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VOL. 6, 2020

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The 2021 RD Architecture Awards program recognizing outstanding residential architecture is now open for entries. Winning projects will be published in Volume 3, 2021 of Residential Design magazine and recognized with a special event held at the 2021 AIA Conference on Architecture in Philadelphia.

Deadlines

Regular deadline to enter: January 13, 2021
Late deadline (\$50 late fee required): January 20, 2021
Completed entries due: January 27, 2021

Questions

Please contact
Heidi@SOLAbrands.com
or call (847) 786-8864

Visit RDArchitectureAwards.com
to learn more about the program
and how to enter.

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RESIDENTIAL DESIGN



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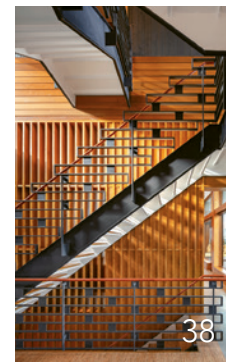
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On the Cover: Lookout House by Faulkner Architects. Photo: Joe Fletcher Photography

RD

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1880 Oak Ave., Suite 350
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847.920.9513

Publisher
Paul DeGrandis
Paul@SOLAbRANDS.com

Group Editorial Director
Patrick L. O'Toole
Patrick@SOLAbRANDS.com

Editor-in-Chief
S. Claire Conroy
Claire@SOLAbRANDS.com

Art Director
Erika Nygaard
Erika@SOLAbRANDS.com

**Creative Director
& Production Director**
Tracy Hegg
Tracy@SOLAbRANDS.com

West Sales Manager
Paul DeGrandis
Paul@SOLAbRANDS.com

Midwest Sales Manager
Zach Stenberg
Zach@SOLAbRANDS.com

East Sales Manager
Dan Miklosz
DanM@SOLAbRANDS.com

Southeast Sales Manager
Dan Agostinacchio
Dan@SOLAbRANDS.com

Product Resource Section/Classifieds
Mike Serino
Mike@SOLAbRANDS.com

Audience Development
Mike Serino
Mike@SOLAbRANDS.com

Projects Manager
Heidi Riedl
Heidi@SOLAbRANDS.com

Digital Programs Manager
Tim Steingraber
Tim@SOLAbRANDS.com

List Rental
Mike Serino
Mike@SOLAbRANDS.com

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Outside Chance



The weather is growing colder, and those of us who have relied on temperate days outdoors to sustain our relationships during this dreadful pandemic are growing nervous. A higher order of cabin fever is looming ahead, as entertaining outside becomes more challenging. If we feel this way now, how will we feel come February?

Well, we're going to have to develop a thicker skin for less-than-perfect weather. As a country, we are shrinking violets. I remember my first visit to Switzerland. It was wintertime in the Bernese Oberland, a picturesque region of mountains and valleys, and it was, to say the least, not warm. That didn't stop the Swiss from enjoying a whole, full life outdoors. They would hike, ski, and walk their Bernese mountain dogs, of course. But they would also sit outside at cafes and restaurants—ones that had perfectly good places to sip and dine inside.

We Americans too readily cede the outdoors at the slightest inconvenience, waiting for a more commodious moment or an entirely different season. That can't and won't happen this winter, and we will learn important lessons from the experience. This is where architects and custom builders can seize a big opportunity. There's no reason why facilitated outdoor living need be confined to resort and vacation areas. With some applied design thinking, every dwelling can reconnect us to nature and fresh air and each other—on all but the most extreme weather days. We must relearn what the Swiss have never forgotten: These natural elements are critical to our well-being—and they happen best outside.

Who better to own this discipline than the maestros of indoor living? By the time we get through this horror, and even while it persists, we'll see increasing demand for outdoor "rooms." Those of you who specialize in vacation homes have a great foundation already, but others may have to get up to full speed. You'll encounter the gamut of program requests from your clients. They may be expansive and encompass multiple areas for different functions—dining, reading, and lounging with friends. Or they may be singular and compact—a sheltered balcony with shade in summer and sun in winter.

Be advised, there are quite a few trades gunning to own this business, too. Yet, if the job involves the seamless integration of indoors and out, it's really your realm. Right now, your competitors' edge is in resources, so you'll need to bolster your go-to spec list with everything from outdoor-rated ceiling fans and fire pits to outdoor appliances and paving surfaces. And you'll want to build a solid roster of expert consultants for the larger jobs. But, if you master the micro and macro components of outdoor living design, and combine this knowledge with the skills and vision you already have, you'll own the space (as you should) and it will be amazing.

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






S. Claire Conroy
Editor-in-Chief
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Wisconsin Street Residence

SAN FRANCISCO, CALIFORNIA
NICK NOYES ARCHITECTURE



There's a tension in San Francisco—and other older urban cores—between preservationists and pragmatists. The Wisconsin Street Residence, a renovation of a former motley Victorian-esque townhouse in Potrero Hill, tripped onto that live wire. The project became a test

case, says architect Nick Noyes, FAIA, for “how much you have to leave and how much you can take away.”

That web slowed permitting down by about two years. But Nick and his team put the time to good use, working with neighbors to secure buy-ins for

decisions that would affect not only their streetscape but their sight lines of the city, and researching architectural details that would hit just the right note of timelessness. The result is a house that's not quite traditional and not quite modern. Instead, it occupies a gray zone somewhere between the two—or maybe we should call it a “putty zone.” More on that in a bit.

“One of the clients grew up in a 300-year-old house on the East Coast and really loves traditional architecture,” the architect says. Because she specializes in art and antiques, she also wanted a house that could let those objects take center stage, that didn't overwhelm with its own character.

Layered atop this list of requirements were California's multifarious Title 24 standards, calling for—among other worthy but discordant items—photo-voltaics. Not exactly a Victorian touch.



This page: A deft balance of traditional-inspired detailing and modern touches give this Potrero Hill renovation a timeless look and feel.



Restrained, self-effacing, and very adept, Nick steered the apple cart with aplomb. “It’s a little different for us versus some firms in the city. My practice is whatever challenge comes along,” he says. “We don’t come to these projects with a lot of attitude. We answer the client with an authentic response.”

Authentic, but inventive. Ultimately, not much remains of the original pastiche of a house ridden with rot, and what took its place is pure architectural interpretation and response. For the new front façade, Nick and his colleagues spent the day driving all over the city to look at dentil moldings.

“We had debated about what’s a nice-looking cornice, what’s overdone, what’s tacky. And that’s how we arrived at an abstracted cornice where the proportions are a little off—it’s a little more modern nod to the historic stuff,” he says. “We were not really constrained by any particular historic period. Many versions of Victorian in the city were done by builders and craftspeople who were not following any rule books.”

Similarly, trim around the windows and entry door add dimension to the front façade, in a highly edited, modern way. The living room’s ganged windows evoke a traditional bay window without the projecting elements.



This page: In contrast to the lushly colored bar alcove, the kitchen restricts the palette to warm neutral tones. Crisp detailing of the custom cabinetry and window trim modernize the farmhouse aesthetic. Simple Caesarstone counters and Daltile subway tiles are durable, enduring, and budget-friendly surface choices.

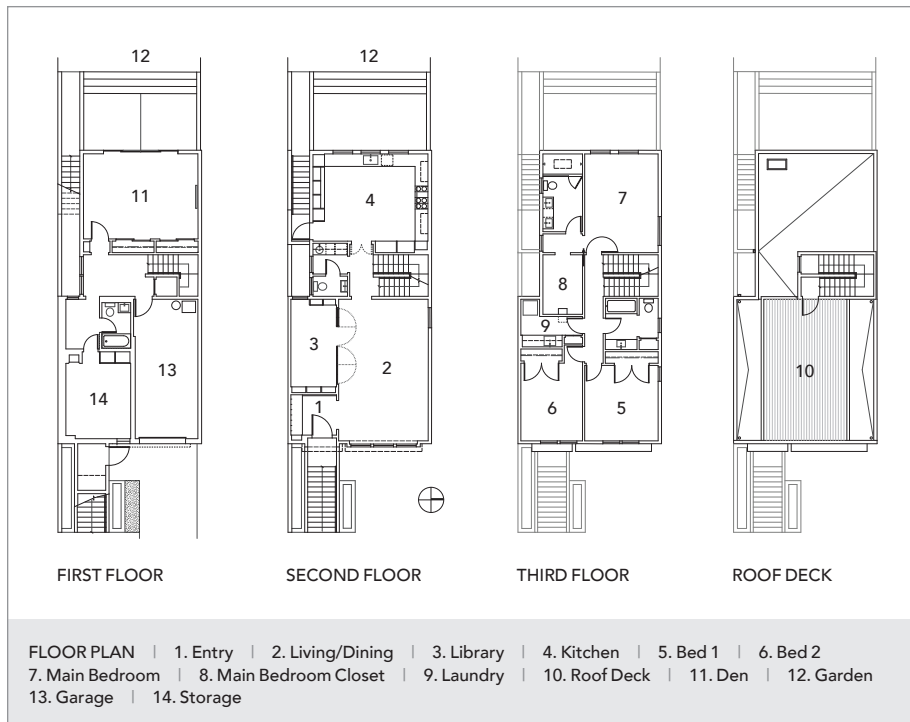
Make note of the flattened-grid motif on the front door and garage door, because you'll see it reappear in the mudroom, kitchen, butler's pantry, and the main bedroom and bathroom. These visual refrains help tie together the eclectic mix of elements of the interior architecture.

What Time Is It?

Is that steel door system in the dining room from the 1940s? What about the almost Deco butler's pantry with its rich jewel tones and antique brass sink? And then there's the Connecticut farmhouse kitchen, with salvaged wooden swing doors and farm table instead of the typical center island. Those who collect antiques and art thrive on that dialogue of difference—varied styles from varied time periods. Achieving harmonious discourse among them, however, requires a maestro's touch.

"We definitely tried to keep the interiors as clean as possible," says Nick. "There's not a lot of fancy stuff here."





It's not a house where they said, 'Don't worry about the budget.' The materials are all straightforward ones applied in a modern way."

Floors are engineered white oak over radiant. Clear straight grain oak appears in the mudroom as veneer panels and in solid stock for the kitchen cabinets. Daltile subway tiles line the kitchen and shower walls in the main bathroom. Simple horizontal wood siding with a nickel gap detail backs the main bathroom vanity and w/c areas.

In the main bedroom, the flat panel grid reappears, turning the wall behind the bed into a headboard and hiding the ungainly details of a code-required, fire-rated steel window.

Possibly the most modern touch in the project is the articulated switchback stair. Awash in natural light from a

clerestory up above, the stair hall serves as a mini art gallery for the clients' collection.

However, taken as a whole, the house succeeds in its goal to be neither one thing nor the other, but something solidly, beautifully in-between. Not a gray zone, which suggests overt modernizing of something older, but a "putty zone" that muddies the difference between then and now.

"There was tons of back and forth on the façade color," says Nick. "The clients wanted white,

but I explained to them, you really want a color that isn't a color. Sometimes it looks more gray, sometimes more putty. I learned that from my time at Leddy Maytum Stacy. You're not really looking for a color, but for a tone you can't really describe." —S. Claire Conroy

"We don't come to these projects with a lot of attitude. We answer the client with an authentic response."

—Nick Noyes, FAIA

Wisconsin Street Residence

San Francisco, California

ARCHITECT: Nick Noyes, principal-in-charge; Yan Aung, associate; Sarah van Laanen and Melanie Kaba, Nick Noyes Architecture, San Francisco

BUILDER: Keith Fontana Construction, San Rafael, California

INTERIOR DESIGN: Maranor Design, San Francisco

STRUCTURAL ENGINEER: Sheerline Structural Engineering, San Francisco

PROJECT SIZE: 3,700 square feet

SITE SIZE: .05 acre

PHOTOGRAPHY: Cesar Rubio Photography

KEY PRODUCTS

BATHROOM VENTILATION: Panasonic

CLADDING: HardiePlank Lap Siding

COUNTERTOPS: Caesarstone

DISHWASHER: Miele

ENTRY HARDWARE: Baldwin

INSULATION/HOUSEWRAP: DuPont Tyvek

INTERIOR LIGHT: Halo cans, monopoints

KITCHEN VENTILATION: Modern-Aire

LIGHTING CONTROL: Lutron

PAINTS: Benjamin Moore

RANGE: Wolf

REFRIGERATOR/FREEZER: Sub-Zero

ROOFING: TPO single ply

SINKS: Kohler

STEEL DOOR SYSTEM: Crittall Windows

TOILETS: TOTO

TUB: Kohler

WASHER/DRYER: Samsung

WINDOWS: Marvin

Married to the Mountain

A ski-ready house in the Sierras girds for earthquakes, fires, and an active family of four.

LOCATION: TRUCKEE, CALIFORNIA

ARCHITECT: FAULKNER ARCHITECTS

BUILDER: RICKENBACH DEVELOPMENT & CONSTRUCTION

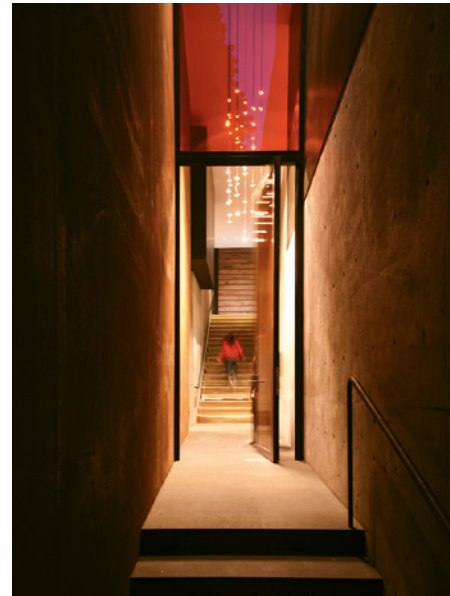
BY CHERYL WEBER

“A house’s aesthetic is earned from the process of making a good place experientially,” says Gregory Faulkner, AIA. “If you make good decisions with those experiences, the appearance is good. It becomes a kind of built-in place, a landscape additive.” This philosophy is elegantly expressed in the many mountain, coastal, and urban homes his eponymous firm has designed from its offices in Berkeley, California, and Truckee, three hours east of San Francisco. It was near this Sierra Nevada town that Greg’s clients bought land in 2013 and commissioned Faulkner Architects to design their first house.

As with all good architecture, landscape, climate, and culture were essential inspiration in the design. Just north of Lake Tahoe in the private Martis Camp community, the young couple’s lot sat on a 20-degree slope consisting of volcanic sediment, Jeffrey pine and white fir, waist-high manzanita, and boulders, some as big as sports cars. One of the perks of this tony enclave is that it has direct access to the Northstar California ski resort. In fact, the base of a ski run lies about 300 yards from the 1.4-acre lot. This adjacency influenced the design direction: the owners can ski right out of their house.







This page: The house's 19-inch-thick concrete walls are engineered for seismic stability and some 600 inches of snow a year. Structural glass lends strength to wall openings while ushering in panoramic mountain views. The bedroom volume is cloaked in a "black mass" of perforated steel screening.

Lookout House is not only on intimate terms with the land, it's also a testament to the alchemy that can occur when a high-level team is assembled early on. In this case, that included not just the engineers and builder but also lighting and interior designer Claudia Kappl-Joy of CLL Concept Lighting Lab in Tucson, Arizona. And of course the up-for-anything clients. "Their requests were pretty general; they treated the house as a living experience, and we constantly jostled with 'what's the best way to do this,'" Greg says, "placing emphasis on quality and design, and doing it as efficiently budget-wise as possible, but not starting with that as a driver."

The couple is athletic and outdoorsy, qualities that came through in their program. They wanted a tough, modern house where they could walk out on all levels. And like increasing numbers of clients these days, it seems, they initially built the house as a getaway from their home in Tulsa, Oklahoma, but have moved in permanently with their two young children, who were born during the six years it took to design and build the house. "They wanted to change their lives and raise their kids in the landscape," Greg says.

To capture views south up the mountain and north down to Martis Valley, the architects envisioned a three-level house that climbs the incline, rising to the south. An entry axis recessed deep into the form, like a crevasse, runs up through the plan, bisecting the public zone on the east and the bedroom wing on the west. "The house is on a cul-de-sac, and the crack protects you from the noisy vibe of other architecture; it cleanses the palate along the entryway," Greg says.

"The house is in the site more than on it," he says. On the mostly buried lower entry level is a garage, family room, mudroom, and ski storage. From there, the staircase ascends through the house, landing in a sunny kitchen and gathering space that feeds out to a north terrace and a south terrace, where a canted extension of the house's concrete wall forms a slot that welcomes skiers. Across the central staircase, the sleeping zone contains three bedrooms and the main suite above.

Another advantage of the siting and plan is that the living wing feels like a realm unto itself, with little sense that it's part of an almost 8,000-square-foot house. "Its slightly splayed concrete outer wall builds the kind of character of

a smaller house,” Greg says. “Even though the insulated concrete walls are robust, it has a cabin feel, and the flat roof is like a visor that directs your gaze down to the valley and up to the ski mountain.” Opposite the stairwell, a solid-walnut wall screens the bedrooms behind it, reinforcing the cabin feeling.

The home’s 19-inch-thick concrete shell is a match for earthquakes, cold winters, and the 600 or so inches of snow that falls in some years. Made from local sand and aggregate, the poured-in-place walls of the living wing rise up to meet the roof and sky. In the gathering space, sliders in 16-foot-tall openings are fitted with structural glass that allows for thin frames. Another set was installed on the kitchen side so that prevailing southwest breezes flow through.

Exterior materials were chosen for fire resistance and low maintenance. The bedroom wing’s concrete west wall gives way to engineered wood framing sheathed in perforated steel. “The black mass of the bedrooms is perforated steel finished in obsidian black, the color of lava glass, the same as the window frames,” Greg says.

Serenity and Surprise

Lava, of course, is a nod to the site’s geology, at the base of a 3-million-year-old volcano. The wife’s request for some color, specifically red, was another opportunity to interpret that connection poetically in physical form. Suggesting the color of volcanic magma, red-tinted glass runs vertically up the three-story entry slot, casting a warm glow on the entryway at night and animating the circulation spine during the day. “It’s an interesting sort of reference in three-dimensional space,” Greg says.



This page: Part view finder and part bunker, the house cleaves open for scenery and hunkers down against adjacent neighbors. The material palette is inspired by local geology and kept pared down to minimize distractions from the natural beauty beyond.





This page: Sturdy surfaces throughout the house withstand boisterous family activity. Basalt floors were sourced in a rough texture, a nod to the 3-million-year-old volcano that formed the area. Henrybuilt cabinet systems add modularity, organization, and function within the open family “gather” room and kitchen area.





This page: 16-foot-tall, black steel window systems on the main-floor gather room are glazed in structural glass, allowing wide-open connections to covered and uncovered terraces. Indoor flooring segues outdoors, uniting both realms as continuous space.

Extending that material logic, basalt with a flamed finish was the inevitable flooring choice. “It has a bubbly character like dried lava; we chose the roughest finish we could tolerate,” Greg says. “The materials related to the site and were locality driven. Appearance was important but not the driver. Basalt connects to the site and happened to be gray, which fits with the stone outside. When we can make decisions like that, there is less discussion on the team; the ‘I like’ part goes away somewhat.”

Still, an adventurous spirit infused the deliberations. Both the architects and clients looked for opportunities to create moments of surprise and calm. One example is the bumped-out sun niche off the living room, just big enough to hold a lounge chair and small table for a cup of tea. Its concrete wall limits exposure to a future house on the building lot next door, while a 16-foot-wide window gazes out to the vertical lines of tree trunks. “The glazing goes wall to wall and floor to ceiling, so the space has this odd quality of being almost wrong, but warm and dry,” Greg says. “By leaving an opening in the concrete, it starts to activate us; what’s going on? You’re not quite present in the house. You can rest, it’s super-warm and puts you to sleep.”

“A house’s aesthetic is earned from the process of making a good place experientially.”

—Gregory Faulkner, AIA

In a house that’s all about prospect, another “refuge” is the wine room and tasting area hidden behind the living room fireplace. A vertical slot in the wine room wall admits a red glow from the stair hall. “There’s a reality of where you are in the house and some light pouring in, kind of a spiritual moment where you don’t have to have the lights on to find a bottle,” Greg says. And a horizontal slot in the cantilevered fireplace lights the tasting area, a hideaway where the husband often unwinds while listening to music. “In winter there’s a glare we get tired of from the snow,” Greg says. “Warmth from the fireplace radiates into that protected space.”

In another understated moment of discovery, the stair hall slot aligns with a narrow aperture in the tasting room’s back wall, creating a sight line from the hallway out to the rear terrace and the light. “You’re looking through multiple rooms without violating privacy,” Greg says. A doorway leads from the tasting room to the secluded spa terrace, where geometrical concrete “columns” are arrayed to play with light, space, and access. This was initially a response to a code requirement for the spa enclosure. As the architect explains, “They face southeast and allow thickened light, or layers, to flow into



that space. As they developed, they started to associate with the tree trunks in a figure/ground way, a light reversal of the dark tree trunks. It starts to break down that line between a strong form and its environment.” Although the owners decided to install a spa cover that meets code, “the thing that evolved was bigger than the original need,” Greg says. “We try to push code toward a more architecturally ambitious definition.”

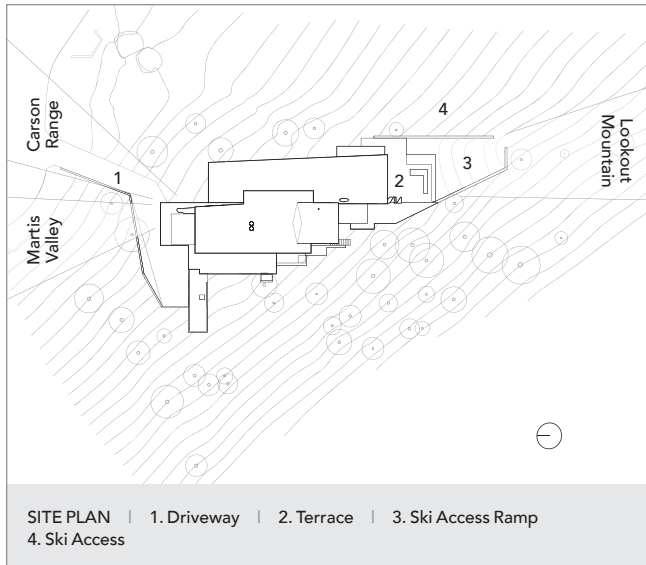
Modular Clarity

Open and bright, the house grew in scope as the owners evolved from engaged-to-be-married to parents of two. A family room with en-suite bath and kitchenette was added to the ground level opposite the garage and mudroom/laundry. Henrybuilt casework, made of gray-stained walnut plywood, hides the washer and dryer, sinks, boots, and coats. “The Gaggenau kitchen and Henrybuilt casework used throughout the house lend this sophistication of modularity to the house with systems built in,” Greg says. “It gives a simple clarity that worked with our minimal approach and focus on the outside.”

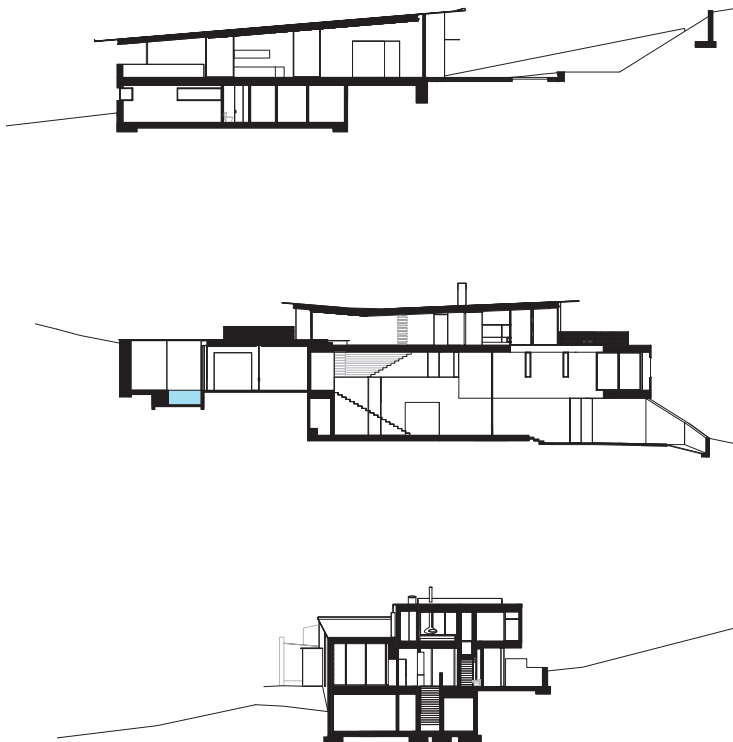
At the top of the house is the owners’ spa-like retreat with a lounge, north and south terraces, and a large pivoting door separating the bedroom and bath.



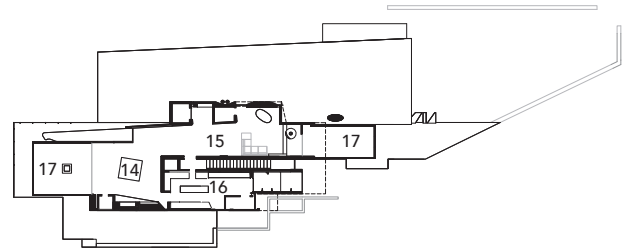
Above: The gather room opens to a large terrace and a smaller balcony space just large enough to soak up a little sun. Left: Adjacent to the gather room and terrace, a spa tub draws privacy from a cluster of concrete “trees,” a sculptural response to a required code.



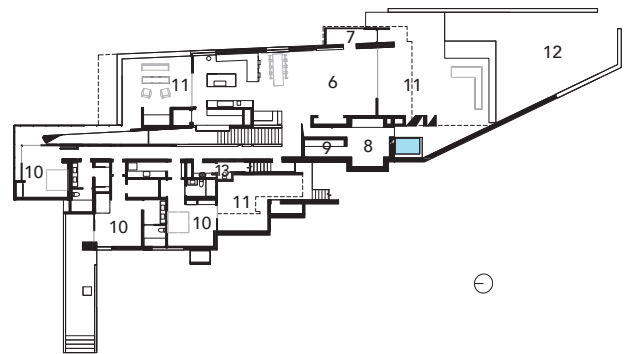
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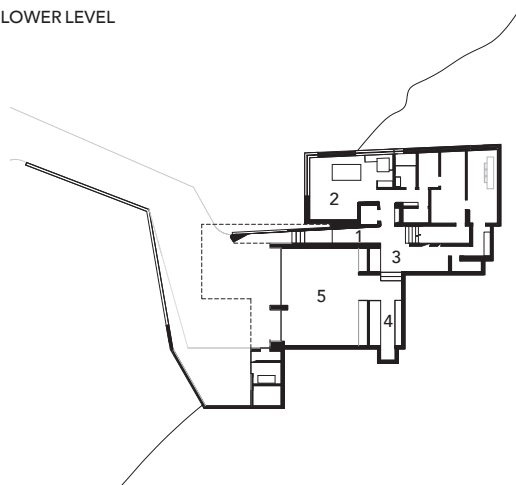
UPPER LEVEL



MAIN LEVEL



LOWER LEVEL



FLOOR PLAN | 1. Entry | 2. Family | 3. Skis | 4. Laundry | 5. Garage
6. Gather | 7. Sun Nook | 8. Retreat | 9. Wine | 10. Bedroom
11. Terrace | 12. Ski Access Ramp | 13. Powder | 14. Main Bedroom
15. Main Bath | 16. Main Bedroom Lounge | 17. Terrace



The bed swivels so that it can face the fireplace or the view. Solid walnut on the floors, ceiling, and walls came from old orchards in the Sierra foothills.

Here and in other parts of the house, wood slats on the ceilings and walls have a 3/4-inch gap, allowing the wood to expand and contract. Behind it, drywall and ROCKWOOL insulation absorb sound. In the great room, thin Flos lighting tracks were integrated into the gaps. The foyer's atmospheric chandelier was another pitch-perfect lighting element. "The entry opening to the sky is a surprise," Greg says. "You get a little weather in there, some flakes falling into what would be this crevice in the rock. Claudia picked up on that feeling and reflected it in the light fixture."

The minimal palette is a credit to the owners, he adds. "Detailing becomes simpler when there are fewer materials to deal with, and there's less stress on the mind. You can relax in a space that doesn't appear to have gone through gymnastics to make it work."



This page: The main bedroom and spa-like bath occupy the top level of the house. The bed swivels toward the north or south terraces or the fireplace, as the owners desire.

At Ease

Not that construction was straightforward. A COR-TEN steel plate 8 feet wide by 20 feet long was needed to stiffen the north terrace's cantilevered roof, so that a thin edge meets the sky. "We came up with a system where the roof sheets could expand and contract up to an inch without affecting the waterproofing," says builder Andreas Rickenbach. "The giant cantilever over the garage was another challenge. It is supported by a grid structure of beams inside the second-floor walls and third-floor ceiling." He also worked closely with a steel fabricator to finesse the custom bifold garage doors, which are supported in the raised position by a counterweight.

More practically, energy use was a concern on the north-facing slope. Solar panels were out of the question because of snow loads and tree cover, so the architects focused on retaining energy and using it sparingly. The double-sided concrete walls with 3 inches of foam insulation act as a heat sink. That, combined with an R-80 roof, high-performance glass, and radiant floors keep the house toasty in wintertime.

At the end of a lengthy construction period with many weather-related delays, that enveloping quality was palpable to the builder, and becomes part of how the house is experienced. "The house is very warm and welcoming. There's no echo," Andreas says. "It feels like you just want to sink into the couch and hang out." RD



Lookout House

Truckee, California

ARCHITECT: Gregory Faulkner, AIA, principal-in-charge; Christian Carpenter, Jenna Shropshire, Gordon Magnin, Darrell Linscott, Breanne Penrod, Garrett Faulkner, Faulkner Architects, Truckee, California

BUILDER: Rickenbach Development & Construction, Olympic Valley, California

INTERIOR & LIGHTING DESIGNER: CLL Concept Lighting Lab, Tucson, Arizona

STRUCTURAL ENGINEER: CFBR Structural Group, Reno, Nevada

MEP ENGINEER: MSA Engineering Consultants, Reno

PROJECT SIZE: 7,833 square feet

SITE SIZE: 1.41 acres

CONSTRUCTION COST: \$990 per square foot

PHOTOGRAPHER: Joe Fletcher Photography

KEY PRODUCTS

CABINETS AND MILLWORK: Henrybuilt

CLADDING: Cast-in-place concrete, COR-TEN, painted steel

COOKTOP/OVENS: Gaggenau

COUNTERTOPS: Marble, Paperstone, stainless steel

FAUCETS: Boffi

FIREPLACE: FPX

FLOORING: Flamed basalt and walnut

FOUNDATION: Concrete with 3" foam insulation between 8" layers of concrete

GRILL: Lynx

HUMIDITY CONTROL: Nepronic

HVAC: Rheem

LIGHTING: B. Lux, BEGA, BK Lighting, Brendan Ravenhill, Catellani & Smith, FLOS, Hevi Lite, HK Lighting, Kreon, Luceplan, Lucifer, Lumenpulse, Maset, MP Lighting, Nir Meiri, No. 8 Lighting, Occhio, Viabizzuno,

PLUMBING FIXTURES: Boffi, Blanco, TOTO

REFRIGERATOR: Gaggenau, Sub-Zero

SINKS: Boffi, Blanco

SPA: Diamond Spas

TOILETS: TOTO

TUBS: ADM

VENT HOOD: Vent-A-Hood

WASHER/DRYER: LG

WINDOWS & WALL SYSTEMS: Reynaers & Albertini, Apex Fine

Playing the Angles

Three view-hunting houses break out of the box to capture their best prospects.

BY CHERYL WEBER AND S. CLAIRE CONROY





Sooke 01 House

SOOKE, BRITISH COLUMBIA
CAMPOS STUDIO



Opposite and this page: Built on a knoll some distance from the ocean, this full-time retirement home on Vancouver Island is about immersion in angled, framed views of nature. A central interior concrete column echoes the diameter of tree trunks nearby. The beam it supports and the thin strips of milled hemlock that line the ceiling evoke a modern tree house.

One of the beauties of a forest is that, to the creative eye, its scenery can be sliced and framed like a piece of abstract art. That's precisely what's going on at the Sooke 01 House, on a knoll in Vancouver Island's coastal rainforest. This client, perhaps wisely, thought that the tree trunks of Douglas fir, Sitka spruce, and cedar were more interesting than a singular view of the ocean. So she and the architects at Campos Studio chose a spot for her house some distance from the water. The home's splayed footprint offers up fractured views of the varied landscape. From inside, its composed scenes of tree trunks, mountains, rock outcrops, and the Pacific shoreline invite her to more fully grasp the essence of this place.

The commission grew out of a chance encounter. Firm principal Javier Campos crossed paths with the woman one day when they were both walking their dogs. "Our kids had played soccer together," he says, joking that "our dog is earning his keep." As they talked, he learned that the retired newspaper editor had decided to trade in her urban life for a more remote existence on Vancouver Island, about four hours and a boat ride northwest of the city. With her children grown, "she was looking for a change in lifestyle," Javier says. "Living out on the coast is pretty spectacular; she took a chance and embraced it."

She wasn't the first person to buy this lot, but she was the first to keep it. Other owners were set on building a house





This page: Although the house is compact, it offers a variety of experiences in every room and each view is a new discovery.

right along the shoreline, which proved to be prohibitively expensive because of the rocks. This client, however, wanted to avoid an oceanfront house, and she and the design team camped out on the site to discover its nuances. Rising steeply from the road, the land crests at a clearing around a moss-covered outcrop, then drops gently to a rocky cove. “We kept gravitating to the knoll,” says project designer Czarina Ray. “It felt like the place you wanted to be, so we put the house right behind the knoll. It goes along with the idea that you should pick the best part of the site and leave it alone, or build in a way that you can make that good part better.”

Like many clients, the woman had a fairly straightforward idea about what the house would be. However, as they sussed out its relationship to the land, something different emerged. “We never set out to make an angular house,” Javier says. “What we said is, how do you want to live here? What should it feel like?” Knowing the house would be about 1,400 square feet, the questions were how to make it feel bigger and how to develop the experience of being in the forest. “It goes with our philosophy of anchoring architecture in its location,” Javier says. “You can’t move this house somewhere else.”

That led to the decision to deconstruct the box, so to speak, so each room has a quite different view. “You can move to an adjacent space and have a whole different psychological experience, which makes the house feel larger,” he says.

Tree House

The resulting design is simple in plan but complex three-dimensionally. The owner’s suite and guest suite veer off on opposite sides of the house, with the living room, dining room, and kitchen wrapping around a south-facing mahogany deck that flows around the rock outcrop. Al-



This page: Radiant floors and a wood-burning stove keep the home cozy in damp, cold weather. Concrete elements suggest overcast winter skies, but are warmly balanced by a protective shell of locally sourced millwork.



This page: The home's compound angles were a major challenge for builder Paul Clarkston, but the architects supported him with 27 pages of elevation drawings.



though there are neighbors, she can't see them, so every room is free to face a different aspect of the landscape—mountains to the east, ocean to the west, and forest in between. “Because she's there all the time, it was important to create all these different spaces for different parts of the day,” Czarina says. Each view became a carefully curated vignette—tree branches in one window, a close-up of a tree trunk on the way to the bedroom, or an ocean vista through the living room glass.

Metaphorically, the trees slip inside too. Structurally the house is organized

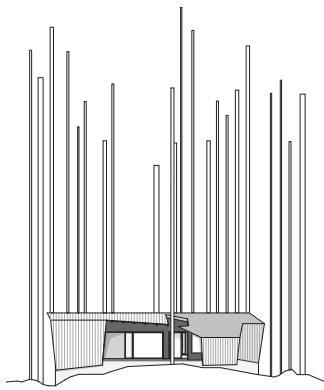
“[We have a] philosophy of anchoring architecture in its location. You can't move this house somewhere else.”

—Javier Campos

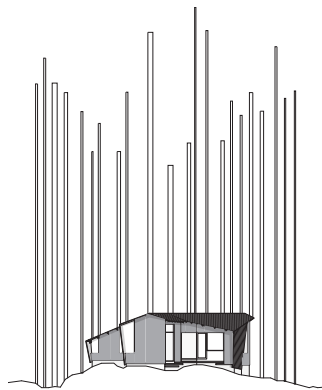
around a central concrete column at the entry that echoes the diameter and size of the surrounding tree trunks. A fir glulam ridge beam branches off the column, creating a meandering spine. It supports the angled ceilings,

which are made of thin strips of milled hemlock, a local wood that is darker and harder than cedar. Against the drywall, the wood reads as a warm shell that sometimes wraps down a wall, while the pattern evokes a canopy of conifer needles. Polished sapele mahogany millwork also lends a sense of warmth and comfort. It is used like furniture to divide some of the spaces without touching the ceiling. Radiant-heated concrete floors and a small wood-burning stove keep the house cozy in the winter.

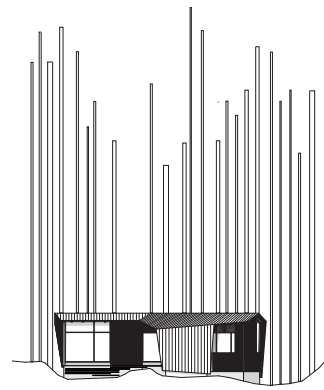
Designing this far north was an opportunity to play with the character



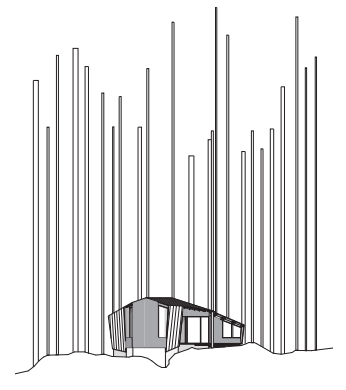
NORTH ELEVATION



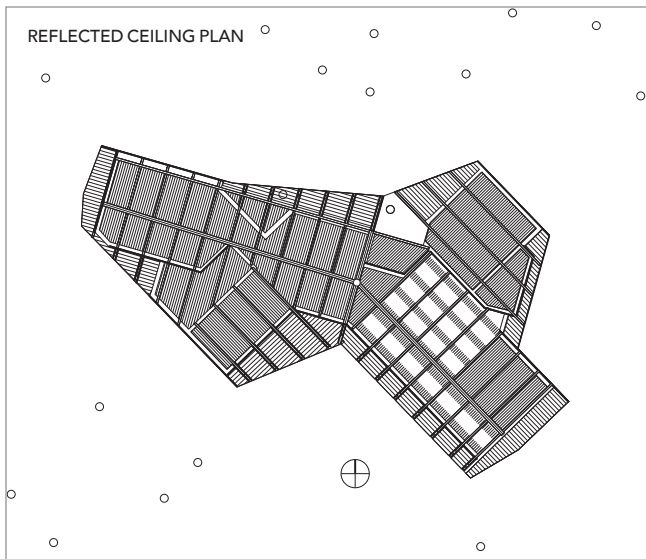
EAST ELEVATION



SOUTH ELEVATION



WEST ELEVATION



FLOOR PLAN | 1. Porch | 2. Entry | 3. Living | 4. Dining | 5. Kitchen
6. Main Bedroom | 7. En Suite | 8. Bathroom | 9. Guest Bedroom
10. Patio



Clad in metal and cedar, the home blends in with its rugged surroundings. The bowing, folding, and soaring façades suggest the knoll's weathered tumble of rocky outcroppings.

of light. “In summer the sun rises in the northeast and sets in the northwest,” Javier says. “In winter it goes from the southeast to the southwest and the angle is lower.” Windows fill the irregular void where the angled roof meets a canted wall. “There are no frivolous curves or angles,” he says. “When that void appears, the leftover shape is the window.”

Compound Interest

Fitting those window assemblies into seamless corners required precision from framing to finish, says builder Paul Clarkston, who executed the vocabulary that Campos Studio had specified. “It’s a Stradivarius of a house,” Paul says. “There were 27 elevation drawings, a new record.”

The house’s board-formed concrete

base was tinted with a pigment that is close to the rock color, and a shade or two darker than the overcast winter skies. The upper part of the structure is essentially a metal shell lined with 1x2 clear cedar. In a dense forest, you don’t use skylights or gutters, Javier says—nothing you have to climb up and clean. Folds in the metal roof channel water to runoff points. While the angles in plan relate to the views and orientation, the roof folds were designed for shedding water.

“The house was complicated to build because of all the compound angles—angled roof meeting angled walls,” Javier says. “But with 3D technology, it’s so much easier to give the builder a drawing of each wall—start this wall at 10 feet and end at whatever. The roof is planar; it folds. Wherever it hits the walls there’s a straight line, but it will be higher at one end than the other.”

In this house, Campos Studio provided the owner and her dog with not just a new address, but a new experience, and one where every room in the house has the best view. “Several months after the house was finished, we called her about something and she told us she was opening a bottle of Champagne,” Javier says. “She was just celebrating the house.” —*Cheryl Weber*

Sooke 01 House

Sooke, British Columbia

ARCHITECT: Javier Campos, principal; Czarina Ray and Alix Demontrond, project architects, Campos Studio, Vancouver, British Columbia

BUILDER: Paul Clarkston, Clarkston Construction, Vancouver Island, Washington

COUNTERTOPS: PaperStone

MILLWORK: Nigel MacMillan

STRUCTURAL ENGINEER: Equilibrium Engineers, Lake Oswego, Oregon

PROJECT SIZE: 1,480 square feet

SITE SIZE: 1.5 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Ema Peter Photography

KEY PRODUCTS

CABINETRY: Custom sapele mahogany

CABINETRY HARDWARE: Ashley Norton

CLADDING: Metal and cedar

COOKING VENTILATION: Vent-A-Hood

COOKTOP/RANGE: Blomberg

FAUCETS, FIXTURES & FITTINGS: Duravit

FIREPLACE: Lopi

FLOORING: Polished concrete

REFRIGERATOR: Liebherr

WASHER/DRYER: Blomberg

WINDOWS: Marvin





Sands Point Residence

SANDS POINT, NEW YORK
HMA² ARCHITECTS

HMA² Architects is known for its libraries and university buildings, yet many of the firm's stated design principles apply just as aptly to houses, and the Sands Point Residence is a case in point. It makes "art out of sensible construction," references history, and is the result of "a dialogue, not a soliloquy." And while their institutional commissions have taken them up and down the East Coast and as far afield as the former Soviet Union, the Manhattan-based architects were no strangers to Sands Point, on a peninsula on Long Island's North Shore. They had designed a nearby house for the parents of these clients, and were called on to continue the tradition for the couple, who have three daughters in high school and college.

This particular 2-acre lot held a 1970s house that didn't engage the site, on a bluff with views up and down Long Island Sound. Starting from scratch allowed the architects to create a flexible, full-time family "resort" of sorts for the clients, who are very social. At 7,000 square feet, it's a big house that is made domestic through the use of common materials, clever delineation of boundaries, and changes in scale.

HMA² started sketching a design back in 2008, but it was put on hold until recently. By the time they reactivated the project, the clients had begun envisioning a more open house where they could entertain on a larger scale. "It was meant to feel like a vacation house every day," says Henry Myerberg, FAIA. "They were interested in how to use the house as a frame to celebrate the setting."

Spread out in front of the water, the resulting house has a cedar and glass skin protected by a shell-like metal roof that wraps down the taller wall on the west, where storms come from. This dynamic roofline helps to express the view and plays an active role in the life of the house. Sloping down toward the garage, it allowed for three levels of



Opposite and this page: Although obviously modern, this home for a family of five riffs on the area's more traditional pitched roof dwellings. The roofline soars as it moves over the bedroom wing and descends as it covers the kitchen and garage zones.



varying heights that create both grand and cocooned interior spaces. The roof pitch was also a nod to local precedent. “Traditional houses with pitched roofs are common in that area,” Henry says, “and so is the idea of having a low portion where the garage is located. This creates an attic space on the second floor, which is a den the daughters share. The roof then ascends higher with the [main] suite looking toward the sound.”

Modern Americana

If the façade takes creative license with traditional design thinking, so does the interior, an updated center-hall floor plan. To take advantage of the site, Henry drew a glassy entry hall that aligns with an existing tree and a view of the water. There, a central stairway divides an elegantly proportioned living and dining room at the taller end of the house from an eat-in kitchen and pantry on the other. Making several turns on its way to the couple’s suite at the roof’s highest point, the stair reveals those shifting volumes as you move up. “It is meant to be this kinetic experience and a way of understanding how the house is organized,” Henry says.

The second-floor landing leads to the kids’ wing containing three bedrooms, two baths, a laundry, and a lounge. Half a flight up on the other side of the stairs



This page: Commonplace materials temper the scale of the large home. The fireplace combines dark, utility-grade Nelson bricks with lighter-colored concrete units and elevated granite hearth.

is the couple's suite. That move split the ceiling levels on the first floor, allowing the 20-by-36-foot living/dining room to have an airy 12-foot ceiling, while the kitchen under the bedroom wing is 9 feet tall.

The meandering staircase is also a platform for viewing the changing light. "The stairway faces east and west, so you can experience the sunrise and sunset," Henry says. At night, LEDs on the white underside of each tread turn the structure into a lit chandelier. The stair treads to the lower level are covered in cork, a wink at the wine cellar at the bottom landing. And a few steps down is a "grotto," or walk-out lounge that faces an existing pool,

and a bedroom and bath, laundry, and exercise room.

Convivial and welcoming, the interiors weave together expansive and contained spaces, and the thoughtful use of materials ensures that the larger rooms are humanly scaled. "The house has an Americana flavor because of the central stair and the hearth as a family destination, recalling some Frank Lloyd Wright philosophy in the way the house knits with the site," Henry says. Beyond the tall living room, a lower-volume bump-out on the front of the house contains a TV room, bath, and guest room. With its own expressive dark metal roof, "it feels like a separate wing but is near the living space," he says.



This page: The corner column is part of the steel structure with steel bracket shelves added. An LED strip behind it silhouettes the column at night. Upper cabinets have stainless steel fronts, part of the appliance vocabulary. Base cabinets are a lighter vertical-grain plywood.



Clockwise from top left: Cedar wall boards with a small V-groove layer warmth through the house. In the main suite's bathroom, a wraparound Corian bench echoes the fireplace hearth. A "walk the plank" balcony projects into the main bedroom's water view. Necessary structural bracing becomes a desk.



Natural, humble materials create a rich interior tapestry. The zigzagging steel staircase and patterned squares are an abstraction of the natural setting. "The welding joints are not ground smooth; it was not meant to look like anything other than the way it was put together," he says. The metal stair handrail is wrapped in leather, and floors are radiant-heated concrete. Between the stairwell and living room, wood battens confer a familiar appeal, and were also used to hide the door to the den.

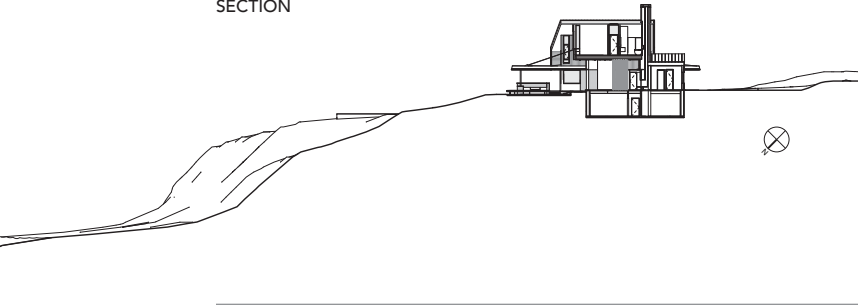
"We were trying to make an artful rationalization of the structure with off-the-shelf, crafted components," Henry says. Dark, utility-grade Norman bricks and concrete masonry units form the fireplace wall and mantel. The elongated bricks emphasize the horizontality of the sky and water, and a granite seat wraps all the way around it. "There's this idea of wrapping to feel contained," Henry says. "You're in this large space

but have layers of containment. That's picked up on the outside of the house with the wrapping roof shape—making grand elements feel contained and intimate. Cedar wallboards, installed with a small V-groove, also lend a cozy vibe within the larger space.

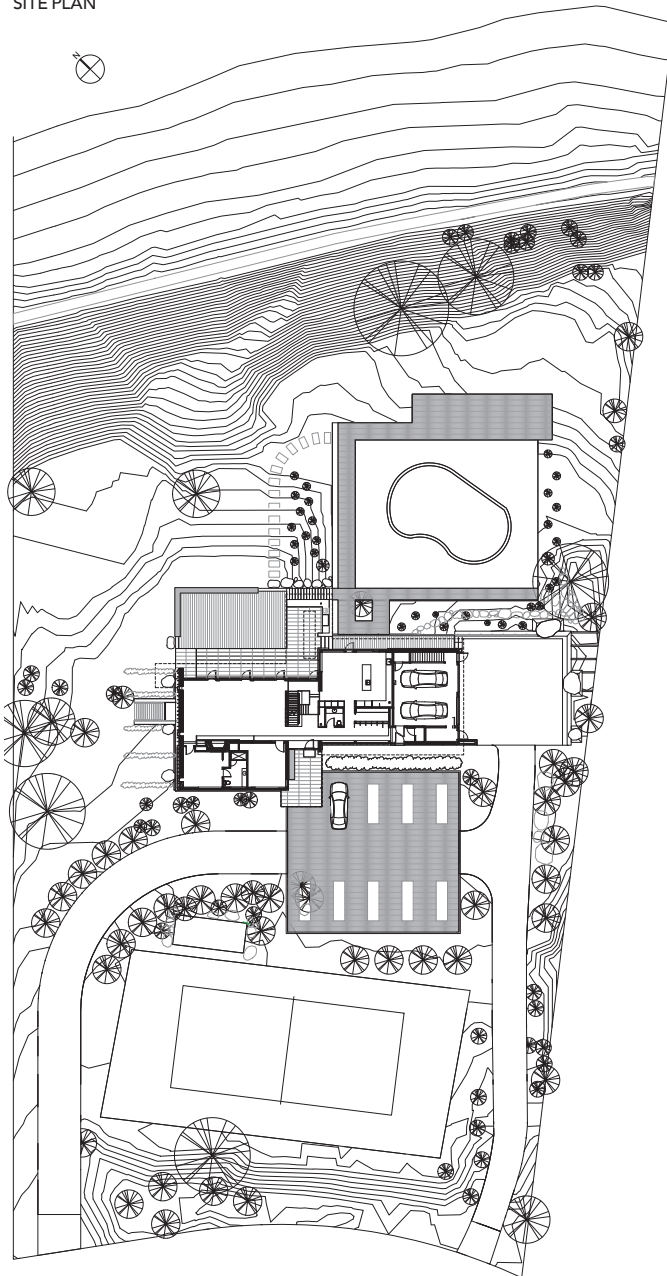
Inside and Outside

The house reaches beyond its shell to commune with the outdoors. Brick and cedar wall surfaces run freely between inside and out, and white ceilings extend to the roof soffits. The kitchen and living area open to a terrace, where a skylit porch shelters an outdoor kitchen. It's a powerful invitation to step out and enjoy the view, and so is the cantilevered balcony that thrusts out of the couple's bedroom wall. "There's this walk-the-plank moment coming out of the bedroom, with a glass terrace that looks down to the sound," Henry says. "It follows the way the water bends around the peninsula there."

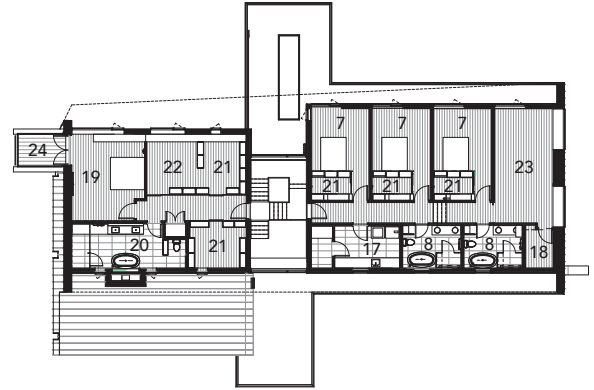
SECTION



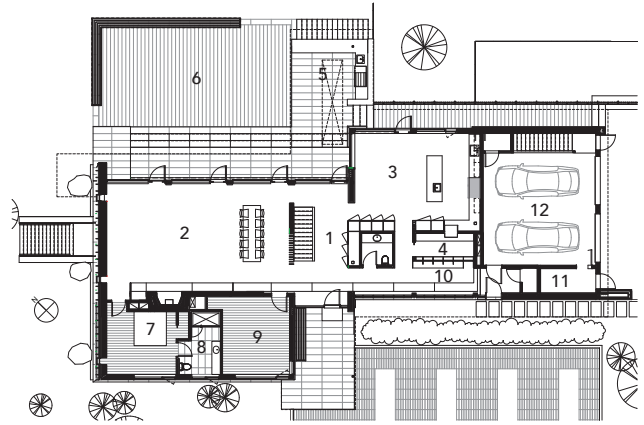
SITE PLAN



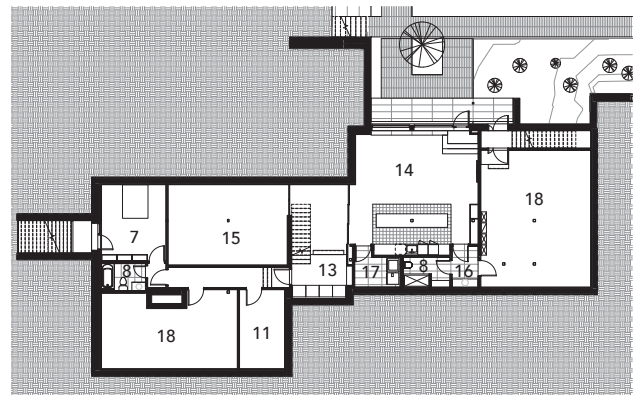
SECOND FLOOR



FIRST FLOOR



LOWER LEVEL



- FLOOR PLAN | 1. Entry | 2. Living and Dining Room | 3. Kitchen
 4. Pantry | 5. Outdoor Kitchen | 6. Deck | 7. Bedroom | 8. Bathroom
 9. Den | 10. Mudroom | 11. Storage | 12. Garage | 13. Wine
 14. Grotto | 15. Exercise Room | 16. Changing Room | 17. Laundry
 18. Utility/Mechanical | 19. Main Bedroom | 20. Main Bathroom
 21. Walk-in Closet | 22. Study | 23. Guest/Playroom | 24. Balcony



“Our driving aspect is how to create environments that bring people together.”

—Henry Myerberg, FAIA

Similarly, in elevation the roof-lines loosely echo the way the water channel widens as it passes the house. The steel-framed structure was constructed with eight 12-foot modules, “super-rationalized and simplified,” Henry says. “To get the free-flowing roof, the frame had to be braced to keep it from wracking. Every 12 feet in the bedroom wing is a brace.” In one room it’s part of a built-in desk, revealing how the house is made.

“The house reflects a lot of things I learned over the years, many of them from Sal,” says Henry, referring to Sal Spezio, who also built the couple’s parents’ house. Here he devised a system of slits with custom troughs behind

This page: Accent lighting is everywhere outside and inside the house, including the treads of the central stair. Ventilation disappears into a system of custom slits, eliminating the need for registers.





them to distribute heated or cooled air, so there are no visible registers. He also worked out a series of plate steel gussets to suspend and level a 2 ½-inch-thick granite slab that starts in the foyer and wraps high above the fireplace. This type of element reoccurs on the Corian in the couple's bath. "Once again, we had this sweeping, continuous piece of material that had to float," Sal says. It wraps three sides of the wall-mounted vanity and becomes a seat that pierces the shower wall, then runs vertically up the wall and across the ceiling, where it holds the pendant lighting. "We installed lighting behind and on top of it," Sal says. "There is a tremendous amount of accent lighting inside and outside."

Henry says that as a firm specializing in educational buildings, "our driving aspect is how to create environments that bring people together." This attentive architecture creates a place where friends and family feel welcome, and where the owners are free to be themselves. "It's their personality on display here," he says.—*Cheryl Weber*

Sands Point Residence,

Sands Point, New York

ARCHITECT: Henry Myerberg, FAIA, principal-in-charge; Miranda Danusugondo, Maarten Wessels, Sharlene Yaqui, HMA² Architects, New York, New York

BUILDER: Sal P. Spezio, Jay Paul Associates, Port Washington, New York

INTERIOR DESIGNER: HMA² Architects, New York

LANDSCAPE ARCHITECT: Bayview Landscape Architecture, Roslyn, New York

STRUCTURAL ENGINEER: Salvator A. Cordana, Ridge, New York

CIVIL ENGINEER: Bladykas & Panetta, Oyster Bay, New York

LIGHTING CONSULTANT: Fisher Marantz Stone, New York

PROJECT SIZE: 6,940 square feet

SITE SIZE: 2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Chris Payne/ESTO

KEY PRODUCTS

CLADDING: white cedar, Norman brick, sapele mahogany

DECKING: Ipe

DISHWASHER: Miele

ENTRY DOORS: custom mahogany

FAUCETS: Dornbracht

GARAGE DOORS: Clopay

HOME THEATER SPEAKERS: Sonance

INSULATION, HOUSEWRAP: Rigid XPS, Tyvek

LIGHTING: USA Lighting, Lucifer, Dado

LIGHTING CONTROL SYSTEMS: Lutron

RADIANT HEAT: Warmboard

REFRIGERATOR: Sub-Zero

ROOFING: Payless Metal Roofing

SINKS: Kohler, Julien, Kast

STRUCTURAL GLASS: Solar Glass Company

TOILETS: Duravit

TRUSS SYSTEM: EPS Ironworks

TUBS: MTI, Vola, Dornbracht, Kohler

WINDOW SHADING SYSTEM: Lutron Sivoia QS Roller

WINDOWS: Duratherm, Loewen



Little House/Big Shed

WHIDBEY ISLAND, WASHINGTON
DAVID M. VAN GALEN, AIA



Many commercial architects think it's easy to design a custom home. Going from bigger building types to a smaller one is a breeze. Right? If you're a residential architect who's also done commercial work, you're chuckling now. You understand the thousands of decisions that go into a one-off dwelling, not to mention the deep knowledge of relevant building codes it requires.

Seattle-based commercial architect David Van Galen, AIA, had no such hubris when he set out to design a getaway for himself and his wife, Jane, on nearby Whidbey Island. He wisely consulted with a local residential architect about codes, and, even more critically, he hired a fantastic custom builder to guide the production and the process. The ace in the hole? His builder, Dan Neumeier, also has an architecture degree from UC Berkeley.

David and his wife, who have a water-view condo in the city, have been coming to this scenic island, the largest near Seattle, for several decades. About seven years ago, they began looking for property to build on. Most people who build second homes on Whidbey Island are drawn to its edges, but David and Jane were open to landlocked sites. "We found this site about 1.5 miles out of Langley. It's off a road with a rolling meadow that goes back to the woods. In the distance is a wall of Doug firs, and then the land drops into a ravine," he recalls. "All these things were happening on a 5-acre site."

In his mind's eye, the house he envisioned was small and clad in COR-TEN, a building that would weather into the landscape, blending in with the reddish hues of the Doug firs and second-growth alders. His builder, Dan, who cut his teeth as a young contractor building decks, trellises, and yurts, embraced both the design goal and the thoughtful process it took to achieve. "Our specialty is building





This page: Even with a very open plan and just 1,000 square feet, the main house has distinct zones and a variety of experiences within the small space. Manipulations of ceiling height and strategic placement of windows and window wall systems help the “Little House” live large.

smaller, more sustainable houses with an emphasis on craft—on the things people touch,” says Dan.

“Dan made us walk the site while we talked about the project,” David recalls. Together, they agreed that preserving much of the site’s contours and specimen trees was a chief concern. “One of the primary drivers was that we wanted the thing to set real lightly into the space,” he continues. “We wanted to make a gentle place in the woods—get in touch with the seasons.”

David and Jane placed yellow tape on some 50 or 60 trees, which drew the attention of their young off-the-grid neighbors. “They stopped by and asked us sheepishly what the trees were marked for.” They were very relieved to learn they were to be protected. After labeling





“We wanted this single space to feel really expansive, but to have some intimacy to it. Developing a variety of spaces within the space is what makes it feel good.”

—David Van Galen, AIA

the trees and contemplating a number of different areas to site the house, they settled on the edge of the ravine. “It’s that liminal area between two ecosystems with the forest in the background. We wanted to be participants in the woods, not just visitors,” he says. In this liminal zone, the alders rise up from the ravine and thick ferns coat the ground. Interspersed are clusters of fir, along with the occasional, majestic outlier.

The original concept was a single, slightly larger house with the primary bedroom placed up high, overlooking the ravine. The rest of the program called for a large open room for kitchen, living, and dining, and a studio space that could flex for guests. As design development

progressed, David split the one building in two—the main house with that aviary bedroom and an adjacent studio building that could accommodate the occasional overnight visitor.

“The single house by itself had an object quality,” he says. “But the two buildings feel much more connected to the site, and they create this wonderful space between them. We love that in-between space and the deck that connects them.”

The result looks effortless, but it’s a good thing the architect was not paying himself by the hour as he wrangled the two buildings into that perfect arrangement. “Originally, I had both sheds in sawtooth arrangements, then I flipped

This page: A loft bedroom becomes a dropped ceiling over the living area, making the space feel more intimate. The spiral stair is a manufactured unit with custom wood treads added. Siting of the house at the top edge of the ravine turned window installation into a job requiring 10 people and a crane.



This page: The loft bedroom enjoys a bird's-eye view over the ravine. David originally sited the two buildings in a sawtooth arrangement, but revised the organization so they inflect toward each other. The result is vastly more dynamic and in tune with nature, like a bird lifting wings to fly.

them so they inflected toward each other,” he explains. “I definitely spent some time fussing with the angle of the two to get it just right.”

His contractor was equally fastidious about the decking, harkening back to his early roots. “It was like the old

days building decks in Berkeley,” says Dan. “I wanted the angles just right, so they seemed logical and didn’t detract from the effect. I’d lay boards on the ground and then climb up on the roof to see how they looked. And then make sketches, mock-ups, and adjustments.”

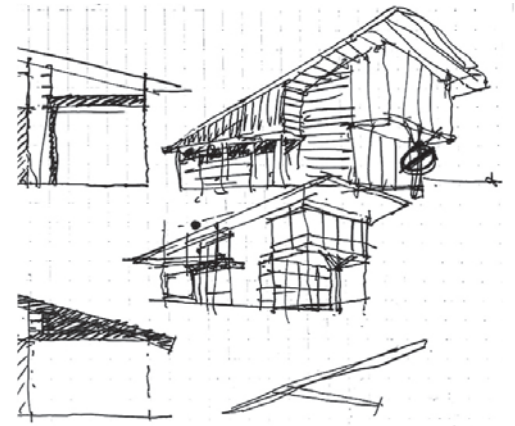
Work in Progress

Improvisation and value-engineering were constant refrains during the process. David’s plans for more extensive sheltering roof overhangs came in too pricey, so he trimmed them back to just a pair for each building, terminating at the long ends. “Instead of the overhangs at the broad end, I turned the rake detail into a reveal instead of a projection,” he recalls. “I had thought the larger projections were cool, but once I made the change, the house just settled into the site in my mind. It’s much quieter and feels much more connected to the site and the tree canopy.”

Steel moment frames also gave way to thriftier shear walls. And stained cedar takes the place of charred wood elements, except for a small splurge of it on the shed. Such economies helped finance expensive site work, such as the crane and scaffolding Dan needed to hoist windows into place over the 30-foot ravine.

What the small buildings sacrificed in square footage (the main house is just 918 square feet; the shed is 223 square feet) they make up in volume.





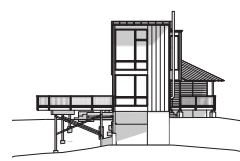
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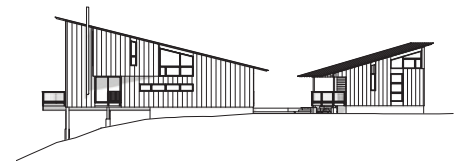
EAST



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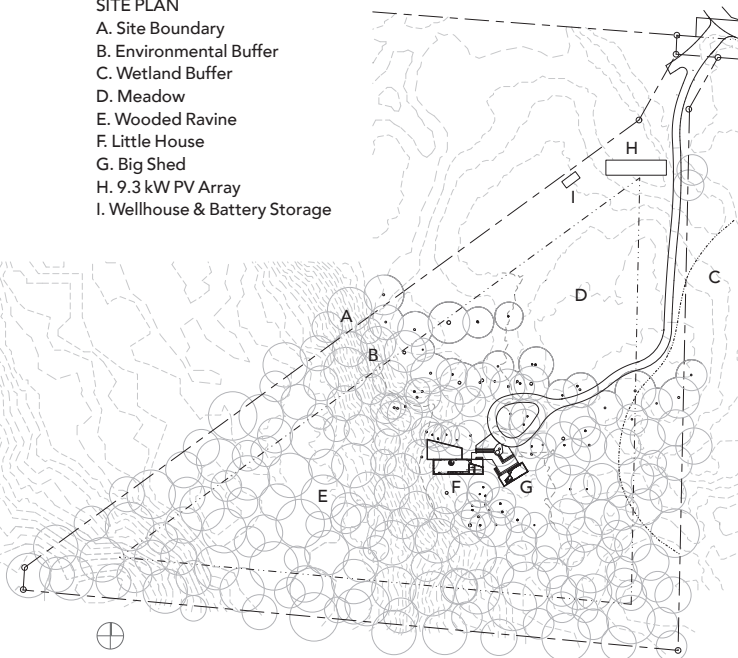
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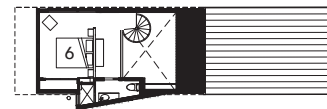
SOUTH

SITE PLAN

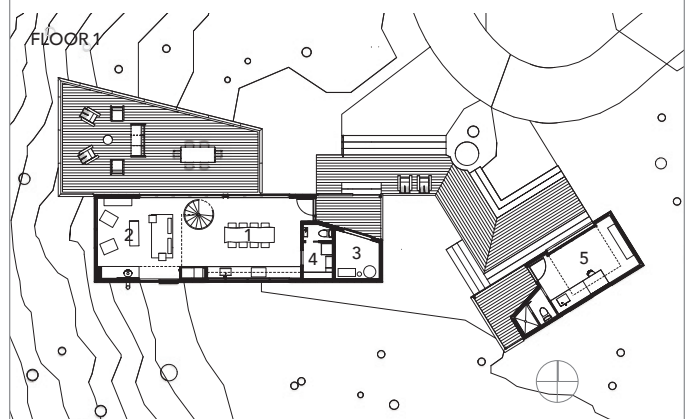
- A. Site Boundary
- B. Environmental Buffer
- C. Wetland Buffer
- D. Meadow
- E. Wooded Ravine
- F. Little House
- G. Big Shed
- H. 9.3 kW PV Array
- I. Wellhouse & Battery Storage



FLOOR 2



FLOOR 1



- FLOOR PLAN | 1. Dining/Kitchen | 2. Living | 3. Utility/Storage
4. Pantry | 5. Studio/Guest | 6. Main Bedroom



This page: The “Big Shed” studio doubles as guest accommodations. The wall unit converts from work table to bed as needed. Cork floors and plywood walls are unfussy and durable. A special magic happens between the buildings, where a connecting deck becomes an outdoor room.



At 6 foot 8 inches tall, David could not afford to skimp on ceiling height. That volume allowed him to play with compression and release in several areas of the main house, articulating different zones within the small space. The living area, located under the loft bedroom, is cozier for its dropped, exposed ceiling, but the ceiling soars over the kitchen and dining areas. A restrained palette of materials allows the eye to roam freely, often to the north wall’s abundant glazing.

“We wanted this single space to feel really expansive, but to have some intimacy to it,” he says. “Developing a variety of spaces within the space is what makes it feel good. The loft is treated as an insertion sitting within the larger space.” Service areas and more restrained glazing occupy the south wall, and David made sure to leave an area clear for a future main floor bedroom addition, if he and his wife no longer wish to ascend the spiral stair.

Outside, an elevated deck off the living room and one off the loft bedroom reach to the west to grab the summer sunlight and warmth. “The summertime is the only time you want to be outside. Otherwise, it can get very gloomy in the winter and fall, with a constant drizzle.”

In the studio building, an insulated garage door retracts to turn the whole space al fresco. Materials and surfaces are no-fuss, with cork floors and plywood walls where David can pin his watercolors up to dry. A wall unit

converts from a pulldown work table into a guest bed. High windows and the glazed garage door ensure plenty of natural light permeates the space.

Small, tall, and mighty, the compound supports the daily activities of a multidimensional couple and occasional guests. It immerses them in nature's ever-changing panorama, and will, over time, show the influence of her seasoning. Although the house evolved over the entire process of design and construction, it still hewed to David's original vision of a "house covered in COR-TEN."

At one point he wavered on that decision, too, but Jane gently intervened: "My concern was that everyone was using COR-TEN out here," he recalls. "But my wife said, 'You know, Michelangelo didn't say I can't use marble because Brunelleschi used so much of it.' The house just wanted to be that."—*S. Claire Conroy*



Little House/Big Shed

Whidbey Island, Washington

ARCHITECT: David M. Van Galen, AIA, Seattle

BUILDER: Dan Neumeyer, Jade Craftsman Builders, Fremont, Washington

LANDSCAPE ARCHITECT: Moffett & Moffett Landscape, Langley, Washington

CONSULTING ARCHITECT: Matthew Swett, Taproot Architects, Langley, Washington

STRUCTURAL ENGINEER: Swenson Say Fagét, Seattle

PROJECT SIZE: 918 square feet (house); 223 square feet (studio)

SITE SIZE: 5 acres

PHOTOGRAPHER: Lara Swimmer Photography

KEY PRODUCTS

CEILING FANS: The Modern Fan Co. Ball fan

CLADDING: Bridger Steel vertical shiplap COR-TEN

COOKING APPLIANCES: Miele

COUNTERTOPS: PentalQuartz Coastal Gray, polished

DECKING: Envision EverGrain composite decking, Cape Cod Grey

ENTRY DOORS/DOOR HARDWARE: Simpson Door Company; Emtek Helios Hardware; Linnea

FAUCETS: Grohe (kitchen); Hansgrohe (bathrooms)

HVAC/RADIANT SYSTEM: Daikin air-to-heat water pump

LIGHTING: BEGA (exterior); Juno (track lighting); Vibia Halo Lineal pendant (dining); Sonneman Stix (wall mount)

PHOTOVOLTAICS: Whidbey Sun & Wind Silfab PV Modules (9.3 kW)

REFRIGERATOR/FREEZER: Bosch

ROOFING: Champion Metal standing seam Zincalume

SINKS: Elkay (kitchen); Lacava (bathrooms)

SPIRAL STAIR: Salter Spiral Stair

TILES: Daltile

TOILETS: TOTO

WASHER/DRYER: Blomberg

WATER HEATER: Rheem hybrid electric water heater

WATER SOFTENING: Culligan

WINDOWS: JELD-WEN EpicVue

WINDOW SYSTEMS: LaCantina folding doors (living area); Overhead Door (shed studio)

WOOD STOVE: Morsø

Keep It Chic



1



3



4



2

1. KEEPER OF THE FLAME

Just in time for chilly weather and quality outdoor pod time with friends comes Spark Modern Fire's new fire table. Elevated and self-draining, it's made of durable 304 stainless steel. Available in 3-to-9-foot lengths. Sparkfires.com
Circle 101 on inquiry card.

2. ICE ON TAP

THOR Kitchen expands its pro-style product line with a new 15-inch-wide ice maker, capable of producing up to 50 lbs. of ice a day. A built-in drain pump means it can be installed nearly anywhere as a freestanding or built-in unit. Thorkitchen.com
Circle 102 on inquiry card.

3. STEREO FLOW

Inspired by period audiophile stereo equipment, Italian plumbing manufacturer Gessi introduces HiFi. The collection of shower mixing valves have the gravitas, drama, and elegance of a night at the opera. Gessi.com
Circle 103 on inquiry card.

4. LOCKED AND LOADED

Pocket doors are pervasive these days, but good hardware has been, well, hard to find. INOX responds with TwistLock, a 304 stainless steel edge pull and lock for those dandy disappearing doors. Multiple finishes are available. Inoxproducts.com
Circle 104 on inquiry card.



5



6

5. SOUND IDEA

Handcrafted by tile maker Forrest Lesch-Middelton, the Sound Wave series of 6-inch-by-6-inch ceramic tiles derives from historical experiments into the science of sound waves. Two color collections are available—Cast Iron and Inverted Cast Iron.

Fmceramics.com

Circle 105 on inquiry card.

6. CLEAN LINES

Duravit has enlisted Philippe Starck to design his take on a bidet toilet. The chic SensoWash comes wall mounted or floor mounted.

Duravit.us

Circle 106 on inquiry card.



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West Sales Manager

Paul DeGrandis
(847) 440-3000 ext. 100
Paul@SOLAbands.com

Midwest Sales Manager

Zach Stenberg
(847) 440-3000 ext. 115
Zach@SOLAbands.com

East Sales Manager

Dan Miklosz
(847) 440-3000 ext. 118
DanM@SOLAbands.com

Southeast Sales Manager

Dan Agostinacchio
(847) 440-3000 ext. 101
Dan@SOLAbands.com

Product Resource Section/Classifieds

Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbands.com

Digital Programs Manager

Tim Steingraber
(847) 440-3000 ext. 106
Tim@SOLAbands.com

Ad Services/Materials

Heidi Riedl
(847) 440-3000 ext. 111
Heidi@SOLAbands.com

List Rental

Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbands.com

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Visit RDArchitectureAwards.com to learn more about the program and how to enter.

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Hanging in the Balance

BARTON HILLS RESIDENCE
ALTERSTUDIO ARCHITECTURE
AUSTIN, TEXAS

This hillside lot in Austin's highly desirable Barton Hills neighborhood offered panoramic views and "particularly bad soil conditions," says Kevin Alter. The previous 1970s house on the property stepped down from the street, barely clinging to the expansive clay beneath it.

"We liked the modesty of the old house's siting, but it was falling down the hill," says Kevin. "For us, the most lovely thing you could say about our work is, 'I forgot to look at the building.' Our goal is to highlight the natural circumstances."

The clients—a young couple with two small children—requested simple, unfussy surroundings, easy living family space, and a showcase for those views. Alterstudio gave them those and much more, taking pains to build in a sense of arrival and of "architectural promenade."

"At first you're greeted by a sculpted concrete wall," Kevin explains. "You know there's a view, but you're taken away from it. Upon entering, there's an oasis on the inside,

a beautiful garden to the right. Then you turn to the left, enter through the building, and find yourself up out of the ground more than a full story with a panoramic view of Austin. The house occupies that liminal position between the lush garden and the expansive view." And it strikes the perfect balance between privacy and panorama, protection and immersion.

The home's wood, weathering steel, board-formed concrete, and stone will evolve over time like the nature that surrounds it. Says Kevin, "Instead of layering on detail, we allow the weathering to give the house character. So it's not overtly shouting, 'look at me.'"—*S. Claire Conroy*

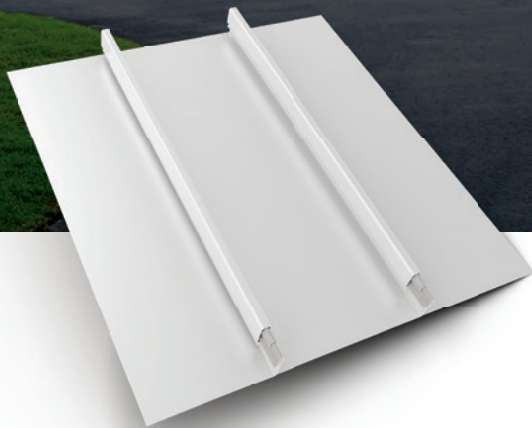
Project: Barton Hills Residence; architect: Kevin Alter, Ernesto Cragolino, Tim Whitehill, Michael Woodland, Haifa Hammami, Matt Slusarek, Shelley McDavid, Will Powell, Ana Escobar, Alterstudio Architecture, Austin; builder: CleanTag, Austin; project size: 5,382 square feet; site size: .9 acre; rendering: Will Powell, Alterstudio.

Memorable Metal



"The metal roof really makes this house unforgettable. If it didn't have the metal roof, the design wouldn't have the same impact. The roof is one of the elements that catches people's eyes. The metal roof makes this house very memorable."

-Brandon Ingram, Architect, C. Brandon Ingram Design



Tallahassee Residence Installing contractor: Tallahassee Roofing Architect: C. Brandon Ingram Design
General contractor: Barton Construction Material distributor: ABC Supply Photo: jeffhphoto.com

Snap-Clad
Metal Roofing System
Mill finish



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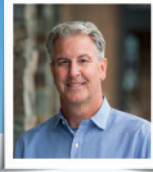
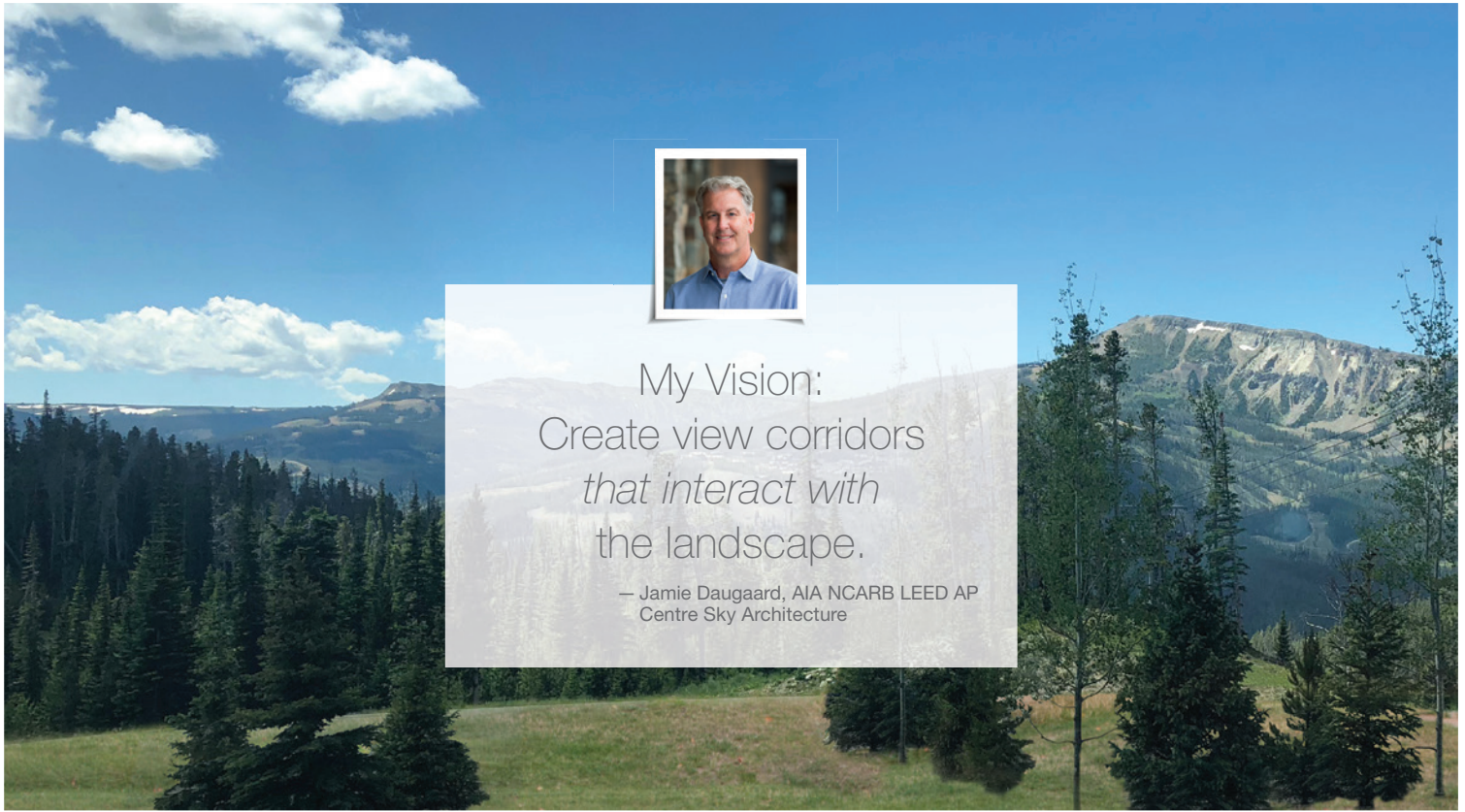
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that interact with
the landscape.

— Jamie Daugaard, AIA NCARB LEED AP
Centre Sky Architecture



High in the Rockies in Big Sky, Montana, this home embraces a rugged landscape and captures surrounding vistas of three majestic peaks. Integrated with the terrain, this mountain modern dwelling features large expanses of glass that lend lightness and openness to the home. See Jamie's full vision at kolbewindows.com/MTview

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