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VOL. 3, 2020

2020 RD  
Architecture  
Awards





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- Lindsay Brown, architect, The Brown Studio







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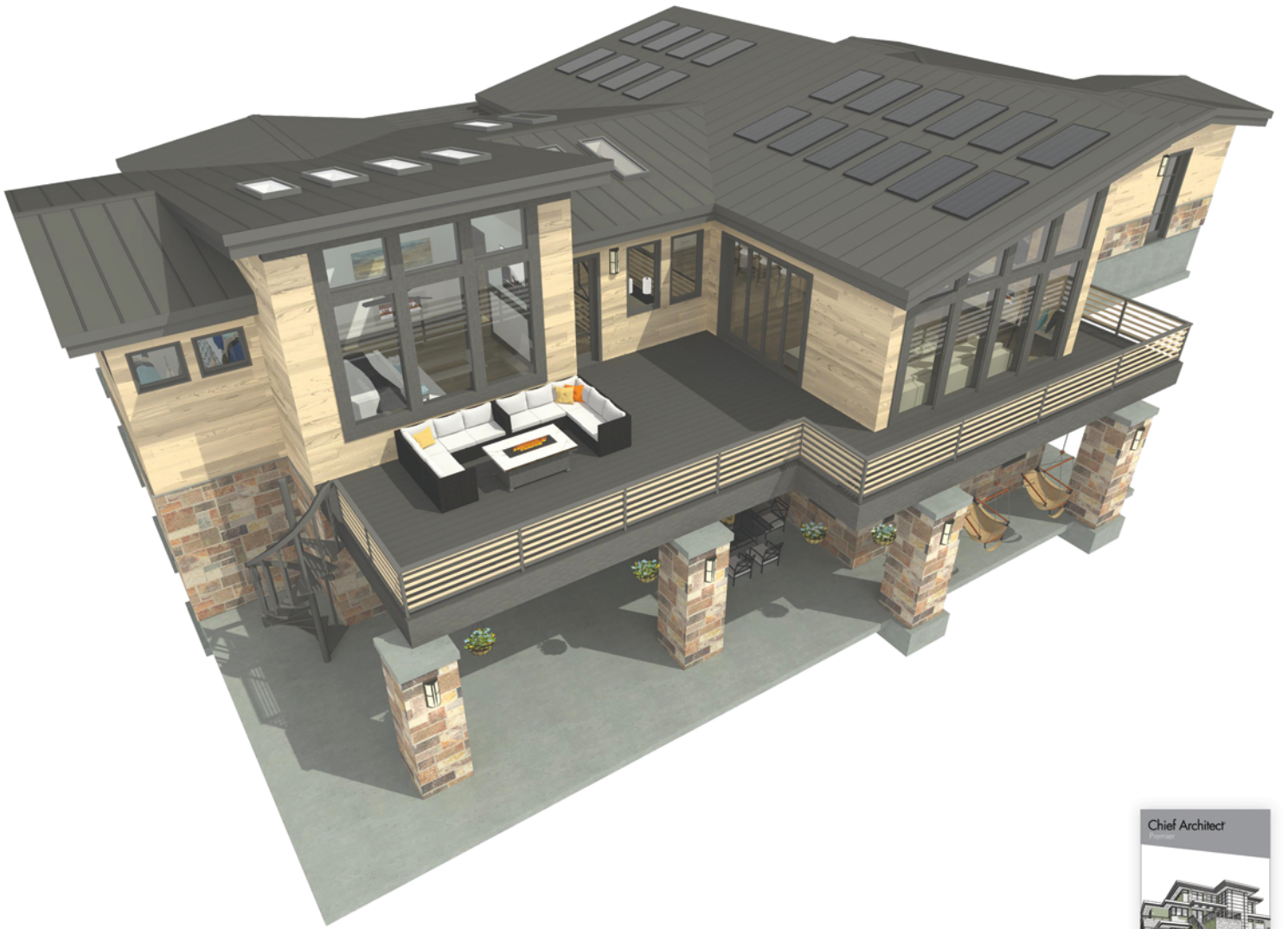
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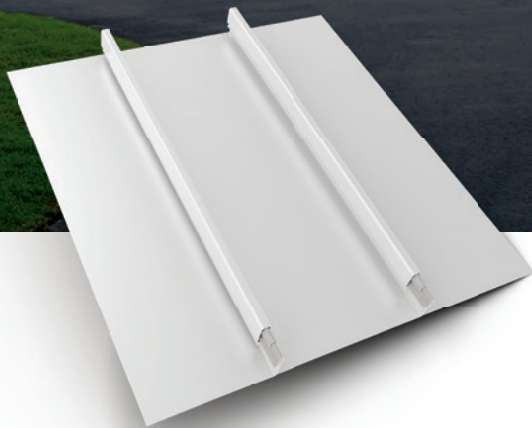


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-Brandon Ingram, Architect, C. Brandon Ingram Design



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# RD

RESIDENTIAL DESIGN



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On the Cover: Max Levy's exquisite addition to Steven Holl's Stretto House wins RDAA's Project of the Year. Photo: Charles Davis Smith





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

Our print edition is published semi-monthly. And our newsletter is published twice a month. If you are not already a subscriber and would like to be, please go online to: [ResidentialDesignMagazine.com/subscribe](http://ResidentialDesignMagazine.com/subscribe).

If you have an exceptional single-family residential project you'd like us to write about, or an interesting and instructive business story you'd like to share with other professionals, please email [Claire@SOLAbRANDS.com](mailto:Claire@SOLAbRANDS.com).

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

# RD

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## Passion and Purpose



If we had had a crystal ball, we might not have chosen this fraught time to launch our inaugural design competition. Celebrating custom residential design at this moment, amid all the turmoil in the world, feels somewhat lighthearted. And yet it's our calling; it's our shared passion and purpose. You and I will likely continue to devote ourselves to houses in the years to come, but circumstances press us to consider every aspect of this profession more thoughtfully and deeply. When it comes to residential design, how can we make it more equitable, more accessible, more inclusive? And, while we're at it, easier on the planet, safer, and more satisfying for all?

Surely, when it comes time for our second competition next year, the world will not be the same. Nor should it be. Nearly everything about our everyday lives—professional and personal—has changed or will change. Nearly everything we do calls for reexamination, a deeper level of understanding, and a more determined commitment to higher standards.

Our design competition is, by its nature, a backward look in time. Projects that are built, photographed, and ready for entry in an awards program take years to get to that point. Eligibility for entry in this year's program began with buildings completed no earlier than January 1, 2015, just a little more than five years ago. You may even perceive a difference among houses that were finished on the front end of that timeline versus ones completed more recently.

The changes we see unfolding before us now and those to come in the near future will take years to filter through the awards pipeline. In the meantime, and for the purposes of this program going forward, I will consider how we might alter our roster of categories to invite more diverse projects and practitioners. I invite you to do the same and to share your ideas with me.

Custom residential architecture has typically been the privilege of the 1 percent. But there are ways to apply its patronage to prototype innovations for other types of housing. Custom work can help inform and endow pro bono work, and devise solutions for problems at a community scale. Public, private, and nonprofit partnerships can move the needle even more. You'll see an example of that in our SCI-Arc/Habitat for Humanity award winner on page 76.

If the events of the past few months have taught us anything, it's how interconnected we are—how reliant we are upon each other for our safety, our comfort, and our progress. We will continue to celebrate the brilliant work of talented residential architects in this magazine, because that's our shared passion and purpose. But, as we face the coming months of struggle and change, our passion and purpose must stretch even further. We have many accomplishments yet to achieve.

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

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



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**The 2020 Residential Design** Architecture Awards exceeded our greatest expectations and received nearly 400 entries. With such a large pool of projects, the competition was robust, and our judges had some very difficult decisions to make in their two long days of deliberation. Ultimately, the judges selected just 20 for awards, including one Project of the Year, seven Honor awards, and 12 Citation awards.

Some of the winning projects may look familiar to you, and, indeed, some have appeared previously in this magazine or have been awarded in other competitions. Previous publication or award status were not disqualifications for entry into this program. It was our goal that all good work completed after January 1, 2015, be considered on its own

merits in this competition, mano a mano.

Serving on this year's judges panel were six accomplished architects with deep expertise in residential architecture: Heidi Richardson, Richardson Pribuss Architects; Brad Lynch, Brininstool+Lynch; Grant Marani, AIA, Robert A.M. Stern Architects; Brian Johnsen, FAIA, Johnsen Schmalting Architects; Richard Williams, FAIA, Richard Williams Architects; and Michael Frederick, AIA, Frederick+Frederick Architects.

The architecture represented here is of the highest caliber and by the finest residential firms in the world. We're proud of what they've accomplished in the past five years and they should be, too.





## PROJECT OF THE YEAR

---

MAX LEVY ARCHITECT  
 ADDITION TO THE STRETTO HOUSE  
 DALLAS

**Architect Max Levy, FAIA**, has long been merging landscape and structure in his work. But never before had he been asked to merge three bedrooms with an architectural tour de force. Perhaps merge isn't the right word, for this new bedroom wing doesn't merge so much as magnify architect Steven Holl's original building by connecting "quietly and at a distance," as Max says.

The 1992 Stretto House is a landmark lauded for its lyrical roofscape that metaphorically echoes a parallel creek flowing over a series of concrete spillways. The undulating metal roofs are supported by four concrete-block bars containing the utilitarian rooms—an artistic take on the creek's concrete dams.

"I knew we did not want to do an impersonation of Steven Holl, because that just would not ring true," Max says. "The original house is so personal and voluptuously expressive, so much architecture going on there, that it would be like breaking into an uninvited duet with a virtuoso opera singer. At the same time, I knew that the addition shouldn't just be a flat-footed, dull thing. It still needed to have spirit."

His solution was to set the bedroom addition away from the house—by 80 feet, to be exact, the length of a delicate glass hallway that tethers the house to the new bedrooms on the south. These linearly arranged rooms are far from the stream that inspired the house, but they too revel in









their connection to the natural setting. Cut into a slope, the burnished concrete-block and glass bedroom wing consists of a master suite separated from the children's bedrooms by a courtyard and fireplace. Each en-suite bedroom is fitted with glass doors that pocket into a wall between the sleeping area and porch, opening it fully to the outdoors.

"In all our projects, we try to bring nature into play in subtle ways," Max says. Here that bold but quiet gesture takes the form of roof monitors fitted with diaphanous light sails. Made by a local artist and a metal fabrication company, the sails consist of Lumasite, a thin plastic that looks like rice paper, skewered to a lightweight aluminum frame. The frame is attached to a floor-to-ceiling mast with a cork grip, as on a fishing rod. Pivoting on ball bearings, the sails can be easily rotated to control light and shading throughout the day. And with an LED light fixture inserted on top of the mast, the roof monitor becomes a big lampshade at night.

"The light sails connect with the spirit of the house, and to me that really had more to do with nature," Max says. "We just looked up and related to the sky."



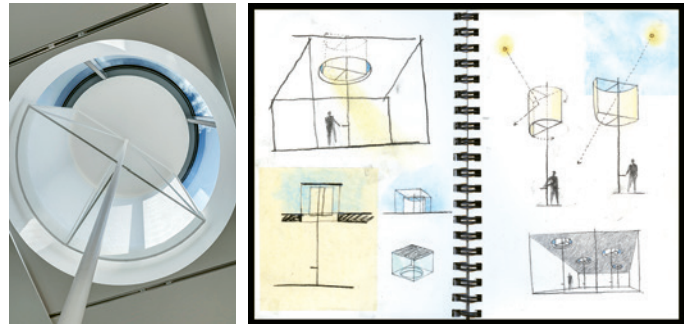


“I knew that the addition shouldn’t just be a flat-footed, dull thing. It still needed to have spirit.”

—Max Levy, FAIA

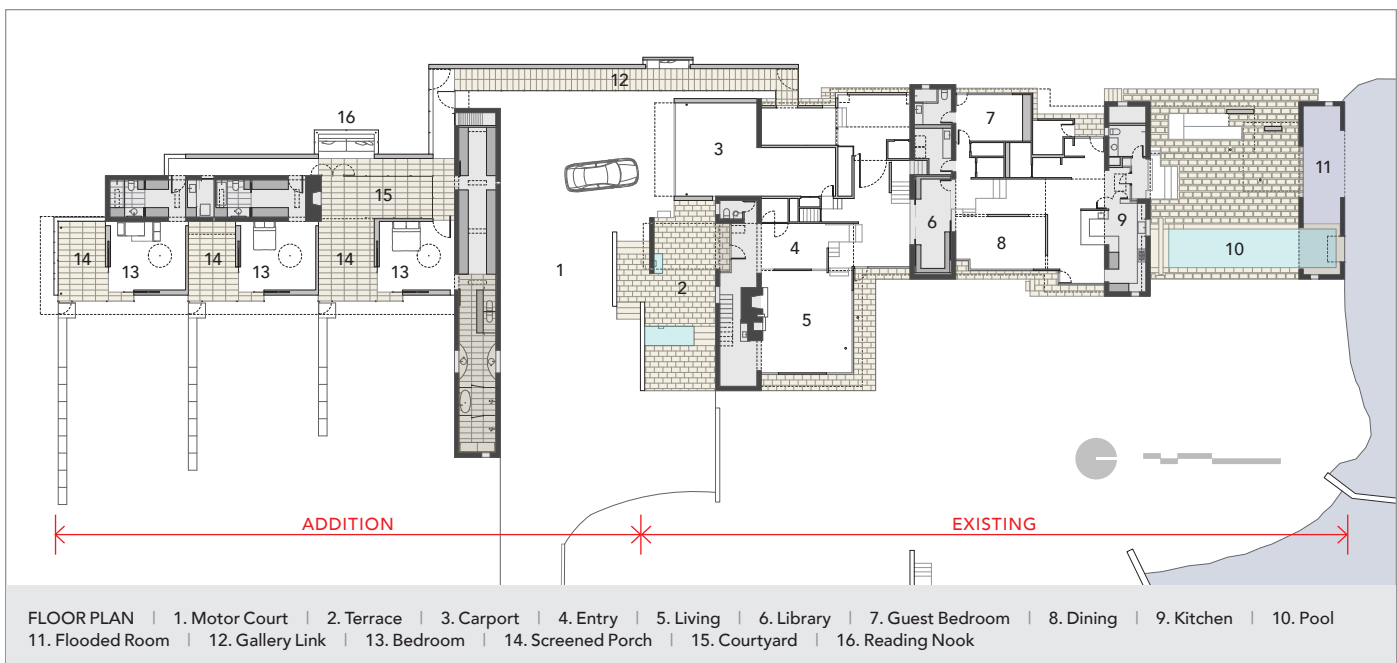




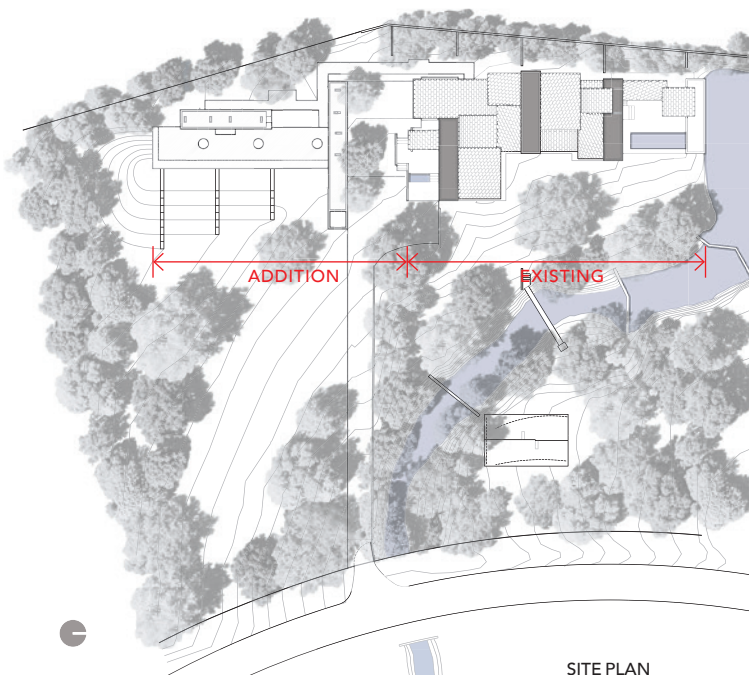


His choice of materials reinforced the addition's association with the house, too, repeating them without copying line for line. The concrete block cladding the baths and dressing area resembles, at a smaller scale, the limestone on the house exterior, and the bedroom walls are wrapped in sanded-aluminum panels. Inside, the hallway's black cork floor echoes the main house's black concrete floor, and limestone floors in the gallery and screened porches match those in the house, as does the white ash cabinetry and millwork.

By expressing the originality of both architects, the Stretto House addition sets a high standard for building onto a masterpiece. Not only do the vaguely nautical light sails suggest the original water theme, "they make you mindful of something vast—in this case the passage of the sun," Max says. "Almost all of our projects now have that quality."—*Cheryl Weber*







SITE PLAN

**PROJECT CREDITS**

**ARCHITECT:** Max Levy, FAIA, principal in charge; Matt Morris and Tom Manganiello, Max Levy Architect, Dallas  
**BUILDER:** Hardy Construction, Dallas  
**INTERIOR DESIGNER:** Emily Summers, Dallas  
**LIGHT SAILS:** James Cinquemani, Dallas  
**LIGHTING:** Byrdwaters Design, Dallas  
**STRUCTURAL ENGINEER:** Datum Engineers, Dallas  
**PROJECT SIZE:** 3,700 square feet  
**SITE SIZE:** 2 acres  
**CONSTRUCTION COST:** Withheld  
**PHOTOGRAPHY:** Charles Davis Smith, FAIA

**KEY PRODUCTS**

**CLADDING:** Burnished concrete block, Texas Building Products  
**DOOR HARDWARE:** FSB  
**DOORS/WINDOW WALL SYSTEMS:** Fleetwood  
**FAUCETS:** Vola, Watermark  
**INSECT SCREEN:** Phifer BetterVue  
**LIGHT CYLINDERS:** Dallas Metal Fabricators  
**LIGHTING:** Bega, ELP, Innovative Lighting  
**ROOFING:** Carlisle  
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**TOILETS:** Duravit  
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## CUSTOM RURAL OR VACATION HOUSE / HONOR AWARD

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WHIDBEY FARM  
WHIDBEY ISLAND, WASHINGTON

**When you love both** architecture and nature, there's no more powerful experience than viewing one through the other. That's the magic that fuels Whidbey Farm and accounts for its great success in this awards program and in others. The house—designed for a couple in their 70s, their adult children and their partners, plus a flock of teenage grandchildren—is no ordinary island retreat. It's a heritage property, held by generations of the family who remain committed to preserving its quiet beauty—not just for themselves but for their entire community.

The current family made do for years with a charming but decaying farmhouse on the almost 50-acre parcel of agricultural land. But as their members proliferated and yet retained their resolve to gather severally and entirely, they yearned for more commodious accommodations. They wanted a new house that could function comfortably for just the couple and stretch easily for larger assemblies of family and friends.

Still, the new compound is not vast by custom home standards—just under 5,000 square feet for the main house and the separate bunkhouse for the teens—and it appears even





“The goal for all of us was to tuck the house into the forest and have it just peek out.”

—Steve Mongillo, AIA

smaller than its actual size. The main quarters are divided into two parts—a pavilion for living and dining and a two-level bedroom wing with an office. Breaking the program down into multiple components allowed the architects at mwworks to weave the various structures through the forest of Doug fir trees, removing just a few that were repurposed for farm lumber and firewood. The solution also helped reduce the profile of the

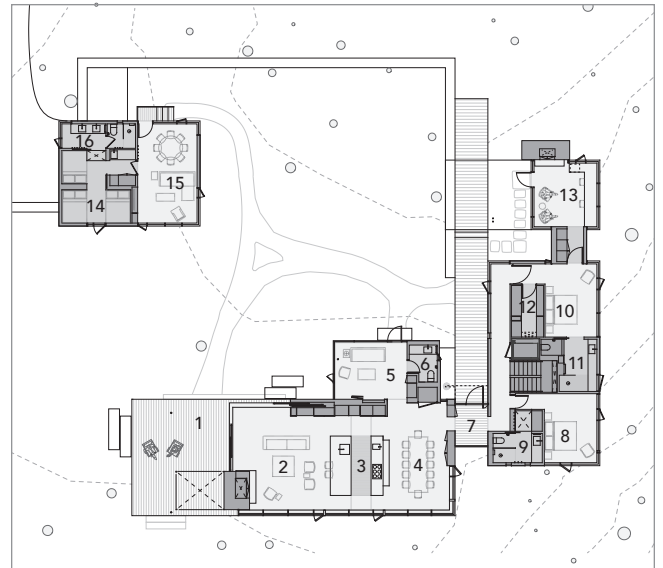
main house as seen from the road—a scenic thoroughfare across the island much loved by all who traverse it.

“The goal for all of us was to tuck the house into the forest and have it just peek out,” says principal Steve Mongillo, AIA. “You might not even notice it from the road, as you can only see the one-story smaller face through the cracks in the trees.”

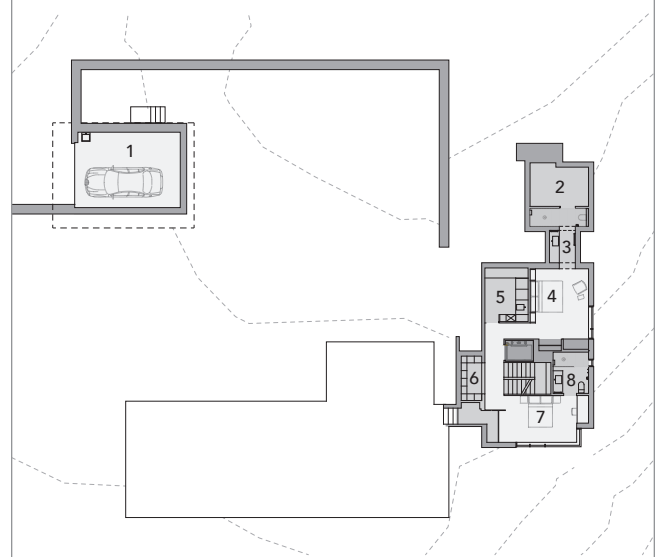
The compound’s palette of materials contributes to its chameleon-like qualities—western red cedar with a weathering stain, walls of windows that mirror the trees, dark cement panel fascias and metal elements that recede into the shadows. “We like materials you can understand—a neutral and natural palette that blends with the environment,” Steve explains. “We’re interested in clean, crisp lines,







MAIN FLOOR PLAN | 1. Deck | 2. Living | 3. Kitchen | 4. Dining  
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10. Master Bedroom | 11. Master Bathroom | 12. Master Closet  
13. Office | 14. Bunks | 15. Bunk Living | 16. Bunk Bathroom



LOWER FLOOR PLAN | 1. Garage | 2. Mechanical | 3. Bathroom  
4. Bedroom | 5. Laundry | 6. Wine Cellar | 7. Bedroom | 8. Bathroom

but then we want to layer texture onto that—to give a sense of warmth and craft to these contemporary buildings.”

While wood, steel, and glass capture the headlines in this project, it’s stone that plays the key supporting role, tracing the boundaries of the buildings and lifting wooded pathways off the forest floor. “They’re kind of like those meandering stone walls on the East Coast. And the walkways are like old park boardwalks through wetlands,” says Steve. “Eventually,

moss will grow on the walls, decking will weather, and vegetation will come up around them. Walking along the paths will feel like a nature trail through the woods.”

On the interiors, those weathering, rougher woods give way to more refined species—alder, teak, and white oak, underlined by sleek steel in a natural finish. Although spare, the details are gorgeously precise: meticulous reveals, flawless millwork, and the perfect joinery of naturally imperfect





materials, such as natural stone. It's no wonder the custom building company responsible goes by the name Dovetail.

"The builder did an amazing job," says Steve. "And the owners were so appreciative they had a plaque made with all the names of the people who worked on the house." A fresh keepsake for the generations to come. —*S. Claire Conroy*



**PROJECT CREDITS**

**ARCHITECT:** Steve Mongillo, AIA, principal in charge; Drew Shawver, project architect, mwworks, Seattle

**BUILDER:** Dovetail General Contractors, Seattle

**LANDSCAPE ARCHITECT:** Kenneth Philp Landscape Architects, Seattle

**PROJECT SIZE:** 4,830 square feet

**SITE SIZE:** 49.58 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Kevin Scott

**KEY PRODUCTS**

**CLADDING:** Western red cedar, powder-coated aluminum, Viroc, huckleberry basalt

**COOKTOP/VENT HOOD:** Gaggenau

**DISHWASHER:** Miele

**ENTRY DOORS/HARDWARE/ WINDOW WALL SYSTEMS:** Brombal, Quantum Windows & Doors

**FAUCETS:** Brizio, Watermark

**LIGHTING:** BK Lighting and Juno (exterior); ELEMENT, Halo, Eureka (interior)

**OVENS/WARMING DRAWER/ MICROWAVE:** Wolf

**REFRIGERATOR/FREEZER:** Sub-Zero

**ROOF WINDOWS:** TAM Skylights

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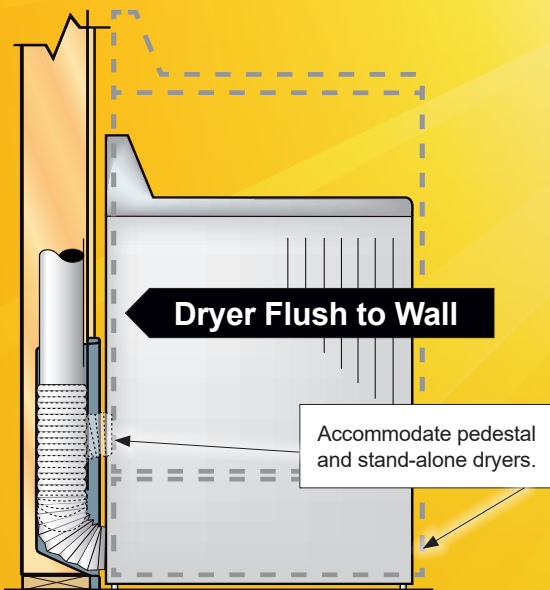
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SMITH RESIDENCE  
UPPER KINGSBURG, NOVA SCOTIA

**An abandoned fishing** village is the setting for the Smith house at Shobac, where Brian MacKay-Lyons has been designing a new village on the granite bedrock of the old. The 40 or so simple, gable-roofed homes are clustered to leave most of the landscape untouched, and each building reaches back to fishing village vernacular to create courtyard microclimates in this mercurial climate. “This is the spiffiest house we’ve done at Shobac,” Brian says, and it builds, metaphorically, on the geomorphology of the region.

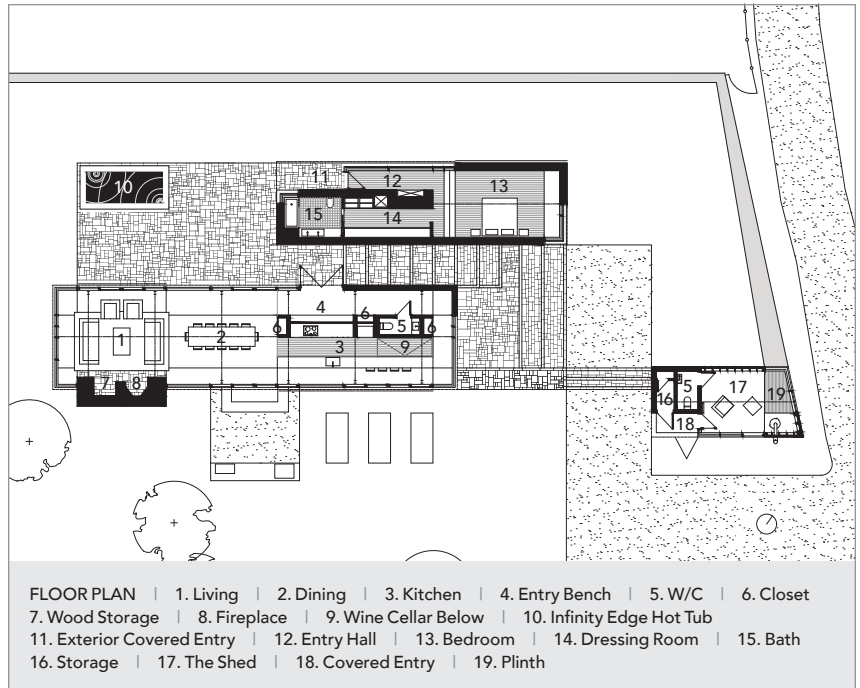
At once local and universal, its minimalist forms have an archetypal timelessness. Visitors arrive at the trio of Corten-draped buildings via the “gatehouse,” which is a sleeping bunker with two single beds, perched on a roadside retaining wall. Swinging around the building, a courtyard leads to











broad granite stairs that climb to a stone plinth containing the “day pavilion” and one-bedroom “night pavilion.” “The house is perched on a stone acropolis, like a ruin, protected by Corten steel-plate roofs,” says Brian. “When you get to the front door, you’ve already experienced half of the architecture because it’s about how you arrive. It’s about the landscape; the building is a secondary thing.”

Although the tent-like living space is almost entirely glazed under its white ash plywood ceiling, it is deliberate about views. Window heads are at 7 feet to frame the ocean and surrounding hills, cliffs, and buildings, editing out the sky. At dusk, the water bounces the sunset’s glow up into the space. “It seems like the sunset lasts forever,” the architect says. Anchoring this gathering room is a 28-foot-long freestanding kitchen core and island clad in 2-inch white ash boards, and a 16-foot granite fireplace with a 10-ton mantel stone.

Across the plinth, constructed of local granite, the night pavilion is cave-like by contrast. One winds down into the sunken bedroom like a snail. (An underground hallway provides access from the day pavilion in bad weather.) This minimalist white bedroom steps up along a granite wall to the sky-lit dressing room and a white marble bathroom with a sunset view to the cliffs.

All of these ideas grew out of the house’s location near the Ghost Lab, which began as a translucent tent over a







500-year-old granite ruin that Brian constructed over the years with his students at Dalhousie University. A few years ago he added a sunken “sky space” for dining, which impressed this client. “One morning we sat in the ruin of this granite sky room, and he said, can I have those two things: Corten and granite?”

The Smith house is a stellar example of a building that is both timeless and tied to a place. “You want the building to be of its place, but it belongs to the history of architecture,” Brian says. “If it’s just about the place, it can border on the provincial. If it has a connection to archetypes, fundamental themes in architectural history, then it has currency outside the region because people respond to those things.”

“I see all of our work and practice as one project,” he adds. “The idea of tradition and modernity, local and global, climate and material culture. We’re just trying to get it right each time in a different way.” The judges agreed that he had.—*Cheryl Weber*

#### PROJECT CREDITS

**ARCHITECT:** Brian MacKay-Lyons, Hon. FAIA, principal in charge; Shane Andrews, project architect; Ashley Hannon, Matthew Bishop, Joseph Burkett, Tyler Reynolds, Sawa Rostkowska, project team, MacKay-Lyons Sweetapple Architects, Upper Kingsburg, Nova Scotia

**BUILDER:** Philip Creaser Custom Homes and Woodworking, Riverport, Nova Scotia

**INTERIOR DESIGNER:** MacKay-Lyons Sweetapple

**PROJECT SIZE:** 2,775 square feet

**SITE SIZE:** 2.1 acres

**CONSTRUCTION COST:**

Withheld

**PHOTOGRAPHY:** Doublespace Photography

#### KEY PRODUCTS

**CLADDING/ROOFING:**

Russell Metals

**COOKTOP/OVENS/REFRIGERATOR:** Miele

**COUNTERTOP:** Caesarstone

**DISHWASHER:** Bosch

**ENTRY DOORS:** Alumaticor

**FIREPLACE:** Rumford, Stûv

**GRILL:** Fire Magic

**LIGHTING:** RC Lighting, Eureka

**LIGHTING CONTROL SYSTEM:** Legrand

**PIZZA OVEN:** Fontana Forni

**THERMAL & MOISTURE BARRIERS:** Henry Blueskin

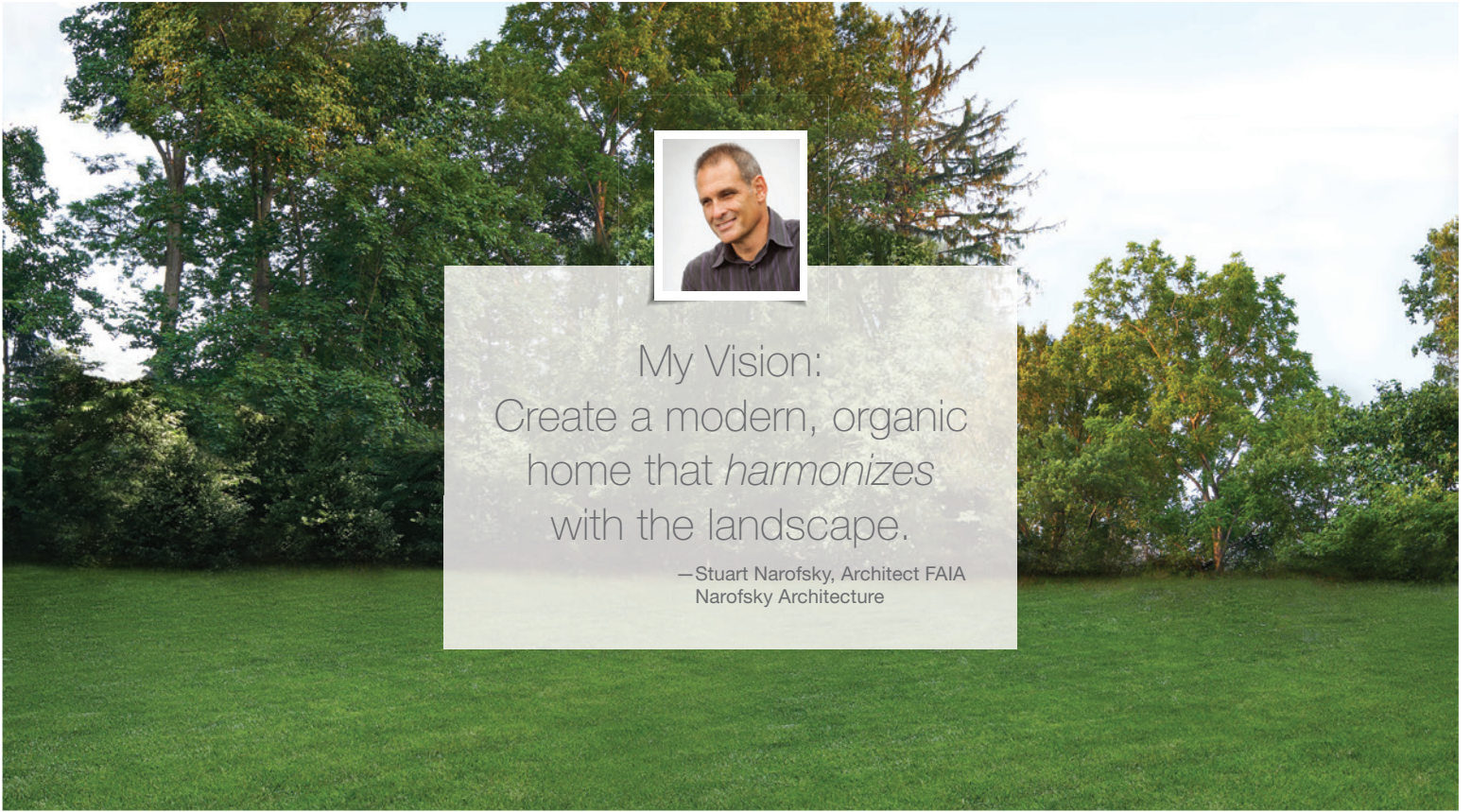
**WINDOWS:** Vitro Architectural Glass

**WINE REFRIGERATOR:** Marvel



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Enveloped by nature, this dynamic home in Rumson, New Jersey, connects to the landscape with its layered floor plan and floor-to-ceiling windows and doors. Kolbe's VistaLuxe® Collection provides clean lines and large expanses of glass for uninterrupted views. See Stuart's full vision at [kolbewindows.com/organic](https://kolbewindows.com/organic)

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## CUSTOM RURAL OR VACATION HOUSE / HONOR AWARD

DESAI CHIA ARCHITECTURE  
MICHIGAN LAKE HOUSE  
LEELANAU, MICHIGAN

**There was no argument** among the jury that Michigan Lake House should win an honor award. The firm got everything right from concept through execution, and that's a bit of a surprise because neither principal—Katherine Chia, FAIA, nor her husband and partner Arjun Desai, AIA—had stepped foot in Michigan before. They are, however, very talented architects and savvy world travelers with international roots. They have a knack for thinking globally, while also delving deeply into local traditions and sensitivities. Who else would have noticed that Michigan and Japan share a similar latitude and climate patterns?

The epiphany resulted in a family weekend house that strides both worlds with grace and resonance—one foot planted in the agricultural and fishing traditions of Leelanau, Michigan, and one in the ancient Shou Sugi Ban architecture of Kyoto, Japan. Other key goals of the project were to preserve this precious piece of property along a vulnerable bluff from further erosion, a longstanding problem along Lake Michigan.

“We wanted to create an architecture that engages the site, but also did no harm,” Kathy observes. “In fact, it should go ever further and begin to restore the site. This became a theme for the project, as did the A-frame fishing villages we





discovered when researching the area with our local architect, Ray Kendra.”

The Detroit-based client approached the firm after running across its jewel box project, the 2,000-square-foot LM Guest House in New York’s Hudson Valley. However, it became clear early on that he required a larger, more complex program. “He described his family, and we talked about how he imagined his life over the next years,” she recalls. “He had a daughter heading off to college, and two in high school. He imagined one day they would inherit the house. So we began to think of it as a cluster of buildings that speak to each other.”

The cluster comprises a living/kitchen zone and a separate bedroom wing for the daughters. The two wings are stitched together by a central dining room. “Pulling the house apart allowed it to feel more intimate in the landscape,” Kathy notes. “From the lake, he didn’t want people to see the house. He wanted to protect those views. The other aspect is that the dining room creates a breezeway through the space. You can open it at both ends and pull air through the house.”

The cluster organization influenced the interior space making, but the biggest impact on the architecture derives from a series of striking butterfly roofs—especially the one over

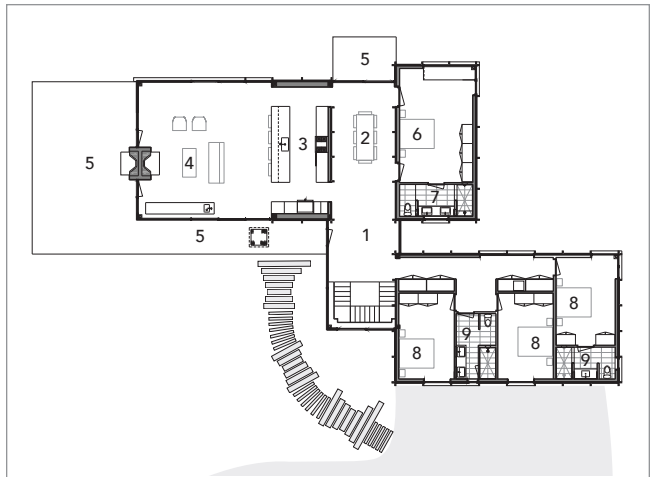




the main living area that cantilevers above the view terrace. Wrapped in charred board-and-batten siding, it resembles a large raptor, unfurling its wings in preparation for flight. The shape is a “riff,” says Kathy, on those A-frame fishing shacks, but it’s inverted to control the flow of water off the roof.

“It’s a muscular way of gathering the rain and diverting it out through scuppers,” she explains. “The water pipes away from the bluff and moves toward the nearby farms. It’s a bold move to say, ‘we were not going to move any water toward the bluff.’”

Ash trees, compromised by borer beetle infestation, were culled from the site and milled for interior flooring, trim, cabinetry, and select pieces of furniture. Warm Doug fir accentuates the undulating ceilings and contrasts with dark elements of window frames, millwork, and the dramatic steel stair. “We thought of the power of shadow and light in painting—chiaroscuro—and the work of Louise Nevelson,” Kathy says. —*S. Claire Conroy*



UPPER LEVEL FLOOR PLAN | 1. Entry | 2. Dining Room | 3. Kitchen  
4. Living Room | 5. Terrace | 6. Master Bedroom | 7. Master Bathroom | 8. Guest Bedroom | 9. Guest Bathroom



LOWER LEVEL FLOOR PLAN | 1. Family Room | 2. Mudroom  
3. Bathroom | 4. Mechanical | 5. Storage | 6. Garage | 7. Driveway



SITE PLAN | 1. Living & Kitchen Wings | 2. Master Bedroom Wing  
3. Guest Bedroom Wing | 4. Dining/Entry Breezeway | 5. Lake Michigan



**PROJECT CREDITS**

**DESIGN ARCHITECT:** Katherine Chia, FAIA, and Arjun Desai, AIA, principals in charge, Desai Chia Architecture, New York, New York

**LOCAL ARCHITECT OF RECORD:** Ray Kendra, AIA, Environment Architects, Traverse City, Michigan

**BUILDER:** Easling Construction, Leland, Michigan

**LANDSCAPE ARCHITECT:** Surface Design, Inc., San Francisco

**PROJECT SIZE:** 4,800 square feet

**SITE SIZE:** 21 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Paul Warchol Photography

**KEY PRODUCTS**

**CLADDING:** Delta Millworks

**DRYWALL:** USG

**DOOR HARDWARE:** Omnia, Rajack, Colonial Bronze

**ENTRY DOORS/WINDOWS/  
WINDOW WALL SYSTEMS:**

Western Window Systems

**FAUCETS:** Kohler, Grohe

**HVAC:** Trane, RenewAire ERV, Modine Heater

**INSULATION/HOUSEWRAP:**

WrapShield SA by VaproShield, Rockwool Comfortbatt, HP-H Polyiso by Carlisle SynTec

**KITCHEN APPLIANCES:** Thermador

**LIGHTING:** Edison Price Lighting, BK Lighting, IRIS

**PAINTS:** Benjamin Moore

**ROOFING:** Carlisle SynTec, Sure-seal membrane

**SINKS:** Kohler, JULIEN (kitchen)

**THERMAL AND MOISTURE BARRIERS:**

CertainTeed MemBrain, Comfortboard IS by Rockwool, VapAir Seal by Carlisle SynTec

**TILE:** Florida Tile

**TOILETS:** TOTO

**WASHER/DRYER:** Miele







## CUSTOM RURAL OR VACATION HOUSE / HONOR AWARD

CUTLER ANDERSON ARCHITECTS  
PENNSYLVANIA FARMHOUSE  
NORTHEASTERN PENNSYLVANIA

**Viewed from a distance**, the Pennsylvania Farmhouse looks no different from the others that dot this hardscrabble countryside. It's only when you get close that you notice something else is going on. Cutler Anderson's modernist rendering of the region's modest, white-painted farmhouses responds to its orientation on the land and the client's relatively tight budget. Its simple, boxy form helped control construction costs, while its most striking feature—the rhythmic pattern of two-story rolling screens—mitigates solar gain.

“We needed to think of a more compact building with less surface area to make budget,” says Jim Cutler, FAIA. “I started thinking of it as having the basic shape of a Monopoly hotel, which was consistent with the sample shapes of farmhouses. I grew up not far from there in Wilkes-Barre and have biked and driven all over that countryside.”







Sited on the edge of a hedgerow at the top of a rolling meadow, the home's two-story glass façade takes in the best views to the south. "It's a farm, so it's mostly in hay, with half returned back to forest," Jim says. "It's a nice territorial view; we wanted to open it up to that on the south side, but there is substantial heat gain."

While designing this house, the firm was also working on a super-energy-efficient high-rise government building in Portland, Oregon. "We learned an enormous amount from the engineers about heat gain and loss," Jim says. "Each side was different, depending on the exposure, and we thought, can we apply some of those ideas to a residence? That's how we got the big sliding screens." Operable from outside, like barn doors, the sunshades are made of beveled painted cedar and slide easily on bearing hardware. "You can literally use your little finger to roll them, and the cedar is so light and durable," he says.

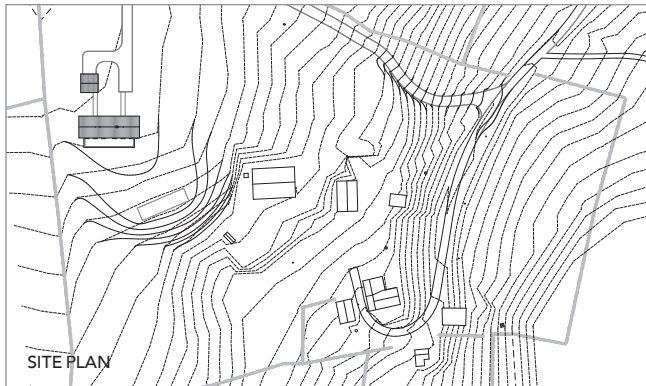
That move makes the house both more practical and more poetic than its country cousins. The architects learned from the











contractor that closing the shades at midafternoon on hot days reduced the interior temperature by as much as 20 degrees. The shutters also allow the owners to secure the house against vandalism when they are away for extended periods. And viewed from the outside, the building glows when the lights are on at night.

The interior too is anything but typical. The kitchen/dining area and the master suite flank a double-height living room on the first floor. Upstairs are three more bedrooms with en-suite baths. Supplementing the wood stove, radiant floors are powered by a ground-source heat pump that's backed up with a wood-fired boiler. And the house can meet a warming climate head-on: ducts were run for future air-conditioning, and the white metal roof is wired for future solar arrays.

Cutler Anderson's impeccable design and construction got high marks from the judges, and it's something only a talented team can pull off. "The super took it as his life's mission to do his best work," Jim says. "It's as flawlessly executed as any building we've ever worked on."

—Cheryl Weber

**PROJECT CREDITS**

**ARCHITECT:** James Cutler, FAIA, principal in charge; Meghan Griswold, AIA, project architect, Cutler Anderson Architects, Bainbridge Island, Washington

**BUILDER:** Breig Brothers, Dalton, Pennsylvania

**PROJECT SIZE:** 3,000 square feet

**SITE SIZE:** 93 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** David Sundberg/ESTO

**KEY PRODUCTS**

**COOKTOP:** Bosch

**DISHWASHER:** Thermador

**FAUCETS:** Hansgrohe, Kohler

**FIREPLACE:** Stûv

**HARDWARE:** Reveal Designs

**LIGHTING:** Pegasus

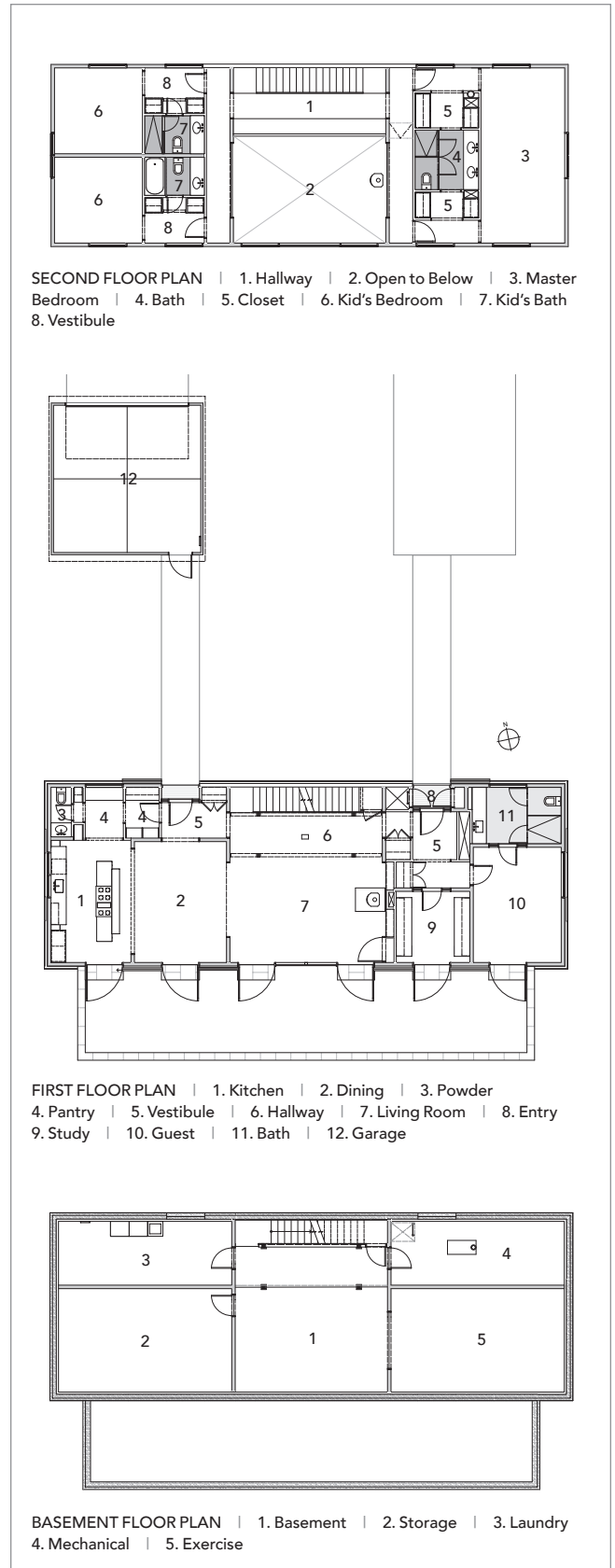
**MICROWAVE:** GE

**OVENS/REFRIGERATOR:** Thermador

**SINKS:** Glacier Bay

**TOILETS/TUB:** TOTO

**VENT HOOD:** Fantech







## CUSTOM RURAL OR VACATION HOUSE / CITATION

TURNBULL GRIFFIN HAESLOOP ARCHITECTS  
SKYFALL RESIDENCE  
THE SEA RANCH, CALIFORNIA

**The history of** Turnbull Griffin Haesloop Architects has been tightly interwoven with The Sea Ranch since William Turnbull Jr. contributed his formative designs beginning in 1965. Today, the firm continues to set the bar very high for new houses in this eco-minded paradise.

Eric Haesloop's clients for SkyFall were two San Francisco doctors, who wisely came to him for their new get-

away house. They had already scoped out a perfect lot adjacent to the rustic golf course. It had open vistas on two sides, including a long western view to the Pacific, and sheltering stands of trees to the south and north. The site was naturally imbued with prospect and refuge, and in Eric's hands the house mined its priceless benefits.

The serene architecture draws inspiration from the agrarian vernac-





ular buildings that are the DNA of the place. The materials palette is similarly restrained, and optimized for low maintenance and energy efficiency. “You can’t have good design without a thoughtful building that’s a good citizen,” says Eric.

Gray cementitious panels stand up to salt air and, it is hoped, to fire hazards in the area. Cedar will weather to color match over time. Windows are thermally broken, and the envelope is insulated with closed cell foam. LED lighting, radiant heating, and solar panels reduce the home’s energy load.

The courtyard plan provides outdoor living areas protected from neighbors and strong coastal winds. It also allowed Eric to set guest space apart from the owners’ retreat. Extra sleeping quarters are available in the office, as well, where a wall unit converts to a Murphy bed. It’s a truly thoughtful building that rises to great design. “We had awesome clients and a terrific builder and cabinetmaker,” says Eric. “It makes such a difference.”  
—S. Claire Conroy



**PROJECT CREDITS**

**ARCHITECT:** Eric Haesloop, FAIA, and Stefan Hastrup, AIA, principals in charge; Sara Dewey, AIA, project architect, Turnbull Griffin Haesloop Architects, San Francisco

**BUILDER:** David S. Hillmer, Empire Contracting, Inc., Gualala, California

**PROJECT SIZE:** 1,683 square feet

**SITE SIZE:** .39 acre

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** David Wakely Photography

**KEY PRODUCTS**

**CLADDING/ROOFING:** Equitone

**COOKING APPLIANCES:** GE

**COUNTERTOPS:** Caesarstone

**DOOR HARDWARE:** Baldwin Hardware

**PAINTS:** Benjamin Moore

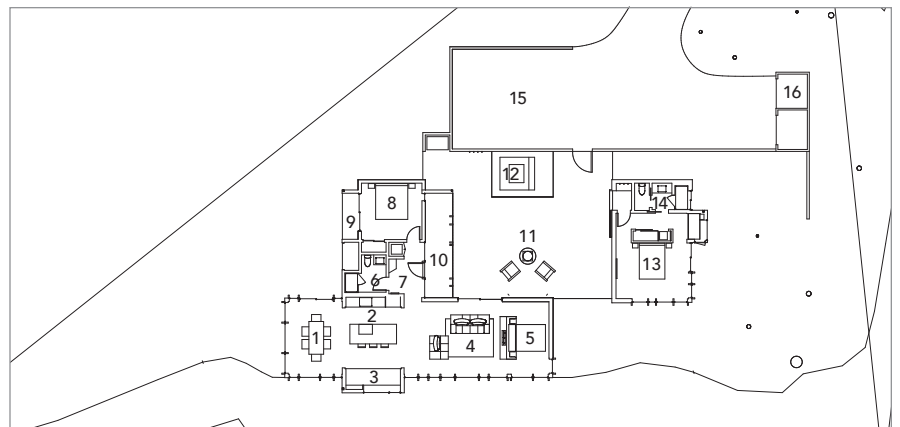
**REFRIGERATOR/FREEZER:** Fisher & Paykel

**SKYLIGHTS:** VELUX

**VENT HOOD:** Zephyr

**WINDOWS:** Milgard

**WINDOW WALL SYSTEMS:** Blomberg



FLOOR PLAN | 1. Dining Room | 2. Kitchen | 3. Window Seat | 4. Living Room | 5. Study / Guest Bed | 6. Bath | 7. Entry | 8. Bedroom | 9. Porch | 10. Entry Porch | 11. Courtyard | 12. Hot Tub | 13. Master Bedroom | 14. Master Bath | 15. Parking Court | 16. Storage





## CUSTOM RURAL OR VACATION HOUSE / CITATION

LAKE|FLATO ARCHITECTS  
HORIZON HOUSE  
HENDERSON, NEVADA

**It was, as is usual** for rural homes, all about the land. The developer of this sprawling house asked Lake|Flato Architects for a design that leverages its unique Mojave Desert setting overlooking the Las Vegas Valley. “We had nice conversations about how to use natural materials and the local ecology to connect it to the land, rather than some traditional form of luxury you might find in Las Vegas,” says project manager Ryan Yaden, AIA.

Two-foot-thick rammed earth walls—a blend of two local soils—organize the house’s living, bedroom,

and service wings. They move from inside to out, extending the interiors to discrete outdoor spaces while creating a thermal mass that buffers the desert’s daily temperature swings. “The walls frame very specific views so that the experience feels special; the views are not ubiquitous,” says principal Andrew Herdeg, FAIA. They’re also a foil for the glass, weathered steel, and concrete living and bedroom pavilions, with their floating roofs that balance interior daylighting. The main living area spans east to west to capture southern light, while the bedroom wing and service

wing edit views from the living areas and street.

Equally important, the design celebrates the rare rainfall on this thirsty land. The living pavilion’s big butterfly roof drains to an arroyo lined with palo verde trees, and a scupper waters a courtyard rain garden next to a window-seat bump-out.

“The configuration, materials, daylighting—everything about the experience of the home connects you to the surrounding environment and seamlessly blends with the rugged landscape,” Andrew says. —*Cheryl Weber*





**FLOOR PLAN** | 1. Great Room | 2. Kitchen  
3. Family Room | 4. Game Room | 5. Master Suite  
6. Bedroom | 7. Study | 8. Guest Suite/Studio  
9. Guest Carport | 10. Garage  
11. Covered Patio | 12. Landscaped Court

**PROJECT CREDITS**

**ARCHITECT:** Andrew Herdeg, FAIA, principal in charge; Ryan Yaden, AIA, project manager; Grace Boudewyns, AIA; Vicki Yuan, AIA; Megan Toma; Matthew Hlavinka, Pavan Iyer, project team, Lake|Flato Architects, San Antonio, Texas

**BUILDER:** R.W. Bugbee & Associates, Las Vegas

**LANDSCAPE ARCHITECT:** TRUEFORM Landscape Architecture, Phoenix

**PROJECT SIZE:** 7,850 square feet

**SITE SIZE:** 1.9 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Casey Dunn

**KEY PRODUCTS**

**CABINETRY HARDWARE:** FSB

**COUNTERTOPS:** Caesarstone

**DISHWASHER:** Fisher & Paykel

**OVENS:** Wolf

**REFRIGERATOR:** Sub-Zero

**WINDOWS:** Loewen





## CUSTOM URBAN HOUSE / CITATION

EHRlich YANAI RHEE CHANEY ARCHITECTS  
SPECTRAL BRIDGE HOUSE  
VENICE, CALIFORNIA

**Buildings can accommodate** site-specific art in any number of ways, whether the object sits in a designated spot or is embedded in the architecture itself. After several conversations with their artist client, EYRC chose the latter approach. Their design scheme incorporates an art installation that permeates the entire house.

EYRC drew three monolithic structures connected by an upper-level “spectral bridge” that links the first two buildings within a glass atrium, and the

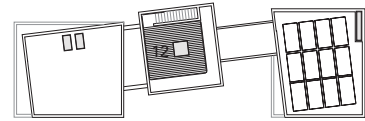
rear two buildings by an exterior bridge. In between the bridges is an art lounge, where LED light bars in the floor, walls, and ceiling run on a 24-hour loop synchronized to the time of day over the course of a year. Starting as a low white light, the colors shift through the day, intensifying as daylight diminishes.

“That’s what makes it interesting; it’s not a piece of art in the architecture but integral to the daily experience of the house,” says principal Takashi Yanai, FAIA. The exterior’s black Shou

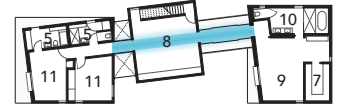
Sugi Ban siding and white stucco offer a gallery-like backdrop to the art. “We chose those materials because white is a combination of all colors, and black is absence of all color,” Yanai says.

This is place-making at a high level. “I think it’s cool how in the bridge you can see your neighbors,” he says. “You recognize you’re in Venice among these traditional bungalows, you see what time of day it is, and what season you’re in. It becomes a way to measure your place in the world.” —*Cheryl Weber*

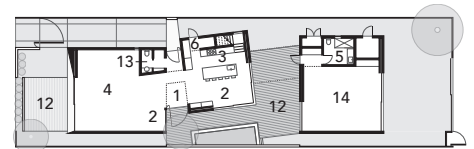




ROOF



SECOND FLOOR



FIRST FLOOR

FLOOR PLAN | 1. Entrance | 2. Dining  
3. Kitchen | 4. Living | 5. Bathroom | 6. Pantry  
7. Walk-in Closet | 8. Media Lounge | 9. Master  
Bedroom | 10. Master Bathroom | 11. Guest  
Bedroom | 12. Deck | 13. Powder Room  
14. Garage

#### PROJECT CREDITS

**ARCHITECT:** Steven Ehrlich, FAIA, and Takashi Yanai, FAIA, principals in charge, Ehrlich Yanai Rhee Chaney Architects, Culver City, California

**BUILDER:** Shramek Building Company, Huntington Beach, California

#### INTERIOR DESIGNER/LANDSCAPE

**DESIGNER:** Harriet Bourne, Los Angeles

**SITE-SPECIFIC ARTIST:** Johannes Girardoni, Los Angeles

**PROJECT SIZE:** 4,070 square feet

**SITE SIZE:** 0.12 acre

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Matthew Millman Photography

#### KEY PRODUCTS

**CABINERY:** Blu Bathworks

**CABINERY HARDWARE:** Emtex

**CLADDING:** Delta Millworks Accoya

**COOKTOP/RANGE/DISHWASHER:** Miele

**COUNTERTOPS:** Caesarstone

**DOORS/WINDOWS:** Nu Vista

**FAUCETS:** Dornbracht

**FIREPLACE:** Montigo

**HVAC:** LG

**INSULATION:** Johns Manville

**LIGHTING:** MKS, Michael Anastassiades

**REFRIGERATOR:** Sub-Zero

**ROOF WINDOWS:** Sky-Tech Glazing Systems

**SINKS:** Kohler, Blu Bathworks, Alape

**TOILETS:** Duravit







## CUSTOM URBAN HOUSE / CITATION

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FELDMAN ARCHITECTURE  
THE SANCTUARY  
PALO ALTO, CALIFORNIA

**It's not often** that the landscape architect brings the design architect to a project, but such was the case with The Sanctuary, which required an artful relationship between the disciplines. The small, deep lot was an overgrown mess, but its proximity to downtown Palo Alto made it worth the team effort between Bernard Trainor's Ground Studio and Feldman Architecture.

"From the first time we stepped on the property, it revealed what it wanted to be," recalls architect Tai Ikegami,

AIA, the partner in charge at Feldman. "And whenever we work with Bernard, we challenge each other.

"There was a barely standing shack and a falling down fence, but we walked past an amazing heritage oak tree and discovered a depth to the property—an oasis of an urban garden," he continues. The challenge was to insert a house for empty nesters within the oasis, while preserving its bounty and protecting the maze-like roots of ancient trees. Because the owners are savvy about





real estate, the program also tucks in a rental unit over the garage.

The house pulls apart into components to mine choice lot features, hovering above fragile tree roots on a series of piers. Volumes containing the garage and rental unit and the office and secondary bedroom are street-side, while the main entry is along the broad side of the lot. Key rooms—a living/kitchen/dining zone and master suite—orient toward the garden, each engaging a distinct part of the oasis and connecting with it through stepped terraces. “The house is there in service to the landscape,” Tai concludes. “It’s an instrument to experience these vignettes of courtyard, while feeling protected.”  
—*S. Claire Conroy*



**PROJECT CREDITS**

**ARCHITECT/INTERIOR DESIGN:** Tai Ikegami, AIA, partner in charge; Kevin Barden, AIA, project architect, Feldman Architecture, San Francisco

**LANDSCAPE ARCHITECT:** Bernard Trainor, Ground Studio, Monterey, California

**BUILDER:** Derek Gray, Bay West Builders, Redwood City, California

**PROJECT SIZE:** 4,289 square feet

**SITE SIZE:** .25 acre

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Joe Fletcher Photography

**KEY PRODUCTS**

**COOKTOP:** Miele

**COUNTERTOPS:** Neolith

**FAUCETS:** KWC (kitchen), Kohler

**GARAGE DOORS:** Wayne Dalton Garage Doors

**REFRIGERATOR:** Liebherr

**PAINTS:** Benjamin Moore

**ROOFING:** Versico Roofing Systems

**SINKS:** Kohler

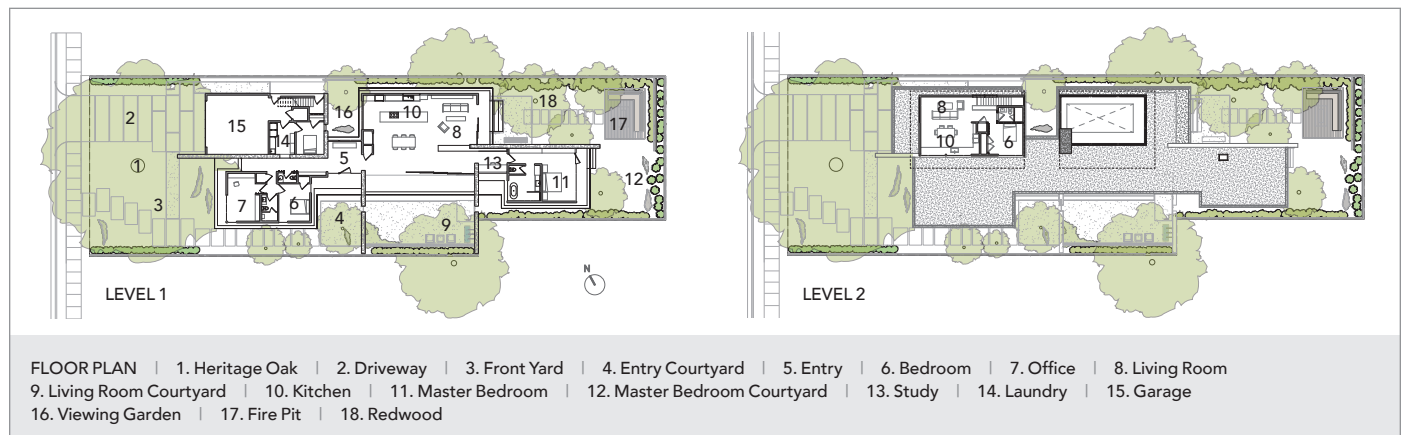
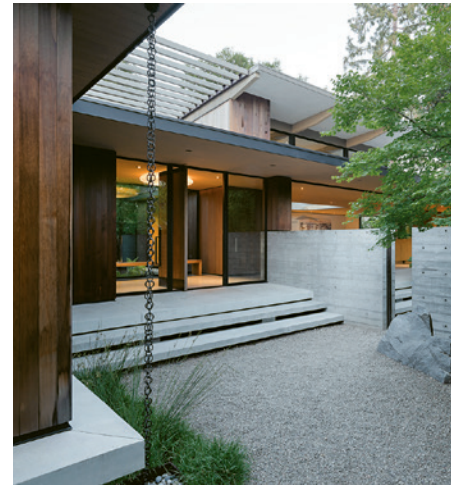
**TOILET:** TOTO

**TUB:** Victoria + Albert

**SKYLIGHTS:** VELUX

**VENT HOOD:** Best

**WINDOW WALL SYSTEMS:** Western Window Systems







## CUSTOM URBAN HOUSE / CITATION

DAVID JAMESON ARCHITECTS  
MANIFOLD HOUSE  
ARLINGTON, VIRGINIA

**Is it a house** or a commercial building? How many stories? Manifold House's industrious ambiguity comes from its location between a historic residential suburb and a commercial zone. That, and the owner's fascination with machine parts, particularly his passion for rebuilding vintage Vespa scooters. The wife leans that way too. "She kept all her makeup in a fishing tackle box with staggered trays," says David Jameson, FAIA. "All these kinetic things were interesting gestures of the way they lived. Was there a way to infuse that

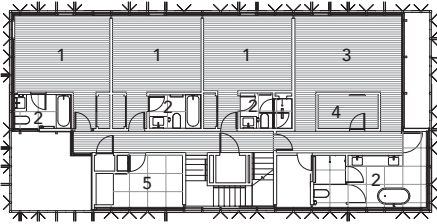
sort of component into the design of the house?"

Comprising three glass-enclosed floors and a roof deck, its aluminum curtain wall system hangs off a custom prefabricated steel frame. To modulate light and views, weathered steel fins were mounted to the exoskeleton at four different angles ranging from open to closed. A light in shining armor, the building pushes back against the weight of a neighboring 10-story structure, yet the fins lend human scale. "The fins are 8 feet tall

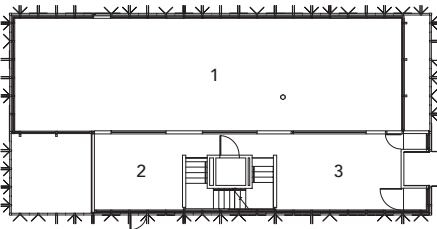
and 6 feet 8 inches tall, normal door heights," David says. "When you stack them up and make them unique, people have a hard time understanding what it is, but it also makes them feel comfortable."

Inside, the double-height living space looks up to a second-story mezzanine containing a playroom and craft room. Modestly sized en-suite kids' bedrooms and the master occupy the top floor, with access to the roof deck. "It was a kinetic response overall," David says.  
—Cheryl Weber

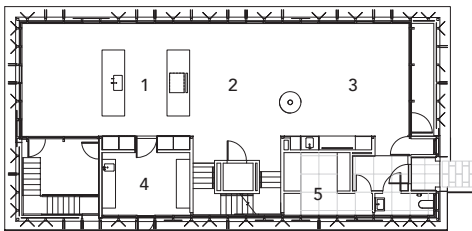




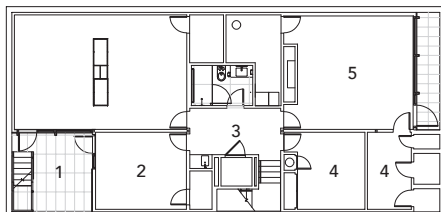
LEVEL 3 PLAN | 1. Bedroom | 2. Bath | 3. Master Bedroom | 4. Closet | 5. Laundry



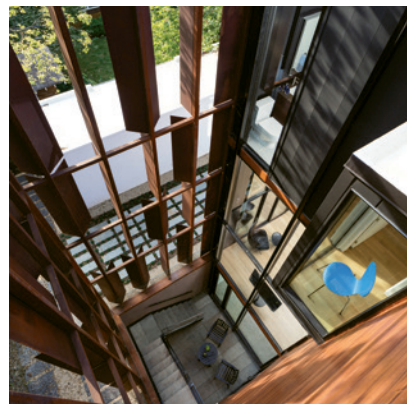
LEVEL 2 PLAN | 1. Open to Below | 2. Upper Playroom | 3. Craft Room



LEVEL 1 PLAN | 1. Kitchen | 2. Dining Room | 3. Living Room | 4. Pantry | 5. Mudroom



LOWER LEVEL PLAN | 1. Area Way | 2. Bedroom | 3. Vestibule | 4. Storage | 5. Media



**PROJECT CREDITS**

**ARCHITECT:** David Jameson, FAIA, principal in charge; Oscar Maradiaga and Frank Curtis, project architects, David Jameson Architects, Bethesda, Maryland

**BUILDER:** Sagatov Design + Build, Falls Church, Virginia

**INTERIOR DESIGNER:** David Jameson Architects

**LANDSCAPE DESIGNER:** David Jameson Architects

**STRUCTURAL ENGINEER:** Wallace Engineering, Tulsa, Oklahoma

**PROJECT SIZE:** 5,750 square feet

**SITE SIZE:** 0.26 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Paul Warchol Photography

**KEY PRODUCTS**

**CLADDING:** Zahner

**COOKTOP/RANGE/OVENS:** Bosch

**COUNTERTOPS:** Olympian Danby marble

**DISHWATER:** Bosch

**DOOR HARDWARE:** Omnia Industries

**DRYWALL:** USG

**FAUCETS:** KWC, Duravit

**FIREPLACE:** Fireorb

**FLOORING:** Rift-sawn white oak

**GARAGE DOORS:** Wayne Dalton

**HVAC:** WaterFurnace

**INSULATION:** Johns Manville

**LIGHTING:** Lucifer

**PAINTS:** Benjamin Moore

**REFRIGERATOR:** Sub-Zero

**ROOFING:** Firestone TPO

**THERMAL/MOISTURE BARRIERS:** Henry

**TOILETS:** Duravit

**TUB:** LAUFEN

**WINDOWS & WALL SYSTEM:** Zahner, Fleetwood





## CUSTOM URBAN HOUSE / CITATION

DAVID JAMESON ARCHITECT  
ONTARIO HOUSE  
WASHINGTON, D.C

**Ontario House** cleverly eases two common pressures of urban row houses—a shortage of sunlight and private outdoor space. Faced with a 14-foot-wide remnant plot where two older row-house blocks converged, David Jameson, FAIA, designed a tall, handsome building that gives back some of the former green space.

The wood-clad building is sand-

wiched between two protruding zinc walls, veiling the adjoining row homes. “D.C. row houses are almost 100 percent masonry. This was a void space, metaphorically lighter, so these two suede-like metal walls bounce sunlight, and the Shou Sugi Ban rainscreen feels light. It allowed us to tuck in sliding doors and various other things,” David says.

The building’s setbacks carved out

patio space on both ends of the house. Mesh panels support vertical gardens, screening the street and views from a five-story building across the alley. In the front, the gridded panels also obscure the entrance to a rental unit tucked under the front patio.

Inside, the central staircase echoes the diagram of the house, with two solid metal railing walls and perforated steel





steps that funnel sunlight through the house. He built high to provide a fourth-floor aerie with front and rear decks and a rooftop lounge that looks over the top of adjacent buildings to Rock Creek Park and the National Zoo.

Urban infill is always ripe for reinvention, and this one considered all the angles while creating tiny planted microclimates. “I wanted to leave the idea to the neighborhood that it was still a green space,” David says.

—Cheryl Weber

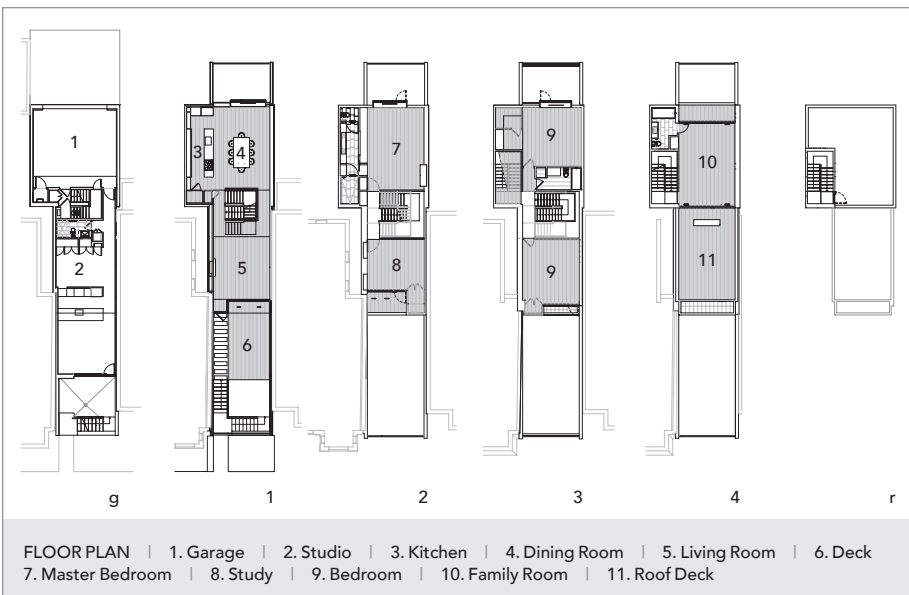


**PROJECT CREDITS**

**ARCHITECT:** David Jameson, FAIA, principal in charge; project architects: Patrick McGowan, Frank Curtis, Christopher Cabacar, David Jameson Architect, Bethesda, Maryland  
**BUILDER:** PureForm Builders, Bethesda  
**STRUCTURAL ENGINEER:** Linton Engineering, Potomac Falls, Virginia  
**MEP CONSULTANT:** Foley Mechanical, Lorton, Virginia  
**LIGHTING DESIGNER:** David Tozer, North Potomac, Maryland  
**PROJECT SIZE:** 4,600 square feet  
**SITE SIZE:** 0.048 acres  
**CONSTRUCTION COST:** Withheld  
**PHOTOGRAPHY:** Paul Warchol Photography

**KEY PRODUCTS**

**CLADDING:** Shou Sugi Ban by George Samaroo; Western States Metals  
**COOKTOP/RANGE:** Wolf  
**COUNTERTOPS:** Silestone  
**DISHWASHER:** Asko  
**DOOR HARDWARE:** Omnia Industries  
**FAUCETS:** Hansgrohe  
**FIREPLACE:** Spark Modern Fires  
**FLOORING:** Carlisle  
**GARAGE DOORS:** Crisway Garage Doors, custom  
**HUMIDITY CONTROL:** ClimateMaster  
**LIGHTING:** Dasal/Lightheaded  
**PAINTS:** Benjamin Moore  
**REFRIGERATOR:** Sub-Zero  
**ROOFING:** Classic Exteriors  
**SINKS:** Blanco  
**WINDOWS:** Western Windows Systems







## RENOVATION / HONOR AWARD

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RESOLUTION: 4 ARCHITECTURE  
AMAGANSETT ADDITION  
AMAGANSETT, NEW YORK

**Beach house real estate** near New York City is a precious thing, but even luxuries can be saddled with compromise. The existing house on this property was a 1990s builder spec special. Large and commodious, with great views and a pool, it was nonetheless lacking in aesthetic delight. It didn't even have a clear style you could assign to it beyond the generic "traditional." So when the young, single client approached Resolution: 4 Architecture seeking a guest house addition, there was little to hinder Joe Tanney, AIA, Robert Luntz, AIA, and their team from blue-skying what it could look like. The result is a striking modern structure that transforms the entire experience of the property—from arrival, to entry, to weekend party time.







“We’ve designed a few things for this client in the past, and he wanted to do an addition to entertain family and friends,” Joe recalls. “The existing house was like new, and from an investment point of view, he couldn’t tear it down. Plus, his master has a big view of the water.” So, Res4 used the new addition—a long linear bar that rises three levels for the best water views—to fix circulation problems for the old house and greatly expand the party and overnight guest space. “It’s almost a vacation pleasure dome,” says Joe. That the new structure also masks some of the ungainly aspects of the old house is icing on the cake.

Visitors now arrive and park in a glass-walled guest garage, which cantilevers off a bluff and into the view—an experience inspired by the movie “Ferris Bueller’s Day Off.” A cedar-trellised and screened pathway then directs them past the main house entry to the new guest wing.

**A combination of custom site work and factory efficiencies ensured the project was ready for beach season.**

On the ground level, five guest suites, outfitted with custom birch bedroom furniture, are democratically appointed with en suite bathrooms and slightly different décor. Each has a private entrance and view to green space at the northern part of the property. Also on the bedroom level are a squash court and gym to help burn off those canape calories.

Stairs up to the main level lead to a large living/dining area and kitchenette. Window walls open the full length of the room to a new extension of the pool deck and the existing pool, creating an expansive outdoor entertaining space. The new deck morphs into a long boardwalk that stretches toward the ocean to a private terrace and fire pit, elevating everyone above the tick-filled beach grasses.

Continuing up to the addition’s third level, there’s an outdoor oasis comprising bocce court, fire pit, and custom spa. This level has the best views in the new building and links









directly to the main floor of the existing house, which has an upside-down plan to take advantage of the water views.

At more than 5,000 square feet, the guest wing is larger than most people’s houses; and at the time it was finished, it marked the biggest modular endeavor the firm—a leader in custom factory-built houses—had taken on. Fourteen “boxes,” as Joe calls the modules, were placed on the site in a single exhausting and exhilarating day. “We had a great set crew—they powered through the whole thing,” he says. “We started at 7 a.m. and finished at 11 p.m. Typically something of that scale would take two days.”

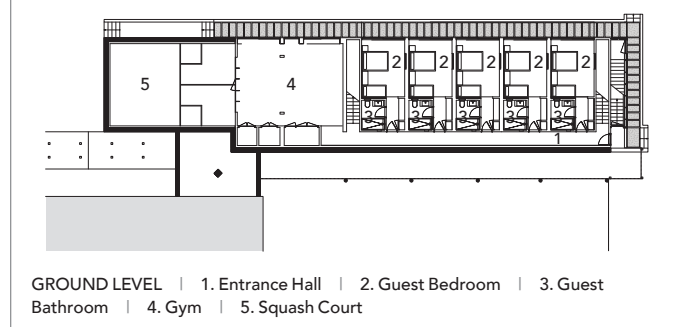
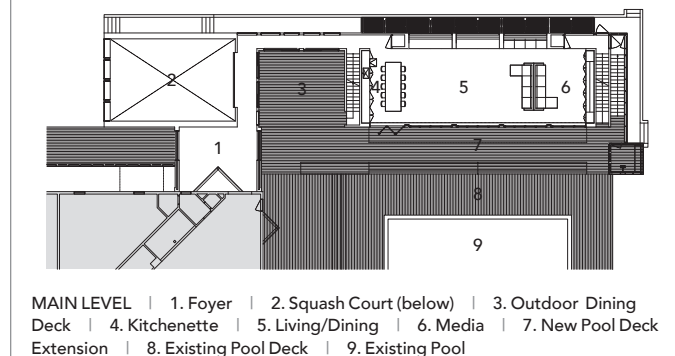
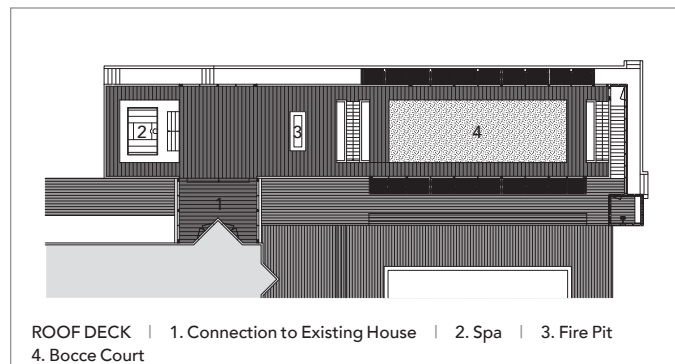
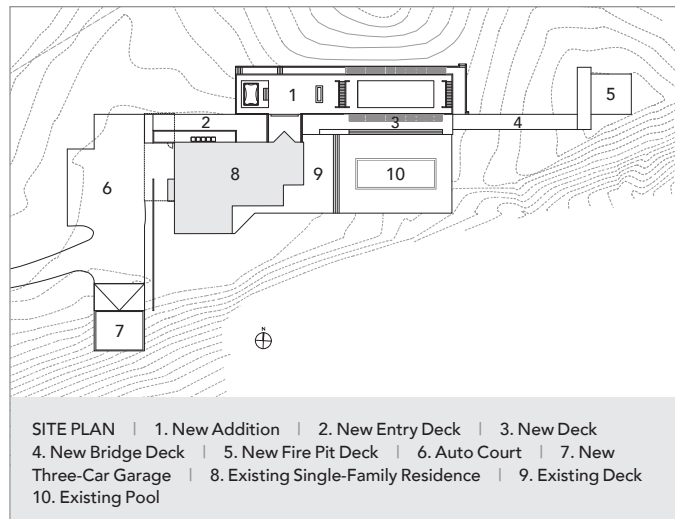
Because Res4’s process combines custom site work with factory efficiencies, the project fast-tracked through the fall and winter and was ready in time for the summer beach season. Let the games begin.—*S. Claire Conroy*

**PROJECT CREDITS**

**ARCHITECT:** Joseph Tanney, AIA, and Robert Luntz, AIA, principals in charge; Debby Yeh, project architect, Resolution: 4 Architecture, New York  
**MODULAR MANUFACTURER:** Simplex Homes  
**INTERIOR DESIGNER:** Curious Yellow, New York  
**LANDSCAPE ARCHITECT:** Sweetbay Landscape Design, East Hampton, New York  
**PROJECT SIZE:** 5,723 square feet (new addition)  
**SITE SIZE:** 5.62 acres  
**CONSTRUCTION COST:** Withheld  
**PHOTOGRAPHY:** Resolution: 4 Architecture

**KEY PRODUCTS**

**CLADDING:** HardiePanel  
**COUNTERTOPS:** Corian  
**DISHWASHER:** Miele  
**DOOR HARDWARE:** Omnia  
**FAUCETS:** Kohler, Blanco  
**FIRE PIT:** Paliform  
**HOT TUB:** Diamond Spas  
**HVAC:** Unico  
**INSULATION/HOUSEWRAP:** ZIP System wall and roof sheathing  
**LIGHTING:** Juno, Lutron  
**PAINTS/STAINS:** Cabot, Benjamin Moore  
**ROOFING:** Carlisle SynTec  
**SINKS:** Duravit  
**SPECIALTY APPLIANCES:** U-Line  
**TILE:** Daltile  
**WINDOW SYSTEMS:** Western Window Systems







## RENOVATION / CITATION

MCINTURFF ARCHITECTS  
21ST-CENTURY CABIN  
HIGHLAND, MARYLAND

**The clients**—a NASA engineer and a cellist with a small child—knew what they wanted in the gut renovation of the 900-square-foot cabin where they live full-time. They asked for a sparse house with nearly anonymous spaces and no furniture other than a small, movable table where they eat while seated on the floor.

Mark McInturff, FAIA, added a cylindrical entry tower with closets and an oculus-lit spiral staircase that replaces a ladder to the existing loft. “The idea was to carry the spiral stair up as a silo—we’re out in the country here,” Mark says.

The two bedrooms have pocket doors that are left open during the day and closed at night, conferring the convertibility of a Japanese house. “What made it interesting was that there was no furniture,” Mark says. “We structured it around the idea that the house has a day life and a life at night. During the day the bedrooms are opened to the main space and the sleeping mats are rolled up and put away.” Doug fir cabinets and built-ins keep everything else out of sight. With the first floor open to the loft, a wood stove is enough to heat the house, though they did install heating and air conditioning.



Outside, the end walls are white, and black asphalt roofing shingles wrap right down over the original part of the cabin, “as if a blanket were thrown over it,” Mark says. —Cheryl Weber





**PROJECT CREDITS**

**ARCHITECT:** Mark McInturff, FAIA, McInturff Architects, Bethesda, Maryland

**BUILDER:** Timber Ridge Builders, Mountain Lake Park, Maryland

**PROJECT SIZE:** 1,000 square feet

**SITE SIZE:** 2.26 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Julia Heine

**KEY PRODUCTS**

**CABINETRY:** Christiana Cabinetry

**CLADDING:** CertainTeed, Sto Stucco

**ENTRY DOORS:** Weather Shield

**LIGHTING:** Progress, Lightolier

**PAINTS:** Benjamin Moore

**ROOFING:** CertainTeed







## CUSTOM PERIOD OR VERNACULAR RENOVATION / HONOR AWARD

SPF:ARCHITECTS  
MORGAN PHOA LIBRARY AND RESIDENCE  
LOS FELIZ, LOS ANGELES

“Successful projects always have a great client,” says Zoltan Pali, FAIA, who had a very special couple of clients for this award-winning renovation and addition to a notable 1920s house by Wallace Neff. Even so, he was initially wary of both their program and how he might approach overhauling a traditional house on the historic register. Further complicating the endeavor were several mediocre remodels done in intervening years.

But the clients knew what they were doing when they tapped Zoltan, whose firm is adept at highly original modern work and painstaking restoration of historic buildings. Safe

passage through their desired commission would require both skills and an ability to flex between them. On their wish list: a renovated kitchen and family room, and a new pool and library. They also wanted a place to park their growing collection of electric cars. At first, they envisioned these as contiguous to the main house, and this is largely what gave Zoltan pause. He thought they wanted a very literal extrusion of the old house architecture into new elements, which did not set his architect’s heart afire.

“But I started meeting with them and coming up with ideas, and I found we were seeing eye to eye. They are very



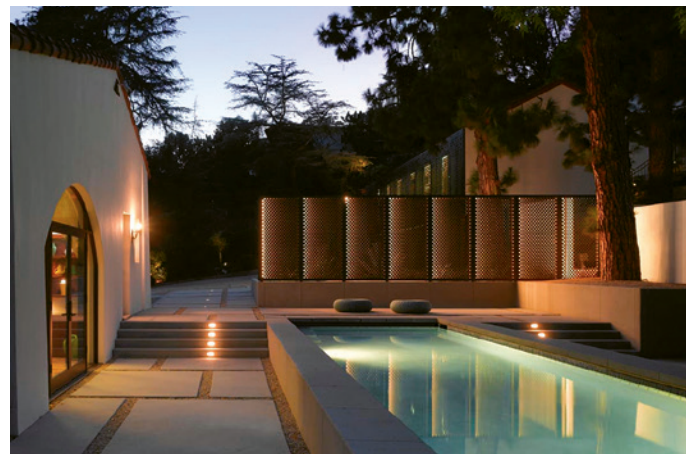


The screens are the Rosetta stone for a design language that could span 100 years.

interesting, very well-read, and very connected to the art world in L.A.,” he recalls. The “very well-read” part is no exaggeration, as one major driver of the project was their collection of 5,000 books, including some rare volumes.

The turning point for Zoltan came during a lunch with his partner and wife, Judit Fakete-Pali, at the Getty Villa. The firm had worked on its renovation and addition with Machado Silvetti. At the original building, modeled after an ancient Roman country house, he noticed again the concrete screens in the façade—they were similar to those at the Neff house, a California-casual hybrid of Spanish and Mediterranean. He realized the screens were the Rosetta stone for giving his clients what they wanted, in a design language that could span 100 years.

However, approval of the screen idea and the other part of his solution—a new standalone building to house the garage and library—would require that coveted “great client” mojo. Expecting an uphill battle, Zoltan took a little mockup of what a modern interpretation of those







Neff screens might look like to his clients, and proposed the new outbuilding with the screens as its prominent design element. To his surprise, they embraced the idea. “We took the plan back to the historic resources department,” he recalls, “and they loved it as well.” Full speed ahead.

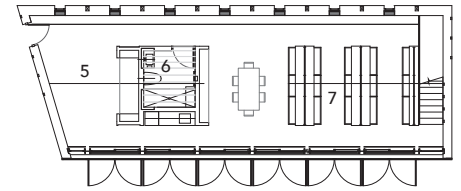
Key to the approvals was that the new building would use similar materials and roof pitch to the existing main house and small guest house on the property. The new garage and library building nests into a retaining wall adjacent to the guest house, the collection suggesting a European hill town built over time. The modern screens, made of bronze anodized aluminum, are a digitized riff on



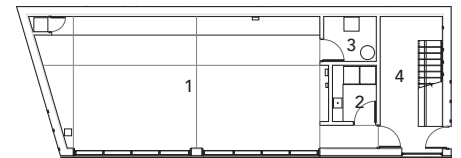




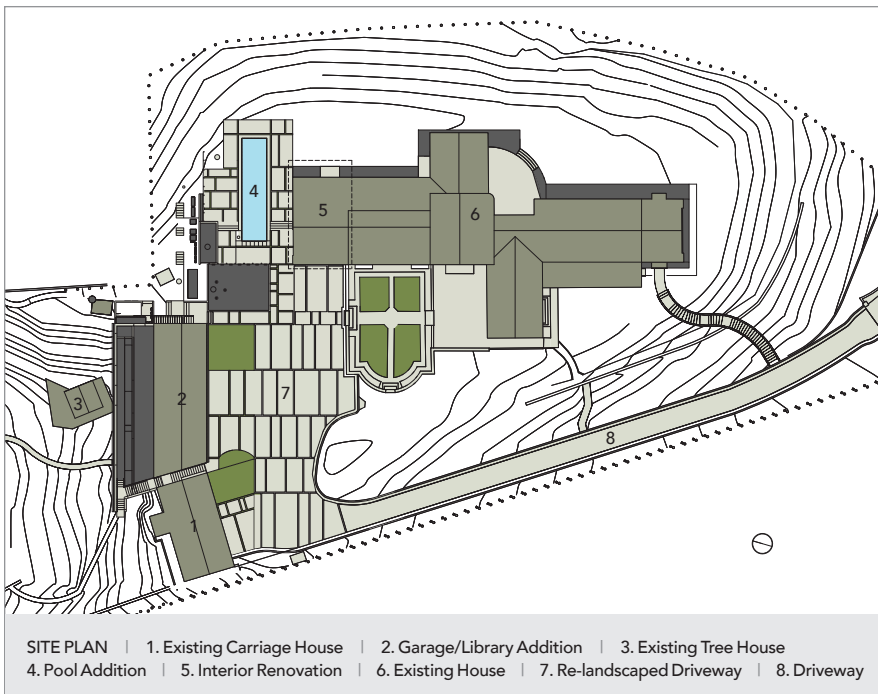
SECOND FLOOR: PRIVATE LIBRARY



FIRST FLOOR: GARAGE



FLOOR PLAN | 1. Garage | 2. Storage  
3. Mechanical Room | 4. Stair Hall | 5. Reading Room | 6. Powder Room | 7. Library



SITE PLAN | 1. Existing Carriage House | 2. Garage/Library Addition | 3. Existing Tree House  
4. Pool Addition | 5. Interior Renovation | 6. Existing House | 7. Re-landscaped Driveway | 8. Driveway

**PROJECT CREDITS**

**ARCHITECT:** Zoltan E. Pali, FAIA, principal in charge; Siddhartha Majumdar, AIA, project architect, SPF:architects, Culver City, California

**BUILDER:** Bill Gordon, William Kent Development Inc., Los Angeles

**LANDSCAPE ARCHITECT:** Korn Randolph Inc., Pasadena, California

**PROJECT SIZE:** 3,300 square feet

**SITE SIZE:** 1.81 acres

**CONSTRUCTION COST:** \$900 a square foot

**PHOTOGRAPHY:** ©Roland Halbe

**KEY PRODUCTS**

**APPLIANCES:** Miele, GE Appliances

**COUNTERTOPS:** Caesarstone

**FAUCETS:** Waterstone, Hansgrohe

**LIGHTING:** Bega (exterior); Louis Poulsen Lighting, Bartco Lighting, USAI Lighting

**LIGHTING CONTROL/SHADING:** Lutron

**PHOTOVOLTAICS:** PermaCity Solar

**SINKS:** Kohler, Duravit, Dornbracht

**WALL PANELS:** Arktura LLC

**WINDOWS:** Arcadia T200

**WINDOW SYSTEMS:** Western Window Systems

Neff's hand-drawn and handcrafted versions. Like Neff's originals, they serve a functional purpose, too, in protecting interiors from strong California sun, while allowing fresh air to pass through.

The firm's updates in the main house consisted of sensitive alterations and improvements very much in keeping with the spirit and quality of Neff's work. New world and old world in harmonious balance. —S. Claire Conroy





## CUSTOM PERIOD OR VERNACULAR RENOVATION / CITATION

CCY ARCHITECTS  
VICTORIAN MUSIC BOX  
ASPEN, COLORADO

**This 1880s Victorian** in Aspen, Colorado's West End is the kind of fairytale house you fall in love with. And then you realize how unlivable it is in 2020. In this popular, protected neighborhood, there are restrictions against altering the exteriors of the old buildings, but you can reinvent the interiors. A poorly designed addition built in the 1970s, however, was fair game for demolition, which is where CCY Architects came in with their master plan: a full-scale interior remodel and exterior restoration of the original

building, and the construction of an entirely separate new building to serve as the clients' desired guest house.

The clients, who are music enthusiasts, wanted their guest house to accommodate a piano with surfaces conducive to good acoustics. The wife's favorite piece of music is Chopin's Nocturne in E-Flat Major (Op. 9, No. 2), but more on that in a bit. Because of restrictions, neither building could accommodate enough bedrooms, so additional bedrooms and living space were built beneath the two buildings.

Says project manager John Schenck, AIA, "This house is very much like an iceberg—more below grade than above grade."

The lot is also on a busy corner, which caused concerns about privacy—especially for the guest house, which is quite close to the street. And that's where we come to the nocturne: The architects designed an aluminum privacy screen or scrim for the building that digitizes the piece into "notes" or holes in the screen.

"We thought of it like music for a



player piano,” says project architect Evan Barrett, AIA. Adds partner in charge John Cottle, “As the sun moves through the space, that’s the magic. The scrim is the instrument, but the music is the light.” –*S. Claire Conroy*

**PROJECT CREDITS**

**ARCHITECT:** John Cottle, FAIA, partner in charge; John Schenck, AIA, project manager; Evan Barrett, AIA, project architect, CCY Architects, Basalt, Colorado

**BUILDER:** Koru, LTD, Carbondale, Colorado

**INTERIOR DESIGNER:** Cheryl Troxel

**LANDSCAPE ARCHITECT:** BlueGreen Landscape Design, Aspen, Colorado

**PROJECT SIZE:** 6,800 square feet (both houses)

**SITE SIZE:** .2 acre

**PHOTOGRAPHY:** Draper White Photography, Lena Nicholson Photography

**KEY PRODUCTS:**

**CABINETS:** Bulthaup

**DOOR HARDWARE:** Valli & Valli

**FAUCETS/SINKS:** Dornbracht, Kohler

**FIREPLACES:** Ortal

**KITCHEN APPLIANCES:** Miele

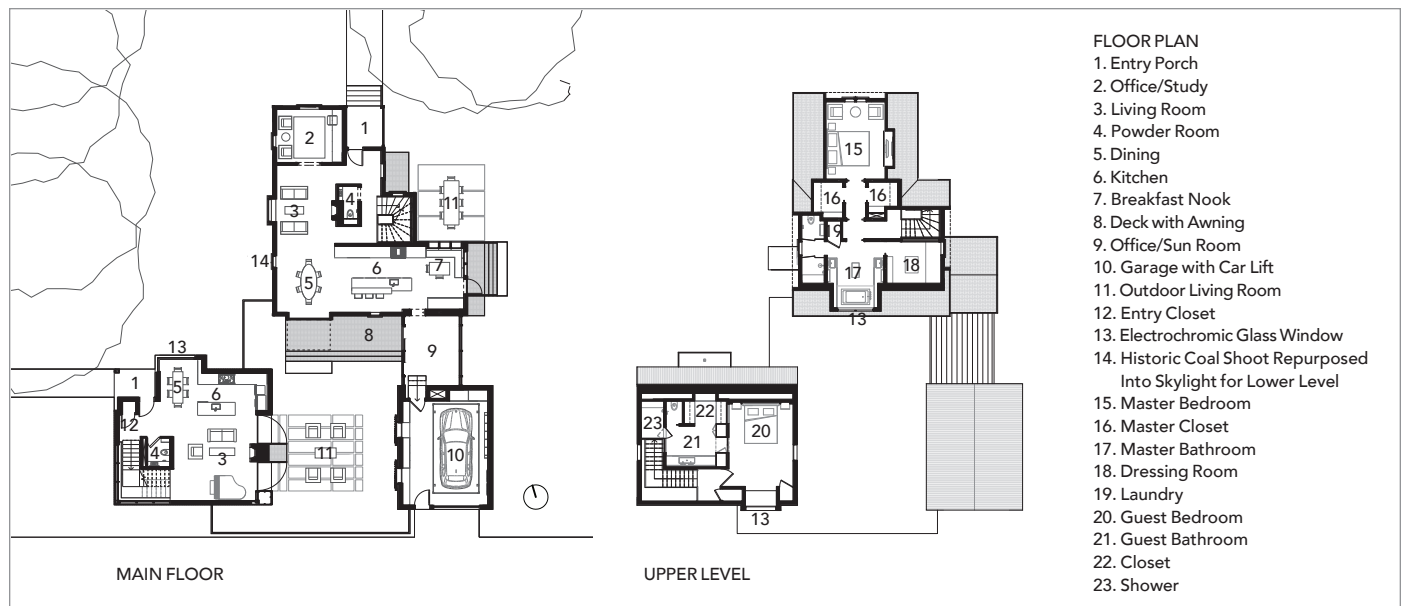
**LIGHTING CONTROL:** Lutron

**SKYLIGHTS:** VELUX

**TOILETS:** TOTO

**WINDOWS:** Loewen

**WINDOW SYSTEMS:** TRU Architectural







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## ARCHITECTURAL INTERIORS / HONOR AWARD

MESSANA O’RORKE  
THE JEWEL BOX  
NEW YORK

**This aptly named** “Jewel Box” renovation turned a lackluster Manhattan studio into a sumptuous apartment evoking the finest boutique hotels. The firm at the helm, Messana O’Rorke, designs at all scales but has a special flair for small spaces. “Most of our work is in the 1,000-2,500-square-foot range,” says Brian Messana, AIA, who likens the task to outfitting yachts or luxury RVs.

This West Village unit—a penthouse with a protected view spanning the Jefferson Market Library Clock Tower to New Jersey—is just 430 square feet and serves as a full-time city residence for the owners. Suffice it to say that every inch is valuable real estate.











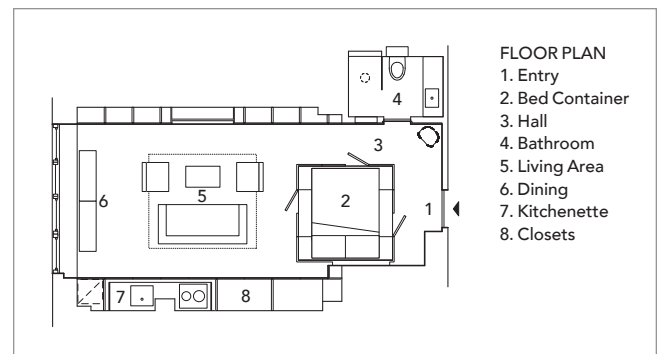
Yet the bigger challenge here was pacing. “Typically, in these apartments, you open the door and see the whole space,” Brian explains. “And you have one of several ways to solve the problem of the bed: You can do a sofa bed, which is never really comfortable; a Murphy bed, but then you’re always having to move the furniture in front of it; tuck it behind a wall; or just leave it out for everyone to see.”

Brian and partner Toby O’Rorke, AIA, chose the wall approach—after a fashion. “Our inclination was to create a box that becomes a sculptural element. Placing it where we did—3 feet from the door and 3 feet from the north wall—also created a vestibule that transformed the space,” says Brian. “A one-line note became multiple experiences that make the space feel larger.”

Like a jewel box, the bedchamber opens in a variety of intriguing configurations, with outward-facing walls that are unlacquered brass and gray Italian cowhide interiors. The bed is raised to capture better views from the main window, and to accommodate long-term storage underneath.

Because this was a top-floor unit, the firm was able to tear it down to the studs and rearrange utilities. The south wall allowed a thicker run of storage, so it holds the kitchen and hanging storage; the north wall contains anything less than 15 inches deep; everything tucks away behind fumed European white oak walls with a wire-brushed finish. A custom table at the window serves as the “front porch” on the view. It pulls away from its niche for dinner parties. Both the kitchen and bathroom are swathed in Carrara marble, for that boutique hotel vibe.

The owners have a small art collection, but Brian convinced them to display just one piece at a time. “We have only one area that’s drywall,” he notes. “But our philosophy is that less is more. When just one piece is out it’s a lot more meaningful than when it’s all out.” —*S. Claire Conroy*



**PROJECT CREDITS**

**ARCHITECT/INTERIOR DESIGNER:** Brian Messina, AIA, and Toby O’Rorke, AIA, principals in charge, Messina O’Rorke, New York  
**BUILDER:** UC Group, Inc., Brooklyn, New York  
**PROJECT SIZE:** 430 square feet  
**CONSTRUCTION COST:** Withheld  
**PHOTOGRAPHY:** Eric Laignel

**KEY PRODUCTS**

**COOKING APPLIANCES/ DISHWASHER:** Miele  
**FAUCETS:** Vola  
**LIGHTING CONTROL/ SHADING:** Lutron  
**PAINTS:** Benjamin Moore  
**REFRIGERATOR:** Liebherr  
**TOILET:** TOTO  
**VENT HOOD:** Best





## RESIDENTIAL SPECIAL CONSTRAINTS / CITATION

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SNOW KREILICH ARCHITECTS  
ST. PAUL RESIDENCES  
ST. PAUL, MINNESOTA



**Designed for a couple** and their disabled son, these two-of-a-kind dwellings meet the street graciously in a neighborhood of well-proportioned homes with front porches and molded railings. Their previous house, a nearby Victorian, was hard to navigate, and the new pair of homes allow the couple to live by themselves, while their young-adult son lives next door with his full-time caregivers.

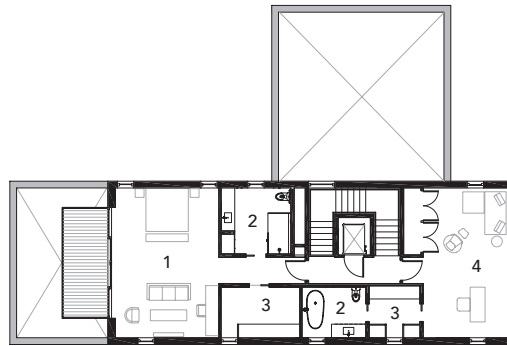
The houses' materials and massing have a subtle relationship. The gabled main house sits perpendicular to the smaller house, following the line of a wooded bluff behind it. Its buff-colored



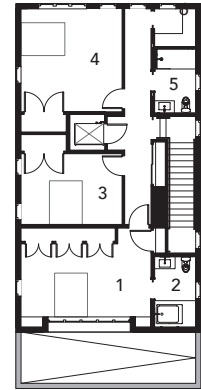


Anamosa limestone cladding is a nod to the masonry homes in the neighborhood, and copper panels wrap down over the second floor, adding contemporary warmth. Across the driveway, the son's simpler stucco house with cedar roof, wood accents, and copper trim speaks to the community's carriage houses. Both have recessed front porches. "The neighbors were worried about how a modern home would fit in, but we saw it as a programmatic-based house with materials that will last much longer than other building stock, and it has massing that makes sense in the community," says project architect Tyson McElvain, AIA.

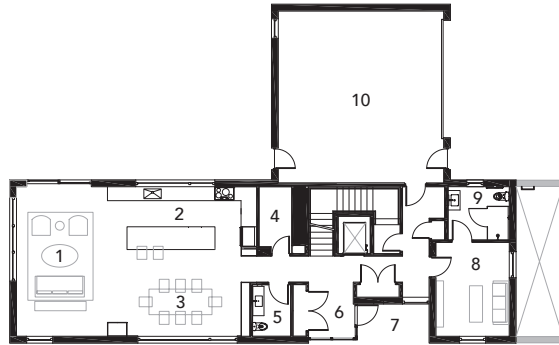
The homes also connect emotionally. Floor plans are open, accessible, and bright, with large windows and white oak floors. An office window in the main house faces the son's house. Floor-length windows in his house return the view of the parents' house, nature, and the street, a source of constant delight since he gets around mostly on the floor. Smart, considered, and inclusive, the houses express larger ideas about family connectivity and community. —Cheryl Weber



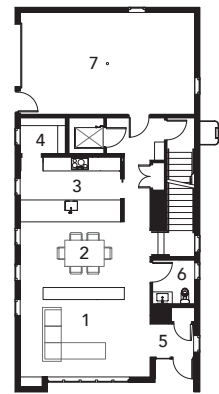
SECOND FLOOR PARENT'S HOME | 1. Owner's Suite | 2. Bath  
3. Closet | 4. Office



SECOND FLOOR SON'S HOME  
1. Bedroom | 2. Bath | 3. Care-Taker Bedroom | 4. Guest Bedroom  
5. Guest Bath | 6. Office



FIRST FLOOR PARENT'S HOME | 1. Living | 2. Kitchen | 3. Dining  
4. Pantry | 5. Bath | 6. Main Entry | 7. Porch | 8. Guest  
Bedroom/Office | 9. Guest Bath | 10. Garage



FIRST FLOOR - SON'S HOME  
1. Living | 2. Dining | 3. Kitchen  
4. Pantry | 5. Main Entry  
6. Bath | 7. Garage

#### PROJECT CREDITS

**ARCHITECT:** Matt Kreilich, FAIA, and Julie Snow, FAIA, principals in charge; senior project architect/project manager: Tyson McElvain, AIA; project architect: Mike Heller, AIA; architect: Kar-Keat Chong, AIA; designer: Andrew Dull, Associate AIA; team member: John Steingraber, Snow Kreilich Architects, Minneapolis

**BUILDER:** Streeter & Associates, Wayzata, Minnesota

**CONSULTING ARCHITECT:** Building Solutions, Minneapolis

**INTERIOR DESIGNER:** Snow Kreilich Architects

**LANDSCAPE ARCHITECT:** TVL Studio, Minneapolis

**PROJECT SIZE:** 4,475 square feet (parents' house), 2,970 square feet (son's house)

**SITE SIZE:** 0.53 acres

**CONSTRUCTION COST:** Withheld

**PHOTOGRAPHY:** Gaffer Photography

#### KEY PRODUCTS

**CABINETY HARDWARE:** Häfele

**COOKTOP/RANGE/VENT HOOD/OVEN:** Wolf

**COUNTERTOPS:** Silestone

**DISHWASHER:** Bosch

**ENGINEERED LUMBER:** Weyerhaeuser TimberStrand

**ENTRY DOORS/WINDOWS:** H Window

**FAUCETS:** Blanco

**GARAGE DOORS:** Clopay

**HUMIDITY CONTROL:** Honeywell

**HVAC:** Lennox

**PAINTS:** Sherwin-Williams

**REFRIGERATOR:** Sub-Zero

**SINKS:** Blanco, Artos, Vitraform

**THERMAL AND MOISTURE BARRIERS:** Tyvek

**TOILETS:** TOTO

**UNDERLAYMENT:** AdvanTech

**VENTILATION:** Panasonic

**WASHER/DRYER:** GE

**WINDOW SHADING SYSTEMS:** Lutron





## RESIDENTIAL SPECIAL CONSTRAINTS / CITATION

SCI-ARC  
IVRV HOUSE  
WESTMONT, CALIFORNIA

**IVRV House nudges** the affordable-housing needle forward by making it greener, safer, and smarter. A collaboration between SCI-Arc and Habitat for Humanity, one of its unique characteristics is the secure, 700-square-foot indoor-outdoor entry courtyard, where a striking sky window and folded roofline scoop in northern light. Another is the hardworking “ecoscreen” designed to guard against break-ins, shade the courtyard, capture energy, and clean the air.

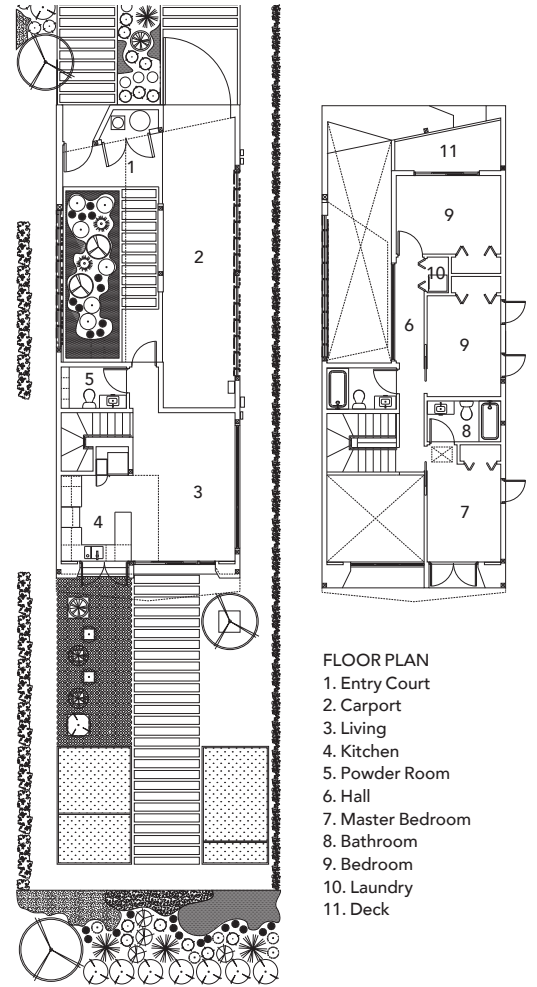
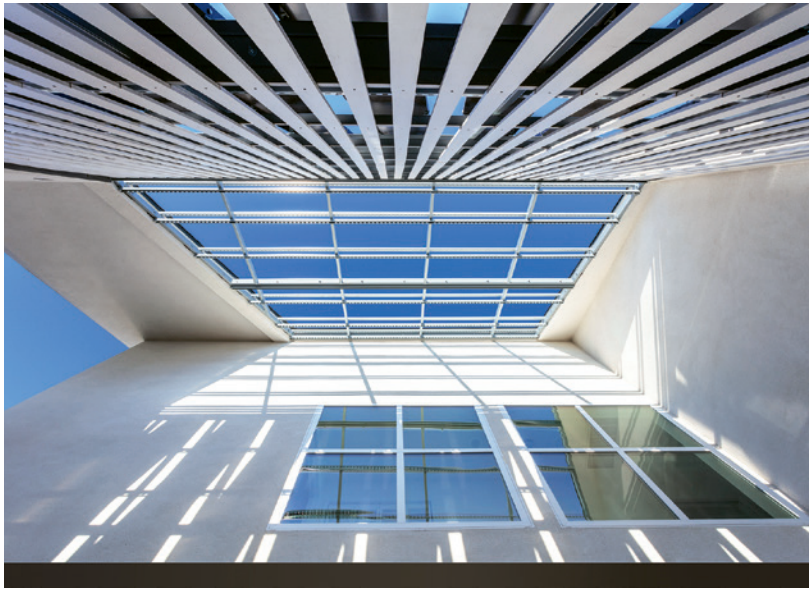
“The livability of the house was important,” says SCI-Arc professor Darin Johnstone, AIA. “We wanted to provide something safe in a neighborhood where crime is a reality, but also carve out spaces that provide the indoor-outdoor lifestyle of Southern California.”

Mounted on the east and west façades, the experimental trellis system consists of black exterior metal panels meant to hold thin-film photovoltaics. The gray middle layer is prefabricated

steel, and the inner white layer is made of vinyl strips coated with TiO<sub>2</sub>, a substance that scrubs pollutants from the air. “The students discovered TiO<sub>2</sub> while researching how to make homes that are freeway-adjacent,” says Darin.

Habitat for Humanity chose not to install the thin-film photovoltaics, but there are conventional solar panels on the roof, and a greywater system. Sited on a narrow, 32-foot-wide lot, the three-bedroom house is also mindful





**FLOOR PLAN**  
 1. Entry Court  
 2. Carport  
 3. Living  
 4. Kitchen  
 5. Powder Room  
 6. Hall  
 7. Master Bedroom  
 8. Bathroom  
 9. Bedroom  
 10. Laundry  
 11. Deck

**PROJECT CREDITS**

**ARCHITECT:** Darin Johnstone, AIA, principal in charge, SCI-Arc, Los Angeles  
**BUILDER:** Habitat for Humanity of Greater Los Angeles  
**STRUCTURAL ENGINEER:** Nous Engineering, Los Angeles  
**PROJECT SIZE:** 1,200 square feet  
**SITE SIZE:** 4,387 square feet  
**CONSTRUCTION COST:** \$165 per square foot  
**PHOTOGRAPHY:** Joshua White Photography

**KEY PRODUCTS:**

**CABINETS:** IKEA SEKTION  
**CLADDING:** HardiePanel  
**ECO-SCREEN:** MCH Nano Solutions  
**HVAC:** LG heat pump  
**PAINTS:** Valspar  
**STRUCTURAL/WEATHERIZATION/BUILDING PERFORMANCE:** Simpson Strong-Wall  
**WATER HEATER:** Takagi Tankless  
**WINDOWS:** Milgard

of summer heat. Portions of the south elevation are tilted to thicken the wall for added insulation and to shade the windows.

“We were able to do quite a lot with a little because of the Habitat model of getting a lot of materials donated and students volunteering their time and labor,” Darin says. “The people who live there love and respect the house. I do think it’s made an exponential impact.”

—Cheryl Weber

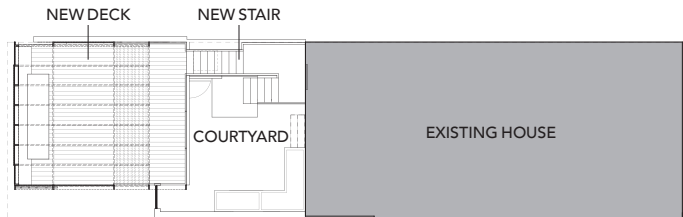






## CUSTOM ACCESSORY DWELLING / CITATION

KUBE ARCHITECTURE  
ALLEY ARMOR  
WASHINGTON, D.C.



As cities densify, alley architecture is becoming a category of its own. Perched atop a garage behind a Washington, D.C., row house, this “summer living room” mitigates heat and screens views from the six-story apartment building behind it.

The structure is composed of ipe flooring, perforated aluminum side panels, angled Corten slats along the rear, and a stainless steel roof. “We wanted it to be rainproof, and stainless steel doesn’t transmit heat,” says principal

in charge Janet Bloomberg, AIA. “But toward the house we used wood slats that are open while still providing shade.” The metalwork was fabricated by Steve Prudhomme’s Metal Specialties company in Louisa, Virginia.

The aluminum side panels are about ¼-inch thick to block views from the street below while letting the owners see straight out. And along the alley, the Corten is meant to be a “work of art that changes over time,” Janet says.  
—Cheryl Weber

### PROJECT CREDITS

**ARCHITECT:** Janet Bloomberg, AIA, principal in charge; Andrew Baldwin, design associate, KUBE Architecture, Washington, D.C.  
**BUILDER:** Milloy Carpentry, Springfield, Virginia  
**PROJECT SIZE:** 500 square feet  
**SITE SIZE:** .04 acre  
**CONSTRUCTION COST:** \$250 per square foot  
**PHOTOGRAPHY:** Paul Burke Photography

### KEY PRODUCTS

**CLADDING:** Metal Specialties, McNichols  
**FURNITURE:** Room & Board  
**LIGHTING:** Glowback LED  
**PAVERS:** Stone Source



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## CUSTOM ACCESSORY OR OUTBUILDING / CITATION

FLAVIN ARCHITECTS  
LANTERN STUDIO  
WELLESLEY, MASSACHUSETTS

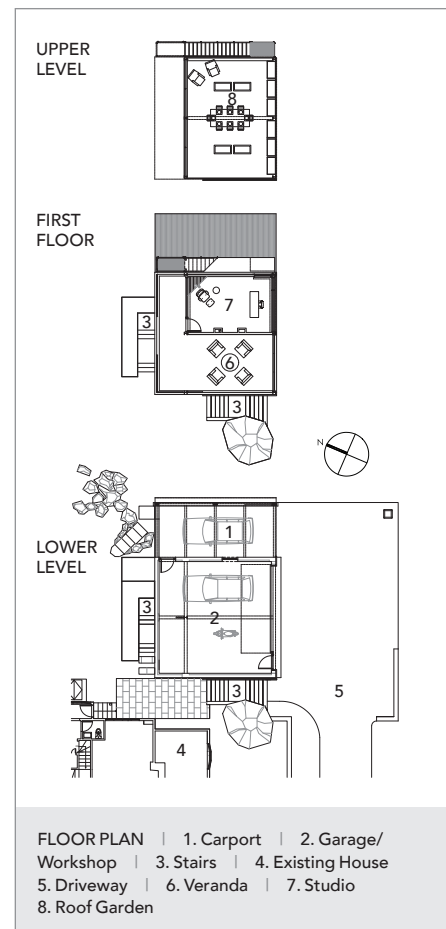
**You know you've got** a hit on your hands when your veteran architectural photographer exclaims, "I've never seen anything like this!" Our judges were dazzled as well with this delightful modern outbuilding, tucked behind a venerable New England Dutch Colonial.

Its originality derives in part from the highly unusual yet specific program: The client wanted a studio building where he could work on his restorations of Vespa scooters and antique fountain pens—pursuing one in plain air and the other in a protected, conditioned environment.

These requirements, combined with Wellesley's building restrictions, the lot's location on a busy road, and the sloping topography,

inspired Flavin Architects' inventive response—a structure that hovers somewhere between concept and completion. Says partner in charge Colin Flavin, AIA, "It's almost unfinished in its reciprocity with nature. There's space for the mind's eye to imagine how it might be enclosed." Project architect Howard Raley, AIA, adds, "The shadows and subtlety of how it all came together is really beautiful."

Ipe decking and mahogany screening elements add warmth and handcraft to the steel frame. The one conditioned space is the office, just under the size limit of historic review. During the pandemic, the clients' progeny came home for a time, and Lantern Studio was electric with activity. —*S. Claire Conroy*



### PROJECT CREDITS

**ARCHITECT:** Colin Flavin, AIA, principal in charge; Howard Raley, AIA, project architect, Flavin Architects, Boston

**BUILDER:** Brookes + Hill, Waltham, Massachusetts

**PROJECT SIZE:** 2,608 square feet

**SITE SIZE:** .46 acre

**PHOTOGRAPHY:** Peter Vanderwarker

### KEY PRODUCTS

**CABLE RAIL SYSTEM:** Feeney

**ENTRY DOOR/WINDOWS:** Loewen

**TRIM:** Boral



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## SCREEN GEMS



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Certain **marquee features** of a custom designed house have long captured the imagination of the residential architect. Think of a beautifully wrought fireplace, for instance, or a sinewy spiral staircase. What's special about these details is they offer practical utility and the opportunity for artistic expression—the combination of form and function that sets an architect's heart aflutter. Possibly no detail reaches the felicity of form + function quite as handily as the architectural screen.

The winners of our 2020 design competition are extraor-

dinarily diverse in their conception and execution, and yet the inventive use of screening is a common thread. Page through the projects and you'll see screens that balance privacy with sun and light control and, in some cases, security, as well.

They are handcrafted and machine made, perforated, patterned, and patinaed. No two are alike, and all contribute immeasurably to the success of the design. They're specific to each application and an essential part of our experience of the whole house. That's custom residential architecture. [RD](#)





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