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VOL. 2, 2017

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On the Cover: Tetra House by Bercy Chen and Abode Modern Home Building; photo: Paul Bardagiy Photography



Welcome to Volume 2 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 quarterly. 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.

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Small Pleasures



There's a **misconception** out in the world that custom houses are all lavish and huge. Certainly that rarefied segment of the market exists, but they are not the whole story of custom design and construction, and despite their attractions, they may not even be the most interesting subset of the trade.

The houses that follow in this issue of *Residential Design* are all extremely custom, but none is especially large nor extravagant. They represent a variety of goals and ideas, carefully processed and thoughtfully executed. Most had very tight budgets and big ambitions.

Some people think smaller houses must be easier to do. And perhaps in certain ways they can be—they can take less time to build, use fewer materials, and require less complex systems to run them. But in real ways, they are just as challenging to design as larger houses and even more difficult to get just right.

With less house to hide behind, mistakes are often easier to see—the clinkers are more resonant. If a large house is a long, meandering novel, a small house is like a poem. Each design choice must fit the rhythm perfectly. It's often as much about editing out what's not essential as it is about choosing what to include.

The houses in this issue are all under 3,000 square feet, some are substantially smaller. Each has an unusual program or set of circumstances that drove design and distinctiveness. What they have in common, and this was a coincidence I discovered while writing about them, is nearly all have some manner of accessibility baked into the program.

Perhaps it really isn't a coincidence. The most recent Home Trends survey from the American Institute of Architects points to an increase in accessible design requests from clients. That's gratifying to see, because it was not long ago that even when I set out looking for houses with accessible features, I couldn't find much to publish. And finding really good accessible design was a Herculean labor to achieve.

It's so smart to think about these measures ahead of time, because retrofitting for accessibility is never easy, never cheap, and rarely pleasing from a design standpoint. Even if clients themselves don't need the features immediately, their inclusion may make a friend or family member's visit more comfortable. Ramped walkways, no-threshold showers, wide hallways, lower wall switches are all easy to design into a plan from the start. These are features that *should* make the cut, even in a short, sweet program.

What didn't make the cut in our collection of houses? Complex arrays of materials. The tight budgets caused most of the paring, but all of our architects and builders said that extra discipline and a limited palette inevitably results in stronger, more cohesive projects.

Although smaller projects are rarely the most lucrative for residential pros, they can be very rewarding creatively. For whatever reason, the clients are frequently the most grateful and satisfying sort to work with, as well. And that's no small thing.

A handwritten signature in black ink, reading "S. Claire Conroy". The signature is fluid and cursive.

S. Claire Conroy
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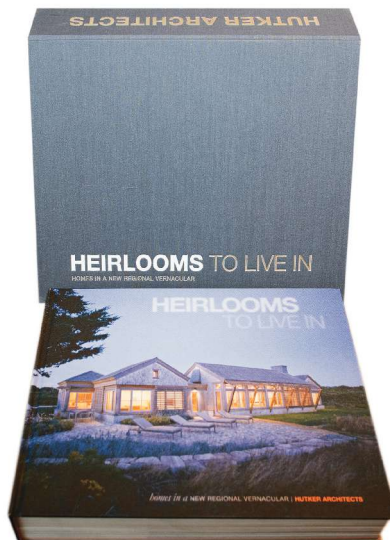
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Book Learning

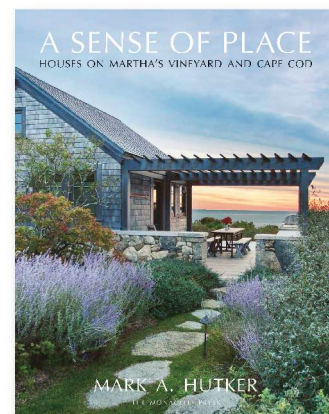
HUTKER ARCHITECTS
VINEYARD HAVEN, MASS.



Photo: Dan Cutrona



Left to right: Mark Hutker, FAIA, and the two very different monographs on his firm.



This year marks the 30th anniversary of the founding of Hutker Architects in Vineyard Haven, Mass., which is the commercial center of the famous vacation island, Martha's Vineyard. Located just a ferry ride or quick plane trip from the mainland, the island's population swells each summer from about 16,000 hardy year-rounders to more than 100,000. Founder Mark Hutker, FAIA, leads a firm of more than thirty architects, designers, and staff dedicated to creating bespoke houses for the island's privileged occupants. Over the years, the firm has amassed a vast portfolio of new houses and remodeled houses that could fill the pages of consumer shelter magazines for years. And that's in part what lead to the publication of not just one monograph but two. It's a powerful thing to tell your own story, especially after it's been told by others for so long.

The first monograph is entitled *Heirlooms to Live In* and was published in 2011 by boutique art publisher Oscar Riera Ojeda. It is as rarefied and precious a work of book design and assembly as you are likely to find. It contains 536 pages, more than 765 photographs, 165 illustrations, and weighs more than 7 pounds. The hardback book, printed in landscape format, lowers into its own keepsake box with a silver-blue ribbon. Published

two years ago, the most recent monograph is from another art publisher, Monacelli Press, but it's far more mainstream in size and presentation. At 224 pages, 200 photographs and illustrations, and presented in portrait orientation, it's also a much slimmer and more concisely edited volume.

Each book taught Mark something different about the process of building a monograph, and they are lessons any firm considering publishing their work would do well to consider.

RD: Your first monograph was incredibly comprehensive, so why did you decide to do another one so close on the heels of the first?

MH: We had a different story to tell. Our first book with Oscar was an architect's architect book. It has 25 projects, with location drawings, site drawings, and as much detail as we had to put in. I got amazing congratulations from my architectural colleagues, but few prospects. I thought maybe there's a different way to think about the book. I reached out to [book publishing and marketing expert] Jill Cohen when the first book wasn't selling as well as I thought it would. She said the way to go about it is to just do a new book.

RD: *Why do you think the first book struggled?*

MH: I didn't think as much about the target audience. Instead, I focused on telling the story of each project and wrapping general ideas and themes around all the projects.

We also tried to be global and show all the different kinds of work we do, instead of recognizing our ecosystem. It was about not being limited to the cape and islands.

And the book itself became a work of architecture. I got caught up on the paper—choosing art paper, the binding, and then making some architecture to contain the whole thing.

We didn't think as much about who we wanted to reach; we thought more about what we wanted to tell.

RD: *What did you do differently with the second book?*

MH: We've matured as a business, and we've come to understand how we've differentiated ourselves from others. One of the things that Jill and other consultants gave us was the ability to pull back and see what clients' perspective would be, rather than just telling an architect's tale. So, this time we wrote about our process.

Our mission statement is to create "heirlooms worthy of preservation." And to do that we pursue a narrative on each of our projects. When you do a book, you have to articulate clearly what it is you do intuitively. For architects that's not an easy thing to do. What we do is narrative design—there's always a story for every house. If you can't tell four different stories about each house, then you're just doing plywood and studs. You have to go deep.

In this book, we wanted to talk about what's meaningful about building in a specific place, and to attract the people who dream about the cape and the islands. The book tells the stories of each client and each place.

RD: *The second book shows only 13 projects. How did you decide what to include?*

MH: Architects are always in the mode of putting a portfolio together, since that's what we've done since we first started. The first thing to do is to step away from the notion of portfolio, and let the work come together as a larger story about the firm and the projects. Is it a portfolio piece, is it a marketing piece, or are you trying to move forward the practice of architecture? Hut House II [Mark's own house] didn't make the cut.

It's 100 percent about what makes the book better. Which projects are going to make the book flow correctly—small, big, traditional, not traditional? Assembling a book is

in itself a story. Like the Beatles, how did they decide what songs to put on the record and in what order? It creates its own journey. I think what's really important is we didn't get caught up in the process of bookmaking this time.

RD: *What other wisdom do you have to share about monographs?*

MH: I don't think you can do a book without at least having a marketing mindset, but that can't be the single goal. You must also have as a goal to move architecture forward.

And you have to market the book, you have to lecture about it—you have to have your stump lecture ready to go, you have to organize events, and you have to hope you don't only reach architects. You have to go out and talk with the interior design community, who can refer clients; landscape architects; garden clubs.

You also have to push it out to editors and ask for reviews, send it out to libraries—especially local libraries.

We did a book opening at Waterworks [a high-end plumbing manufacturer]. If you don't calculate that expense and effort it will blindside you.

And if you don't act soon after publication, the book will not stay fresh.

RD: *What other expenses are involved?*

MH: I said in the forward of my first book, and I still think it's apt, you always hope some editor will see your work and want to write a book about you.

But monographs are a pay-to-play format. There is a shared risk with the publisher. And we agree to buy a certain number of books—of course we can buy more than that if we need to.

Photography is the single biggest expense. You have to buy this best photography you can afford. We had one photographer for the first book. But Jill said some houses need a different eye to capture them, so the second book had half a dozen photographers.

After you decide what your story is going to be, you have to decide whether there will be drawings. Our first book included them, but if we hadn't been in a recession, we would not have had the bandwidth to do it.

RD: *You also had a professional writer on the project, Marc Kristal?*

MH: Yes. Architects should design and writers should write. And as soon as you learn that, the better off you'll be. RD



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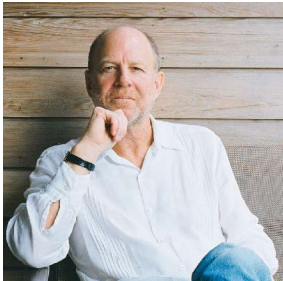
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What's Next for the Porch House?

LAKE/FLATO ARCHITECTS
SAN ANTONIO, TEXAS



Portraits: Josh Huskin

Left to right: Ted Flato, FAIA, and Bill Aylor, AIA, of Lake/Flato Architects. Below: The recent Prow House in Fort Davis, Texas, near Marfa, is the first off-the-grid Porch House.



Photo: Casey Dunn

When you think about Texas, the image you're apt to conjure is of pulsating heat, sun-stunted vegetation, and abandoned industrial buildings fossilizing along dusty rural roads. Petroleum may not be the state's most precious resource; shade certainly is. Lake/Flato's work harnesses these gritty ingredients and turns them into buildings that are at once humble and exalted, light and solid, protected and open.

The firm was established in 1984 by David Lake, FAIA, and Ted Flato, FAIA, two young architects who had worked together at O'Neil Ford's legendary San Antonio, Texas, firm. As with many fledgling enterprises, the early projects were small, inexpensive, and residential. They also expressed a regional modernism before the concept was widely understood and acknowledged. (Back then, everything inspired by indigenous building traditions and materials was dubbed "vernacular.") There was magic in

their secret sauce, however, and after a few especially artful and serendipitous projects, their work began to break out on a national scale.

A case in point was the Carraro Residence, a 40-acre ranch project in Kyle, Texas. Built in 1990 with a very tight budget (\$100,000 that eventually swelled to about \$200,000 by the end), it incorporated the skeleton of an old steel equipment shed reclaimed from the scrap yard and resulted in a project that was "more porch than house," says Ted Flato. The ranch's trio of industrial modern buildings resonated as instantly iconic. National design awards soon followed, and the basic DNA of the Porch House was formed. Earthy, durable materials, shaded and screened outdoor rooms, volumes pulled apart but intricately connected—these became the elements of every Lake/Flato house going forward.

When Prefab Was Fab

However, the increasing cost of steel and other materials, of construction labor, of land in booming San Antonio and Austin, and of overhead costs for the growing architectural firm, combined to make the houses more expensive and less accessible to clients of moderate means. Lake/Flato lost the ability to take on the smaller, more modest residential projects that were essential to the character of the firm.

As the housing boom blasted on through the early years of the new millennium, many talented architects across the country struggled with how to make good design more affordable and available to a wider public. For a number of entrepreneurial architects, the answer seemed to lie in prefabrication and standardized but “customizable” modules that could be trucked down the highway and under bridges, placed on site-poured foundations, and finished by local labor.

Dwell magazine was born amid this new Enlightenment period in home design and construction. Shortly after its founding, the publication sponsored a national prefab design competition (won by New York’s Resolution 4: Architecture) and launched a prefab house building business in partnership with several architects and the kit home company, Acorn Homes (later Empyrean). Michelle Kaufmann took her *Glidehouse* prototype to market, as did Rocio Romero her *LV Home*, Alchemy its *weeHouse*, Charlie Lazor his *FlatPak* house, LivingHomes its *Ray Kappe* house, and so forth.

During the birth of the new prefab movement, Lake/Flato was busy with its custom residential business and growing commercial practice. Although intrigued by the possibilities of prefab for the design and delivery of houses, they had not had



Photo: Paul Hester, Hester + Hardaway



Photo of Miller Porch House: Kenny Braun



Photos of Odyssey Porch House: Casey Dunn

Top to bottom: The Carraro Residence served as inspiration for the Porch House series. The Miller Porch House was the first of the series and built in a factory. The 2001 Odyssey Porch House was site built.

the time to focus firm efforts on devising a prototype.

Then the real estate bust happened and the delicate house of cards tumbled for many in the avant-garde of prefab. The bust solidified into a deep recession, and even the best prefab businesses were in death throws. Alas, sometimes it's wise not to arrive early to the party.

Idle Hands to the Porch House Workshop

Lake/Flato's business also took a hit; work ground to a halt. Even clients who could afford to continue custom projects unplugged them as a precaution. No one knew how long this national nightmare would go on. Finally, the firm found time to nurture nascent ideas about prefabricated construction and to devise what a modular Lake/Flato house might look like.

Not surprisingly, the answer was "more like a porch than a house." And the Porch House was born. Ted Flato and associate partner, Bill Aylor, AIA, led the internal team to design the system of modules and the connective tissue that would integrate the porches. "We began with the question of how can we make more thoughtful architecture available to more people," Ted recalls. "We looked at the common denominator of our previous houses. And they use the rooms in the house to create a variety of relationships to the landscape. The rooms, which became the modules of the Porch House, set the discipline, and the porches create the flexibility. And when we started, it was with the idea the modules should be built in a factory."

The prototype went into production when a client came along who was willing to embrace the concept, largely for the faster timeline from design to delivery. Bill began to visit possible factories to see if they could handle the 1,500 square-foot Miller Porch project and, ultimately, future Porch Houses. He found a factory in



Photo: Casey Dunn

Above: 2001 Odyssey uses red-cedar panelled porches to connect and shade its three modules from western sun and views of the neighbors.

College Station, Texas, to build the three modules that would eventually travel four hours by truck to Vanderpool, Texas, and become the Miller's master bedroom, living room, and secondary bedrooms. And the firm turned to trusted custom builders Glen and Henry Duecker, Duecker Construction in Stonewall, Texas, to finish out the modules, build the porches, and handle other site-installed components.

The house was completed in 2010 and began to accumulate awards and client interest. But Ted and Bill struggled with the factory part of the puzzle. "Each time we would do a project there would be 6 months between projects, and we'd encounter new people on the factory floor," says Ted. "We realized we needed more

scale to have a well-oiled factory project." The other advantage that achieving "scale," or building more houses in fewer locations, promised was to lower the cost of the houses. The Miller house demonstrated that the factory model only saved time and not money over a site-built house.

Prefab or Postfab?

That's a discovery that every residential architect has made when trying to solve the prefab riddle. Building in a factory at a custom residential volume and pace does not lower the cost of the projects, and it may, in fact, add more complexity and unpredictability to the process. Some of that complexity came from the precariousness of the factories themselves. They had



Left: Built in 2013, 2001 Odyssey has nearly 2,000 square feet of decking, creating outdoor entertainment spaces and linking its sleeping and living modules.

Photo: Casey Dunn

by no means perfected the business model before the recession hit, and when it did, the factories changed hands or went under with disturbing and disrupting frequency. The ones that were relatively stable tended to be less skilled at execution, building commodity manufactured housing for the lower end of the market.

The custom builders who handled the finishing touches at the Miller Porch House may have been the first team members whose faith began to waiver. “After they had done a few more in the factory and finished them on-site, they told us they thought they could do it on site better,” says Ted. “They thought they could build a higher quality house more cheaply.”

When it came time to take on the Porch House called “2001 Odyssey” in Wimberley, Texas, Ted and Bill encountered delays with their factory. The clients wanted their project quickly, so the team decided to go ahead and build it on site with Duecker Construction. The decision turned out to be fortuitous because the location, a sloped riverfront site with tight setbacks,

benefitted from the extra measure of custom execution.

While it was frustrating to have the prefab delivery model thwarted this early on, it marked an epiphany of sorts for the firm. “What came out of the disappointment was a moment to take a step back and look at it objectively,” says Bill. “We continue to learn as we move forward. And at the end of the day, it’s about good results and a good house. It’s important to us to keep an open mind about how to deliver the best house, most efficiently.”

And what’s winning about the Porch House formula, as you might imagine from an architect-driven project, is the design system itself. “We began to realize we could explore different ways of putting it together,” says Ted. “Maybe it didn’t have to be done in the factory.”

The Porch House Formula

The Porch House modules are one-room-deep, 17-feet wide, and 10-feet tall, but lengths can vary to fit budget and program. A typical living room module might reach

40 to 46 feet in length and include an open kitchen. Floor-to-ceiling windows make the room seem even larger—ushering in views and natural light, while remaining shaded from harsh sun by the roof’s deep overhangs. The consistent width allows modules to fit together in countless configurations. They can stack to make two-story structures, and the “porch” connectors can be open, screened, or even glassed-in to create spaces that are loftier than the modules’ height restriction.

The modules are designed for efficiency and sustainability. And the porches help ventilate the interiors naturally. Roofs can accommodate solar panels. Interior and exterior materials are simple and durable. From the start, the Porch House was devised to achieve LEED certification.

Building in the factory, which has always promised greater efficiencies and less construction waste, was the icing on the cake. Without it, however, you still have cake.

“There will be more and more opportunities to deliver prefab,” says Bill. But only, the firm has concluded, when it makes sense and offers a clear advantage over other means of delivery. And the firm is actively exploring those other means. Among them are “crib building,” where a construction team comes together to build the modules off-site—in a barn for instance—and the results are trucked to the site. Building with SIPs is another avenue of exploration.

Many of the firm’s houses are second homes in scenic but remote locations. So, potential problems are manifold. “In a remote place, quality labor can be hard to find,” says Ted. That can make a factory or off-site building solution the most economical choice—or the only choice. “When a client calls, we look at where they are and what is the best way to get it built. We find that exciting.”

Marfa, My Dear

Talk about your remote locations. For “The Prow,” a recent Porch House on a bluff in Fort Davis, Texas, near Marfa, the site was nearly inaccessible. “It was



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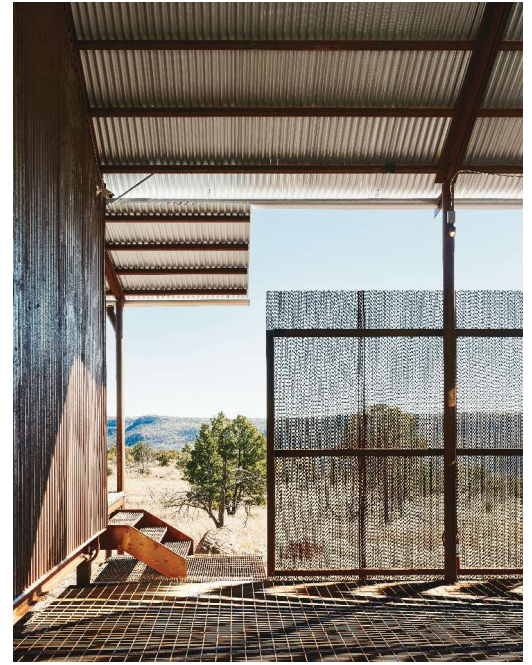
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Above: Located in remote Marfa, Texas, the recent Prow Porch House was site assembled and built off the grid with fire-resistant materials.



Above left photo: Ryann Ford; above photo: Casey Dunn

an hour’s drive in a 4x4 vehicle just to get to the site,” says Bill. “Everything had to get there by single-axle trailer. And everything had to be of a scale to fit in the trailer, navigate those last six miles, and make the climb up the mountain. We considered a number of options, including delivering by helicopter.”

“We devised a hybrid of construction methods for The Prow,” Ted continues. Some components were fabricated and trucked to the site; others were assembled on location. “Fire danger was a challenge. Getting utilities to the house was a huge challenge. So, we decided to build the house off the grid, with photovoltaics for power and a cistern for rainwater collection. And we built it out of steel sections bolted together. We spent a lot of time with the engineers to make the pieces small enough to transport. Shop drawings took six weeks.”

“We couldn’t have a bunch of welders there, because of the fire danger,” says Bill. “And there was no exposed wood at all; even the decking is fiberglass.” Duecker Construction was the miracle worker again.

The result is a house that appears to float above its rocky, earthy site. Its long, lean profile hugs the base of the bluff that rises above it, and a weathered steel exterior segues to the red-brown Texas clay below. Its light stance on the site makes you think the entire building could hitch up and decamp for another location at a moment’s notice.

Scaling the Porch

At last count, Lake/Flato has designed and built 10 Porch Houses in various locations. There are urban versions, including the “Belaire Porch House” they did with architect Natalye Appel, FAIA, in Houston. Glass balconies become the porches in that project,

and the modules turn inward to create private courtyards.

Still underway, their latest Porch House is in Clinton Corners, N.Y., and was built at Bensonwood, Tedd Bensonwood’s factory in Walpole, N.H. “If there were more factories like Bensonwood, we’d all be saved,” says Ted.

Bill continues to travel the country looking at factories to partner with, and the firm is stringing together as many reliable ones as they can. (“We were advised early on not to own our own factory,” says Ted.) In the meantime, they’re also exploring a partnership with an innovative home improvement dealer and service provider called TreeHouse, which is based in Austin but has locations underway in Dallas and Plano. Its focus is sourcing reliably healthy, sustainable, and high-performance building products. Lake/Flato is designing the new Dallas store, and there’ll be two Porch Houses adjacent to it. “We’re hoping to take advantage of their ability to buy products in bulk because they’re a retail outlet. Their interest is in having a house that would use their materials and finishes. Even though we may not have construction scale, we’ll have purchasing scale,” says Ted. “We’re really excited about this.”

TreeHouse offers a new promise of honing the efficiency and sustainability of the Porch House model, and of pushing down the costs of building them. Says Bill, “When we started with this whole thing, it started as a prefab effort. And what we have discovered is not so much a prefab story but a process story. The more we explored the specific aspects of prefab, we learned that when it works, it’s great—but it doesn’t always work. Each house has a different story and is delivered in a different way.”

Nonetheless, says Ted, “We’re very bullish on doing the Porch Houses. They continue to be delightful and exciting. The adventure continues.” —*S. Claire Conroy*



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Name Changer

RE.DESIGN.BUILD
RALEIGH, N.C.

Once upon a time, new companies branded themselves after their founders. There was something solid and trustworthy about a real, accountable person standing behind a product or service. Architects especially were fond of this approach, as it expedited the process of becoming a starchitect. (“My firm c’est moi,” no matter how many young associate architects and designers contributed to the achievements, was the attitude.) Today’s younger firms are moving away from the cult of the individual and the grab for authorship and toward names that reflect values, culture, and collaboration.

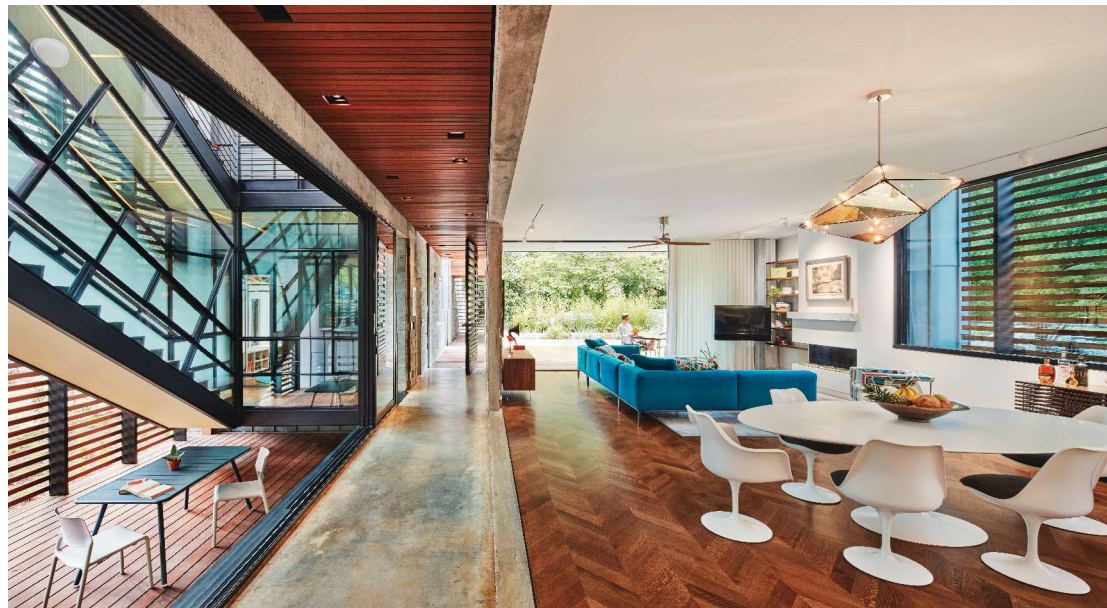
When Will Alphin started his design/build company in his hometown of Raleigh, N.C., more than 20 years ago, he followed the well-worn course and named his fledgling company Alphin Design Build. As the firm matured and accumulated awards for its achievements in design and construction, Will and his namesake firm grew inextricably entwined. Or so it seemed. This year, Will took the highly unusual tack of rebooting and rebranding his now venerable company. The new name? “re.design.build.”

Twenty years building a reputation, only to start again from scratch? Why would a company choose to do this? “Maybe it’s a big mistake. But I feel like a weight was lifted off my shoulders,” says Will. “I didn’t have qualms. I actually feel freer now to promote the company. I never had an Instagram account for the company before, I had a personal one. I’m in the background a little bit more. I think we can still do great work, and maybe even better work.”

Will started in the business as many builders do by working with his hands. He worked summers and holidays during school as a finish carpenter in a furniture shop and for a local remodeler. School was North Carolina State, where he



Left: Will Alphin reboots his company’s identity from Alphin Design Build to “re.design.build.” Below: Will’s company designed and built 123 Hillcrest, which won first place in the 2016 Matsumoto Prize competition. On the main level, a sliding door system helps the urban house live large on its lot.



Photos of 123 Hillcrest: James West/JWest Productions LLC

earned a Bachelor’s Degree in Environmental Design in Architecture (BEDA). When he graduated in 1989, he says, “it was not an era known for sustainable design and protecting the environment. But I was real interested in that. So, I looked for someone who had that as a mission.”

Reuse and Renew

After five or so years of apprenticeship, Will felt ready to go out on his own: “I bought a used pickup truck and a new saw.” His hometown of Raleigh grew alongside his

company, and clients developed a taste for houses that treat the environment with consideration. Will’s inclination toward sustainable design solidified into a philosophy and a defined approach.

“We only do infill houses,” he states. “And some commercial and restaurant work. It’s about not feeding sprawl.” The company will renovate when possible, or rebuild if necessary. But don’t call those rebuilds “tear downs.” “We dismantle and donate,” he explains. “We wouldn’t tear down a house and put it in a landfill.”



Above: The children's bedroom at 123 Hillcrest. Above right: Hillcrest's clients asked for a "progressive, sustainable house." Striking features include two thin, board-formed concrete walls that slice through the building plane and an inverted roof.

Habitat for Humanity is the go-to partner for the dismantling jobs, relying on volunteers to take everything apart and catalogue. "Then there's a tax-deductible donation to Habitat."

Determining which houses stay and which go is a delicate calculus. "It's better to reuse things, is my mind set. It's a hard equation, and one that has to be done for each property," he says. And this is how he explains it to his clients: "Especially because we're designers, yes, we could build you a new house from the ground up. So, if it's the character you love, we should probably work to preserve the old house. But if you love it only for the location, trees, and the drive to work, maybe it's not worth saving."

Redesign and Rebuild

Will's BEDA is what N.C. State calls a four-year "pre-professional" degree. To

become a licensed architect in North Carolina, he was required to complete a fifth-year Bachelor of Architecture degree, intern with an architecture firm, and then pass the Architect Registration Examination. He went to work in construction instead and earned his general contractor's license.

"In North Carolina, you can do residential work without being a licensed architect, if you have your G.C. license. If you're building something described in the code, a building inspector can approve it. Otherwise, you need a structural engineer to consult. It's an agrarian state, and it stems from the idea that a farmer could build his own house or his own barn," says Will.

His company builds for architects and also designs the work they build. He's careful to parse the pluses and minuses of both arrangements, but concludes that

design/build is often the better delivery method for most residential work. "I'm not trying to diminish the traditional equation of architect and builder," he says. "But the good thing about design/build is that we control the conversation. There's no builder saying it was the architect's fault, and no architect saying it's the builder's fault. With the good intentions of treating our clients well, we can have good conversations, effectively, and there are no parties involved adding tension and stress."

It's also a better way to earn a living, he points out, and offers better value to the client. "All architects who practice architecture with a capital 'A' have to supplement their income—by building, teaching, etc. We make a few bucks with design, but it's the construction that keeps the doors open."

Perhaps it's not as lucrative as construction, but the company's design work has



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Right: The award-winning Graham Street residence captures rainwater run-off from the roof with a harvesting system.

certainly earned its share of accolades. A recent project, 123 Hillcrest, won top honors in the 2016 George Matsumoto Prize competition, run by North Carolina Modernist Houses, a nonprofit “archive documenting, preserving, and promoting residential modernist architecture.” The Hillcrest project won both 1st place in the juried awards and 2nd place in the “People’s Choice” portion of the competition. The house was also included on the juried AIA Triangle Tour of Residential Architecture. There have been other awards as well, as designer and builder and as design/builder.

Remodel and Relearn

Despite the modernist honors, Will’s company does not confine itself to contemporary work. That would be tough to do, given a devotion to rehabbing existing structures. Working on the older houses has been like a graduate program in design and construction, he says, giving him a sincere appreciation for the designers and builders who’ve come before him.

“We’ve worked on just about every type of building and every era of construction. I feel like I’m pretty deep in my understanding from that,” he explains. “I think it’s fun as a designer to learn a new language. To say, let’s look at this house—what are the overhangs like, what is the scale of the wings, what is the language of the house? How would it like to be added on to?”

That doesn’t mean the right choice is always to follow the style of the original, he adds. “Sometimes the best way to honor a house is to make sure the addition contrasts with it.”



Photo: Mark Herboth

Asked if he has a preference for modern or traditional, he demurs a bit. “Here’s my elevator speech on that: If we’re doing work on new houses, we feel we should be working in this time period. It doesn’t feel genuine not to. But if we’re doing additions or working on an existing building, we’ve done it both ways—adopt the language or depart from the language. If we adopt the language, the finished product is something no one could tell we’ve added on to.”

Rethink and Rename

Turning 50 is a good time for a big think. What’s next starts to loom large, even if lies in the distant future. For business owners, the important questions are how do you continue to build value in your company and how do you make that value transferable? Part of the answer may lie in detaching the product from the person. Hence, “re.design.build.”

According to Will, the change allowed him to acknowledge the collaborative team that the company has become over the years. There are more than a dozen on staff; several have been there for more than a decade. “It was starting to feel disingenuous just to have me on the banner. It isn’t just about me; we have really great people

who do very good work. Taking my name off the banner changes the way clients look at us, too. It helps them feel like they’re hiring a company and not just a person.”

Will worked with a college friend who’s a graphic designer to devise the new branding. “We wanted to have a name and a brand that’s customer friendly—a little bit fun but not too goofy. The name has built-in flexibility; it can even rebrand itself.”

What he didn’t do was restructure the company. “I researched it—the implications of restructuring on the insurance side, the accounting side—and it really felt like just changing the name was the way to go.” The company remains a sole-proprietor corporation.

But the rebranding extends all the way through the company—to work vehicles, T-shirts for those in the field, signs on site—all are emblazoned with “re.design.build” in “OSHA approved safety colors,” says Will.

When you call the company telephone, a recording explains the name change. When you Google it, the old name is the top hit but there’s a redirect to the new, snazzy website. The rework is still a work in progress. But, the times they are a-changin’. —S. Claire Conroy

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What's Coming Up With CRAN

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The Custom Residential Architects Network (CRAN) has invited the most popular speaker from our 2016 symposium for a return engagement this fall to provide us with some insight into these questions and more. Organizational engineer Nicole Lemieux (pictured at right) of PeopleGro in Northville, Mich. will be interviewing some of our clients and using that information to teach us better ways of working with them at this fall's symposium. This will help us give our clients a better experience during the design process, and therefore will give us a better experience with our clients, leading to more referrals and prosperity.

CRAN Symposium Update

The AIA Custom Residential Architects Network Symposium will take place from September 16 to 19 at the Intercontinental Hotel in Miami, Fla. In addition to Lemieux, other speakers include Michael G. Imber, AIA, who will discuss his beautiful drawings and their role in creating residential

classicist architecture; Mark LaLiberte of Construction Instruction Inc., who will speak about resiliency in residential construction and lead a panel to discuss the influence of rising water levels on design and technology used in designing homes in coastal regions.

AIA National Convention

This April in Orlando, several members of the CRAN Advisory Group will be present at the welcome party at the AIA Conference on Architecture on April 26, so please stop by and say hello. We will also host our annual CRAN Forum on Thursday, April 27, from 2:30 – 4:00 pm during the conference. The format will be a panel discussion about residential architects and homebuilders collaborating, moderated by *Residential Design* magazine's editor-in-chief, S. Claire Conroy. The session is scheduled for room W109A, but please check the final schedule to confirm.

CRAN Kudos

CRAN is proud to announce that Luis Jauregui, past chair and current member of our national Advisory Group, has been elected to The College of Fellows of the AIA, a prestigious lifetime recognition for his valuable contributions to the architectural profession. Of the 80,000-plus members of the AIA, only 3 percent have been honored with the FAIA designation. In addition to Luis, we have two other members of the College of Fellows on our Advisory Group: Kevin Harris, FAIA, and Stuart Narofsky, FAIA.
—Dawn Zuber, Chair, AIA CRAN

A'17

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Shape Shifter

A new modern courtyard house draws inspiration from a melting pot of influences.

BY S. CLAIRE CONROY

ARCHITECT: BERCY CHEN STUDIO

BUILDER: ABODE MODERN HOME BUILDING

LOCATION: AUSTIN, TEXAS

We've all heard the slogan, “Keep Austin Weird.” Perhaps the weirdest thing about Austin over the last few years is the boom in housing sales over \$1 million—usually such prosperity is reserved for the country’s perimeter cities. The other unusual aspect of this bustling residential real estate market is that at least 20 percent of it is modern in style.

Where are these buyers coming from? Technology, medical, and financial industries are largely responsible for keeping unemployment near the lowest in the nation and salaries bustling at the high end. And they are fed by a constant influx of youthful workers, drawn by Austin’s culture and music scenes, beautiful landscape, and year-round outdoor lifestyle.

Home prices and home sales finished 2016 at the highest ever on record in Austin. Lots of wealthy buyers and a tight supply of housing has meant a strong demand for the talents of the local residential pros, many of whom derive from the excellent architecture school at the University of Texas at Austin.

Just two years ago, a young entrepreneurial builder named Richard White drove by an interesting teardown opportunity in South Austin, a neighborhood still relatively undervalued (at the time) but just a few minutes across the Colorado River from downtown. What attracted him were its commodious lot dimensions and the hilly topography of the area. Instead of the



Above: Carefully orchestrated horizontals (board-formed concrete walls) and verticals (the walnut built-ins) energize the central living, kitchen, dining space.

typical 40 or 50 feet of street frontage, this lot had 70 feet and still offered 100 or so feet of depth. After 12 years of building both custom and speculative housing, he understood immediately that the extra elbow room could result in a satisfying, compelling, and therefore highly marketable new house.

That last point is important. Even though Richard fully intended to buy and develop this lot as his own family house, he knew there would come a time—probably sooner rather than later—when he would want to make his profit and move on to the next project. Because, after all, that’s what his business, Abode Modern Home Building, does. The other essential characteristic of Abode is that it prefers to build architect-designed houses, whether on behalf of a custom client or at its own behest for speculative projects. “I don’t take a custom

home on unless there’s an architect involved,” says Richard. “I need the support.”

Richard has other support as well. He works alongside his father, Richard senior, who is a second-generation Austin builder and a trained engineer. After a brief notion he might become a dentist, Richard felt the inevitable draw to the family profession. Oh, and handily, there’s a Realtor in the family, too.

Richard has worked with quite a few of Austin’s talented residential architects, including Dick Clark, FAIA, Michael Hsu, AIA, and Kevin Alter. When it came time to design his own house, he reached out to Bercy Chen, a design-led design/build firm. “Because we’re also builders and developers, other builders understand we know how design efficiently and cooperate collaboratively,” says Thomas Bercy.



Above: A recessed ceiling channel, lighted with LEDs, abuts the site-built glazing, making the spaces seem taller than their 9 feet.

From Russia With Love

Thomas met partner Calvin Chen in architecture school at the UT and discovered they shared a multicultural upbringing and an abiding interest in connecting the dots of art, architecture, and other regional cultural traditions. Thomas grew up in Belgium and worked in Chile, and Calvin was born in Taipei and moved to Australia with his family. As they've grown since forming the company in 2001, they've tended to add employees with diverse backgrounds, an eye to building an international practice. Indeed, the influences fueling their architecture are decidedly global. Although neither Bercy nor Chen is licensed, they employ architects on staff.

When Thomas and project designer Viraj Mehta (an Austin native of Indian heritage) began working on Richard's family house, they looked in part at the cultural traditions of Mexico, where Richard's wife, Patricia, a graphic designer, was born. Specifically, they boned up on midcentury Mexican architecture of 1950s and '60s.

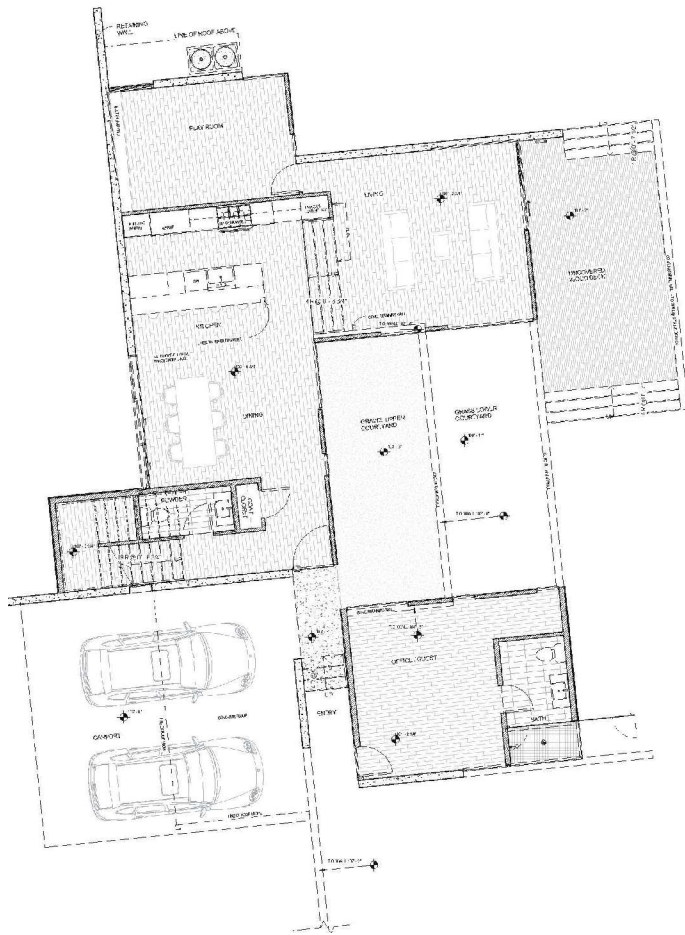
And, in a typical Bercy Chen mashup, they also delved into the philosophies of Russian polymath El Lissitzky, an interesting figure whose wide-ranging work

CASE STUDY

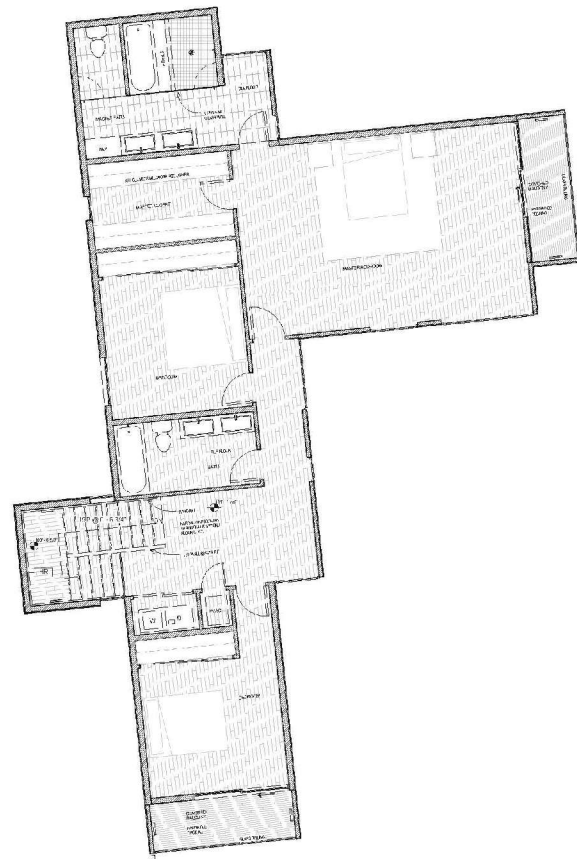
Right: Tile from Fireclay and walnut paneling in the master bath continue the vertical/horizontal interplay. A skylight brings natural light into the glass-walled "wet area," which contains both shower and tub.

Below: The master bedroom's ceiling rises as it approaches the window wall overlooking the courtyard and casita.





FIRST LEVEL



SECOND LEVEL

influenced Bauhaus, book design, typography, architecture, and much more. He apprenticed with artist Kazimir Malevich, which shows in both of their oeuvres. They were leaders in the art movement known as Suprematism, characterized by manipulations of geometry and a limited palette of colors.

What emerged from these varied ingredients was the inspiration for Tetra House, as the project became known. Tetra means four in ancient Greek, and describes the intersecting quadrilateral shapes Thomas and Viraj devised to contain Richard’s four-bedroom, three-and-a-half-bath, 2,800-square-foot program.

“The project,” says Thomas, “is very Cartesian. We pride ourselves on pulling together different elements that create an interesting narrative. We don’t have a common style that spans periods. We like to explore a language and then move on. Keeping mind, of course, what is appropriate for the client, the site, and the project.”

Playing With Blocks

In plan, the main house is somewhat T-shaped on the first level and, because of one of those projecting quadrilateral shapes, or boxes, it’s L-shaped on the second level. It holds three bedrooms, two-and-a-half baths, an open kitchen-dining room, a family room, and a playroom. The longer axis for both floors runs roughly north-south.

At the front of the house, a carport is tucked under that projecting box, and a casita is positioned just to the east of it. It contains a bedroom, a full bath, and some extra storage. The casita’s location assures privacy for the main house and controlled, largely internal views for the first level. Between the two buildings is an elevated courtyard that steps down to a swimming pool.

Because the program is stretched out among these intersecting building blocks, the house reads bigger than it is. Thomas and Viraj rotated the entire plan a few degrees on site to capture skyline views of the city for the second floor and

Tetra House

AUSTIN, TEXAS

DESIGNERS: Thomas Bercy and Viraj Mehta, Bercy Chen Studio, Austin, Texas

BUILDER: Richard White, Abode Modern Home Building, Austin

PROJECT SIZE: 2,800 square feet

SITE SIZE: .165 Acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Paul Bardagjy Photography

KEY PRODUCTS

RANGE: Wolf

REFRIGERATOR: Sub-Zero

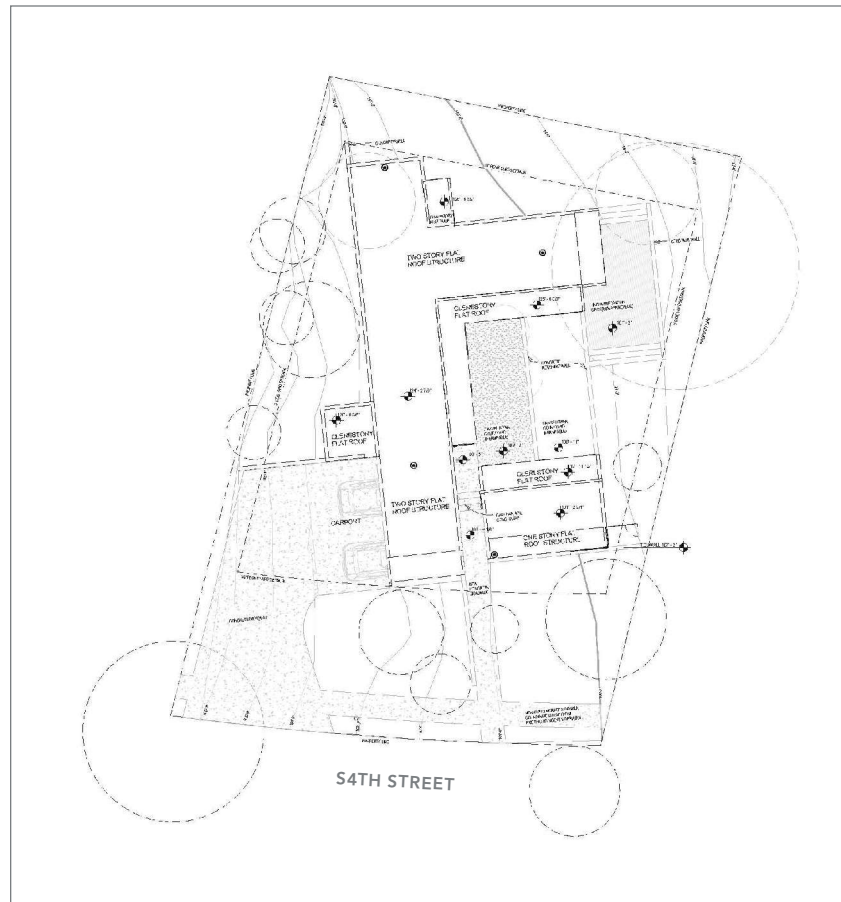
COUNTERS: Silestone

SINKS/FAUCETS: Kohler, Brizio, Hansgrohe

LIGHTING: Flos

TILE: Heath Ceramics, Fireclay Tile

PAINT: Sherwin-Williams



Above: Bercy Chen rotated the plan 30 degrees to capture Austin skyline views and provide more privacy for the house from neighbors. Right: Site-assembled window walls and tricks of roof line, ceiling height, and lighting make the house appear much taller than it is.

to further shield the house from passersby. “Rotating the footprint to a 30-degree angle makes the house much more dynamic, and the views are great. In Austin, the topography starts rising as you move away from the river,” Thomas explains.

Like Lissitsky’s work, the palette is pared down to just a few strong elements: concrete, wood, and glass. Board-formed concrete walls on the first floor give the appearance of a plinth for the floating wooden boxes above. “There’s an integral color in the concrete that came out a kind of taupe color—almost like rammed earth,” notes Viraj.

“We’re interested in the heaviness, the massiveness of masonry bearing walls,” says Thomas. “And we like to contrast them with lightness. The concrete base came from the influence of Mexican modernist bases.” The glass and cedar boxes above provide that lighter effect, which the team enhanced in several ways.

“The wood used to form the concrete was repurposed for the siding above,” says Viraj, to give it an instant weathered character. And then, says Thomas, Richard’s crew applied a sealer that also oxidizes and silvers the tongue-and-groove boards. The earthy colors resemble the indigenous Texas soils, while the glass cools their sunbaked visage.

See Change

The geometry of the boxes creates a compelling interplay at street level, but what isn’t obvious are a series of raised clerestory flat roofs at selected perimeters that manipulate perception both outside and inside the house.

From the outside of the house, they emphasize vertical planes, making them appear taller than the bulk of the roof structure really is. Inside, they abut the glass walls, giving the impression of soaring height throughout the interiors, even though most ceilings are just 9 feet high. LED strip uplighting



CASE STUDY

along these raised ceiling planes, or clerestories as Thomas and Viraj call them, adds to the effect.

The dance of vertical and horizontal elements continues inside. The horizontal swipes of the board-formed-concrete walls contrast with the vertical grain of the walnut custom built-ins and the oak flooring. All is carefully choreographed.

But for Richard and his team, the glazing was the biggest challenge. “The windows are beautiful. They are the key to the house,” he says. “But we built them on site, piece by piece. So instead of taking two days to install like conventional windows, they took two months. Still, we don’t really have to turn lights on in the house in the daytime, there’s so much natural light.”

Figuring out the connections for the few pieces of steel in the house was also tricky. Everyone on the project would have liked to use more steel, but it wasn’t in the budget. Instead, they used it as an accent here and there, working in tandem with the windows to make more of less. Elsewhere, says Thomas, “the majority is shear walls and LVL, Glulam.”

“We try to place the money where we get the best value out of it,” says Richard. “And to explore how far we can take things to keep it safe but still adventurous.”


A number of choices and solutions happened on site, which is an improvisation Richard enjoys. “If we had been doing a custom home for a client, any substantial change might have taken two weeks of drawings and meetings. But here, I could have a 20-minute chat with Thomas and get it worked out.”

Moving On

So, the house is finally finished. Richard and Patricia’s art collection adorns the walls, and their midcentury furniture brings the rest of the interiors to life. So, it must be time to relax and enjoy the place, right?

Nope. Richard drove by another interesting lot recently, and the siren call of the next project has begun its irresistible tune. Tetra House has now hit the market, and made it onto some local modern home tours for extra exposure.

It’s time to move on. Richard can’t rest on laurels; he hungers for a new challenge. And he especially thrives on these houses he does for himself and his family. They bring a different kind of energy and satisfaction than the custom work does. “I enjoy being the curator of these houses,” he says. “I can take the time to live in them, feel them out, get them just right. When you hand over a custom house, there’s always the feeling that you’re leaving the last 5 percent undone.”

When he drives the project for himself, he concludes, “I can take care of that, and make a more interesting house, because I can take on more risk than a client would. I can take the risk, and then they can walk in and enjoy the result.” 





Above: Placement of the volumes around a center water court enables controlled views from inside the main living spaces and the casita.

Sweating the Small Stuff

Four compact custom homes use thoughtful design to live large.

BY S. CLAIRE CONROY



Now and Later

“Whoever is writing the check gets to make the decisions,” says architect Heidi Hefferlin, AIA. The statement is both simple and profound. For Hefferlin + Kronenberg Architects (HK), funding their own development work has helped reshape their home base of Chattanooga, Tenn., and elevated the firm’s design profile at the same time.

HK has focused its development activity in a part of the city called the Southside Historic District, not far from its office on E. Main Street. City skylines and mountain views distinguish the neighborhood, which is also easy walking distance to restaurants, pubs, and coffee shops. So far, the firm has contributed several small townhouse developments (one of which the married principals call home) to the area

and now, the “Lay Low,” a single-family residence with multiple purposes and goals.

Chattanooga, is one of those small cities that often earns a spot on “best places to live” lists. Not only does it have some standout physical attributes—piedmont topography, nearby mountains, and a scenic river—it was the first city in that nation to have its own independent Gigabit-speed



Opposite: Updating the original CMU commercial building was relatively easy. Salvaged lumber and beams added immeasurably to its warmth and curb appeal. *Top:* The custom concrete island and drainboard was an upscale splurge in the great room. *Above:* The hardworking floor plan tucks in lots of extra storage.

internet system. It's considered a gateway to the deep south, located just a two-hour highway drive to Atlanta; Birmingham, Ala.; Nashville and Knoxville, Tenn. And it has its own bustling economy with various corporate headquarters, regional offices of major companies, some manufacturing and food production ("curiously strong" Altoid mints are made there), and a major campus of the University of Tennessee system, which provides a flow of educated workers. With these pluses, and the relative affordability of its housing and strong healthcare system, the city is poised for current and future growth.

Opportunity Shop

Opening a checkbook here may not be such a bad gamble, after all. HK designed and developed 21 units of housing in the Southside and the principals have lived there for more than a decade. And they're always on the lookout for new opportunities. As luck would have it, one presented itself just across the street from their townhouse. The owner of the Lay Low Lounge and Southside Beauty Shop, longtime gathering places for the area's older African-American community, was ready to sell when Craig Kronenberg, AIA, stopped by one day.

The couple had been searching for a building that would allow Heidi's parents to age in place comfortably and keep them nearby when they needed support and attention. The one-story building with on-grade entry seemed tailor made—given a little creative vision. However, we're talking about HK, and they have more than a little vision at their command.



“I have older parents, and they made me promise never to put them in a nursing home,” says Heidi. “But they weren’t ready to move in just yet. So, we master planned it in phases. We designed it so we could run it as a vacation rental until they could use it.” (Tourism is a bustling business in the scenic town.)

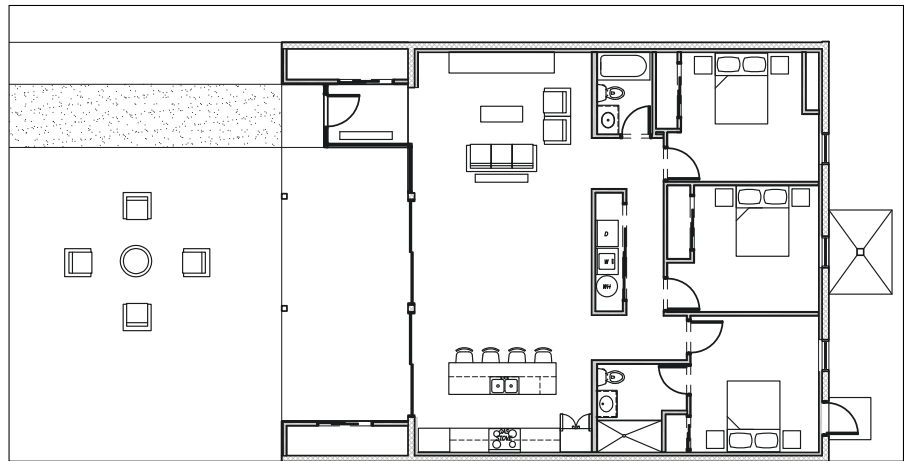
Within the envelope of the 40-by-40-square-foot CMU building, they squeezed in 1,680 square feet of handicapped-accessible living space. There are three small bedrooms, two full baths (one with a no-threshold shower), a laundry area behind sliding barn doors, and a spacious great room opening to a covered porch. The truss roof system allowed the architects to remove and insert walls where they pleased. New thick walls flanking the porch and entry contain secure storage for visitors and house items.

“We tried to use everything we could about the building,” says Heidi. “We highly insulated the envelope by adding framing inside the block and spraying foam. We polished the concrete floor. It’s just a simple palette of materials. The kitchen cabinets are from IKEA.”

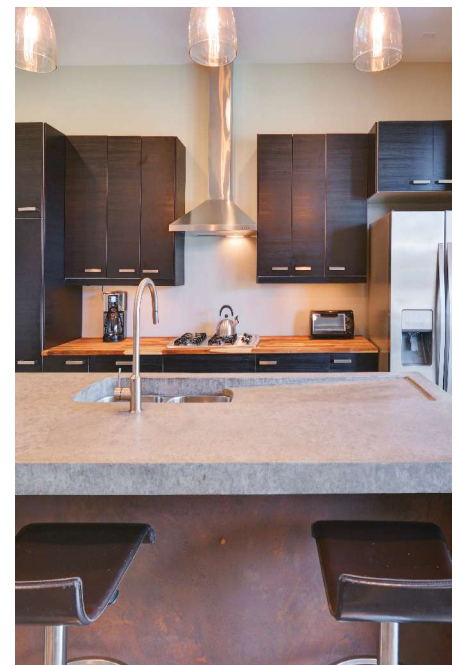
The kitchen island was a splurge, however, and serves as a focal point of the room. “The concrete counter with its built-in drain board was done by a local craftsman,” says Heidi. “The room needed a centerpiece. The rest is treated as a simple gallery space with no baseboards, and wall washers for the art.”

Foundry Objects

Yes, the palette is spare, but considerable warmth comes from the wood that clads the exterior and porch ceiling. Heidi and Craig already had that trick up their sleeve before they bought the building. They had salvaged wood and timbers from a foundry down the street, and stored them for the right application. “I like using reclaimed woods and natural materials to warm modern architecture,” says Heidi.



Above: Accessibility was the primary goal for this one-level plan. An adjacent covered porch and patio extends the usable living area in good weather.



Opposite: The covered porch area is a favorite of guests to the Lay Low. Behind the wooden doors is storage for games, bicycles, and other items. Above: The primary bath is accessible and shares the same concrete sink work as the kitchen island.

The Lay Low

Chattanooga, Tenn.

ARCHITECT/BUILDER/INTERIOR DESIGNER:

Heidi Hefferlin, AIA, LEED AP, and Craig Kronenberg, AIA, Hefferlin + Kronenberg Architects, Chattanooga, Tenn.

CONTRACTOR: David Smith, David Smith Construction, Chattanooga

PROJECT SIZE: 1,680 square feet

SITE SIZE: .14 acre

CONSTRUCTION COST: \$77.30 a square foot

PHOTOGRAPHY: Harlan Hambright

KEY PRODUCTS

WINDOWS AND DOORS: Kawneer

TUBULAR SKYLIGHTS: Solatube

CABINETS: IKEA

KITCHEN APPLIANCES: Whirlpool, Ikea

FAUCETS: IKEA, American Standard

LIGHTING/LIGHTING CONTROL:

Cree, Lutron

PAINTS AND STAINS: Sikken, Sherwin-Williams



Set back from the street about 50 feet and wrapped in the aged wood, the recessed porch is lively and inviting—especially when the string lights are aglow at night—but still private. “People use the porch constantly,” says Heidi. “It’s not very visible, which makes it feel comfortable. It faces the side of our townhouse across the street, our detached garage, and the garden between.” The long-term plan is for the site to also accommodate another building at the front and a pool in between. “We got that idea from Morocco and Spain.”

Even if the elders are not yet occupying the dwelling, the Lay Low is a fully functioning family affair. Heidi and Craig’s son handles the online bookings, and they take turns stocking it with coffee, fruit, and oatmeal for paying or invited guests.

Everyone is happy to see the Lay Low rise to new heights. And the firm, which does both traditional and modern work, is delighted to have another contemporary building to add to its portfolio. These are the good things that can happen when you write your own check.



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Vroom With A View

If the Case Study modernists were alive today, how would they have felt about the ancient Japanese concept of wabi-sabi? Perhaps, they might have embraced the idea. The acceptance and celebration of imperfection rises to an art form when all that surrounds it is carefully considered and executed. And it may be at its most beautiful when the objects allowed to weather and age are manmade, nature reasserting her dominion over them.

Surveying this house in the Catalina foothills of the Sonoran Desert in Tucson, you can track the bread crumbs back to the midcentury masters—but the landscape left wild and the steel structure left untreated trace back even further in time and distance.

Architect Rob Paulus, AIA, referred to the houses of Neutra and Schindler when he started thinking about this project. His assignment was liberal, but had some built-in constraints. The client's budget was very tight, the program somewhat unusual, and the site required a gentle touch. Even more intimidating, the client's father was an architect of some local renown; his heyday was the midcentury period.

"The client didn't have any preconceived notions of what the house should look like, but he did give us a six-page document of things he wanted," says Rob. "He gave us a crack at the concept, and his father took a crack at it, too. Our concepts were very similar. He was very modern."

The major twist to the program was that it should accommodate more cars

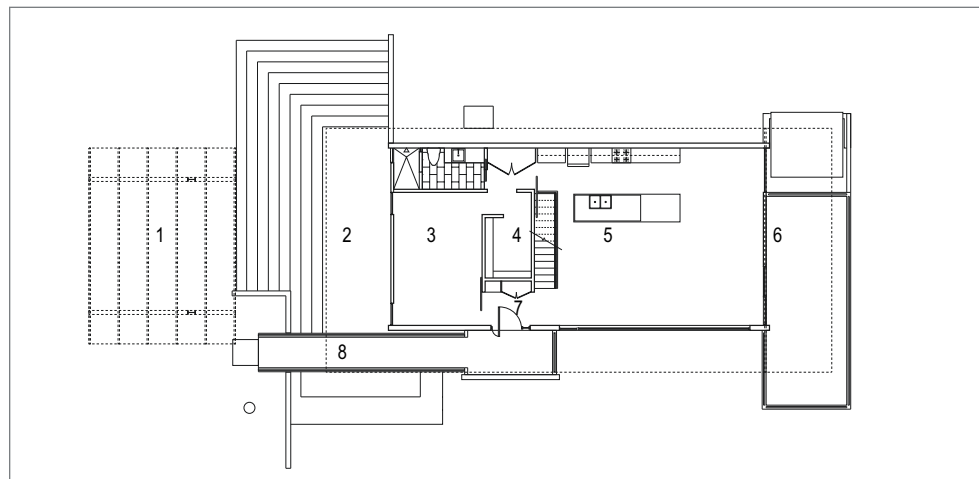
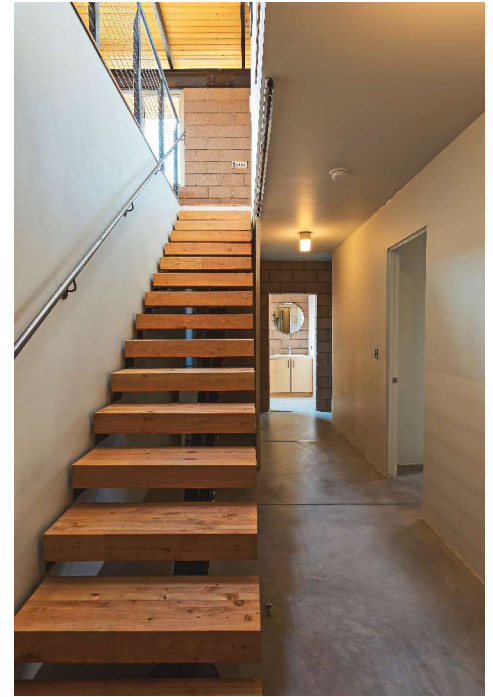
than human occupants. The client, an electrical engineer ("the most sought-after in the area," says Rob) and a bachelor, collects muscle cars and wanted them housed, well, in the house. He also wanted his bedroom on the main floor and room for an office and guests. There were views to harness as well, and ones to edit, according to Rob.

The budget drove the choice of materials—block walls, standard wood framing for interior walls, laminate kitchen counters, concrete floors in the lower level, and mini-splits for heating and cooling. There's lots of beautiful steel, but it's uncoated against the elements. "Initially we were going to paint the steel, but the cost precluded it," says Rob. "That was fortuitous. Over time it will rust out, but here it's so dry that

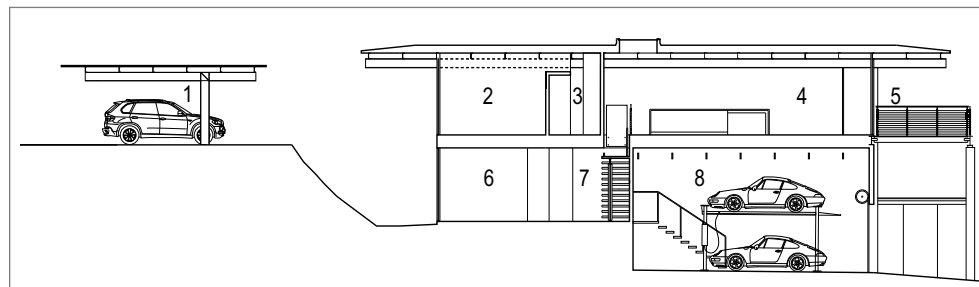


Opposite: DWC house is a glowing beacon atop its craggy site, like a ranger tower keeping watch. Left and below left: The open plan makes the most of its square footage. Bachelor-pad-style, the master bedroom opens to the great room with sliding doors. Views to the three surrounding mountain ranges are best *al fresco* on the balconies.





MAIN LEVEL | 1. Carport | 2. Lower Courtyard | 3. Master Bedroom | 4. Closet | 5. Living/Kitchen/Dining
6. Deck | 7. Foyer | 8. Entry Bridge



SECTION | 1. Carport | 2. Bedroom | 3. Closet | 4. Living/Kitchen | 5. Deck | 6. Bedroom/Office
7. Stair/Utility | 8. Garage

Above left and opposite: The double-height garage can hold up to four cars with a lift. But the owner uses the carport, entering the house across a steel bridge. Earth removed for site work was reused on another project; rocks were saved, screened, and returned. *Above:* An oculus window lights the floating stair from above.



it will last at least 40 to 50 years, and is thick enough not to compromise structure. Sometimes if you have too much money, it gets spent on stuff you don't really need. Here, we stuck with three or four kinds of materials.

It takes a special builder who can make that limited palette sing; Ted Kline of Mega Trend Construction is such a builder. "That's just the way it is in Tucson. We have these teeny budgets to make art with," says Rob. "We work hard to find the aspect that will get builders charged up about the work, and then we get a better product. The beauty comes from the precision of typical building materials." It's obvious Kline rose to the occasion.

Strategic Outlets

Precision of everything was required on this job. The client's six-page wish list included minute details about outlet heights. But that's what you get when you work with an electrical engineer—or an engineer of any variety. He was also concerned about energy efficiency and making good use of the views his acre-lot offered. There are vistas of three mountain ranges available. But the surrounding housing is less than picturesque: "There's only a small measure of quality to the houses in the neighborhood," says Rob delicately. So, just opening the house to all the views and Tucson's hot climate was not going to work well.

A deep overhanging roof and local, custom-made windows and sliding doors were part of the solution. "It's a commercial window company that was not afraid of silicone joints," Rob quips. Where the views are not optimal, "gun-slit" windows bring in highly curated slivers of light and scenery. And an oculus skylight beams light into the stair hall.

But the tour de force is the roof system that appears to float above the solid structure. "It's essentially two walls and then beams that cantilever out to support the structure," Rob explains. "The secondary structure and the channels it creates become the clerestory. There are 2-by-10s that are ripped. And a spray foam roof that



Above: The carport echoes the materials and shapes of the main house, but with a wabi-sabi, rustic flare. The green stucco, inspired by the work of the client's architect father, is more wasabi than anything else.

DWC House

Tucson, Ariz.

ARCHITECT/INTERIOR DESIGN: Rob Paulus, AIA, LEED AP, Rob Paulus Architects, Tucson, Ariz.

BUILDER: Ted Kline, Mega Trend Construction, Tucson

BUILDING AREA: 1,837 square feet

DECK AREA: 375 square feet

DOUBLE-HEIGHT GARAGE: 670 square feet

SITE SIZE: 1.06 acres

PHOTOGRAPHER: Liam Frederick

KEY PRODUCTS

WINDOWS/DOORS: Arcadia

SKYLIGHT: Bristolite

STRUCTURE: Trus Joist

HVAC: Mitsubishi

INSULATION: Icynene

WATERPROOFING: DuPont Tyvek

DECKING: Cali Bamboo

APPLIANCES: Whirlpool, Kenmore

COUNTERS: Wilsonart

FAUCETS/FITTINGS: Delta

KITCHEN SINK: Elkay

BATHROOM LAVS: Ronbow

TOILETS: TOTO

TILE: Daltile

LIGHTING: Lightolier, Artemide Tolomeo, Gotham, WAC Lighting

PAINT: Dunn Edwards

insulates, but then the slope is perfectly flat.” That’s what you can do when you don’t have snow.

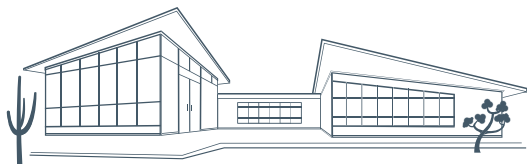
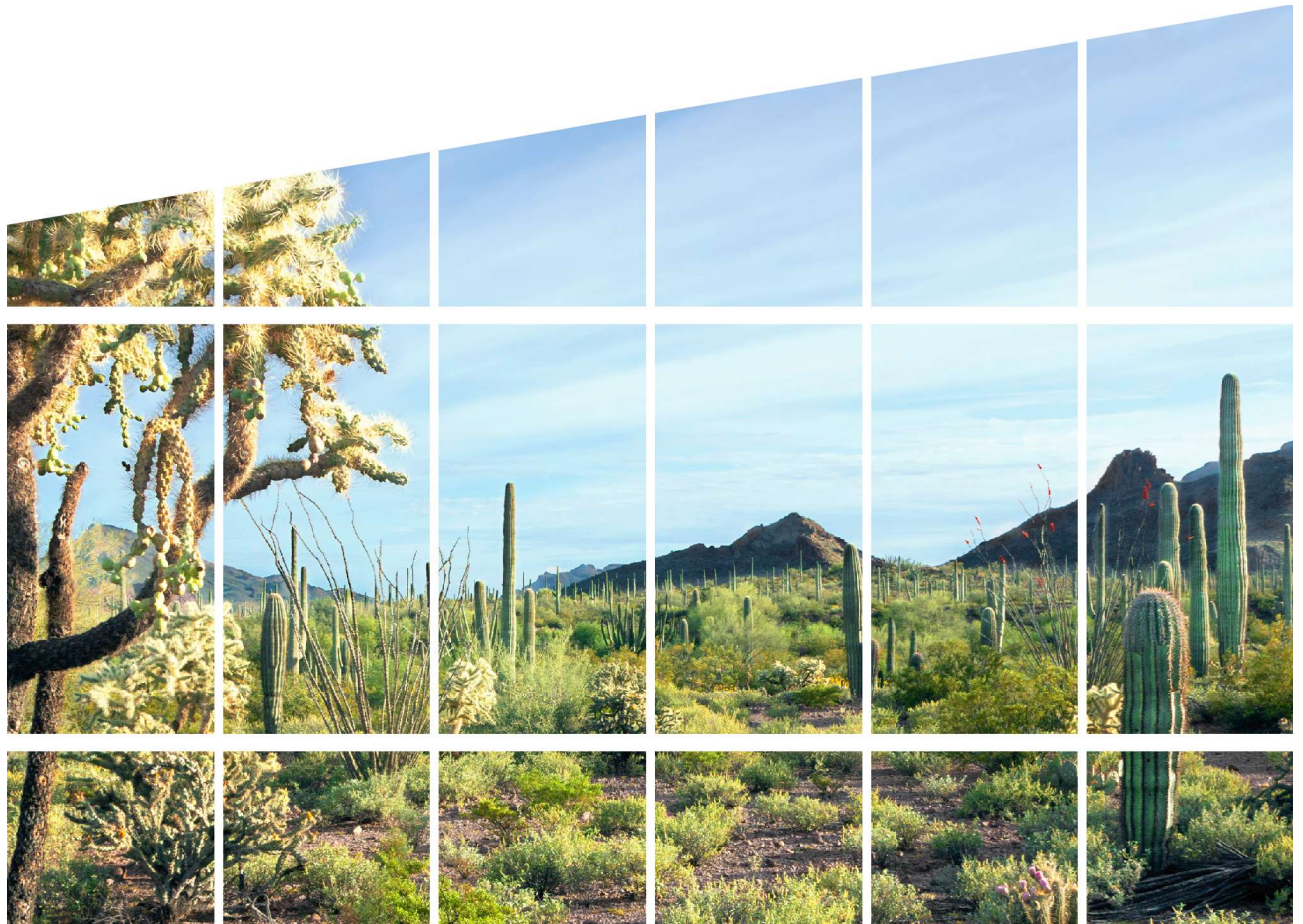
Still, Rob admits the house has a somewhat “cave-like” feeling, an effect he says the client sought. “To get the really big view, you have to walk through the house and onto the deck. We like playing with dark and light, tension and release. It creates an emotional effect.”

Under Desert Sky

Although living space is confined to two floors, Rob was able to move some dirt and rock to carve out a third tier for the double-height garage. Eventually, the client will install a lift system so he can accommodate four cars in the space of two. Currently, the area is used as storage for his collection of architecture books, magazines, and other memorabilia inherited from his father, who sadly passed away during the project.

For now, he parks his daily driver under a carport Rob designed for guest use. It harkens to the materials of the house, but is even more intentionally “sabi,” or worn. “We purposely wanted it to float free of the house. Originally it was supposed to be made of solar panels, but we had extra steel, so that became the structure. We wanted the steel to have that looseness and spikiness; it kind of returns it to the desert.”

The entry sequence moves from the carport, past a courtyard formed by retaining walls, and over a steel bridge to the house. Here, the exterior elevation’s stucco is a bold chartreuse, in contrast with the muted, integral color block walls. The wall color was the client’s choice, says Rob. “I was thinking white or even black. But it was a nostalgic choice for the client, whose father used a lot of green and purple—it’s almost an ode to him. And it echoes the cactus.”



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Above: Set back 60 feet from tidal waters, T House captures long views north across Dataw Island's marshy low country to the water. Deep roof overhangs help protect the house from frequent summer storms.

Suited to a T

Originally settled in the 1700s, Beaufort, S.C., is not a city renowned for modern design. In fact, its citizens have made considerable efforts over the years to preserve the Low Country region's architectural heritage. A good deal of that heritage responded to the unique characteristics of this tidal, marshy, hot, and humid region. Houses were often raised above the floodwaters, and made use of ample covered porches to shade from the sun, tall ceilings to usher warm air away from occupants, and one-room deep spaces to ventilate naturally and keep molds and mildew at bay. These are sound passive cooling techniques that make a lot of sense to this day.

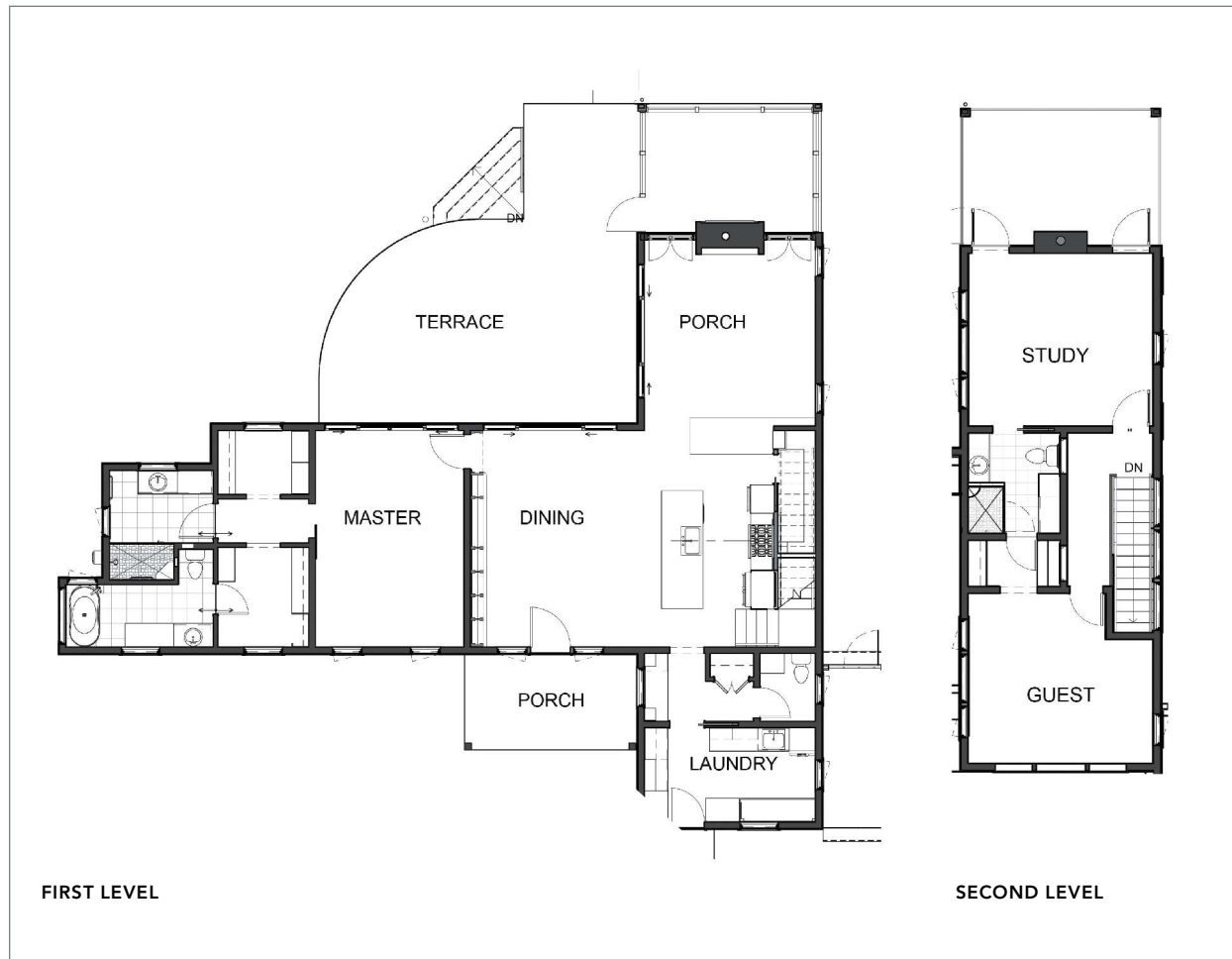
Another important component of the area's history is its bountiful collection of tabby structures, buildings and walls created from a very old technique of blending sand, lime, water, and oyster shells into a sturdy aggregate. Dataw Island, the resort community where this house by Frederick + Frederick Architects is located, boasts the Sams Tabby Ruins, a significant concentration of buildings made from the material. The ruins are among more than 70 local properties and districts listed on the National Register of Historic Places.

Elevating Low Country

Although much new building in the area evokes the "Low Country" look without a thoughtful understanding of its practical aspects and pleasing proportions, several local firms are mining these antecedents in fresh, appealing ways. Frederick + Frederick, lead by wife-and-husband team Jane and Michael Frederick, is one of the best examples. The firm has practiced in the area for nearly 30 years, tweaking and



Top: The main entry is covered against inclement weather, but its polycarbonate roof brightens interiors. A breezeway links the garage to the informal entry at right. Above: Open kitchen, living, and dining was a client request.



perfecting what is lovable about Beaufort, while extending its design language. T House, as this project is called, is based on another Beaufort tradition—the T-shaped plan wrapped in porches.

The plan accomplishes a number of Low Country goals, among them shading the interior and maintaining that one-room-deep access to natural ventilation. In Jane and Michael’s version, deep roof overhangs extend shade and weather protection even further, while the thinness of the roof profile and the crispness of related details move the house into modern territory. That the architectural review board

for the community didn’t blink at the plans left Jane “somewhat surprised. We wanted it *not* to look like the rest of the neighborhood. And the guidelines are written so that houses blend in.”

Maybe the lack of pushback from the review board isn’t really all that surprising, given the referential and reverential attitude of the house and its architects, and of course, the handsome outcome. Another point of inspiration were those Tabby Ruins, which manifest themselves on T House’s concrete block foundation and fireplace wall as a tabby-colored stucco wash and scoring.

Shy and Retiring

With its mild winters and access to water sports, golfing, and other outdoor activities, Beaufort is a popular vacation and retirement destination. In the case of Jane and Michael’s clients, they were looking for both—a vacation home they could retire to one day. But that agenda sped up when their primary house sold faster than they expected and they decided to retire sooner rather than later. Fortunately, Scott Dennis and David Tilton of TD Builders are known for being fast and good at what they do. “We really like working with them,” says Jane. “They will tear it out and



Left: Long views capture live oaks. Below left: Porcelain tile in the kitchen mimics weathered wood. Below bottom: The garage's ramped breezeway and bonus suite are future-proof.

do it again, if something isn't right. They do a good job for a good price. They really treat their subcontractors well, and I think that's part of why they can be so fast."

Already baked into the floor plan was the idea of an accessible dwelling, where the couple could age in place. They were also on a tight budget, which influenced the size of the house and the choice of materials at Jane and Michael's disposal. But some amenities were non-negotiable. "They wanted open, easy living," says Jane. "And they wanted separate bathrooms." One of those bathrooms had to have a no-threshold shower.

There's room for guests upstairs in the main house and, across the breezeway, in a suite over the garage. Currently, one of the clients uses the suite as a home office, but it could accommodate a caretaker someday. Access from the garage (which has two stalls for cars and room for the ubiquitous resort golf cart) is covered and ramped.

The main house is rotated a few degrees on its pie-shaped lot to catch prevailing breezes, and to steer principal rooms toward the long marsh views and the water beyond. Live oaks on the property were pruned and fed.

Budget and climate dictated the exterior materials. "We used HardiePlank siding and trim, 5V metal roofing, and stained yellow pine," says Michael. "A lot of decisions were driven by budget. But often when you have those restraints, the house is better for it."



“We know our buildings are going to get wet—we just have to make sure they dry out.”

—Jane Frederick, FAIA

T House

Beaufort, S.C.

ARCHITECT: Jane Frederick, FAIA, and Michael Frederick, AIA, Frederick + Frederick Architects, Beaufort, S.C.

BUILDER: TD Builders, Beaufort

PROJECT SIZE: Main house, 2,450 square feet; garage apartment, 500 square feet

SITE SIZE: .80 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: John McManus

KEY PRODUCTS

WINDOWS: Andersen 400 Series

EXTERIOR DOORS: Custom front door, all others Andersen A Series

ROOFING: Galvalume

SIDING: HardiePlank, HardieTrim

DOOR HARDWARE: Emtek

APPLIANCES: GE, BOSCH

SINKS/FAUCETS: Kohler, Moen, American Standard

TILE: Daltile

KITCHEN BACKSPLASH TILE: StonePeak Ceramics

PAINT: Sherwin-Williams



Where Jane and Michael won't scrimp is in measures to fight moisture. “We always try to do a rainscreen. We know our buildings are going to get wet—we just have to make sure they dry out,” says Jane. “We have a fresh air fan that goes into the air plenum. We also spray foam and insulate everything including the ceiling, so you have to get fresh air in as well. And we make sure we keep all of our HVAC equipment inside the conditioned space.”

Because hot, humid climates attract turbulent weather, all glass is impact rated. And those deep roof overhangs provide extra protection from downpours. All entry doors are covered as well, and the front porch roof has a polycarbonate panel to allow a bit more filtered light to pass through to the porch and into the interior living spaces.

It's a modern touch that demonstrates that architects have indeed learned a nifty

trick or two over the last few centuries of design.

Jane and Michael have more than just a few tricks up their sleeves. They have a deep knowledge of the climate, sensibilities, and sensitivities of the place they call home and headquarters for the firm. They understand the traditions of the Low Country, and the subtle ways to honor and elevate them at the same time.



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Stewards of the Vines

“This is the kind of house we love to do,” says Mary Griffin, FAIA, of Turnbull Griffin Haesloop Architects. “This is the kind of work we love to do—to give people a wonderful place to live in a wonderful setting.” In this case, the setting is the north Sonoma town of Cloverdale, Calif., on a sloping site with 180-degree “folding

views” to The Geysers on one side, rolling hillocks on another, and, of course, acres of vineyards. The Geysers are considered the largest geothermal field in the world, and their dry steam, recharged with wastewater, produces much of the electricity needed for major towns nearby. You could say sustainability consciousness permeates the air here.

When Mary’s clients, who are also her personal friends, approached her with this property, they had in mind a remodel. They didn’t relish adding to landfills just to get their wine country house. For them, the big attraction was the established working vineyard in the Alexander Valley AVA. Although well placed on the steeply sloped site, the existing house was a modest cedar



Opposite: Wrapped in COR-TEN steel, the front entry is quietly welcoming—and handicapped accessible.
Top: The great room segues into the screened porch, which provides protected access to the guest bedrooms.
Above: Occupying the footprint of the original log house, the new Cloverdale Residence has panoramic views of northern Sonoma wine country.

log home, built from a kit, uninsulated against the extremes of the local climate, and untailed to the marvelous views.

Mary’s firm, Turnbull Griffin Haesloop Architects, has been known for its sensitivity to site, climate, and region, since its founding by William Turnbull, Jr., one of the principal architects of Sea Ranch. It has evolved over the years from employing passive measures to conserve energy to also incorporating state of the art active technologies—all in a graceful, seamless architecture that never seeks to upstage its surroundings.

Mary knew quickly that the existing house would not achieve the goals sought by her clients, one of whom had a childhood house designed by Turnbull that was tragically destroyed by fire. Instead, Mary devised another idea: distill the house to its elements. “After studying it, we asked if we could take the house apart and reuse the wood. And the clients, who are very interested and committed to sustainable construction, said yes. So, we had the house deconstructed and the logs were remilled into lumber. They became the inside walls and entry recesses.”

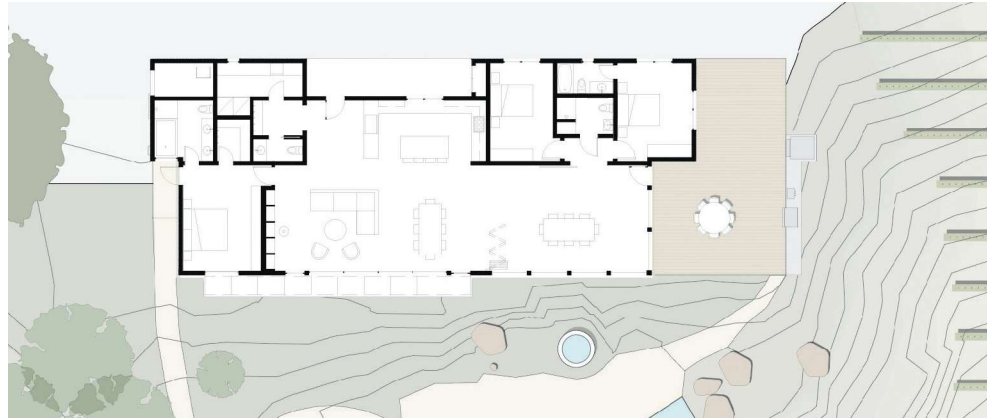
Inside Out

Freed from the constraints of the building itself, Mary soon learned she was tied to its original footprint. “Because of the fire turnaround, the vine plantings, and mature oaks, the new house had to keep the old footprint. Also, there was an existing swimming pool added later that we decided to keep. And we kept the shed.”

Those were the givens to deal with, but then there was the wish list to consider. The lost Turnbull house was remembered dearly for its commodious porch and indoor-outdoor lifestyle. When it came time to design this house, Mary says, “Like the Richard Williams house you featured in the last issue of the magazine, it also began



Left: Operable clerestory windows help ventilate the house naturally. Radiant floors provide the only active heating and cooling for the building and are powered by a solar heat pump driven by photovoltaics on the roof.



Above: Cloverdale currently serves as a weekend/second home but, with its accessible features and one-level floor plan, could be a future age-in-place fulltime residence.



Right: The design for the house began with the idea of a large, casual screened porch overlooking the pool and vineyard view. A NanaWall folding door system allows the porch to open fully to the great room.

with a screened porch. And the owners are big cooks. They wanted to have a really nice main kitchen, and an outdoor kitchen with a pizza oven. They have a friend in a wheelchair, so the front driveway is ramped, there's a pathway to the pool, and an accessible bedroom."

About that porch—it's really so much more. In fact, it's an integral part of the great room and opens up to it completely

by means of a NanaWall system. "It's really just a big, easy living area," says Mary. Furniture on the screened porch is weather-worthy, but the aesthetic of the whole house is casual enough that it doesn't seem like a different species of décor.

The porch serves other practical purposes that support the goals of the house. It plays an important role in ventilating the

entire living space, which is not air conditioned. "There are low operable windows as well, and a clerestory that vents," says Mary. Heating and cooling are provided by the radiant concrete floors. There's a photovoltaic array on the south-facing roof and solar hot water panels to supply most of the home's energy needs, including powering the heat pumps for the floor.

Two secondary bedrooms are accessed



Top: The “agrarian” side of the building provides storage behind a sliding barn door and ladder access to the live roof. Above: The existing pool was given a landscape refresh. Left: Re-milled lumber from the old log house wraps the walls of the master.

through the porch, eliminating the need for extra circulation space. A bathroom between them has a shower that either bedroom can use, and one bedroom has a dedicated full bathroom with a tub.

As open and airy as the rear elevation is, the main entry side is hunkered down and protected, sporting a living roof like a scruffy head of hair. Its wildness contrasts

smartly with the restrained geometry of the COR-TEN-and-cedar façade. Those re-milled logs add considerable warmth to the steel, and a horizontal motion to balance the vertical corrugation. “The owner really likes COR-TEN,” says Mary. “This is the north entry, so we kept fenestration to a minimum and focused outward.”

This is a weekend house for now, just

1.5 hours away from the owners’ fulltime residence. But it’s close enough to “get you out of the summertime fog and into a pleasant summer atmosphere,” says Mary. “It’s an easy place to go up to for lunch on the deck.”

And a glass or two of fine Alexander Valley wine, to be sure. Maybe everyone should just stay the night. **RD**

Cloverdale Residence

Cloverdale, Calif.

ARCHITECT: Mary Griffin, FAIA, Turnbull Griffin Haesloop, San Francisco, Calif.

BUILDER: Tim Kennedy, Kennedy Construction, Healdsburg, Calif.

LANDSCAPE: Daphne Edwards, Daphne Edwards Landscape Architecture, Berkeley, Calif.

PROJECT SIZE: 2,143 square feet

SITE SIZE: 7.72 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Matthew Millman, Matthew Millman Photography

KEY PRODUCTS

SIDING: Morin

ROOFING: Duratech

LIVING ROOF: American Hydrotech

WINDOWS: Blomberg Window Systems

WINDOW WALL SYSTEM: NanaWall

HVAC: Daikin air-to-water pump

COUNTERTOPS: IceStone

WOODBURNING STOVE: Rais

DOOR HARDWARE: Baldwin

COOKTOP/OVENS: Dacor

DISHWASHER: Bosch

REFRIGERATOR/FREEZER: Miele

WINE REFRIGERATOR: Miele

FANS: Modern Fan Co.

OUTDOOR GRILL: Wolf

PIZZA OVEN: Mugnaini

FAUCETS/FITTINGS: Franke, Cifial

SINKS: Franke, Duravit

TOILETS: TOTO

OUTDOOR SHOWER: Calazzo

LIGHTING: IRiS Lighting

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3





4. BIG STRETCH

Weather Shield's slender, contemporary bi-fold doors span openings up to 24 feet wide and 10 feet tall. Narrow stiles and a clad exterior are stylish and low maintenance; available in configurations up to 7 panels.

www.weathershield.com

Circle 104 on inquiry card.

5. THE FOLD AND THE BEAUTIFUL

Marvin's convinced its new bi-fold doors are among the biggest in the industry. Now available with glass up to 3 feet, 6 inches wide and 10 feet tall, they let more of the outdoors in.

www.marvin.com

Circle 105 on inquiry card.

6. STILES WITH STYLE

Windsor Windows expands its contemporary portfolio this year with low-profile and narrow-stile options in its premium Pinnacle line. Shown here: Pinnacle wood-clad, low-profile, direct-set windows and in-swing patio door with black-clad exterior.

www.windsorwindows.com

Circle 106 on inquiry card.

7. EYES WIDE OPEN

When you have a beautiful view to capture, you don't want doors standing in your way. Andersen is expanding the size and materials available in its portfolio to include a new MultiGilde Patio Door in aluminum-clad and all-aluminum options. Different stacking alternatives are available up to 25 feet wide and 10 feet tall.

www.andersenwindows.com

Circle 107 on inquiry card.

7



8. METAL URGE

Western Window's new Series 7600 Multi-Silde Door is the first in a new collection coming in 2017. The units are thermally broken aluminum with triple-pane options, design pressure ratings above 50, and hurricane impact certification.

www.westernwindowssystems.com

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8





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INCREDIBLY WORRY-FREE.

You're looking at the first and only product conceived and engineered to take on all the challenges exterior trim faces like moisture, rot, termites, checking, splitting and cracking. The first and only wood composite trim to earn an evaluation report (ESR-3043) from ICC-ES. And now, the first and only wood composite trim available in an impressive 1-1/4" inch thickness for creating a more dramatic, deep reveal. That's MiraTEC. Setting the standard once again.

*Available in dozens of sizes, MiraTEC comes factory primed white with reversible smooth or wood grain surfaces. Both sides smooth on 1-3/4" product. **And, for an even more refined look, check out MiraTEC Smooth Select at www.miratectrim.com/smooth-select.***

Visit www.miratectrim.com for a representative or retailer in your area, or call 1-800-255-0785 for free product samples.

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MIRATEC[®]
by JELD-WEN
BORN TO BE BADDEST.

9. SWEET CONSISTENCY

Some product manufacturers have a mono-focus on each individual product they make, but LaCantina Doors claims to take a broader view—coordinating elements like stiles, rails, and sightlines across its portfolio. The company calls this the “Perfect Match Concept.”

www.lacantinadoors.com

Circle 109 on inquiry card.

10. VIVE LA DIFFERENCE

Design flexibility is at the heart of JELD-WEN's recent EpicView collection of wood-clad windows and patio doors. Nine different wood species, five different stains, and hardware in 10 different finishes are available.

www.jeld-wen.com

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9



10

The Announcement of the Decade

AIA Releases 2017 Contract Documents

Like the fog that drifts through the Grand Canyon every ten years, the core set of AIA Contract Documents gets updated every ten years to ensure your design and construction projects are protected against changing industry trends and needs.

Changes affecting architects include a single Sustainable Exhibit that can be added to any AIA document, new agreements containing a fill point to prompt the parties to discuss and insert an appropriate “Termination Fee” for terminations for convenience, and an added evaluation provision by the architect if the contractor proposes an alternative means and methods.

Learn more and download samples at
aiacontracts.org/residentialdesign



Photo by Maci MacPherson / National Park Service

FOR MORE INFO CIRCLE 20



AIA Contract Documents

11. AIR APPARENT

Powered by a solar cell and remote control, VELUX's "No Leak" Skylights are eligible for a federal tax credit of 30 percent, according to the maker. Used at the top of a stair hall, the operable skylight can act as a solar chimney, venting summer heat and saving even more energy and money.

www.veluxusa.com

Circle 111 on inquiry card.

11



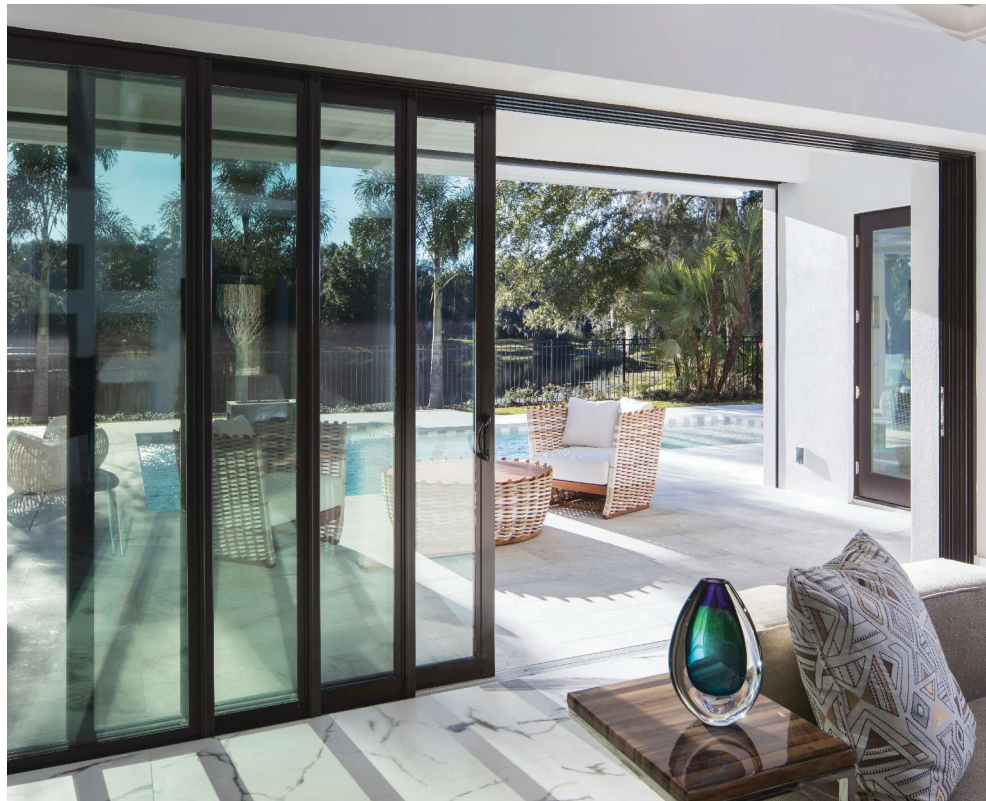
12. WIFI, OF COURSE

It's great to have wide patio door openings, of course, but another innovation working its way through the industry is WiFi control of those doors. Ply Gem's thermally-insulated 4880 series offers the new functionality in two-, three-, and four-panel configurations.

www.plygem.com

Circle 112 on inquiry card.

12



> PRODUCT UPDATE

Innovative manufacturers present engaging new collections for residential design.



1



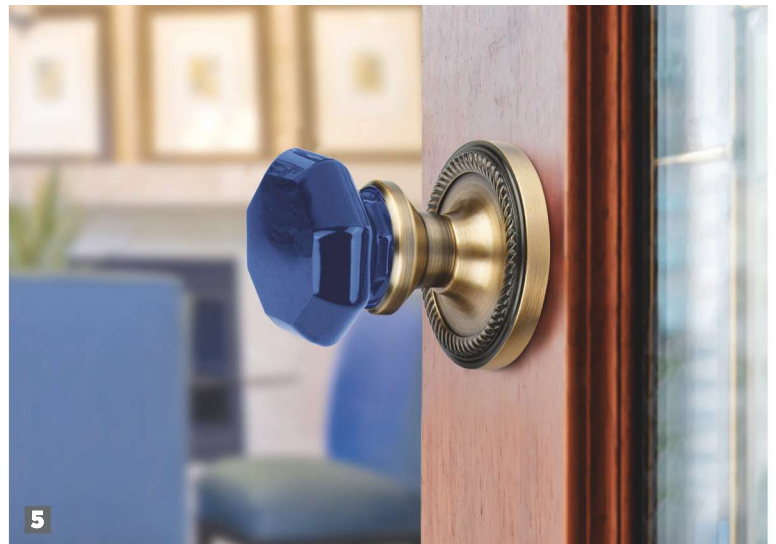
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| **1 DU VERRE HARDWARE WAVE COLLECTION** - Inspired by beautiful sea vistas & crafted from recycled aluminum. duverre.com | **2 LENOVA PERMACLEAN APRON FRONT LEDGE PREP SINK** combines exceptional style with serious hands-on practicality and function. lenovasinks.com | **3 VICTORIA + ALBERT ROSSENDALE LAVATORY SINK** - Generously sized double-width trough basin that can be used as an undermount or drop-in. vandabaths.com | **4 STERLINGHAM COMPANY LTD.** Artisan-quality HEATED WASHSTAND brings the luxury of a warm towel right to your fingertips. sterlingham.co.uk | **5 NOSTALGIC WAREHOUSE** takes CRYSTAL DOOR KNOBS to the next level with a bright infusion of color. nostalgicwarehouse.com | **6 MTI BATHS LILY** is a modern twist on the slipper tub inspired by it's namesake flower. mtibaths.com



6

Clever Things



1. SQUARE DEAL

Suspended with aircraft cables that conceal the “micro power cord,” the gold leaf Metropolis pendant from Corbett Lighting is a dramatic statement for sure. The frame of interlocking cubes is handcrafted in iron and the light source is LED.

www.corbettlighting.com

Circle 113 on inquiry card.



2. PETRIFIED WOOD?

Does your client covet the look of weathered wood but want something lower maintenance for wet areas? El Dorado Stone has a new stone profile called Vintage Ranch that mimics the appearance of salvaged, aged wood. Each plank is handpainted and assembles in panels.

www.eldoradostone.com

Circle 114 on inquiry card.



3



4



5

3. NOUVEAU VAGUE

The dreamy Dune Dimensional tub from Clarke Architectural is the brainchild of Paris-born designer Caroline Beaupere. The cross-over style is a pleasing match for a variety of architectural tastes.

www.clarkeproducts.com

Circle 115 on inquiry card.

4. SMOKING JACKET

Smoking the Thanksgiving turkey has never been an elegant enterprise—until now. Kalamazoo Gourmet introduces what it calls the first “competitive grade” built-in smoker for outdoor kitchens. Dimensions are a standard 36 inches wide and 30 inches deep.

www.kalamazoogourmet.com

Circle 116 on inquiry card.

5. BREAK IT UP

Today’s kitchens are flowing spaces, blending with other areas of the house. So it’s about time a mainstream manufacturer unmoored the refrigerator from the freezer, and broke up the monolithic mass of chill. From GE’s Monogram division comes just such a product, called Columns.

www.geappliances.com

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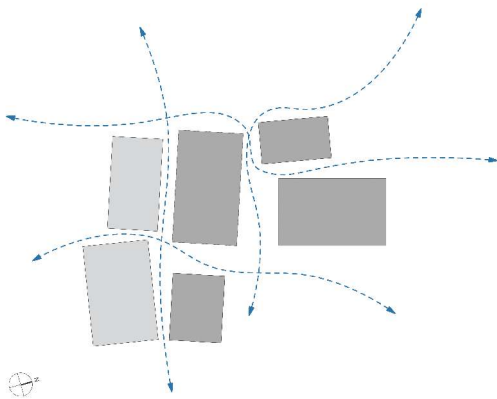


FOR MORE INFO CIRCLE 25



Going With the Flow

BATES MASI + ARCHITECTS
PROJECT LOCATION: SAGAPONACK, N.Y.



Hurricane Sandy took its toll on the eastern seaboard, focusing much of her fury along New York's liquid border. Paul Masi, AIA, of East Hampton's Bates Masi + Architects has long pondered the destruction water can wreak, but Sandy's aftermath brought home lessons that continue to shape his firm's current work.

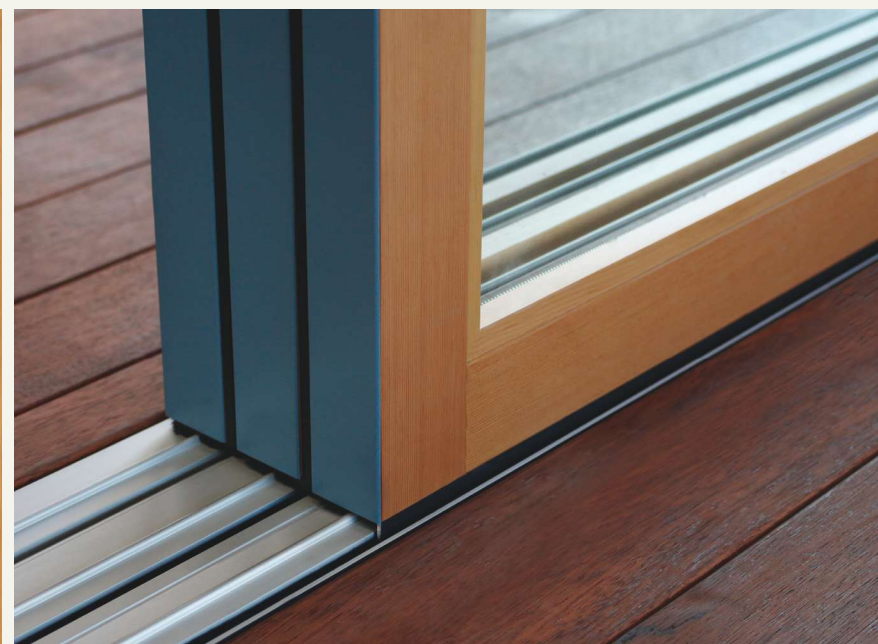
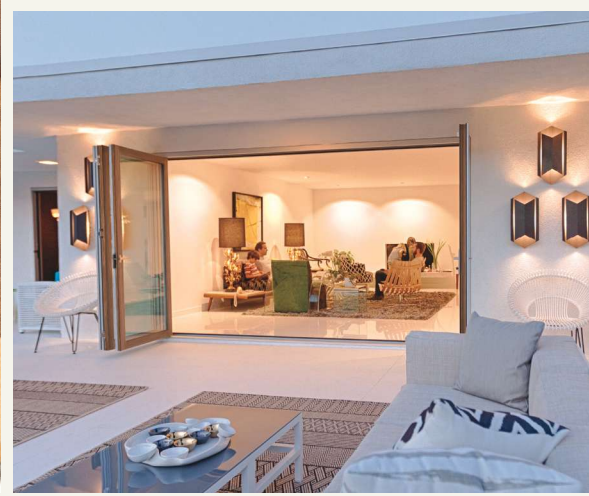
For the Kih'than Project underway in Sagaponack, the solution was to go *with* the flow—to build a house that water can move through and around. According to Masi, “Kih'than” is a Native American word meaning “from the summit, he could see the ocean.” Nonetheless, the tidal wetlands site, made available when a previous house was removed by Sandy, was never a stronghold against rogue waves. Paul needed to find a way to rise above the problem. And he did.

To appease Neptune's ire, the new house employs elevated volumes, pulled apart and linked by glass-enclosed bridges, and cedar siding applied in contrapuntal arrangements. Starting at the base and rising to the high-water mark, the boards of the board-and-batten siding are removed to allow water flow; at the main and second levels, a closed board-and-batten pattern takes over to provide privacy; and at the roof line, the battens disappear and the boards spread like fingers grasping at the sky.

“We had to raise the house 11 feet, and we had to have two stories on top of that,” Paul explains. “We talked so much about masking it, but that couldn't be achieved. So, we decided, let's show it. The separate masses give you the experience of breaking out of the structure and immersing yourself in the landscape.” —*S. Claire Conroy*

Project: KIH'THAN, Sagaponack, N.Y.; design principal: Paul Masi, AIA, LEED AP, Bates Masi + Architects, East Hampton, N.Y.; project team: Aaron Weil and Emily Ko; structural engineer: Steve Maresca; landscape architect: Wagner Hodgson Landscape Architecture. Drawings: Bates Masi + Architects

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