with only one bedroom to achieve it.

In scale with the neighbors, the firm designed a three-sided courtyard house, sliced along its length by windows and cleaved by a central patio and pool. "We found a piece of wood with a void at the center, and that became the inspiration," Anne recalls. The owner drove the dark palette, and it was his idea to locate the tub directly next to the bed.

The double-height living/dining/kitchen consumes the largest portion of the house. Stair access to the primary bedroom is here, but the room is over the guest suite at the rear, giving it long views across the pool.

At the front of the house, a recessed entry suggests a neighborly porch. And there's the illusion that you can see into the house but, in reality, a wall behind the vestibule blocks full view. It's privacy balanced with proximity—a perfect oasis for urban life.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: John Sparano, FAIA; Anne Mooney, AIA; Philip Dimick, Seth Striefel, Nate King, project team; David Kirk and Mark James (model); Jun Li (model), Sparano + Mooney Architecture, Salt Lake City

BUILDER: Sausage Space, Salt Lake City

INTERIOR DESIGNER: Cody Derrick, cityhomeCOLLECTIVE, Salt Lake City; project team: Cody Derrick, Lauren Bald, Rebecca Loosli

LANDSCAPE ARCHITECT: Dig Landscape Design and Eschenfelder Landscaping, Salt Lake City

STRUCTURAL ENGINEER: Structural Design Studio, Salt Lake City

PROJECT SIZE: 2,000 square feet

SITE SIZE: .14 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Matt Winquist Photography, Kerri Fukui/cityhomeCOLLECTIVE

KEY PRODUCTS

CLADDING: Stained vertical cedar

COOKTOP/RANGE/OVENS: Wolf

DOOR HARDWARE: Emtek

FAUCETS: Waterstone, Brodware, Brizio, Restoration Hardware (primary)

RADIANT HEATING: Lochinvar Boiler

REFRIGERATOR/FREEZER: Sub-Zero

ROOFING: Single-ply TPO Membrane

SOUND SYSTEM: SONOS

SURFACING: Grigio marble, Calacatta marble, steel, concrete

TILE: Cle Zellige

TOILETS: Kohler, The Renovator's Supply (primary)

VENT HOOD: Best

WINDOWS: Windsor

WINDOW WALL SYSTEMS: LaCantina

WINE REFRIGERATOR: Sub-Zero

CITATION / CUSTOM URBAN HOUSE

ALTERSTUDIO
HIGHLAND PARK RESIDENCE
DALLAS

Alterstudio's ambitious design for full-time art collectors succeeds on many levels, not least for its elevation of a featureless suburban lot—and the artwork inside. Deep lot setbacks influenced its boomerang-like footprint, which is articulated as an Indiana limestone-clad bar that cantilevers over the main level. Retracting glazed walls on each side of the long living space allow the landscape, with its gardens, terraces, and a pool, to flow through. At the entrance, a glass-lined hole opens in the 35-foot cantilever, scrambling perceptions of inside and out. Sectionally, the house interacts with sunlight in delightful and unexpected ways through interior light wells, slatted partitions, and pocket gardens. Programmatic landscape elements are skillfully deployed, too. Accessed from the alley, the garage is hidden under green terracing in the backyard, creating a soft canvas for play and entertaining. And across the lawn, an art gallery was sunk into the site to achieve 14-foot ceilings.

"Given all the constraints, we were really proud to contribute in a way that makes the environment richer and not just historicist," Kevin says of the neighborhood of contemporary Tudor and French chateau-style homes. "When one drives by, it's not like it looks like everything else, or 'what is that crazy shape?' It's respectful, unusual, and intriguing, and is a different version of the way architecture can materialize in this neighborhood, aligned to our clients' interest in contemporary art."
—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Kevin Alter, Assoc. AIA; Ernesto Cragnolino, FAIA; Tim Whitehill, Assoc. AIA; Michael Woodland, AIA; Jenna Dezinski, Alterstudio Architecture, Austin, Texas
BUILDER: Steven Hild Custom Builder, Dallas
INTERIOR DESIGNER: Silvia Zofio, SZ PROJECTS, Dallas
LANDSCAPE ARCHITECT: David L. Hocker, Hocker Design, Dallas
LIGHTING DESIGNER: Essential Light Design Studio, Dallas
STRUCTURAL ENGINEER: Ellinwood + Machado Structural Engineers, Atlanta
MECHANICAL ENGINEER: Positive Energy, Austin
PROJECT SIZE: 12,398 square feet
SITE SIZE: .67 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CLADDING: Indiana limestone
FAUCETS: VOLA
GARAGE DOORS: MHB/Grand Openings
HVAC: Mitsubishi, Aprilaire
LIGHTING: Amerlux
LIGHTING CONTROL: Lutron
OVENS: Miele
REFRIGERATOR/FREEZER: Sub-Zero
SINKS: VOLA
TILE: Ceramica Suro
TUB: Blu Bathworks
WINDOWS: Western Window Systems
WINDOW WALL SYSTEMS: Sky-Frame

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HONOR AWARD / RENOVATION

ROBERT M. GURNEY, FAIA, ARCHITECT
RENOVATION 1662
WASHINGTON

Georgetown is among the most desirable neighborhoods in Washington, D.C. Visitors and residents are drawn to its history, human scale, and easy walking distance to restaurants and shopping. Robert Gurney's clients moved from suburban Hollin Hills in Alexandria, Virginia, for these reasons and to be close to work.

Although they gained Georgetown's amenities, they sacrificed everything else: living space, a great yard with a swimming pool, and an iconic Midcentury Modern house designed by Charles Goodman. "They're a young couple with two young kids," says Bob. "They bought this house for the yard." They certainly did not buy the tiny traditional row house for its meager two bedrooms, one bath, and the kitchen awkwardly located in the basement.

After two years of living there, they called the firm for a gut renovation. That was a smart call. Bob began his career renovating dilapidated D.C. row houses for himself and his family and is now one of the maestros of the medium. Depending on his clients' desires, he can tune the renovation more modern or more traditional with nary a missed note.

In this case, the clients were solidly in the modern camp. Their wish list included three bedrooms, an open living/kitchen/dining room, and a better connection to the backyard. There was also some hope for a pool, but the lot is landlocked,

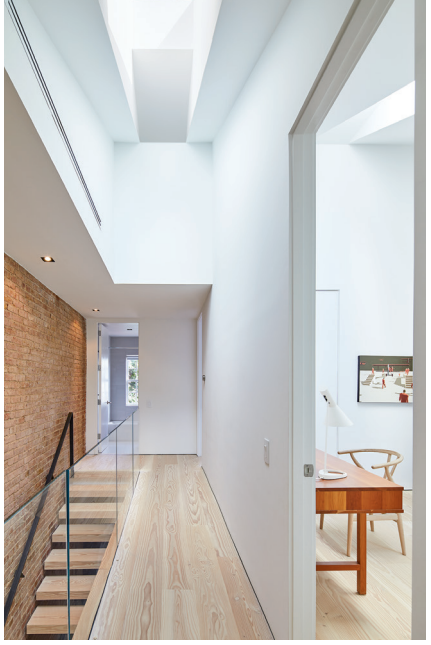
making it prohibitively difficult and expensive.

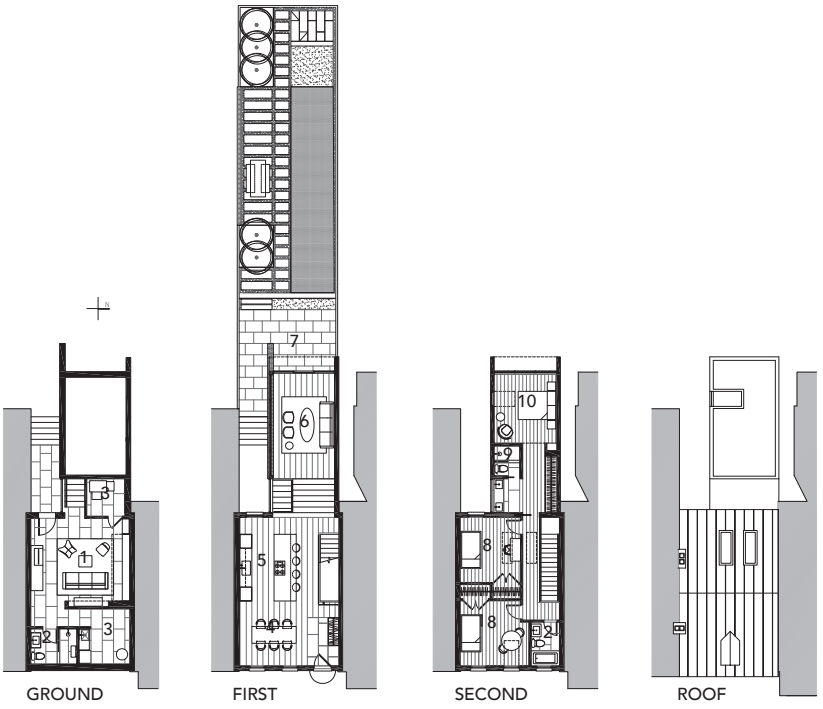
The landlocked lot helped in other ways, however, because it liberated the firm to design a completely modern addition off the back. "The rear is not visible, so we could do anything we wanted back there—as long as we left the front of the house alone," says Bob. "Well, we were allowed to remove the shutters." Per the Old Georgetown Board, a chimney seen from the front had to remain, even though the fireplace was removed, and the roof had to be replaced with the same standing seam metal as the original.

That metal is echoed in the copper cladding for a new, narrow addition. The addition solves the connection to the outdoors, while giving breathing room to new, more commodious interiors. What it lacks in width, it makes up for in volume and sight lines through the glazed rear wall, making the spaces feel larger than they are.

European Doug fir flooring, sourced by the client, ties the renovated and new spaces together, while allowing design elements to pop: the original brick and stone wall, the Kalwall connector between old and new buildings, and the dark-stained kitchen cabinetry. New skylights and an uncovered attic dormer usher light down through the middle of the house.

Refreshed and renewed, the best of the old house character remains, amplifying and elevating the modern insertions.—*S. Claire Conroy*





FLOOR PLAN | 1. Family Room | 2. Bath | 3. Mechanical | 4. Dining | 5. Kitchen | 6. Living 7. Patio | 8. Bedroom | 9. Main Bath | 10. Main Bedroom

PROJECT CREDITS

ARCHITECT: Robert M. Gurney, FAIA, principal in charge; Claire L. Andreas, project architect, Robert M. Gurney, FAIA, Architect, Washington

BUILDER: Washington Landmark Construction Co., Washington

LANDSCAPE ARCHITECT: Campion Hruby Landscape Architects, Annapolis, Maryland

PROJECT SIZE: 2,250 square feet

SITE SIZE: .04 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

BATHROOM SINKS: Kohler

COUNTERTOPS: Caesarstone

FAUCETS: GRAFF, Grohe, Boffi

FIREPLACE: Spark

FLOORING: Dinesen

HARDWARE: Mockett

KITCHEN APPLIANCES: Miele

KITCHEN SINK: Just Mfg.

LIGHTING: Europhase, Lightolier, WAC

LIGHTING CONTROL/SHADING: Lutron

PAINTS: Sherwin-Williams

ROOF WINDOWS: VELUX

TUBS: TOTO (main); Kohler (secondary)

WINDOWS/WINDOW WALLS: Windsor, Western Window Systems, Kalwall

CITATION / RENOVATION

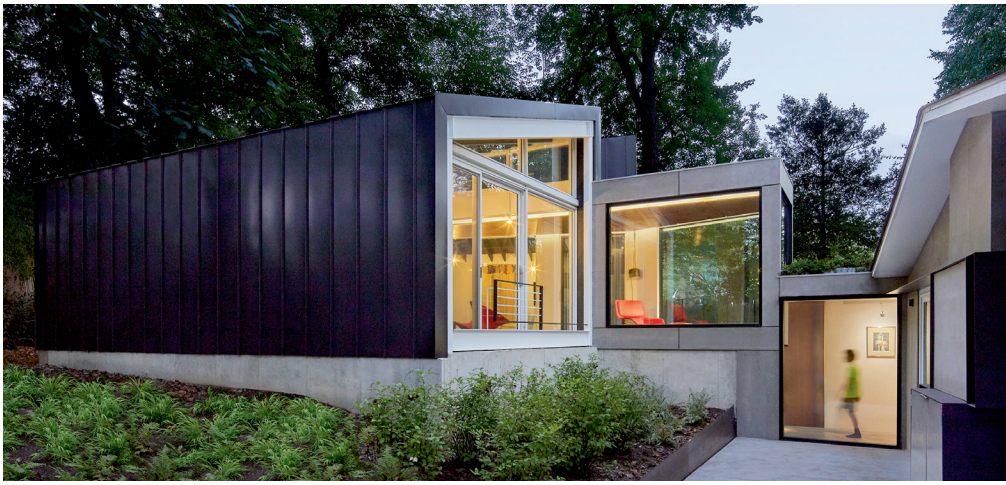
KUBE ARCHITECTURE
DUAL MODERN
KENSINGTON, MARYLAND

Janet Bloomberg's addition to her own Hammond Woods residence takes its cues from the house's original architect, Charles Goodman. Between 1949 and 1951, he developed 58 Midcentury Modern homes on the wooded, rolling terrain of this Washington, D.C., suburb. The addition's form reflects the house's roof pitch and rectangular footprint, though she split them apart to allow for clerestories in each room—the better to view the tree canopy—and angled them to accommodate the oddly shaped lot.

Set a half-level up from the main house along the natural slope, the twin shed-roofed volumes flank a lower-ceilinged glass walkway that connects them lightly to the house. "I wanted to make clear what was existing and what was new," Janet says. "We wanted to do a KUBE house, not a Goodman knockoff."

One volume houses a bath, laundry, and den with a porch, while the other holds a kids' lounge, second bath, and study. Metal roofing wraps down the side walls, draining rainwater to gravel troughs and eliminating the need for a gutter system. Exposed framing, clerestories, and the glass end wall in each space pay homage to Goodman's work.

What Goodman may not have considered was designing for the future. Here a separate entrance and sliding walls on the central portion allow for the possibility of an accessory dwelling. The connector's green roof, too, is a contemporary gesture—and a focal point from the addition. The two moderns sit side by side, gazing into the landscape.—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Janet Bloomberg, FAIA, principal in charge; Matthias Arauco-Shapiro and Matthew Dougherty, associate designers, KUBE Architecture, Washington

BUILDER: ThinkMakeBuild, Annapolis, Maryland (shell); R Construction, Silver Spring, Maryland (interior)

LANDSCAPE ARCHITECT: Campion Hruby Landscape Architecture, Annapolis

CUSTOM WORK: Metal Specialties, Louisa, Virginia; Mersoa Woodwork & Design, Rockville, Maryland; Gaithersburg Glass, Gaithersburg, Maryland

PROJECT SIZE: 1,200 square feet

SITE SIZE: .30 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander Photography and Julia Heine Photography

KEY PRODUCTS

CLADDING: Viroc

DOORS: Loewen, Windsor

FAUCETS: Lacava, Hansgrohe

INSULATION/HOUSEWRAP: ZIP System

LIGHTING: Flos, Artemide, Foscarini, Bruck, Buschfeld

LIGHTING CONTROL: Lutron

PAINTS/STAINS: Benjamin Moore

PASSAGE DOORS/DOOR HARDWARE: Mockett

SINKS: Badeloft

TOILETS: Lacava

WINDOWS: Windsor, Western Window Systems

CITATION / RENOVATION

FOUGERON ARCHITECTURE
TRANSLUCENCE HOUSE
SAN FRANCISCO

In a city celebrated for its quality of light, Anne Fougeron's buildings take translucence to a new level. As the house name implies, her renovation swept clean a 1960s floor plan and its messy additions, opening it dramatically to the secluded double lot overlooking the city and bay. Taking a surgical approach, she broke apart the existing box, saving half of the exterior and interior walls, and added a 500-square-foot glass living and dining pavilion that pushes out toward the view.

Anne says the design was inspired by California's Light and Space art movement, which explored the way people perceive space. Vertical and horizontal wood slats on the interior and exterior help to diffuse the light, and at the center of the house, a brown-glass stair and bridge shifts from solid to transparent with the changing daylight. "The brown glass is Midcentury Modern and has warmth to it," she says. "Glass can become very transparent in that space because there's so much brightness, and having color means you can see it."

Bits of color are also incorporated in the forest green breakfast room and the furniture. "Once you get all that glass, we try to figure out ways to give the glass some focus and create depth," she says. "A bright area in front of the eye helps to bring you some sense of pleasure and warmth." These interventions, combined with solar panels, a Tesla powerwall, and a drought-tolerant landscape, create a house that's as habitable as it is inventive.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Anne Fougeron, FAIA, Fougeron Architecture, San Francisco
BUILDER: Samantha Burton, Young & Burton, San Francisco
LANDSCAPE ARCHITECT: Andrea Cochran Landscape Architecture, San Francisco
STRUCTURAL ENGINEER: Paul Endres, Endrestudio, Emeryville, California
COLORIST: Jill Pilaroscia, Colour Studio, San Francisco
PROJECT SIZE: 4,038 square feet
SITE SIZE: 0.196 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Joe Fletcher Photography

KEY PRODUCTS

CABINETRY: Bulthaup
CABINETRY HARDWARE: Berkeley Mills
COOKTOP: Gaggenau
COUNTERTOPS: Corian
DISHWASHER/OVENS/REFRIGERATOR/FREEZER: Miele
FAUCETS: Dornbracht, VOLA, Fantini Rubinetti, JEE-O
FIREPIT: Extremis
FLOORING: Stonepeak Ceramics Elements, custom concrete
LIGHTING: Vibia, Flos, Nyta, David Trubridge
OUTDOOR REFRIGERATOR: Summit
PAINTS/STAINS/COATINGS: Benjamin Moore
SINKS: Houzer, Corian, Elkay
TOILETS: TOTO
WASHER/DRYER: Electrolux
WINDOWS: Bendheim Architectural Glass

CITATION / RENOVATION

BRININSTOOL + LYNCH
MARIPOSA HOUSE
MALIBU, CALIFORNIA

There's something magical about a California Modern house actually located in California—especially in storied Malibu beneath the Santa Monica Mountains. Even if you can't see the ocean (and you cannot from here), you feel its presence and myriad shifts in microclimate. There's a reason why these houses were designed for indoor-outdoor living.

When longtime clients of Brad Lynch bought this house, they did so for the property—a gloriously private 1.5 acres in an older part of Malibu. "You see only mountains and landscape there," says Brad. "It's very unusual to be that close to the Pacific Coast Highway." The house had a provenance—originally designed by Alfred T. "Hap" Gilman, an associate of Frank Lloyd Wright—but it was not in good condition. Still, everyone discerned its "good bones."

Brad, who got his start in the profession renovating Frank Lloyd Wright houses, was perfectly suited to bringing Mariposa House back to life. Indeed, he made it better than it ever was. The filter for any change was to maximize those indoor-outdoor connections.

To wit, an original fireplace in the living room had to come down—it blocked the best views. Its stone was repurposed to mend other piers in disrepair. Concrete floors with failing radiant heat had to come up, and Brad replaced them with terrazzo that stretches through the whole 5,600-square-foot house and segues outside as well. New custom walnut cabinetry complements renewed Doug fir beams and tongue-and-groove ceilings.

Behind the scenes, the house received fully updated systems and a seismic retrofit. It is truly better now than it ever was—in every way.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Brad Lynch, principal in charge; Pablo Diaz, project manager; David Mulder, project architect; Sarah Peil Winstead, designer, Brininstool + Lynch, Chicago

BUILDER: Craig R. Williams Construction, Beverly Hills, California

INTERIOR DESIGNER: Brininstool + Lynch

LANDSCAPE ARCHITECT: Pamela Burton & Company, Santa Monica, California

PROJECT SIZE: 5,600 square feet

SITE SIZE: 1.5 acres

CONSTRUCTION COST: $1,059 per square foot

PHOTOGRAPHY: Christopher Barrett

KEY PRODUCTS

CABINETRY: Poliform (kitchen), Antoniolupi (bath), Stay-Straight Mfg. (custom wet bar/storage)

CLADDING/TRIM: James Hardie HardiePanel, board trim, board-and-batten siding

COOKTOP: Pitt Elbrus

DISHWASHER/OVENS/REFRIGERATOR/FREEZER: Gaggenau

DOORS/WINDOWS: Caoba, Otiima

DOOR HARDWARE: Emtek, SIMONSWERK

DRYWALL: USG

FAUCETS: Dornbracht (kitchen), VOLA, KWC

HVAC: Daikin

LIGHTING: Bega, Louis Poulsen, DMF, Pablo

LIGHTING CONTROL/HOME CONTROL: Lutron

PAINTS: Benjamin Moore

THERMAL/MOISTURE BARRIER: Prosoco

TOILETS: TOTO

TUBS: Kohler

SINKS: Mila (kitchen), NIDO, Just Mfg.

UNDERLAYMENT/SHEATHING: GP DensShield

WINE REFRIGERATOR: Perlick

Resin Panel Infill Creates a Stylish, Eco-friendly Connection to Nature

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DESIGNRAIL® WITH GINKO THATCH RESIN INFILL

Finding new ways to incorporate key elements of the natural world into the built environment has become a growing focus for many architects and designers, resulting in clever new approaches to residential design.

Increasingly, design-build professionals are looking to bring elements from nature into the home through the use of biophilic principles. In its simplest form, biophilic design involves the incorporation of organic or nature-inspired materials and textures within architectural spaces, allowing inhabitants to feel connected to the natural world—even when indoors. A number of studies show how the application of biophilic design within built spaces can lower stress levels and reduce heart rates and blood pressure while improving creativity, productivity and overall well-being.

From emphasizing water or fire elements to adding greenery and natural light to including accents crafted of stone or wood, showcasing natural elements in residential spaces not only makes a visual statement but affirms our intrinsic need to stay rooted within nature.

Developments in materials that utilize biophilic design have resulted in new ways to incorporate natural elements within interior spaces. One such material is resin panel railing infill from Feeney. Embedded with organic materials such as grasses, leaves and branches, the innovative infill makes it possible to create statement-making stairways and landings that not only tie-in harmoniously with other interior elements but also with outdoor areas such as decks and patios to achieve a seamless transition between these environments.

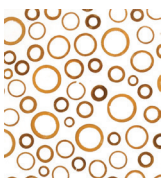
Architects and designers are able to choose from among nine distinctive options—ranging from bamboo to rice grass—to create one-of-kind railing panels that express their unique design vision. The infill is installed in DesignRail® aluminum railing frames, which are available in Feeney's high performance and long lasting ColorEasy™ powder coat program, providing almost endless design flexibility.

Available for 36- and 42-inch railing heights, the resin infills can be mixed-and-matched with a variety of other Feeney infill options, including cable railing, glass, vertical cable, stainless steel mesh, laser-cut aluminum panels and aluminum pickets—and are compatible with all DesignRail® top rail styles.

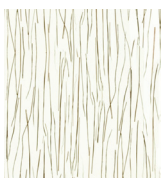
Constructed using a specially-formulated co-polyester resin developed by 3form that merges performance with environmental responsibility, the resin panels incorporate 40 percent pre-consumer recycled content and are GREENGUARD® Indoor Air Quality Certified. In addition, they have been independently tested and meet the criteria for approved interior finishes and light transmitting resin materials per the 2018 International Building Code®.

The lightweight resin is half the density of glass, simplifying installation while reducing structural support requirements. The infill panels fit easily into the pre-engineered DesignRail® frame and are fully surrounded on all four sides with a low-profile aluminum channel, providing an aesthetically clean appearance with minimal transition from panel to frame.

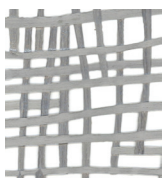
Effective biophilic design removes the barriers between built and natural environments. Incorporating natural features proven to promote happiness and well-being, such as railing infill embedded with organic materials, brings new life—and enduring style—to residential spaces and those who inhabit them.



Bamboo Rings Natural



Bear Grass Lite



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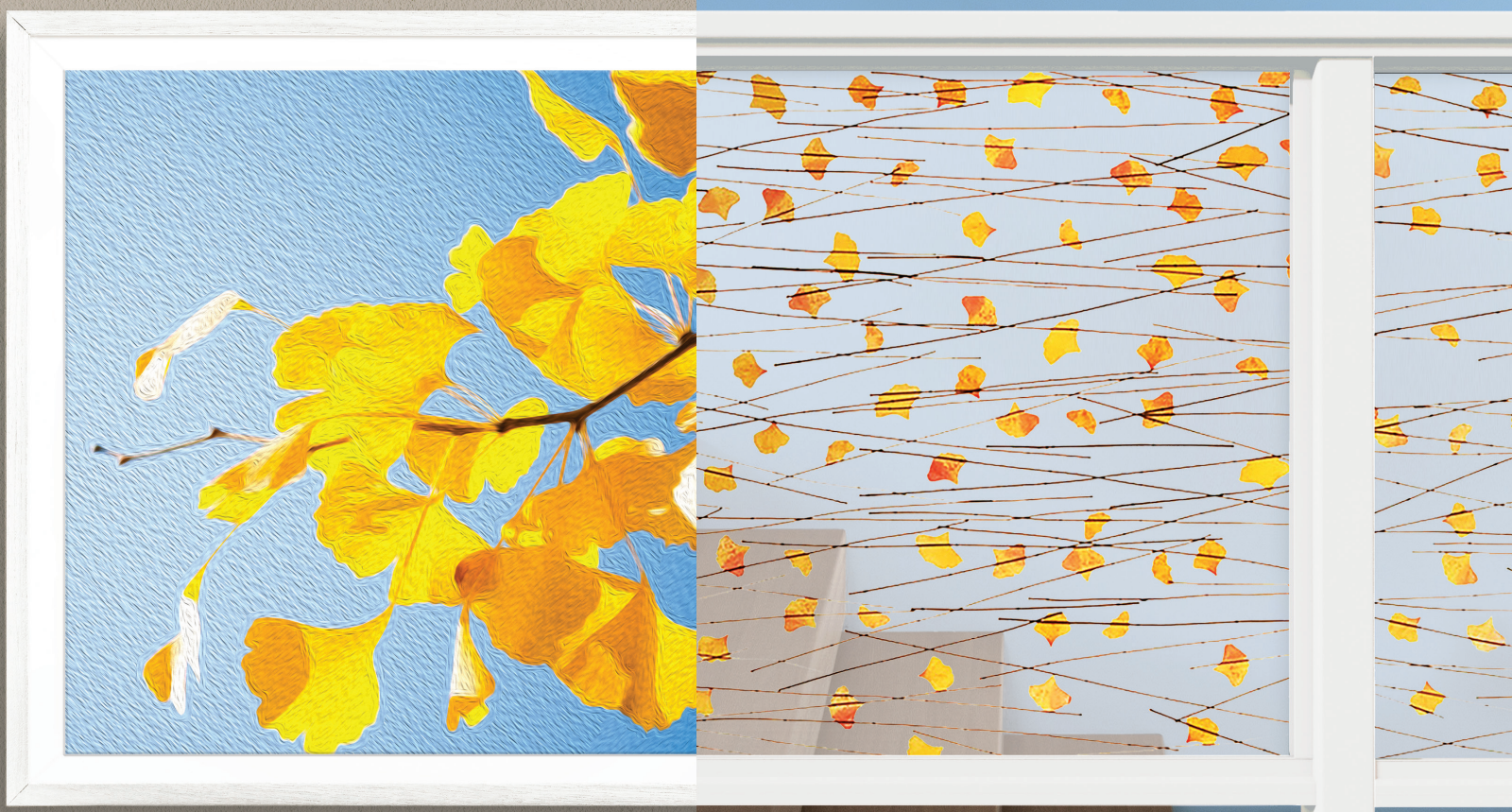

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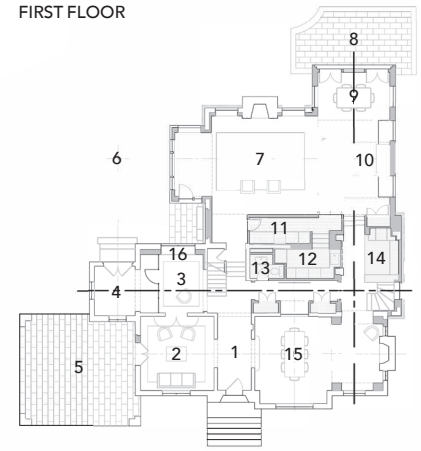
HONOR AWARD /
CUSTOM PERIOD OR VERNACULAR RENOVATION

DONALD LOCOCO ARCHITECTS
A COMPLEMENTED TUDOR
ARLINGTON, VIRGINIA

Before pursuing architecture, Donald Lococo studied piano, taking lessons from the same instructor as Glenn Gould in Canada. He moved with facility between classical and contemporary music, and it's that virtuoso flexibility he now brings to design. His firm is adept at toggling between traditional and modern projects, as work in the Washington, D.C., area often entails, but his favorite projects explore the infinite possibilities of mixing the two. Such was the case with this Honor Award-winning house in Arlington, Virginia.

"I love the tension and the dialogue between the traditional and modern elements," he says. "It's like an Oreo cookie." The original house was a 1940s Tudor-style subjected to hodgepodge changes over the years. It needed a serious sorting out and a small kitchen addition to make modern life function properly within its walls.

Donald considers Tudor a romantic style—a perception that guided his updates. First, he stripped away unnecessary flourishes, or what he calls the "glop added in the 1970s and '80s," shoring up the good bones of the original. Then, any new work or details he inserted had to tap the same romantic vein—albeit through a modernist filter. "With each element we added, we had to ask ourselves—can we say it with less?" he recalls.



FLOOR PLAN | 1. Entry Hall | 2. Renovated Living Room | 3. Library | 4. Private Office | 5. Existing Terrace | 6. Firepit & Terrace | 7. Renovated Family Room | 8. Breakfast Terrace | 9. Breakfast | 10. Kitchen | 11. Bulk Pantry | 12. Laundry | 13. Powder Room | 14. Butler's Pantry | 15. Renovated Dining Room | 16. Reused Discovered Windows | 17. Bedroom Suite | 18. Green Roof/Garden | 19. Bedroom | 20. New Main Bathroom | 21. Renovated Main Bedroom | 22. New His Closet | 23. New Hers Closet

Peeling away the "glop" revealed original black metal windows and white plaster walls, which became the palette for the kitchen/breakfast room addition. Other forms derive from existing roof pitches and dormer windows, but are pared down to essentials and then inflected with a romantic exuberance. Everything is clean and simple, but a touch exaggerated—like Alice in Wonderland or an awe-inspiring cathedral.

"When you leave the original Tudor spaces, your mind is still in the brain wave of the romantic. But, in the addition, it's like origami—a kind of floating Tudor with chiseled dormers punctuated by thin steel. And then there's the cat's cradle over the island."

The "cat's cradle" is a meticulously detailed shelving system that appears to hover atop the island, but that actually supports the ceiling structure. Executing its connections through the ultra-thin counter surface was no easy task. "The amount of weight that comes through it is amazing," says Donald.

Just as exacting are the sinewy "kerfs" cut into the cabinetry and millwork, adding a subtle movement almost like music. They evoke the randomness of natural materials, or the 50-year-old hemlocks in the backyard, but they were premeditated and detailed down to the fraction of an inch.

The new addition focuses its glazed gable end on those majestic hemlocks, unlocking the formerly housebound Tudor from its inward gaze. The addition, the house, and the trees sweep upwards, all reaching for new heights.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Donald Lococo, AIA, principal in charge; David Moore, project architect; Riley Engelberger, Donald Lococo Architects, Bethesda, Maryland

BUILDER: Mark Knebel, Clemens Builder, Bethesda

INTERIOR DESIGNER: Sandra Meyer, Ella Scott Design, Bethesda

LANDSCAPE ARCHITECT: Jennifer Horn, JHLA, Arlington, Virginia

STRUCTURAL ENGINEER: David Linton, PE, Linton Engineering, Potomac, Maryland

PROJECT SIZE: 5,950 square feet

SITE SIZE: .25 acre

CONSTRUCTION COST: $268.91 per square foot

PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

CLADDING: Parex Premier Stucco System

DISHWASHER: KitchenAid

ENTRY DOORS/WINDOWS: Loewen

FAUCETS: Waterstone

KITCHEN SINK: Franke

LIGHTING: WAC, Juno, Hector Finch

MICROWAVE: Wolf

RANGE: Wolf

REFRIGERATOR/FREEZER: Sub-Zero

STEAM OVEN/COFFEE SYSTEM: Miele

VENT HOOD: Wolf

WINE REFRIGERATOR: Summit

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CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

ROBERT M. GURNEY, FAIA, ARCHITECT
RENOVATION ON COX'S ROW
WASHINGTON

This traditional row house in Georgetown was very spacious by urban standards, but access to its square footage was choppy. The clients, who are art collectors, tapped Bob Gurney to sort it all out while preserving the best of the original detailing. "I love those projects where there is something of the old and some of the new," he says.

His clients do, too, and welcomed his bold solution: remove the staircase at the rear of the house and add a new, sculptural stair at its center. Eliminating the back stair solved a number of floor plan problems; chief among them was improving the connection between the kitchen and dining room. Also on the chopping block was a little-used parlor between the dining room and the double living room that thwarted the flow between those key spaces. That parlor and another above it, adjacent to the office, were annexed for the new central stair.

The steel-and-stained-oak stair is a striking art piece in its own right, somehow spanning centuries of style changes. "We wanted something that feels comfortable in classical and modern languages," says Bob. "The raw steel has an almost bronze feel to it." Indeed, it has an almost art moderne look to it. "And the fluted glass and custom steel door panels between the dining room and kitchen bridge traditional and modern."

The stair is topped by a glass volume that brings light down through the core of the house, illuminating the new and improved connections between the major rooms of the house.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Robert M. Gurney, FAIA, principal in charge; Kara McHone, project architect, Robert M. Gurney, FAIA, Architect, Washington
BUILDER: Peterson & Collins, Inc., Washington
INTERIOR DESIGNER: Sybille Schneider, LSS Interiors, New York
LANDSCAPE ARCHITECT: Campion Hruby Landscape Architecture, Annapolis, Maryland
STRUCTURAL ENGINEER: United Structural Engineers, Inc., Sterling, Virginia
PROJECT SIZE: 6,600 square feet
SITE SIZE: .10 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

CABINETRY: Boffi
ENTRY DOORS/WINDOWS: Hope's Windows, Parrett
FAUCETS: Waterstone (kitchen), Kallista (baths)
LIGHTING: Liminii, Delta Light
LIGHTING CONTROL: Lutron
LOCKSETS: FSB
PAINTS: Benjamin Moore
SINKS: Julien (kitchen), Lacava (primary bath)
TOILETS: Duravit
TUB: Boffi

CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

EE FAVA ARCHITECTS, ETC.
10 LIMEHOUSE STREET
CHARLESTON, SOUTH CAROLINA

If you love old houses, Charleston is the place to be. Not only does it have wonderful specimens from bygone eras, it also has the talent to bring them back to life. This particular example, the William Pinkney Shingler House from 1858, was in severe disrepair, but its character was still evident through the tattered veil.

Architect Eddie Fava had hovered over the house for years, a guardian angel helping its elderly former owner whenever he could. "She had feared it would be turned into condos," he says. "But we had clients who were looking for a private home. At one point, they asked me, if I could have any house anywhere, what would it be?"

We all know the answer here. Thankfully, Eddie's clients were "open to a project," as he puts it. And they were fortunate to have this team, who fought the good fight to restore every detail original to the house.

Among the major repairs were repointing 90 percent of the mortar, which had "turned to dust," and installing a slate roof to match the disintegrated original. With the house surgically repaired, it was time to add modern amenities: central air, an open kitchen, real closets for the bedrooms, and a mudroom at the rear of the house.

"That entry was the biggest modification," notes project architect Michael Strople. "We moved openings and added a rhythm of French doors."

The guiding principle for any changes? Says Eddie, "When we had a decision to make, we researched what a house of this era would have done." And then they did it beautifully.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: E.E. Fava, Jr., principal in charge; Michael Strople and Joel Thratham, project architects, ee fava architects, etc., Charleston, South Carolina

BUILDER: Tupper Builders, Charleston

LANDSCAPE ARCHITECT: Glen R. Garner, Landscape Architect, Charleston

INTERIOR DESIGN: Charlotte Lucas Interior Design, Charlotte, North Carolina

PROJECT SIZE: 6,828 square feet

SITE SIZE: .22 acre

PHOTOGRAPHY: Michael Strople, ee fava architects

KEY PRODUCTS

DISHWASHER: Bosch

FAUCETS: Waterworks, Henry

HVAC: Trane heat pumps, Mitsubishi mini-split

ICEMAKER: Scotsman

PAINTS/STAINS: Farrow & Ball

RANGE: Wolf

REFRIGERATOR/FREEZER: Fisher & Paykel, Sub-Zero

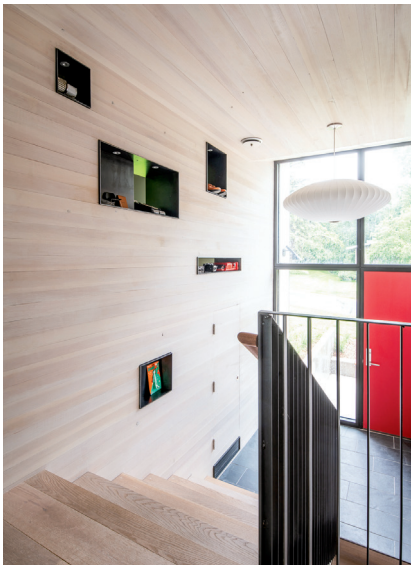
ROOFING: Vermont Quarry

SINKS/TOILETS: TOTO

TUBS: Americh, Waterworks

WASHER/DRYER: Speed Queen

WINE REFRIGERATOR: Sub-Zero



CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

SALA ARCHITECTS
SPLIT BOX
GOLDEN VALLEY, MINNESOTA

Split-level houses are perfunctory things—as utilitarian as shoeboxes and just about as appealing. They were cheap to build and cheap to buy but are challenging to modernize. The inner-ring suburbs are saturated with these problem houses, now located in desirable locations. "The No. 1 reason people come to us is they love their neighborhood, and they don't want to move," says David Wagner, AIA.

David's clients pondered moving but decided instead to double down on this location. Their chief ask was for a sense of "wow!" when they pull in the driveway. A tall order for the blandest of the bland in housing stock.

But David had an idea: break the horizontal plane of the shoebox with a new entry piece that "pops up and out," and then emphasize the horizontality on either side of it with attenuated roof planes and a new clerestory window. Not only does the new entry have solid wow appeal, it solved the problem of guests crowding at the front door. "Now four people can stand in the entryway, and you can actually put your shoes on there," says David.

Elsewhere in the house, David's goals were to make it more open and filled with "craft and warmth." He removed a wall in the kitchen to link it to the living room and added windows at the rear, taking advantage of the elevated view. He eliminated a secondary bedroom to expand the owners' bedroom, bathroom, and closet. And he inserted personal touches in the once generic house, among them shadow boxes for the owners' quirky collection of curios—no doubt stored in shoeboxes until now.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: David O'Brien Wagner, AIA; Marta Snow, AIA Associate, SALA Architects, Minneapolis
BUILDER: Showcase Renovation, Corcoran, Minnesota
LANDSCAPE ARCHITECT: Eric Baldus, Terravista Landscape and Design, Minneapolis
PROJECT SIZE: 2,100 square feet
SITE SIZE: .23 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Chad Holder Photography

KEY PRODUCTS

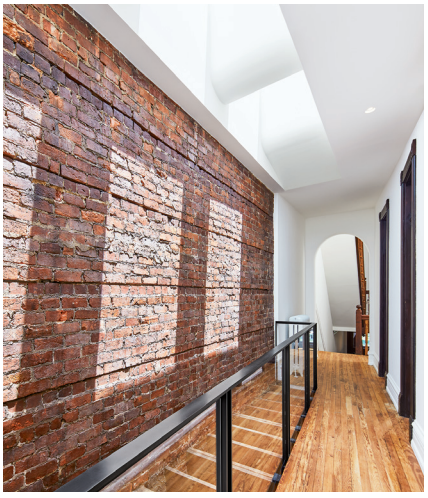
CLADDING: James Hardie Artisan and HardiePanel
COOKING APPLIANCES: Wolf
DECKING: Western Red Cedar
DOOR HARDWARE: Emtek
FASTENERS: Simpson Strong-Tie
FIREPLACE: Kozy Heat Nicollet
GARAGE DOORS: Wayne Dalton
HUMIDITY CONTROL: Aprilaire
LIGHTING: MP Lighting, Louis Poulsen, Vista Lighting, Halo, Belfer Lighting, Artimede
PAINTS: Sherwin-Williams
PHOTOVOLTAICS: Tesla Powerwalls
REFRIGERATOR/FREEZER: Sub-Zero
ROOFING: Malarkey Roofing Products
VENTILATION: Panasonic
WINDOWS: Pella

CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

COLLEEN HEALEY ARCHITECTURE
LOGAN CIRCLE RENOVATION
WASHINGTON

Striking an appealing balance between traditional and minimalist, the Logan Circle renovation is the result of clients who were of two minds. The wife feels most comfortable in eclectic, vintage surroundings, while the husband likes his spaces starkly modern. Colleen Healey's design catered brilliantly to both tastes, preserving much of the three-story row house's front section facing Washington, D.C.'s historic Logan Circle, while reconfiguring the two-story dogleg in the rear. The renovation preserved distinctive elements such as the decorative-glass bay windows and archways at each floor landing, and reused four of the eight fireplaces. Elegant insertions updated the interiors while preserving the building's character: a steel and glass mudroom, an elongated archway between the front and back of the house, and the sculpted treatment of stock skylights that bring light from the roof into the main floor through an opening in the kitchen ceiling. Colleen lightly touched the front and rear façades, repainting the blue trim grayish black and adding a roof deck and a floor-to-ceiling glass slider on the back.

"I loved exposing some of the row house elements, like the brick of the original chimney and the joists," Colleen says. "The house is expressing itself in very different ways in front and back, but it still feels very connected through the material palette." The judges applauded the inspired, respectful fusion of old and new.—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Colleen Healey Architecture, Washington

BUILDER: John Allen, AllenBuilt, Bethesda, Maryland

STRUCTURAL ENGINEER: Norton Consulting Engineers, Washington

METALWORK: AK Metal Fabricators, Alexandria, Virginia

PROJECT SIZE: 6,000 square feet

SITE SIZE: .08 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jennifer Horn Photography and Anice Hoachlander

KEY PRODUCTS

DISHWASHER: Miele, Bosch

FAUCETS: Newport Brass, Delta, Kallista

INSULATION/THERMAL & MOISTURE BARRIERS: AeroBarrier

LIGHTING: Lutron, Progress

OVEN: Miele

RANGE: Wolf

REFRIGERATOR/FREEZERS: Sub-Zero, JennAir

ROOFING: TPO

SECURITY/AUDIOVISUAL: Powerhouse

SINKS: Elkay, Kohler

SKYLIGHTS: VELUX

TILE: Architectural Ceramics

TOILETS: TOTO

WINDOWS: Loewen

WINDOW SHADING: Lutron

WINE STORAGE: Whirlpool

HONOR AWARD / ARCHITECTURAL INTERIORS

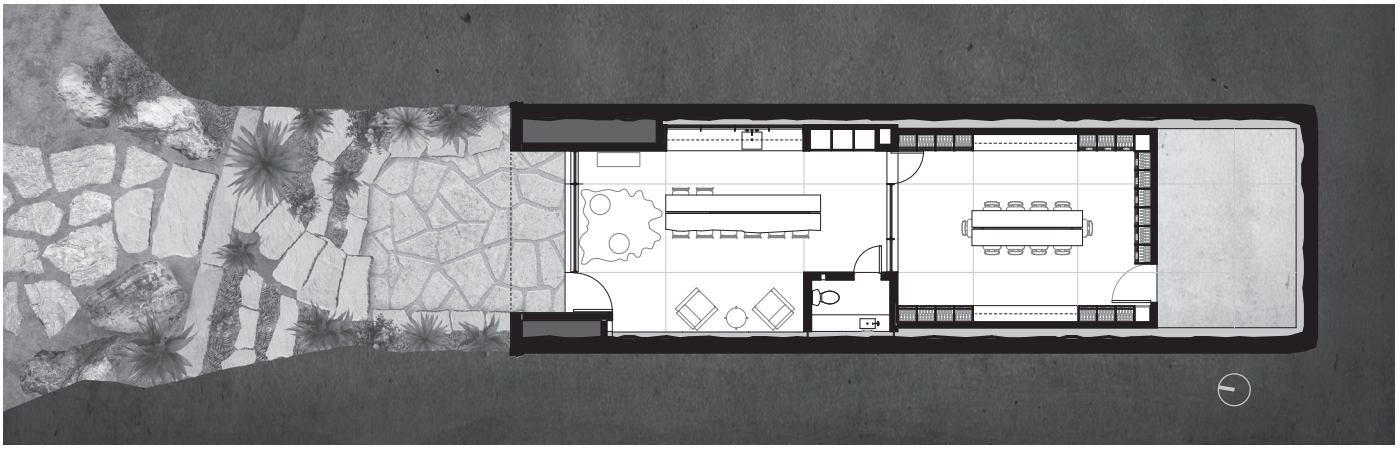
CLAYTON KORTE
HILL COUNTRY WINE CAVE
TEXAS HILL COUNTRY

On a 3,000-acre family ranch in eastern Texas, a small hill rises above a bend in the Blanco River. The family has a number of projects underway on their property at any given time, and one of them was digging into the hill in search of a natural cave. The family, which is in the beverage distribution business, wanted to build a wine cellar and tasting room.

"One of the brothers led the effort and hired a geotech engineer. He thought if he just started digging, he would hit a cave," recalls architect Brian Korte, FAIA. "He didn't. And, at some point, he decided he didn't know what he was doing and called us."

Clayton Korte has earned some attention for its winery projects, along with custom residential, restaurant, and other generalist design work in Texas, California, and Hawaii. "Wine caves are a pretty common way to go about wine storage, and the family had a growing collection," he explains. "They wanted a place to entertain for pleasure and business."

When his firm came on the scene, the "cave" was a "70-foot tunnel filled with water." The team documented the tunnel interior with a Matterport 3D camera, which enabled them to download exact dimensions to Revit. "From there on, it was kind of like building a ship in a bottle."



Reinforced mesh and a layer of shotcrete line the interior of the tunnel. "It's sort of an upside-down pool—a 5,000-psi shell," he explains. The tunnel was drained of water, a perimeter courtyard with drainage installed, and 500-year-flood walls built. "The location is right by the river," Brian says. "Stepping down into the courtyard space helps prevent flooding."

From the courtyard, an entry portal of custom steel windows and board-formed concrete segues into an interior of chunky, textured concrete, white and ebonized oak, and Doug fir.

The front of the 18-foot-tall, 1,400-square-foot cave serves as the bar and lounge area, with a powder room tucked away in an ebonized oak chamber. At the rear, past another window wall, lies the tasting room and presentation cellar (messier storage hides behind a back door).

Throughout the cave, the palette plays with contrasts—between rugged and refined, light and dark. "We wanted the interiors to look like an insertion—a light touch in the existing space," he explains.

Sunken and recessed into earth and rock, the cave is largely invisible when the lights are off. Eventually, the landscaping will fill in and further conceal it from casual spelunkers or wine enthusiasts.—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Brian Korte, FAIA, principal; Camden Greenlee, AIA; Josh Nieves; Brandon Tharp; Nicole Corwin, Clayton Korte, Austin, Texas

BUILDER: Monday Builders, McAllen, Texas

STRUCTURAL ENGINEER: SSG Structural Engineers, San Luis Obispo, California

PROJECT SIZE: 1,405 square feet

SITE SIZE: 3,000 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

ACOUSTIC INSULATION: Knauf Ecobatt

CABINETRY HARDWARE: Blum

CLADDING: Board-formed concrete bulkhead

DISHWASHER/WARMING DRAWER/WINE REFRIGERATOR: Miele

DISPOSAL: InSinkErator

DOOR HARDWARE: Rocky Mountain Hardware; Deltana; Dormakarba; SIMONSWERK

FAUCETS: Kohler (bar); Watermark (powder room)

FOUNDATION: Reinforced concrete spread footings

HVAC: Mitsubishi heat pump; WhisperKool (wine cellar)

ICEMAKER: Perlick

LIGHTING: BK Lighting, Ghost (exterior); Sistemalux, Tech, EcoSense, RAB, 3G, BK (interior)

OVENS: Wolf

PAINTS: Rubio Monocoat, pigmented shellac

PASSAGE DOORS: Rocky Mountain Hardware

REFRIGERATOR/FREEZER: Sub-Zero drawers

SINKS: Vigo (bar); custom (powder room)

VENTILATION: Panasonic; Fantech inline centrifugal fan

WINDOWS: Custom thermally broken fixed glazing

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HONOR AWARD / ARCHITECTURAL INTERIORS

BUSHMAN DREYFUS ARCHITECTS
DOWNTOWN LOFT
CHARLOTTESVILLE, VIRGINIA

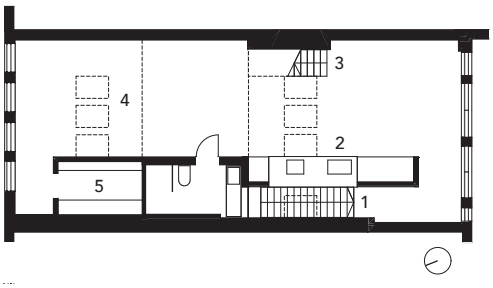
Jewel-box-like and serene, Downtown Loft solves the classic row house problem of how to get light into the middle of a long, narrow space. The 1832 building, the oldest on Charlottesville's downtown pedestrian mall, had a retail shop on the ground floor and a block of claustrophobic offices above. The clients, who live just outside the city, asked Bushman Dreyfus to turn the second floor into a weekend pied-à-terre.

As is often the case, the design evolved as demolition progressed. On the first walkthrough, the architects and their client had no plans to touch the attic; however, as they began chipping away, they discovered that a lot of the structure had to be replaced. "There were floor joists from previous projects, it looked like a lot of the timber was scavenged, and the upper reaches of the attic had char marks," says Jeff Bushman,

AIA. “Much of it hadn’t been touched in 100 years.”

After all the old wood came out, the solution presented itself. The existing entry stair running along the party wall set up a linear scheme that opens the volume from front to back. And the decision to cathedralize the ceiling and build a bedroom loft allowed them to install seven skylights that saturate the center with light. With the bedroom out of the way, the architects designed a 50-foot-long, rough-sawn white oak “cabinet” on the long side of the floor plan. Hidden doors and hardware conceal the kitchen appliances, a bath, and a closet.

Our judges applauded the project’s clarity and material detailing. The kitchen backsplash area opens to the skylit vestibule stairwell, framing an affectionate view of the old brick party wall. Minimalist and straightforward, a stainless steel



FLOOR PLAN | 1. Entry | 2. Kitchen | 3. Stair to Loft
4. Living/Dining | 5. Bathroom | Closet

utility trough, fitted with electrical outlets, holds cooking supplies and keeps things from falling into the stairwell. Situated between the kitchen and closet, the bath has no exterior window, but a tempered glass partition borrows natural light from the stairway.

Amplifying the focus on transparency and light, the loft stair is a perforated metal plate fixed to a ⅜-inch-thick, white-painted metal guardrail. "You almost can't see the guardrail when you look at it on edge," Jeff says. "Even when you're at the other end of the apartment, you can see out the windows" on the front and back walls.

"It was a big project in terms of the structure, but conceptually it's pretty simple," Jeff says. "At the end of the day, it's a downtown loft with as much livable space as possible. It could be decorated to the hilt and still work."—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Jeff Bushman, AIA, partner in charge; Aga Saulle, project designer, Bushman Dreyfus Architects, Charlottesville, Virginia

BUILDER: Longview Management & Construction Co., Wingina, Virginia

STRUCTURAL ENGINEER: Dunbar Milby Williams Pittman & Vaughan, Charlottesville

PROJECT SIZE: 1,350 square feet

SITE SIZE: 0.07 acre

CONSTRUCTION COST: $300 per square foot

PHOTOGRAPHY: Virginia Hamrick Photography

KEY PRODUCTS

CABINETRY: Custom-stained rough-sawn white oak

COOKTOP: Summit

DOOR HARDWARE: Sugatsune, Saint Louis Designs

FAUCETS: Hansgrohe, Delta

FLOORING: White oak

LIGHTED MIRROR: Kohler

LIGHTING: Feelux, WAC, Eurofase

OVENS: Blomberg

REFRIGERATOR/FREEZER: Blomberg

PAINTS, STAINS: Benjamin Moore

SINKS: Duravit

SKYLIGHTS: VELUX

VENT HOOD: Imperial

WASHER/DRYER: Whirlpool

WINDOWS: Marvin

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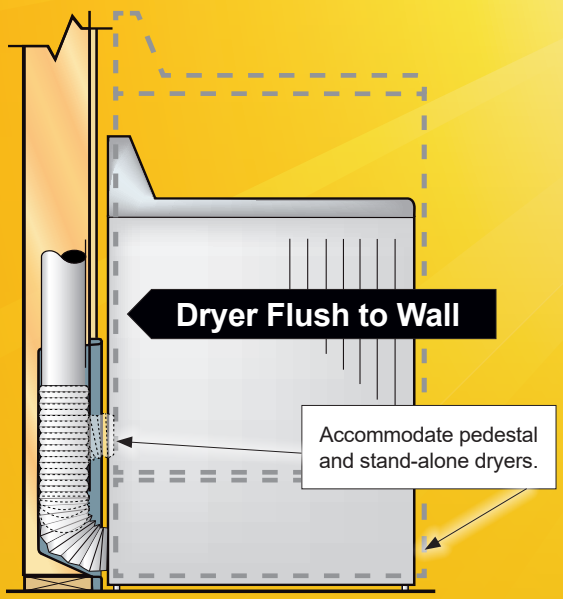

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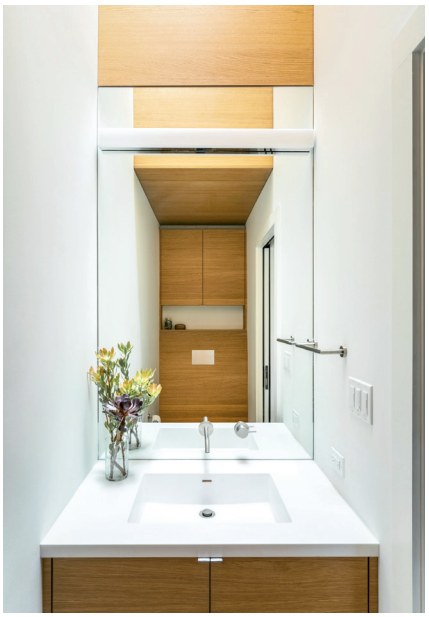
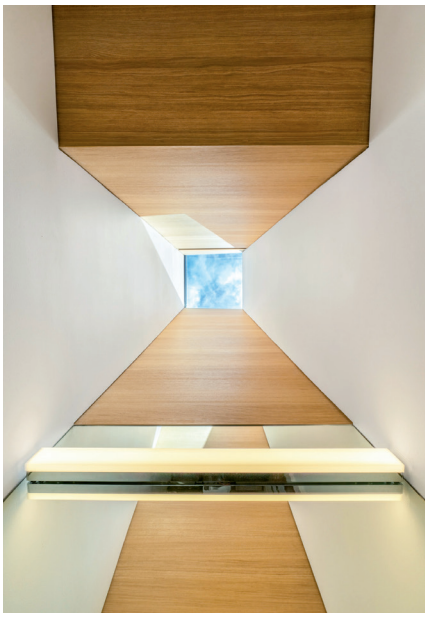




CITATION / ARCHITECTURAL INTERIORS

BUILDING LAB
EL SERENO: A STUDY IN LIGHT
SAN FRANCISCO

El Sereno exemplifies the power of sectional design to achieve the holy grail of vertical living—a sense of space and light. Building Lab generated that quality through elegant built-ins and light and view corridors in this stacked urban house. In a tiny powder room at the entry, the interior of a two-story air shaft was wrapped in light-colored oak and topped with a roof skylight, creating an unexpected light chute. In the foyer, the oak repeats on a custom bench with coat hooks and shoe storage. Other simple interventions ensued, such as in the skylit hall bath, where a ribbon of blue terrazzo and two mirrored cabinets suspended in front of a translucent glass wall create a sense of depth.

Code allowed more square footage than the team added, but the clients were interested in "an engaging dialogue between the modest and the artistic," building Lab noted in its statement. This guided the design of the couple's bathroom, which was added to the existing roof. "There was a wrestling match with the neighbor, and the clients were willing to approach it from a neighborly perspective and not expand as much as code allowed," says Stephen Shoup. It lives large, though, with 10-foot ceilings, floor-to-ceiling marble, and a strategically placed mirrored wall.

"As a design/build firm, we are sometimes more beholden to clients who are driven by budget," Stephen says, "and who are willing to do something unique to get a strong sense of value out of their home."
—Cheryl Weber

PROJECT CREDITS

ARCHITECT: Stephen Shoup, principal in charge; Hideaki Kawato, senior designer, building Lab, Oakland, California
BUILDER: building Lab, Oakland
STRUCTURAL ENGINEER: Nate Williams, Mosswood Engineering, Oakland
PROJECT SIZE: 1,372 square feet
SITE SIZE: 0.25 acre
CONSTRUCTION COST: $500 per square foot
PHOTOGRAPHY: Jason Bax Photography

KEY PRODUCTS

COUNTERTOPS: Krion
FAUCETS: Hansgrohe, Grohe
FLOORING: Mosa
LIGHTING: Halo, Sonneman
LIGHTING CONTROL: Lutron
RADIANT HEATING: Schluter
SINKS: Krion
SKYLIGHTS: Crystalite
TOILETS: TOTO
WINDOW SHADING SYSTEMS: Phifer
WINDOWS: Marvin

CITATION / ARCHITECTURAL INTERIORS

COLLEEN HEALEY ARCHITECTURE
URBAN BOWER
WASHINGTON

Colleen Healey, AIA, describes the new bedroom suite in this house as a "contemplative urban cabin." And, indeed, it feels that way, thanks to the reconfigured room wrapped in white oak slats and warm wool textiles. The existing space consisted of a rarely used sitting room, an en-suite bath, and a narrow bedroom that had once been a sleeping porch. Expanding the bedroom into the sitting area made room for a wall of closets and a storage bench with big, deep drawers. Colleen also borrowed the sitting room's closet space to create a walk-in closet accessed from the new bath. "The one in the bath is nice for storing intimates and other things, while suits and gowns can be kept in the bedroom closet," Colleen says. "It helps to break down the bigger closets."

In addition to storage, another goal was to visually connect the room to the outdoors. A new skylight floods the bath with light. Wood-slatted walls and a flax-and-wool headboard wall and bench cushion lend an organic feel in the sleeping area, while strategically placed mirrors in the bedroom and bath pull in light and leafy views, "elongating the shallow space along the main axial relationships."

"It was such a small space, I wanted to give them something that felt special," Colleen says. Refined, calm, and organic, Urban Bower brings the outside and inside into harmonious balance.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER: Colleen Healey, AIA, Colleen Healey Architecture, Washington
BUILDER: Jimmy Loveless, JWL Woodworking, Ijamsville, Maryland
STRUCTURAL ENGINEER: Norton Consulting Engineers, Bethesda, Maryland
PROJECT SIZE: 450 square feet
SITE SIZE: 0.125 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Jennifer Hughes Photography

KEY PRODUCTS

CABINETRY: Custom by JWL Woodworking
CABINETRY HARDWARE: Top Knobs
CARPET: Woodnotes
COUNTERTOPS: Concrete
DOOR HARDWARE: Omnia
DOORS/WINDOWS: Pella
FAUCETS: Newport Brass, Delta
HEADBOARD WALL: Brentano Green Wood Recycled
LIGHTING: Sonneman
MILLWORK AND TRIM: White oak, AZEK trim
PAINTS: Benjamin Moore Super White
SINKS: Kohler
SKYLIGHTS: VELUX
THERMAL MOSITURE BARRIERS/SHEATHING: ZIP System
TILE: Architectural Ceramics
TUB: TOTO
VANITIES/LAVS: Kohler
VENTILATION: Panasonic
WALLPAPER: Kate Zaremba Wallpaper

HONOR AWARD /
RESIDENTIAL SPECIAL CONSTRAINTS

HYBRID ARCHITECTURE
STEEL STACKS
SEATTLE

What many desirable, expensive cities lack is an architecturally rigorous housing type that slots in between dense multifamily and single-family-detached. We used to build these kinds of dwellings—duplexes, triplexes, and so on—but it has become a lost cause and a lost art. This is where Seattle-based Hybrid Architecture comes in. Led by Robert Humble, the firm has been working this missing middle for more than a decade, blending strong design, livability, and community engagement with greater affordability. The firm isn't named Hybrid for nothing.

The Steel Stacks four-plex is the latest example of the ingenuity Hybrid brings to underdeveloped or missing-tooth lots in the city, in this case a former commercial site in a historically industrial part of West Seattle. The area is hot these days, with bland new townhouse construction selling for

top dollar. Hybrid's Steel Stacks offerings are competitive with developer-led construction, but with a much stronger value equation—chief among them better function, better aesthetics, and more street-friendly design.

The four Corten-clad units (a nod to the area's industrial legacy) are flipped in plan. There's a roof terrace, a top-floor kitchen/living/dining area, two bedrooms with a shared bath on the second level, and a flex space on the ground level. The flex space is what adds quantifiable value to the units. Each has its own entrance that can be locked off from the main dwelling, a small kitchen, a bathroom and shower, plus a dedicated patio space. The flex units give buyers the option to rent the space as a standalone apartment or to take on a roommate while maintaining an extra measure of privacy.

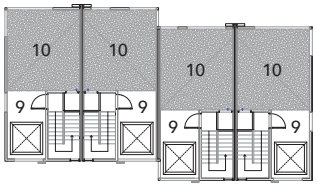
True to its name, the financial arrangements Hybrid uses to develop these properties are an inventive mix. The firm often partners with existing owners of commercial or single-family properties. Hybrid provides the design, construction, and development work in exchange for an ownership share at the permitting stage. With the Steel Stacks project, the owner subdivided the property and retained a small commercial space that will become a café and dog-washing business.

"The opportunity is working with owners who want a stake in developing their own land," Robert explains. "I'm doing another project right now with one of my neighbors.

At the end of the day, she'll get a new unit worth $1 million with a mortgage of $100,000—and she gets to stay in the neighborhood she's lived in for years.

"We are interested in community," he continues. "We want to make housing more accessible without losing track of what makes it feel like home and what creates a sense of place. Architects talk about change, but we look at it passively. We are the catalysts of change and we're not silent players. We are the most active player."—*S. Claire Conroy*

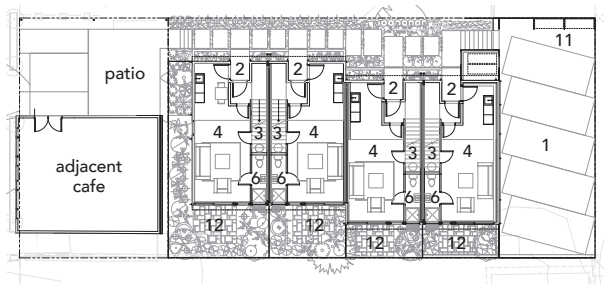
ROOF LEVEL



THIRD LEVEL

SECOND LEVEL

LOWER LEVEL



FLOOR PLAN | 1. Parking Area | 2. Entry | 3. Mechanical/Storage | 4. Flex Space | 5. Bedroom | 6. Bathroom | 7. Living/Dining | 8. Kitchen | 9. Roof Deck | 10. Turf Roof | 11. Screened Trash | 12. Patio

PROJECT CREDITS

ARCHITECT: Robert Humble, principal in charge, Hybrid Architecture, Seattle
BUILDER: Hybrid Assembly, Seattle
DEVELOPER/OWNER: Hybrid Development, Seattle
INTERIOR DESIGNER: Hybrid Architecture
LANDSCAPE ARCHITECT: Glenn Takagi, Seattle
PROJECT SIZE: 6,400 square feet
SITE SIZE: .10 acre
CONSTRUCTION COST: $225 per square foot
PHOTOGRAPHY: Rafael Soldi, Alex Herbig

KEY PRODUCTS

CLADDING: Western States Metal Roofing, standing seam Corten siding, fir tongue-and-groove painted wood siding
COUNTERTOPS: Richlite
DOOR HARDWARE/LOCKSETS: Emtek, Schlage
FAUCETS: Delta Trinsic
FLOORING: Carbonized engineered bamboo
LIGHTING: Progress, WAC
PAINT: Sherwin-Williams
RANGE: Frigidaire
REFRIGERATOR/FREEZER: Summit
SINKS: Elkay, VIGO
VENT HOOD: Miseno
WINDOWS: Lindsay Windows

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CITATION / RESIDENTIAL SPECIAL CONSTRAINTS

DPZ CODESIGN
BENTO CABIN
MONTGOMERY, ALABAMA

The Bento Cabin addresses several pressing concerns in a compact plywood package—namely the lack of affordable housing for urban young professionals, and the uncertainties of climate change. Categorized as a tiny house in the residential building code, the 204-square-foot box, about 8 feet wide and 26 feet long, can be towed without a special license. "The ideal model was a kid working for Google who's commuting an hour and has a room in a ranch house somewhere, and occupies a parking space," says Andres Duany. "Why not live in the parking space?" As climate change progresses, the cabin can also be moved to safety when dangerous weather threatens, he says.

The interior is clad in plywood so the furniture could be screwed into the walls. By designing it in section with quarter- and half-levels—"the closet over the kitchen, the bed over the bathroom"—the architects were able to fit in a full-size bath, a standup loft bedroom with a queen-size mattress, 12 feet of kitchen counter, space for five to sit comfortably for a meal, and storage, including a washer and dryer. Eleven patent-pending, movable parts helped to achieve its livability.

"This is designed for the underutilized parking lots of the world," says Andres. "Parking lots already have infrastructure and are usually close to where people want to be for a live-work balance." He says that orders have already come in for the $80,000 to $100,000 tiny house, which is being reclad in corrugated metal.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Andres Duany, DPZ CoDesign, Miami
BUILDER: No-Nonsense Housing Co., Miami
PROJECT SIZE: 204 square feet
SITE SIZE: 0.013 acre
CONSTRUCTION COST: $490 per square foot
PHOTOGRAPHY: Nick Drolette & Grace Photography Studio

KEY PRODUCTS

CABINETRY: ¾-inch Baltic birch plywood
CLADDING: Royal Building Products, 6-inch aluminum
COOKTOP: True Induction, 15-inch
COUNTERTOP: Athena Quartz
DISHWASHER: Whirlpool
DOORS: Western Window Systems
ENGINEERED LUMBER: 2x2 LVL beams
LIGHTING: Livex
HVAC: Mitsubishi mini-split; Rheem electric water heater
MILLWORK/MOLDING/TRIM: ¾-inch Baltic birch plywood
PAINTS/STAINS/COATINGS: Clear Coat Sanding Sealer
ROOFING: TPO
UNDERLAYMENT: ½-inch plywood
WINDOW SHADING SYSTEMS: GRA Supreme aluminum blinds
WINDOWS: Western Window Systems

CITATION / CUSTOM ACCESSORY OR OUTBUILDING

M GOODEN DESIGN
FIVE HOUSE
DENTON, TEXAS

Michael Gooden's clients had the perfect little Midcentury Modern house, but they wanted a pool and guest space that could double as a cabana. At first, they thought an addition would answer their needs. Michael told them no.

"We were pretty adamant about not doing an addition to that house," he recalls. "And they loved the house and wanted confirmation not to add on. We came up with this design instead, and it just came right off the chute." A combination guest/pool house was a sweet solution that tied the entire project together. "We all loved the design, but it happened to come in over budget—as all projects do."

No one wanted to give up on the plan, so they built the project in phases, starting with the pool. "We took on the role of design management to make sure nothing went awry with siting. We wanted Five House to be coplanar with the pool and we had existing site walls to deal with," he says.

There's a lot of design packed into the new building's 672 square feet. Built on a 5-foot module (hence the name), it opens and closes with sliding glass doors and privacy screens. Concrete floors polished to the aggregate mimic terrazzo and make it easy to serve the pool area as a cabana. Concrete walls at either end retain the knots of the boards used to form them and echo the figuring of the sustainable-sourced Cumaru used as cladding, decking, and ceiling. The side porch's canted steel columns suggest the natural lean of neighboring trees, while the space itself evokes a carport on a small Midcentury Modern. –*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: M Gooden Design, Dallas

BUILDER: Adam Larson, Larson Construction, Dallas

LANDSCAPE/POOL DESIGN: M Gooden Design

STRUCTURAL ENGINEER: Steven Bai, BC Structural Engineers, Allen, Texas

PROJECT SIZE: 922 square feet

SITE SIZE: .24 acre

CONSTRUCTION COST: $500 per square foot

PHOTOGRAPHY: Parrish Ruiz de Velasco

KEY PRODUCTS

COUNTERTOPS: Caesarstone

FAUCETS: Hansgrohe (kitchen), Grohe (bath)

FINISH MATERIALS: Cambria, Mosa

KITCHEN APPLIANCES: Bosch

LIGHTING: WAC, Q-Tran, ELCO, Paris Mirror, Wever & Ducre, Minka Aire

PAINTS: Sherwin-Williams

SINKS: Blanco (kitchen)

TOILET: Duravit

WASHER/DRYER: GE

WINDOWS: Milgard

WINDOW WALL SYSTEMS: Western Window Systems

CITATION / CUSTOM ACCESSORY OR OUTBUILDING

CAMPOS STUDIO
THE MUSIC SHED
VANCOUVER, BRITISH COLUMBIA

Creativity often arises from difficult constraints, and on this project there were plenty. Asked to design a detached music studio for a professional musician, Campos Studio was presented with a limited budget, a leftover piece of the triangular lot, and an allowable buildable footprint of only 50 square feet. "We chose the worst part of the site, an overgrown dead zone on the side," says Javier Campos.

The team further tightened the structure to 48 square feet so it wouldn't need a building permit. To counter the tiny footprint, they enhanced the space volumetrically. The triangular building expands vertically toward a single, canted skylight that allows light to enter without creating distracting reflections. The client's production equipment sits directly below the skylight, fitted into the narrow part of the triangle.

"The building had to be very nondescript because security was a priority with his equipment," Javier says. "It is blank and quiet, with no windows looking in." Cedar stained on the outside, including the roof, the building has an interior wrapped in plywood, and a folding wood door opens one wall to a new deck. There, a landscaped courtyard and pond occupy the resulting void between the house and studio. Custom gutters simplify the form.

Inspiring, unobtrusive, and secure, the studio is a secret music box. "The little intervention creates this beautiful courtyard garden and has a dialogue with the back of the house," says project designer Czarina Ray.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Javier Campos, principal in charge; Czarina Ray; Jacquelyn Bortolussi, Campos Studio, Vancouver, British Columbia
BUILDER: Michael Luchenko, M. Luchenko Construction, Vancouver
INTERIOR DESIGNER/LANDSCAPE DESIGNER: Campos Studio
PROJECT SIZE: 48 square feet
SITE SIZE: 0.06 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Andrew Latreille

KEY PRODUCTS

CLADDING: Stained cedar
DOORS/WINDOWS: Innotech Windows & Doors
GUTTERS: Custom steel angle gutter
MILLWORK/MOLDING: Plywood
WALLBOARD: Plywood

CITATION / CUSTOM ACCESSORY OR OUTBUILDING

HAVER AND SKOLNICK ARCHITECTS
THE BERRY BOWL
WASHINGTON, CONNECTICUT

An aviary designed to keep birds out—that was the inverted vision for this bespoke berry cage, the crowning touch to a large vegetable garden on a 73-acre farm. "In the back of our minds were the structures done in the 1880s by French Revolutionary architects such as Boullée and Ledoux," says Stewart Skolnick, AIA. In lieu of elaborate nets that can entangle birds, the domed, tubular structure sits on a low Connecticut fieldstone wall, preventing birds from feasting on the tender strawberries and several varieties of blueberries that yield all summer long. Measuring 24 inches in diameter and 17 feet high, its 2-inch-diameter steel tubes are bent to form concentric circles that support the steel mesh. "We had to make sure the steel mesh had at least ½-inch openings so the bees could come in and pollinate the blueberry and strawberry bushes," Stewart says.

Part functional, part folly, the airy structure terminates the axis of a roughly 55x110-foot vegetable garden. On its periphery are iron rod armatures that support espaliered kiwis; inside, a massive dish suspended from the top holds flowering perennials, which are irrigated from tubes concealed in the steel structure. "We deliberately designed the bowl so it would rust and have an amber patina," Stewart says. The judges deemed it a sweet success.
—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Stewart R. Skolnick, AIA, and Charles R. Haver, AIA, Haver & Skolnick Architects, Roxbury, Connecticut

BUILDER: James Churchill, Churchill Builders, Woodbury, Connecticut

LANDSCAPE DESIGNER AND INSTALLER: Ron LeBlanc, Grass & Gardens, Southbury, Connecticut

ENGINEER: Kevin Chamberlain, DeStefano & Chamberlain, Fairfield, Connecticut

STEEL FABRICATOR: Dom Rubbo, Leo's Ironworks, Bethlehem, Connecticut

PROJECT SIZE: 452 square feet

SITE SIZE: 73 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Robert Benson Photography

KEY PRODUCTS

All products custom.

HONOR AWARD /
CUSTOM OUTDOOR LIVING DESIGN

FELDMAN ARCHITECTURE
ATHERTON PAVILIONS
ATHERTON, CALIFORNIA

Feldman Architecture completed this backyard design on a flag lot in Atherton, California, in late 2019—just before the world fell apart and everyone was confined to their immediate surroundings. And what surroundings these are—a 1-acre parcel tucked back from the street, safeguarded by a grove of mature redwoods.

The lot provided the canvas, but the clients' idiosyncratic, worldly program supplied the creative grist. They had bought and remodeled the existing house, but their larger aspirations were focused on what the outdoor areas could become. "They are global travelers who've lived in multiple places," says architect Anjali Iyer. "They had outdoor grills in Spain, outdoor spaces in Utah, and favorite spas they like to visit. They had so many memories and experiences they wanted to bring back home."

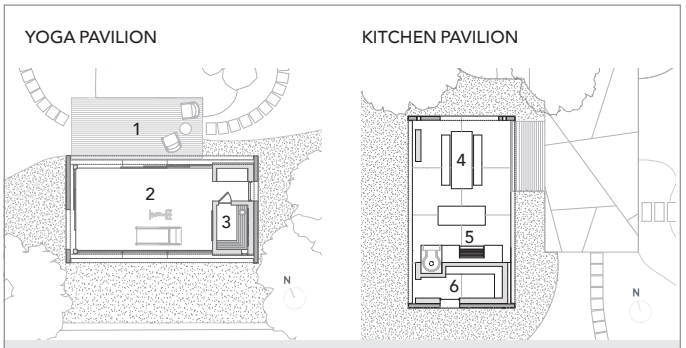
Their chief desires were for two outdoor buildings—a kitchen and a yoga studio—that would knit together with a pool renovation, new paths, and other tweaked landscaping. Feldman's solution was democratic: two 450-square-foot wooden pavilions floating above their concrete plinths. The kitchen pavilion is open to the elements and spartanly equipped—no sink, no dishwasher, no bathroom. The yoga studio has some small luxuries—a sliding window wall system, in-floor radiant heat, and a mini-split unit—but also no bathroom. "They did not want to trench the landscape with waste lines," Anjali explains. "They are minimalists who are used to taking the rugged way out."

The microclimate that supports the redwoods will eventually silver out the pavilions' cedar exterior and patina the blackened steel, allowing the jewel boxes to recede into their surroundings.

Through the pandemic, the outdoor oasis sustained the couple and their friends. "We photographed the project earlier this year and it was interesting to learn how they were using the project," the architect recalls. "They had people spread out in different parts of it. They had pizza parties and socially distanced outdoor movies. She is big into yoga, and she would have her instructor come over. One of them would be inside, behind the sliding glass door, while the other was on the pavilion deck. There were so many vignettes captured within the project."

Although Atherton Pavilions looks effortlessly executed, there were myriad constraints—setbacks, views from the existing house, the lackluster pool, and codes prohibiting glare from structures that might reach neighboring properties. The latter accounts for the custom screen solution that shades the top portion of the yoga pavilion's glazing.

"Everything we added was in service to the landscape our clients love," says the architect. "It was prescient on their part to gauge the need for a project like this."—*S. Claire Conroy*



FLOOR PLAN | 1. Outdoor Sitting Area | 2. Gym | 3. Sauna | 4. Dining Area | 5. Kitchen | 6. Pantry Storage

PROJECT CREDITS

ARCHITECT: Anjali Iyer; Jonathan Feldman, AIA; Michael Trentacosti, Feldman Architecture, San Francisco

BUILDER: Andrew McHale, Design Line Construction, San Francisco

LANDSCAPE ARCHITECT: Stefan Thuilot, Thuilot Associates, Berkeley, California

PROJECT SIZE: 450 square feet per pavilion

SITE SIZE: 1 acre

PHOTOGRAPHY: Adam Rouse Photography

KEY PRODUCTS

CABINETS: NewAge Stainless Steel (kitchen pavilion)

CLADDING/WALLBOARD: Alaskan Yellow Cedar slats, painted Extira panels

DECKING: Thermory

HVAC: Mitsubishi mini-split

OUTDOOR REFRIGERATOR: Sub-Zero

PAINTS/STAINS: Benjamin Moore, Eco Wood

PIZZA OVEN: Chicago Brick Oven

RADIANT HEAT: Nuheat electric mats

ROOFING SYSTEM: Kemper System

SANTA MARIA GRILL: Grillworks

SAUNA: Helo Sauna with Himalaya Heater

VENT HOOD: Vent-A-Hood

WINDOWS/WINDOW SYSTEMS: Fleetwood

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HONOR AWARD / CUSTOM OUTDOOR LIVING DESIGN

CAMPOS STUDIO
CASA MARGAUX
COSTA AZUL, SAN JOSE DEL CABO, MEXICO

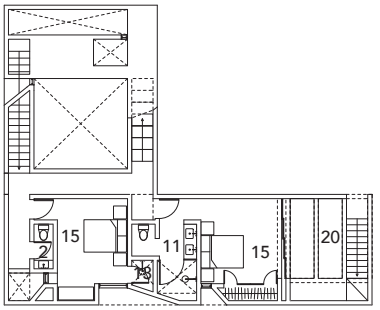
Known for its azure waters and white sand beach, Baja California's Costa Azul draws visitors from across the globe, and its residential real estate is designed for a languid world of leisure. Casa Margaux caters to this desire with its sublime balance of sun and shade, indoor and outdoor living, and private and communal spaces. This was a second shot for the Campos Studio architects, who designed the house in 2014 for previous owners. The new clients asked principal Javier Campos to enlarge the house, adapting it for use as a rental with all the comforts of home.

In fact, the firm had already sketched phase two for the first owner, who wanted to make sure the house could be added onto. This was used as a starting point for an expan-

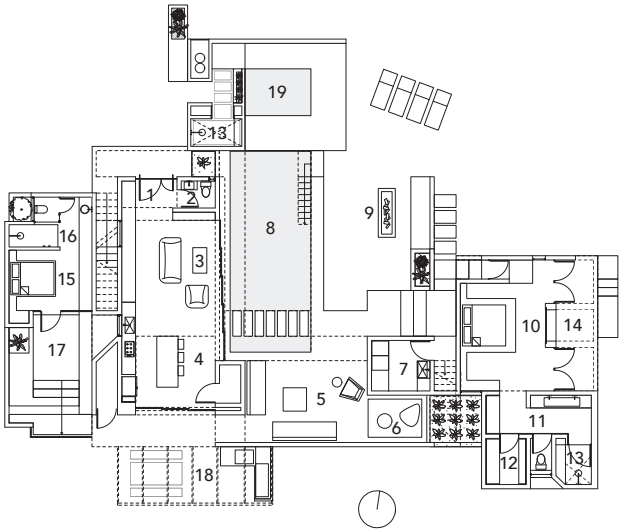
sion that filled out the lot. Located in an urban enclave, the free-flowing home has a courtyard form that focuses the experience inward rather than out to the desert. At its heart is an existing swimming pool, with the reconfigured public spaces—kitchen and living room, a covered outdoor seating area, and an outdoor lounge—radiating around it. To the rectangular core of the house, the architects added a guest bedroom and private patio on the west, and a main bedroom wing on the east with an enclosed garden and view of the ocean. Upstairs are two additional bedrooms, one with an en-suite bath and deck. "Because it's a vacation house, you might want to get up and read the news without having to talk to everyone," says Javier. "Or if people are drinking at the pool, you can have quiet time; every bedroom is given this opportunity."

Circulation is always through the exterior, which diffuses the boundaries between inside and out and allows for autonomous coming and going. "It's a very permeable house; there are lots of ways to get around," says project designer Malen Fernandez Madero. "The design allows people to move

SECOND FLOOR



FIRST FLOOR



FLOOR PLAN | 1. Entry | 2. Powder Room | 3. Living Room | 4. Kitchen | 5. Outdoor Lounge | 6. Meditation Nook | 7. Laundry | 8. Pool | 9. Firepit | 10. Main Bedroom | 11. En-Suite | 12. Closet | 13. Open Shower | 14. Main Deck | 15. Guest Bedroom | 16. Guest Bathroom | 17. Guest Patio | 18. Kitchen Pergola | 19. Hot Tub | 20. Deck

around and chase the sun or shade." The courtyard layout is also part of a passive solar strategy that ensures shading and natural ventilation. White exterior walls block the heat, and the open-air stairwells create voids that let the house breathe.

Polished concrete floors, plastered concrete walls, and textured wood doors create a minimal material palette that mimics the desert's peaceful austerity. Mexican tiles in the outdoor showers and the living area also lend a sense of place. All these moves infuse the house with texture and warmth, turning it into a continuous space ready-made for pool parties and quiet repose.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Javier Campos, principal in charge; Malen Fernandez Madero, Campos Studio, Vancouver, British Columbia

BUILDER: Juan Jose Palomares, Costa Azul, San Jose Del Cabo, Mexico

INTERIOR DESIGNER: Dre Design, Los Angeles

PROJECT SIZE: 3,850 square feet

SITE SIZE: 0.2 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Romana Lilic/Ema Peter

KEY PRODUCTS

ALL PRODUCTS: Provided by clients

HONOR AWARD / ARCHITECTURAL DETAILS

BATES MASI + ARCHITECTS
SAGG FARM
SAGAPONACK, NEW YORK

Sagg Farm residence, on the East End of Long Island, takes its cues from the aerial historical maps in this former farming community. In particular, it is inspired by the pattern of crops growing in long rows, exposed on all sides to the elixir of light and air. "There was always this kind of north-south grain as you drove through these very flat fields," says Paul Masi, AIA. "As we looked at the historical maps, we picked up on how there are linear rows, and within that organization you have these very organic plants. We liked the fact that if we broke up the landscape of the house, we could bring sunlight and fresh air inside and organize it programmatically."

It became, too, an exploration into different levels of transparency. The plan is organized around three two-story bars running north-south and linked by breezeways with operable glazing, a move that breaks up the house's mass. It also provided an opportunity to create outdoor rooms and a soft veil between the buildings.

To control privacy, the team designed a cedar rainscreen, a riff on crop rows, whose quirky execution gives the house an ephemeral quality. "Looking at how each crop row was kind of wild, we fastened strips of green wood with two screws in the center, so the unfastened ends are free to warp with the grain direction, creating an organic pattern within the rigid framework," Paul says.

The three-story stairwell at the center of the house is a variation on this theme. Enclosed in glass on three sides, its balustrades are made of felt clamped between two boards to control acoustics. The boards are mounted on dowels that spin in the wind or when touched.

Says Paul: "Not only does the diagram of the building tell the story [of the land], but it also translates down into the details."—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Paul Masi, AIA, principal in charge; Katherine Dalene Weil; Emily Ko; Xiao Lin, Bates Masi + Architects, East Hampton, New York

BUILDER: Lettieri Construction, Westhampton, New York

INTERIOR DESIGNER: Bates Masi + Architects

PROJECT SIZE: 11,695 square feet

SITE SIZE: 2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Bates Masi + Architects

KEY PRODUCTS

CABINETRY HARDWARE: Blum

DOORS/WINDOWS: Arcadia

FAUCETS: Dornbracht

FIREPLACE: Spark Fireplace

KITCHEN APPLIANCES: Gaggenau

LIGHTING CONTROL/WINDOW SHADING: Lutron

OUTDOOR GRILL: Wolf

PAINTS/STAINS/COATINGS: Benjamin Moore

SINKS: Franke, Kohler

TOILETS: TOTO

TUBS: Boffi

VENT HOOD: Miele

WASHER/DRYER: LG

WINE REFRIGERATOR: Uline

CITATION / ARCHITECTURAL DETAILS

MCINTURFF ARCHITECTS
GEORGIA MODERN
WASHINGTON

"Sometimes it's hard to keep a house together as it gets larger," says Mark McInturff, FAIA. "Having thematic details is the best way to do it." Those details are elegantly conceived and executed on this ample center hall Georgian house on a corner urban lot. The most prominent repeating detail is the curved corner, expressed in four-story glory in the entry hall. Ascending from the renovated basement to the renovated attic, "the stair becomes referential," Mark says. "You can't move around the house without going through that space, so we made it important."

The idea started as a way to round the corner on the old dining room, which had been octagonal. The highly crafted curve became part of the detail on the living room and dining room walls, garden walls, and staircase, where it's rendered in white oak and white-painted steel. "We wanted the stair to be transparent and carry light through the building," Mark says. "Each landing hovers in the stair tower, projecting the occupants into the garden."

A reductive material palette of white brick, black metal, and mahogany windows lends coherence and crispness. Outside, the existing brick was painted white, while the addition's walls are clad in black metal, and black standing seam metal replaced the failing slate roof.

The result is a house that, despite its size, seems fluid and uncomplicated.
—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Mark McInturff, FAIA, principal in charge, McInturff Architects, Bethesda, Maryland; Colleen Healey, AIA, project architect, Colleen Healey Architecture, Washington

BUILDER: Jimmy Loveless, JWL Woodworking, Ijamsville, Maryland

INTERIOR DESIGNER: Kate Ballou, Hendrick Interiors, Washington

LANDSCAPE ARCHITECT: Lila Fendrick Landscape Architects, Bethesda

STRUCTURAL ENGINEER: Norton Consulting Engineers, Bethesda

METALWORK: AK Metal Fabricators, Alexandria, Virginia

PROJECT SIZE: 7,000 square feet

SITE SIZE: .27 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jennifer Hughes Photography

KEY PRODUCTS

CARPETING: Bloomsburg Carpet

CLADDING: Brick; standing seam metal; mahogany

COOKTOP/RANGE/WASHER/DRYER: Miele

COUNTERTOPS: Caesarstone

DOORS: Dynamic Architectural

DOOR HARDWARE: Rocky Mountain Hardware

FAUCETS: Blanco, Waterworks, Kohler

INSULATION/HOUSEWRAP: ZIP System

LIGHTING: Illuminations

REFRIGERATOR/FREEZER: Sub-Zero

SINKS: Kohler, Ferguson

SKYLIGHTS: VELUX

TUB: TOTO, Artica

VANITIES: Boffi

VENT HOOD: Best

VENTILATION: Panasonic

WASHER/DRYER: Miele

WINDOWS: Pella

CITATION / ARCHITECTURAL DETAILS

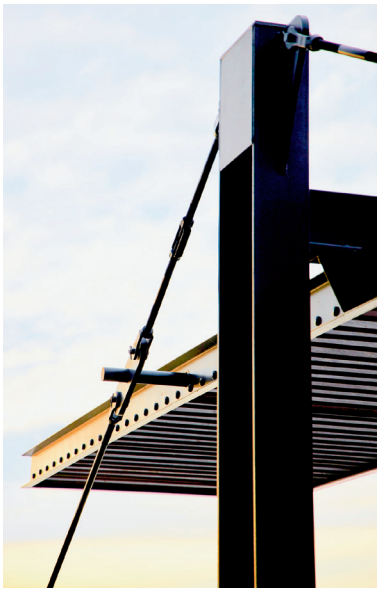
ROBERT M. CAIN, FAIA
PIER ON TWELVE MILE BAYOU
SHREVEPORT, LOUISIANA

The best kind of architectural follies satisfy practical needs as well. This pier serves as a boat launch, of course, and as a shaded gathering place along Cross Lake for its owner. But it has a more mystical function, too, which helped shape its poetic design. Cue the music from "2001, A Space Odyssey": The cantilevered structure extends into the water to perfectly align with the sunrise during the vernal and autumnal equinoxes. It's quite the sight to behold, even though it happens only twice a year.

This project had that special client all architects hope they'll meet someday—one with an unusual agenda and sophisticated tastes. Architect Robert Cain recalls the origins of their meeting: "He had seen a pier I did for a house in South Carolina and admired the cantilever. His primary home is in Shreveport, just across the lake. We started talking about this project in 2014, but it wasn't finished until 2019. Shreveport was hit by a number of floods—including a 500-year-flood—and then there was a hurricane."

Fortunately, Cross Lake maintains a stable water level. So once the client gave the go-ahead, the elaborate process of building simultaneously on land and in water could begin. The land pilings were easy, but the water foundations required temporary coffer dams, pumping out the water, prep work for the footings, and then the cement work.

By comparison, the steel structure was straightforward. The pier functions like a cable bridge—an elegant, sturdy thing, hovering above the water and waiting patiently for its moment in the sun.—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Robert M. Cain, FAIA, principal in charge; Carmen Stan, project architect; Drew Bell, intern, Robert M. Cain, FAIA, Atlanta

BUILDER: Owner

STRUCTURAL ENGINEER: Fenner Consulting, LLC, Shreveport, Louisiana

PROJECT SIZE: 490 square feet

SITE SIZE: 2.6 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jonathan Dean

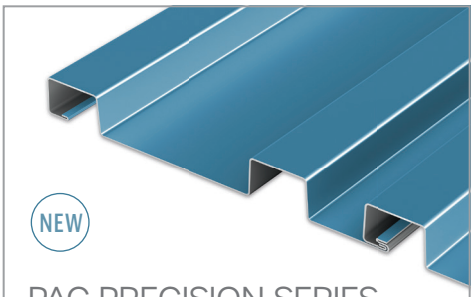
KEY PRODUCTS

INFRASTRUCTURE: Steel

DECKING/LOUVERS: Ipe

FOUNDATIONS: Concrete pilings and footings

PRODUCT SHOWCASE



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CITATION / CUSTOM ON THE BOARDS

DPZ CODESIGN
MIDCENTURY MODERN
SAGINAW COUNTY, MICHIGAN

Andres Duany has made it his mission to come up with an affordable housing model that hits the sweet spot between stigmatized manufactured homes and site-built houses. The factory-permitted Midcentury Modern is his solution: a stylish, 1,865-square-foot house deliverable by tractor-trailer and built for $90 per square foot. That's midpoint between mobile units typically built for $50 a square foot and site-constructed homes starting around $130 per square foot. "That's a big gap, and no one was delivering it," Andres says. "But we still had a cultural problem. We undertook the idea that people hate mobile homes but love container housing. Much to our surprise, what we got was Philip Johnson houses from the 1960s, that Midcentury Modern box."

DPZ's flat-roofed, shipping container-style design exposes the floating foundation, made of concrete T-beams that balance the structure on four points. Banks of sliding glass walls open to decks on both sides. Deployable awnings, which cover the glazing during transport, can double as hurricane shutters. Inside are three bedroom suites, three and a half baths, a laundry, kitchen, dining room, and living room. The design is adaptable to different numbers of bedrooms, and on a site plan, the units can be rotated so that each has a private yard and a two-car carport.

Essentially, Andres says, "we designed mobile homes that look like containers. By trying to look like conventional houses, mobile homes are seen as an inferior product, with shallow roofs and stupid narrow ends. We married the technology of one to the aesthetic of the other."—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Andres Duany, DPZ CoDesign, Miami
ENGINEER: Paul Crabtree, Crabtree Group, Salida, Colorado
PROJECT SIZE: 1,860 square feet
SITE SIZE: .01 acre
CONSTRUCTION COST: $90 per square foot

KEY PRODUCTS

CLADDING: Board-and-batten vinyl
DECKING: Zuri
FLOORING: COREtec Plus, 5-inch plank, Gold Coast acacia
FOUNDATION: Precast T-Rail concrete footings
ROOF FRAMING: 2x10 joists
ROOFING: EPDM synthetic rubber
THERMAL AND MOISTURE BARRIERS: Liquid-applied WRB
WINDOWS: Western Window Systems

HONOR AWARD / CUSTOM ON THE BOARDS

EDWARD OGOSTA ARCHITECTURE
ORBITAL HOUSE
YUCCA VALLEY, CALIFORNIA

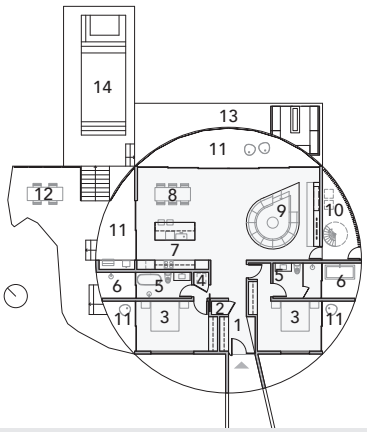
Once this weekend home is built near Joshua Tree, California, there will be no reason to travel to Mars. A full, otherworldly experience will be available right here on Earth. Ed Ogosta's client wanted a home that would help him "live in an incredible way," Ed recalls. There's little doubt it will.

"We worked through a number of different possibilities for the bowl-shaped site, but there was something really elegant about the simplicity of the circle around a square," he explains. "The whole program fit."

The square sits between the two circles and contains the conditioned space. Meanwhile the deep circular overhangs shade interiors from heat gain and provide covered terraces for certain rooms. Light monitors atop the house usher light into the kitchen and the bathroom. Outdoor spaces are contained within a large plinth, an Ogosta trademark.

All the sitting areas—both indoor and outdoor—are sunken to create the feeling of "inhabiting the earth," says the architect. "And it gives you a different perspective on the rugged Flintstones topography."

Inhabiting the earth, perhaps, but possibly not the Earth. For the house is surely a spaceship that can leave our atmosphere at will. But then again, if you lived here, why would you want to?—*S. Claire Conroy*



FLOOR PLAN | 1. Entry | 2. Mechanical | 3. Bedroom | 4. Laundry | 5. Bathroom | 6. Bathing Porch | 7. Kitchen | 8. Dining | 9. Living | 10. Utility | 11. Porch | 12. Upper Patio | 13. Lower Patio | 14. Pool

PROJECT CREDITS

ARCHITECT: Edward Ogosta, AIA, Edward Ogosta Architecture, Los Angeles

STRUCTURAL ENGINEER: Carl Howe, C.W. Howe Partners, Culver City, California

PROJECT SIZE: 1,700 square feet

SITE SIZE: 7.5 acres

KEY PRODUCTS

COUNTERTOPS: Caesarstone

FAUCETS: Kohler

KITCHEN APPLIANCES: Fisher & Paykel

LIGHTING: Lutron

RAILING: C.R. Laurence

ROOF WINDOWS: VELUX

TOILETS: Geberit

WINDOWS/WINDOW WALL SYSTEMS: Western Window Systems

WINDOW SHADING: Mechoshade

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