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VOL. 6, 2021

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- Rob Luntz, Resolution: 4 Architecture





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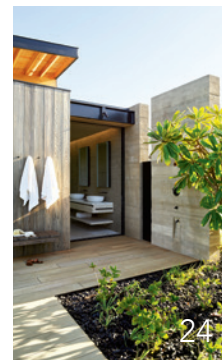
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How to Win Our Awards



It's that time of year again: The Residential Design Architecture Awards (RDArchitectureAwards.com) are now open for entries. We know most residential architects have been so busy that they haven't had time to stop and evaluate their own work. But that's something we all should do as the year comes to a close. Is the work you've been doing what you want to keep doing? Is there a kind of project you'd like to do less of, or more of? What New Year's resolutions loom for you and your firm?

Maybe you'd like to diversify your portfolio a bit, or you already have a healthy sideline in another building type. Our magazine focuses on residential work, as does our design awards program. And our strongest, most popular categories are the ones devoted to custom new builds and remodeling projects. The competition is fierce in those arenas and awards are hard won. But I'm going to let you in on a few secrets about how to enter our program and increase your chances of standing out from the crowd. No. 1 strategy? Think outside the box.

Take a look at our Residential Special Constraints category. This is our stretch topic that can encompass a great deal of design and building type diversity. We've had micro-housing winners, multifamily housing winners with an element of light commercial, accessible housing, affordable housing, and residential prototypes. Frankly, given how broadly we define the category, campus housing or resort housing would also be a good fit. Certainly, mixed-use buildings with a housing component, modular or factory-built units, and housing built to demanding performance standards or to combat specific climate threats are appropriate. Keep in mind all entries in this category must be completed.

That said, we have an On the Boards category, too. Entries here must contain a single-family residential component, but you can interpret that beyond single-family custom—a live/work project would comply, or a compelling speculative project, and, of course, unbuilt housing prototypes of many varieties.

We understand that your bread and butter is likely custom residential, so some advice on entering those categories: Sharpen the narrative on the projects you enter. You must tell a convincing story about why your entry is significant—visually through photos, graphically through plans and drawings, and in carefully chosen words.

We do not currently require performance standards for our entries, but our judges always care about these. Tell us how the projects meet or, better yet, exceed current or future building standards. Did you reuse any materials? Did you source any products locally? Explain how the project adds value to the city, the town, the community, and to its owners. It's up to you to persuade us of your projects' subtle merits—the ones that transcend mere beauty.

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

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



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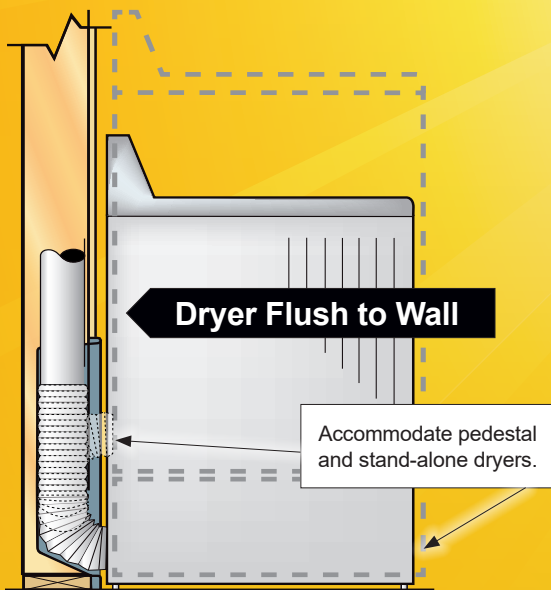
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ALTA VISTA RESIDENCE
AUSTIN, TEXAS
ALTERSTUDIO ARCHITECTURE



This page: The firm’s clients were on board with keeping this new urban house deferential to its site and neighborhood. A palette of board-formed concrete and warm woods plays well with the lot’s majestic live oaks.

“It needed to have enough floor area ratio that it feels like an investment. But what was more important was that the building have integrity.”

—Kevin Alter

Austin’s exponential building boom is leaving no neighborhood ungentrified, and that certainly makes it tough for anyone who needs affordable housing within the city limits. One glimmer of hope is the city’s ADU program, which allows homeowners to add another dwelling on their property. This light densification of desirable neighborhoods is a blessing both for owners and renters alike—and cities without such initiatives are taking notice.

When Alterstudio’s clients approached the firm to build a custom home in the hot Travis Heights section of Austin, they already had an ADU on the wish list. Although they were

technically empty nesters with a grown, self-supporting son, they had him in mind as their first tenant. Given his work as a chef, this pricey, convenient location would otherwise have been far out of reach.

The clients—an architect and his wife—are design savvy and knowledgeable about real estate, so they wanted a property that would appreciate over time. In a way, they were micro-developers. “For them, it needed to have enough FAR [floor area ratio] that it feels like an investment,” recalls principal Kevin Alter. “But they were up for the idea that it not have a large profile. What was more important was that the building have integrity.”

The typical approach to new builds in the older, modest neighborhood is to max out every square inch of the small lots. With the clients on board, the firm was able to take advantage of this steeply sloping lot to get them the space they wanted without supersizing the street elevation. An extra 1,300 square feet for the main house tucks into a lower level, while still



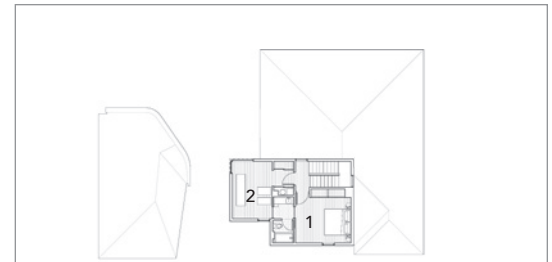


This page: Vertically board-formed concrete appears inside and out, echoed by vertically applied oak paneling. A 24-foot-wide window wall opens fully to the wooded view. The ADU's board-formed concrete wall recedes subtly into the background.

accommodating the secluded, 600-square-foot ADU for their son. A partial third level makes room for a guest suite and exercise studio without consuming all the air rights on the lot.

The slope down to a creek creates a remarkably private oasis of sprawling live oaks, and all the interiors are geared to maximizing that natural view. Light-colored finishes—vertically board-formed concrete; white oak paneling, floors, and casework; white Caesarstone, white kitchen cabinetry—echo the landscape's subtle hues. In the great room, a showstopping window wall opens more than 24 feet wide for full immersion in the panorama.

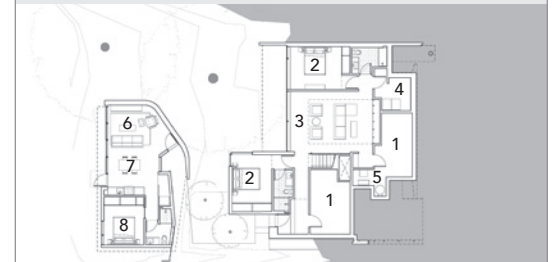
The stair to the third level offered an opportunity to bring additional light into the interiors, so the firm kept the structure light and painted timber elements white. "A lot of light comes down those stairs," Kevin notes, "and it helps keep the middle of the room from



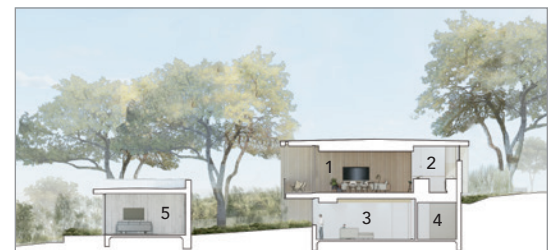
SECOND FLOOR PLAN | 1. Guest Bed | 2. Exercise



FIRST FLOOR PLAN | 1. Entry | 2. Living | 3. Dining | 4. Kitchen | 5. Mud | 6. Utility | 7. Primary Bedroom | 8. Primary Closet | 9. Primary Bath | 10. Carport | 11. Porch | 12. ADU Unit



BASEMENT FLOOR PLAN | 1. Storage | 2. Bedroom | 3. Family Room | 4. Laundry | 5. Mechanical | 6. ADU Living | 6. ADU Kitchen | 7. ADU Bedroom



SECTION | 1. Dining | 2. Kitchen | 3. Family Room | 4. Storage | 5. ADU Living



This page: The primary bedroom suite is on the main level, but the steeply sloped site gives it a bird's-eye view of the scenic descent to a nearby creek.

seeming too dark. There's a sense of elevating up into the light."

As open and light as the interiors are, the front façade is more enigmatic. Clerestory windows top a long, vertically board-formed concrete wall, giving the illusion of transparency and welcome, while revealing nothing of the interiors. Flanking the wall on one side are steps down to the ADU and the informal entry from the carport; on the other side is the formal entry at the terminus of an ipe boardwalk.

In an unusual move, the owners sanctioned bringing the board-formed concrete wall inside, where it appears as the kitchen wall. Elsewhere in the house, its rough patterning finds sleek reinterpretation in oak paneling. "The oak walls could almost be the formwork for the board-formed walls," says Kevin.

The overall effect is warm and inviting, both inside and out. But, of course, the most impressive sights on display are the live oaks—especially the one that fronts the property. During the course of the day, its shadow moves across the concrete wall, sharing its life force for all to see.—*S. Claire Conroy*



Alta Vista Residence

Austin, Texas

ARCHITECT: Kevin Alter, Ernesto Cragolino, Tim Whitehill, Michael Woodland, Matt Slusarek, Haifa Hammami, Shelley McDavid, Alterstudio Architecture LLP, Austin, Texas

BUILDER: Adobe Modern Homes, Austin

LANDSCAPE DESIGN: Aleman Design Build, Austin

PROJECT SIZE: 3,836 square feet (main house); 617 square feet (ADU)

SITE SIZE: .16 acre

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CABINETRY HARDWARE: Linnea, Top Knob

COOKING VENTILATION: Bosch (main), Best (porch grill)

COOKTOP/OVENS: GE (main), Whirlpool (ADU)

COUNTERTOPS: Caesarstone

DISHWASHER: Bosch (main), Whirlpool (ADU)

DOOR HARDWARE: Emtex

FAUCETS: California Faucets, Artos

HVAC: Lennox

INSULATION: Demilec Sealaction 500

LIGHTING: HALO (interior), Sora (exterior)

LIGHTING CONTROL: Lutron

OUTDOOR GRILL: Blaze

PAINTS: Sherwin-Williams

REFRIGERATOR/FREEZER: Sub-Zero (main), Whirlpool (ADU)

ROOF WINDOWS: VELUX

SINKS: Julien (main kitchen), Moen (ADU kitchen), Kohler

THERMAL/MOISTURE BARRIERS, SHEATHING, SUBFLOORING:

Huber Engineered Woods ZIP System and AdvanTech

TILE: Florida Tile, Daltile

TOILETS: TOTO

WASHER/DRYER: Maytag (main), Whirlpool (ADU)

WINDOWS: Lincoln Windows

WINDOW WALL SCREEN: Phantom Screen

WINDOW WALL SYSTEMS: Fleetwood

WINE REFRIGERATION: Marvel (main)

The Vision: Create an airy space intertwined with nature.



This reimagined lakeside getaway redefines “rustic” by blending natural and salvaged materials with large expanses of glass for a boundless connection to nature. Kolbe’s VistaLuxe® Collection windows and doors gave all the options needed for clean lines, floor-to-ceiling views, daylight, and performance.

View more photos from this project at kolbewindows.com/rustic

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CASE STUDY



Light on the Land

Nestled among boulders and pines, a sturdy little house lets nature roam.

BY CHERYL WEBER

GOATBARN LANE
BOULDER, COLORADO
RENÉE DEL GAUDIO ARCHITECTURE

Three miles up Sunshine Canyon from downtown Boulder, Goatbarn Lane house was named for a historic goat barn at the end of the dirt road. This Colorado mountain community, the site of a 19th-century mining camp, is dotted with simple metal sheds, barns, and homes built for or by the miners, and they inspire much of Renée del Gaudio's work these days. "The fire resistance of those metal buildings is what I'm doing now," she says. "We've had terrible forest fires in the last 10 years, and the wood structures burn down, while the metal-clad structures survive."

That concern feels especially urgent when the client is your father. He'd come to her asking for a house that expressed his desire to live simply in this beautiful natural environment. The idea was to design only the amount of space he would use daily and to specify as few materials as possible. Another goal was to let wildlife—the mountain lions, bobcats, deer, and fox they had spotted—continue to roam through the property. The decision to do minimal site contouring led to a rectangular, 860-square-foot footprint with a 440-square-foot bedroom suite that hovers over the terrain.

Orientation to views and the land's natural features drove every aspect of the design. The 2.5-acre lot contains tall ponderosa pines and offers sweeping views of snow-capped mountains to the west. But its most prominent feature is a spectacular granite outcropping and tumble of rocks on the north. "I have this image of my dad standing next to the rock outcropping with his arms spread upward saying, 'This is where I want to sleep at night,'" Renée says. "That kind of drove the siting, placing his bedroom so it almost feels like the rock is the wall, or is even coming into the space."

Opposite and right: For her father, Renée del Gaudio designed a compact, super-energy-efficient house whose footprint and hovering bedroom suite preserved the terrain's existing contours. The ipe deck was positioned under mature ponderosa pines for shade on the west.





This page and opposite: Carbon steel grating sheds snow and provides secure footing on the path to the front door, which is sheltered by the overhanging bedroom suite. Inside, 8½-foot-tall window modules make the house feel larger than it is, and exposed metal and wood framing minimizes material use, in keeping with the owner’s philosophy of simple living. The black-painted sprinkler system recedes into the steel framing.



Positioned east-west, the first floor contains an open kitchen, dining, and living area, with a mudroom and bath behind the kitchen. A steel staircase leads to a loft above the kitchen. Supported on a pier, the overhanging bedroom suite makes a hard left turn and comes face to face with the rock outcrop through glass walls. Conveniently, this rock formation creates a natural barrier to north winds and a fire break with the forest above. On this level Renée inserted another delight. A steel bridge with ipe decking begins at the loft, crosses the 21-foot-tall living space, and pierces the outer west wall, forming an airy platform from which to appreciate the mountain view. “The idea for the bridge came early on and helped to create this double-height space for the living room below,” Renée says. “The space upstairs leading to the bedroom needed to be an open, flexible space to get the headroom we needed, so it ended up being a secondary living/loft space.”





This page and opposite: The kitchen and dining area is tucked under the loft to differentiate it from the soaring living room. One of the house's highlights is an ipe bridge that passes over the 21-foot-tall public space, culminating in an outdoor platform with western views of the Rocky Mountains.

Living Large

Square footage can be illusory, a function not only of floor space but views and natural light. The home's soaring living area, ring of clerestories, 8½-foot-tall doors, and floor-to-ceiling windows make it feel considerably larger than its 1,860 square feet. So does the structure itself. Devoid of complicated details, the exposed metal superstructure is laid out on 2-foot centers and infilled with 2-by-6 wood studs. Working with the same framer for both the metal and wood helped to streamline construction. "It was a giant metal skeleton, more of a commercial-type steel frame than residential," says builder Dan Flohrs. On the exterior, flat carbon steel panels with a clear wax finish make the shell 100% fire resistant, as do

the steel fascias and 4-by-8-foot smooth-panel concrete base housing a one-car garage.

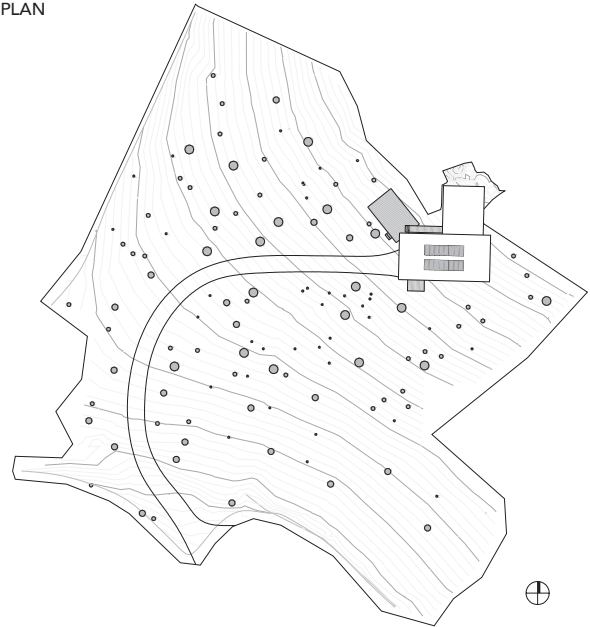
"The carbon steel has a clear wax finish and is not intended to rust," Renée says. "We put a sample outside for at least two years and let it sit in the snow. There was no rust at all, so we'll see. We figured out that when we have to re wax it, we'll just have the window washers do it." Applied with planning and precision, the concrete's formwork seams line up with the steel panels and windows above, which are fiberglass with a clean, metal-clad interior. The soffits are wrapped with fire-safe ipe, including the underside of the bedroom wing.

Ipe reappears on the angled deck near the entryway. The ponderosa pines dictated its location: The sun is intense at

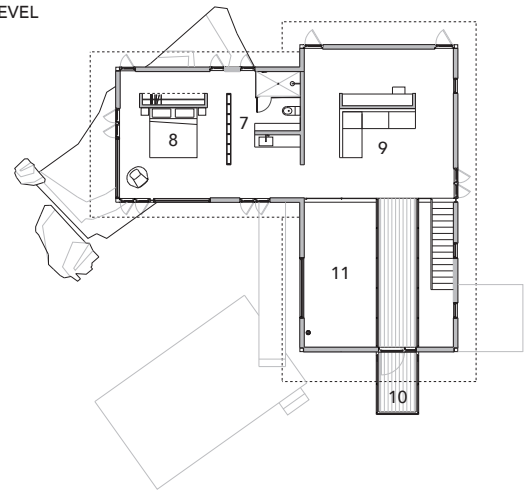


this 6,300-foot elevation, and their year-round canopy provides much-needed shade for outdoor seating. They were allowed to stay, despite the best practice of clearing vegetation around buildings to keep fire from spreading. “We do a lot of fire mitigation when we build new construction, taking down trees that could ignite the house,” Renée says. “We worked with the building department to preserve a few to keep shade on the west side.” The deck became part of the entry sequence—a walkway of carbon steel grating connects it to the front door. “The grating drains naturally and is slip resistant, while the ipe decking is easier on the feet and makes it easier to arrange furniture,” Renée says.

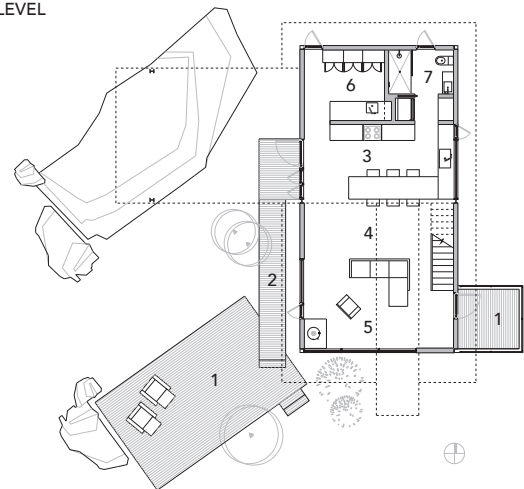
SITE PLAN



UPPER LEVEL



LOWER LEVEL



FLOOR PLAN | 1. Deck | 2. Entry | 3. Kitchen | 4. Dining | 5. Living | 6. Mudroom | 7. Bath | 8. Bedroom | 9. Loft | 10. Viewing Platform | 11. Open to Below



This page and opposite: Between the bedroom and bath, a partition of clear select alder is a warm counterpoint to all the glass, along with walnut flooring and exposed Douglas fir joists. The bath has a concrete countertop and black-and-white concrete tile backsplash. On the first site-planning visit, the owner knew immediately that he wanted to wake up to the view of the rock formation. The “floating” bedroom suite offers close-up sightings of mountain lions, bobcats, and a fox that’s been living beneath it.

Pared Down

The architect and her team took a reductive approach to the interior, too. Wherever possible, the framing was left exposed, and the fire sprinkler system was painted black to blend in. Living areas overlap to eliminate wasted hallways: tucked under the loft, the kitchen and dining area’s lower ceiling defines it within the two-story space. “It was important to keep the interior feeling warm because there’s so much glass,” Renée says. This was achieved with alder passage doors and slatted alder walls that backdrop the kitchen and divide the bedroom and bath. Chunky concrete countertops and sinks lend an earthy texture, as do the bath’s black-and-white cement backsplash tiles and aged-brass fixtures. Batu wood ceilings are exposed above the Douglas fir rafters, and the floors and stair treads are walnut. “Batu is an ironwood that looks and feels very similar to ipe but is almost half the price,” Renée says. “It doesn’t do as well outside as ipe, so I used it inside to save costs.” Adding more tangible warmth are radiant-heated floors and a wood stove. The

“We were trying to pare each element down to its bare minimum, and I think in the end that’s what made the most powerful impact in the architecture.”

—Renée del Gaudio

house is also well-positioned to capture solar energy; rooftop photovoltaics produce more electricity than the owner uses.

Cooling happens passively; the living room’s oversized ceiling fan circulates the mountain air that flows in through tall casement windows. “The majority, if not all, of his neighbors have mechanical air-conditioning; even here at this elevation it’s become that kind of climate,” Renée says.

“But his house is performing well without it. He also marvels at how warm the house gets quickly just by lighting the stove.”

For their own unknowable reasons, the local wildlife seem appreciative too. “At one time there were three mountain lions hanging out under the house,” she says. “It’s become an incredible observatory for wildlife.” In the wishes of her client and the characteristics of this inimitable place, Renée found a muse for her own creative expression. “We were trying to pare each element down to its bare minimum, and I think in the end that’s what made the most powerful impact in the architecture,” she says. RD



Goatbarn Lane

Boulder, Colorado

ARCHITECT: Renée del Gaudio Architecture, Boulder, Colorado

BUILDER: Dan Flohrs, Coburn Development, Boulder

INTERIOR DESIGNER: Renée del Gaudio Architecture

PROJECT SIZE: 1,860 square feet

SITE SIZE: 2.4 acres

CONSTRUCTION COST: \$456 per square foot

PHOTOGRAPHY: David Lauer Photography

KEY PRODUCTS

CABINETRY: Custom walnut by BKI Woodworks

COOKTOP: Wolf

COUNTERTOPS: Concrete Visions

DISHWASHER: KitchenAid

ENTRY DOORS: Reynaers

FAUCETS: Franke, Watermark, Antique Brass

FIREPLACE: Rais Q-TEE II

ICEMAKER: KitchenAid

LIGHTING: Hevillite

OUTDOOR GRILL, BUILT-IN: Blaze

PAINT: Benjamin Moore Chantilly Lace

PHOTOVOLTAICS: Jinko

REFRIGERATOR/FREEZER: KitchenAid

SHOWER ENCLOSURE: A-Ability glass

SINKS: Elkay

SPECIALTY APPLIANCES: KitchenAid

THERMAL AND MOISTURE

BARRIERS: ZIP System R-Sheathing

TOILETS: Duravit

VANITIES AND PEDESTAL LAVS: Concrete Visions

VENTILATION: Panasonic ERV

WASHER/DRYER: Electrolux

WINDOWS: Marvin Modern



The View From Here

Three very different custom homes
showcase their natural assets.

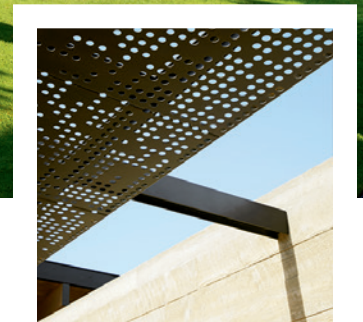
BY S. CLAIRE CONROY AND CHERYL WEBER

Maui Residence

MAUI, HAWAII
WALKER WARNER ARCHITECTS

It's a daunting responsibility to hold your clients' most heartfelt desires in your hands. In this case, the sought-after dream was a highly custom, ocean-view property on Maui. Part of the draw of the site was its unusual bounty, including one of the best beaches on the best beach island in the Hawaii chain, a combination of sweeping long views of sea and nearby islands, and shorter sight lines to bustling bay activity and jagged mountains.

To nab this particular lot—the premier property in the resort development—Walker Warner's clients had to make a leap of faith. The development was a restart of a failed venture now under new ownership, and the clients were the first to build a single-family house



Opposite: By combining two lots next to protected land, the clients secured 180-degree views from their Maui beachside location. *This page:* Guests enter under a perforated metal brise soleil, shaded from the sun and shielded from the rain.





This page: Subtle sun control measures appear throughout the house. Series of louvered screens (some fixed and some pivoting) and clerestory windows topped by deep overhangs keep interiors protected from glare.



there. In exchange for their early entry, they were able to secure two adjacent lots next to protected land, providing them with rare, unobstructed 180-degree views. And, equally compelling, they were afforded an extra measure of design liberty—namely the freedom to build something contemporary.

“This was the third attempt at this waterfront development, and the current developer inherited a higher-density multifamily land plan,” recalls Greg Warner. “They took the existing parcels and changed the density from four units to single-family. Because of that we inherited some awkward lot configuration and grading.”

The developer had excavated the building site to allow for a future two-story house within existing height restrictions, creating a kind of pit accessed from the cul de sac above. It was the team’s challenge to maximize the

assets of the site while minimizing its downsides, chief among them “the pit” and the sloped lot’s continual descent toward the water. “When we saw the pit, we scratched our heads about how to contend with it,” says Greg.

The architect knows his way around these islands and the inherent problems of their unique geology, topography, and climate. He has also tackled quite a few developer-inflicted site conditions. His secret weapon is his deep understanding of the place derived from a childhood spent growing up there. Although his firm is based in San Francisco, he has not lost his sea legs for this ocean paradise, and he has a special knack for making homes here for Bay Area clients who love it as much as he does.

“There’s definitely a correlation to how you can live indoors and outdoors in California and Hawaii,” Greg notes, “and our clients have confidence that I



This page: Bespoke interior furnishings support an indoor-outdoor lifestyle. The main level contains all essential rooms and steers them to an elevated view of the panorama. A more casual lower level provides direct connection to the landscape, opening onto a pool and terrace with the ocean just beyond reach.





This page: The primary bedroom suite harnesses the slope of the site to supply both an elevated perspective of the view and a private outdoor shower grounded in nature. Board-formed concrete moves indoors and outdoors, while cypress appears in a rough, natural form outside and a more refined bleached- and wire-brushed expression inside.

“It has everything to do with what’s appropriate to a place and how you can best live there. I call it mining for the relative influences of a particular spot, the preferences of the client, and matching and marrying all of that together.”

—Greg Warner

have a point of view of how to live there that’s translatable.” Harnessing the light, directing the trade winds, and coping with the relentless salt air are just some of elements every island project must consider. “When you live outdoors as much as indoors, exteriors and interiors are subject to the same wear and tear.”

Accordingly, the firm prefers rugged, low-maintenance materials that resist the harsh seaside conditions—board-formed concrete, cypress, and steel, among them. This sturdy palette complements the rough-hewn beauty of the place, exemplified by the dark, chunky basalt found everywhere—a legacy of the volcanic activity that formed the island chain. These design choices mark a collaborative approach to existing conditions, resulting in buildings that look and feel at home where they are. “It has everything to do with what’s appropriate to a place and how you can best live there,” Greg explains. “I call it mining for the relative influences of a particular spot, the preferences of the client, and matching and marrying all of that together.”





Sea Cruise

The two-story plan organizes the key components of everyday life—the primary suite, contiguous great room and kitchen space, dining room, and an office—on the main floor. Accessed by a covered boardwalk from the cul de sac, the main level provides a bird’s-eye view of the site’s panorama. All key rooms share that view, grabbing different slices of it when necessary at the corners.

From the lanai at the rear of the house, a metal-and-glass guardrail reveals the full, uninterrupted 180-degree sweep while also deflecting the winds, like the best balcony suite on an ocean cruise. A deep overhang shields the lanai and adjacent great room from the worst of the western sun and pop-up storms. “It tips into the sun like the brim of a baseball cap,” says Greg.

The lower level comprises another three bedrooms (two en suite), a kitchenette, a family room, a cozy lounge space, and the wife’s den/office space. Her office, which was carved out of designated storage space, is interior designer Matthew Leverone’s favorite bit of serendipity on the project. His firm curated the home’s furnishings and impressive art collection, in addition to working closely with Walker Warner’s team and the clients on the finishes and casework.



This page: One of designer Matthew Leverone’s favorite rooms is her den, carved out of designated storage space. “The Venetian plaster walls differentiate the space from the rest of the home,” he says, calling the room tranquil and informally elegant.



This page: Lower-level corner guest rooms are treated as generously as the primary bedroom, with en-suite baths and private views. The pool and terrace soak in the 180-degree views. Sculptural rain curtains convey water off the shed roof in an artful way.

“Venetian plaster walls differentiate the space from the rest of the home, lending the room a sense of import, tranquility, and informal elegance,” notes Matthew about the den/office. “In a home teeming with beautiful objects and spectacular art, Hiroshi Sugimoto’s “North Pacific Ocean,” which slyly references the view outside, is a perfect visual and emotional capstone to the space.”

Although the den may be a stand-out, every aspect of the project received great scrutiny from the entire team and the clients, who were very involved in the intensive selections process. “This house is entirely bespoke,” Greg observes. “It was made specifically for the clients, and it will never be made again. Once we understood the clients’ vision and their artistic sensibilities, it all fell into place—permeating everything from the landscape to the fabrics on the wall.”



Maui Residence

Maui, Hawaii

ARCHITECT: Greg Warner, AIA, lead principal; Mike McCabe, principal; Amadeo Bennetta, project manager; Hana Bittner and Chris Ryan, architectural staff, Walker Warner Architects, San Francisco

BUILDER: Dowbuilt, Seattle

INTERIOR DESIGNER: Leverone Design, San Francisco

LANDSCAPE ARCHITECT: Lutsko Associates, San Francisco

PROJECT SIZE: 7,000 square feet

SITE SIZE: .5 acre

CONSTRUCTION COSTS: Withheld

PHOTOGRAPHY: Matthew Millman Photography

KEY PRODUCTS

BRISE SOLEIL: Custom perforated brass canopy, by Zahner and Padilla Designs

CABINETRY: Bleached and wire-brushed bald cypress cabinets by Maui Custom Woodworks; inlaid brass pulls by Padilla Designs

CEILING FANS: Boffi Air

COUNTERTOPS: Calacatta delicato

FLOORING: Wide-plank reclaimed teak and bleached and wire-brushed bald cypress, by Arc Wood & Timber

KITCHEN ISLAND: Custom teak and Marin Brass base worktable by Union Studio via MARCH

OPERABLE LOUVERS: Custom bald cypress louvers

RAIN CURTAIN: Custom copper mesh by Cascade Coil

RANGE: La Cornue

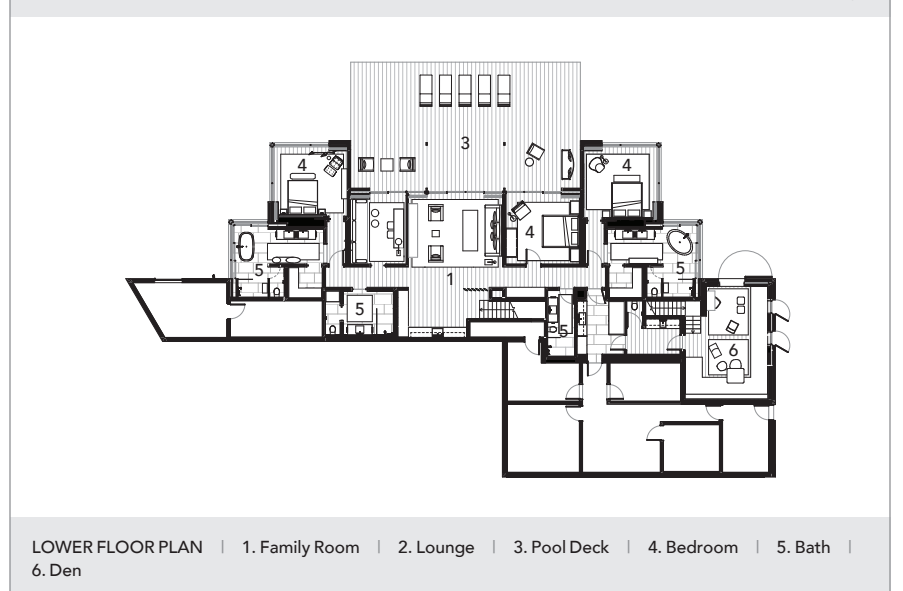
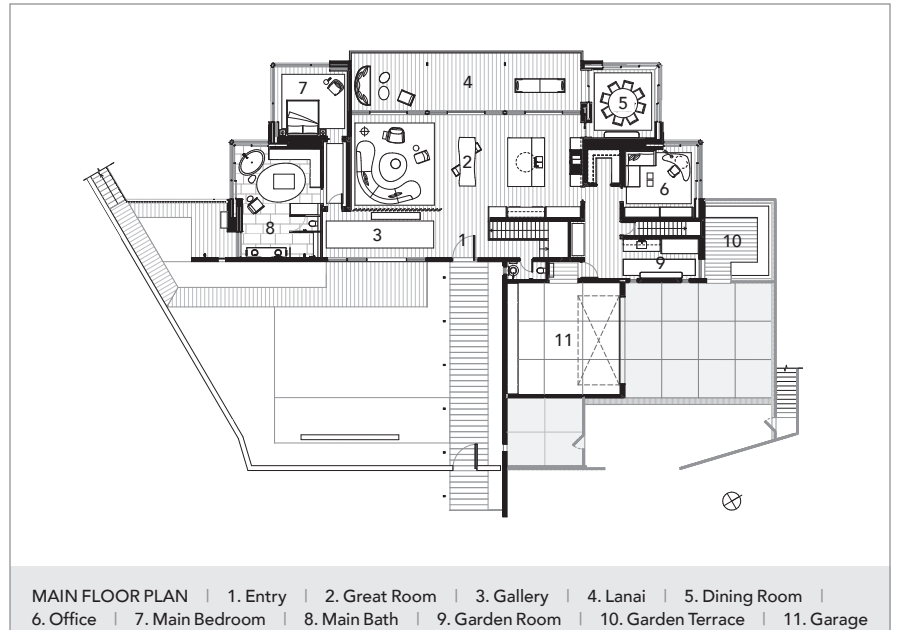
REFRIGERATOR/FREEZER, WINE STORAGE: Sub-Zero

ROOF: Standing seam metal (zinc-aluminum alloy steel) panels

SINK FITTINGS: Watermark

WALLS, CEILINGS, SIDING: Bleached and wire-brushed bald cypress, solid timber by Spearhead; board-formed concrete with integral color

WINDOWS: Vitrocsa Invisible Wall System





This page: Architect Greg Warner, who grew up in Hawaii, points out that local residents have always built their properties up on plinths. “It was a simple way to create a level area.” For the design team, the plinth and basalt retaining walls solved the problem of the lot’s steep grade down to the water. The cant of the landscaping resulted in a dynamic wedge-shaped, disappearing-edge pool.



Indeed, aspects of the architecture also rise to the level of art—especially the metal screening elements. At the front of the house, a brass brise soleil tops the teak entry walkway. Solid on one side, the screen protects from sun and rain; perforated on the other side, it conveys and curates rain as it sieves through to a collection pool. As the sun pierces those perforations, it casts a deep, abstracted shadow across the board-formed concrete walls. “It’s a dance between the sun and the rain,” says Greg.

“It’s a dance between the sun and the rain.”

—Greg Warner

At the rear of the house, metal reappears as “chain mail” rain curtains, ushering water off the deep shed roof. “When it rains, the water spreads down those panels,” says the architect.

“It’s always a design challenge about how to get the water off the roof. And everything here slopes to the ocean. You can’t

fight it—you have to manage it, embrace it. We’re always thinking about the wind, the water, and the sunlight. This house is all about the light.”
—S. Claire Conroy



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The Perch

SEATTLE, WASHINGTON
CHADBOURNE + DOSS ARCHITECTS



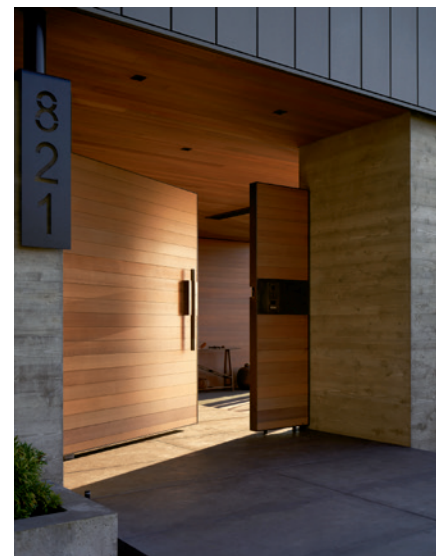
This page: From most street angles, this new house in Seattle’s Queen Anne neighborhood looks like a solid four-sided cube. *Opposite:* But it’s actually a courtyard house with a separately accessed accessory dwelling unit. The architects tread a fine line to give the clients the privacy they wanted, while connecting them to the natural surroundings and rich Pacific Northwest views.

In the midst of Seattle’s dense Queen Anne neighborhood, the Perch forms a quiet sanctuary, floating above the street in its own private realm. The client’s brief was a tall order for Lisa Chadbourne and Daren Doss, AIA, who designed the 5,500-square-foot house. While the lot has coveted western views of the Olympic Mountains and the Salish Sea, the client didn’t want to feel exposed on the high corner lot. What’s more, the building had to be tall to include everything in the program, which included an accessory dwelling unit. And in potential conflict with their privacy concerns, they wanted thin volumes for cross-ventilation to eliminate the need for air conditioning. “They wanted to be inspired by the surrounding region, and to include materials and ideas and views that reference the water, sky, and forest,” Lisa says.

The infill site had a few other assets. The existing house was not one of them; it was so decayed as to be uninsurable, so was taken down. But mature conifers screened the north side, and the lot was

flat, inspiring a design that allows the owner to occupy the landscape. Lisa and Daren, who are married as well as business partners, proposed replacing the existing house with three thin, triple-story volumes that wrap around a north-facing entry courtyard. This U-shaped arrangement would divide the above-the-garage apartment on the

east with the owner’s realm on the west containing a bedroom suite, office, and sleeping porch at mid-level, and an open kitchen, dining, and living room on the top floor, as well as access to third-level decks on both west and east. The ground-floor south side—the short side of the U—would hold the service functions: a mudroom, laundry, gym, and spa.





This page: The central courtyard is not a mere patio with firepit but a fully realized oasis with its own island. Lined in cedar and vertical zinc panels, the space glows and gleams with the changing light.

There were no variances to clear because the original house occupied most of the site. However, the design involved a high level of craft and custom detailing, in collaboration with builder Chad Rollins of Dovetail Construction. “Every square foot and cubic inch of the site was densely packed with a tremendous amount of detail,” Chad says. “Our industry often talks about price per square foot as a metric to gauge the value of a build. We like to think price per cubic inch, and the value is there, all day long. It was like playing chess, three layers deep.”

In the finished house, its relationship with the Pacific Northwest is apparent in both the spatial orientations and rich, warm materials. As the design evolved, the courtyard came to include an 18½-foot-by-26-

foot pool with a sinuous green island and maple tree, and two walnut swings suspended over the water. Approached through a large cedar pivot gate in the board-formed-concrete perimeter wall, this is the physical and metaphorical heart of the house. It reveals, through a three-story wall of glass between the two wings, an open-tread walnut staircase suspended from the third floor and lit by a linear skylight.

“The stairway is one place where we wanted the experience of the courtyard to be consistent” all the way up, Lisa says. “It’s a public space, a backdrop to the courtyard. Sliding glass doors on that wall open and conduct cooling air upward, and the sound of water rings throughout the house, muffling urban noise.”





Of Its Place

Wood—walnut in particular—plays a prominent role, a nod to the region’s old-growth forests. On the second and third levels, walnut flooring moves out to ipe decks, and walnut bridges float in the stair hall between the two wings. The architects incorporated other artful Pacific Northwest touchstones in this vertical circulation zone. The stair is suspended on steel tubes running down through the floors like sheets of rain. This space was also designed around an owner find—a Bocci light fixture by a Vancouver, B.C., company, featuring random balls of glass that poetically evoke raindrops. Hung in the gap between the stair and glass wall, “you can see it from the street at the top levels,” Lisa says.

For the interior ambience, “the client was interested in small, contained spaces of different character; they were coming from a Craftsman house,” Lisa says. The rooms are a wood sandwich of walnut flooring and western red cedar ceilings that continue outside on

the soffits. The top floor is the entertaining space, open to sweeping views but divided into discrete zones. Here, white Corian casework counterpoints the warm wood. A Corian sofa base is built into a corner of the living area around the hearth—“a protected pit where people can enjoy coziness, set back a bit from the edges, more private,” she says. Kitchen cabinet fronts are solid Corian,

as is the island, which has a marble countertop and waterfall edge. On the kitchen’s back wall, the countertop and shelving are stainless steel. Behind it is a scullery, also accessed through a sliding glass pass-through at counter level.

Despite Seattle’s often overcast skies, the middle floor is luminous. The bedroom and office occupy the entire west-facing façade, stepping out to a



This page: The house is a wood sandwich, with walnut floors and cedar ceilings that continue outside as soffits. To capture distant views, private spaces and entertaining spaces are on the second and third levels, respectively.

full-length terrace and sleeping porch. In the main bath, frosted glass planes admit diffused sunlight and reflections. Dark sintered stone on the lower walls, combined with white sintered stone above, create a datum line that echoes the distant horizon.

Across the walnut bridge to the east lies the one-bedroom, 590-square-foot apartment. Access is through a locked door on this level but there is a dedicated front door, up a staircase along the outer courtyard wall. In addition, the resident has a parking space in the shared three-car garage at the bottom of the stairs. “The client wanted a home to age in over time,” Lisa says. “The one-bedroom attached ADU is a flexible space that can be used as a rentable apartment, for visiting family, or a caretaker.”

Exterior materials express the environmental vibe too. The house is covered in vertical zinc panels, interspersed with black-painted aluminum on spandrels and next to windows to extend the openings. In addition to the cedar soffits, the cedar-wrapped outdoor patio off the courtyard glows in the western light, amplifying the warmth in that space. Here too, the garage’s board-formed-concrete back wall extends into the courtyard, defining the entry wall.

Future Proof

“The project was built in 19 months, which is a swift clip for a project of this caliber,” Chad says. Often using CNC templates, Chad’s company fabricated custom pieces such as the Corian casework, metal stair rods and treads, and the serpentine portions of the concrete and aluminum formwork for the courtyard water feature.

This page: Occupying the entire top level, the living room, dining room, kitchen, deck, and media room immerse in the view. A custom Corian couch base and casework segues into a fireplace fall, creating a cozy nook protected from the precipitous perimeter.



The Perch

Seattle, Washington

ARCHITECT: Lisa Chadbourne and Daren Doss, AIA, chadbourne + doss architects, Seattle

BUILDER: Chad Rollins, Dovetail Construction, Seattle

INTERIOR DESIGNER: Lisa Chadbourne, chadbourne + doss architects, Seattle

LANDSCAPE ARCHITECT: Land Morphology, Seattle

PROJECT SIZE: 5,500 square feet

SITE SIZE: .17 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Kevin Scott

KEY PRODUCTS

CABINETS: Corian, Neolith sintered stone

CLADDING: VM Zinc, Richlite, western red cedar, board-formed concrete

COOKTOP/RANGE: Miele

COUNTERTOPS: Bianco Treviso Marble; stainless steel; Neolith

DISHWASHER: Miele

DRYWALL: TJI

ENTRY DOORS: Panoramah! Doors & Windows

FAUCETS: Brizo, Samuel Heath LMK

FIREPLACE: Ortal Heat

FLOORING: Engineered walnut with Pallman Magic Oil finish

GARAGE DOORS: Northwest Door

HARDWARE: Blum

HOME CONTROL SYSTEMS: Control4

LIGHTING: Juno

LIGHTING CONTROL SYSTEMS: Lutron

PAINTS: Sherwin-Williams

PASSAGE DOORS/HARDWARE: Rejuvenation Tumalo

PHOTOVOLTAICS: LG

RADIANT HEATING: Warmboard-S, Viessman Boiler, Uponor Hydronic Manifolds

REFRIGERATOR/FREEZER: Sub-Zero

SECURITY SYSTEM: Honeywell

SINKS: Julien, TOTO

SKYLIGHTS: CrystaLite custom

THERMAL AND MOISTURE BARRIERS: Prosoco

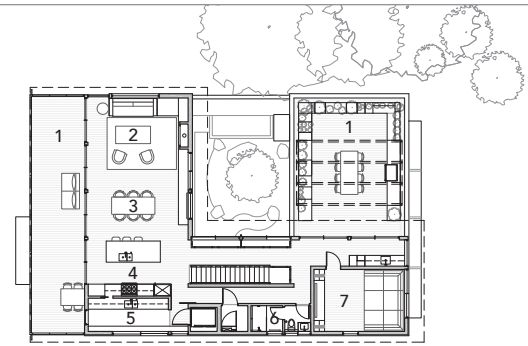
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TUB: Kohler

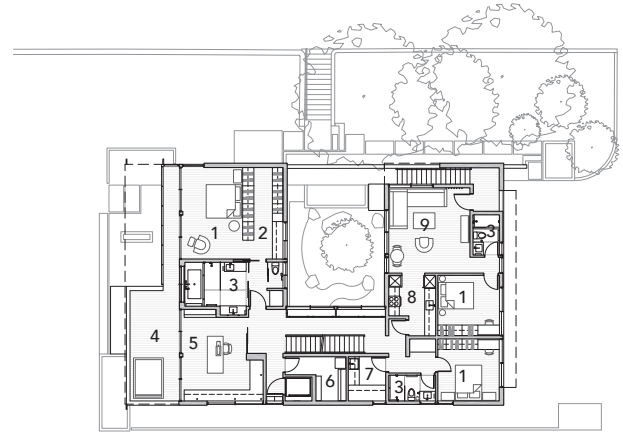
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WATER FILTRATION: 3M

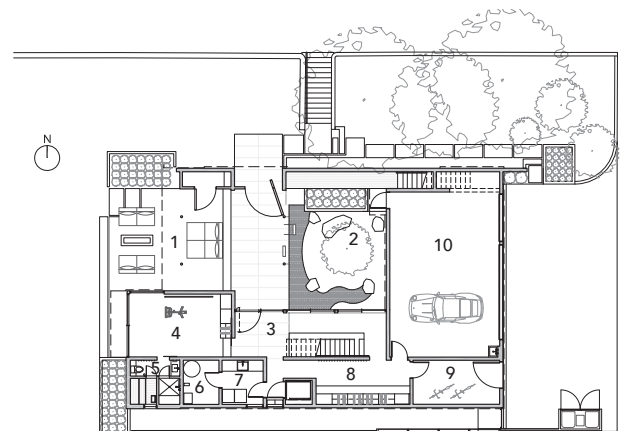
WINDOWS: Panoramah! Doors & Windows



THIRD FLOOR | 1. Deck | 2. Living | 3. Dining | 4. Kitchen | 5. Scullery | 6. Bathroom | 7. Media Room



SECOND FLOOR | 1. Bedroom | 2. Dressing | 3. Bathroom | 4. Sleeping Porch | 5. Office | 6. Storage | 7. Laundry | 8. Kitchen | 9. Living



FIRST FLOOR | 1. Terrace | 2. Courtyard | 3. Entry | 4. Gym | 5. Spa Bath | 6. Mechanical | 7. Laundry | 8. Mudroom | 9. Storage | 10. Garage



“Our contractor brought a lot to the table, figuring how to finish pieces and put them back in a purposeful way for maintenance,” Lisa says. The suspended stair system was perhaps the most triumphant achievement. It is supported by a concealed steel plate on the wall side, and on the opposite side with chromoly steel tubes. “There are hidden connections that we engineered in-house to facilitate the best outcome for installation purposes, as well as providing a lens toward long-term maintenance for the homeowner,” Chad says. “Should any of the treads need to be removed, they can be, individually, due to the way the components work together.”

The stair’s custom Douglas fir handrail references the owner’s collection of

“[The clients] wanted to be inspired by the surrounding region, and to include materials and ideas and views that reference the water, sky, and forest.”

—Lisa Chadbourne

bones. “We wanted a light handrail that blends with the white plaster, so we created this shape that reminisced bones,” Lisa says. “The wood is bleached and sandblasted and shaped for the hand on the top. LED wire was piped through

steel tubes, and the bottom flares out to aim the LEDs at the wall in a nice way.”

Rooftop photovoltaic panels supply the home’s electricity needs. And thanks to the design’s cooling chimney effect, even through last summer’s “heat dome” event in Seattle, when outside temperatures briefly reached 108 degrees, the house “was comfortable for them, though hot,” Lisa says.

On better days, the multiple decks offer places for outdoor rest and relaxation. But no matter what the weather, the house puts nature on daily display, whether it’s the view or the material surfaces, an echo of Puget Sound forests, snow-capped Olympic Mountains, and the sky over the Salish Sea.—*Cheryl Weber*

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Meadow House

WACCABUC, NEW YORK
BARLISWEDLICK ARCHITECTS

It seems fitting that Alan Barlis' client, who spent some 40 years at Ralph Lauren, was drawn to the pastoral hamlet of Waccabuc when he went looking for a place to build a country house. The site he found, in Westchester County, was originally part of a 19th-century farm compound in the town of Lewisboro. What's more, its old wood house and two historically significant barns looked like something right out of a Ralph Lauren photo shoot. The mold-infested house had to go—its materials were recycled and salvaged—but the new house and old barns became a canvas for the owner's eclectic collection of found objects, which only enhanced the property's lived-in, timeless appeal.

Removing the decayed building opened the landscape to the L-shaped pair of barns in the northwest corner of the 2.77-acre lot, prompting the new house to engage with them. The client was very hands-on, and all about the landscape, says Alan Barlis, FAIA. “He’s really into this idea that it’s all about living with nature. There’s a feeling that you could do yoga in any corner of the house.” In that sense, the one-story floor plan almost recalls the Japanese tradition of additive structures whose rectangular rooms literally step out into the garden. Three-dimensionally, however, the forms have an unmistakably rural American flavor: the gabled barns inspired three steeply pitched, rectangular volumes linked by airy sections with lower gable roofs.

Alan arranged the footprint in an L-shape that faces the L of the barns. Arriving visitors follow a long gravel drive

that curves along a billowy meadow before reaching a parking court partially hidden from the house. Up a series of stone steps, the path turns left toward the front of the house, which faces south to the meadow and an existing tree line. As befitting a casual retreat house, the sunlit entry volume is an in-between flex space. One of the connectors, this section has a 10-foot ceiling—in contrast to the three cathedralized volumes—but the back wall is all glass and opens to a stone terrace and firepit, creating a see-through effect at the entrance. This room is a bit “theatrical,” as Alan describes it, with a fireplace on each side and a long view to the meadow, swimming pool, and one end of the barn. Five-foot-wide openings allow it to feel like part of the larger volumes that flank it—the living room to the left and the kitchen to the right.

The open kitchen is the footprint’s hinge, feeding to the other connector



This page: A new second home in upstate New York takes its design cues from two restored barns on the property, echoing their combination of high- and low-gabled forms.





This page: A dark Boral shell on the exteriors gives way to warm woods and soothing white hues on the interiors. Lounging space is everywhere, including the living room, kitchen, and even the wide hallway/gallery that accesses the bedrooms.



Open Sesame

The building's simple framing, clean details, and triple-pane windows not only optimize energy performance, but also let in an abundance of light and views. "The volumes are alone in the landscape, so they have views in four directions through other buildings, and three exposures, so almost wherever you're standing you can relate to the landscape," Alan says. Their black Boral cladding defers to the natural setting, unifies the composition, and complements the dark wood on the barns. "The idea of a dark outer shell, and looking inside and seeing layers of white, was something the client was interested in," he says.

Appropriately for a getaway, the interiors prioritize relaxation, conversation, and play. Oak plank floors and plaster walls are a muted backdrop to the continually changing light and, if

on a 90-degree angle to the main living spaces. This connector's two en-suite bedrooms and mudroom borrow space from a double-wide hallway leading to the high-pitched main bedroom on the north. "The hallway, wide enough for bookshelves and chairs, becomes another loungy place for the family to sit," Alan says. "The doors to the bedrooms are 5 feet wide, with an 18-inch

panel and a 42-inch panel of beautiful, planked oak. Most of the time they are left open; they become kind of a sculpture." Like the front entry door, they were made by local artisans. When the doors are open, the two bedrooms also borrow views across the hall to a flat lawn, stone terrace, and firepit on the west, in the crook of the house's footprint.

desired, furniture groupings. The owner, who has since sold the house, at times used the entry space as a dining room, playroom, or lounge. “He’s always testing different ideas with interiors, thinking about furniture and objects,” Alan says. “He did an installation garden room there at one point and was always sitting with his 11-year-old twin girls, playing with them in the teepee.”

Under the living room’s soaring ceiling, three walls of thin, black-framed plate glass windows—rising 14 feet from the floor on the gable end—admit light from three directions. The fireplace, open to the adjacent entry volume, makes it a cozy spot for reading and conversation, and its airy proportions allow plenty of room for yoga and different furniture arrangements.

Even the kitchen, on the southeast corner, is a flexible, active space. Its cooking core is a chunky white box with thick concrete countertops and textural wood shelving and drawer fronts. Even so, it has an ethereal quality in the high-ceilinged room. “It’s beautiful and simple but also functional and real; it doesn’t have to be more than it is,” Alan says. It is more than meets the eye, however. The box hides a powder room and pantry behind the cooking area, and a ladder inside the pantry leads to a secret loft atop the cook space. It also conceals a stairway down to the mechanical room. On the south is a 14-foot-tall window, and a large set of doors lead to a southeast-facing breakfast terrace and a stone wall, offering a place to enjoy the sun throughout the day.

Prospect and Refuge

“The landscape is incredibly important to the feeling of the architecture inside,” Alan says. “The site feels like it’s flat, but our client pointed out that there was a 10-foot drop from one end to the other as it went east to west,” Alan says.



“Within the house footprint there’s a 4- or 5-foot grade change. That grade shift allowed us to address the idea that each space has a different relationship to the land.”

Early on, he worked closely with landscape architect Stephen Stimson to strengthen those bonds. For example, the living room’s perch, 3 feet above grade on a board-formed-concrete foundation, overlooks the barns. But the east side feels tucked in, bounded by a low stone wall that retains a “tilted meadow,” as Stephen calls it. “The house wants to feel like it sits on flat ground,” Stephen says. “We established a plinth for the house by cutting into the hill on the east and flipping the material to the west to create the podium. On the east, we did a graded slope with maples, witch hazel, and lilacs—plants



This page: Pulling the plan apart into an L-shape opens every room, including the primary bath, to a pastoral view.



typical of historic farms—that you look out at from the bedrooms and kitchen. You feel the hill pressing down. On the west side it’s more of a podium, where you look toward the barn below you.” A more cultivated garden defines the western terrace outside the living room, which has the longer views across a neighboring historic farm. To the rear of the lot, just steps from the restored barn, is a secluded swimming pool.

Like a series of bespoke cabins, the house’s simplicity, siting, and intimate scale foster a sense of connection to the environment. “We heard from the client that the serenity of this place has made such a difference for him; he said he’s never felt better,” Alan says. “Feeling the power of connection to nature and light was a big driver for the layout, and it’s nice to feel that it was a tangible part of what the house did.”—*Cheryl Weber*

Meadow House

Waccabuc, New York

ARCHITECT: Alan Barlis, FAIA, principal in charge; Liza Paredes, associate, BarlisWedlick, New York City and Hudson, New York

BUILDER: Patrick Morrissey, P. Morrissey Contracting, Mount Kisco, New York

LANDSCAPE ARCHITECT: Stephen Stimson, FASLA, Stimson Landscape Architects, Cambridge, Massachusetts

STRUCTURAL ENGINEER: Sellers Treybal, Richmond, Vermont

CIVIL ENGINEER: Site Design Consultants, Yorktown Heights, New York

PROJECT SIZE: 3,800 square feet

SITE SIZE: 2.77 acres

CONSTRUCTION COST: \$340 per square foot

PHOTOGRAPHY: Peter Aaron / Adrian Jones

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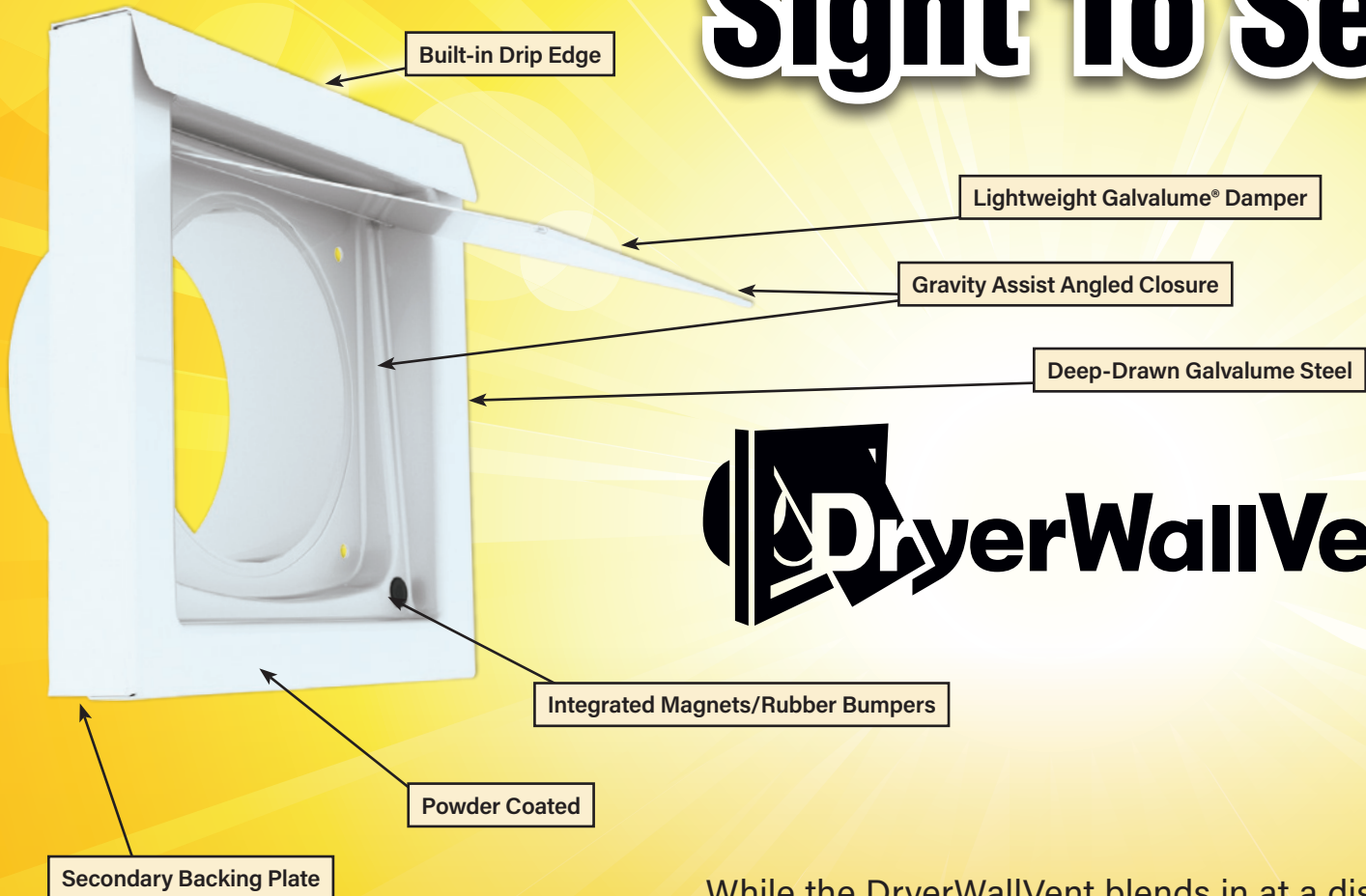
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Morris Cove

SAG HARBOR, NEW YORK
BATES MASI + ARCHITECTS

Rising waters will eventually inundate many desirable seaside locations, and there are as many ideas about how to cope with this new reality as there are clients who still want to enjoy those properties. Previous flooding events on this site in Sag Harbor, New York, had all but consumed an existing house built directly on the ground. “Soil tests for the site told us it was basically just a sandbar,” says Paul Masi, AIA.

There was no question that any new build on the property would need to be elevated out of harm’s way and because, as Paul notes, “that doesn’t give you relief from height restrictions,” the decision of a one-story house was also predetermined.

While these were important drivers of the design, the biggest was managing heavy rain events on site. “Unless you are controlling the rainfall, you are just eroding the site,” the architect says. The firm’s solution was to pull the program apart into a series of five pavilions with small courtyards between them.

During substantial rains, the modified butterfly roof will guide water into the courtyards for retention. “The courtyards are elevated above the ground and will hold the rainwater until groundwater is absorbed, and then release it into aquifer.” All mechanicals will be located high above floodwaters in a thickened section of the artful roof. Says Paul, “It’s taking a problem and celebrating it.”—*S. Claire Conroy*



Project: Morris Cove, Sag Harbor, New York;
architect: Paul Masi, AIA; Aaron Weil, AIA, Bates
Masi + Architects, East Hampton, New York;
builder: Men at Work Construction, Wainscott,
New York; project size: 3,330 square feet; site
size: 1.067 acres; renderings/models: Bates Masi
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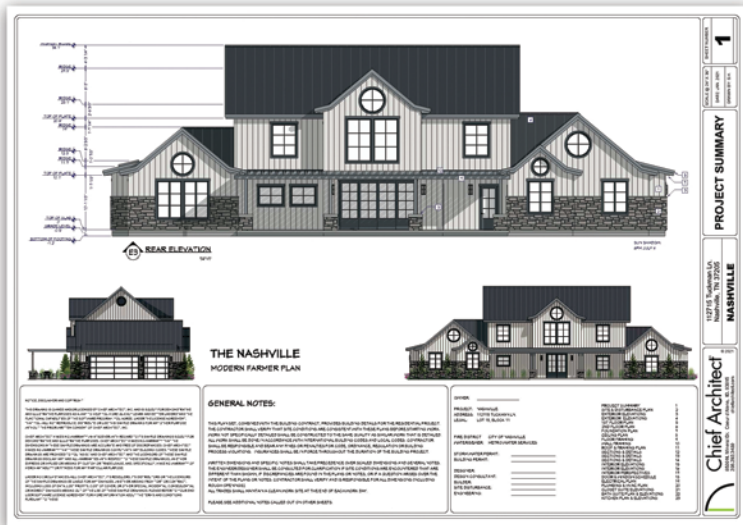
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