**Letter from the Chair**

The Small Project Practitioners Advisory Group is delighted to present Journal No. 44, “The 2008 Small Project Awards.” This issue is dedicated to exhibiting the wonderfully fresh and creative examples submitted in our fourth year of recognizing the outstanding contributions architects bring to projects, regardless of size or scope. Winners were announced, exhibited and celebrated at this year’s AIA National Convention in Boston. From 158 submitted projects, our outstanding jury selected 14 to receive Design Awards and 3 as Honorable Mentions. As has been customary to the Small Project Awards Program, this year’s call for entries included categories for Small Project Objects and Small Project Structures, as well as a "Wild Card" category, which this year looked for the best in Flood Resistant Housing. Also customary to our program was the selection of jury members taken primarily from a sister Knowledge Community. We would like to express our sincere gratitude for their unfailing assistance in what is rapidly becoming an increasingly challenging task: filtering through mounds of deserving examples of our craft, and identifying those few exemplary projects worthy of such peer recognition.

This year’s four person jury was composed of three representing the AIA’s Center for Building Science and Performance Knowledge Community: Janice Olshefsky, William Rakatansky, and Bradley Hall. Rounding off the selection process, and adding a decidedly youthful vantage, was Edward Gaskin, Regional Liaison for the Young Architects Forum. Acting as jury moderator, and taken temporarily out of SPP retirement, was our very own Lisa Stacholy, 2006 Chair of SPP. Thanks also go to our sponsor for this year’s Awards, The Southern Forest Products Association and their Raised Floor Living.com Program. Without the generous support and efforts of our sponsor, our jury, and of the entire SPP Advisory Group, such wonderful success of the Small Project Awards would not be possible. A shout out and heartfelt THANK YOU goes out to you all! Now please join me in diving into the wonderful collection of imagery and commentary that follows in this 44th issue of the Journal. And before any of you forget, now is the time to begin collecting photos of your best work. We want you to be ready to share your work with us when the Small Project Awards "Call for Entries" goes out this fall!

Kevin Harris, AIA
2008 Chair, Small Project Practitioners

**2008 Small Project Awards**

AIA Small Project Practitioners presents the recipients of its third annual Small Projects Awards program, which promotes excellence in small-project design. The awards program emphasizes the excellence of small-project design and strives to raise public awareness of the value and design excellence that architects bring to all projects, regardless of the size and scope. Please click here for a pdf of the presentation made at the 2008 AIA Convention by Kevin Harris, AIA, 2008 Chair of the Small Project Practitioners Knowledge Community.

**Abod**
Soshanguve, South Africa
BSB Design

BSB Design’s founding vision, “Everyone deserves to live in a home designed by an architect”, has guided the firm for the past 40 years. After successfully making this dream a reality for buyers in the United States and abroad, firm leaders challenged BSB Design employees to develop a low-cost, functional solution to address the worldwide housing crisis. Teams from the firm’s 15 offices nationwide embraced the challenge, and in the end, Abod rose to the forefront as the most viable option. Specific program goals include community orientation, high quality with low cost, and the ability to ship an entire structurally-sound, comfortable home in a single packing crate.

Based on the Catenary Arch, Abod utilizes arched supports and structural steel to provide a safe and secure alternative to the shacks and shanties of impoverished settlements. Each Abod is essentially a “house in a box”. All components can be shipped in a single crate and assembled in one day by two to four adults using only three tools: A screwdriver, an awl and a ladder, all provided within the kit.

The first prototypes are 10’ x 12’, and newer designs at 12’ x 16’ will provide even more living space. Available with a variety of upgrades, Abod has garnered much interest from governmental authorities and philanthropic organizations.

**Jury Comments:**

- Love the ease of construction
- Choice of material allows for efficient use of funds and space without limiting anything
- Beautiful facades and beautiful colors
- Excellent strong sense of community

Bus Shelter
Raleigh, NC
PBC + L Architecture

The bus shelter is a prototype design constructed on the Main Campus of Wake Tech Community College. As the College’s enrollment grows and the subsequent demand for public transportation increases, further variations of this prototype will be constructed.

The formal and structural expression of the bus shelter provides a visual connection between the unique conditions of the disparate campuses. Simultaneously, the materials of the prototype can be altered to respond to the local building context.

The bus shelter is a simple yet refined architectural composition of two materially contrasting elements. A heavy site cast concrete wall serves as structure and bench, which complements and supports a steel canopy fabricated off-site. The laminated polycarbonate exterior skin, further expresses the lightness and translucency of the canopy. The wall and canopy interlock to create a double ‘L’ composition.

The versatility of the concrete wall allows it to be sand blasted, left natural, or clad with slate. The name and map of each campus can be cast or applied directly to the concrete wall. A wooden bench is inserted into the wall to provide a comfortable place to sit.

The canopy structure and its associated skin provide shade and shelter. Either translucent polycarbonate panels or patterned laminated glass filter the light and animate the space with ever changing patterns of shadow and light.

Jury Comments:
- Fits cleanly into the campus
- Nice to see the exploded views of how it was put together
- Nicely sculptural

Butterfly Window
Chester County, PA
Archer & Buchanan Architecture, LTD

The “butterfly window” was conceived for a private museum of an avid J.R.R. Tolkien collector of books, manuscripts and artifacts. The design derived from Tolkien’s sketches and verbal descriptions of the Hobbits’ propensity to design windows that frame beautiful views into the woods. The circular window and the “eyebrow” were crafted to capture those views while blending the materials and forms of wall, window and roof into a balanced composition. The clay tile roof and supporting stone wall visually envelope the circular window that dictates their form. The window, crafted of solid mahogany, and the more delicate forged iron hardware are custom-designed, based on Tolkien’s imagery, and were then locally crafted. The semicircular operable sashes are hinged in the center, and are, like a butterfly’s wings, delicate yet strong; beautiful yet functional.

Jury Comments:
- Very well done element
- Elegantly magnificent with extraordinary detailing
- Design drawings are beautiful as well
- Forged hardware works very nicely in elemental and building context

Casa 218
San Antonio, TX
candid rogers architect

Casa 218 was built in 1873. The original volume of the two room limestone residence is little more than 500 sq. ft. The original residence was restored using original regional materials. The project has two aspects: that of historic preservation and the contextualizing the new addition with the existing residence. An addition of 960 sq. ft. was added, which includes a kitchen, two bathrooms and two bedrooms. The new addition was set behind the existing residence, connecting sensitively to the rear to allow for an uninterrupted place and siting of the original residence. The scale and proportions of the principal elements were respected and translated into a new idiom in the new addition. The connection of the roof between the existing residence and new addition was resolved with two single sloping shed roofs joining in a single valley, which facilitated the collection of rainwater. Conceptually the project aims to respect the scale of a modest small architecture, while juxtaposing a new vocabulary of the addition with that of the original.
 thought connection to a "story piece" of architecture
Materials compliment the holistic limestone
Nice that is not overpowering; recalls the Alamo: pieces in a Mission
Creates a lot of nice spaces

Chandelier for the Hamilton Association
San Francisco, CA
Patrick Carney, AIA

The Hamilton Hotel was built in 1929 in the Art Deco style. In 1962 it became the first condo conversion in California. At the time of the conversion there evidently was little appreciation for Art Deco and much of the deco charm (including the chandeliers) was removed from the building. A concerted effort began to return the building to its Art Deco roots. The lobby was restored by removing non-bearing walls that chopped up the space, but something was still lacking. It was time to remove the non-period, wide, spider-shaped lights and replace them with Art Deco chandeliers that add grandeur, flair and uniqueness to the lobby.

Much research went into studying Art Deco Chandeliers; it was decided that multi-tiered "bronze and etched glass torpedoes" would be best for the room. Though they combine ideas from a handful of my favorite Art Deco pendants, these are unique, one-of-a-kind custom fixtures. At nearly 5 ft long, their narrow proportions fit nicely in the lobby. There are ten interior chandeliers, one exterior chandelier and one wall sconce. The goal to transform the lobby back to 1929 was significantly realized; residents say the lobby is more attractive, plus the building has developed cachet as a very rare venue.

Jury Comments:
• Very nice object
• Detail in glass etching exemplary: reminiscent of Louis Sullivan
• Wonderful organic shapes with excellent object proportions
• Beautifully proportioned within its context
• Would have loved to have seen images of the fixture fabrication
• Craftsmanship very nice

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Connector
Omaha, NE
Randy Brown Architect

The project was designed and constructed from May to August in 2006. The challenge was to create a space to connect two existing buildings (with different floor heights). The solution became a "Connector:" a bridge and interior stairwell sculpted from Polycarbonate, rusted metal, wood, and glass. Lightness, transparency, and folding drove the design.

Jury Comments:
• Excellent presentation, methodology and representation of the idea
• Very nice that students were involved in the process
• Good representation of the architect's value in a project
• Excellent job demonstrating design process in end product

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Elm
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Hidden Creek house 8, located at 135th and Fort Streets, was named 'Elm' after the existing elm tree in the side yard. This house is a modern design built with many ecologically friendly materials such as Bamboo flooring, Hardi-plank cement siding and a green roof. The home is located in a treed area with dramatic views of the Standing Bear Nature Preserve.

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Hidden Cove
Austin, TX
alterstudio LLP

Our design for the Hidden Cove residence is a phased renovation of a home on an extraordinary site nestled into a private inlet on Lake Austin. Our renovation turns the building inside-out by opening it to near and far views, breezes, and connections to the out-of-doors. Making the most of the existing building's envelope, this project began with a renovation of the master bathroom, and grew to incorporate the design of the master bedroom, kitchen, living and dining rooms.

The renovation begins in the master bathroom by replacing a formerly solid wall with floor-to-ceiling sliding glass. Seemingly thrust into the canopy of trees that shade the water, the bathroom contains a purpose made stainless steel sink atop a delicate cherry vanity, and an ipe bench in the shower. A radiant Leuders limestone floor and wall define the extent of the room, and together with a river stone filled gutter lend a sense of serene stillness to the ensemble.

Small in scope, this project posed the opportunity to design custom made stainless steel fittings, hardwood built-in furniture, limestone walls and floors, careful cabinetry, and meticulous details. It was an opportunity for us to design a refined interior landscape with subtlety and grace, while always nodding to the more extraordinary characteristics of the natural landscape in which this home is situated.

Jury Comments:
- So nice to see an architect go beyond only "Design-Build" to offer wonderful living competition to McMansions
- Good example of how an architect can offer value based on emerging markets and needs - we need to see more of this
- Nice to see core of sustainable components with options for higher-responsive sustainable options

Hobbit House
Chester County, PA
Archer & Buchanan Architecture, Ltd.

An avid and serious collector of J.R.R. Tolkien books, manuscripts and artifacts desired a cottage-like setting based on Tolkien's writings and imagery of a home for a Hobbit. Located in the countryside near Philadelphia, Pennsylvania, this 600 SF private museum was built to display and archive the owner's collection in an environment that will protect the material while providing a quiet sanctuary for solitude and contemplation. The front facade utilizes stone from a derelict portion of an existing 18th century fieldstone dry stacked wall which had been buried in the woods. The concept in design was to create a building that would foster a feeling of history and tradition of both the site and the housed collection.

Principal features and materials include hand-made clay roof tiles, a 54" diameter Spanish cedar door with hand-forged single pivot hinge, custom "butterfly window," Douglas fir timber framing, custom designed antique light fixtures, and painted traditional casework. The structure is located a short walk from the main house and is used as a place to enjoy and experience the collection in a setting appropriate to the art and history it holds.

Jury Comments:
- Cool way to emphasis the entry as a true Hobbit House
- Thorough design and detailing evident in construction execution
The Marfa 10 x 10 Lightbox serves as a retreat for thoughtful repose, embracing the site and landscape of west Texas, offering unique connections to the local landscape and the landscapes beyond. The project gains inspiration from the surrounding context, the west Texas landscape and the interaction with light and time. The corrugated metal cladding reflects the local building traditions of small buildings in town, as well as the ranch structures so common in the rural surrounding landscape. The patina of the corten steel siding which clads the building will rust over time reflecting the aging utility of buildings so prominent in Marfa and other small Texas towns. From the loft, views are offered over the Chihuahuan desert into the Chinati mountains; the opposing view north is over the town into the Fort Davis mountains. Sited at an elevation of approximately 4800 feet, the vertical view embraces the night sky, while solar shading to the south is provided by steel grate. The interior living / dining space takes advantage of the exterior court by two flap doors, in which the night time interior lighting of the retreat serves as a lantern via polycarbonate panels for the shared exterior court. The size of the project is minimal, in an effort to keep the costs down and as an experiment to see how economically a complete self sufficient dwelling can be realized.

Jury Comments:
- Really nice occupiable space incorporated with nice outdoor space
- Very cool industrial shape well supported by materials and landscape
- Fits well into landscape
- Nice expansion of only 320 s.f.
- Very cost effective solution

The Nautilus House is a 4 bedroom 2200 square foot residence located on a narrow lot in Mount Pleasant, South Carolina (Flood Zone A). The project is a speculative ‘collaboration’ between builder and architect, focusing on introducing sustainable design. Building orientation/context, natural light/ventilation, and sustainable materials inform the residence. The long narrow lot suggested a vernacular “Charleston single house” as a departure point. Natural light is externally controlled via an entry porch with awning extension, a sun shade, and deep roof overhangs. Prevailing southeast breezes are captured by casement/awning windows and the rear porch and elevated deck. Sustainable materials include radiant barrier sheathing/decking, recycled aluminum siding, galvalume roofing, composite decking, and energy efficient fixtures and appliances. The owner required that flexibility and efficiency could be offered in a linear floor plan. Thus the open living spaces of the Nautilus House allow for endless reconfiguration of the public areas. The first floor study with adjacent bath provides a future bedroom if one is needed. Cost was reduced by the use of “off the shelf” sustainable materials. Parking was provided underneath the structure. Each room of the house was provided with natural light and large rooms can be cross ventilated.

Jury Comments:
- Good design incorporating solid overall configuration
- Design is not over the top, just nicely done
- Works well with the historical typology
- Well suited with regard to material usage and base flood elevation

Making evident the passage of time through the day, week and year defines this new entry to a suburban synagogue. Evocatively, Abraham Joshua Heschel, a famous mid 20th century rabbi, spoke of Judiasm as a religion which sanctifies time rather than space. Consequently, the design team’s attempted to make time into place. Heschel spoke of how “every hour is unique, and it is the only one given at the moment, exclusive and endlessly precious”, like a gift. He spoke of “how the Sabbaths are our great cathedrals”. He taught that to be Jewish is to be attached to holiness in time, which is the idea at the root of The Sabbath. As most people come to a synagogue on the Sabbath, the entry experience features the varied play of light as a signifier of time.
Made of laser cut aluminum panels supported on slender, birch-like trunks, the Canopy casts dappled light onto the ground and surrounding walls. Due to the changing patterns of leaf-like shadows throughout the passage of the day, time and the seasons are made evident in a nearly visceral way.

Jury Comments:
- Good use of architectural thought with regard to the pragmatics of structural assembly
- Ties very well into the building
- Quality of light reminiscent of tents used in nomadic cultural icons
- Very nice to respect and react to temporal changes during the course of a day

Penmar Studio - Residence
Venice, CA
Dean Nota Architect AIA

This project is located in Venice, California, a diverse, coastal community on the western edge of Los Angeles. The site is situated at the intersection of two suburban street grids that form a triangular edge to the property. The parcel includes an existing, single-story, 1,200 square feet house that will remain and coexist with the new structure. An existing garage will be removed. The neighborhood, currently in transition, is an eclectic mix of old and new and large and small residential structures.

The client, a professional photographer, requested a program of 21,000 square feet for a live-work studio/residence. The program is organized on two levels, with enclosed parking and photography studio on the ground level, and office and living space on the upper floor.

The plan geometry and formal massing of this building evolved from the interaction of the two street grids that interface and form the triangular shape of the site. The building is conceived as an abstraction of the expansion of the old garage, which is organized on the grid of neighboring structures, with the addition of a new dwelling unit above, that is rotated to the geometry of the adjacent street grid. A folded, metal clad roof plane opens to the north for light and to further articulate and contrast the old with the new.

The street elevation is a symmetrical, static composition of stucco, glass and metal, that is relatively closed for privacy, while the entry and primary glazed openings are oriented inward to a courtyard that is created by the juxtaposition of the new structure with the existing residence.

Jury Comments:
- Gorgeous, simple and nicely placed on the site
- Wonderful floating quality of the roof softens the coldness of an industrial view with minimal punched openings
- Woodwork compliments the white interior
- Painterly solution

PINE/Cone
Chaska, MN
Sala Architects

PINE/Cone is part of a juried exhibition called "Art to A-Maze" located along a trail from the Arboretum’s visitor center to a new maze garden. The exhibit theme "Human/Nature" asked artists to explore the relationships between people and the natural environment.

Located among pine trees near the trail’s edge, PINE/Cone beckons visitors to explore. An unmarked forest floor allows individuals to define their own pathway through the trees. Portals in opposite sides of the box lead to the discovery of a habitable space within.

Inside, an inverted, cone-like volume frames the tree canopy above, while benches encourage visitors to lean back and gaze skyward. A central stone basin reflects images of visitors, pine boughs, and sky; collecting “human” and “nature” together in one view.

PINE/Cone uses cantilevered beams to carry its corners above the forest floor touching ground only at the portals and seats, thereby minimizing disturbance to surrounding tree roots

PINE/Cone is constructed of Minnesota-grown tamarack cribbing over a frame of FSC-certified lumber. Doorways and seats are sheathed with formaldehyde-free Extira MDO. The reflecting basin is made from granite quarried in northern Minnesota. Donated materials and volunteer labor kept the project budget under $2,000.

Jury Comments:
- Good as a sculpture
- Graphics clear; presentation very good and consistent, with the design thought evident
PJ's Coffee Shop

New Orleans, LA
Wayne Troyer Architects

Tulane University’s Stern Hall spreads itself across the school’s main pedestrian axis, parallel to Freret Street; it would break the travel path but for a large breezeway allowing unhindered traffic flow. Usable covered space of 6240 square feet and a clear height of 16'-4" provide an ideal place for a small architectural installation in the form of a PJ’s Coffee Company shop.

Programmatic arrangement within the breezeway is governed by utilization of the existing space: A constant flow of pedestrians, bicyclists and wind moves along an east-west route, with concentration to the south. The project is anchored between four existing columns of Stern Hall [only directly touching two], biased to the north. This preserves the generous thru-way, while light, modern materials make an elegant contrast to the weighty structure of the existing building. Physical separation of the new and old structures emphasizes the transitory nature of the architecture.

The south facade is the public edge: A full height, curving glass storefront runs past the columns, reinforcing and reacting to the physical element of movement that characterizes the breezeway. Interior and exterior connected visually, and linear staging of the shop ensures that movement within the building emulates the flow without. Translucent glass and zinc panels on the north façade provide privacy for the office and storage areas of the program.

Jury Comments:

- Fits nicely into the site without hindering pedestrian traffic
- Looks like it’s actually utilized and user-friendly
- Co-exists with the campus for full functionality of every spare inch
- Materials well chosen

Spa in a Box

Washington, DC
Gardner Mohr Architects LLC

Large or small, a bathroom should be relaxing and inviting. It is where we refresh, renew and spend hours of our time while at home. This 55 square foot co-op bathroom (c. 1930) could not be expanded due to space and budget limitations, so we created the illusion of expansion.

The 10' high ceiling, usually considered a luxury, became a liability as the largest dimension in this tiny 6 foot by 9 foot room. By attaching off-the-rack hardwood shelves (IKEA, $6 psf,) to the ceiling and placing a mirror at the far end of the room we changed the perception of the size and proportion of the room without moving any walls. The pebbled shower pays homage to water as the essential element in the room and the suspended shower curtain serves double duty by keeping the floor dry and providing a privacy screen for the toilet area. The old radiator doubles as a towel warmer, and six dimmable 150w light bulbs in porcelain utility fixtures (hardware store, $1.79) provide lighting for any mood. Continuous wall and floor tile make the whole affair splash-friendly and durable.

Jury Comments:

- Great to see playful interaction with space
- Unbelievable value for a tiny project, with incredible intrinsic value added
- A great project which deceives with its openness
- Very nicely done
- Beautiful response to such a tight space

TEMPO

Husnes, Norway
Laboratory for Environments, Architecture & Design Inc.

The challenge for this micro-architecture was simple. Our client, Sør-Norge Aluminium AS, wanted to give a gift to its community, Husnes, Kvinnherad, which for 40 years has supported and contributed to its success. They wanted for this ‘architectural monument’, as they called it, to symbolize their symbiotic relationship with the community, which had helped them prosper.

Our first step as architects was to construct a conceptual program for this urban structure. We narrowed the focus to ideas regarding: industry, technology, materiality, natural and built environments, site, and context.

Researching the relationship between our client as an industrious leading aluminum manufacturer and the natural and human resources necessary for their growth and development was a natural next step. We were interested to know why Sør-Norge Aluminium AS had settled in Husnes and what they did for the region subsequently. The natural environment was ripe for their growth: access to the ocean for easy transport of raw material and manufactured goods, inexpensive
hydro-electric energy abundant in the region due to high precipitation and magnificent topography, and finally a relatively flat landscape for future growth in a pristine natural setting. The human resources necessary for starting a manufacturing plant of this scale has had a tremendous consequence on that which happened since.

We set out to design a high-tech, forward-looking structure that is both engaged and engaging. The outcome engages the diurnal and seasonal changes of the natural environment, while engaging the cultural life of the community. It is meant to bring pride and energy to the place. At 60° north in winters, there are only a few hours of daylight while in summers there are only a few dark hours. The appearance of the structure changes dramatically by the changes in light and its coloration, making it very dynamic and curious.

Standing at ten meters tall, the structure is six meters wide at its base and top. The structure is a combination of a hyperboloid of revolution in 32mm outside diameter welded aluminum pipes and a structural fabric funnel made of Gore-Tex. The structural fabric takes its shape from being stretched between the hyperboloid and the base in all directions, and in turn puts the hyperboloid in compression hence anchoring it. This fabric was chosen for its ability to be a magical foil for the light. The funnel also collects the rainwater and brings it to a small basin at the center of the base. The hyperboloid of revolution is an appropriate symbol for the collective effect of a community. Seventy-two straight aluminum pipes with a 140° rotation give the structure its sensuous appearance. The structure includes 306 LEDs in a lighting system that is programmed to respond to the environmental light conditions as well as major cultural events.

Jury Comments:
- Good detailing with beautiful pieces to engage the community
- Excellent use of materials creating wonderful shadows
- Absolutely love how the materials are masterfully used
- Wonderful focal point

Wedge House
Bethesda, MD
Donald Lococo Architects, LLC

Built on a small residual lot between 2 subdivisions, the original 70s home was a byproduct of triangular building restrictions. Small window openings defended its privacy. Later, the third subdivision became a forested, public park. The home now faces this land & the addition responds to the newfound views. The design overlays elements in 4 distinct layers on the brick façade, using wood brick and siding: materials and colors familiar to the existing 70’s home, which increase the interior by 366 square feet.

A first layer is a band of rooms conscious of the scale of the house’s existing spaces. A second layer of transparency addresses the newly found views: a 2 storey glass bay and glass walls. A third layer of decks and raised terraces accesses all levels and bedrooms, which allows for on-level connection to outdoor living. A fourth final layer of railings and vertical stud curtains provides privacy and creates outdoor rooms.

The distinct layers are not continuous, and peel away to show deeper layers; at times, going back to the original brick walls. The visitor is first made aware of the layers slipping between them upon entering. The facade bends to address the visitor with terraces and balconies adding scale and balancing the building’s original curb view.

Jury Comments:
- Layering is very nice, with good expression of the elements used
- Well done, with rich visual interest
- Beautiful curve which looks like music in architecture
- Ties well into the setting and softens the original building very nicely

Overview of the Awards Program

Recognition
Award recipients are recognized at the SPP Small Project Awards program and reception at the AIA national convention. The award-winning projects are displayed at the reception, acknowledged in AIA publications and electronic media, and featured on the SPP Web site. Each award-winning project receives a citation for excellence.

Judging Criteria
Each entry is judged for the success with which the project meets its individual intent and requirements. Entries are weighed individually, not in competition with each other.

Criteria for Judging include
Compliance with all submission requirements (determined prior to presentation of submissions to the jury)
Demonstration of exemplary skill in meeting program intent and requirements (this criterion includes innovation and technical advancements in the design process)
Achievement of excellence in design (this criterion includes the delight and contextual considerations required of exemplary design).

Jury

- Lisa Stacholy, AIA, LKS Architects, Inc. Dunwoody, GA (chair)
- Janice Olshesky, AIA, Olshesky Design Group LLC, Alexandria, VA
- Bradley Hall, AIA, PSA Dewberry, Inc., Peoria, IL
- William Rakatansky, AIA, Freeman White, Inc., Charlotte, NC
- Edward Gaskin, AIA, Trahan Architects, Baton Rouge, LA

Award Categories

Entries are to be projects of the built environment within the following categories:

- Small Project Object: projects built for a construction cost not exceeding $50,000
- Small Project Structures: projects built for a construction cost not exceeding $500,000
- A special category for flood-resistant housing (built or proposed)

Sponsorship

This awards program would not be possible without help from our generous sponsor, the Southern Pine Council's Raised Floor Living program.