

the american institute of architects announces the 2006 top ten green projects

aiaVT



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Washington, D.C., April 19, 2006 — In recognition of Earth Day 2006, The American Institute of Architects (AIA) and its Committee on the Environment (COTE) have selected the top ten examples of sustainable architecture and green design solutions that protect and enhance the environment. The projects will be honored on May 3 during a presentation at the National Building Museum in Washington and again in June at the AIA 2006 National Convention and Design Exposition in Los Angeles.

The 2006 COTE Top Ten Green Projects address environmental conservation and the notion of sustainable development with designs that integrate architecture, technology, and natural systems. They make a positive contribution to their community, improve comfort for building occupants, and reduce environmental impacts through strategies such as: reuse of existing structures, connection to transit systems, low-impact site development, energy and water conservation, use of sustainable or renewable construction materials, and design that improves indoor air quality.

The jury selected projects that cover a broad spectrum of project types. Recipients include civic, office, residential, academic, and institutional. The panel of jurors included: Kevin Burke, AIA, William McDonough + Partners, Charlottesville Va.; David Miller, FAIA, Miller Hull Architects, Seattle; Kath Williams, PhD, Kath Williams + Associates, Bozeman Mont.; Kevin Hydes, PE, Stantec Consulting Ltd., Montreal; RK Stewart, FAIA, Gensler, San Francisco; and Catriona Campbell Winter, The Clark Construction Group, Bethesda Md.

cont.

Jewish Museum, Berlin

Samuel Fischer
Professor of Literature

http://www.telegraphindia.com/1051218/asp/opinion/story_5613306.asp

Not very long ago, it seems, I was walking down a corridor of the Jewish Museum in Berlin, accompanied by an anxious colleague from the Freie University who'd arranged a guided tour for us. I'd underestimated the time it would take to the Hallesches Tor U-bahn, and was late; he was anxious. Running with passes in our hands, we met with, first, a guide addressing a large contingent in German; then saw the small, straggly group attending to the guide speaking in English.

Our company had a provisional air; chance had brought us together, and we took on some of the uncertainty of movement that had imperceptibly and suddenly visited, at one point in its

cont.

5.06:1

Jury members said that they wanted to pick a range of project and building types. The application forms gave them 10 metrics on each project for a quick reading on performance, however the jury was very focused on the architectural and design aspects of each project as well. According to Henry Siegel, FAIA, a member of the COTE national advisory group, "The projects chosen in the Top Ten for 2006 included striking examples of integrated thinking, design excellence, strong energy performance, and mindfulness of water, site, and community matters. The Top Ten Measures, the framework for this program, make up a robust definition of sustainable design, and we're proud that this year's winners again live up to those goals."

The 2006 Top Ten Green Projects (listed in alphabetical order):

***Ballard Library and Neighborhood Service Center in Seattle*
*Bohlin Cywinski Jackson, Seattle***

This project, the first major building designed within the new Ballard Municipal Master Plan Zone, consists of the 15,000 square-foot Ballard Library, a 3,600 square-foot neighborhood service center and 18,000 square-feet of below grade parking. Ballard is evolving to be one of Seattle's most popular neighborhoods. The district is rapidly becoming the civic core of the neighborhood, easily accessible for pedestrians, by bicycles, and public transit. A pedestrian zoning overlay was recently adopted to promote development of this nature. The site, located in an urban context, was redeveloped for this project. The challenge was to develop the site in a restorative manner. Formerly home to a bank and a parking lot, hardscape comprised 100% of the lot coverage. Today, combined with the green roof and planters at the building perimeter, the hardscape has been reduced to 20% of the lot coverage.



Ballard Branch Library/ Photo by Nic Lehoux

cont.

history, the community to whom this museum was erected. Two women, a brunette and a small, golden-haired one, two young men, one rather gangly, the other pink-faced, of medium height, and ourselves, the latecomers — I, with coat on one arm and bag slung across my shoulder, not having had time to deposit these in the cloak room. A tall, angular, bespectacled woman kept joining us and leaving during our wanderings; I couldn't make up my mind if she was with us or not.

Our guide was a slightly florid young man with thinning hair and glasses; when we arrived, out of breath, he was instructing his small audience about the significance of this particular corridor, or axis (the museum is made up of axes), at whose end we found

cont.

5.06:2



Ben Franklin Elementary School/ Photo by Benjamin Bencheider

Jury Comments: “One of the things we were looking for was projects that are truly integrated. The roof is the real expression of this building: it vents, it’s a green roof, there are photovoltaics there; it’s a bit more that does many things at once. Beautiful buildings will be preserved, and this is very much part of sustainability. This will be a 100-year building because people will want to save it. Everyone would want that library in their neighborhood. This is the kind of building that can be a catalyst for change—pushing individual buildings as well as neighborhoods to become more sustainable.”

**Benjamin Franklin Elementary School in Kirkland, Wash.
Mahlum Architects, Seattle**

Learning is about creating connections. That’s one reason why the new 56,000-square-foot Benjamin Franklin Elementary School was designed to connect students directly with the environment in which they live. The new public school replaces an existing facility on a narrow 10-acre site that has a rich natural setting. Inside, the school’s 450 students in grades K-6 are distributed within small learning communities formed by clusters of four naturally ventilated and day-lit classrooms around a multi-purpose activity area. Stacked within two-story wings that extend towards the woods, these communities are integrally linked with views and access to nature beyond.

Jury Comments: “We thought this building was beautifully sited. The plan and section seemed very coherent; there is an overall consistency here. There are a lot of teaching opportunities here for the kids, parents, and the public, which is important. This is a regional building. It uses the forest as a sun-shading device. Natural light is precious in the northwest and this building reaches up to the light. The trees protect the glazing, and those large windows allow a strong connection to the outdoors.”

cont.

ourselves situated. He accepted us graciously; pointing to his left, he indicated where the corridor ended in a glass panel, through which long, slanting stone slabs could be seen. That vision was meant to simulate, said our guide, what Manhattan looked like as Jews (the ones who’d managed to leave before the pogroms began) approached America: the tiny shift of the centre of gravity that occurs when you confront the new. This, at least, was the guide’s interpretation; I soon discovered that he, loquacious but never quite boring, proffered not information but a view of the world; that he carried this view with him and probably repeated it a few times a week; occasionally, he quizzed his listeners — in a not unpleasant way — to check if they were keeping up with his thoughts.

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5.06:3



Alberici Corporate Headquarters/ Photo by Debbie Franke

**Corporate Headquarters for Alberici in Overland, Mo.
Mackey Mitchell Associates, St. Louis**

This project is an adaptive reuse of an existing manufacturing plant into a corporate headquarters for one of St. Louis' oldest and largest construction companies. Requirements included an open office environment, structured parking, training rooms, exercise facilities and dining facilities. When company growth led to the decision to move, the company CEO "wanted to be in a place that fosters teamwork and creativity." The client wanted to lead by example, transform the design and construction market place and set a goal of Platinum level LEED certification, reminding all of "the future generations who will someday work in this building."

Jury Comments: "This is a major transformation project; they reused a giant old warehouse. There seemed to be strong corporate commitment and the result is a project that really came at this from all directions (and it's the highest rated LEED building in the world). You can see that this project will evolve over time. They inserted a new structure within the shell, adding only minimally where they needed it. This is a highly replicable solution. They installed an old wind generator on site and that alone provides 20 percent of the facility's electrical needs annually."

cont.

A man of theory, then, our guide; but not out of place in a building that was theory reified, that had been designed by a theorist-architect, Daniel Libeskind, to allegorize, in stone and space, the journeys and transitions of European Jews. The philosopher-aesthetician Croce, who thought that the work of art must be fully formed in its creator's head before it comes into the world, would have approved; but visitors here (my colleague included) have been both curious and uneasy about the interpretative burden.

Our guide almost immediately took us to the 'tower', where Libeskind's anguished didacticism is at its plainest — the tower, a narrow room on which the door shuts firmly, grimly, a room meant not so much to recreate as invoke the experience of living through the holocaust. Libeskind has striven, here, to give to the visitors who stand and stare at the walls, as in a gallery in which the paintings have gone, or a prison they mistook for a gallery, the shock of the dismantling of the museum as a viewing space (this is the only instance I feel I sympathized with the adjective some critics have used, 'deconstructivist', for Libeskind's architecture), but also to involve us in a theatrical narrative about the impossibility of escape, of egress. The already narrow walls converge and

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5.06:4

**Philadelphia Forensic Science Center in Philadelphia
Croxton Collaborative Architects, New York City & Cecil Baker Associates, Philadelphia**



Philadelphia Forensic Science Center/ Photo by Barry Halkin

The new Forensic Science Center for the Philadelphia Police Department is both a state-of-the-art forensics laboratory facility, as well as a demonstration project for environmental/sustainable design-intended as a model for future projects undertaken by the Capitol Program Office of Philadelphia. The rigorous program includes a firearms unit, with a shooting range for ballistics analysis; crime scene unit for 24 hours/day crime scene evidence gathering; chemistry laboratories for drug analysis; criminalistics and DNA laboratories for hair/fiber/blood analysis. The building is a 1929 concrete frame, brick infill building and the lab is in a former K-12 school building on a site of which had been abandoned for many years. Located in an under-served neighborhood of north Philadelphia with higher crime rates, lower income levels and fewer services, the new Forensic Science Center has helped to breathe new life and a better sense of security into an entire neighborhood.

Jury Comments: "This is an adaptive reuse project and lab building that found a way to get really outstanding metrics and performance and this was a low-bid public project with no extra money for green strategies. They did some simple, clever things: the tapered ceiling, putting all the mechanical systems in the middle of the building. This was one of the best building sections we saw, and we loved the hand drawn quality of it."

cont.

taper off into infinity at one end; the lowest rung of a ladder screwed on to a wall, a ladder that leads up to where the wall appears to end, promising the world on the other side, is only just too high for any human, even a champion basketball player, to reach; above the high wall at the other end is an inexplicable gap that lets in sunlight for no particular reason. Not deconstructivist, then, but absurdist; Libeskind obviously belongs to a generation that absorbed the paradoxically portentous minimalism of a certain kind of theatre, in which nothingness and the void were the principal repositories of value; with Beckett, that dour but contagious aesthetic even received an injection of humour. It's an outmoded aesthetic now, though, in the museum, it served to remind me of what I already knew but had almost forgotten, as I've almost forgotten the Beckett I read avidly as a teenager: the extent to which the landscape of the holocaust provided a metaphysical foundation for absurdist literature; and that not to create a holocaust literature, not to directly represent the holocaust, was somehow indispensable to that metaphysic.

cont.

5.06:5



Animal Foundation Dog Adoption Park/ Photo by Tom Bonner

Regional Animal Campus in Las Vegas
Tate Snyder Kimsey Architects, Henderson, Nev.

The Regional Animal Campus for the Las Vegas Valley is intended to serve the animal sheltering and adoption needs for the cities of Las Vegas, North Las Vegas, and surrounding Clark County, Nevada. Driven by a need to expand its operations, The Animal Foundation plans to create a regional animal campus. The goals for the project's first phase, the dog adoption park, are to create a memorable and dignified way of presenting animals to the adopting public and to use sustainable strategies in the design of this complex, with the intention of achieving LEED platinum certification. A healthy, pleasant and comfortable environment is important to visitor attitudes about adoption and the mood and health of sheltered animals. The costs of maintaining this environment, however, are exceptionally high and directly impact the scale of the Animal Foundation's operations. The goal of the design team was to minimize facility costs without affecting the quality of the adoption experience. Given southern Nevada's climate, reducing the dog bungalows' cooling load and water use were identified as the two major areas of focus for facility efficiency.

Jury Comments: "This is in a tough climate and the project uses natural ventilation. The building type is dense and presents mechanic problems. They really simplified the building and did it really well. It's a radically different solution, and that is what we love about it. This kind of program is usually relegated to strip mall site and status. They really elevated the project type and you can envision this place really attracting people."

cont.

Libeskind's building, then, has one story to tell, of cosmic contingency and meaninglessness; what's housed in the museum, though, tells another one, a narrative that largely refuses to be subsumed under Libeskind's conception. Mementoes, drawing-room decorations, diaries, a child's doll, an iron and a hair-dryer, a shop sign, a family picture: how banal these objects are! The holocaust has released them into the dubious significance that we always, passionately, suspected they had. These are things our lives are still made of, which occupied the shelves in the houses of our childhood, and are exhibited here. Have you noticed, when we visit museums to gaze upon, and educate ourselves in, the remnants of vanished civilizations and races, that the highest examples of art are on display; statues, religious icons, fragments of temple frescoes — even the comb is gilded and made by a master craftsman, and is a gift to an emperor? The Jewish Museum is the only museum, perhaps, devoted to a race whose members were recently alive, and, in many cases, are still living. It is about

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5.06:6



Immaculate Heart of Mary Motherhouse/ Photo by Barry Halkin

**Renovation of the Motherhouse in Monroe, Mich.
Susan Maxman & Partners, Philadelphia**

When the Sisters, Servants of the Immaculate Heart of Mary (SSIHM), recognized that their order was diminishing, they embarked on a collaborative, long-range planning process to determine the best way to achieve an ecologically sustainable 21st century community on their 280-acre site in southern Michigan.

Many of the structures on their property were built in the 1930's and are historically significant. The design team met the challenge by designing 380,000 square feet of construction that utilized the existing structures to best meet the very specific housing, long term care and spiritual needs, while achieving sustainable and preservation goals. The team also succeeded in making this austere former convent into a warm and friendly home, with a strong focus on nature and the surrounding site. The Sisters wanted to leave a legacy to future generations with this project. One of the missions of their order is to respect the Earth and promote eco-justice, so the hope was to create a community that would exemplify these ideals. Since the SSIHM congregation is known for its teaching excellence, the Sisters saw this project as an opportunity to teach the public about important environmental issues.

Jury Comments: *“The sisters’ comment that sustainability is a moral mandate was compelling. And here they showed how to be smart with reuse. There is also a strong connection to the neighborhood and a reconstructed wetland, showing how the building engaged in its site and place. There’s a real sensitivity to aging occupants and how they would use the building.”*

cont.

ourselves, though what ‘ourselves’ might be is put into question as we survey the exhibits. Who’d have known that the secret but proficient banality of modern man — our parents, grandparents, ourselves — could excite such affection and wonder? In the end, I’m not sure which is more daring: Libeskind’s building, or the enshrining of this ordinariness. To move from one parameter to the other has, for me (and I say this aware of the dangers of presumptuousness), the awkwardness I’d felt when making the transition, as a young writer, from the constellation of suffering and anxiety comprising, among others, Camus and Beckett (so ubiquitous in the Seventies), to a subject that seemed too frivolous, too inconsequential: my own experience of the world. And the question that posed itself to me might have occurred to some of the people looking at the exhibits: surely this is not enough? Or, phrased differently, with the benefit of hindsight — who would have dreamed of its importance; or known the more trivial contours of these lives were so precious?

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5.06:7

**School of Nursing & Student Community Center in Houston
BNIM Architects, Kansas City, Mo. & Lake/Flato Architects, San Antonio**



University of Texas Health Science Center/ Photo by Hester + Hardaway

The School of Nursing design team became stewards of the vision established by University leadership for a nursing school and student community center designed to be state-of-the-art for learning, research, student service and workplace. The resulting building reduces the use of energy, polluting chemicals, cleaning agents, potable water and other resources. The School of Nursing and Student Community Center at The University of Texas Health Science Center at Houston establishes benchmarks for healthy buildings; for daylight; for visual acuity and cognitive learning; and for flexibility, durability and reduced operating costs. The design is straightforward and transparent. In plan and section, distinct zones organize building functions, to maximize exposure to the adjacent park, views and daylight.

Jury Comments: *“This was a programmatically complex project on a difficult and dense site. They had to combine a lot of human and high tech functions. I like that they set this building up to get greener; there is a framework for photovoltaics when they can afford it. I think we should all be thinking about designing buildings that can adapt over time.”*

cont.

Then the indefatigable guide brought us to representation of a drawing-room in a Jewish household in the early 20th century — a piano, furniture, photographs, including one of the family of the great literary publisher Samuel Fischer, and a tall Christmas tree in the centre — perhaps because it would be Christmas soon. The Christmas tree, said our guide, denoted the pluralism of bourgeois Jews of the time; he pointed out to us a newspaper cartoon from 1911, framed on the wall, in which the hanukiah, the candelabrum with which the Jews celebrate Hannukah, the ‘feast of lights’, was mutating, stage by stage, into a Christmas tree. Astonishing metamorphosis that had once taken place in the world, among so-called ‘marginal’ peoples! Here, in the drawing and the tree juxtaposed, was an example of the creation of ‘ourselves’, and the debate about what that ‘ourselves’ constituted. I was reminded of the Christmas trees of my childhood, of course, and my discovery, on trips from Bombay, of the lights in Park Street; and, further back, of Gaganendranath Tagore’s savage but effervescent lampoons of the babu, and the compound creatures of Sukumar Ray’s weird utopia. The story of the Jew is a common but important one to the 20th century, and it’s still not fully acknowledged: of how ethnicity, or non-European identity, silently inserted itself into, enlarged, and forever changed European

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5.06:8

Solar Umbrella House in Venice, Calif.
Pugh + Scarpa, Santa Monica, Calif.

Inspired by Paul Rudolph's Umbrella House of 1953, the Solar Umbrella provides a contemporary reinvention of the solar canopy. The new design reorganizes the residence towards the south, optimizing exposure to energy rich southern California sunlight. Conceived as a solar canopy, photovoltaic panels not only protect the body of the building from thermal heat gain, but also provide the residence with 95% of its electricity. Innovative materials and strategies throughout contribute to both the sustainability and livability of the home, which flows seamlessly from indoors to out. The Solar Umbrella Residence is a bold and sophisticated model for responsible living in the 21st century, characterized by its integration of sustainability with a striking yet refined avant-garde aesthetic.

Jury Comments: *"The form is elegant and beautiful and comes from an environmental solution. This is a billboard to the neighborhood that you can do photovoltaics in this way. They are an umbrella for outdoor living. And this project actually reused an existing cottage on a dense urban site."*



Solar Umbrella House/ Photo by Marvin Rand

cont.

cosmopolitanism, and vice versa. It happened in Jewish homes in Europe; it happened elsewhere; it happened in Bengal. "I've begun to think like a Jew, to feel like a Jew," said Sylvia Plath, ventriloquizing her own theatre of self-destruction, a little archly, through the theatre of the holocaust. In the husk of that drawing room, I began to think like a Jew as well, but without a role assigned in the theatre; our histories and legacies — the legacy of 20th-century ethnicity — had been drawn together, unexpectedly, but decisively, in invisible lines, leading, in some places, to the creation of nations; elsewhere, to extinction.



Westcave Skaaren Environmental Learning Center/ Photo by Greg Hursley

**Westcave Preserve Environmental Learning Center in
Travis County, Texas
Jackson & McElhane Architects, Austin, Texas**

A 30-acre nature preserve and canyon 28 miles northwest of Austin, Texas needed to expand its community programs by building a new “wilderness classroom” and provide a meeting place for walking tours to a nearby waterfall and “live” grotto cave. The goal of the two agencies who partnered for the project was to foster the respect and stewardship of the natural environment, provide environmental education, and preserve this sanctuary into the future. The design of the structure was conceived as a 3 dimensional textbook. The architecture and design elements work to mimic or model the surrounding natural systems.

Jury Comments: *“This project is truly of its place. They looked at building as a teaching tool. The east and west faces are the long faces of this building... the eaves are a regional vernacular. There is pocket parking and a wooded site. The glass is high and well protected. They were careful to preserve the vegetation. They paid close attention to issues of thermal mass.”*

cont.



World Birding Headquarters/ Photo by Hester + Hardaway

World Birding Center, Mission, Texas
Lake/Flato Architects, San Antonio, Texas

The Lower Rio Grande Valley is one of the richest bird habitats in the world, however only 5% of the native habitat currently remains. On the major migratory pathway for most North American species, the area has become a major destination for nature enthusiasts. The new World Birding Center, built at the Bentsen–Rio Grande Valley State Park for Texas Parks & Wildlife, creates a gateway between the disturbed agricultural land and a 1700-acre native habitat preserve. The design approach was to do more with less. The architecture learned from the regional vernacular, responded to the harsh climate, and minimized disturbance of existing habitat.

Jury Comments: *“It caters carefully to the type of occupant, a place for quiet observation, it was a nice, delicate intervention on its site. They brought the programmed square footage down from 20,000 to 13,000. This is a good example of right-sizing, an approach that is often overlooked. This project also follows the big moves: reduce, reuse, recycle. Reducing square footage is the biggest move you can make.”*

About the AIA Committee on the Environment Top Ten Green Awards

The AIA's Committee on the Environment represents more than 7,600 AIA members committed to making sustainable or “green” design integral to the practice of architecture. The AIA/COTE Top Ten Green Project Awards initiative was developed by the AIA in partnership with the U.S. Department of Energy and BuildingGreen.com, publishers of Environmental Building News magazine. In 2003 The U.S. Environmental Protection Agency's ENERGY STAR® Program joined as an additional sponsor.

cont.

**FEATURED ENERGY-EFFICIENT PROJECT:
STATE OFFICE BUILDING
BENNINGTON, VERMONT**





Photo: Jeff Clark Photography, Inc.

"All the energy saving measures used in this building survived life cycle cost analysis. What's not to like about lowering overall costs while also reducing environmental impacts?"

*David E. Burley, Director of Engineering
Department of Buildings & General Services,
State of Vermont*

www.encyvermont.com



demand for nonresidential construction projects continues to impact overall economy- *architecture billings index positive eighteen straight months*

Washington, D.C., April 19, 2006 — The Architecture Billings Index (ABI), a leading economic indicator of nonresidential construction activity, was positive again in March. The ABI has been positive for eighteen consecutive months and twenty-seven out of the last twenty-eight months. The American Institute of Architects (AIA) reported the March ABI rating was 50.5 (any score above 50 indicates an increase), down from the 55.5 mark in February.

"While the index has leveled off a bit compared to previous scores, there are enough nonresidential projects slated to begin construction over the next several months that this month's numbers should not be cause for concern," said AIA Chief Economist Kermit Baker, PhD, Hon. AIA. "In terms of the nonresidential construction market, the retail, education and health-care sectors have all increased at a double-digit rate in February compared to year-ago levels."

This news comes on the heels of the Census Bureau reporting that housing starts in March were lower than forecasted and finished with the second slowest rate over the last twelve months, behind December. Building permits, which are indicative of builder confidence, fell more than expected as well.

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Key March ABI highlights

- Regional 3-month moving average: Northeast (55.3), Midwest (55.2), South (54.1), West (49.3)
- Sector index breakdown: commercial / industrial (58.8), mixed (57.2), institutional (47.3)
- Billings inquiries index: 59.4, down from the 63.4 score from February

Michael Judd, President of Greenwich Consultants, LLC said, “Right now the overall market is seeing the effects of higher interest rates and rising inflation, and there is some thought that growth may be slowing throughout the rest of the year. These factors may keep profits at a moderate level in the commercial / nonresidential markets, while the residential markets are experiencing decreasing profits and suffering from decreased demand for housing.”

About the AIA Architecture Billings Index

The Architecture Billings Index is derived from a monthly “Work-on-the-Boards” survey and produced by the AIA Economics & Market Research Group. Based on a comparison of data compiled since the survey’s inception in 1995 with figures from the Department of Commerce on Construction Put in Place, the findings amount to a leading economic indicator that provides an approximately six month glimpse into the future of nonresidential construction activity. The diffusion indexes contained in the full report are derived from a monthly survey sent to a panel of AIA member-owned firms.

Participants are asked whether their billings increased, decreased, or stayed the same in the month that just ended. According to the proportion of respondents choosing each option, a score is generated, which represents an index value for each month.



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articles for available space and deter-
mine appropriate content prior to
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received by the 15th of the month
prior to publication.

calendar

June 3, 2006

HORSFORD GARDENS AND NURSERY SEMINAR SERIES 2006

10:30 on the nursery grounds off of Route 7 in Charlotte. There is no admission charge. Join Ann Milovsoroff to discover the untapped world of underused annuals and annual combinations. Whether assembled in pots or containers, mass planted in borders, or tucked among perennials, there is a bounty of new and old-fashioned plants to freshen up your garden.

June 17, 2006

HORSFORD GARDENS AND NURSERY SEMINAR SERIES 2006

10:30 on the nursery grounds off of Route 7 in Charlotte. There is no admission charge. Join manager Sue Longe and landscape architect Tricia King on a tour of Horsford's perennial growing area. Horsford Nursery was founded in 1893 as a mail-order perennial nursery. Discover plants offered in the early 1900's that are still being grown today. Learn the inside scoop on how the nursery grows and cares for perennials as well as how to choose and select the right plants for your garden.

cont.

aiaVT welcomes

robert caneco, *aia of north hero*
harry hunt, *aia of stowe*

June 26, 2006

ARCHITECTURE MAGAZINE'S 5TH ANNUAL HOME OF THE YEAR AWARDS ENTRY DEADLINE

We are seeking projects from low budget to sky's-the-limit that embody innovative efforts in the domestic realm. Specific areas of interest include works that promote sustainable practices, investigate prefabrication and modular systems, accommodate diverse lifestyles, exploit modest means, or support public/private initiatives.

Categories: single family • multifamily • renovations/additions • emergency shelter • individual apartments/condominiums.

Jury: Kevin Alter, Alter Studio, Austin, Texas • Julie Eizenberg, Koning Eizenberg Architecture, Los Angeles • Robert Hull, Miller Hull Partnership, Seattle, Washington • Rocio Romero, Rocio Romero Modern Homes, Perryville, Missouri • Marc Tsurumaki, Lewis. Tsurumaki. Lewis, New York City Download the entry form and guidelines.

cont.