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VOL. 2, 2022

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- Ed Richardson, co-principal, Clark Richardson Architects





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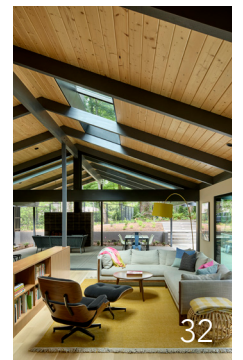
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On the Cover: Ishawooa Mesa Ranch by Lake|Flato Architects. Photo: Joe Fletcher Photography



Welcome to Volume 2 of *Residential Design* magazine. We are the only national professional publication devoted to residential architects and custom builders. We're dedicated to providing you with expert insight and substantive information on high-end residential design and construction.

Our print edition is published every other month. And our newsletter is published twice a month. If you are not already a subscriber and would like to be, please go online to: ResidentialDesignMagazine.com/subscribe.

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

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

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Getting Real



There's **no doubt that COVID** has reshaped our world in terrible ways. But as we've stretched ourselves and our lives to accommodate these seismic shifts, we've learned some important lessons about our houses. Those lessons are beginning to influence real changes in floor planning in the custom home market. And, as we know, changes at the high end often move down through other price points and into the mainstream market.

When those of us with flexible professions came home, it's as if someone finally turned on the lights and we could see our houses clearly. And, oh my, we could hear so much more clearly, too. And what were we seeing and hearing? Well, that several key trends from the last two decades were not without flaws. First and foremost, the “great room” is not so great after all. Fully open plans that blend kitchen, living, dining into one large space are fantastic when we're in a leisurely family or party mode, but they are loud, crowded, and generally unpleasant when our family needs to do five different things at the same time in the same space. And, honestly, even in the before times, they were problematic if one person wanted to watch the morning news and another wanted to read by the fire in sweet silence. (Guess my preference.)

During lockdown, those of us who were fortunate enough to still have a separate dining room with doors discovered it was the perfect unscripted space that could be conscripted for a variety of functions—dinners with our extended pod, a virtual classroom, an extra home office or conference room.

But the real takeaway here is the need for “away rooms”—ones with doors. When space and budget are at a premium, these flex spaces can be added to rooms with a different primary function—an alcove in a primary bedroom or a built-in desk in a guest room. How about a nicer laundry room with a window and a built-in table for folding laundry? Voilà, another Zoom room.

Not all away rooms have to be indoors. Protected outdoor space became especially precious during COVID, and it remains vital to our well-being. Access to nature is a proven balm for physical and mental health.

Around the same time we started to lose separate dining rooms, we also lost an important room most older houses offered: a first-floor bedroom with either a dedicated bathroom or full bathroom nearby. Families who found themselves having to isolate in their own houses were very lucky to have this feature in their homes. Tending to someone ill is much easier if they are on the main level of the house.

This miserable interlude has forced us to revise our priorities and our expectations for our houses. It turns out that prior generations, who lived through pandemics and world wars, knew a thing or two about what our houses need to handle in a crisis.

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

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



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Women in Residential Architecture— Three Views on the Profession

BY MICHELE HOTTEL, AIA



Photo: Kelley O'Leary

Michele Hottel,
AIA

Women's role in residential architecture has changed much over the last hundred years. The first woman architect to become licensed in California, Julia Morgan, worked for other architects before starting her own practice. Ultimately, her firm produced 700 buildings during her lifetime—she was more prolific than even Frank Lloyd Wright. Although she designed many houses for clients of more modest means, her most famous residence is, no doubt, the one she designed for William Randolph Hearst. Hearst Castle comprises four buildings, totaling 90,000 square feet. Julia, who never married or had children, appears to have put all of her life into her architecture.

Looking at Julia's legacy, her life seems to parallel that of women architects today, who also put a great deal of time and energy into running their own practice. However, when I asked many women in residential practice today what the advantage of having their own residential firm was, they said that it gave them more control over their own career and more flexibility in their schedule, leading to more satisfaction in their work.

Personally, I have been able to accommodate the caregiving of children because of my own practice—residential



Coronado Ninth Street House is a remodel and new addition by architect Michele Grace Hottel, AIA, based in San Diego, California.



Photos: Ian Patzke

projects can be managed by a smaller team and a more reasonable pace than many other building types. (Julia Morgan worked on Hearst Castle for 28 years.)

For this column, I spoke with a trio of women in residential design to learn what they enjoy personally in their practice and what their views are of the larger picture for women in architecture.

Michele is the chair of The Custom Residential Architects Network, San Diego Chapter.

Photos: Gustav Holland



Working within Boston's stringent historic requirements, Runcible Studios executed a gut renovation of a 100-year-old townhouse, bringing it up to today's energy standards.



Marilyn Moedinger, AIA, principal and owner of Runcible Studios, Lancaster, Pennsylvania, and Boston: “An advantage to doing residential architecture is that you get to work directly with your client—collaboratively creating spaces that support them and their families—and on something that will have a huge impact on their lives: their house.

We have a long way to go, but in the last 17 years, I've been happy to see women continue to find ways to creatively and energetically build businesses and buildings in an industry that is still largely male-dominated.”



Marilyn Moedinger,
AIA

Photo: Carlie Febo

AIA CRAN

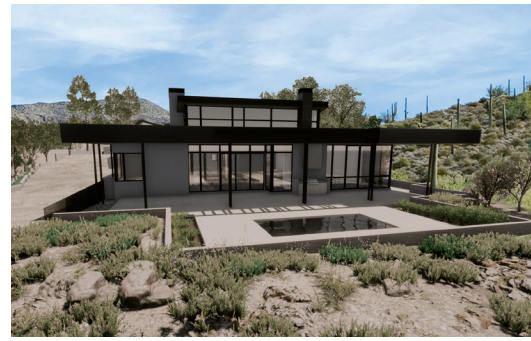
Photo: Scott Foust



Joanna McBride, AIA

Joanna McBride, AIA, owner of Tammen + Rose Architects, Phoenix: “What I like about residential work is the level of detail that goes into the projects. I enjoy working with my clients to create an environment for them that expresses a design idea or concept from the overall building down to the smaller details. On a current house I’m designing, we’re playing with the mullions in the windows and the downspouts—spacing them randomly to create a beautiful composition, like music.

The workplace is not equitable yet, but I appreciate the women who came before us and lead the way for us. Our role has changed from being helpers to being more self-sufficient and respected.”



Rendering: Tammen + Rose Architects

A new house in the desert Southwest by Tammen + Rose Architecture, based in Phoenix.

Rendering: RRM Design Group



A new custom home designed by Jolie and the RRM Design Group team.

Jolie Wah, AIA, RRM Design Group Santa Barbara, California; previously, Jolie Wah, Architect: “In residential, it becomes more personal because the decisions are associated with living experiences and stories that can be reflected in the design. I think women are seen not only as knowledgeable professionals, but also as allies in residential work—creating homes that address logistics, as well as great design.



Photo: Matthew Carver

Jolie Wah, AIA

Women have become a more comprehensive asset in the field.”

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The Play's the Thing

WHIDBEY FIELDHOUSE
WHIDBEY ISLAND, WASHINGTON
HOEDEMAKER PFEIFFER

Somewhere between a folly and a guest house, this rugged little structure on Whidbey Island near Seattle distills shelter to its core essentials. It's reminiscent of those civilian conservation corps buildings in national parks—places where urban escapees could stop for a spell and immerse themselves in nature. Materials for the buildings were locally sourced and the construction was straightforward, honest, and regionally appropriate. The result was durable, elemental structures that harmonized with their surroundings.

For this project, Hoedemaker Pfeiffer's clients approached the firm with an open-ended, uncomplicated program. "They told us, 'We have this portion of our property we can't figure out how to use,'" recalls architect Steve Hoedemaker, AIA. The firm had already reinvented and repurposed



This page: Like a vintage visitors center in a national park, this outbuilding offers respite from a rough-and-tumble day of family fun.



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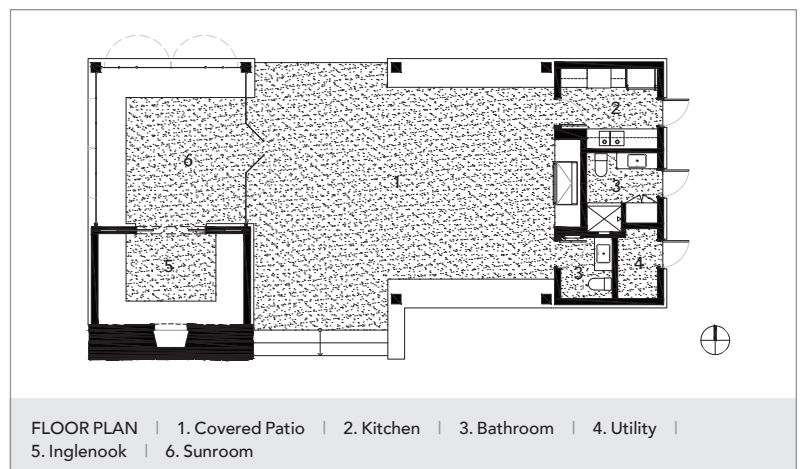
This page: Custom steel windows and doors are artfully notched into Douglas fir beams. They permit secure closure of the sunroom, while preserving the pavilion's openness.

a number of the clients' existing buildings on their waterfront parcel, all geared to loosely contain their rambunctious boys and convene their network of extended family and friends.

"Normally when we design multiple buildings, we relate them to each other," Steve observes, "but, in this case, each was its own thing—and each has very different moods. This building had only one job to do: get people outdoors. It was not burdened with lots of purpose."

At just over 1,600 square feet, the Fieldhouse, as it's called, contains all the amenities necessary for a languid day of playing sports, eating lunch, or napping by the fire during a pop-up rainstorm. There are full and half bathrooms, an indoor kitchen and a vented outdoor grill, a vast covered dining area, and a more compact indoor dining area and lounge, dubbed the "sunroom." Tucked into a secluded area at the back of the lounge is an inviting inglenook, anchored by a raised stone fireplace.

The sunroom's steel-framed windows and doors preserve the impression of an open pavilion, while allowing it to be closed off from weather and other incursions. On the other side of the central open dining area, the kitchen, baths, and utility room have secure wood doors.



FLOOR PLAN | 1. Covered Patio | 2. Kitchen | 3. Bathroom | 4. Utility | 5. Inglenook | 6. Sunroom



This page: While rugged natural materials and concrete floors fortify the open dining pavilion, the indoor kitchen is fully protected from the elements. Flat kitchen cabinet profiles are notched to evoke intricate tongue-and-groove work.

Materials are a hardy, outdoor spec—concrete floors, stone from nearby Vancouver Island, Doug fir from the Pacific Northwest, Western red cedar shingles and clear cedar paneling—all topped by a durable standing seam metal roof. Those rugged materials belie the careful detailing applied by Steve and his team, lead by project manager Justin Oldenhuis.

“This building may be evocative of those simple conservation corps structures, but it took a lot of effort to make every detail work out in a clean, refined way,” says Justin. “It visually builds out from a stout stone base, and then these stout columns move up to an ever-thinning set of structural pieces and eventually a thin roof that extends off the beams. I was on-site extensively to get the roughness of the beams and the thinness of the windows and doors just right.”

Simplicity is truly never simple to achieve. But those crisp, thin-set elements within the rugged framework are what move this building from a period piece to something between timely and timeless. Says Steve, “It’s definitely the sandbox in which we like to play—vernacular with a modern spin. We understand the value of forms and materials that evoke memories in a positive way. As modern architects, we no longer have to prove to ourselves that we can create austere buildings. We’ve done beautiful ones.” —S. Claire Conroy

Whidbey Fieldhouse

Whidbey Island, Washington

ARCHITECT: Steve Hoedemaker, principal in charge; Justin Oldenhuis, project architect, Hoedemaker Pfeiffer, Seattle

BUILDER: McKinstry, Stauffer, Yang, Seattle

INTERIOR DESIGNER: Tim Pfeiffer, principal in charge, Hoedemaker Pfeiffer, Seattle

LANDSCAPE ARCHITECT: Kenneth Philp Landscape Architects, Seattle

STRUCTURAL ENGINEER: Swenson Say Fagét, Seattle

PROJECT SIZE: 1,664 square feet

SITE SIZE: 7 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Andrew Giammarco Photography

KEY PRODUCTS

CLADDING: Cedar shingles

COOKTOP: Bertazzoni

COOKING VENTILATION: Vent-A-Hood

COUNTERTOP MATERIALS: Stone slab, Basaltina Classico

ENTRY DOORS: NorthStar Woodworks

FAUCETS: Hansgrohe (kitchen, shower); Watermark (bathrooms)

GRILL: Wolf

ICEMAKER: Scotsman

LIGHTING: B-K Lighting; Schoolhouse Electric (kitchen, bathrooms); Circa Lighting (inglenook); Kerry Joyce, custom (sunroom)

PAINTS/STAINS: Benjamin Moore, Cabot

REFRIGERATOR/FREEZER: Sub-Zero

SINK: Blanco (kitchen)

TOILETS: TOTO

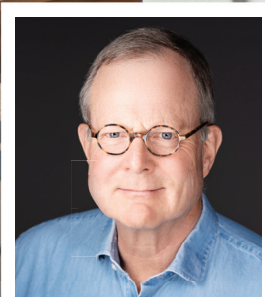
VANITIES/LAVS: Kohler

WALLS: Cedar tongue-and-groove

WINDOWS: NorthStar Woodworks (kitchen, bathroom)

WINDOW WALLS SYSTEMS: Torrance Steel Window Company (sunroom)

My Vision: Merge traditional design elements with modern industrial.



Andrew Porth | AIA, NCARB, LEED | Porth Architects, Ltd. | Boise, ID

Tucked into a forest, this custom-built home delicately melds a factory-inspired style with natural textures and tones. Kolbe's VistaLuxe WD LINE windows and doors were strategically placed to maximize cross-ventilation, achieve modern energy efficiency goals, and mimic the look of steel.

See more photos from this project at kolbewindows.com/forest

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Dwelling in Nature

A three-piece house in Wyoming offers prospect and refuge within a vast and rugged landscape.

BY CHERYL WEBER

ISHAWOOA MESA RANCH
CODY, WYOMING
LAKE|FLATO ARCHITECTS

San Antonio, Texas-based Lake|Flato was founded on its appreciation for ranch building vernacular. Purveyors of local traditions, from their trademark Porch Houses to their poetic farm compounds, the firm has perfected its approach to designing for Texas' wild, wide-open landscapes. The strength of that brand has, of course, attracted a following, including a Wyoming couple who run a working ranch about 40 miles south of Cody. It is hard to imagine a more evocative place than here, hard by Ishawooa Mesa near the banks of the Shoshone River. With close views of the mighty Carter Mountain range, the 250-acre property is an enviable place to live, and an unforgettable spot on which to design a house. Like Texas Hill Country, though, this remote setting can be as harsh as it is magnificent. Ishawooa Mesa Ranch, created for the couple and their three children, responds impeccably to both the design brief and the natural environment.

As always, the design team studied the land and climate conditions before deciding where to build. The clients will eventually live here full-time. For now, though, they use the property to raise livestock and crops that supply food to their second ranch, near Jackson, which caters to seasonal tourists. And there were several old buildings on this property, including a ranch manager's home, that influenced their decisions. The owners also wanted to be close to a pond fed by







This page: In keeping with the character of this working ranch, entry is through an all-purpose barn structure. The building serves as a garage, guest house, work and storage space, and as a party venue, as called upon.

the river, which is about 100 yards away. “In the spring, with snowpack the river can get vigorous and dangerous at times, and the course of it often will change based on turbulence associated with snowmelt,” says architect Steve Raike, AIA. “A levee protects the home if the snowpack is deep. But the substrate we were building on is relatively porous; even the banks of the pond change.”

Another consideration, of course, was climate. At an elevation of about 6,200 feet, the house needed to perform well in punishing conditions, whether it is wind and sun on a summer day or protracted periods of below-zero temperatures. For Lake|Flato, whose buildings respond elegantly to intense conditions, these were opportunities rather than constraints. “It was an exercise in providing shelter in the most honest sense of the word, in a beautiful way that’s also durable and low-maintenance,” Steve says. “We wanted to use the architecture as a means to enhance the experience of being on the land.”

A modern interpretation of a homestead, the new three-part scheme imparts a camp-like atmosphere. Initially, the team studied several different versions of a footprint. One early iteration was a bar-shaped structure; however, the final design inverts the Texas tradition of stretching the program



between multiple buildings to harness the cooling breezes. Here, the same strategy was used to block prevailing winds while opening the opposite sides of the buildings to the outdoors. The U-shaped plan evolved as a two-story stone house facing the pond on the south. The house shields a courtyard to the north from the summer’s strong southerly winds. Across the courtyard, a multipurpose barn acts as a gateway to the compound, sheltering the courtyard from winter’s northern winds, while a screened porch on the east links the barn and house. “The screened porch opens up to get a filtered view through the courtyard toward Ishawooa Mesa,” Steve says. “Looking east, you see how the pond connects back to the river.”



Left: A porch with sliding screens spans the distance between the barn and main house, paralleling the path from the barn entry hall to the home's front door. The porch opens wide to views of the meadow and pond on one side and a courtyard with stunning mountains beyond on the other.

Triple Parti

Dividing the program into smaller buildings with a central gathering spot allowed for living spaces that effortlessly expand for large gatherings, and for both the festive and industrious aspects of ranch life. For example, the barn, beautifully framed with Douglas fir and custom-designed trusses, is used for both vehicles and events. In the shade and out of the elements, it's the preferred spot for canning vegetables and other food-production activities.

Measuring about 25 by 50 feet, the barn has three bays that can open two at a time—slatted doors on both sides stack in front of each other, opening two-thirds of the wall area. Given the site's stringent seismic requirements, "one of the things we wrestled with was how to make it strong and durable enough to stand up to all the forces that will act on it, but still have it feel beautiful and handsome," Steve says. "The barn, reinforced with steel, is an honest structural expression of how it stands up to the seismic and snow loads. They can get 4 feet of snow at times." Its wall assemblies are robust, with 2x6 inland red cedar siding installed over a draining matrix. The exterior's black stain recalls what is likely creosote covering some of the ranch's old log buildings. The corrugated Cor-Ten roof, whose top layer oxidizes to protect the metal beneath, reappears on the house's roof and dormers.

Pulling apart the buildings also set up the anticipation of arrival. Visitors enter at the barn's mudroom; to the left are two guest rooms and an upstairs loft. The mudroom hall transitions to a covered walkway that runs alongside the screened porch before delivering visitors to the house's front door. Positioned out of the wind, the parallel porch has screens that retract into the walls—bugs are gone by midsummer—offering sheltered space between the pond and courtyard. Aptly

"It was an exercise in providing shelter in the most honest sense of word, in a beautiful way that's also durable and low-maintenance."

—Steve Raike, AIA



Above: Guests and family arrive at the main house through a utilitarian mudroom entrance, with storage for fishing gear and waders.



This page: The open kitchen reveals the sturdy structure of the house, fortified by steel for seismic loads. Faced in board-formed concrete, an Argentinian wood-fired grill anchors one end of the cooking wall. Soapstone counters top the ebonized wood cabinets, and Douglas fir paneling clads the ceilings. Concrete floors are geothermal radiant.



named “the soddy,” its roof has an insulating layer of sod, like some of the older buildings; this roofline continues over a single-story bedroom suite appended to the two-level house.

In the main entry is a vestibule with cubbies for stashing waders and fishing gear. On the left is the single-story bedroom and bath, and to the right is the main house. “This notion of aging in place was something we talked about,” Steve says. “Right now they sleep on the second floor, but in the future they can inhabit that first-floor space. In making this building resilient and durable, we were also providing a way for them to stay there if mobility becomes an issue.”

Viewed from the south, the pitched-roof main house presents the compound’s most iconic side—a classic house shape and a meandering pond in the foreground. This taut volume is clad in Iron Mountain slate sourced in Montana. “When we’re working outside our home region, we try to understand how specific materials will perform long-term,” Steve says. “Slate is better in cold weather because it’s less porous and doesn’t absorb water like limestone does. We worked with them to develop this dry-stack appearance using the cleft face of the stone.” This structure features an open kitchen, living, and dining room plus an office on the main level, and a den, mezzanine, and second primary suite above.

Spatial Effects

Within the outdoor-conscious floor plan, the interior volumes create apertures through which to appreciate pieces of the landscape. “If you want to immerse yourself, you go outside,” Steve says. The couple requested high points in the house from which to view a second layer of mountains. “The husband of the couple pilots a small plane and has an airfield on the ranch for deliveries between ranches,” Steve says. “He enjoys being up high and wanted some aspect of that in the home. The higher you get on the site, the more of these distant mountains you can see.”

Tucked up under the roof gable, the husband’s office has a dormer looking east toward Carter Mountain and the range behind it. On the west side of the house, a window seat off the stair landing frames a view of evergreen trees a few hundred yards away, which look like miniatures against the hulking mesa just a half mile from the house. “This image sums it up as good as any we have,” Steve says. “In the midst of this rugged and vast landscape, here you are in this wonderful space, protected and cozy.”

Other nooks and crannies encircle the central gathering room. In addition to the office and the bedroom suite on the first floor, a bridge across the double-height great room connects the couple’s sleeping quarters to the TV room—all providing adjacent escapes for entertainment, work, and rest.



Above: A mezzanine above the great room connects the upper rooms, including the primary bedroom suite and a home office with elevated views of the mountains. The great room’s board-formed concrete chimney and surround are a macro version of the kitchen’s.

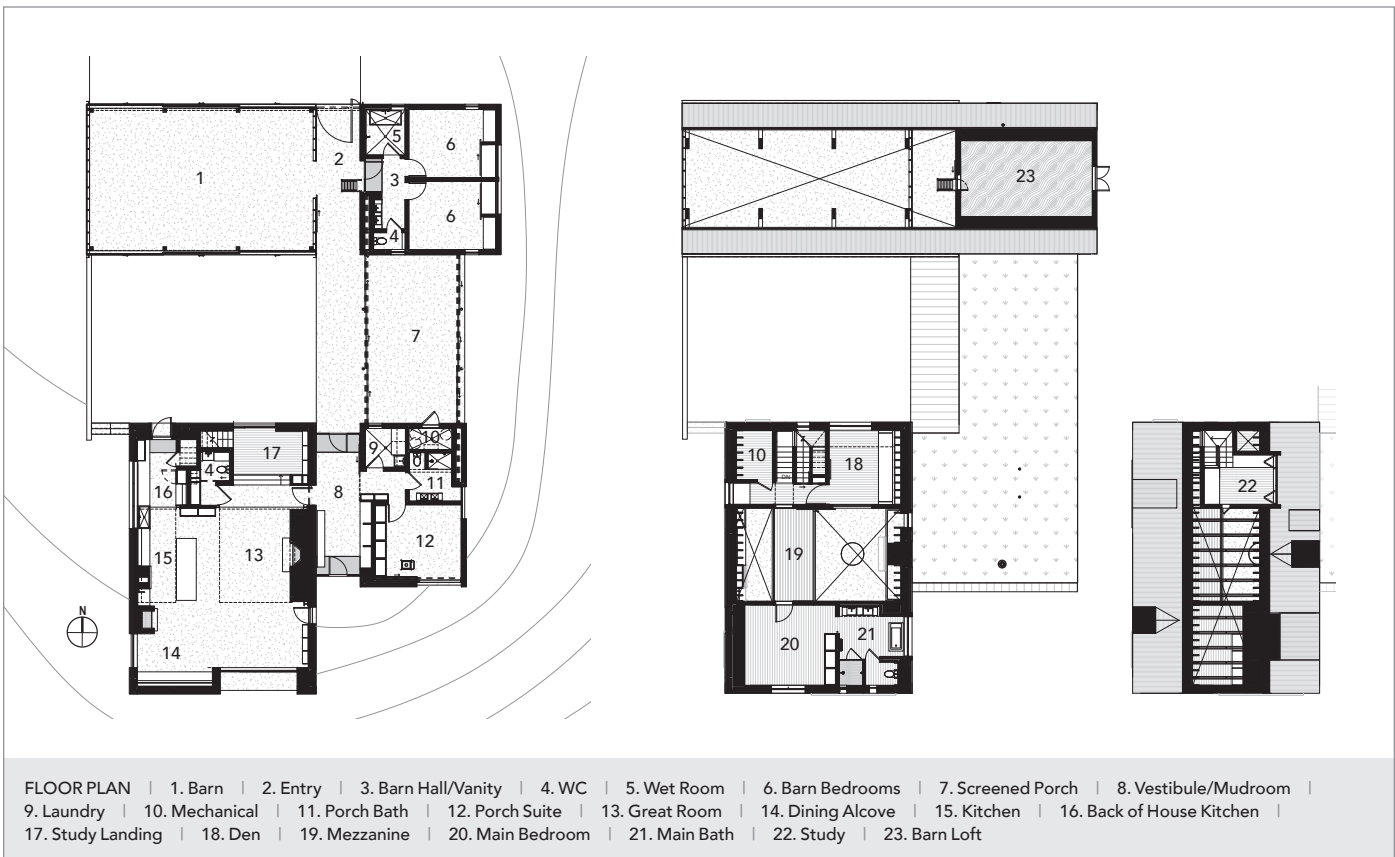


Areas of relaxation and repose offer up curated views of the mountains. Chosen for indoor air quality, warm wood paneling wraps the primary bathroom and guest bedrooms, as well.

Natural Materials

If the firm’s work is a study in craft and assembly, it also reflects the unique strengths of local tradespeople. “We always ask, who are the local craftspeople and what do they do?” Steve says. “Early on in Texas, cattle barns were built from leftover oil field pipe. You never want to ask someone to do something they’re not particularly well suited to do.” Most of the subcontractors came from Cody, including the cement masons who built the board-formed concrete fireplaces and poured the concrete floors, which have radiant geothermal heating and cooling. One fireplace anchors the great room, the other contains an Argentinian wood-fired grill in the kitchen. Douglas fir ceiling framing is exposed, and black structural steel lifts the mezzanine walkway while lending seismic stability.


Those interior materials support and refine the property’s aesthetic. To maintain indoor environmental quality, the clients wanted to avoid sheetrock. Guest bedroom walls are clear cedar siding, ceiling boards are Douglas fir, and white surfaces are a three-part stucco made in the U.S. “The learning curve for us was the lack of fussy details,” recalls builder Tim Blazina, a partner and project manager at Yellowstone Tradi-





tions. “In the bedrooms that are wood, wall boards run up the walls vertically, racetrack across the ceiling, and go down the opposite wall, with light switches centered on the boards. It meant knowing where the boards were going to lay out when we roughed in the outlets and lights.” The kitchen’s ebonized oak cabinets are topped with soapstone counters, a surface repeated on the bathroom vanities. “It’s a warm material that develops a nice patina with age,” Steve says. “You can see where you’re spending time in the kitchen.”

Restraint and precision permeate the home’s operational aspects, too. Given the extreme climate, the goal was to circle the wagons, limiting the amount of exterior wall surface. As such, it was an exercise in sizing spaces for efficient heating and building rigorous wall assemblies to use energy sparingly. At about 14 by 18 feet, for example, the guest bedrooms are just large enough to be comfortable. The envelope is a thermally efficient assembly that includes insulated slab-on-grade floors, thermally broken windows, foam and mineral wool rigid insulation, and a roof system of structural insulated panels (SIPs) and Douglas fir. Roof overhangs were eliminated to prevent ice damming and icicles and to allow snow to slide off, while deep recesses at entrances and vestibules offer protection from the sun, rain, and wind.

All these moves produced not just a stunning house, but one that embraces the landscape without the attendant energy consequences. “It was very much a team effort of everyone bringing wonderful ideas and following the themes we used to weigh every decision against, and testing against massing, craft, and ideas of prospect, aperture, and shelter,” Steve says. “I think they feel like it has captured all of those goals.” 

Ishawooa Mesa Ranch

Cody, Wyoming

ARCHITECT: David Lake, AIA, principal in charge; Steve Raike, AIA, project manager; David Ericsson, project assistant, Lake|Flato Architects, San Antonio, Texas

BUILDER: Yellowstone Traditions, Bozeman, Montana

INTERIOR DESIGNER: Marnie Wright Design, San Francisco

STRUCTURAL ENGINEERING: SSG Structural Engineers, San Luis Obispo, California

PROJECT SIZE: 5,920 square feet (3,860 conditioned)

SITE SIZE: 250 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Joe Fletcher Photography

KEY PRODUCTS

COOKTOP: Wolf

COOKING VENTILATION: Vent-A-Hood

DISHWASHER: Miele

ENTRY DOORS/HARDWARE: Rocky Mountain Hardware, Hafele, Rejuvenation, Dynamic Fenestration

FAUCETS: Chicago Faucets

HVAC: Tekmar ground source heat pump, Warmboard

INSULATION: ROXUL, Tyvek

OUTDOOR GRILL: Grillworks Argentinian Grill

RAINSREEN VENTILATION SYSTEM: Benjamin Obdyke Home Slicker

REFRIGERATOR/FREEZER: Sub-Zero

ROOF AND TRUSS SYSTEMS: Cor-Ten, SIPs, Douglas fir

TOILETS: TOTO

TUBS: Blu Bathworks

UNDERLAYMENT, SHEATHING: Owens Corning Titanium PSU30

WASHER/DRYER: Whirlpool

WINDOWS, SKYLIGHTS, AND WINDOW SYSTEMS: Dynamic Fenestration



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-Amy Matthews

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Familiar Ground

Three suburban custom homes marry clever new construction with a comforting connection to context.

BY CHERYL WEBER



Glen Road

PORTLAND, OREGON
RISA BOYER ARCHITECTURE

The large, wooded lot that made this 1950s home so attractive to architect Risa Boyer's clients had a hidden counterpart in the interior's many partitions. Overbuilding the inside had crowded out the lovely views, still visible in a few privileged rooms. The original living room had plate glass windows and a vaulted tongue-in-groove ceiling, and it was Risa's task to recover and refine this midcentury ideal throughout the house.

Although the original plans were unavailable, it was clear that several dime-a-dozen indignities had been inflicted on this house over the years. A 1990s remodel produced pink paneled kitchen cabinetry, an awkward main

bedroom addition, and an enclosed carport, none of it done well. Risa, AIA, took a judicious approach that roughly preserved most of the room locations in this 3,152-square-foot house, while creating visual connections to the trees. At the back of the wedge-shaped corner lot, she also added two small outbuildings—a workshop and a guest house.

The structural bones had a recognizable logic. Roughly L-shaped, the single-story house folds around an arrival courtyard. One enters on its longest side containing a large living room with a fireplace. A hallway to the right leads to three bedrooms and the primary suite. To the left of the entry,



This Midcentury Modern required a gut remodel to sort through ill-conceived space planning and inferior building performance.



a dining area, kitchen, laundry, powder room, and den form the short side of the L next to the garage.

Updating the floor plan, finishes, and energy systems required a gut remodel. In the process, both large and small moves enhanced the atmosphere of ethereal spaciousness. While the beams in the vaulted living room remained, Risa added a 23-foot-long pocketing door between the living room and a new covered porch tucked behind the garage. Another new window wall contains an 8-foot-wide opening directly to the backyard, and a skylight admits eastern light near the ridge line. Two more skylights further blur the indoor-outdoor edges, one in the kitchen and one on the covered porch.

Another major move was to create a den off the kitchen in place of the former laundry room. Demolition unearthed concrete slabs that suggested it had once been used as a carport. “It wasn’t

This page: A top priority for Risa’s clients was to reconnect the house to its site. The big play was a porch addition that opens to the great room with a 23-foot-long pocketing door. In the sitting area, a panel in the low bookcase conceals a TV and lift.



well integrated into the architecture of the house,” says Risa. “We wanted the den to be visually connected to the kitchen—they imagined their daughter playing there while they cook, and having a view out to the street.” There, a new ridge beam, rafters, and a “car decking” tongue-in-groove ceiling create a vaulted space that’s continuous with the kitchen, while two walls of windows provide visual access to the leafy front yard.

“We created floating shelves between the kitchen and den so you could see through to the outside, and carried that detail to the main bedroom fireplace,” Risa says. All the bedrooms, too, received new vaulted ceilings with the same material treatment. “The primary suite was the addition that didn’t completely make sense, but we worked with it,” Risa says.



This page: To open sight lines between the kitchen and the outdoors, Risa replaced an existing laundry room with a den. A new skylight and open shelving facilitate the flow of natural light.



This page: Matching the pitch of the main house, the outbuildings' roofs extend upward and outward to the tree canopy. The added volume makes them live larger than their small footprints. One serves as a guest house and the other as a workshop for the husband. A small gym space glimpses views of the outbuildings.

Midcentury Threads

In making the house spatially whole, the architect added important details that tie the interiors together. Several motifs emerged, such as wood slats that divide space without blocking views. “The idea started with an entry screen,” Risa says. “We wanted to make sure the entry wasn’t completely blocked off from the view to the backyard, because that’s what attracted the owners when they bought the house. But the fireplace is right there, and we needed to create this cozy fireplace zone that is separate from

the entryway.” The semi-transparent wood slats impart a texture and pattern that is repeated at the end of the kitchen cabinetry facing the living room.

In the living room, Risa also created a new look for the brick chimney that had been clad in huge river rock. The chimney was rebuilt and faced with Norman brick, whose longer dimensions underscore the midcentury vibe. This brick also appears on the outdoor fireplace, part of the 22-by-25-foot covered porch addition off the living room. “In the Pacific Northwest, it’s really nice

to have these covered outdoors spaces, because we do get a lot of drizzle,” Risa says. “Coinciding with the timing of COVID, now they can entertain outside, and their daughter rides her bike around in that nice, big area during the winter.”

Other subtle refinements include rift-sawn walnut cabinetry, quartz kitchen countertops, and rift-sawn white oak flooring. In the primary bath, dark-colored stacked bond ceramic tile repeats the fireplaces’ aesthetic, and the terrazzo floor’s oversized river rock aggregate lends an outdoorsy feel.

Post and Beam Perfection

“Part of our goal was to bring this uninsulated house up to higher energy efficiency,” Risa says. “We ended up adding a lot of closed-cell spray foam in the walls and the crawl space under the floor.” Typical of post and beam-style houses of its era, the roof cavity above the car decking—a mix of structural-grade Douglas fir and pine—was uninsulated. To preserve the exposed ceilings, a new roof was framed over top to make room for rigid insulation and run electrical boxes for downlighting. “Because of the

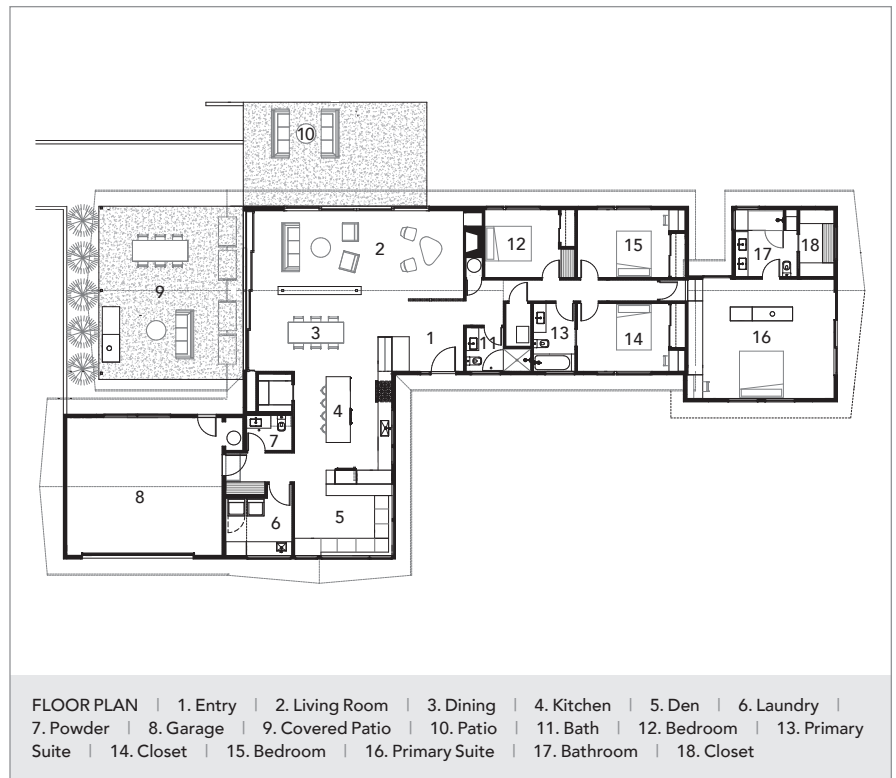
“We tried to honor the original architecture by keeping the details consistent, so you couldn’t tell what was new and what was existing.”

—Risa Boyer

roof reworking, we ended up replacing a lot of the car decking,” Risa says.

Along with the added insulation, mechanical systems were upgraded with an air-source heat pump and heat pump water heater that efficiently manage Portland’s mild winters. Outside, the original board-and-batten cedar cladding was replaced with cedar tongue-in-groove siding; its dark stain helps the house recede into the trees.

It’s not just the new glassy spaces that beckon the owners to step out. At the back of the property, twin structures complement and counterpoint the main house with roofs that slope up toward the tree canopy. “In the house, the vaulted roofline comes down pretty low, so in those spaces we wanted to open to the landscape,” Risa says. “We used the same pitch but extended it out as a shed roof and took the glazing all





Glen Road

Lake Oswego, Oregon

ARCHITECT: Risa Boyer, AIA, Risa Boyer Architecture, Portland, Oregon

BUILDER: Hammer and Hand, Portland

LANDSCAPE ARCHITECT: Lilyvilla Gardens, Portland

PROJECT SIZE: 3,152 square feet

SITE SIZE: 1.1 acres

CONSTRUCTION COST: \$400 per square foot

PHOTOGRAPHY: Jeremy Bittermann / JBSA

KEY PRODUCTS

COOKTOP/OVENS: Wolf

COUNTERTOPS: Caesarstone

DISHWASHER: Miele

FAUCETS: Hansgrohe, Blanco, Kohler

LIGHTING: Cedar and Moss, Herman Miller, Modern Forms, Prudential Lighting, Louis Poulsen, Sonneman

PAINTS: Benjamin Moore

REFRIGERATOR/FREEZER: Sub-Zero

SKYLIGHTS: Crystallite

SINKS: Blanco

TILE: Heath Ceramics, Ann Sacks

TOILETS: Duravit

TUB: Kohler

WASHER/DRYER: Samsung

WINDOWS: Marvin

WINE REFRIGERATOR: Sub-Zero

the way up, so those small spaces feel bigger.” The workshop was designed as a hobbyist space for the husband, who makes custom, steel-framed bikes. The guest house is an open room with a kitchenette and bath.

Arriving mid-construction, the pandemic threw a wrench into the schedule, making it a two-year-long project. Now, however, the home’s airy porch, sliding exterior walls, and outbuildings are doubly appreciated. “We tried to honor the original architecture by keeping the details consistent, so you couldn’t tell what was new and what was existing,” Risa says. The new house preserves the original post and beam rhythms, while emanating warmth and skillfully merging with the verdant world outside.

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Vale House

AUSTIN, TEXAS
FURMAN + KEIL ARCHITECTS

Rollingwood lies west of downtown Austin, just outside city limits. Home to tree-lined streets, Zilker Park, and Ladybird Lake, it is a popular, older suburb of small lots developed in the mid-20th century. On a winding suburban street, this parcel was especially attractive because it backed up to a green belt and had a lovely stand of mature live oaks. Builder Matt Shoberg and his wife, a real estate agent, purchased it and hired Furman + Keil Architects to design a home for themselves and their four young boys.



This was the second home the firm had designed for the couple, whose architectural tastes, not surprisingly, were very marketable. Before they had a chance to move in, they were getting offers they couldn't refuse and sold it to another buyer. Still, says architect Philip Keil, AIA, the house was designed specifically for them. They liked large spaces for family and entertaining, so the house is a roomy 6,800 square feet. The trick to fitting it neatly on the small corner lot was to take an urban planning approach, with a neighborhood-friendly front and a floor plan that turns inward.

Privacy was a concern because the house is bounded by two streets and a service road, and there is a close neighbor to the north. Given the imposed deep setback, the architects pushed outdoor activity toward the street, carving



A sprawling program and a tight corner lot drove the plan for this suburban house for a large family. A simple gable form on the backsloping lot allowed a second story, loft, and a roof deck. It connects to the broadside of a one-story entry volume, creating a privacy screen against the busy street.



This page: The builder/owner and his Realtor wife love to entertain on a large scale, so the house is spacious and open. A bar area also serves the covered porch, which leads to the courtyard and pool.

out landscaped space under the oaks that acts as a front porch. “It’s a great trick-or-treat neighborhood,” Philip says. The U-shaped house then wraps around a courtyard to provide privacy from the streets.

“The challenge was to create a suburban feeling with an urban-sized lot; we danced around that line between the two,” Philip says. The house’s discreet massing minimizes its size on the street. “They said they wanted a modern farmhouse look, and we drilled down to what it was about that they liked,” Philip says. “We realized they were drawn to prismatic shapes like the Monopoly house. We ran with that on the front façade, a classic gable form with two windows” that defines the front corner and is joined to a lower-pitched, one-story entry volume. The land slopes away toward the back of the lot, which allowed the design team to shoehorn a second story into the back of the high-pitched roofline facing the alley.

The resulting floor plan contains the living spaces, primary bedroom suite, office, and guest quarters on the first floor, all circling around a courtyard containing a pool and a covered terrace with a fireplace. “The courtyard allowed us to really open up the interior to light from the northeast and southeast, and have the spaces feel airy on the inside,” Philip says. As a bonus, it also makes a focal point of the backyard’s specimen oak. The three-car garage, a hinge between the public spaces and the primary suite, is conveniently accessed from the alley. Above the main bedroom, the second floor contains three en-suite bedrooms plus a sitting room, game room, and gym/media room. And atop that wing, a third-story deck provides views over Zilker Park to downtown Austin. “We added it mid-design,” Philip says. “In the end they couldn’t resist having that view of the city they knew was up there.”



The home's rugged limestone front façade belies the richness of the interior. The limestone continues indoors to the range's backsplash, fireplace chimneys, and entry hall walls. Floors are polished concrete and—for the entry hall, patio, and guest suite—Lueders limestone. Honey-colored hemlock beams, white oak cabinetry, and white sheetrock keep the interiors light and bright.

Multidimensional

In developing the interior, Philip was inspired by Charles Moore's idea of a geode, where a rather plain exterior opens to reveal a rich and expressive interior. The front façade's Texas cream limestone flows along the interior entry wall and reappears on three fireplaces and a kitchen backsplash. Materials are simple and light-colored: concrete floors on the ground level, hemlock ceiling beams, and white oak for cabinetry and second-story floors, while carbon steel provides accents inside and out.

Multilevel interiors follow the grade of the terrain. The entry hall is the highest point on the main floor. "Coming in the front door, the patio's Lueders limestone bleeds into the entry hall floor and continues all the way through the guest suite" to the left, Philip says. The bedroom and sitting room were

designed to provide a quiet location where the owners' parents could enjoy an extended stay.

To the right, two steps down from the entry, is a large, open living and dining area. "They are a big entertaining

"The challenge was to create a suburban feeling with an urban-sized lot; we danced around that line between the two."

—Philip Keil, AIA

family, so it was important to have flow from different aspects of the house," Philip says. The bar, tucked between the dining and living room zones, becomes a hub of activity for people standing and chatting during a party. "The last house

we designed for them had a standup bar right at the entryway that magnetically drew everyone, and this time they wanted to pull people into the heart of the house," Philip says. "It became the program space that connects the indoor and outdoor activities." This was achieved with a hinged panel on the steel window system that opens, allowing bar service to the rear porch.

Inside, vaulted roof forms are rendered in sheetrock, allowing light to play on the smooth surfaces. They contrast with the wood boards and beams of the flat-ceiling portions around the courtyard. "We inverted the idea of expressing the structure in a vaulted space," Philip says. "The rhythm of the structure beams carries through from the kitchen and bar area to the outdoor porch." The straight-grain, honey-colored hemlock beams lend a warm



This page: Punctuating the creamy light finishes are thin slices of steel, underlining the design with a crisp modern edge.

contrast to the darkened steel of the thin window mullions and long-span beams.

Owner/builder Matt Shoberg appreciated the design’s combination of straightforward construction and dynamic lines. “They put quite a bit of structural design into it, but the gabled roof and large ceiling expanses was an efficient way to build because it had a typical form,” he says. “The structural steel was integrated with the steel windows so it looks like one unit, and our trim carpenters hand-formed the structural hemlock beams on site.”

Behind the kitchen range wall, four steps lead down to a mudroom fitted with wood cubbies next to the garage, where a peekaboo window opens a sight line to the skylit kitchen. An office tucked between the garage and main bedroom is seamlessly wrapped in verti-

cal hemlock siding that conceals a closet door. Upstairs, the kids’ common area, bedrooms, game room, and gym reside under the gabled roofline. The delight of secret nooks plays out in a loft inside the tall gable geometry, accessed by a ladder in the shared boys’ bedroom. And the top of the main stair continues up to the third-story roof deck pointed toward downtown Austin.

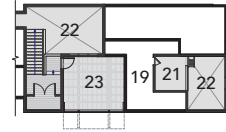
Sympatico

The house’s apertures respond to its solar orientation, helping to fuse the site and structure. Its more solid street façades face south and west, thereby blocking the hottest sun, while the open side of the house invites even northeastern light. Exterior materials, too, place the house firmly in its region: Texas limestone in the front, stucco in the back, and

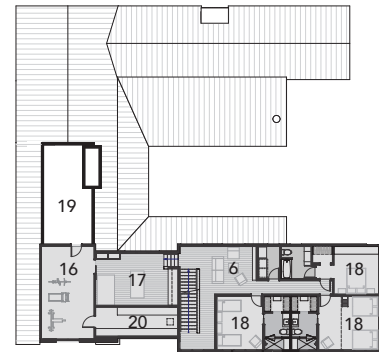


This page: The primary suite places the high-windowed bathroom on the public exterior wall and the bedroom on the protected courtyard wall.

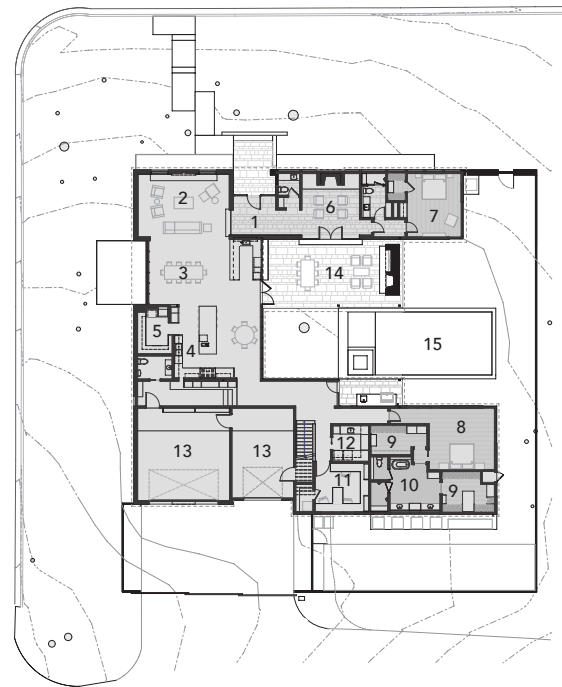
LEVEL 3



LEVEL 2



LEVEL 1



FLOOR PLAN | 1. Entry | 2. Living | 3. Dining | 4. Kitchen | 5. Pantry | 6. Sitting | 7. Guest Room | 8. Primary Bedroom | 9. Closet | 10. Bath | 11. Office | 12. Laundry | 13. Garage | 14. Porch | 15. Pool | 16. Gym/Media | 17. Game Room | 18. Bedroom | 19. Attic | 20. Storage | 21. Loft | 22. Open to Below | 23. View Deck



Among the best features of the site were existing live oaks. In the front of the house, a sitting area and firepit bask in their shade and, at the rear, the porch roof cleaves under its umbrella of branches. As it should, it commands center stage here, at the true heart of the house.

Vale House

Rollingwood, Texas

ARCHITECT: Philip Keil, AIA, principal in charge; Gary Furman, FAIA, Troy Miller, Jamie Kerensky, and Dawson Williams, project staff, Furman + Keil Architects, Austin, Texas

BUILDER: Shoberg Homes, Austin

INTERIOR DESIGNER: Wendy Williamson Design, Austin

LANDSCAPE ARCHITECT: LandWest Design Group, Austin

PROJECT SIZE: 8,936 square feet, including unconditioned space

SITE SIZE: 0.4 acre

CONSTRUCTION COST: \$585 per square foot

PHOTOGRAPHY: Dror Baldinger, FAIA

KEY PRODUCTS:

CABINETRY: Custom by Buda Woodworks, Buda, Texas

COOKTOP/OVENS: Wolf

DOORS/WINDOWS: Rehme Steel Windows & Doors

FAUCETS: Corsano by California Faucets

GARAGE DOORS: Clopay

HVAC: Mitsubishi

LANDSCAPE GATES: Viking Fence

LIGHTING: Lightology, Tudo & Co.

MICROWAVE: Wolf

OUTDOOR GRILL: Wolf

PAINTS: Sherwin-Williams, Benjamin Moore

REFRIGERATOR/FREEZER: Sub-Zero

ROOF WINDOWS/SKYLIGHTS: VELUX

SECURITY SYSTEMS: AllSafe Security

SINKS: Kohler

TOILETS: Kohler

WINDOW SHADING SYSTEMS: Texas Sun & Shade

WINE REFRIGERATOR: Sub-Zero

durable, light-colored metal roofs that repel the harsh sun. Under the shade of live oaks, gravel and stacked stone walls elegantly define the landscaped front “porch,” which contains a stone firepit.

Those harmonious relationships played out between the architects and owners as well. “Having the builder as the client is a good combo,” says Philip. “It’s one-stop shopping. They knew what they wanted aesthetically and programmatically, and what it would cost to pull it off. We were able to go right to it.”

Matt agrees. “The neighborhood is great, and the lot backs up to a trailhead that goes to downtown Austin where there are running trails and kayaking. We have four sons, so we needed space and wanted a pool. Yet we had a half-acre lot with a setback and a tree right in the middle. Those conditions required creativity, and the architects did an awesome job.”

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1970s Renovation and Thought Bubble

WASHINGTON, D.C.
DONALD LOCOCO ARCHITECTS

In a **high-income** neighborhood of historic homes that have more than doubled their size in recent years, there's a sense of relief—delight, even—in being able to recognize this fully renovated 1970s house. There it is in original form, the squarish footprint and massing intact, its brutalist-leaning brick façade refreshed in the most restrained way. There's something unusual happening on top, but that is the point. With its small, cloud-like addition sitting delicately on the flat roof, it's an



With a major remodel of this '70s, single-story house already underway, Donald Lococo's clients requested a second floor. The firm embraced the programmatic right turn with grace and invention, designing a folly of a thing that's distinctly different from the existing building. He calls it a "thought bubble," his clients call it a "dollop of whipped cream," and the neighbors call it "the spaceship."

alluring oddball surrounded by houses whose "arms are bigger than their bodies," as Donald Lococo, AIA, puts it.

Too expensive to tear down, the house had sat on the market in Washington's tony Forest Hills neighborhood while developers waited for the price to drop. When Donald's clients bought it, they too were urged to "scrape and assimilate" with the sized-up Victorian just 16 feet away on one side and a Tudor on the other. However, the new owners were open-minded about the possibility of doing something different, especially after their architect explained the house's stellar logic.

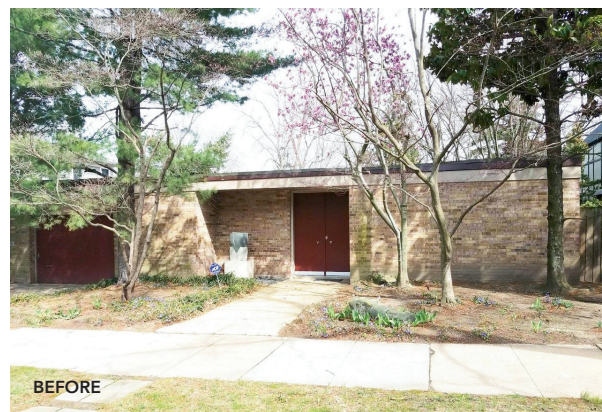
With its windowless, almost faceless façade, "people around it were very excited, thinking the new owners were going to tear it down and build something big," Donald says. "However, we all realized as things transpired that this was really something special: the beautiful proportion and weight of

the brick, the restraint of not having a punched opening on the right. It was no golden section, but very pleasing, and had a mysterious, 5-foot-deep recess in the front. It was such a rebel against everything around it and had stayed that way for so long."

Inside, the house, previously owned by an art dealer, had a central, skylit hall that functioned as an art gallery. To the right, the compartmentalized public spaces moved from front to back: office, kitchen, and a dining room overlooking a sunken living room. On the left was a garage with three bedrooms behind it, and a powder room and laundry that butted against the recessed entry

wall. "The recess made no sense on the inside," Donald says.

This fix was fairly easy, however. To align the floor plan with the elevation, the offending powder room and laundry were moved into the garage volume. This created a larger foyer, now defined by the 13-foot-wide recess and its new glass façade. "I realized that there was a big open area in the garage with noth-



BEFORE



This page: Walnut kitchen cabinetry evokes the '70s special fondness for wood paneling, and the island's swooping curve and furniture legs suggest a period hi-fi console. Original parquet flooring was cleaned and restored.

“We all realized as things transpired that this was really something special. It was such a rebel against everything around it.”

—Donald Lococo, AIA

ing in it—probably where the former owners unloaded the artwork—and an equal amount of space in that area inside the front door,” Donald says. “We took all that stuff and stuck it into the garage. It clarified the idea that the mass on the left starts with a front face of brick and includes all the service areas in one block.”

Behind the service areas, the new bedrooms and baths remained roughly in place, although the primary bedroom was moved into an existing addition at the back of the house, and the former bedroom is now the primary bath. Removing the walls separating the hallway from the rooms to the right of the floor plan opened them up to each other and the backyard. The design team also flipped the dining room and kitchen location, removing a wall between the kitchen, with its large new island, and living room at the back of the house.

Afterthought Bubble

With the floor plan sorted, “the program reared its head—the owners wanted a second floor,” Donald says. The request came well into the design process when costs were climbing. His design for the 780-square-foot library and guest suite reflects that concern, as well as his early-career interest in deconstructivism. Various described as a spaceship that landed on the house (the neighbors), a dollop of whipped cream (the owners), and a mobile home on top of the house (the contractor), the aerodynamic, white stucco-clad form hovers on the roof, clearly separate from the 1970s structure but compatible in its simplicity.

“The idea was to be as unimposing as possible with that amount of space,” Donald says. “I wanted to make it almost cloudlike to respect the clarity of what was.” He was inspired by “the great invention of the Oreos, chocolate

against vanilla, crispy against creamy; you swirl it around with your tongue. It's indecisive and malleable, this putty-like thing that tries to fill in the second floor."

Stucco with a hard, glass fiber-infused finish, the addition's wood battens and rounded corners also help to minimize its scale. For now, the outdoor access is visual only to eliminate the need for rails, except for a high, locked egress for rooftop maintenance. However, two large mirrors installed about 15 feet away are a teaser. Their reflections allow you to "walk around" outside, where a series of squirrel-cage vents were painted white. Remnants from the old roof structure and treated as "movable follies," they hint at the rooftop's future as a sculpture garden. The mirrors are also functional, block-

ing the "noise" of the Tudor that sits close to the property line.

For Donald, the addition was an exercise in re-referencing the cultural moment of the '70s. "It's a rebel," he says. "You do feel, with the curves on the floor, like you're in a dollop of ice cream. When you come down the stairway, the simple railing makes it more transparent and reinforces the curves of the thought bubble hovering over the first floor."

Well Rounded

Floating curves are a defining feature of the first floor too. Whether on the bent walnut kitchen island or the sinuous level change at the living room, they offer a hint of '70s sensibility. Designed during the darkest point of the pandemic, they were also a declaration of



This page: Sunken living rooms were also the rage in the '70s. Here, the architects smoothed out the rough edges, for a more refined modern aesthetic.





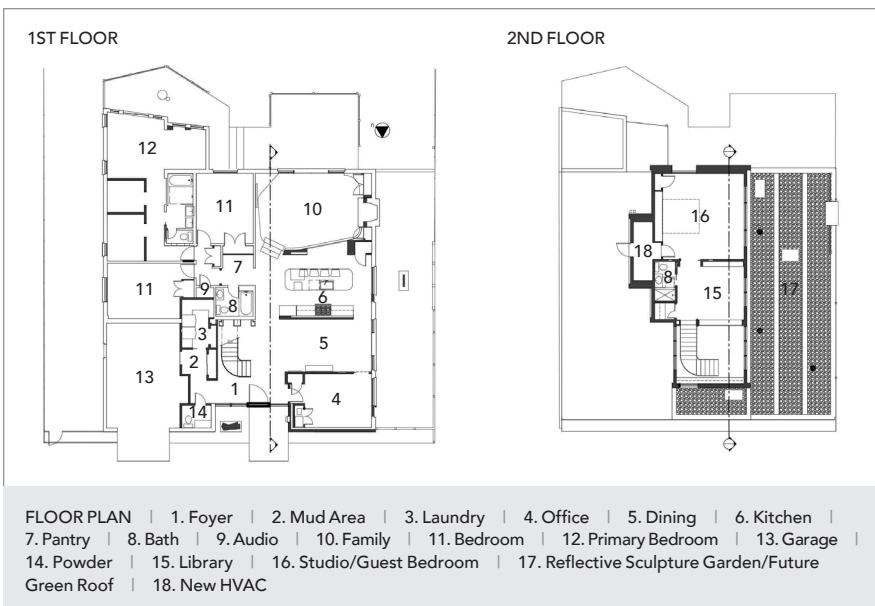
This page: Up in the thought bubble, the mind wanders to possibilities for a next phase. Donald planned for several options, including a future expansion and an outdoor sculpture garden.

hope. “When things get really bad, you look for happiness, color,” Donald says. “How could we make it have a sense of fun? This architecture tries to speak to that segue.”

The walnut casework was inspired by the same period, in particular the ’70s woody wagons with faux wood-grain siding. “Did they love that material or what?” Donald says, recalling also the stylish *Mad Men* interiors. The kitchen island’s stereo console-like legs reinforce that connection.


Sanded and refurbished, the parquet floors lend their own period vibe. They are more visible now that the kitchen and dining room are wide open to the central hallway. “Standing in the foyer and looking through the hallway, you get the idea of the floor running through, walnut on the right,” the architect says. “As the floor edge curves going down into the sunken living space, there is a clear idea of something that was big back then and is not now.” The artwork on the foyer wall is another through-line, a nod to the original owner’s light-filled gallery.

This couple with a baby were the right clients for the project, Donald says. They were too young to have





witnessed the tumultuous '70s, and they saw the value in the home's light, circulation, and divisions of space. Although they didn't insist on a big second-story addition, the project was smartly designed for future marketability. A doorway on the left at the top of the stairs offers an expansion point. Marked by a walnut panel on the lower wall, it could open to a hallway and another bedroom or two.

Donald says that his training as a concert pianist influences his design approach. "The idea is that you're in the mind of that musician in a single consciousness," he says. "You're not only Bach, but writing it like he does. When I was in [the original architect's] mindset, I wanted to get those clarities in the front and design something that would not visually overtake the existing house." The result offers an intriguing alternative to the modern obsession with supersizing the nest egg. It wasn't long before people began knocking on the owners' door and asking to walk through the house, Donald says. "Every time I talk to the clients, I thank them for their trust. It put them out on a limb, and they have really just body-hugged it." 

1970s Renovation and Thought Bubble

Washington, D.C.

ARCHITECT: Donald Lococo, principal in charge; David Moore, project architect, Donald Lococo Architects, Washington, D.C.

BUILDER: Finecraft Contractors, Gaithersburg, Maryland; Impact Construction, Washington, D.C.

KITCHEN CABINET FABRICATOR: David Brandon, East Side Design & Build, Rockville, Maryland

INTERIOR DESIGNER: Donald Lococo; Santha Siegel, Donald Lococo Architects

LANDSCAPE ARCHITECT: Jennifer Horn Landscape Architecture, Arlington, Virginia

STRUCTURAL ENGINEER: Linton Engineering, Potomac Falls, Virginia

PROJECT SIZE: 3,507 square feet

SITE SIZE: 0.25 acre

CONSTRUCTION COST: \$341 per square foot

PHOTOGRAPHY: Anice Hoachlander Photography

KEY PRODUCTS

CLADDING: Parex Premier Stucco

DISHWASHER: Cove

ENTRY DOORS: Torrance

FAUCETS: Vigo, Gerber, Delta

GARAGE DOORS, OPENERS: Raynor Garage Doors, John Calloway of Crisway Garage Doors

GARBAGE DISPOSAL: InSinkErator

HOME THEATER COMPONENTS: Sonos, Revel, Focal

HVAC SYSTEMS: Bryant

LIGHTING: Lightolier

LIGHTING CONTROL SYSTEMS: Leviton/Lutron

MILLWORK: Custom by Finecraft and East Side Design & Build

PAINTS: Benjamin Moore

RANGE: Wolf

REFRIGERATOR/FREEZER: Sub-Zero

ROOF, TRUSS SYSTEMS: Tyvec

ROOFING: Manuel Garay

SINKS: Elkay, Nameek's

TOILETS: TOTO

STRUCTURAL FASTENERS: Simpson Strong-Tie

THERMAL/MOISTURE BARRIERS: DeVere Insulation

VENT HOOD: Prestige

WASHER/DRYER: Miele

VENTILATION: Panasonic

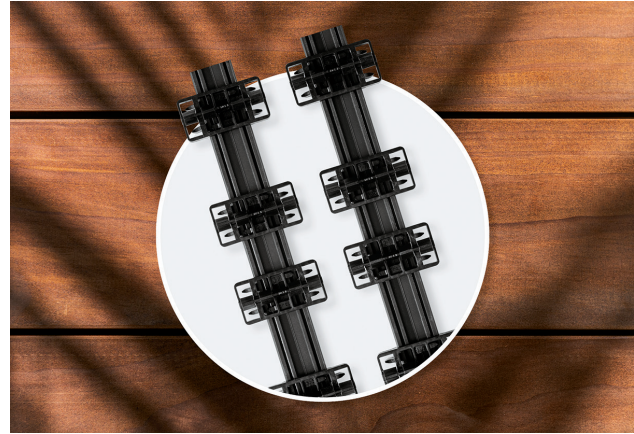
WINDOWS: JELD-WEN

WINDOW WALL SYSTEMS: Pella

Advance Team



1



2



3



4

1. VELVET IMPORT

A new entry into the U.S. market, German company Hacker claims to deliver custom cabinetry in just 12 weeks. Several lines are geared to the residential market here, including PerfectSense—a finish with a “velvety and smooth feel” resistant to fingerprints. Hackerkitchens.us

2. LET IT RAIN

Partnering with attachment system maker Grad Concept USA, modified wood manufacturer Kebony has developed an easy-to-install rainscreen solution for its cladding products. The Grad for Kebony Mini Rail clips fasten directly onto sheathing or vapor barriers with no need for furring strips. Us.kebony.com

3. BAR NONE

Not every client wants their soundbar on display in the family room. With that in mind, WALL-SMART has designed a mounting kit specifically for SONOS’ Beam and Arc soundbars. Available in black or white, the kit contains special acoustic fabric fronts that preserve the listening experience. Wall-smart.com

4. FIRE WHEN READY

Outdoor appliance innovator Kalamazoo has upgraded its entire collection for 2022, adding rigorous European safety valves to all its gas burners. The valves prevent gas flow unless a flame is detected. Also new is a higher maximum temperature for its Artisan Fire Pizza Oven and a new drop-in grill line. Kalamazoogourmet.com

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Hunt House

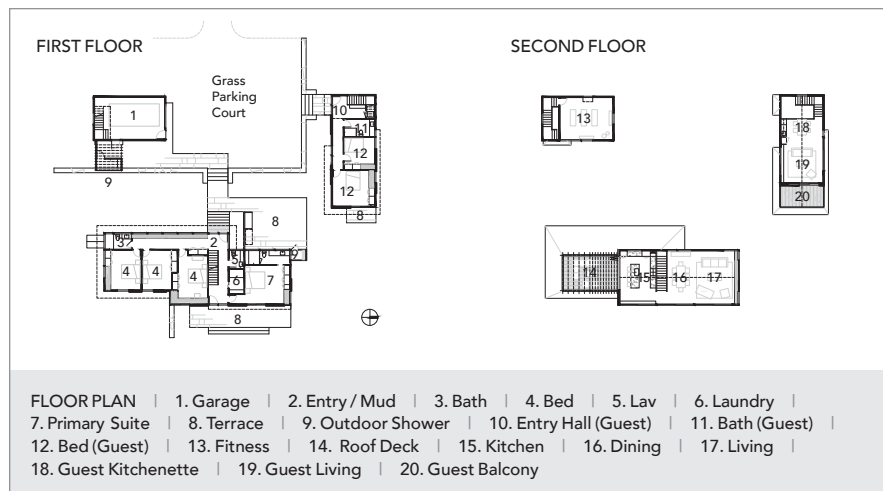
BLOCK ISLAND, RHODE ISLAND
ESTES TWOMBLY + TITRINGTON
ARCHITECTS

The vibe on Block Island, Rhode Island, couldn't differ more from nearby Newport. Yes, there are extravagant summer mansions here, but there are also modest cottages—and local zoning guidelines aim new building squarely in that direction. This is fine by Adam Titrington's client, who's all about living informally and as outdoors as possible.

The client approached Estes Twombly + Titrington seeking to replace an existing home and guest cottage with a similar arrangement—but this time farther back from vulnerable soils near the shoreline and raised atop higher ground for better views. Having already lived on the double lot for some time, he possessed deep knowledge of the best spots at different times of the day.

The firm's plan for a new small compound mines these opportunities while keeping outdoor areas open to views and sheltered from strong ocean winds. There's a main house with room for the client's older children; a small guest house, and a one-car garage with a fitness studio above. "We often break houses up into smaller pieces to break down the massing, and get more windows and light," says Adam. "In this case, it's partly programmatic, but zoning on the island also drags you this way. They are trying to keep the scale down."

Building forms apply a modern sensibility to local traditions, with materials carefully specified to resist harsh weather. "We want the house to look like it belongs," says Adam. "At the same time, it's a new house, so we want to make it as durable and rugged as possible." Shutters will batten down the structures against winter nor'easters, but summers will open wide to the bounty of beach life.—*S. Claire Conroy*



Architect: Adam Titrington, AIA, principal in charge; Peter Twombly, AIA, Michael Morris, Associate AIA, Ryan Peden-Spear, project team, Estes Twombly + Titrington Architects, Newport, Rhode Island; project size: 2,400 square feet (main house); 1,200 square feet (guest house), single-car garage with fitness studio above; site size: 1.5 acres; rendering: Estes Twombly + Titrington Architects



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