

A photograph of a modern building facade at dusk. The building has a dark, vertically-slatted exterior. Several large windows are illuminated from within, showing a bright interior. The sky is a deep blue. In the foreground, there are blurred light trails in red and orange, suggesting a long-exposure shot of a moving light source.

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44

CONTENTS

VOL. 3, 2019

Features

44 CASE STUDY: DARK VICTORY

Taking on climate change and an unbuildable site, a durable little house by Lorcan O’Herlihy Architects claims its slice of Malibu’s storied waterfront.

56 DESIGN LAB: CLIMATE CHAMELEONS

Three bespoke houses gird for harsh conditions without shedding their design exuberance. Featured firms: Atelier Vibeke Lichten, Nielsen:Schuh, and RDG.

Departments

10 EDITOR’S NOTE

13 AIA HOUSING AWARDS

Showcasing the winners of the AIA Housing and Community Development Knowledge Community’s 2019 Housing Awards.

39 AIA CRAN

Kevin Harris, FAIA, challenges residential architects to share what they know.

88 RD PRODUCTS

Fresh products for your projects.

91 RD ARCHITECTURE AWARDS

Announcing the launch of our annual design awards program.

94 PARTI SHOT

Civitas, Archimania’s prototype resilient house, aims to set a new standard for sustainable design.



13



56

On the Cover: House Noir by Lorcan O’Herlihy Architects and JRR Construction.
Photo: Paul Vu Photography.

RD

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The Best Is Yet to Come



I was recently honored with a lifetime achievement award by the top association of business journalists in the country. Awards from the organization are greatly prized, and it was especially gratifying to accept one in front of my peers. Professional awards serve a purpose in our careers—as a bar by which to measure ourselves against others, but also against ourselves. They remind us to strive continuously to work our hardest and put forth our best effort. In the spirit of these goals, Residential Design announces the launch of its own awards program: the 2020 RD Architecture Awards.

Yes, another design awards program. I've put together a number of these over the years. One of them, in its heyday, drew more than 1,400 entries and issued awards to fewer than 3 percent of entrants. I didn't make the program that tough to win, our juries—panels of expert residential architects—did. It meant something to win an award in that competition; and that's important. There's a lot of noise in the world these days—lots of websites about architecture and lots of design awards program. But I believe there's room for one more rigorous program focused exclusively on residential design excellence—where winning entries will be published in a physical magazine and winners will be honored in person and among their peers. You'll find more details on page 91.

With the RD Architecture Awards, we aim to be exclusive in our rigor but inclusive of architectural style. I've seen many a jury that did not fully appreciate traditional work—or even if it did, it could not easily measure it against modern work. This was not deliberate, but merely evidence that architecture schools no longer adequately teach the language of traditional design. Often, modern work prevailed among these juries because they could not discern with confidence when traditional work was exceptional.

So, how do we solve this problem for these awards and, by consequence, attract more stylistically diverse work to the magazine? We're adding dedicated categories for new and renovated contextual houses. This may ignite some controversy, but we think it's important to give it a try. When we enter RD in journalism competitions, we also parse where our efforts will be appropriately appraised and ranked among similar kinds of work.

Winners in these categories will be eligible for our top prize of Project of the Year, and we'll empower the jury—selected for its own stylistic diversity—to choose a modern top prize and a contextual top prize, if they feel that's the best course. What's more, contextual work is not embargoed from other categories, if entrants feel their strengths are better showcased elsewhere. Now the onus is on architects who do great traditional work to enter.

You'll notice other new kinds of categories in this competition, ones we hope will build an inspiring program. That said, this will remain a living, dynamic competition, subject to revision and reimagination with your guidance and that of our future juries.

A handwritten signature in black ink, reading "S. Claire Conroy". The signature is fluid and cursive, with a long, sweeping underline.

S. Claire Conroy
Editor-in-Chief
claire@SOLAbands.com

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Bigwin Island Club Cabins

The 2019 AIA Housing Award Winners

Presented by the AIA Housing and Community Development Knowledge Community, the annual Housing Awards recognize “the importance of good housing as a necessity of life, a sanctuary for the human spirit, and a valuable national resource.”

This year’s jury was led by Simon Ha, AIA, principal at Steinberg Hart, Los Angeles, and included Kai-Uwe Bergmann, FAIA, partner at Bjarke Ingels Group (BIG), New York; Elizabeth Blasius, midwest editor at Architect’s Newspaper, Chicago; Hans Butzer, AIA, director at Butzer Architects and Urbanism, Oklahoma City; and Mary Cerrone, AIA, Mary Cerrone Architects, Pittsburgh.

Architects licensed in the U.S. or any owner of a structure or project is eligible to enter. Projects may comprise new construction, renovation, and restorations completed after January 1, 2014, and are grouped in four categories of building types: One- and Two-Family Custom Residences; One- and Two-Family Production Homes; Multifamily Housing; and Specialized Housing.

In all, 12 projects were singled out for awards. The project information and descriptions accompanying each winning entry were written by the entering firms and provided to Residential Design magazine by the American Institute of Architects.



ONE- AND TWO-FAMILY CUSTOM RESIDENCES

Mirror Point Cottage

ARCHITECT: MACKAY-LYONS SWEETAPPLE ARCHITECTS

LOCATION: ANNAPOLIS ROYAL, NOVA SCOTIA, CANADA

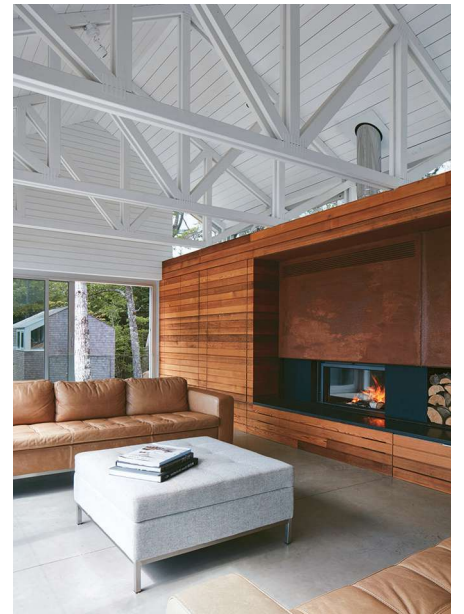
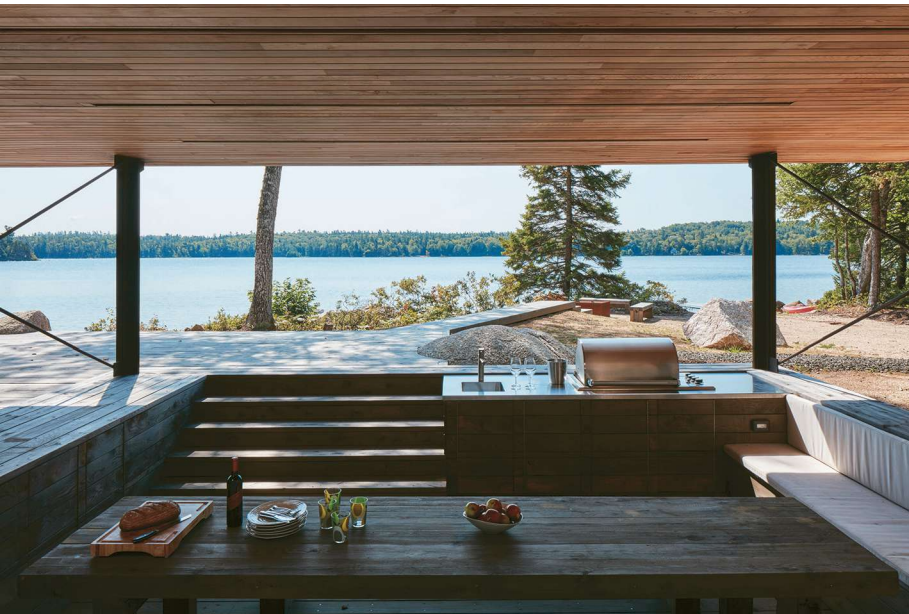
PROJECT SIZE: 2,450 SQUARE FEET

Mirror Point Cottage is a vacation home for a local fisherman's daughter, her Dutch minimalist husband, and their two young children on a lake near Annapolis Royal in Nova Scotia. It is formally expressed as an elevated 80-foot-long extruded "fish shed" supported by a steel aedicule and a board-formed concrete entry core.

Fishing is one of Nova Scotia's oldest industries, demonstrated by the weathered fishing shacks lining its coast. The Mirror Point Cottage demonstrates the frugality of the Nova Scotian vernacular in an elegant manner. The rusted steel aedicule contains a sunken outdoor summer kitchen, which offers a sheltered place at grade for the grandparents to watch their grandchildren playing on the beach. The garage/bunkie acts as a miniature version of the main house.—*MacKay-Lyons Sweetapple Architects*

ADDITIONAL CREDITS

DESIGN TEAM: Brian MacKay-Lyons, Talbot Sweetapple, Shane Andrews, David Bourque, Duncan Patterson, Rimon Soliman, Pieter Kolodziej;
GENERAL CONTRACTOR: Scott Shearer;
STRUCTURAL ENGINEER: Campbell Comeau Engineering Limited;
PHOTOGRAPHER: James Brittain Photography



AWARDS

ONE- AND TWO-FAMILY CUSTOM RESIDENCES

Off-Grid Guest House

ARCHITECT: ANACAPA; WILLSON DESIGN
LOCATION: CENTRAL COAST, CALIFORNIA
PROJECT SIZE: 800 SQUARE FEET

Located on one of the last remaining undeveloped coastal areas in California, this modern guest house resides on a wildlife preserve—exemplifying a successful balance of residential development and ecological preservation. Nestled into a steep hillside, the residence was designed with low visual and environmental impact on the surrounding landscape. Disguised by a low-profile green roof, the home invites sweeping views of the Pacific Ocean and surrounding rolling hills through a generous amount of sliding glass, and expansive decks that cantilever over the foundation's steep, rock face.

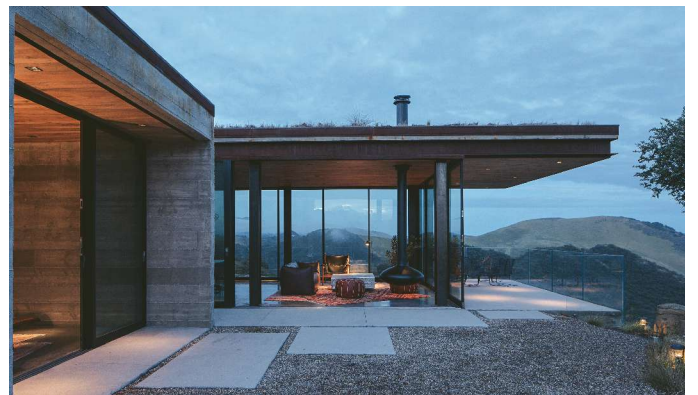
A high level of sensitivity to environmental impacts was exercised throughout all phases of design and construction. The guest house is completely off-grid, powered by a photovoltaic energy system. The home features LED lighting, low-usage appliances, and a private well and water treatment system. An elemental material palette of steel, concrete, and glass integrates seamlessly with the landscape and will weather naturally over time.

— *Anacapa*

ADDITIONAL CREDITS

ARCHITECT: Dan Weber, Anacapa; CO-DESIGNER: Steve Willson, Willson Design; GENERAL CONTRACTOR: Curtis Homes; STRUCTURAL ENGINEER: Ashley & Vance Engineering, Inc.; CIVIL ENGINEER: Mark Braun, Braun & Associates; PHOTOGRAPHER: Erin Feinblatt







ONE- AND TWO-FAMILY CUSTOM RESIDENCES

Georgica Cove

ARCHITECT: BATES MASI + ARCHITECTS

LOCATION: EAST HAMPTON, NEW YORK

PROJECT SIZE: 6,500 SQUARE FEET

A couple with property on a cove overlooking the ocean asked for a house that would be comfortable for just the two of them the majority of the time. However, with their love of entertaining, the house had to grow on busy weekends to accommodate their children, grandchildren, and guests. To instill the desired sense of comfort and peace, it was also important that the design blend with the pastoral setting and vernacular building traditions: predominantly shingle-style homes that are often built and added to over time. Historic precedent studies revealed that referencing New England connected farms in an innovative way could achieve both goals.

The program is divided into personal, guest, and public areas. The spaces are arranged around a courtyard to create visual and physical connections between them, but those connections can be broken by large sliding doors. Independent mechanical systems in each building allow them to be shut down when unoccupied.

As with connected farms, a limited palette of materials and details unifies the various spaces and responds to the local climate. The cedar shingles common to local buildings are scaled up to the size of boards to cover the roof and sidewalls. A limestone plinth filled with sand elevates the house above the floodplain while also creating drywells to accept stormwater runoff. Oak floors and millwork throughout unify the spaces.

The design repurposes the historic typology of the connected farm to suit the very timely needs of the site and the family. By acknowledging the area's history and tradition of building, this home is an evolution of its cultural expression.
—Bates Masi + Architects

ADDITIONAL CREDITS

GENERAL CONTRACTOR: John Hummel and Associates Custom Builders; **STRUCTURAL ENGINEER:** Steven Maresca; **LANDSCAPE ARCHITECT:** J. Mendoza Gardens; **INTERIOR DESIGNER:** Erica Millar Designs; **PHOTOGRAPHER:** Bates Masi + Architects





ONE- AND TWO-FAMILY PRODUCTION HOMES

Tiny Tower

ARCHITECT: INTERFACE STUDIO ARCHITECTS

LOCATION: PHILADELPHIA

PROJECT SIZE: 1,250 SQUARE FEET

Urban dwellers are increasingly willing to trade quantity of space for quality. Living in a small unit in a vibrant, walkable neighborhood is more desirable than a larger home in a far-flung location.

Tiny Tower places a 1,250-square-foot home on a 12-foot-by-29-foot lot, where similarly scaled neighbors are currently used as single-car parking and rear yards for the adjacent houses. Although it measures only 38 feet high, the house is organized like a full-scale skyscraper. An expanded section that maximizes height under the zoning code, as well as depth of foundation, creates six levels of usable space.

Linked by a strong core of vertical circulation, each level is similar in size and quality, allowing for flexible programming. With a kitchen at the lower level and tucked away bathrooms on upper ones, each floor is free to define live, work, and play in multiple configurations.

The biggest challenge in a vertical house with a tiny footprint is stair configuration. A folded plate metal stair with winder treads pushed up against the front façade of the building creates a dramatic, light-filled circulation stack that affords surprising views inside and out, as well as a sense of adventure for the occupants. The experience of going up and down the stair is integral to the daily life of the building.

Occupying the entire footprint of the site in the required setbacks, the design promotes vertical living for outdoor space as well, with a lower-level window garden, a second-level walk-out terrace, and a roof deck. Tiny Tower demonstrates how small scale can feel large in amenity and experience. —ISA

ADDITIONAL CREDITS

GENERAL CONTRACTOR: Callahan Ward;

STRUCTURAL ENGINEER: Larsen & Landis;

ELECTRICAL ENGINEER: J&M Engineering;

MECHANICAL ENGINEER: J&M Engineering;

STAIR FABRICATOR: EnMotion Design;

PHOTOGRAPHER: Sam Oberter Photography

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ONE- AND TWO-FAMILY PRODUCTION HOMES

Oak Park Housing

ARCHITECT: JOHNSEN SCHMALING ARCHITECTS

LOCATION: SACRAMENTO, CALIFORNIA

PROJECT SIZE: 11,900 SQUARE FEET (OVERALL);
SIX UNITS AT 1,503 SQUARE FEET

Oak Park Housing is a compact infill development on a long-vacant lot in Sacramento's Oak Park district. The project, a dense cluster of six prototypical single-family homes, is a harbinger of Oak Park's urban revitalization, its architecture cheerfully embracing the creative and buoyant energy that has propelled the ongoing renaissance of this vibrant and culturally diverse community.

Carefully proportioned to echo the massing and scale of the area's existing building stock, the houses are simple, two-story volumes. Their appearance is crisp but deliberately playful, in a nod to the progressive spirit permeating the neighborhood.

The buildings' south façades transform into an articulated field of vertical metal louvers that act as both sunscreen and compositional device. The metered spacing of the louvers sets up a dynamic cadence, their prismatic colors complementing the homes' otherwise neutral, muted tones and cheerfully reverberating the vivid, kaleidoscopic hues of the buildings and murals nearby. —*Johnsen Schmaling Architects*

ADDITIONAL CREDITS

GENERAL CONTRACTOR: Indie Builds;

STRUCTURAL ENGINEER: Core 4 Engineering;

PHOTOGRAPHER: Johnsen Schmaling Architects

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MULTIFAMILY HOUSING

Bigwin Island Club Cabins

ARCHITECT: MACKAY-LYONS SWEETAPPLE ARCHITECTS
 LOCATION: BAYSVILLE, ONTARIO
 PROJECT SIZE: 50 UNITS AT 1,230-1,350 SQUARE FEET

The Bigwin Island Club Cabins are located on an island, in the middle of a lake, in the Muskoka region of Ontario, on the Canadian Shield landscape. Their forms derive from the specifics of this place, while asserting a proto-Muskoka house form—a porch house under a monolithic, shingled, sheltering roof. The datum of the cabins is the broad soffit of the roof, which sits on the bed box, the hearth, and the screened porch elements below. This strategy reinforces the grazing line of the deer, who are the real architects of the island.

Like much of the work of MacKay-Lyons Sweetapple, the Bigwin Island Club Cabins are both of their place, and belong to the history of architecture and timeless, universal architectural principles. They balance the psychological need for both prospect and refuge and are part of a search for archetypal presence.
 —Mackay-Lyons Sweetapple Architects

ADDITIONAL CREDITS

DESIGN TEAM: Brian MacKay-Lyons, Talbot Sweetapple, Jennifer Esposito, Jonny Leger, Duncan Patterson, Diana Carl, William Green, Rimon Soliman, Will Perkins, Matt Jones, Alastair Bird; **GENERAL CONTRACTOR:** Greystone Construction; **LANDSCAPE ARCHITECT:** Baker Turner, Inc.; **STRUCTURAL ENGINEER:** Blackwell Structural Engineers; **PHOTOGRAPHER:** Doublespace Photography, Inc.

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MULTIFAMILY HOUSING

Lofts at Mayo Park

ARCHITECT: SNOW KREILICH ARCHITECTS
 LOCATION: ROCHESTER, MINNESOTA
 PROJECT SIZE: 29 UNITS

Lofts at Mayo Park is a four-story, multifamily residential project located on the Zumbro River, at the intersection of Rochester’s downtown, Mayo Park, and a residential neighborhood. The project needed to resolve the varied scales of its context and balance these responses with the human scale. The design establishes a strong connection among the building, the park, the regional trail system, the river, and downtown. The building’s common spaces, including a lobby and an outdoor patio, are placed adjacent to Mayo Park, providing expansive views.

This connection to place also informs the planning of the dwelling units—more than two-thirds of the units have views of the river and downtown. Lofts at Mayo Park embraces the river as an amenity through its tectonics, planning, and landscape strategies. The project orients itself toward the river and provides multiple options for experiencing and accessing the river.— *Snow Kreilich Architects*



ADDITIONAL CREDITS

ARCHITECT: Snow Kreilich Architects; LANDSCAPE ARCHITECT: Coen + Partners; GENERAL CONTRACTOR: Welsh Construction; STRUCTURAL ENGINEER: Meyer Borgman Johnson; CIVIL ENGINEER: Pierce Pini + Associates; MECHANICAL, PLUMBING, FIRE PROTECTION: J-Berd Mechanical Contractors; ELECTRICAL: J-Berd Electric; PHOTOGRAPHER: Joshua Becker Photography

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MULTIFAMILY HOUSING

Jefferson Park Apartments

ARCHITECT: ABACUS ARCHITECTS + PLANNERS
 LOCATION: CAMBRIDGE, MASSACHUSETTS
 PROJECT SIZE: 104 UNITS AT 600-1,380 SQUARE FEET

Jefferson Park replaces public housing built in 1951. A local street is extended across Rindge Avenue into the heart of the community, knitting Jefferson Park into the neighborhood fabric. Four landscaped courtyards line this central spine, with walkways, landscaping, terraces, and yards, creating a carefully articulated gradation of space from public to private. The glass-wrapped community spaces lining the avenue offer places for meetings and classes.

Two-story townhouses over one-story flats are the primary building blocks. Flats have landscaped patios; stairs lead up to townhouse terraces and entries, giving every apartment its own doors and identity. To maintain a high density and quality of life, two elevator buildings with patios and balconies anchor opposite corners of the site.

The massing—articulated with recessed terraces, stairs, pergolas, screens, and south-facing roofs—uses a cross-cultural architectural language of solids and voids, horizontals and verticals, natural materials and bright colors.

—Abacus Architects + Planners

ADDITIONAL CREDITS

DEVELOPER/MANAGER: Cambridge Housing Authority; GENERAL CONTRACTOR: W.T. Rich Co., Inc.; LANDSCAPE ARCHITECT: Stantec, Inc.; CIVIL ENGINEER: Allen & Major Associates, Inc.; MPFP ENGINEER: Norian/Siani Engineering, Inc.; ELECTRICAL ENGINEER: Nangle Engineering, Inc.; STRUCTURAL ENGINEER: Lin Associates, Inc.; GEOTECHNICAL ENGINEER: McPhail Associates, LLC; PHOTOGRAPHER: Bruce T. Martin Photography



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- AMY KEHOE

Interior Designer/Co-Founder Nickey Kehoe

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FOR MORE INFO CIRCLE 12



MULTIFAMILY HOUSING

Pierhouse

ARCHITECT: MARVEL ARCHITECTS
 LOCATION: BROOKLYN, NEW YORK
 PROJECT SIZE: 620,000 SQUARE FEET
 (OVERALL); 106-UNIT CONDOMINIUM;
 195-KEY HOTEL; 17,000-SQUARE-FOOT
 EVENT SPACE; 300-CAR GARAGE

Pierhouse performs as an extension of Brooklyn Bridge Park—a verdant backdrop recalling the high, sandy bank of pre-colonial Brooklyn Heights—screening urban noise while facilitating waterfront access. It presents two faces: the west elevation cascades toward the park, while the east elevation rises steeply from Furman Street.

The residential buildings employ a repeating module of distinct duplex houses with terraces on the park and harbor views. Their double-height interior spaces and multilevel plans reinterpret the classic Brooklyn brownstone in a multifamily structure. All residential units are floor-through with east and west exposures, providing natural ventilation that filters harbor breezes through the building from park to street. This porosity continues at grade, where public walkways through the building connect Furman Street and the park. Its terraced forms break its imposing mass and orient each residential unit to a stunning view of the New York Harbor or the Brooklyn Bridge. —Marvel Architects



ADDITIONAL CREDITS

GENERAL CONTRACTOR: Hudson Meridian Construction Group; **MEP ENGINEER:** Dagher Engineering; **STRUCTURAL ENGINEER:** DeSimone Consulting Engineers; **ENVELOPE CONSULTANT:** Gilsanz Murray Steficek; **CIVIL ENGINEER:** Langan; **LANDSCAPE ARCHITECT:** Michael Van Valkenburgh Associates; **INTERIOR DESIGN FOR PIERHOUSE CONDO:** Marvel Architects; **INTERIOR DESIGN FOR 1HOTEL:** INC Architecture and Design; **PHOTOGRAPHER:** David Sundberg/Esto



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MULTIFAMILY HOUSING

Bill Sorro Community

ARCHITECT: KENNERLY ARCHITECTURE & PLANNING

LOCATION: SAN FRANCISCO

PROJECT SIZE: 67 UNITS

The Bill Sorro Community reanimates a tough abandoned corner in San Francisco’s Sixth Street Lodginghouse Historic District with 67 apartments for low-income families and developmentally disabled adults, and restaurant and retail spaces. The project involved partnerships with the community to reflect on the historic and unique qualities of the neighborhood, and the mission of Bill Sorro, a revered community leader.

The building’s design resonates with the neighborhood’s distinctive character, enhances its vibrant mix of uses, and preserves affordability. With a GreenPoint Rating of 127 points, the building provides energy efficiency, air quality, stormwater management, and greywater reuse. These sustainability strategies were integral in the design goal to provide a healthier environment to live and work, and to reduce ongoing costs to make funds available for other uses.

Residential amenities include private balconies, a roof garden, laundry rooms, day-lit corridors, an indoor bike room, landscaped courtyard, and flexible spaces for offices, exercise, and gatherings. —*Kennerly Architecture & Planning*



ADDITIONAL CREDITS

GENERAL CONTRACTOR: James E. Roberts-Obayashi Corp.; **CONSTRUCTION MANAGER:** Regent Construction Management; **LANDSCAPE ARCHITECT:** Cliff Lowe Associates; **CIVIL ENGINEER:** Luk and Associates; **GEOTECHNICAL ENGINEER:** Treadwell & Rollo, Langan Geotechnical; **STRUCTURAL ENGINEER:** DCI + SDE; **PLUMBING ENGINEER:** DPC Consulting Engineers, Inc.; **MEP ENGINEER:** Ajmani & Pamidi, Inc., MHC Engineers, Inc.; **PHOTOGRAPHER:** Bruce Damonte

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SPECIALIZED HOUSING

San Joaquin Villages

ARCHITECT: SKIDMORE, OWINGS & MERRILL LLP, LORCAN O'HERLIHY ARCHITECTS, KEVIN DALY ARCHITECTS, KIERAN TIMBERLAKE

LOCATION: GOLETA, CALIFORNIA

PROJECT SIZE: 14.6 ACRES; 313,000 SQUARE FEET

Built around an existing residence hall at the University of California, Santa Barbara, the new San Joaquin Villages introduce apartment-style housing for more than 1,000 students, along with staff and faculty residences, dining commons, a convenience store, and other amenities. SOM in collaboration with Lorcan O'Herlihy Architects and Kevin Daly Architects designed the various residences in order to infuse the project with architectural diversity.

The design team created a series of neighborhoods, each with a mix of housing types and amenities, located within a 10-minute off-street bike ride from the center of campus. Each new facility is visually distinct, but all maintain a uniform sequence that balances efficiency, creativity, and inclusivity. Plazas, recreational facilities, and courtyard gardens are added key components designed to enhance student life.

All the new residential construction has achieved LEED for Homes Platinum certification. The site plan, which includes a new stormwater management system to protect local wetlands, is also targeting LEED for Neighborhood Development Gold certification.—SOM

ADDITIONAL CREDITS

ARCHITECTS: Skidmore, Owings & Merrill, LLP (San Joaquin Towers), Lorcan O'Herlihy Architects (San Joaquin North Villages, Clusters 1 and 3), Kevin Daly Architects (San Joaquin North Villages, Clusters 2 and 4), Kieran Timberlake (Dining Commons); **DESIGN CONTRACTOR:** Harper Construction; **LANDSCAPE ARCHITECT:** Tom Leader Studio; **CIVIL ENGINEER:** Stantec (post-design development phase), Sherwood Engineers (up to design development phase); **STRUCTURAL ENGINEER:** Skidmore, Owings & Merrill (Tower Villages), Nabih Yousef Associates (North Villages); **MEP ENGINEER:** BuroHappold; **PHOTOGRAPHER:** Bruce Damonte





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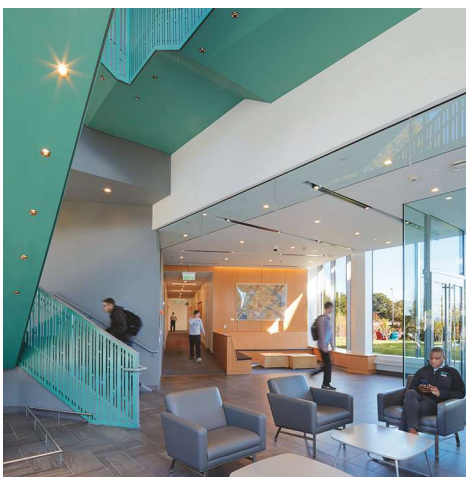
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LOCATION: WALTHAM, MASSACHUSETTS

PROJECT SIZE: 54,000 SQUARE FEET

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ADDITIONAL CREDITS

GENERAL CONTRACTOR: Bond Brothers; LANDSCAPE ARCHITECT: Reed Hilderbrand; CIVIL ENGINEER: Nitsch Engineering; MEP ENGINEER: Rist-Frost Shumway Engineering, P.C.; STRUCTURAL ENGINEER: LeMessurier; PHOTOGRAPHER: Bruce T. Martin Photography



Private Residence, Chicago Installing contractor: Custom Installations
 Architect: Kipnis Architecture + Planning Distributor: Sheet Metal Supply General contractor: Shardon Builders
 Photographer: A.J. Brown Profile: Snap-Clad metal roofing Color: Weathered Zinc

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-Nate Kipnis, FAIA, Principal, Kipnis Architecture + Planning



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FOR MORE INFO CIRCLE 17

An Architect's Journey to Publication

From architect to author and advocate, Kevin Harris recounts the story behind his book, "The Forever Home."

BY KEVIN HARRIS, FAIA



Kevin Harris, FAIA

Let me start with a line from season one of "The Mindy Project," when Danny won't believe that Mindy's new date is an architect. He replies, "No one's really an architect, that's a job guys have in the movies."

Is that what people think, that no one is an architect? In a country with more than 327 million people, the National Council of Architectural Registration Board counts 113,554 licensed architects. So there, we do exist! But why the unfamiliarity with what we do? For a profession that has been an essential aspect in establishing cultural identity, physical development, and elemental protection, why are architects only real in movies? Could this general unawareness be our own doing, or perhaps not doing?

As a residential architect, I am continually astonished when clients say I am the only architect they know. The first time I heard this, I felt lucky. I know the local talent of my colleagues. But the tenth time?

Did I have a monopoly on residential services due to my merits and talents, or was I the only available choice? Did clients desire what I had to offer, or was I simply an available and necessary expense to reach their end goal of a comfortable home?

Black and white questions with answers somewhere along the grayscale, but where?

Curious about the truth, I leveraged some of my volunteer time with the American Institute of Architects to find out. What I discovered is that, indeed, there are very few residential architects. NCARB's count only amounts to one architect for every 2,881 people. To make this ratio more challenging, only 20 percent of AIA architects practice residential design. That adjusts the ratio down to one in 14,405. Compare this to lawyers, with one for every 244, or physicians having one per 297. Thus, it is no surprise that more people don't know any residential architects when there are so few of us in this amazing profession.

Photos by Chipper Hatter



The homes Kevin Harris designs are rooted in architectural history (in this case, Frank Lloyd Wright) and tailored to the needs of each client and site.

But this statistic has a distinct upside: the untapped opportunity to increase the visibility and leverage the merits and talents that residential architects offer.

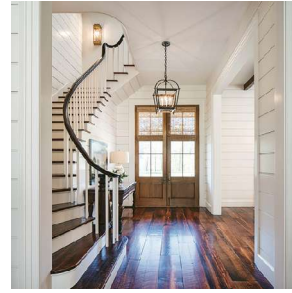
In efforts to maximize the reach of my megaphone, I entertained the idea of publishing a book. I began reviewing other architectural publications and found most could be broadly sorted into these categories: a building, a style, a manifesto, or a monograph.

While this standard classification seemed efficient, I was reluctant to follow the trend. Rather than educating residential clients, the publications I reviewed focused more on educating, influencing, or impressing other architects. To be effective, I had to craft a message relevant to the worries, needs, and wants of potential custom residential clients and provide guidance in the process of working with an architect.

Client Evolution

Analyzing where clients lived or what they built or renovated before coming to me, it became clear that I was rarely the first option they sought. Most did not consider using an architect until after three and even four previous attempts at getting a home they loved.

The sequence generally follows the same pattern: First, purchase a starter home. Next, more confident in how they live and what they want, hire a builder for a "custom"



Left to right:
Meticulously
researched and
executed proportions
and details lend
richness and depth
to the firm's work.

home. Third, finding this result unsatisfactory, and believing it was the plans that were the issue, engage a drafting service to draft what they want for the builder to follow. Fourth, frustrated once again but determined to “get it right,” throw in the towel, bite the expense bullet, and finally hire an architect.

The time, frustration, and the expense of acquisition costs for each version seem like such a waste—that is, unless you are in either real estate or mortgage lending. Imagine the market for custom residential services if homeowners realized earlier in the process they could redirect that time and those funds toward creating their forever home.

Developing Content

Drawing on 30 years of client interviews, a few basic questions provided a wealth of information and direction. “What led you to hire an architect?”; “Why did you want to leave your current home?”; “What were your biggest worries about the process?”; “What were you hoping to achieve?”

Organizing the answers into the relevant issues of physical restraints, process education, and addressing homeowner fears quickly formed an outline where I could present, in digestible fragments, a version of navigating the process that would be relevant for all stages of the homeowner’s evolution. I had arrived at my message.

The Zero-Sum Game

I believe that for our profession to be a success, we need to turn up the volume and share what we do, who we are, and how the results of our efforts benefit the built environment. The AIA Custom Residential Architects Network began and continues to grow based on this very premise.

I also had no interest in perpetuating the zero-sum game notion that I somehow lose and my competition wins by learning my “secrets.” I’m on the other side of middle age now. I can attest that there are very few, if any, secrets. What we do as architects is difficult, but saying what we do is easy. Yet, actually making it a point to get the word out takes real work.

Gatekeepers

But who was I to be writing a book such as “The Forever Home”? I was not a “starchitect,” nor has anyone anointed me as spokesperson for the profession. There are others equally qualified, those with more financial success or larger practices. But here’s the secret: The only gatekeeper was staring back at me in the mirror.

Each of us is a knowledge gatekeeper. And I had a message based on over three decades of practice. I decided to publish.

Traditional Publishing Options

Traditional publishing likely originated with stone tablets and chisels. The message gatekeepers were the educated and their rulers. The invention of pen and paper introduced written message mobility. Message gatekeepers included lords, landed gentry, and monks. Gutenberg’s movable type reduced the number of gatekeepers to anyone with access to a printing press. Publishing houses emerged to manage this business of publishing and became the gatekeepers of the message as controllers of its distribution. So, while self-publishing has always been an option, ready access to distribution was a challenge.

With the rise of the internet, anyone can play the role of message gatekeeper, post their own blog, and wait for readers to follow.

Hybrid Publishing Options

Today there are publishing houses that are a hybrid, bridging the benefits between self-publishing and searching for a publishing house to accept your manuscript. A publishing house has the inside connections for economical printing along with direct access to distribution networks. Hybrid publishers share their benefits for a negotiated percentage on costs and royalties. I chose this option, as a cost-benefit analysis revealed that this was not only viable, but the preferable, option.

Publishing Cost vs. Client Value

I understand that many balk at the cost of publishing. I mean, look at the cost. My response, however, is to look at the

Daringly different. Infinitely beautiful.

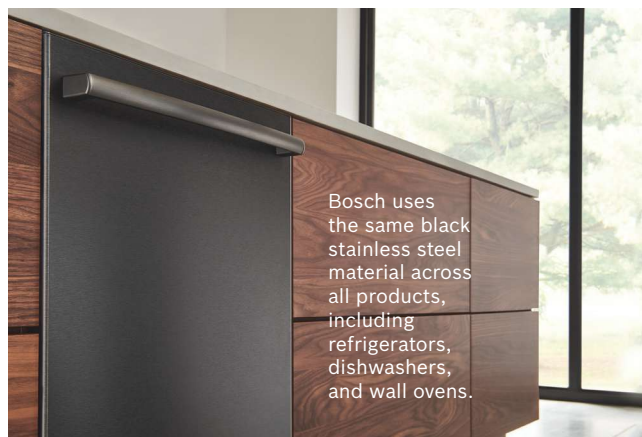
The new black stainless collection from Bosch helps guard against scratches and fingerprints.



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value. What is the value of a single client? What is the value of positioning myself as a go-to authority for trusted advice on designing a home or renovation?

Assuming a respectable fixed fee, if having a book nurtures and secures a single \$500,000 client to choose me over my talented and capable competition, that would pay for publication costs. If the book actually sells, those royalties are lagniappe.

The intrinsic value of publishing includes being able to offer trusted advice (in book form) to a wide audience that may not otherwise be in a position to use an architect, thereby building goodwill for the profession.

Was It Worth It?

Simply, yes. I have more than made up the publication costs with the first few clients who engaged my firm because of “The Forever Home.” My publishing house provided coaching on marketing methods, which when implemented resulted in its release reaching No. 1 on Amazon in six categories, a mayoral proclamation in my hometown, TV and radio spots, and numerous lecture and book signing engagements.

I underestimated the positive results and have sold out of book copies. I am now planning the release of a second printing.

Process Summary

- Leverage the knowledge of what you do and share it.
- Take what you know.
- Add what clients want to know.
- Evaluate publishing costs vs. client value.
- Create content.
- Publish.
- This benefits you, your clients, and our profession.

Kevin Harris, FAIA, is a past Advisory Group member of CRAN, former chair of AIA Small Project Practitioners Knowledge Community, and author of “The Forever Home: How to work with an architect to design the home of your dreams” www.designyourforeverhome.com. Kevin runs a custom residential practice out of Baton Rouge, Louisiana.





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Dark Victory

Taking on climate change and an unbuildable site, a durable little house claims its slice of Malibu's storied waterfront.

BY S. CLAIRE CONROY

LOCATION: MALIBU, CALIFORNIA

ARCHITECT: LORCAN O'HERLIHY ARCHITECTS

BUILDER: JRR CONSTRUCTION







This page and opposite page: Tapping strategic variances from the building department and the firm’s renowned architectural ingenuity, LOHA squeezed a resilient two-bedroom-plus-loft house onto this “unbuildable,” missing-tooth lot along the Malibu coastline.

There’s no denying it’s frightening to build in certain areas of California these days. Fires, floods, earthquakes, and mudslides are just a few weapons in nature’s arsenal facing architects, builders, and homeowners. Lorcan O’Herlihy Architects took on these challenges and more when they set out to design House Noir on an oceanfront site in Malibu—one of the last with such close proximity to the water.

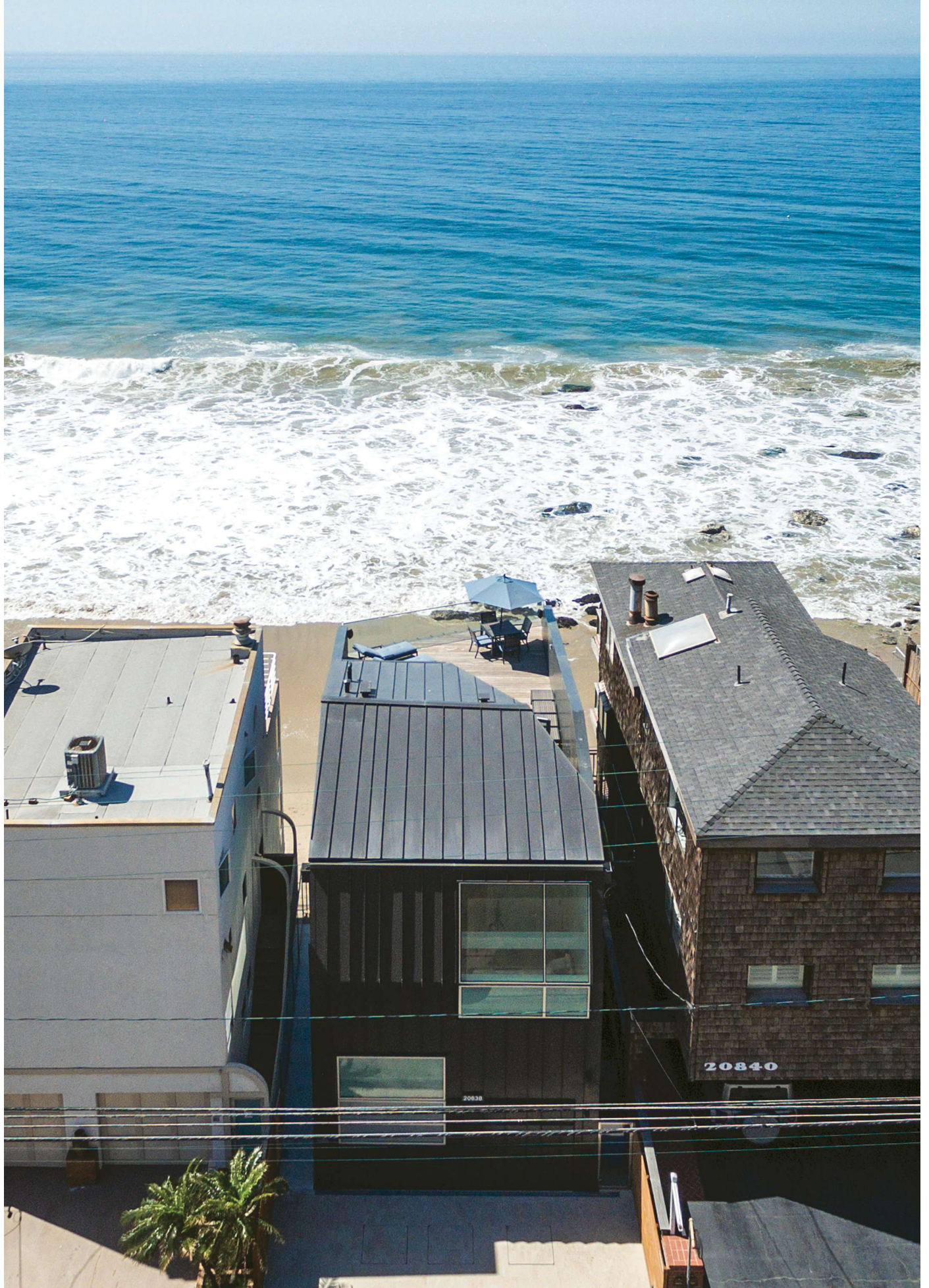
Architects and builders talk about “unbuildable sites,” and often they just mean difficult sites that add complexity and cost to design and construction. This one, however, was truly unbuildable, given current building restrictions, rising tides, and potential damage caused by wave thrusts. However, Lorcan was motivated to find solutions to these and other obstacles in part because the project was for a close friend. But it also resonated with him because a previous house he did in Malibu launched his career as an independent architect.

It was the 1980s and Lorcan was fresh from stints working on important buildings for Steven Holl and I.M. Pei (including the addition to the Louvre Museum), when his parents

approached him to design a house for them. “I’m forever grateful for that,” he recalls. “My parents said, ‘OK, here’s an opportunity, now show us what you can do.’ The house got published in *Architectural Record* and really gave me my start. Houses are very important to me. They’re an opportunity to invent and to speculate.”

Surveying the firm’s portfolio since then, it’s obvious that invention and speculation are at play at every building scale. Custom residential is one component, but at the opposite end of the spectrum are the firm’s contributions to social housing, civic and cultural buildings, and an array of commercial work. Some projects hit on multiple building types, too, with the added layers of adaptive reuse and renovation.

What distinguishes LOHA’s body of work is not just its architectural excellence, but that it soars so high despite multiple impediments to its success. Problem sites are not a rare occurrence but a common given condition for most projects the firm takes on. So, too, are building restrictions, neighborhood constraints, and a host of other hurdles that could fell a lesser firm.





This page and opposite page: The trapezoidal skew of the lot enabled LOHA to reach for water views with window walls and decks, almost like an oceanliner cruising the seas. A highly efficient Bulthaup kitchen opens to the compact but scenic living area.

“People approach us with very difficult problems, because they expect us to rise above them with good architecture.”

—Lorcan O’Herlihy



Unbreakable

For responsible professionals, there's no doubt that climate change is here already and destined to worsen the effects of nature's dark side in the days ahead. Lorcan knew he could surmount the issues that had plagued this problem site to this point, but he also understood he needed to bolster it against a precarious future as well.

"Our client's perspective and ours is always, 'how do we deal with the future?' We're very cautious of that in how we design," he explains. "We want to make sure that if, 20 or 30 years from now, the sand has washed away from the beach that the foundation of the house is still intact. And the way we ended up building it, it may be the only thing left in place."

To ensure that future, the team elected to install a caisson foundation, even though one was not required by code. Used for bridges, dams, and ship repair, it's ideal for high water locations. "We had to overlay a sea wall, a caisson

foundation, and raise the building 20 feet above the sand and ocean," he explains. "Even simple storms create wave thrusts, and the nature of storms is becoming significantly more robust. So, first we had to understand the wave uprush issue, and that helped us determine the highest breaking wave elevation. The engineer recommended drilled, cast-in-place piles for their bearing and uplift capabilities. Existing soil was porous residual, so we had to go through that and drill below to unweathered bedrock. We ultimately went down 7 or 8 feet into the bedrock, and probably about 30 feet down overall."

The sea wall was another tight fit on the narrow, 22-foot-wide site. "Our wave rush study required a bulkhead and to return the bulkheads on the sides. The projected wave uprush limit will be 12 feet upward toward the Pacific Coast Highway. We returned it to 20 feet. We also had to return the walls to protect the leach field for the septic system."



This page: A steel mesh central stair ushers natural light from the roof deck down through the house. When window walls are open on lower levels, it also helps ventilate interiors with fresh sea air.

Unbuildable

With the seaside engineering puzzles conquered, the next dragons to slay were the building restrictions. They were the real reason no one had yet dared to put anything—anything at all—on the site. “Given the building requirements to include a garage, an 1,800-square-foot house, and the stairs to reach it—all within 2-to-3-foot setbacks on either side—there was no way to do it,” he says. “This is why the lot had stood empty for many, many years.

“But we were able to interpret the codes and go for several variances,” he says, pulling rabbits out of hats. “We pleaded hardship and worked with the city to get the setbacks reduced.”

Even with a little setback forgiveness, it was still a game of inches to get the 19-foot-wide garage on the 22-foot site.

Indeed, the entire envelope of the house played the inches game—tucking in two levels of living space, plus a loft and roof deck, within the 28-foot height restrictions. The loft or mezzanine, as Lorcan calls it, can double as additional sleeping space, enabling the two-bedroom house to wedge in a few more overnight visitors. A steel mesh central stair conveys light down from the roof deck into the open living spaces and the small, jewel-like Bulthaup kitchen. “It’s very compressed but functional,” says Lorcan of the kitchen. “For the interiors, we wanted to keep them light, transparent, open, and inviting.

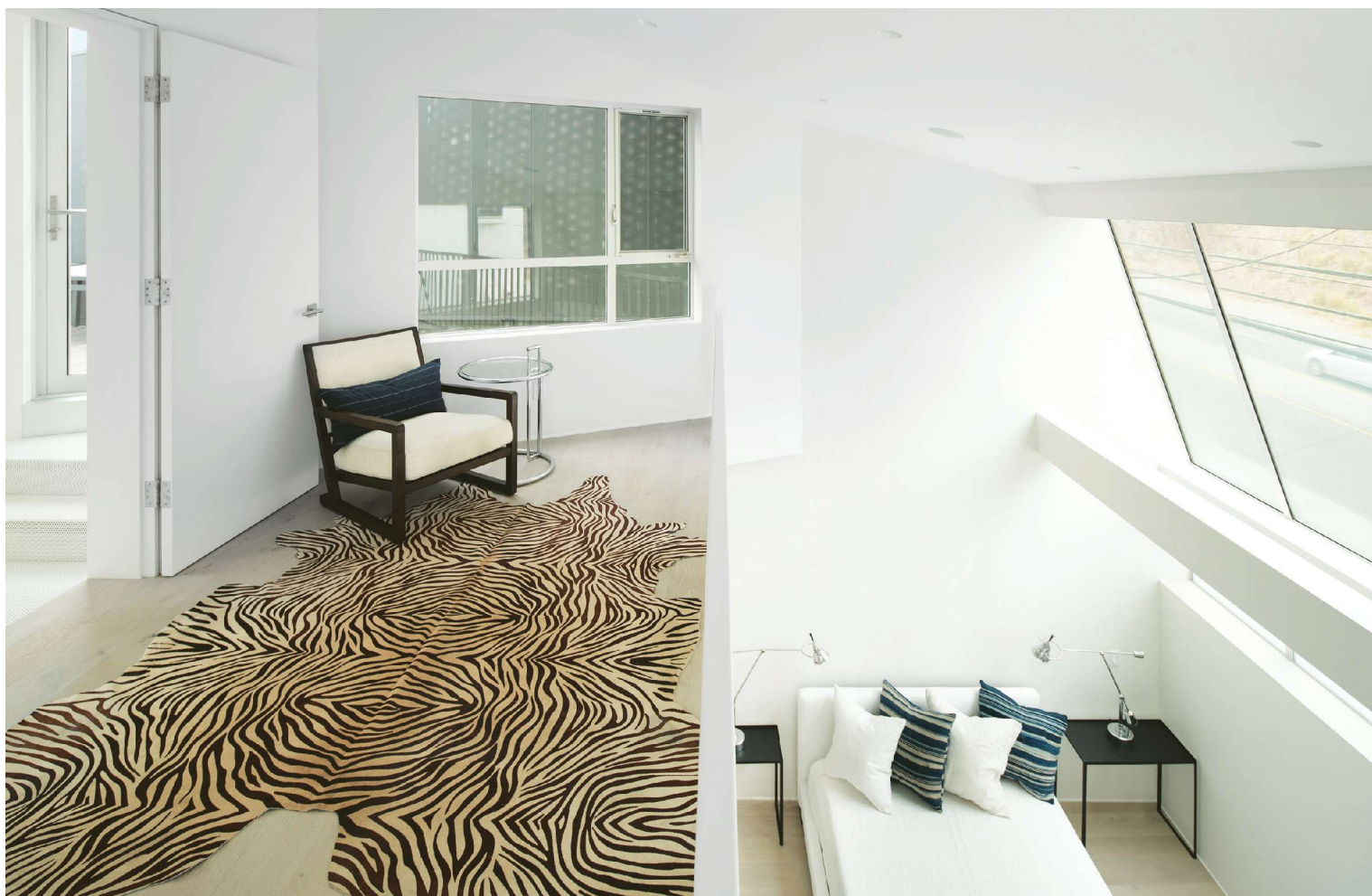
Lighter-colored materials help bounce the daylight. And the stair, as a floating piece, emphasizes that lightness. In such a narrow, tight space, we did not want a heavy stair.”

The house borrows an even greater sense of expansiveness from its views of the ocean and beach. The slightly trapezoidal skew of the lot allowed the architects to push window walls and decks into the sightlines down the beach, further activating the rooms within and the tiered outdoor living areas. It’s almost like floating on a cruise ship. “It’s rare when your backyard is the Pacific Ocean, so you have to take advantage of that,” says the architect. “And we were lucky to be able to get in a roof deck, too, which I consider essential to capture the views of the ocean.” Combined with the window walls and the roof deck, the stairs help ventilate the house with ocean breezes. And those projecting decks help shade interiors from southern sun.

Paint It Black

Along with the cataclysmic forces of sudden, dramatic storms, beach locations are also notorious for the slow poison of salt air. For the home’s exterior, the team wanted to mitigate future weather damage, while at the same time combating the prevailing banal architecture (the home is flanked by nondescript if pricey neighbors in hues of beige and brown). Steel was a no-go because of its vulnerability to corrosion, so the architects elected to wrap the house in aluminum painted a deep graphite color.

“The houses on either side are taller, because height restrictions have changed over the years,” Lorcan says. “Our house was obviously smaller, so we needed to give it some presence. We took the roof and folded it back by 45 degrees at 18 feet high. And we created a standing seam solution, because the fins add layer and depth. The dark color further



A mezzanine en route to the roof deck tucks in a little extra flexible space for the two-bedroom house.

CASE STUDY



Clockwise from above: A secondary bedroom benefits from the front elevation's angled roof, providing filtered light and edited views over the Pacific Coast Highway. The master bedroom wins the waterside views, sheltered from its southern exposure by the overhanging roof deck.



House Noir

Malibu, California

ARCHITECT: Principal-in-charge Lorcan O'Herlihy, FAIA; project managers Damian Possidente, AIA, and Kathy Williams; Donnie Schmidt; Lucia Sanchez Ramirez; Matthias Lenz; Olga Mesa; Claudia Lugo, Lorcan O'Herlihy Architects, Los Angeles, Calif.

BUILDER: Roberto Ramos, JRR Construction, Inc., Mission Hills, Calif.

PROJECT SIZE: 1,598 square feet (house); 375 square feet (garage)

SITE SIZE: 3,813 square feet

CONSTRUCTION COST: Withheld

PHOTOGRAPHER: Paul Vu Photography; Berlyn Photography

KEY PRODUCTS

CABINETS: Alder veneer

CLADDING/ROOFING: Metal Sales aluminum vertical seam panels

DECKING: Ipe

EXTERIOR PAINT: Valspar matte black Fluorothane Coastal coating

FLOORING: Bamboo, concrete slab, sisal carpet, FIBRA floor tiles by Atlas Concorde

INTERIOR PAINT: Benjamin Moore

KITCHEN SYSTEM: Bulthaup

LIGHTING: Bega, NoraLighting, Louis Poulsen, Luminii

RADIANT FLOOR: Momento

RAILINGS: Jakob Rope Systems Webnet

SHOWER HEAD: Rainmaker

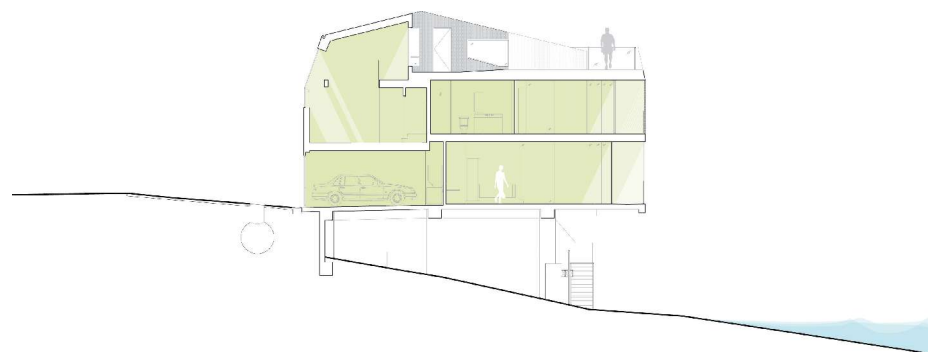
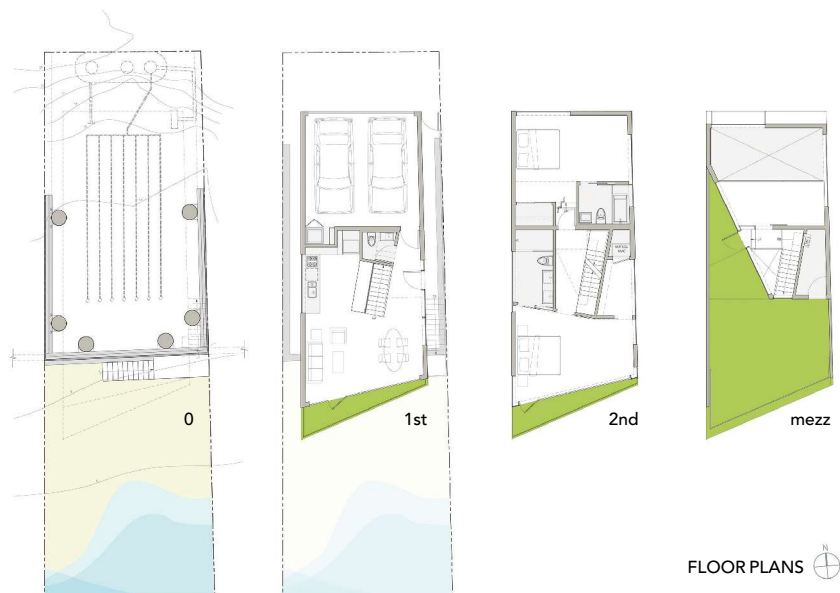
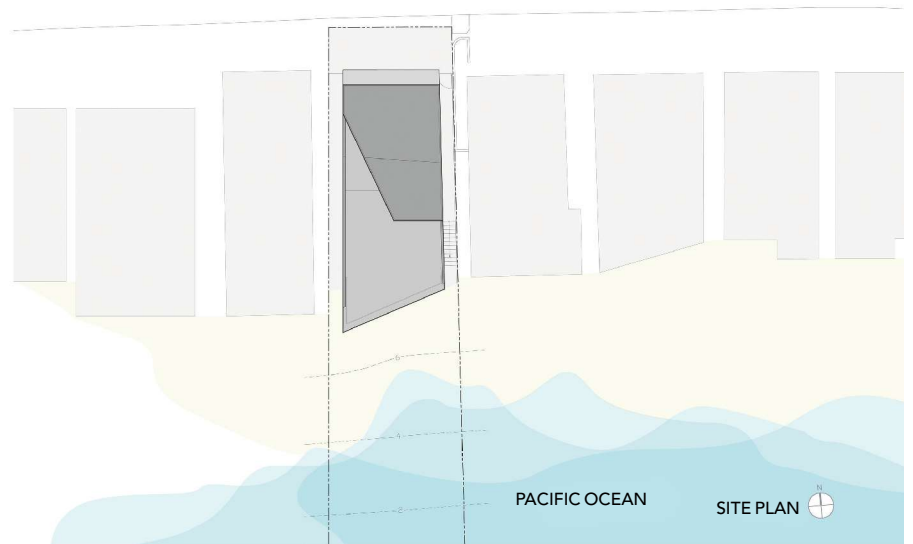
THERMAL/MOISTURE BARRIERS: Crossfield Products Class A Dex-O-Tex roofing membrane

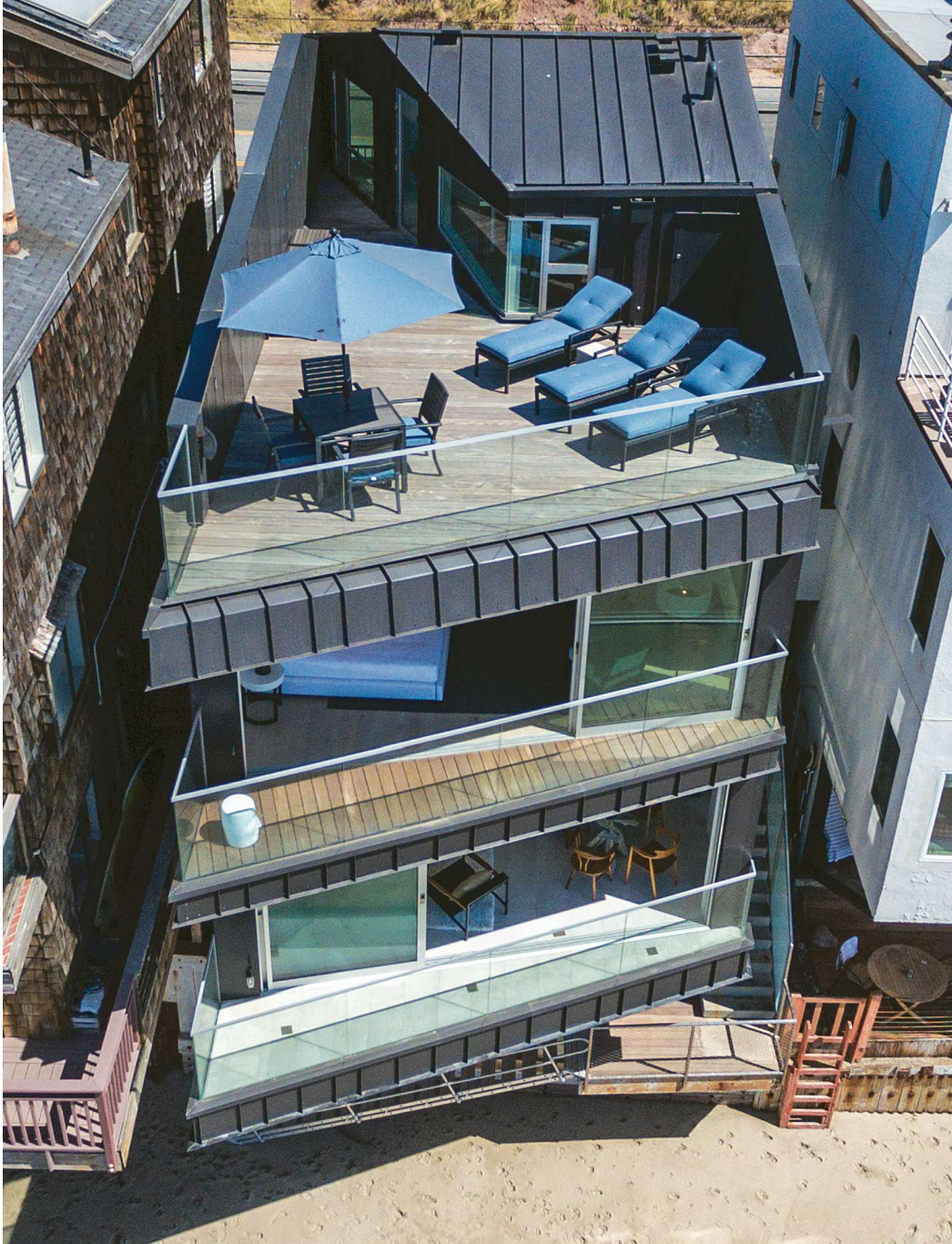
TOILETS: Starck wall hung

WASHER/DRYER: Bosch

WINDOWS/WALL SYSTEMS: Fleetwood

PACIFIC COAST HIGHWAY






differentiates it from the beige, stucco neighbors. The paint is very durable and has a warranty for 30 years.

“We wanted a durable envelope,” he continues, “but one that was also architecturally inventive. The architectural idea was to make the geometry reflective of the building envelope restrictions. In our work, we always push ideas and materiality.”

At the street, the house conveys that image of durability and strength, appearing almost like a feisty clenched fist. On the water side, it opens up to views and light, but its knife-edged decks suggest the house would slice through the onslaught of storm-driven winds and surf. It’s an elegant but

fierce little house, one that prevailed through a myriad of obstacles to take its place along the gorgeous Malibu waterfront.

And it’s a case study in what Lorcan’s firm does so well. “We had to mitigate rising tides and other very complex problems, but we were able to bring this house to life,” he says. “But problem solving is what we’re known for. We have a reputation for taking on steep sites, or designing around historical landmarks, and we do other types of projects that are very challenging. People approach us with very difficult problems, because they expect us to rise above them with good architecture.” 

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FOR MORE INFO CIRCLE 21

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Climate Chameleons

Houses in California, Colorado, and
New York gird for harsh conditions while
preserving design delight.

BY CHERYL WEBER





Eco House

LONG ISLAND, NEW YORK
ATELIER VIBEKE LICHTEN

Danish-born architect Vibeke Lichten wears many hats. Trained as an architect, she went on to study real estate development at Harvard Graduate School of Design. Vibeke runs the New York-based architecture practice Atelier Vibeke Lichten, and her husband, Joel Assouline, oversees their development company, A2 Investment Group. In addition to her design work, Vibeke heads up construction at the development arm, and much of her work is design-build.

Then there's the role of budget chief. Fiscal discipline is one of the guiding forces of her companies, she says. "I'm accustomed to building things that make sense financially, trying to make something design-wise that corresponds to a budget, high or modest. I think my clients come to me because of that. They trust they won't be taken too far out on a limb. I try to warn people—this is not the same as that. Even on big commercial projects, it's easy to go over budget."

The couple's house on Shelter Island was an opportunity to step into an alternative world where she could work with subcontractors in a deeper way. It was a chance to explore the intersection between control and speed, prosaic and polished. In a realm where many



Opposite page and this page: Vibeke Lichten's new Shelter Island house overlooks the Peconic River. It's designed to be self-sufficient and resilient in the face of extreme maritime weather. The poured-in-place concrete structure was efficient and economical to build, while still promoting compelling design.

of her buildings take several years to complete, she was determined to build for agility as well as durability and low maintenance. To that end, one of the key decisions here was to use poured-in-place concrete instead of traditional framing, which allowed

the 2,015-square-foot house and a 1,380-square-foot pool/guest house to be occupied less than a year after construction began.

The concrete shell took two weeks to frame up, and "once you take off the form, the house is there," Vibeke





This page: The expansive living/dining area in the main house is a counterpoint to the constraints of Manhattan life. The architect and her husband entertain family and friends frequently, with parties segueing seamlessly to the adjacent patio and pool.

says. “All the walls are poured in place; bearing walls are heavier than non-bearing walls. Then roof beams are supported on those walls. The only wood is the laminated wood beams on the roof.”

Perched on the north side of the island above Crescent Beach, the site’s greatest asset is its tranquil view of the Peconic River. The house occupies the middle of a trapezoidal 1-acre lot surrounded by forest. It sits at the hill’s

“You can design modern, easy-living spaces . . . that are also good to the environment and future generations.”

—Vibeke Lichten

highest point, 138 feet, which puts it well above the flood plain. “We build for the future, not something that’s going to be raised another 6 feet for the next generation,” she says.

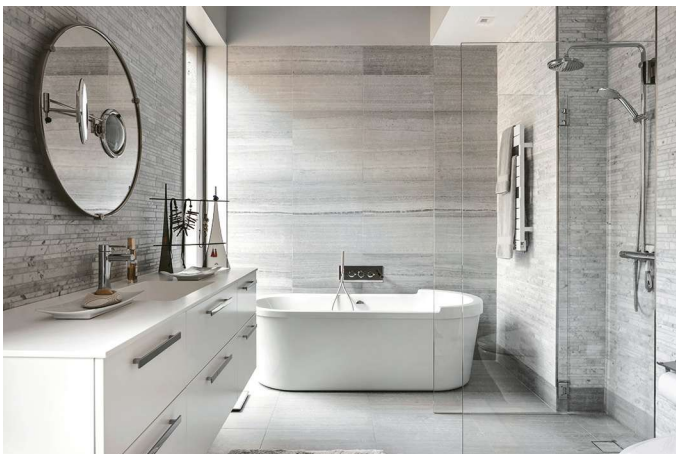
This deliberate act seems obvious, but the slow pace of ecologically minded design in the U.S. frustrates her. “In Denmark there are windmills all over the place; they’re very beautifully designed with the intention that they’re going to be everywhere,” she says. “It’s part of the way you think about things, to be frugal and responsible with materials. On this house, all of this came together as a package where you don’t necessarily compromise on beauty. You can design modern, easy-living spaces that don’t have to cost an arm and a leg if you use the money wisely, and that are also good to the environment and future generations. It’s something I believe in very deeply. This is what I came up with.”



This page: Vibeke's custom-designed vitrines add a steampunk edginess to the display of art objects.



This page: The master suite occupies its own wing of the house, providing privacy from and to the guest bedrooms at the other end. The controlled palette of whites and grays allows furniture and artwork to take center stage.





This page: The main house contains two guest bedrooms, but the adjacent pool house/studio holds another two for longer guest sojourns at the beach.

View Through

Vibeke and Joel have two grown daughters who live in New York City and often join them on weekends, and the couple likes to entertain. The north-south oriented plan is optimized for guests with a central living space that divides the master suite on the south from two guest rooms and en-suite baths on the north. It opens to long, covered porches on the east and west. To the west, looking toward the river, is a saltwater pool and connecting piazza.

“We’ve had 70 or 80 people there and couldn’t even feel it because of the openness of the whole place,” Vibeke says. “It’s a big part of the way I intended the house to be used, to make up for the lack of space in the city; it’s meant to be easy.”

Outside the master suite, a spiral exterior stair leads to the flat roof with

a mahogany deck, vegetable garden, and solar panels that supply all of the house’s electricity and send it back to the grid when no one is there. In fact, the need for day-long sun on the panels dictated the house’s orientation on

The house was a chance to explore the intersection between control and speed, prosaic and polished.

this odd-shaped lot. The panels are angled up toward the south, and to avoid making screw or nail holes in the flat roof, they are fastened down only by a ballast system that withstands 120-mile-per-hour winds—as does the entire house.

Across the piazza, the pool house is a stop along the driveway that runs up behind it. Set into the natural slope, it contains a living room and kitchenette, full bath, and sauna on the pool level, and two bedrooms and two baths on the cantilevered second floor. At ground level is a two-car garage with electric car charger and backup battery storage for the solar panels. Thinking ahead about aging in place, Vibeke positioned another parking court and electric car charger on the main house level. Interior and exterior stairs at the pool house connect the garage to the lounge and pool area, and a small vineyard forms a buffer zone between the pool and the road below.

Every angle counted on this challenging site. Shoehorning the program components, Vibeke set the pool on the 30-foot setback line and rotated the pool house slightly to open the



This page: Parking for two cars is provided on the ground level of the combination pool/guest house. When not occupied by guests, the main level serves as a work area for Vibeke's time at the beach.

view from the main house. Recessing the pool house's first floor also preserved the water view from the main house's guest room. The upper portion of the pool house is clad in horizontal cedar boards in varying heights and depths—a salute to local building vernacular.

No Surprises

This was Vibeke's first foray into building a finished-concrete project, and there was a learning curve. "What I discovered was that I wanted to articulate the façade in such a manner that thought was brought into it," she says. "I had to work with the foreman to see if he could do what I wanted without making it more expensive."

The main house's entry bumps out to announce itself, piercing through

the 12-foot-deep porch canopy. The canopy's steel plates are embedded in the wall structure "so that the whole house acts as a counterbalance for these little wings on both sides of the house," Vibeke says. Their textured, ¼-inch wire glass shades the terrace and interiors. Conversely, when the sun's low angle warmed the 8-inch-thick concrete floors last winter, the interior temperature stayed around 65 degrees without turning on the heat, she says.

A minimal material palette aligns with the house's goals: marble or glass tile in the kitchen and baths because "it's a soft look and they are environmentally friendly," thick white lacquered matte kitchen cabinets with integrated pulls, and a honed flamed-granite kitchen counter that "feels like travertine," she says.



Eco House

Long Island, New York

ARCHITECT: Vibeke Lichten,
Atelier Vibeke Lichten, New York

BUILDER: A2 Investment Group GC

INTERIOR DESIGNER:
Vibeke Lichten

STRUCTURAL ENGINEER:
Keystone Structural Group

CIVIL ENGINEER: Matt Sherman

PROJECT SIZE: 2,015 square feet
(main house), 1,380 (pool house)

SITE SIZE: 1 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHER: Evan Joseph

KEY PRODUCTS

ELECTRIC CAR CHARGERS: Tesla

FAUCETS: Grohe

FIREPLACE: Fire Orb

GARAGE DOORS: Better Door

HARDWARE: Rixson

HOME THEATER: Sonos

HVAC: Daiken

KITCHEN APPLIANCES: Miele

KITCHEN CABINETS: Berloni

LIGHTING: Lutron

MEDICINE CABINETS: Kohler

PHOTOVOLTAICS: LG

RADIANT HEATING: Thermosoft

SAUNA: Steamist

SINKS: Elkay

TOILETS: TOTO

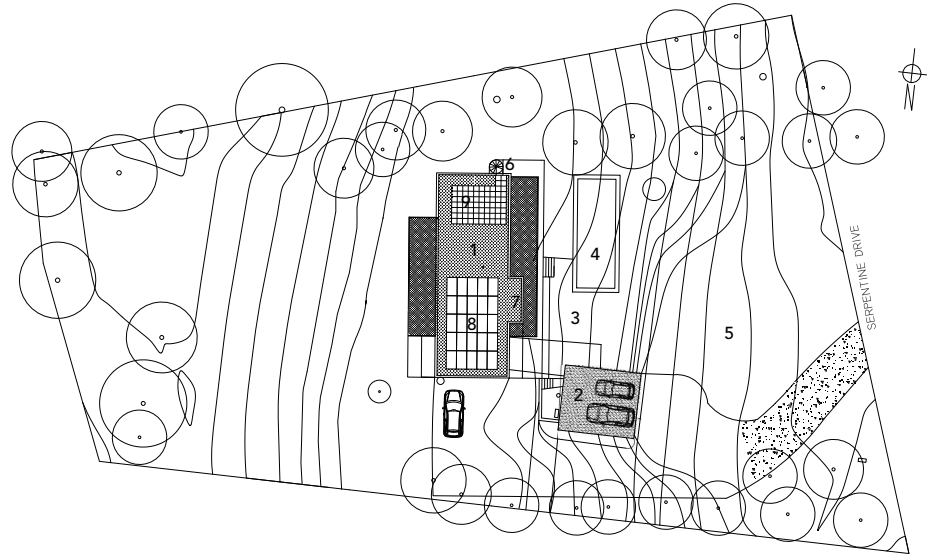
TOWEL HEATERS: Runtal

TUB: Duravit

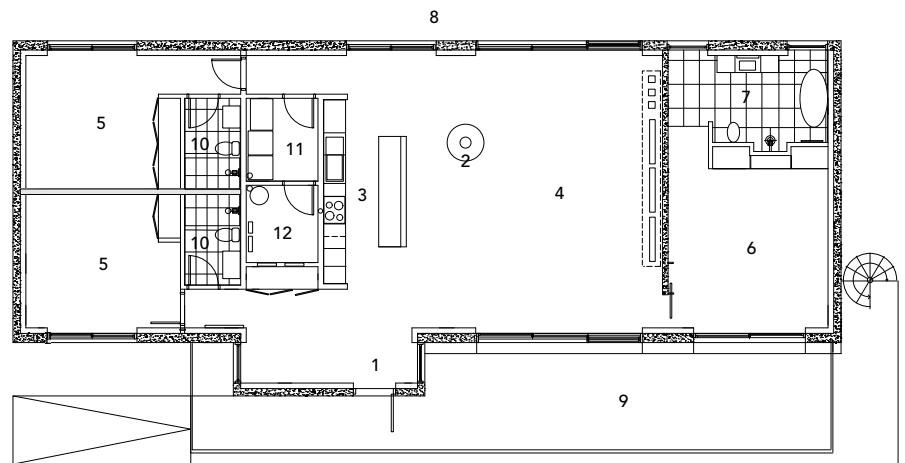
VANITIES: Berloni

WASHER/DRYER: Miele

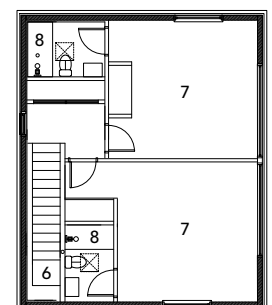
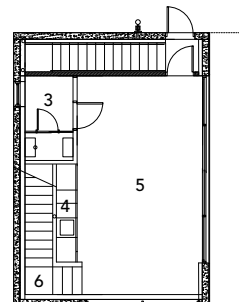
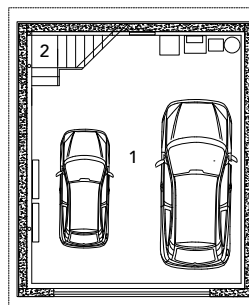
WINDOWS: Arcadia



SITE PLAN | 1. Eco House Main | 2. Pool House/Garage | 3. Piazza Wood Deck | 4. Pool | 5. Vineyard
6. Stair to Roof | 7. Main Entry | 8. Solar Panels | 9. Roof Vegetable Garden



MAIN HOUSE PLAN | 1. Entry | 2. Fireplace | 3. Kitchen | 4. Living/Dining | 5. Guest Bedroom
6. Master Bedroom | 7. Master Bath | 8. East Patio | 9. West Patio | 10. Bath | 11. Laundry/Storage
12. Utilities



POOL HOUSE PLAN | 1. Garage | 2. Stair to Pool | 3. Sauna Full Bath | 4. Kitchenette
5. Lounge/Living | 6. Stair to Upper Level | 7. Guest Room | 8. Bath



The outbuilding's main level is recessed and the second level cantilevered to preserve water views for a guest room in the main building. Both buildings enjoy proximity to the pool and outdoor entertaining areas, as well as long views to the river.

“We wanted the kitchen to be almost like a piece of furniture viewed from the living room.” The focal point of this space is a striking concrete wall that holds three Vibeke-designed vitrines displaying a collection of turned wood pieces. “When you pull on the glass pendulums, the cases go down to let you access the pieces,” she says.

Every move, however rough or finely wrought, contributes to the overall impression of control. “It was important to me that whatever the end result, it wouldn’t surprise me,” Vibeke says. “I had to say what is acceptable and how I would achieve it—not what could

work but would take three or four more steps and was not what the job was bid on.” For example, the metal ties that left an indented cone shape on the concrete panels were simply sealed with 5,000 plugs to prevent rusting metal from streaking the façade.

“The East Wing of the National Gallery of Art in Washington is a good example of pristine concrete,” she says. “This doesn’t look like the museum, but it doesn’t look like a basement, either. That control was always a challenge. Once I let go, I know my crew is going to do whatever they can to the best of their ability. You have to weigh who you are

working with and what is their capacity to be precise.”

Vibeke sometimes escapes the city to work in the pool house. However, “last year was the first summer it was occupied, and I realized I’d designed the house for everyone other than myself,” she says. “I just submitted a design for an addition that will be a dedicated office. We need a setup of things that we refer to often or that make us creative, and it’s not a space you can necessarily share with other people for a long time.” Thanks to careful planning, though, come hell or high water, this property is something she can share far into the future.

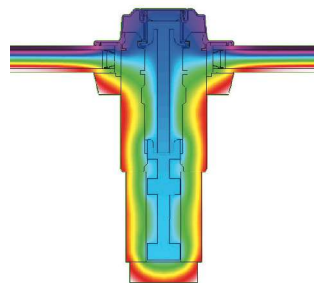


Photographer: Ryan Kurtz Photography

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FOR MORE INFO CIRCLE 22



Split Rock Springs Ranch

CLOVERDALE, CALIFORNIA
NIELSEN : SCHUH ARCHITECTS



Opposite page and this page: This small, off-the-grid compound occupies only a fraction of its remote 160-acre property outside of Cloverdale, Calif. The clients camped on the land for several years before commissioning a minimalist permanent dwelling.

California's history of modern architecture is all about connecting to the temperate climate, and it's hard to think of a better site for the continuation of that story than in Sonoma's wine country, about 85 miles north of San Francisco. The couple who own Split Rock Springs Ranch, a 30-minute drive up a winding road from the tiny town of Cloverdale, lived in a tent compound on their 160-acre property for several years before they asked Nielsen:Schuh Architects to design a permanent house. The two men had left behind a life in the Hollywood music industry to live remotely, planting a large olive orchard from which they make oil that is sold locally. They slept in one tent, cooked in another, and showered outside.

"They had spent so much time shutting themselves off from the traditional things houses have, like formal entries, that they were very open-minded," says Amy Nielsen, who runs the firm with her husband, Richard Schuh. "They also raise show dogs and are judges. Our first meeting with them was on

a rainy day, and there were all these well-behaved dogs, Dobermans, in the tent with us."

It's easy to picture a life with dogs in this camp-like compound, composed of a 2,331-square-foot main house and a 453-square-foot guest house. Oriented north-south, the main building's rectangular footprint sits just below the

top of a small mountain and contains a mudroom/office, open living space, and master bedroom and bath. A wall of glass on the long west side opens to a bar-shaped pool facing the orchard and the view. The couple does much of their cooking outside next to the pool, where a barbecue grill and dining area are tucked under the deeply cantilevered





This page: Given the site's remote location and difficult access, a steel structure proved more efficient and practical to build than a wood frame. Deep, almost-touching overhangs protect against rain and sun.

roof of the detached guest pavilion containing a bedroom, bath, and wet bar.

On a property with no traditional front or back yard, overlapping roof-lines on the main house and guest pavilion mark the off-hand entryway that Amy alluded to. Visitors pull up to the gravel parking court on the north end of the house and walk between the two buildings, where the rooflines overlap just enough to provide cover from the weather. “We wanted a sense of lightness about the entry,” she says. “There’s a little bit of compression or pause where you suddenly see this magnificent view looking over the pool to the valley below.” To the left, a glass door in the curtain wall leads directly into the open living area.

Light Drape

A minimal footprint and low maintenance were the operative words for building on this rugged site covered with oak, madrone, and fir trees. Its off-grid location—a 90-minute commute for builder John Marsey and his crew—and challenging geological conditions drove almost all of the construction decisions, and in turn the design. Its boxy footprint was the direct result of rocky, unstable soils that required a deep-drilled pier foundation; a complex footprint would have put the cost out of reach. And rather than hauling in framing lumber, it was simply easier to fabricate off-site the modular, exposed steel frame that gives the house its distinctive look.





“There are no beams or headers interrupting the glass openings, just a series of 16 or so pi-shaped steel frames—a T with two stems—which extend to generous overhangs outside, and Douglas fir structural planks spanning between the steel frames,” Amy says.

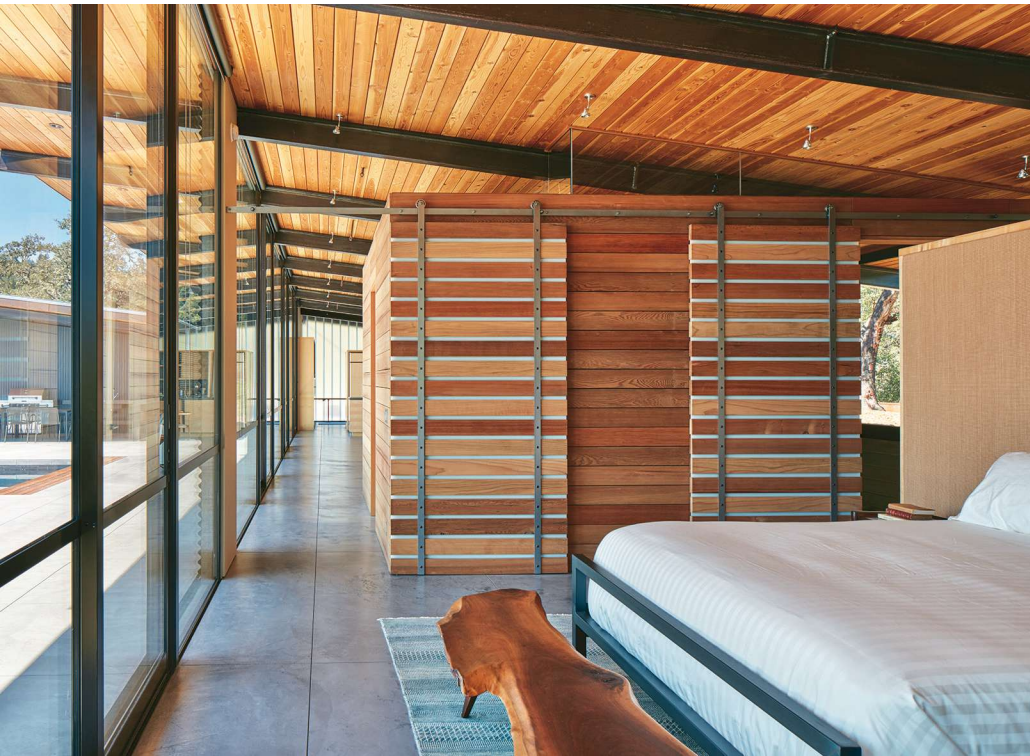
The exterior cladding was intended to suggest a tent-like fabric enclosure. Filmy channel glass, braced with stainless steel tension rods, was hung on the end walls of the main house and guest house facing the entry. On the far side of the house is a matching master bedroom wall. “We all thought it hearkened back a bit to the canvas tent compound, which is still standing,” Amy says. “It adds a lightness to the house; when visitors arrive at night on the long, dark road up to this compound, the glowing walls are inviting and light up the surrounding land in a nice way.”

“They came to us with the understanding that they didn’t want busyness or complexity—only what they needed and no more.”

—Amy Nielsen



This page: The “pi-shaped” steel beams combine with glazing and channel glass to evoke the lightness and openness of the clients’ former tent life onsite. Metal-clad roofs and fascias guard against wildfire.



Clockwise from above: The open-plan main house has just one bedroom, and facilitates the flow of light and ventilation through the spaces. The home needs no air conditioning, but the concrete slab, installed in a single pour, contains radiant heat. Maple cabinetry divides the kitchen from the office/mudroom behind it.



At other points, such as the guest house wall near the pool, Corten panels drape lightly between the structural columns, with their undulating edges exposed. “The owners do a lot of their cooking outside along the south wall of the guest room, and it’s clad with metal so it’s like one big outdoor porch,” Amy says. The apparent lightness of these materials belies the fact that they are fire-resistant—a priority given the threat of wildfires and the ranch’s limited access to emergency services. The shallow-pitch roof and fascia are also metal-clad to guard against wildfire.

So often it falls to architects to help clients reconsider the spaces they think they need. But this couple was different. “They came to us with

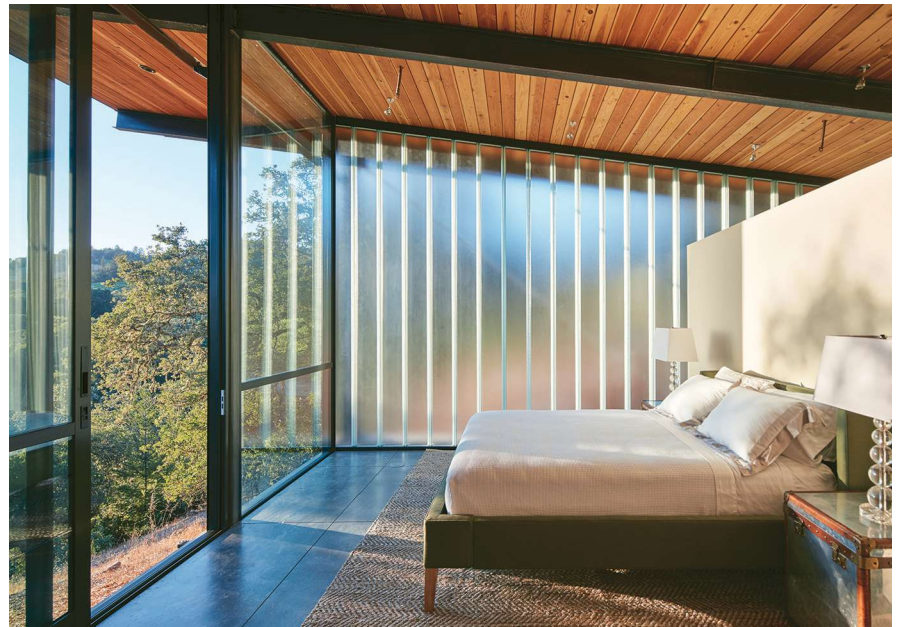
the understanding that they didn't want busyness or complexity—only what they needed and no more,” Amy says. “Simplification for them is that they can live in just that one block of house, and the guest block can be closed off.”

Layered Logic

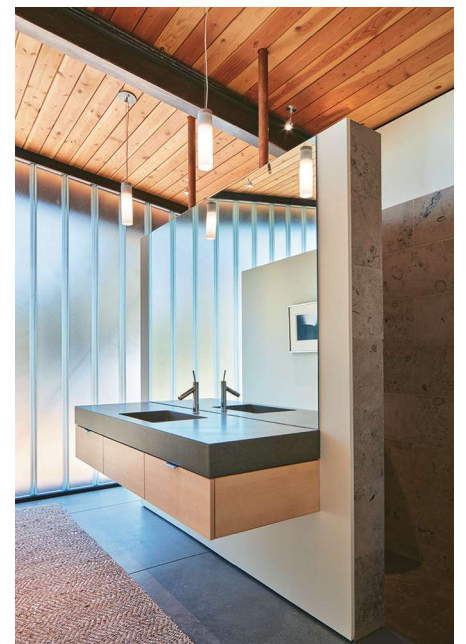
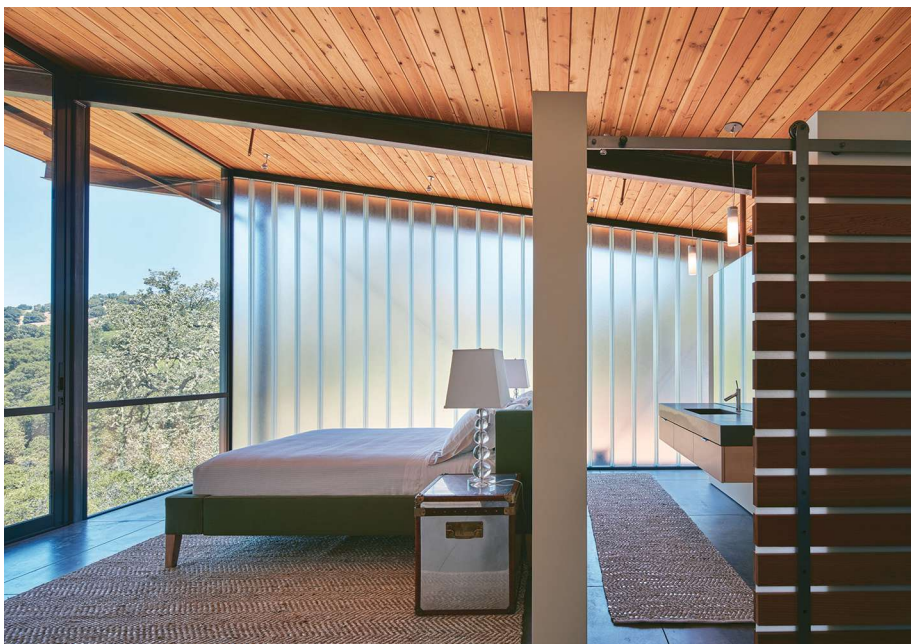
That sense of restraint guided the interior design, too. A continuous wood ceiling slopes up to the west, warming the steel-and-glass superstructure. Beneath the floating ceiling, partial-height partitions bookend the open living space. On the north side, the kitchen's maple cabinetry divides the living area from the office behind it. At the other end of the house, reclaimed redwood planking and sliding screens zone off the master bedroom and master bath, whose glass lid provides acoustical privacy while allowing the main ceiling to hover above it.

Since this land is pretty far from the nearest utility pole, all of the house's power needs are supplied by an 8-kW-hour photovoltaic array installed on the

south-facing hill below the house. The electrical load is low, however, thanks to the building's broad overhangs, rolling shade screens, and cross-ventilation, eliminating the need for air conditioning. Another resource-efficient move was the radiant-heated concrete slab floor, installed in a single pour thanks



This page: A pair of redwood sliding doors separates the master bedroom from the hall and master bath. The home's modest electrical needs are supplied by a solar array placed on a south-facing hill.





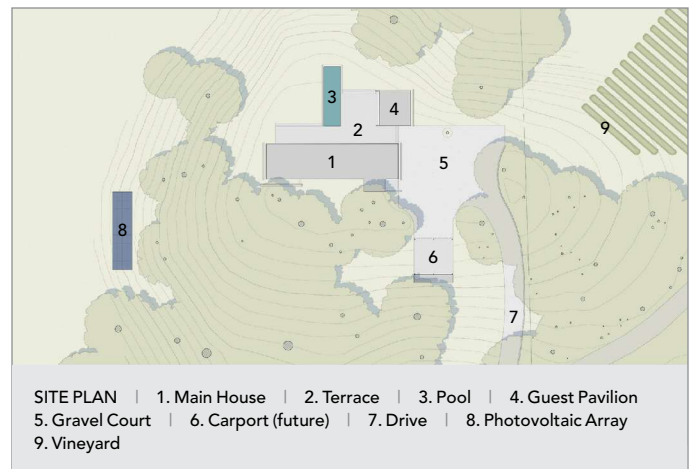
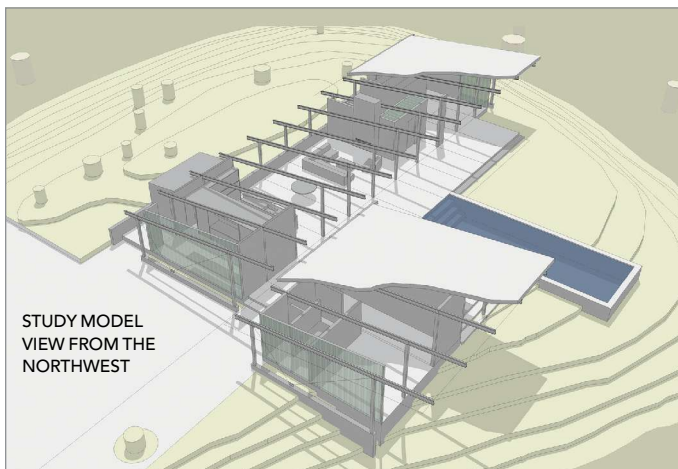
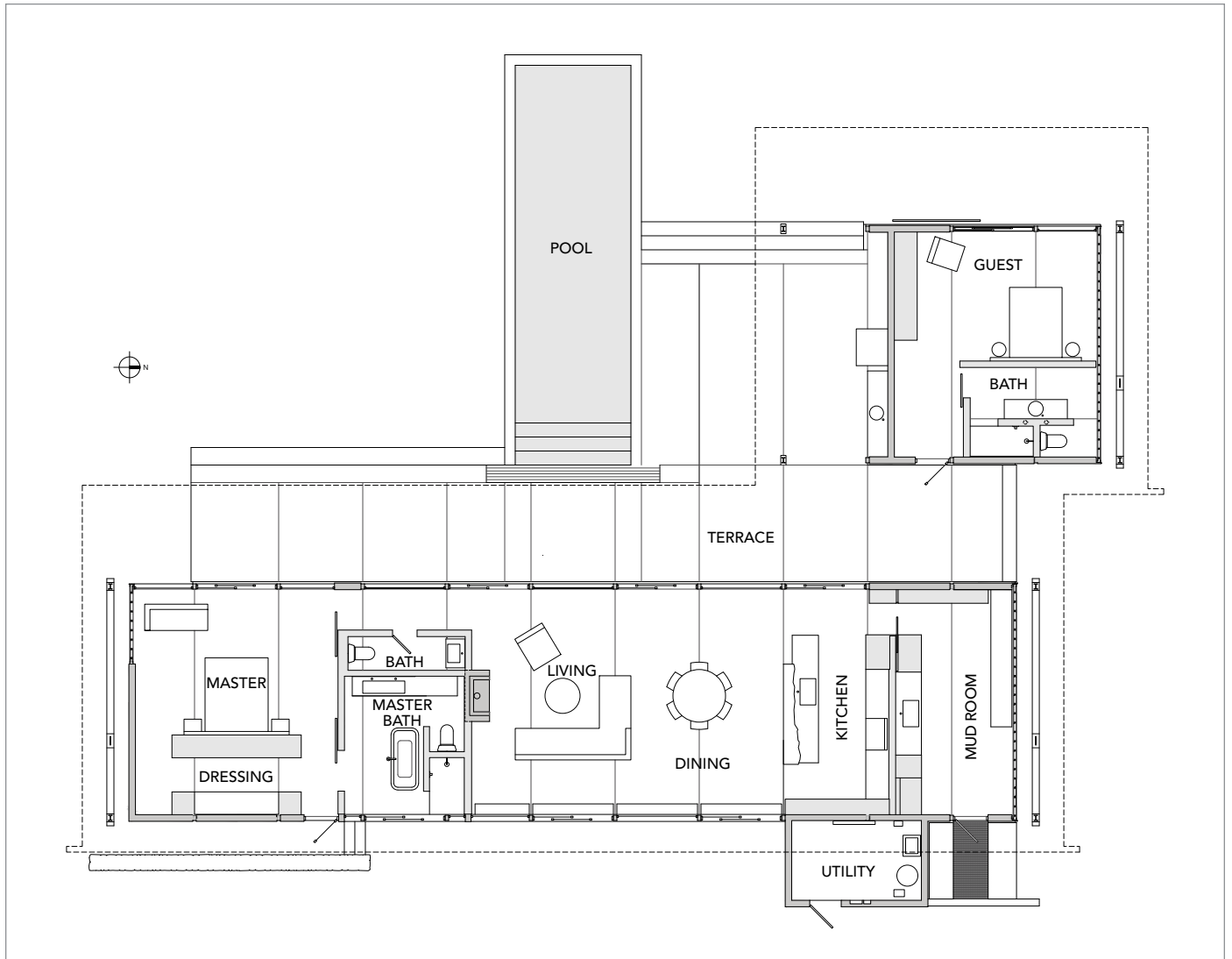
This page: Spectacular long-range views are framed by sheltering overhangs. The couple continues to live largely outdoors, including cooking most meals in the guest pavilion's outdoor kitchen.

to John Marsey's skilled team. "Often we do use a topping slab, but we knew this builder could pull it off," Amy says. "It's a different set of people who do rough foundation-type slabs versus finish slabs; if you find the right people, you can get what you need."

Nielsen:Schuh has been working with builder John Marsey since the early 1990s, when he built Amy and Richard's own house and studio. "He is a small-scale builder who gives a lot of attention to detail, and this project was perfect for him," she says. John oversaw the drilling of roughly 52 piers and the pouring of grade beams that connected them in a gridwork. One virtue of the envelope design was that, with all the

loads bearing on the grade beams, the superstructure and roof could be built before the concrete slab was poured, he says.

A second benefit was that the roof provided shade and shelter while the under-slab plumbing, electrical, and radiant heating was being laid, and as the roughly 90-foot-long-by-22-foot-wide slab was being poured, finished, saw cut, and cured. To control cracking, "we did some deep control joints under walls and on the second day did a very fine 'crack chaser,' where you saw cut it in a straight line and then come back with a diamond cutter that cuts a V into that, ending up with a nice chamfered detail," John says. "All the cracking



happened in the saw cutting, so it worked as planned.”

John, who studied architecture, was passionate about this job despite its challenging logistics, and his enthusiasm was infectious. “It was such a clear concept, and the design is so pure in the modern sense that the structural elements are the decoration,” he says. “I brought a lot of subs from Napa, close to a 90-mile drive. Everyone involved wanted to do it; it wasn’t just another project.”

For her part, Amy says she enjoyed the challenge of working for clients who had budgetary discipline, and who didn’t want to turn it into a suburban landscape. It sounds like the clients are happy too—at least most of the time. “They love the house, and they have guests who won’t leave,” she says.

Split Rock Springs Ranch

Cloverdale, California

ARCHITECT: Amy Nielsen and Richard Schuh, Nielsen:Schuh Architects, Sonoma, Calif.

BUILDER: John Marsey, Marsey Brothers Construction, Napa, Calif.

PROJECT SIZE: 2,331 square feet

SITE SIZE: 160 acres

STRUCTURAL ENGINEERING: Summit Engineering, Santa Rosa, Calif.

CONSTRUCTION COST: Withheld

PHOTOGRAPHER: Bruce Damonte Photography

KEY PRODUCTS

DOOR HARDWARE: KrownLab

ENGINEERED LUMBER: Disdero Lumber

INSULATION: Duro-Last R-Max

INTERIOR LIGHTING: Phillips

KITCHEN AND MUDROOM SINK: Blanco

KITCHEN BACKSPASH: AKDO

KITCHEN, BATH, AND MUDROOM

COUNTERTOPS: Sonoma Cast Stone

KITCHEN FAUCETS: KWC

LANDSCAPE SHADING: Richards-Wilcox

ROOF TRUSSES: Decon USA

ROOFING AND CLADDING:

Custom-Bilt Metals

SHOWER FAUCETS: Hansgrohe

STRUCTURAL GLASS: Lamberts LINIT

TOILETS: TOTO

TUB: Duravit

WINDOW SHADING: Hunter Douglas

WINDOWS: Western Window Systems





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Big Cabin/Little Cabin

FAIRPLAY, COLORADO
RENÉE DEL GAUDIO ARCHITECTURE



It's windy here at 10,000 feet, on a rocky cliff overlooking Colorado's Sangre de Cristo Mountains and the South Platte River Valley. Given south Park County's cold, snowy winters, it's a far cry and a long way from Bogotá, Colombia, where the owner of this cabin compound lives for most of the year. A painter, she'd been coming to the area to ski for 30 years, and her son is a student at the Colorado School of Mines in Golden. "She wanted a place to land when she came to Colorado," says architect Renée del Gaudio, who designed the cabin getaway.

The town of Fairplay, population 817, is also a far cry from a resort ski town, though it's just 20 miles over Hoosier Pass from Breckenridge, the

closest town. "It was an interesting choice to build in this area," Renée says. "This was a very affordable piece of land in the middle of nowhere."

Her client's directive was brief, to the point, and described a feeling rather than a physical object. She wanted a sense of being perched over the edge of the cliff; she wanted a cabin that would provide openness yet privacy for her and her two children; and she wanted to save a beautiful old pine on the property. "She approached the project in a very intelligent way in that she didn't show up with a slew of images of what she wanted it to look like," Renée says.

In developing a modern interpretation of a traditional cabin, Renée started with the type's ephemeral

Opposite and this page: The client for this cabin compound wanted a family vacation spot for herself and her two grown children that's also accessible to great skiing. An artist, she envisioned a cliffhanging structure with an inspiring view.





Opposite and this page: To preserve an old pine and grab the best views for key rooms, architect Renée del Gaudio split the three-bedroom plan apart and skewed the two buildings. A metal grating deck links the two volumes, shedding rain and snow.

qualities: a place in the woods to get away; a life pared down to basics; quiet, minimalist, and without a lot of distractions. Perhaps most important: the building should belong to the landscape and Fairplay’s vernacular culture.

Hover Craft

Given the narrow, 1-acre lot and the need to save the tree, it soon became clear that one long house would not work. Renée sliced off a piece of her sketch, creating a smaller sleeping cabin that sits parallel to the property line, and cranked the main cabin to make it

fit. With the pine tree growing between them, the main cabin is angled directly south for solar gain and a spectacular view of the mountains. It contains the living quarters and master suite, and its glassy gable end frames Quandary Peak on the back side of Breckenridge.

By contrast, the smaller cabin focuses more on forest views. Containing two bedrooms and a shared bath, one bedroom gazes into the trees, while the other room’s gable window frames the scenic Collegiate Peaks. “The surprise of the site planning was that we created this nice wind-protected





This page and opposite: The “Big Cabin” comprises everything the client needs when she visits by herself. An open kitchen/living/dining space with distant mountain views, and a compact but well-appointed master suite. An efficient RAIS wood stove carries much of the heating load.



space between the cabins, which was important on this site,” Renée says. “The little cabin blocks winds from the west.”

Another move that elevates the concept, literally, is the carbon steel–grate decking—“a big snow strainer”—that connects the cabins. With the tree growing up through it, the deck floats above the rocky land and makes sense of the buildings’ offset geometries by shaping the void between them. “Steel grate decking is commonly seen in ski resorts and is extremely slip-resistant,” Renée says. It eliminates snow shoveling, to a degree. It’s not a shoeless deck—it’s not comfortable on bare feet—but the pros outweigh the cons.”

Almost the entire project was lifted off the ground to reduce excavation and let the snow and rain drain to the original contours. The cabins are suspended on isolated pier foundations, though a small part of the main cabin, containing the mechanical and storage, rests on the ground.

Raising the cabins on their spindly legs was a bit tricky at first. “Until the metal framework for the deck went in, it was hard to keep everything stabilized and straight,” says builder Brian Peoples. “The cabins rest on steel piers with diagonal bracing at one end.” Nine-and-a-half-inch steel floor joists topped with ¾-inch plywood added support during construction. The subfloor is a layer of lightweight concrete embed-

ded with radiant heat and finished with rustic-grade walnut planking. In fact, because the cold can circulate under the house, all of the plumbing water lines were run in the concrete subfloor to keep them from freezing. “To get the water to the cabin, they were run in 4-inch PVC pipe with the heat lines and enclosed in a highly insulated chase,” Brian says. “This was one of the biggest issues in making the house work.”

Agricultural buildings along Highway 9 inspired the cabins’ plain profile and 12:12 roof pitch. Their ebony-stained cedar siding blends with the land, as does the bonderized standing seam metal roof. Matte and more natural-looking than galvanized metal, it was left unfinished.

Outside In

The cabins’ simplicity, form, and function allow the family to come together and relax without having to worry much about upkeep. But their interiors evolved well beyond the confines of minimalism. Baltic birch raw plywood ceilings lend a low-key, rustic feel that resonates with the local vernacular and, in some places, wrap down the wall. They also reduce glare coming from the glass walls. The plywood panels were installed on top of double 2-inch-by-12-inch exposed rafters with a small gap between them, which lends a lighter look than 4-by-12 rafters.

That layering led to “a challenging sequencing of construction that Brian solved for us,” Renée says. “The issue was that the electrical wiring in the roof had to be visible from below for inspection, but it couldn’t be inspected until the roof was dried in, which meant installing the plywood above the rafter. That made it impossible to install the exposed rafter and ply ceiling in the way we thought we were going to. He came up with this great idea that I’ve used on subsequent projects.”





Brian’s solution was to nail 5/8-inch plywood strips to the top of the double 2x12s, which left a gap that the finished ceiling paneling could slide into after the wiring was inspected. “There is another layer of framing perpendicular to the 2x12s where the insulation and electrical live,” Renée says. “So it’s like a double system. The electrical was installed, then inspected, then sprayed with foam, and the bottom of the cavity is the finished plywood slipped in from below.”

The cabins’ simplicity, form, and function allow the family to come together and relax.



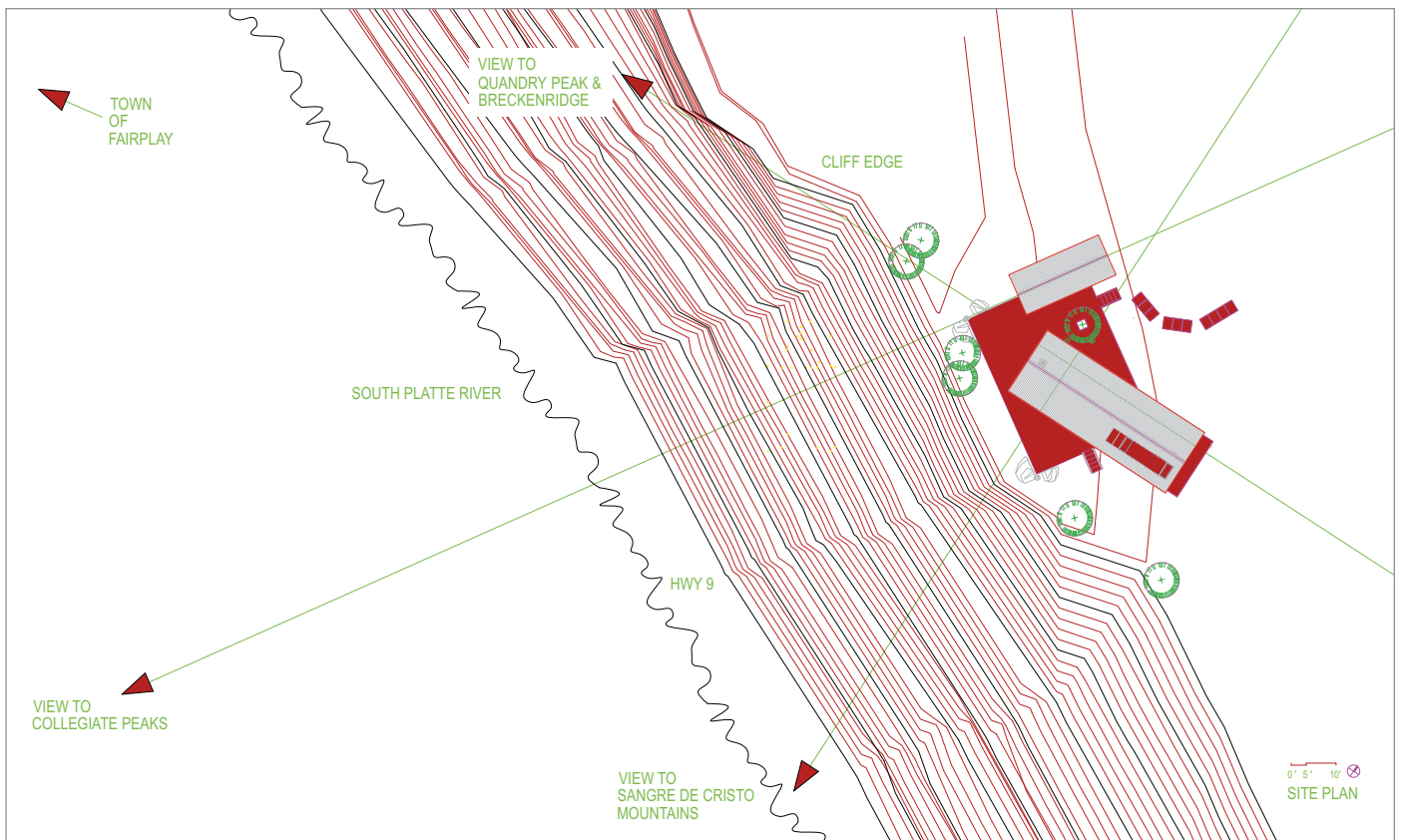
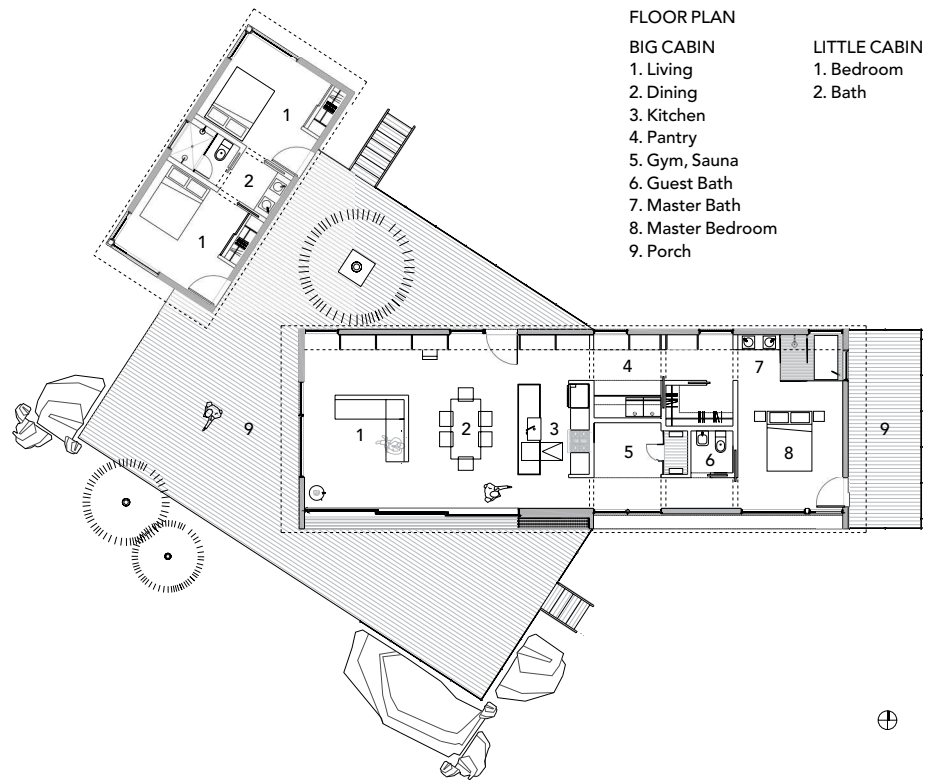
This page: Baltic birch raw plywood ceiling panels absorb glare from windows. In some areas, the panels are atop pairs of 2-inch-by-12-inch rafters—with a reveal between them to lighten the look.

Under this inviting canopy, the open-plan living space contains a kitchen with oak shelves and walnut millwork cabinets in the same rustic grade as the flooring. The island top is oak butcher block, juxtaposed with a poured concrete countertop along the back wall. The loft above the kitchen, accessible by ladder, is a dedicated art studio. Echoing the grate decking outside, its railing is composed of steel T posts with welded wire grid infill. The living area’s deconstructed effect gives the outdoors its due and makes everyone feel like they can put their feet up.

This is true in the master suite, too. “She said she wants to feel like she’s showering outdoors, but you can’t do that in this climate, so we designed the next best thing,” Renée says. Occupying a corner with floor-to-ceiling windows, the shower and tub sit directly in the bedroom and are enclosed with glass, so that they take in long-distance views to the south and forest views to the north and east.

In deference to its natural environment, the cabin also consumes very little energy. A super-efficient RAIS wood-burning stove in the southwest corner of the living room heats the entire cabin “when it’s really going,” Renée says, and a ceiling fan and cross-ventilation—opposing windows are everywhere—eliminate the need for air conditioning. The house is also prewired for a 3-kW solar array to supply all the electricity.

Snug, practical, and flexible, Big Cabin/Little Cabin is clearly rooted in a humble past. Yet its bold, modern moves celebrate the building type as a constantly evolving architectural legacy. With its simple form, shared hearth, and direct relationship to nature, this destination dwelling aptly demonstrates what makes a cabin experience so special.





Big Cabin/Little Cabin

Fairplay, Colorado

ARCHITECT: Renée del Gaudio, Renée del Gaudio Architecture, Boulder, Colo.

BUILDER: Brian Peoples, People's Construction, Breckenridge, Colo.

INTERIOR DESIGNER: Renée del Gaudio Architecture

PROJECT SIZE: 2,100 square feet

SITE SIZE: 1.08 acres

CONSTRUCTION COST: \$320 per square foot

PHOTOGRAPHER: David Lauer Photography

KEY PRODUCTS

CEILING FAN: Lumens

DECKING: Drexel Supply

DISHWASHER: Bosch

DOORS: Loewen

FAUCETS: Chicago Faucets, Kohler

LIGHTING: WAC, Lightolier, Schoolhouse Electric

LIGHTING CONTROL SYSTEMS: Decora

PAINTS: Benjamin Moore

RANGE: GE

REFRIGERATOR: Fisher & Paykel

SINKS: Ikea, Nameek

TOILETS: Duravit

TUB: Signature Hardware

WASHER/DRYER: Bosch

WINDOWS: Loewen and Pacific Architectural Millwork

WOOD STOVE: RAIS




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FOR MORE INFO CIRCLE 24

Design Savvy



1



2



3



4

1. GEOMETRY IN MOTION

Partnering with interior designer Alison Rose, Artistic Tile introduces Euclid, a mix-and-match collection of marble tiles custom-arranged and assembled in the company's Secaucus, N.J., facility.

ArtisticTile.com

Circle 101 on inquiry card.

2. EARTH FIRST

Vessel tubs exude an elemental essence, a promise of stopping time for the soothing act of bathing. Native Trails' new Earth finish, "somewhere between brown and gray," underlines the connection between humanity and nature.

NativeTrailshome.com

Circle 102 on inquiry card.

3. RACY RANGE

New to the United States is Forza's race-car-inspired line of high-end kitchen appliances. The bold styling of the 36-inch gas range suggests a vehicle in motion. Under the hood are high-efficiency burners and a host of sophisticated cooker engineering.

Forzacucina.com

Circle 103 on inquiry card.

4. TURNING A CORNER

Marvin's Modern multi-slide doors add a new corner solution. Called the Ultimate Corner Door, it comes in arrangements of up to 10 panels and with optional low-profile flush sills or performance sills.

Marvin.com

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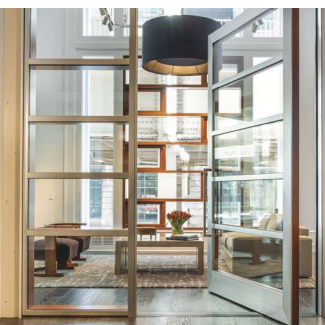
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SMEG USA

Studio Snaidero Chicago

Sub-Zero, Wolf, and Cove Showroom

True Residential

Vicostone

Waterworks

Wood-Mode Lifestyle Design Center

FOR MORE INFO CIRCLE 25

5. FANNING FLAMES

Antique looks modern when it goes industrial, as in GRAFF's Vintage collection of kitchen and bath products inspired by firehouse fittings. Graff-faucets.com
Circle 105 on inquiry card.



5

6. PAPER TIGER

Wallpaper is decidedly back in style, and Benjamin Moore is in the thick of the trend with 15 new patterns designed and handpainted in conjunction with The Alpha Workshops, a nonprofit artisan organization supporting adults and youth with disabilities. Benjaminmoore.com
Circle 106 on inquiry card.



6

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We are delighted to announce the launch of our first annual RD Architecture Awards program recognizing outstanding residential architecture. Winners will be published in Volume 3, 2020 of Residential Design magazine and recognized with a special event held at next year's AIA Conference on Architecture in Los Angeles.

Eligibility

All entries must be submitted by or on behalf of an architect or designer. The competition is open to projects within or outside the United States of America. Projects completed on or after January 2, 2015 are eligible for entry. Projects may be entered in multiple categories, if they conform to the category criteria. Entries will be judged by an independent jury of architects.

This a residential design excellence program that welcomes all styles of architecture. We do recognize that traditional projects and contemporary projects are sometimes difficult to judge against each other. We have therefore created categories specifically for contextual or vernacular work to encourage submission of traditional projects to the program and to the magazine.

However, we invite firms to enter projects where they feel they can best compete, and we will give jurors broad discretion to move them where their strengths can shine. Both modern and traditional work will be considered for Project of the Year, and jurors may select one modern work and one traditional work for Project of the Year, if they so choose.

The jury will select winners in the residential categories listed below. All non-winners will be considered—with permission from the entrant—for future publication in Residential Design magazine.

Whole-House Categories

1. Custom Urban House \$125
2. Custom Rural or Vacation House \$125
3. Custom Period, Contextual, or Vernacular House (these projects are welcome in the Urban and Rural house categories as well) \$125
4. Custom Renovation (substantial additions or alterations to an existing home) \$125
5. Custom Period, Contextual, or Vernacular Renovation/Restoration/Preservation (substantial additions and alterations to or restoration of an existing home; these projects are also welcome in the Renovation category) \$125

Residential Special Project Categories

6. Architectural Interiors or Custom Details \$100
7. Custom Outdoor Living or Landscape Design \$100
8. Custom Accessory or Outbuilding \$100
9. Residential, Special Constraints (single-family dwellings built to sustainable standards programs, stringent architectural review, or pattern book; adaptive reuse to residential; affordable, extraordinary budget or size constraints, pro-bono project; prototype dwelling or special construction technology applied) \$100
10. Custom On the Boards \$100

Residential Design Project of the Year

The jury will choose an overall project of the year from among the built project entries.

Deadlines

Regular deadline to enter: December 10, 2019

Late deadline (\$50 late fee required): December 16, 2019.

Stay tuned for more information on entry details and additional deadlines.

ADVERTISER'S INDEX

ADVERTISER	CIRCLE NO.	PAGE NO.
BSH Home Appliances Corp.	18	41
Chief Architect	2	4-5
Dacor	12	29
Eldorado Stone	20	43
Emtek	9	23
Feeney	17	38
Hope's Windows	10	25
In-O-Vate Technologies, Inc.	19, 27	42, 92
Kalamazoo Outdoor Gourmet	5	9
Kolbe Windows & Doors	14	33
LaCantina Doors	29, 31	93, 95
Marvin Windows and Doors	21	55
Merchandise Mart Properties, Inc.	25	89
Mitsubishi Electric — Cooling & Heating	11	27

ADVERTISER	CIRCLE NO.	PAGE NO.
NanaWall Systems, Inc.	6, 8	11, 21
Napoleon Fireplace (Wolf Steel)	15	35
Pella	22	67
Petersen Aluminum	16, 30	37, 93
ProVia LLC	26	90
SoftPlan Systems, Inc.	28	93
Sub-Zero, Inc.	32	96
VERSATEX Building Products, LLC	24	87
Viewrail	3	6
Vintage Homes & Millwork	4	8
Western Window Systems	1	2-3
Wetstyle	7	12
Wilsonart	13	31
Windsor Windows & Doors	23	77

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Future Proof

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Barry Yoakum's eureka moment came after reading the book "Spacesuit: Fashioning Apollo" by Nicholas de Monchaux, an architecture and urban design professor at the University of California, Berkeley. "The suit was developed with 21 layers to keep people from dying in space, and I thought 'why can't you apply those same principles to a façade?'" says Barry, a copartner at Archimania in Memphis, Tennessee. With the blessing and buy-in of the firm, Barry is doing just that on civitas, his family's new home on a bluff overlooking a wide swath of Mississippi River.

Barry is in charge of "Vision and Collaboration" at Archimania, and as such, he's positioned civitas as a research project for the entire firm—and, ultimately, for the wider architectural community. The lofty goal is for the house to meet the AIA2030 Challenge, Zero Energy, Zero Emissions, and LEED Platinum standards. Additionally, it's designed for resilience, especially against the extreme weather conditions along its riverfront site. "It's like living on the ocean," he says. "It's also a seismic area second only to San Francisco."

Like the Apollo suit, the house relies on layers of high-performance materials and technologies to achieve its ambitions. They include a PAC-CLAD aluminum shell, Thermocore SIPs, a recycled steel structure, cross-laminated timber panels, movable perforated aluminum screens, geothermal radiant floors, solar hot water panels, rainwater and gray water collection, and Pella low-e glazing. "It feels very improvisational because we're figuring things out as we go along," says "Archimaniac" Will Randolph, "but we're documenting everything."

"There are details here that we've never done before," says Barry, who's also managing construction of the house. "You can't draw them until you build them to make them cost effective." —*S. Claire Conroy*



Project: civitas, Memphis, Tenn.; project size: 2,798 square feet; architect/interior designer: Archimania; builder: Barry Alan Yoakum, FAIA. Renderings: Archimania.



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