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VOL. 3, 2022

2022 RD
Architecture
Awards

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- Dennis Budd, principal of Gast Architects





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wins RDAA Project of the Year.
Photo: Joe Fletcher



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

Our print edition is published every other month. And our newsletter is published twice a month. If you are

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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@SOLAbands.com.

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Publisher
Paul DeGrandis
Paul@SOLAbands.com

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

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

Art Director
Erika Nygaard
Erika@SOLAbands.com

Creative Director & Production Director
Tracy Hegg
Tracy@SOLAbands.com

West Sales Manager
Paul DeGrandis
Paul@SOLAbands.com

Midwest Sales Manager
Zach Stenberg
Zach@SOLAbands.com

East Sales Manager
Dan Miklosz
DanM@SOLAbands.com

Southeast Sales Manager
Dan Agostinacchio
Dan@SOLAbands.com

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

Audience Development
Mike Serino
Mike@SOLAbands.com

Projects Manager
Heidi Riedl
Heidi@SOLAbands.com

Digital Programs Manager
Tim Steingraber
Tim@SOLAbands.com

List Rental
Mike Serino
Mike@SOLAbands.com

Subscriptions
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Do It Yourself



Welcome to one of my favorite issues of the year. This is the one I turn over to architects themselves to program. I pass along 400 design competition entries to a jury of residential architects and let them decide what we should feature. They are the ones with the tough decisions to make. They aren't just determining which projects to run in a regular issue of RD, they're choosing what they consider the best residential work in the country. It's a serious responsibility.

That's why I am always very careful to select judges who are award-winners themselves—ones whose work we at the magazine admire. From that point on, we give them full freedom to parse the projects as they see fit. We opened the judging portal to them two weeks prior to their two-day live deliberations over Zoom. They had ample time to go over each submission by themselves before we met as a group, ranking them on a scale of 1-5, with 5 being the highest score.

Surprising things often happen when the jury convenes as a group. Projects that looked like underdogs can come back from behind and earn an award. A persuasive judge can help the other jury members see the virtue of a particular house they may have overlooked or underrated.

There's no getting around the fact that design competitions are a beauty contest. But, as with human beings, beauty can grow from good character—basic integrity, commitment to the environment and community, consideration of context, history, and the clients' heartfelt goals.

This is where careful preparation of the awards entry is vital. We saw entries lose out because they did not address core issues facing all architecture and construction today: How was building performance considered? How does the building relate to other structures nearby, or the land it occupies? And how does it improve the lives of its occupants?

You will see some projects in the pages ahead that beat out sexier buildings or buildings with bigger budgets because they set and achieved more thoughtful goals. And the firms explained those achievements convincingly—diagrams, sun studies, site plans, and thorough, well-chosen photography.

Other problems that pushed projects out of the running? Renovation entries with no “before” photos or plans and urban projects that showed or discussed the house and not its context. But by far the most heartbreaking failure I see is bad photography of a good project. I realize architectural photography is very expensive, but there are ways around that. I'll give you a hint: Some of the best architectural photographers I know were trained as architects. It's not a stretch for architects to learn the skill of architectural photography, as long as they truly understand that it, too, is an art that must be mastered.

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

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



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Architecture Awards 2022

This year's Residential Design Architecture Awards received nearly 370 entries in 11 categories of custom residential design. With such a large number of entries from the top firms in the country and some talented up-and-comers, our judges had very difficult decisions to make. Ultimately, they selected just 30 projects for awards, including one Project of the Year, nine Honor awards, and 20 Citation awards.

As many of you know by now, we allow previously published work to be entered in our program. And you'll see that some of our favorites from last year and this year have garnered honors here. We always enjoy seeing our picks winning additional accolades from the pros who know best.

And while we're on the subject, serving on our judges panel were five accomplished architects with deep expertise in residential architecture: Cary Bernstein, AIA, Cary Bernstein

Architect, San Francisco; Rob Paulus, AIA, Rob Paulus Architects, Tucson, Arizona; Greg Howe, AIA, Searl Lamaster Howe, Chicago; Nick Noyes, FAIA, Nick Noyes Architecture, San Francisco; and Brian Korte, FAIA, Clayton Korte, San Antonio and Austin, Texas. You have seen their work in the magazine, too.

The jury reviewed and ranked projects at their own individual pace before gathering for an intense, two-day deliberation over Zoom of the strongest entries. It was an exhilarating and exhausting process, yielding a body of nationally significant and inspiring residential architecture.

We invite you to enjoy this stellar work in the pages ahead. And do keep your eyes open for expanded online coverage of all the winners, including more images, plans, and drawings, coming soon to residentialdesignmagazine.com.



PROJECT OF THE YEAR

WOODS + DANGARAN
MAR VISTA
LOS ANGELES



This project's strong handling of architecture's universals—space, proportion, and light—earned uniform praise from the jury. “This is the one I want to live in,” a judge said.

Almost unreadable from the street, Woods + Danganan's ethereal house in Los Angeles' Mar Vista neighborhood is a study in journey and destination, light and shadow, warmth and reserve. These contrasts represent a mind meld of the architects, known for modernist buildings imbued with warm natural materials, and their clients, who were inspired by Mexican floor plans. Presenting a solid street face broken only by a swath of slim cedar louvers, the L-shaped ensemble is organized around an atrium and glass-enclosed corridors that blur the edges of enclosure. “They saw a property they liked in Mexico and were drawn to the idea of spaces that are connected physically and visually through unconditioned breezeways,” says Woods + Danganan partner Brett Woods.



The double lot was unusual for Los Angeles, Brett says, and its unique width presented the opportunity to spread out the elevation, exploring a horizontal relationship to the land. A wish for privacy and security led to the tall plaster wall that acts as a gateway in front of the house. Placing it outside the street setback freed the wall from local height restrictions. Rising about 8 feet, it helps to minimize the house's scale by creating a sense of depth, as though the western red cedar-clad second story is floating. "The bottom portion is the plaster that's tonal, which starts to play off the lighter gray patinaed cedar," Brett says. "We look at materials that will naturally weather and use them as an expression of the architecture. This house isn't far from the ocean; an accelerator gives the cedar a first-generation patina, and the weather will do what it does."





This tonal materiality supports a design concept that reveals the natural world through unexpected spatial moves. “We refer to the front as the non-elevation, a singular mass that is confident in its approach and detailing, but when you pass through that motor gate or even the pedestrian gate, the house expands,” Brett says. Visitors enter along the side of the house, where the front door opens to a double-height atrium framing an outdoor view of a specimen ginkgo tree. No less enticing, the family entrance is through an open breezeway that travels from the louvered garage—more like an elevated carport—and alongside the ginkgo before arriving at the informal atrium entrance opposite the front door. Inside, smooth plaster walls and a floating staircase of cantilevered oak planks remove all visual noise. Natural light filtered through the second-story louvers washes down through the atrium, creating a feeling of decompression. “That stair hall is pretty magical,” a judge commented. “It’s alluding to Barragán a little bit with that window at the top.”

“We wanted that space to feel very simple and peaceful,” Brett says. The base of the L-shaped staircase sits on a long plinth that provides seating and cubbies for shoe storage. In-

The house is a study in
journey and destination,
light and shadow,
warmth and reserve.

deed, the firm’s interiors department worked closely with the building designers. Partnering with Bocci, the team designed a diaphanous atrium chandelier meant to emulate the leaves of the ginkgo just outside the atrium. “There’s a relationship between the delicate nature of the ginkgo leaves and each one of the hanging light shades,” Brett says. “There’s a conversation you can feel.”

That indoor-outdoor dynamic is fully expressed in the central great room, where massive sliding-glass pocket doors open the kitchen, dining area, and living room to the pool garden on one side and a plein-air dining patio on the other. Adjacent to the great room, a cozy family room with a custom-designed sofa and circular rug also opens fully to the pool terrace. In both spaces, billowing, floor-length curtains soften the movable glass walls and concrete flooring, which is also the structural slab. Door and window systems are clear anodized aluminum, and the cabinetry and second-story flooring are white oak.

Continuing that indelible link between the design details and the capital “A” of the architecture, sumptuous materials appear in the baths to counterpoint the house’s simple geo-



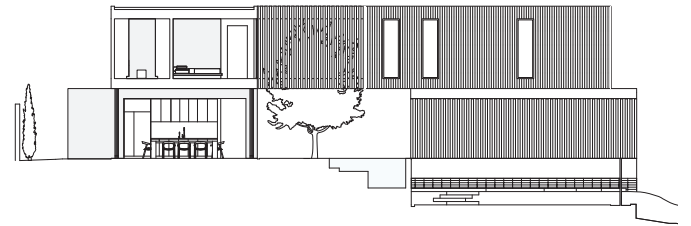


metric forms. The primary bath's vanity top and shower are a swirl of marble that's been honed to "knock back some of the graphic nature," Brett says. "The clients fell in love with it while walking through a stone yard. Our palettes are typically very controlled and muted, which gives us opportunities for places like the vanity or shower to have an expression if the clients desire." A white oak wall serves as a headboard in the primary bedroom; behind it is a closet and a bathroom fitted with pocket doors that can close it off.

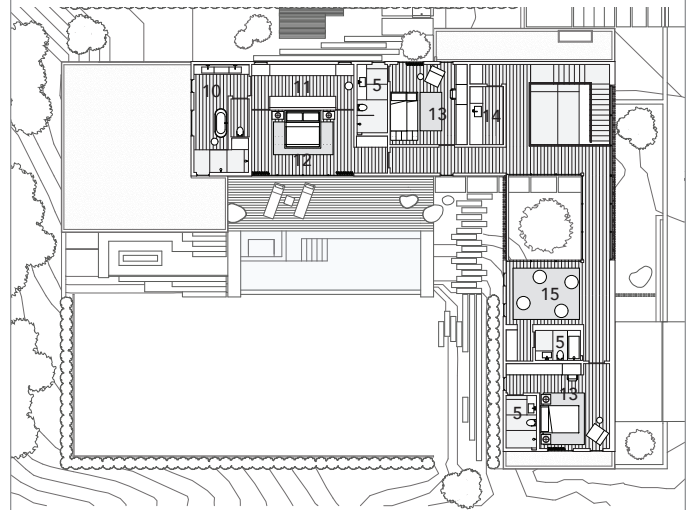
The garden, developed with landscape architect Chris Sosa, also combines the organic and precise, with low ornamental grasses, gravel, and boulders set around the ginkgo tree, and drifts of weeping Mexican bamboo softening low walls and stairs. "The project creates these amazing outdoor spaces," a judge said. "There's a really nice quietness to it. I think it's gorgeous."—*Cheryl Weber*



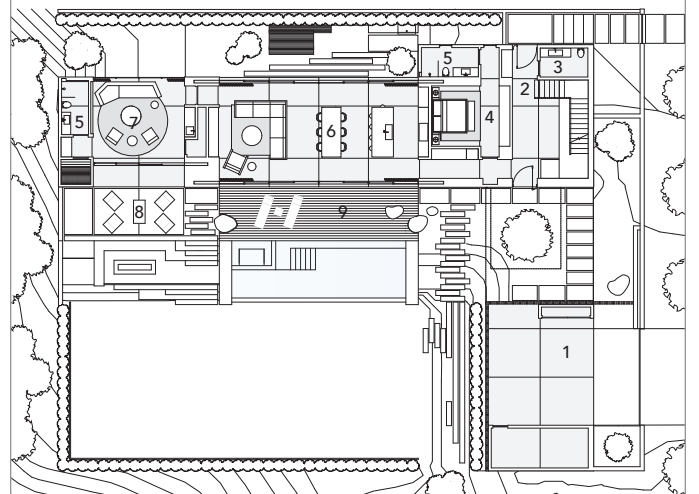
NORTHWEST SECTION



LEVEL TWO



LEVEL ONE



FLOOR PLAN | 1. Garage | 2. Entry | 3. Powder Room | 4. Guest Bedroom | 5. Bath | 6. Great Room | 7. Entertaining Lounge | 8. Outdoor Sitting Area | 9. Pool Deck | 10. Main Bathroom | 11. Main Closet | 12. Main Bedroom | 13. Kids' Bedroom | 14. Laundry | 16. Playroom

PROJECT CREDITS

ARCHITECT/INTERIOR

DESIGNER: Woods + Danganan, Los Angeles

BUILDER: Mallis Workshop, Los Angeles

LANDSCAPE ARCHITECT: Chris Sosa Landscape Architecture, Los Angeles

CIVIL AND STRUCTURAL ENGINEER: Labib Funk + Associates, Los Angeles

POOL CONSULTANT: Pool Engineering, Los Angeles

LIGHTING DESIGN: Woods + Danganan

CASEWORK: Woods + Danganan + Shinnoki

PROJECT SIZE: 6,000 square feet

SITE SIZE: 0.36 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Joe Fletcher

KEY PRODUCTS:

COOKTOP/DISHWASHER/REFRIGERATOR: Miele

COUNTERTOPS: TriStone, Stoneland, Stone Mart, Caesarstone

FAUCETS: Dornbracht, California Faucets

ICEMAKER/WINE REFRIGERATOR: Sub-Zero

LIGHTING CONTROL: Lutron

MILLWORK: MADERA

SINKS: Blanco, Kohler

TILE: Daltile, Stone Mart

TOILETS: TOTO

TUB: Lacava, Zuma Collection

WASHER/DRYER: LG

WINDOWS/DOORS: Western Window Systems



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HONOR AWARD / CUSTOM URBAN HOUSE

A PARALLEL ARCHITECTURE
WATER'S EDGE RESIDENCE
AUSTIN, TEXAS

“When you walk through this house—even if you don’t notice it—you sense that everything is just lasered in and so tight,” says Eric Barth, AIA. Indeed, there’s a feeling of calm the house inspires just by looking at it. Such is the effect of exacting precision and deft proportioning. You might expect no less from a firm that calls itself “A Parallel Architecture,” but on this lakeside project for a mathematician and his family, tolerances were even tighter.

“Every stone and brick in the house was located in our drawings,” says Eric. “That doesn’t happen on all our projects but, for a mathematician, it was important. The fun thing was



that at every meeting he would throw us a mathematically based curveball. We were constantly looking for opportunities to infuse math-based logic into the house. All the siding is binary, spelling out hidden messages. There are a lot of Easter eggs hidden in the house—some he’s found, some he hasn’t.”

Yet all was not just fun and games on the 8,000-square-foot project. There were some real problems to solve. Chief among them was a highly exposed lot with a prime view to the west. The Texas sun and heat gain were relentless. So Eric and his team set about devising a plan where the house shades itself from the sun and adjacent neighbors. The private two-story wing, for instance, shields the central entertaining space and courtyard. Deep overhangs and operable window wall systems allow those public spaces to function as seamless indoor/outdoor living areas. Strategically hidden window shades, a nine-zone HVAC system, and large tree plantings do the rest of the work.

“From the get-go, the summer sun is a real beast,” Eric

explains. “So we combined active and passive measures, including the massing of the house itself, to shield against the setting sun. You really have to think about this house in 3D to understand. Still, there’s about a 20-minute period where there’s nothing you can do but block the sun with shades. We went to great lengths to conceal a whole series of automated roller shades. So often those things are applied, but we like to bury them and make them a non-issue.”

The rich, limited palette of materials offers indoor/outdoor resilience—limestone, steel, concrete, stone, mahogany, and a dark brick from Italy. “It’s all about durability and low-maintenance,” says Eric. “The house was built like a commercial building”—but one with a stealth, human-based soul. As one judge noted, “They went with the Golden section—even carrying it down to the boat dock.”

“It’s a really big house and that’s hard to do and not make it feel bloated,” observed another judge. “The architecture is very strong.”—*S. Claire Conroy*





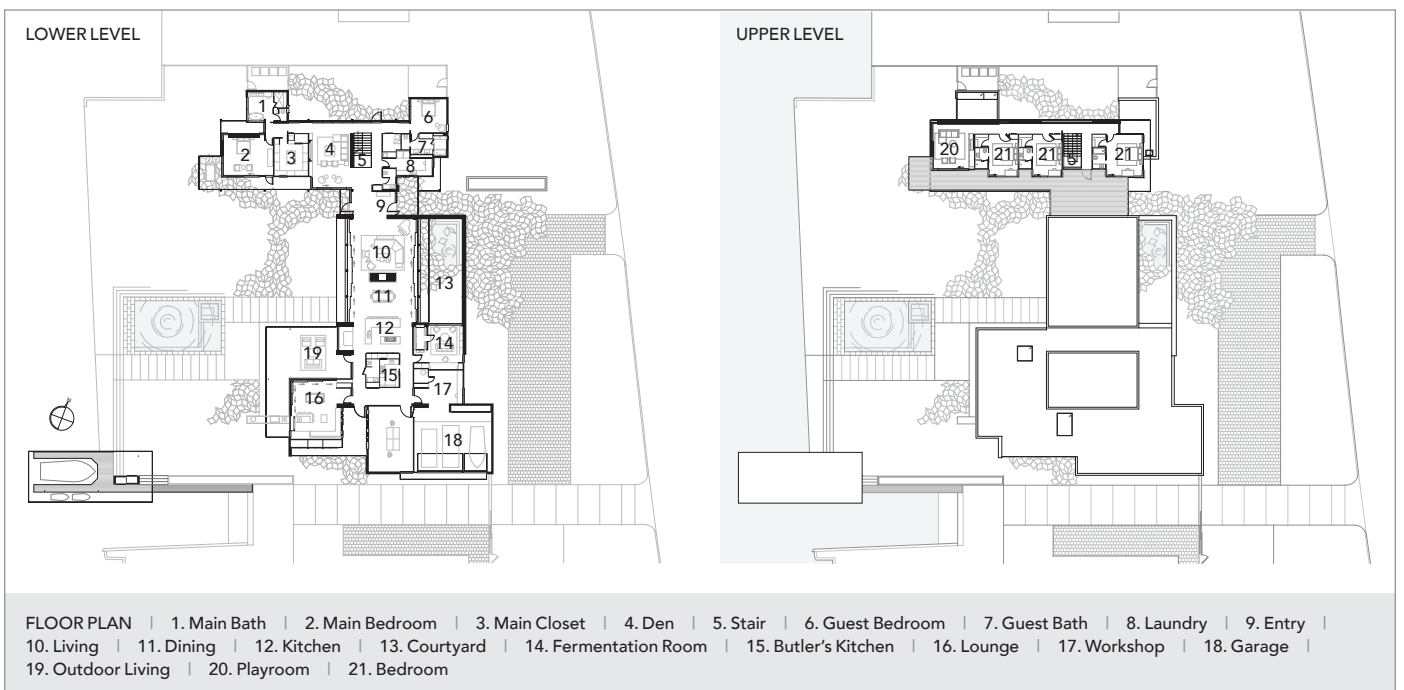
PROJECT CREDITS

ARCHITECT: Eric Barth, AIA; Ryan Burke, AIA; Diane Hong, A Parallel Architecture, Austin, Texas
BUILDER: Sam Stewart Custom Homes, West Lake Hills, Texas
INTERIOR DESIGNER: Cravotta Interiors, Austin
STRUCTURAL ENGINEER: Way Consulting Engineers, Austin
CIVIL ENGINEER: Janis Smith Consulting, Austin
PROJECT SIZE: 8,019 square feet
SITE SIZE: 1.75 acres
PHOTOGRAPHY: Chase Daniel

KEY PRODUCTS

CLADDING: S. Anselmo Brick, Lueders limestone, Sapele Mahogany
COOKTOP/OVENS/DISHWASHER/REFRIGERATOR/FREEZER/SPECIALTY APPLIANCES: Gaggenau
ENTRY DOORS/WINDOWS/WINDOWS SYSTEMS: Quantum Windows & Doors
DECKING: Ipe
FAUCETS: Dornbracht, Hansgrohe
FIREPLACE: FireRock
FLOORING: Limestone
GARAGE DOORS: AlumaDoor

GRILL: Lynx
HVAC: Mitsubishi
INSULATION/HOUSEWRAP/THERMA AND MOISTURE BARRIERS/UNDERLAYMENT/SHEATHING: Huber ZIP System
LIGHTING: ConTech, Nora
LIGHTING CONTROL/HOME CONTROL: Lutron
MILLWORK: Custom
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ROOF WINDOWS/SKYLIGHTS: VELUX, Glazing Vision
SHADING: Phantom Shade
SINKS: Kohler, Custom
TOILETS: Duravit
TUBS: Victoria & Albert (primary bath), Kohler
VENTILATION: Panasonic (bath); Vent-A-Hood (kitchen)
WASHER/DRYER: LG
WINDOW SHADING SYSTEMS: J Geiger
WINE REFRIGERATION: WhisperKOOL



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CITATION / CUSTOM URBAN HOUSE

WOODS + DANGARAN
 TWENTIETH
 SANTA MONICA, CALIFORNIA

Designed for a young family, this 7,200-square-foot house wraps around a central courtyard to summon both light and privacy on a typical suburban lot. Its formal footprint also sets up a tantalizing progression meant to pull people through the rooms. “We try not to celebrate garage doors and front doors,” says principal Brett Woods. A muted garage faces the street, but visitors arrive through a gate in the private side yard, then step into an entry hall that he calls the “compression zone.” From there the house unfolds along an axial path: living room, courtyard, and family room on the left; dining room and kitchen on the right. Fitted with floor-to-ceiling sliding doors, all three zones open to the atrium, and the family room and kitchen have direct access to the backyard—an ideal setup for keeping an eye on the kids.

“The layout is simple, but there are so many things people can grab onto and appreciate,” Brett says. “We use natural connections to trees, outdoor space, and water elements to bring people through spaces.” Upstairs, a spacious terrace also directs the primary

bedroom’s gaze outdoors.

Slender, unpainted white exterior brick plays off the elegant interior palette of white oak floors, walnut paneling, luxe onyx, and boldly patterned marble in the kitchen and baths. The judges pronounced it “well done.”—*Cheryl Weber*

PROJECT CREDITS

**ARCHITECT/INTERIOR DESIGNER/
 LIGHTING DESIGNER:** Woods + Dangaran,
 Los Angeles
BUILDER: Dana Benson Construction,
 Westlake Village, California
LANDSCAPE ARCHITECT: Chris Sosa,
 Los Angeles
MEP ENGINEER: Bartef Yoosephiance &
 Associates, Tarzana, California
STRUCTURAL ENGINEER: CW Howe Part-
 ners, Culver City, California
CASEWORK: Model Millwork, Los Angeles
PROJECT SIZE: 7,200 square feet
SITE SIZE: 0.21 acre
CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Joe Fletcher

KEY PRODUCTS

**COOKTOP/OVENS/DISHWASHER/
 VENT HOOD:** Miele
FAUCETS: Dornbracht, California Faucets,
 VOLA
FIREPLACE: Ortal
FLOORING: Du Chateau/European oak
ICEMAKER: Scotsman
REFRIGERATOR/FREEZER: Sub-Zero
SINKS: Blanco
TOILETS: TOTO
TUB: Victoria and Albert, Mirabelle
WASHER/DRYER: Electrolux
WINE REFRIGERATOR: Sub-Zero

CITATION / CUSTOM URBAN HOUSE

ROBERT M. GURNEY, FAIA, ARCHITECT
FRANZEN HOUSE
BETHESDA, MARYLAND

Located on a tight suburban lot, this new, modern house replaces one that “was built on fill and falling down the hill,” says architect Robert Gurney, FAIA. And quite the hill it is. When the real estate agent sold the client the lot as a teardown, Robert recounts, “They told her, you need to hire an architect. You need to hire someone who can really do something with this site.” There was a desirable vista to harness, a heavily wooded one with seasonal views of the Potomac River.

To capture those opportunities, Robert devised a plan that keeps the house in scale with others on the street side but climbs down the hill at the back. A custom fence in the front yard claims the only available play space for children, while a bridge along the side of the yard provides just enough elbow room to get visitors to the front entry, as the ground drops away.

Arrival through the quiet, low-slung front of the house is at an upper level. Once inside, it suddenly becomes apparent that the house is really a dramatic four-story glass box, accommodating nearly 5,000 square feet of domestic program set against a verdant natural landscape.

Our judges were amply impressed. “It’s a really hard problem to have four levels and a coherent entry façade—and to get so much square footage into such a small footprint,” said one judge. “And I am a personal fan of the front façade—it’s quite serene and beautiful.”

—S. Claire Conroy



PROJECT CREDITS

ARCHITECT: Robert M. Gurney, FAIA, principal in charge; Nicole de Jong, AIA, project architect; Sarah Mailhot Solander, project architect, Robert M. Gurney, FAIA, Architect, Washington, D.C.

BUILDER: Commonwealth Building and Design, Clifton, Virginia

STRUCTURAL ENGINEER: United Structural Engineers, Sterling, Virginia

PROJECT SIZE: 4,850 square feet

SITE SIZE: 0.20 acre

CONSTRUCTION COST: \$264 per square foot

PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

CLADDING: Shou Sugi Ban Siding, Delta Millworks; fiber cement rainscreen cladding

DOOR HARDWARE: Häfele (cabinetry), Baldwin (doors)

ELEVATOR: Savaria

FAUCETS: Dornbracht (kitchen), American Standard

FINISH MATERIALS: Abet Laminati, OKITE

GARAGE DOORS: Clopay Avante

LIGHTING: Hinkley, Sonneman, Lightolier, Sempria, Access Lighting

PAINTS: Sherwin-Williams

SINK: Julien (kitchen)

TOILETS: Kohler

TUBS: Porcelanosa (primary bath), Wetstyle (secondary)

VANITIES: Porcelanosa

WEATHER BARRIER: VaproShield

WINDOWS: Western Window Systems



CITATION / CUSTOM URBAN HOUSE

SHIPLEY ARCHITECTS
ALCOTT STREET
DALLAS

There has always been an exuberant, improvisational quality to Dan Shipley’s architecture, and nowhere is that spirit more evident than in the home he and his wife, Lea Bauman, have built for themselves in Dallas.

“Most architects don’t get to build their own house, but I’ve been lucky to have had clients—many of them artists—with an affinity for materials and experimentation,” says Dan. “They understand that materials are design—that they have their own truth and you have to stick with that to get something that’s real. So this was an opportunity to have even more control over the process—without having to get permission.”

The neighborhood this house occupies is known for its highly crafted, almost quirky homes, many of them designed in the 1930s by the prolific Charles Dilbeck. “The houses have a lot of charm, details, and a generally Arts and Crafts approach,” says Dan. Al-

though his house is distinctly modern, it’s imbued with a similar warmth and soulfulness.

The structural brick front wall sets the tone for what’s to come. “That old-fashioned, molded St. Joe Brick—you can feel that mass through the house,” he says. And it begins the ongoing dialogue on the exterior and interior among material, dimension,

texture, and assembly. “We hardly ever have flush conditions. We are always separating and shifting the planes because different materials have different qualities.”

Our judges loved what they called the “experimental and episodic” nature of the design. “There’s so much detail and sense of materials.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Dan Shipley, principal in charge, Shipley Architects, Dallas

BUILDER: ShipBuild Partners, Dallas

PROJECT SIZE: 2,800 square feet

SITE SIZE: 0.17 acre

CONSTRUCTION COST: \$250 per square foot

PHOTOGRAPHY: Robert Tsai Photography

KEY PRODUCTS

BATHROOM WATERPROOFING:

Schluter DITRA

CLADDING: Modular brick, St. Joe Brick Works; Waska coated cedar shingles

COUNTERS: Wilsonart, Victostone Quartz

DISHWASHER: KitchenAid

EXTERIOR TILE: Aguayo cement tile, Belvedere

FAUCETS: Kohler, Hansgrohe

FIREPLACE: Earthcore Isokern

HVAC: Daikin

RANGE: Bertazzoni

REFRIGERATOR/FREEZER: JennAir

ROOFING: GAF Roofing composition shingles

SINKS: Kohler, Elkay

TOILETS: Kohler

WINDOWS/WINDOW WALL SYSTEMS: Milgard, Metal Craft

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Mitch Lehde | Director of the Carolinas | MHK Architecture & Planning | Greenville, SC

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HONOR AWARD / CUSTOM RURAL OR VACATION HOUSE

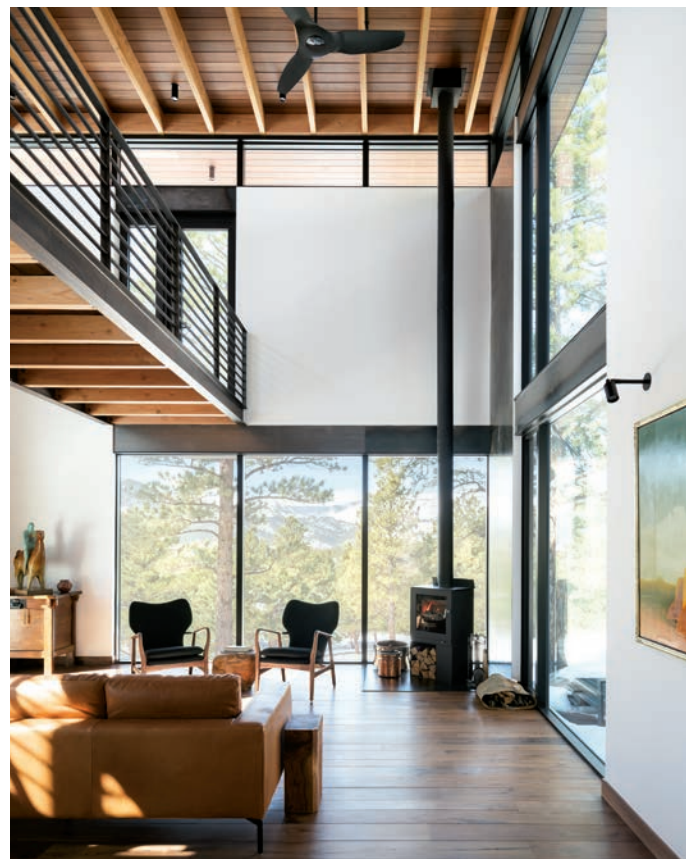
RENÉE DEL GAUDIO ARCHITECTURE
GOATBARN LANE
BOULDER, COLORADO



At once airy and compact, Goatbarn Lane exemplifies the careful fitting of building to site. “The architecture is totally thought through—every inch of this project is accounted for. It really holds together,” a judge said about this full-time house in the Colorado mountains. The owner, who is also the architect’s father, would no doubt smile at this third-party professional assessment, because that’s exactly what he asked for.

Architect Renée del Gaudio took to heart his wish for a just-big-enough house in which every room gets daily use. With the philosophical mandate clear, the site’s massive granite rock outcrop informed the layout. “He wanted to be sleeping next to this rock; that led to me placing his bedroom right there, with the rock seemingly entering the room,” Renée says. The house’s living area comprises an 800-square-foot rectangular footprint, and the perpendicular glassy bedroom suite was set on steel legs to avoid disturbing the land and the abundant wildlife that roams through—“which is really fun,” she says. “A fox comes to visit every night; he likes to walk under the bedroom, look in the windows, and be on his way.”

An interior ipe bridge offers up another dramatic moment in which to appreciate the natural world. From the mezzanine, it spans across the 21-foot-tall living room, pierces the outer wall, and ends in a viewing platform



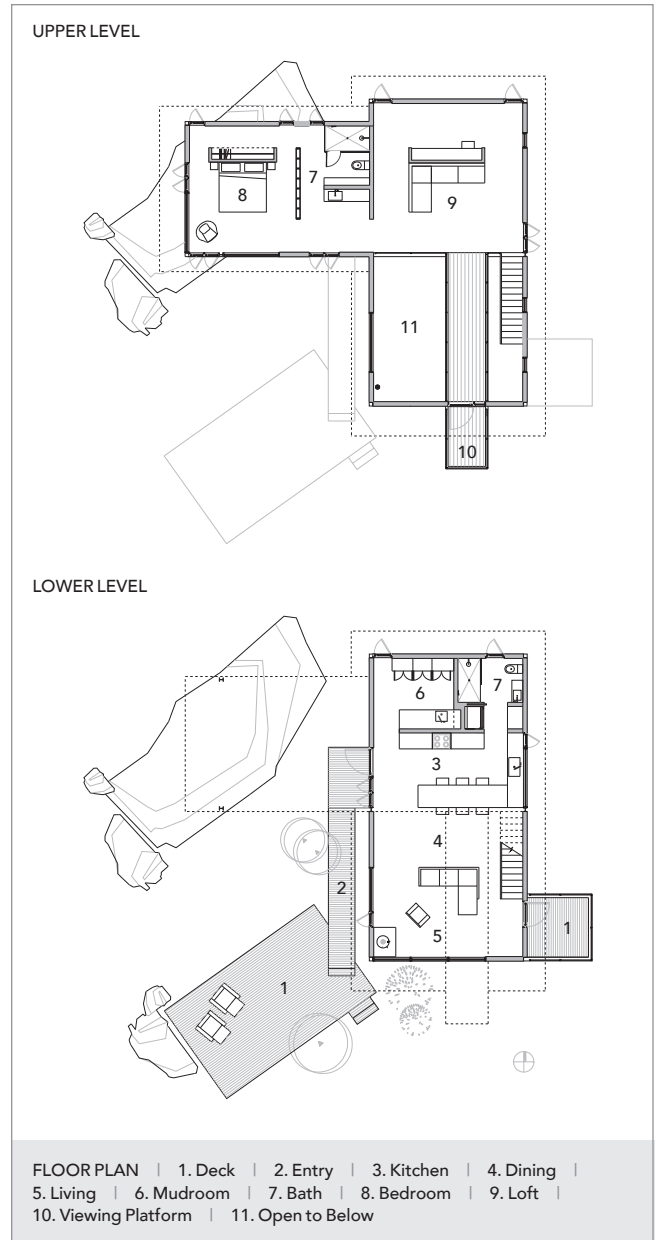
overlooking the mountains to the west. “He goes up there and has a glass of wine and watches the sunset,” Renée says. Below, the kitchen and a mudroom and bath are tucked under the mezzanine, where the lowered ceiling provides a sense of refuge from the living room’s tall transparent walls.

The enormous outcrop was not just an artistic muse; it also serves as a wind and fire break in this increasingly wildfire-prone region. For that reason, Renée specified steel framing infilled with 2-by-6 wood studs, a concrete base housing a one-car garage, carbon steel cladding and fascias,

and fire-safe ipe wood for the soffits and under the bedroom.

Ipe reappears on the deck, part of the entry sequence beneath the shade of giant ponderosa pines. Steel decking connects it to the front door. “The steel grating is like a big snow strainer, the snow melts right through,” Renée says. “On the lower deck we used ipe because it’s an easier surface on which to arrange furniture and to walk on with bare feet.” The judges appreciated the house’s material and spatial intelligence, commenting, “It’s a small house, but they made it feel very spacious.”—*Cheryl Weber*





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

PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER:

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

CABINETY: Custom walnut by BKI Woodworks

COOKTOP: Wolf

COUNTERTOPS/VANITIES/PEDESTAL LAVS: Concrete Visions

DISHWASHER/ICEMAKER/REFRIGERATOR/FREEZER/SPECIALTY APPLIANCES: KitchenAid

ENTRY DOORS: Reynaers

FAUCETS: Franke, Watermark, Antique Brass

FIREPLACE: Rais Q-Tee II

LIGHTING: Hevilita

OUTDOOR GRILL, BUILT-IN: Blaze

PAINT: Benjamin Moore Chantilly Lace

PHOTOVOLTAICS: Jinko

SHOWER ENCLOSURE: A-Ability Glass

SINKS: Elkay

THERMAL AND MOISTURE BARRIERS: Huber ZIP-System R-Sheathing

TOILETS: Duravit

VENTILATION: Panasonic ERV

WASHER/DRYER: Electrolux

WINDOWS: Marvin Modern





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HONOR AWARD /
CUSTOM RURAL OR VACATION HOUSE

BATES MASI + ARCHITECTS
STONY HILL
AMAGANSETT, NEW YORK

Nuanced references to former land-use patterns regularly show up, like apparitions, in Paul Masi's work, and Stony Hill is no different. The site of the first colonial house built here in 1680, it had once been part of a pastureland with low stone walls used to contain and rotate grazing livestock. The owners loved the feel of the land, Paul says, and its past use led to a scheme that organizes the house as three gabled volumes—public, private, and service/guest area—each with its own landscape character.

Native grasses with different colors and bloom times help to define these zones. High grasses and shrubs provide a visual and acoustical buffer from the road, and eye-level grasses in elevated beds screen the approach, pulling visitors along the entry walk. On arrival, the single-story central volume



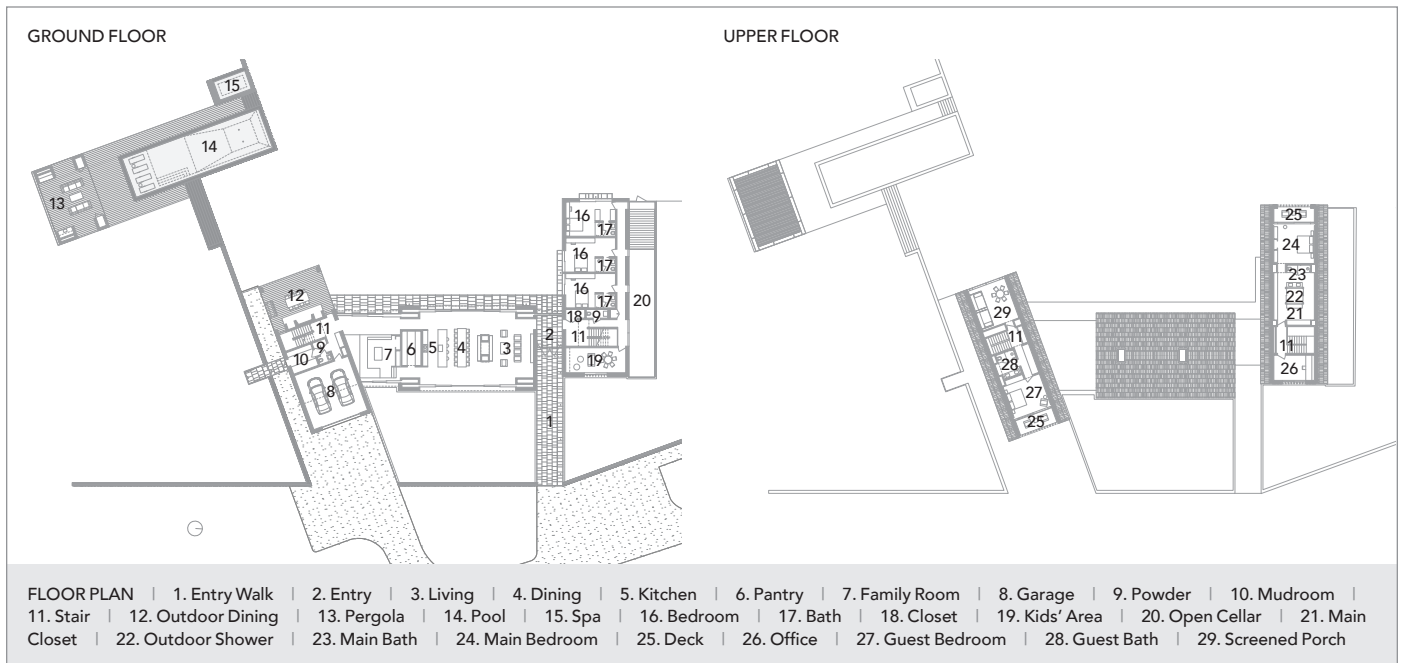


contains the public spaces. Flanking perpendicular volumes have second stories tucked under steeply pitched roofs. To the right are three kids' bedrooms and a mudroom on the first floor, with the primary suite, deck, office, and outdoor shower above. The opposite volume, canted toward the pool, contains the garage, mudroom, and powder room below, and a guest suite and screened porch above. Their combined footprint forms a rear courtyard where low grasses and groundcovers open up western views of fields and sunsets. Crisp ridgeline cuts modernize the roof profiles. One notch creates a light well over the stairwell in the guest volume. The other opens the primary suite's outdoor shower to the sky.

"The tectonic explorations of the house are pretty fantastic," a judge said, referring to the bluestem thatching packed neatly between exposed exterior framing, evoking pasture grasses. Says Paul: "This was a common, simple building

method used many years ago. We got excited about using it in modern ways." Anticipating that the panels might have to be made in Europe, "we set up the thatching in these bays, and that set up a language and module throughout the house, which is echoed on the stairs and vanities. But we ended up finding a person to do all the thatching on site. On every site visit we were marveling at their tools." The thatch and paving are carried through the breezeways connecting the volumes, further integrating the house with the land. Shingle siding—scaled up with a 20-inch exposure—is another updated nod to regional vernacular.

The judges applauded the unique architectural vocabulary that translates the history of the land. "It's clearly a luxurious house, but it's engaged in an architectural discussion in the way it shows the building and the materials," a judge said.
—Cheryl Weber



PROJECT CREDITS

ARCHITECT: Paul Masi, AIA, principal in charge; project team: Danielle Caylor Farrell, Greg Scherer, Bates Masi + Architects, Sag Harbor, New York

BUILDER: John Hummel & Associates, East Hampton, New York

INTERIOR DESIGNER: JL Hummel Interiors

PROJECT SIZE: 6,300 square feet

SITE SIZE: 2.2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Bates Masi + Architects

KEY PRODUCTS

COOKTOP/DISHWASHER/OVENS: Gaggenau

ENTRY DOORS/WINDOWS: Arcadia

FAUCETS: COCOON

FIREPLACE: Stûv, Earthcore Industries (outdoor)

FLOORING: Hakwood

LIGHTING CONTROL SYSTEMS: Lutron

SKYLIGHTS: Kawneer

TOILETS: TOTO

TUB: COCOON



CITATION / CUSTOM RURAL HOUSE

WALKER WARNER ARCHITECTS
KUA BAY
HAWAII

No one builds a house in Hawaii so they can live indoors. The entire exercise is about immersion in the incomparable, elemental scenery. And few firms are as well equipped to design houses in service to that goal as Walker Warner is. Greg Warner grew up in Hawaii, developing his playbook for harnessing the best of what the island chain has to offer. For the Kua Bay house and guest house, he carefully reworked the generic developer lot into an unfolding experience of mountain view, ocean panorama, and

rugged lava outcroppings.

Indeed, much sleight of hand occurs between the sunken parking area and guest house, which are carved into the lava rock, and the promenade up through the courtyard and into the house. The house is elevated just enough to place interior entertaining spaces directly in line with the ocean view. Window walls on both the courtyard side and ocean side open fully to the outdoors, turning the house into a mere hyphen between land and sea.

The pool area steps down from the house, quietly holding its own against the liquid horizon. A few steps farther down, a firepit area is carved out of rock and surrounded by grasses that bow in the breeze. “Stepping down feels more natural than building big podiums,” says Greg. “There’s something really compelling about getting so close to the grasses and lava.” Our judges agreed, calling the result “glorious.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Greg Warner, AIA, principal in charge; John Pierson, senior project manager; Daniel P. Baciuska, AIA, job captain, Walker Warner Architects, San Francisco

BUILDER: Robin Ledson, Ledson Construction, Kailua-Kona, Hawaii

INTERIOR DESIGNER: Nicole Hollis, NICOLEHOLLIS, San Francisco

LANDSCAPE ARCHITECT: Ron Lutsko, Lutsko Associates, San Francisco

LIGHTING DESIGNER: Eric Johnson, Eric Johnson Associates, Novato, California

STRUCTURAL ENGINEER: Kris Johnson, GFDS Engineers, San Francisco

PROJECT SIZE: 6,000 square feet

SITE SIZE: 1.7 acres

PHOTOGRAPHY: Douglas Friedman

KEY PRODUCTS

CABINETRY/WINDOWS/DOORS: Custom

CABINETRY HARDWARE: Nanz

COOKTOP/GRILL: Wolf

COUNTERS: Calacatta Marble

DISHWASHER: Asko

EXTERIOR GLASS DOORS: Vitrocsa USA

FAUCETS: Dornbracht

LIGHTING CONTROL: Lutron

OVENS: Gaggenau

REFRIGERATOR/FREEZER/WINE REFRIGERATOR/ICEMAKER: Sub-Zero

ROOFING: VMZINC

SKYLIGHT: CrystaLite

TOILETS: TOTO

WASHER/DRYER: LG

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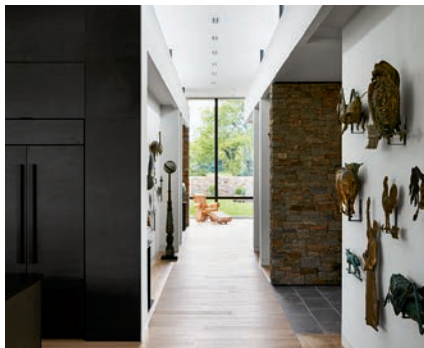


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CITATION / CUSTOM RURAL OR VACATION HOUSE

ARCHITECTURE RESEARCH OFFICE
BUCKS COUNTY RESIDENCE
BUCKS COUNTY, PENNSYLVANIA

The judges admired this Bauhaus-inflected building that beautifully displays the Americana and modern furniture collections of two former Knoll executives. Designed for the owners to age in place, it dispels any notion that a modernist house cannot be playful and warm. The crisply tailored, one-story pavilion is uniquely responsive to the rural site and the antique objects—some rustic, some refined. Locally quarried stone walls acknowledge the property's 1750 house in which the owners lived for a long time. Here they define the home's volumes and circulation, extending outside to frame the entry, pool, and terrace. "The roughness of the stone plays against the crispness of the glass," which opens the house to views of a meadow and creek, says Stephen Cassell, FAIA.

Inside, the clerestory-lit central spine is a gallery displaying the owners' weathervane collection, and graciously scaled living spaces silhouette the sculptural furniture. "The materiality and texture from the collection is juxtaposed against the lines of the house in a fun way," says Kim Yao, FAIA. Dark limestone and European white oak flooring, white leather-wrapped structural columns, and walnut and stained ash cabinetry complement the collections' saturated colors—an inspired pairing of richness and restraint.

"The challenge was designing a house that is almost an exhibition space for all their collections, and they met that challenge admirably," a judge said.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Stephen Cassell, FAIA, and Kim Yao, FAIA, co-principals in charge; Neil Patel, AIA, project director; Nora Yoo, Luke Winata, Benjamin Morris, Nathan Keibler, Xi-Wen Wei, project architects, Architectural Research Office, New York, New York

BUILDER: Lewis Brothers, Quakertown, Pennsylvania

LANDSCAPE ARCHITECT: Michael Boucher Landscape Architecture, Freeport, Maine

LIGHTING: Rick Shaver Architectural Lighting, New York

STRUCTURAL ENGINEER: Silman, New York

CIVIL ENGINEER: Cowan Associates, Quakertown

ENVELOPE: SGH, Waltham, Massachusetts

PROJECT SIZE: 4,250 square feet

SITE SIZE: 28.3 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Stephen Kent Johnson

KEY PRODUCTS

APPLIANCES: Ferguson supplied

CABINETS/MILLWORK: Oberholtzer Custom Cabinetry

DOOR HARDWARE: Knobs 'N Knockers

EXTERIOR: Stonesource, Amendola Stone & Tile

FINISH MATERIALS: Spinneybeck leather wrap

HVAC: Good, Inc.

LANDSCAPE MASONRY: Pequea Valley Stone Masonry

STRUCTURAL STEEL: Roy J. Shelton, Inc.

WINDOW SHADES: JET Upholstery

WINDOWS: Fleetwood



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CITATION / CUSTOM RURAL OR VACATION HOUSE

ALTERSTUDIO ARCHITECTURE
 CONSTANT SPRINGS RESIDENCE
 AUSTIN, TEXAS

Is it rural or is it urban? This new house overlooking an escarpment occupies that liminal zone between the two—a close-in suburb in Austin that’s both lush and walkable. And, in a way, it also mediates between the built environment and the natural one, as it literally embraces the existing trees on site.

“It’s one thing to do a glass house on 50 acres,” says Kevin Alter, “and quite another to do it on a suburban site with houses all around it. The architecture has to do it through invention.” Although the site and its prospect were enviable, those existing trees were “right where you’d want to put a building.” So Alterstudio and its client, who was also the novice builder on the project, decided to engage the obstacles with the architecture.

Under the guidance of an arborist, the team determined how close the structure could come to the trees without harming them. The house, which is built on piers because of expansive soils,

dances around tree roots and allows the rains to come through the ovoid apertures to water them.

Glazed and solid walls offer a similar juxtaposition of openness and closure

throughout the building. “Architecture has that ability to frame and invite you to see things in a new way,” says Kevin.

“It is,” said one judge, “a refuge.”
 —*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Ernesto Cragnolino, Joseph Boyle, Michael Woodland, Sara Mays, Tim Whitehill, Kevin Alter, Alterstudio Architecture LLP, Austin, Texas

BUILDER: Hill Capital, LLC, Austin

LANDSCAPE ARCHITECT: BDW Landworks, Austin

STRUCTURAL ENGINEER: Scott Williamson, Structure Works, Austin

PROJECT SIZE: 3,606 square feet

SITE SIZE: 0.39 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Case Dunn, Leonid Furmanskyy

KEY PRODUCTS

CLADDING: Lueders limestone

COOKTOP/OUTDOOR GRILL: Wolf

COOKING VENTILATION: Gaggenau

DECORATIVE HARDWARE: FSB, Linnea, Epic, Accurate, Emtek, Valli&Valli

DOOR HARDWARE: Pemko

FAUCETS: Dornbracht (kitchen), Waterworks

GARAGE DOOR: Schweiss Hydraulic Door

HUMIDITY CONTROL: Ultra-Aire by Santa Fe

HVAC: Mitsubishi

LIGHTING: Cooper, WAC

OVENS/DISHWASHER/SPECIALTY APPLIANCES: Miele

PAINTS: Benjamin Moore

ROOF WINDOWS: VELUX

SINKS: Kohler, Mirabelle

TILE: Ann Sacks, Heath Ceramics

TOILETS: TOTO

TUBS: Waterworks (primary), Mirabelle

WASHER/DRYER: Samsung

WINDOWS: VistaLuxe by Kolbe Windows & Doors



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HONOR AWARD / CUSTOM PERIOD OR VERNACULAR HOUSE

ELLIOTT ARCHITECTS
HOUSE ON A WHARF
COASTAL MAINE



The previous vernacular building on this site had lived many lives—a steamboat ferry terminal, a laundromat, an apartment house, and a private home. But, after more than 100 years of periodic flooding, it was at the end of its life span for any kind of use. Zoned commercial, the stunning site was at risk of overdevelopment or some other infelicitous fate. Enter Elliott Architects’ client, a savior who knew this building well and wanted to replace it with something better but not bigger.

“She had been coming to this area for years and knew this building well,” says project architect J.T. Loomis. “She had even rented the house for a couple of seasons and it had a lot of sentimental value to her. She did not want to stray from the scale of the existing house, even though she could have filled 70 percent of the site. She wanted to keep it in line with the scale of the waterfront.”

A sensitive client and a noteworthy site are especially inspiring to architects, and it shows in the result here. The main house and quilting studio that doubles as guest space (it replaced an old icehouse) are at once crisply modern and calmly contextual. They fit in neatly between neighbors—another seaside house and the town yacht club. Projecting a kind of

chameleon demeanor, they could just as easily be commercial as residential—or even a charming school we would all like to attend. Said one judge: “It’s clear what the vernacular starting point was, but they took it to a new level of interpretation. And they did it very well.”



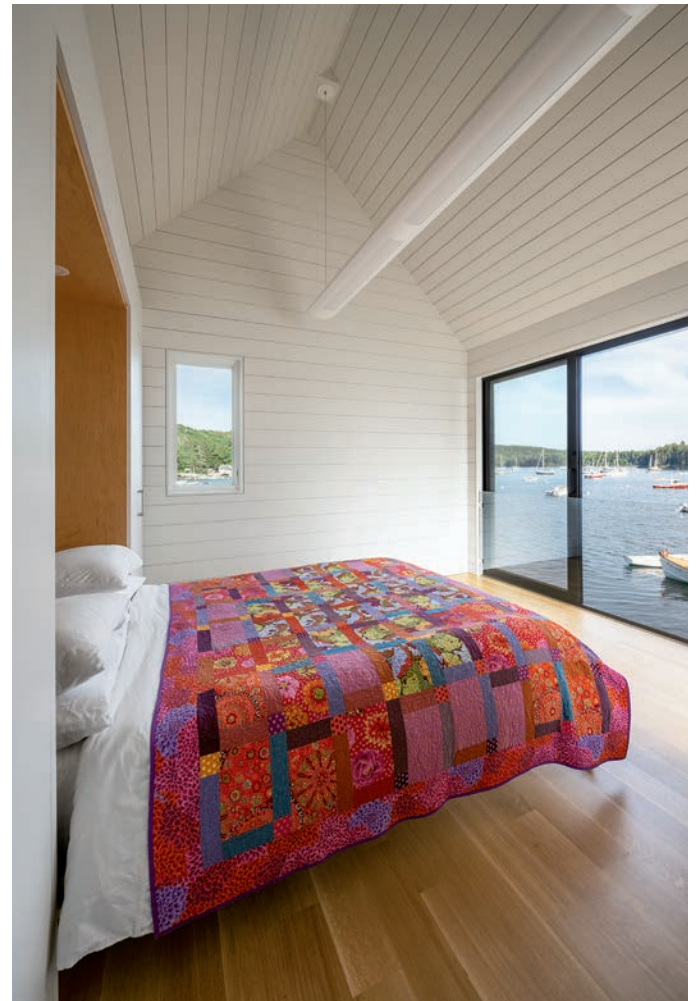
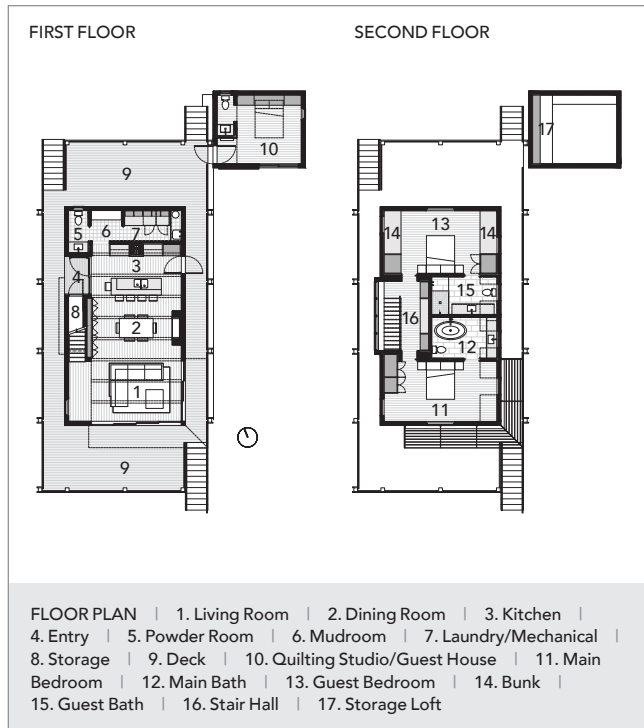


Elevated out of harm's way, the compact main house is extremely economical in its use of space. There's just enough square footage in the first-level great room, combined with a pair of window wall systems and a wraparound deck, to feel expansive. Upstairs are two bedrooms, tucked into dormers for extra head height and cross ventilation.

It's those dormer windows that underline the sophistication of the design and contribute substantially to its critical success. "This house really makes a case for dormers, which are hard to manage—especially in a metal roof," said another judge. "They take what's a very common building form these days and completely transform it."

"The dormers are purely geometric, with flat roofs and similarly proportioned openings. We chose very carefully where we broke the rules of symmetry," says J.T. Familiar building materials—locally quarried granite, cedar shingles, a coated metal roof, and white oak floors—tie the buildings to the past, while the meticulous detailing ushers them into the modern world.

“There’s historical precedent for these wharf buildings suspended over the water. And, generally, the outbuildings for traditional farmhouses didn’t have any ornament,” J.T. explains. “They were very clean and pure. That was the historical feeling we were looking for—a very pure representation of home.” —*S. Claire Conroy*



PROJECT CREDITS

ARCHITECTS: Matt Elliott, AIA, principal in charge; J.T. Loomis, project architect, Elliott Architects, Blue Hill, Maine
BUILDER: M.K. Construction, Charleston, Maine
INTERIOR DESIGNER: Lisa Morris by Design, Portland, Maine
LANDSCAPE ARCHITECT: Richardson & Associates, Saco, Maine
LIGHTING DESIGNER: Peter Knuppel Lighting Design, Sullivan, Maine
STRUCTURAL ENGINEER: Thornton Tomasetti, Portland, Maine
PROJECT SIZE: 1,604 square feet (main house); 212 square feet (studio); 1,073 square feet (decks)
SITE SIZE: 0.24 acre
PHOTOGRAPHY: Trent Bell Photography

KEY PRODUCTS

CABINETRY: Custom
CLADDING: Maibec Nantucket Eastern White Cedar Shingles
COOKTOP/OVENS/REFRIGERATOR/FREEZER: Fisher & Paykel
COUNTERS/SURFACING: Freshwater Stone/Freshwater Pearl granite (kitchen); Boston Co. Marble Slab River (bathrooms); Jet Mist granite (fireplace surround); Dupont Corian (bath/shower trim)
DECKING: Ipe
ENGINEERED LUMBER: Weyerhaeuser
ENTRY DOORS: Arcadia patio doors
LIGHTING: BK Lighting (exterior); modernmaine (main house); Focal Point Lights (studio)
LIGHTING CONTROL: Lutron
FAUCETS: Moen, Delta, American Standard
FIREPLACE: Regency City Series
FLOORING: Solid white oak

PAINTS: Benjamin Moore
PASSAGE DOORS/HARDWARE: Select Door painted Shaker; Häfele Hawa Junior pocket door hardware; Accurate pulls and locks
ROOFING: GALVALUME Plus standing seam metal roof
SINKS: Elkay (kitchen), American Standard, Rohl
THERMAL/MOISTURE BARRIERS: Benjamin Obdyke HydroGap
TOILETS: American Standard
TUB: BainUltra Opalia
UNDERLAYMENT/SHEATHING: Huber ZIP System Insulated R-Sheathing (exterior walls, roof); James Hardie HardiePanel cement panels (underside of studio)
WALLBOARD: Nickel-gap painted shiplap
WASHER/DRYER: Whirlpool
WINDOWS: Loewen awning, casement
WINDOW WALL SYSTEMS: Arcadia curtain wall, multislide, sliding patio



CITATION / CUSTOM PERIOD OR VERNACULAR HOUSE

TINA GOVAN ARCHITECT WITH THOUGHTCRAFT ARCHITECTS
TROTT RESIDENCE
DURHAM, NORTH CAROLINA

It's a mistake to think a house in the city can't bring you closer to nature and community life, for that's exactly what this new house by Tina Govan Architect and ThoughtCraft Architects does for its client. Inspired by the existing fabric, especially a historic house with a commodious front porch and a big balcony across the street, Trott Residence layers privacy and public engagement with creativity and sophistication.

"We were both inspired by the location," says Tina Govan of her collaboration with Jason Hart of

ThoughtCraft. "This is a neighborhood that is really evolving," says Jason. "Tina and I spent a lot of time walking around the streets. There's a whole pattern of front porches and private gardens. The house weaves together all those elements and distant views of Durham."

Other essentials were an emphasis on sustainability and a commitment to giving back to the community by using local craftspeople and trades. Says Jason, "Our client was very philanthropic about practicing 'slow money' and investing in small businesses."

Starting from the big, open front

porch, the house unfolds in a series of layered spaces. Spaces are sometimes open, sometimes semi-private, and, in the case of a secluded garden off the primary suite, completely private. The garden makes use of a large green roof that intensifies the natural bounty of the site. "The green roof lightens the mass of the house, because it reads as landscape and garden," Tina explains. Our judges agreed: "They did a lot to reduce the mass. They really played off creating something new using the existing proportions of the neighborhood."

—S. Claire Conroy

PROJECT CREDITS

ARCHITECT: Tina Govan, AIA, Tina Govan Architect, Inc., Raleigh, North Carolina, and Jason Hart, AIA, and Chris Johns, AIA, ThoughtCraft Architects, Chapel Hill, North Carolina, and Boston, Massachusetts

BUILDER: Bob Wuopio, Form Design/Build, LLC, Raleigh

LANDSCAPE ARCHITECT: Laura Moore, ASLA, Chapel Hill

PROJECT SIZE: 3,470 square feet

SITE SIZE: 0.65 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Mark Herboth Photography

KEY PRODUCTS

BATHROOM VENTILATION: Panasonic

CABINETRY HARDWARE: Mockett

CLADDING: Thermally modified poplar

COOKTOP: Wolf

DISHWASHER: Fisher & Paykel

ENTRY DOORS/WINDOWS: Marvin Elevate collection

FAUCETS: Franz Viegenger, Dornbracht, Hansgrohe

FIREPLACE: Heat & Glo

LIGHTING CONTROL: Lutron

OUTDOOR GRILL: Blaze

**OVENS/REFRIGERATOR/FREEZER/
SPECIALTY APPLIANCES/WASHER/DRYER:**
Whirlpool

PAINTS: Sherwin-Williams

ROOF WINDOWS: VELUX

ROOFING: Standing seam GALVALUME steel, green roof by Living Roofs, Inc.

SINKS: Duravit, Julien (kitchen)

THERMAL/MOISTURE BARRIERS: VaproShield

TOILETS: TOTO

WINDOW WALL SYSTEMS: Folding Sliding Door Co.

CITATION / CUSTOM PERIOD OR VERNACULAR HOUSE

PKA ARCHITECTURE
COTTAGEWOOD BEACH HOUSE
DEEPHAVEN, MINNESOTA

Custom Builder Steven Streeter has built houses for many nationally known firms, but when it came time to build his own lakeside house, he turned to local favorite PKA Architecture. He and the firm have a long history of collaboration on a variety of projects—some modern, some traditional, and some transitional. They have a comfort level in working with each other, knowing that both the design and execution—no matter what the style—will hit the intended mark.

“When you work with a builder like Steven, you know you need to bring your A game,” says Bob Le Moine, who, with Gabe Keller at PKA, spearheaded the design. “We also saw it as an opportunity to work with some of the best trades.” Indeed, the attention to craft and detail shines through the project—a true hybrid of cottage style and modern design. It’s a deft mix our judges appreciated.

Steven and his family were downsizing from a larger house, but their plan still called for 6,000 square feet and a three-car garage—all on a tight, narrow lot—and they wanted a modest elevation, in keeping with the relaxed neighborhood vibe. So Bob and his team “designed something that has a traditional vernacular, but modern insertions.”

On the exterior, cedar shingles and a steeply pitched roof keep the house contextual, while a more modern flat roof wraps around the house, covering both front and back porches. The front door is a modern blackened-steel-and-glass unit. Inside, the yin and yang of traditional and modern details continues—all beautifully wrought and striking the perfect balance between casual and elegant. “Everyone was allowed the space to do their best,” says Bob.—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Gabe Keller, Assoc. AIA, founding principal and designer; Bob Le Moine, AIA, PKA Architecture, Minneapolis

BUILDER: Streeter, Wayzata, Minnesota

INTERIOR DESIGNER: Nada Bibi, Nada Bibi Interior Design, Los Angeles

LANDSCAPE ARCHITECT: Travis Van Liere, TVL Studio, Minneapolis

CUSTOM FINISHES: Darril Otto, Otto Painting Design, Chanhassen, Minnesota

STRUCTURAL ENGINEER: Christian Soltermann, ALIGN Structural, St. Paul, Minnesota

PROJECT SIZE: 6,049 square feet

SITE SIZE: 0.27 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Paul Crosby Photography

KEY PRODUCTS

ENTRY DOOR: Brombal

WINDOWS/WINDOW WALL SYSTEMS: Loewen



Photo ©Bruce Damonte

ALPOLIC MCM Blends with Natural Materials For Bespoke Luxury Residence

Nestled in the romantic mountain valley between Sonoma and Napa, this luxury custom-built home has a sophisticated presence. Jarrod Denton, partner at Signum Architecture, was familiar with the area and toured the site with the client before construction. For this project, called Downtempo, Denton presented his vision of a streamlined pallet that blended multiple building materials, with a focus on sustainability and deference to the natural environment surrounding the weekend retreat.

Charred Shou Sugi Ban provides texture, cedar gives warmth, and BSM Black ALPOLIC metal composite materials (MCM) creates an opulent frame. These three main components of Downtempo's façade are pulled throughout the home's interior

for a clean and open aesthetic, creating a visual story that is rich and understated. "If I didn't have the metal panels on there, it would have a whole different character for the building," says Denton. "If it was all wood it just wouldn't have the crispness, the 90-degree corners."

Denton had ALPOLIC on his radar for years and was glad to have the opportunity to introduce MCM into his housing portfolio. "Lots of products don't translate well between commercial and residential," explains Denton. "The panels were selected for a couple of reasons. One was the durability." Further, ALPOLIC's expansive stock color portfolio allowed Denton to find a finish that suited his vision and budget. "It was very reasonable when it came to this, using ALPOLIC's stock colors. And I designed around it."



Photo ©Bruce Damonte

In addition to the atypical residential building material, this home's uncommon formation relied heavily on the use of modular construction. Only about 20% of the construction was done on site. The approach minimized the environmental impact on the area but came with a unique design challenge. As Denton explained, "One of the initial design goals that I envisioned for this area, once the decision to use modular was made, was to make sure that there was a cohesive, well thought out exterior." Rigid and lightweight, sustainable MCM was fabricated into long panels with no exposed fasteners and minimal reveals in service of the design. "From an overall aesthetic, that's what helps re-emphasize that this is a cohesive architectural element, as opposed to just amalgamation of all these individual modules or pieces at home," said Denton.

The owner was thrilled with the finished project. Working closely with the design team, he asserted that a custom-built home should be singular. The design presented was like nothing he'd ever come across. Of the many advantages of MCM, the owner was particularly pleased with the fire-resistant nature of ALPOLIC®/fr –critical for the region in California— and that the look was practically maintenance-free. The owner simply schedules a low-pressure wash of the windows and cladding at the same time.

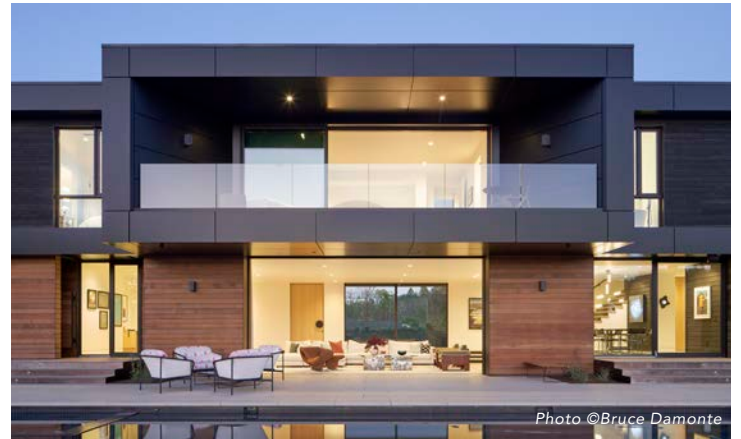


Photo ©Bruce Damonte

In the end, the contrast of the slick black metal composite panels against the softer wood aesthetic appealed to the owner, who desired a modern, stand-out home. It is this versatility that makes ALPOLIC products a game-changer in the future of residential design. "[ALPOLIC MCM] is really what takes that to another level," says Denton of Downtempo's overall look. "It wouldn't have been the same without it."

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HONOR AWARD /
CUSTOM PERIOD OR
VERNACULAR RENOVATION

NICK DEAVER ARCHITECT
RAVEON
AUSTIN, TEXAS

What if you could go back in time and build the perfect Midcentury Modern house right from the start? And what if you had a secret weapon from today's arsenal in the form of modern materials and methods? That is the beauty and the superpower of renovation.

The challenge faced by so many skilled architects of the past were resources that fell short of their vision. Such was the case with this notable house designed in the 1950s by Austin modernists Arthur Fehr and Charles Granger. The architects sought to achieve lightness and delight in their work, but structural techniques of the time undermined their goals.

When architect Nick Deaver's clients approached him to revive the building, he knew his primary assignment was to achieve that vision of lightness, but he also had to make it livable and lovable for today's modern life. "We are not given



many houses that are of as high quality as this one—as an idea house,” says Nick. “And that’s the struggle an architect goes through: Where is the room for departure? What do you hold onto and where do you move apart?”



The struggles with the original house and later additions and alterations were real. Space for the primary bedroom was inadequate, entertaining areas were tight, and the whole floor plan was chopped up with walls and an ill-placed stair—all this on a steeply sloped site with a mature canopy of protected live oak trees. And then there were those '50s materials. “These buildings were so thinly made, they are almost like a tent,” Nick explains. “You have these very heavy roof edges pressing down on light walls.”

The saving grace on the project were the owners themselves, who did not want or expect a blowout of the home’s square footage. “These are probably the first clients I’ve had that said and meant, ‘Less. We want less.’” Their





only big ask was for a pool—no easy feat on that sloped site. In the end, they allowed Nick to remove square footage and rearrange walls and functions just enough to make interior spaces work better. Some walls became storage partitions, allowing daylight to flow through the house.

A sawtoothed addition at the back was removed and fresh fenestration applied at the rear and front in a new alignment of axial sight lines. The new fenestration marked a major departure from the original, as it emphasized verticality, not midcentury’s horizontality. “There was quite a bit of angst in getting away from those horizontal windows,” Nick recalls. “But we tried not to be inhibited by every decision. We wanted to take the intention of the time and take it to the next level. Replacing those windows with vertical ones gives you a daylight view that draws you through the house.”

Also to that end, a new window at the rear of the lower level was added to align with the one at the front foundation wall. The effect makes the house appear to hover above its foundation. Said one judge appreciatively, “They had very good bones to work with, but they definitely pushed it, and it’s super successful. It’s a beautiful house.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Nick Deaver, AIA, Nick Deaver Architect, Austin, Texas

BUILDER: Wilmington-Gordon, Austin

LANDSCAPE ARCHITECT: David Wilson, David Wilson Garden Design, Austin

PROJECT SIZE: 2,680 square feet

SITE SIZE: 0.46 acre

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CLADDING: Alaskan yellow cedar siding; Texas Architectural Timbers

ENTRY DOOR: Custom white oak by Grand Door Company

FAUCETS: Dornbracht, Kallista, Hansgrohe

HARDWARE: Emtek, Sagatsune

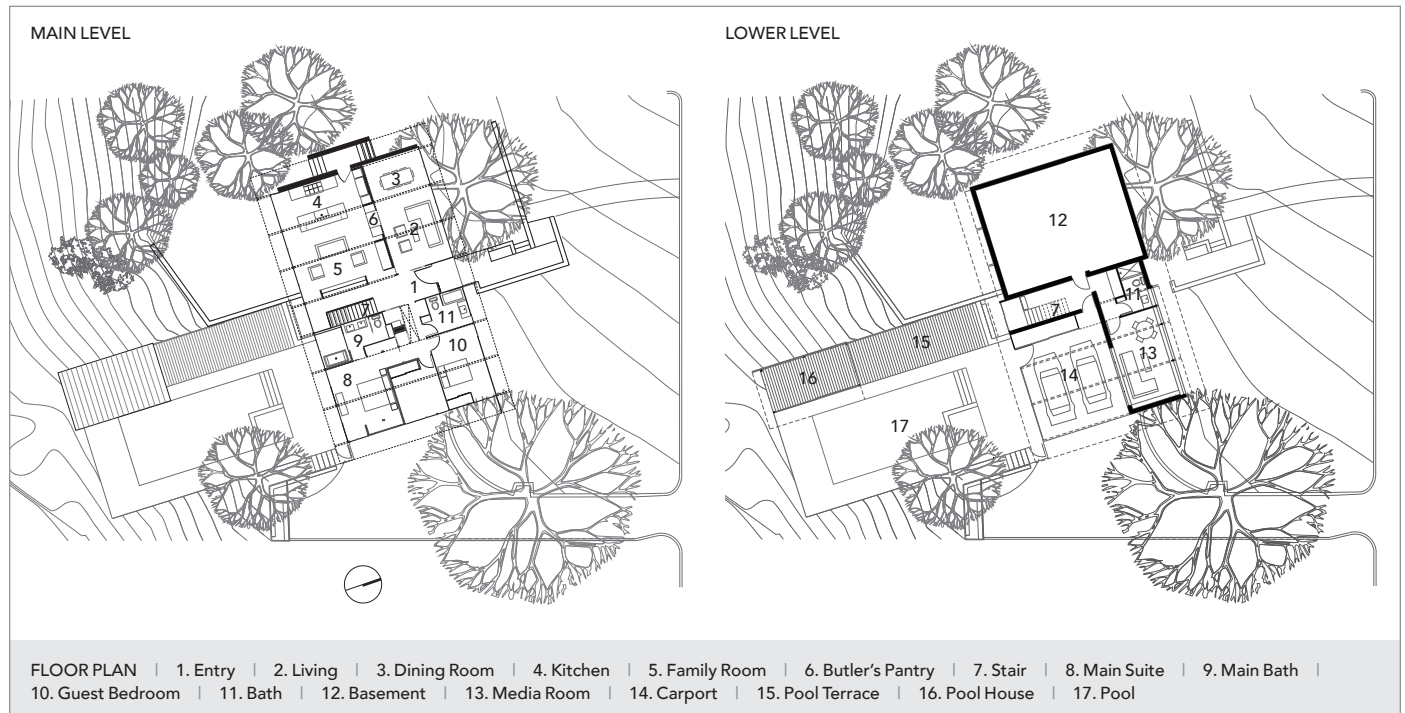
LIGHTING: Juno Lighting, WAC Lighting

RANGE/VENT HOOD: Wolf

TILES: American Olean, Heath Ceramic

TUB: Wetstyle

WINDOWS: Windsor Windows & Doors





CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

RICHARD BEARD ARCHITECTS
 McINTYRE HOUSE
 SAN FRANCISCO

“How do you deal with the ethos of a historically significant building? You don’t shy away from it—you push it forward and create something unique and of its time, yet compatible with the old,” a judge said approvingly of the McIntyre renovation. This 1961 house by Joseph Esherick had been oddly compartmentalized at the request of the original owners, with a sunken central atrium they’d used as a winter garden. “Esherick designed the house for a very specific couple,” says architect Richard Beard, FAIA. “That

meant it had some eccentricities, but the eccentricities were crafted in a way that made them easy to turn into assets for the new clients.”

In a clean sweep that preserved most of the original room locations, the isolated atrium was repurposed as a glorious living space with new visual connections to both sides of the house and the bedroom wing behind it. The 24-by-32-foot skylight was replaced and its sculptural concrete framework refitted with LEDs. With the greenhouse effect gone, the room sparkles

with artwork, citron accents that echo the gardens, and flexible furnishings for hosting large and small gatherings. Dispensing with a formal dining room, the renewed kitchen now opens to a dining area and family room, and bedrooms received en suite baths. Refurbished or replaced finishes reflect the original palette of stucco, wood, and concrete. Respectful and polished, the new work beautifully focuses the house’s most striking features while adapting it for modern living.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Richard Beard, FAIA, principal in charge; Adam King, senior project manager, Richard Beard Architects, San Francisco

BUILDER: Louis Ptak Construction, Pacific Grove, California

INTERIOR DESIGNER: Wiseman Group, San Francisco

LANDSCAPE ARCHITECT: Strata Landscape Architecture, San Francisco

LIGHTING DESIGNER: Banks Landl Lighting Design, San Francisco

PROJECT SIZE: 9,165 square feet

SITE SIZE: 2.2 acres

PHOTOGRAPHY: José Manuel Alorda

KEY PRODUCTS

COOKTOP/OVEN/WARMING DRAWER: Wolf

COUNTERTOPS: Neolith, Oro, statuary marble

DISHWASHER: Miele

ENTRY DOORS AND HARDWARE:

Torrance Steel Window Co., Collier, Liberty Valley Doors

FAUCETS: Dornbracht, Kohler, Pfister

KITCHEN BACKSPASH: Heath Ceramics

LIGHTING: Lucifer

LIGHTING CONTROL SYSTEMS: Lutron

REFRIGERATOR/FREEZER: Sub-Zero

ROOF WINDOWS: Collier

ROOFING: Johns Manville

SINKS: Julien, Kohler

TOILETS: TOTO

WASHER/DRYER: Whirlpool

WINDOWS: Torrance

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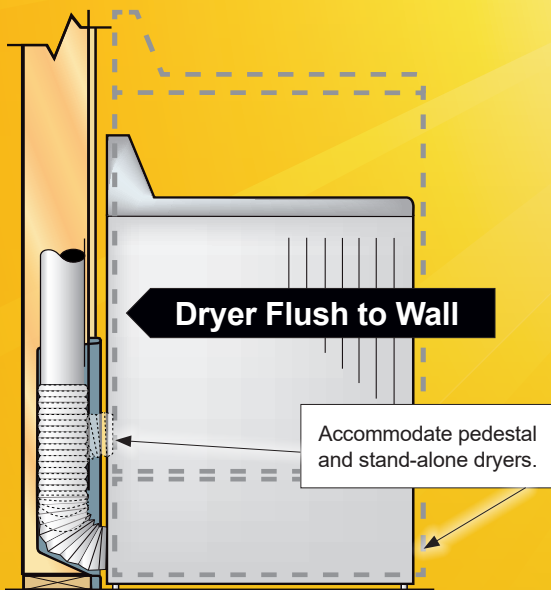
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HONOR AWARD / RENOVATION

NICK DEAVER ARCHITECT
SHIBUI
WIMBERLEY, TEXAS

“We like to **elevate** the architecture by trying to draw your attention away from it,” says architect Nick Deaver. This project began as little more than a shack, a building many would not have thought to save. Its principal virtue was a 5-acre site immersed in nature, tumbling down to the Blanco River.

It was that immersion in nature that drew Nick’s clients to the site. Both had grown up on farms and wished to provide that experience to their young son. “They were both from creative fields in Austin, who don’t have to work in an office. They wanted to be close to the city, but in a more rural, nature-driven place,” says the architect.

The budget was very tight, which drove the preservation of the original building and its position next to an existing





driveway that serves as an aqueduct in heavy rains. “The house was a fisherman’s cottage near the river. And there had been an addition that expanded it into a kind of suburban house,” Nick recalls. “But Wimberley has a kind of crudeness and rawness that creative people celebrate. This building was very modest, but there were elements we could elevate.”

The big moves were to remove most of a front porch and to add an L-shaped addition to the rear and side to create a private owners’ suite and office. The compact interior was reconfigured to establish a breezeway from the front to the back of the house, aiding in natural ventilation. New floor-to-ceiling glass walls help the space feel larger, while connecting the occupants with nature even while inside.





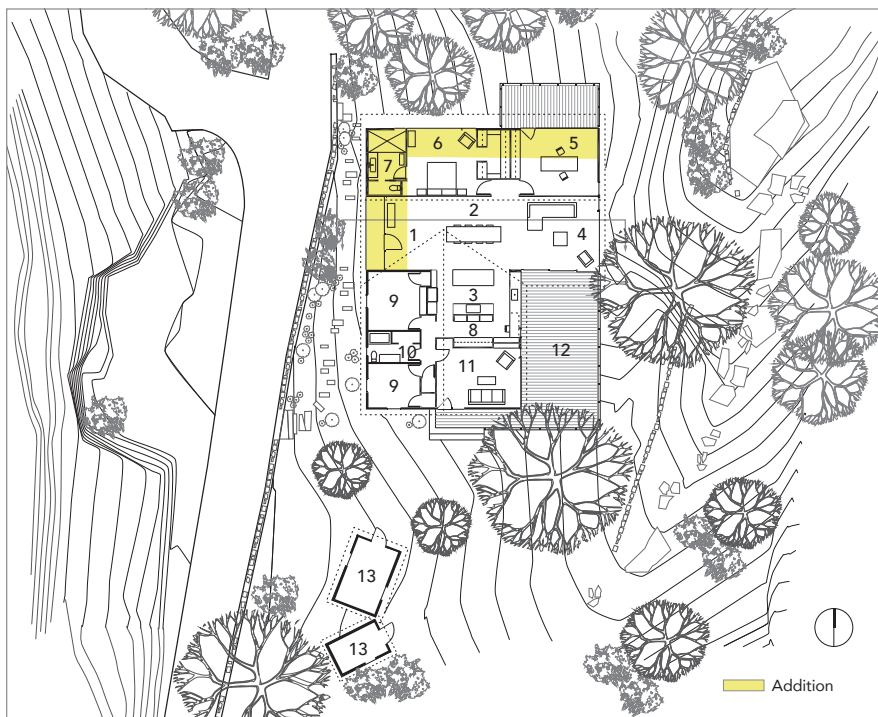
“Instead of having vaulting high ceilings, we decided to use the low ceiling as an asset,” says Nick. “We have 8-foot ceilings, but by bringing the glass all the way up, it makes them seem taller. And an 8-foot window costs far less than taller units.”

“Part of the idea of this, is a strong belief in trying to do things with minimal means and few resources,” he explains. “There were some unfortunate things here. But we decided to use them as assets, not just because of the cost but also the consequence to the planet of doing more than you need to do.”

There were also unfortunate mistakes during construction that turned into happy accidents. When the window order came in, they were white windows instead of the bronze Nick had chosen to blend in with the affordable galvanized siding. And white metal siding was too expensive to swap out to preserve the color match. “Our clients wanted the bronze windows, but we gave it some thought: Maybe the white window is the better solution,” says Nick. “Crisp white windows with rugged brown siding—we thought it better reinforced our design intent.”

“The economy on this and the clarity is very impressive,” said one judge. “It’s exemplary for what you can do with a very tight budget and a strong hand. It’s just smart.”—*S. Claire Conroy*





FLOOR PLAN | 1. Entry | 2. Dining Room | 3. Kitchen | 4. Living | 5. Office | 6. Main Suite | 7. Main Bath | 8. Back Kitchen | 9. Guest Bedroom | 10. Bath | 11. Family Room | 12. Deck | 13. Shed

PROJECT CREDITS

ARCHITECT: Nick Deaver, AIA, Nick Deaver Architect, Austin, Texas

BUILDER: Melde Construction Company, Austin

PROJECT SIZE: 2,500 square feet

SITE SIZE: 5.84 acres

CONSTRUCTION COST: \$284 per square foot

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CLADDING: Corrugated paint drip galvanized metal

CABINETS HARDWARE: Sugatsune

COUNTERS: Custom concrete

ENTRY DOOR HARDWARE: Emtek

PASSAGE DOOR HARDWARE: Valli&Valli

WINDOWS: Marvin Integrity casement, site-built insulated glass.

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HONOR AWARD / RENOVATION

FELDMAN ARCHITECTURE
ROUND HOUSE
LOS ALTOS HILLS, CALIFORNIA



“If we had done a new house from the ground up, it would have been easier and not as expensive, but it wouldn’t have been as wonderful,” says Anjali Iyer, project architect on the renovation of Round House. In reality, the renovation was more of a reinvention, using the dynamic shape of the original house as inspiration for something more successful, more sustainable, and considerably more delightful.

“It’s nice to see the architects take a house that was probably pretty cool to begin with, but make it into something that will have a longer life ahead and that’s better than the original,” said one member of the jury.

The firm preserved the original foundation, which bought them maneuvering room from the planning department. “If we had taken down the original house, we would have been constrained to just 1,000 square feet,” Anjali explains. “Los Altos is notorious for their restrictions, but I respect them for that. They are always watching for overdevelopment.”

Despite its sex appeal, the existing house was neither well built nor particularly well designed, says the architect. “It was quirky. There are a couple of similar homes around, possibly just





done by a builder. It was pretty rickety and not very comfortable. The windows were not sealed and drafty,” she says. “And the whole building was segmented—there was no true curve.”

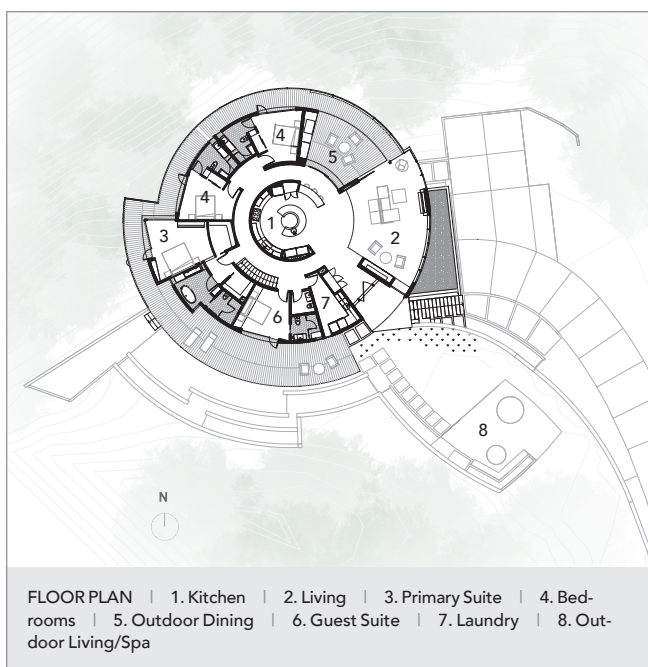
So the architects decided to turn the pseudo-circular courtyard house inside out and fill in the central atrium with the kitchen. Placing the kitchen at the center of the house made a great deal of sense for a family focused on baking as a favorite activity. Radiating from the kitchen hub is a circular hallway, accessing a series of wedge-shaped bedrooms along the perimeter. A larger living room wedge extends beyond the perimeter and rests atop a plinth that holds the garage. From the new living room and an adjacent dining terrace are spectacular panoramic views to the San Francisco Bay.

“It was all about leveraging that geometry and amping it up,” says Anjali. “Once we decided to lose the courtyard and make the house a true circle, we could access those views.”

But with this shape, including the circular hallway, comes the potential for disorientation. Anjali and her team inserted careful visual cues to anchor important spaces. “We have a slatted stair going to the basement, and other important markers along the way. And with the circular hallway around the kitchen, we added moments of interest and relief—like the patio space with curved doors that pocket away.

“Every decision was about balancing—what’s the low-hanging fruit and what areas do you splurge on and go custom?” she explains. In the kitchen, two flat banks of cabinets hold appliances and the pantry, while custom under-cabinets, counters, and a peninsula carry the curve around the semi-circular island.

“It’s just magical with those shapes,” a judge concluded. “This is definitely a difficult typology and the architects took it and turned it into something fantastic.”—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Steven Stept, AIA, partner in charge; Anjali Iyer, project architect; Humbeen Geo, Feldman Architecture, San Francisco

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

INTERIOR DESIGNER: Meera Agrawal (client)

LANDSCAPE ARCHITECT: Erica Deitchman, Variegated Green, San Francisco

LIGHTING DESIGNER: Marissa Tucci, Tucci Lighting, San Francisco

ENGINEERS: Ryan Billante, BKG Structural Engineers, San Carlos, California; Lea + Braze Engineering, Inc., Hayward, California; Romig Engineers, Inc., San Carlos

PROJECT SIZE: 5,103 square feet
SITE SIZE: 1.1 acre

CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Adam Rouse

KEY PRODUCTS

- CLADDING:** Accoya Shou Sugi Ban Siding from Delta Millworks
- COOKTOP/MICROWAVE:** Wolf
- COUNTERTOPS:** Wilsonart quartz
- CUSTOM CABINETS:** Ralph King Furniture & Cabinetry
- ENTRY DOOR:** Blomberg swing/pivot door
- FIREPLACE:** EcoSmart Fire bioethanol
- FLOORING:** Concrete micro-topping, hardwood, tile
- OUTDOOR GRILL:** Viking
- REFRIGERATOR/FREEZER/WINE REFRIGERATOR:** Sub-Zero
- TUB:** Aquatica Purescape
- WINDOW WALL SYSTEMS:** Fleetwood multi-slide pocket doors



CITATION / RENOVATION

COLLEEN HEALEY ARCHITECTURE
RED MAPLE HOUSE
BETHESDA, MARYLAND

Constraints are almost a cliché on urban lots these days. But here the solutions are anything but ordinary. A dilapidated carriage house sat on an 11,000-square-foot flag lot—which seems large until you plan for the looming red maple near the center and the need for privacy from seven adjacent neighbors.

In response to the family's request for informal, light-filled spaces and indoor-outdoor areas for entertaining, Colleen Healey, AIA, devised a roughly U-shaped scheme that bends around the maple. The carriage house was transformed into a bright, lofted kitchen, dining, and living area that spills out to a terrace, while a main entry around the side of the great room finessed the small frontage. Two en suite bedrooms and a flex room were added behind the great room. And a thin art gallery connects the great room with a primary suite and office on the other side of the lot that gaze into the red maple canopy.

"I had to create an almost enveloping scheme that would shelter them from the surrounding properties," Colleen says. The clients' love of color led to punchy, painted fiber cement cladding combined with crisp white board-and-batten siding and charcoal-colored wall planes that ground the composition.

Its joyful freshness was not lost on the judges. "On a flag lot, the house develops a strong character in a different way from just the strong rigor we tend to gravitate toward as architects," one said.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Colleen Healey, AIA, Colleen Healey Architecture, Washington, D.C.
BUILDER: Cabin John Builders, Cabin John, Maryland
LIGHTING CONSULTANT: Illuminations, Inc., Washington, D.C.
PROJECT SIZE: 3,300 square feet
SITE SIZE: 11,000 square feet
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Jennifer Hughes Photography
KEY PRODUCTS
CABINETRY: Stuart Kitchens
CLADDING: Stucco and HardiePanel
ENTRY DOORS/ WINDOWS: Pella

FAUCETS: Broan, Kohler, Hansgrohe
INSULATION: Huber ZIP System Sheathing
LIGHTING: Progress Lighting
LIGHTING CONTROL SYSTEMS: Lutron
PAINTS: Benjamin Moore
RANGE: JennAir
SECURITY SYSTEMS: Ring
SINKS: Blanco, Kohler
SKYLIGHTS: VELUX
STRUCTURAL WEATHERIZATION: Blueskin
TOILETS: TOTO
TUBS: Kohler
VENTILATION: Panasonic Whisper
WINDOW SHADING SYSTEMS: Lutron



CITATION / RENOVATION

ASSEMBLEDGE+
OAKDELL RESIDENCE
LOS ANGELES

When this midcentury project in Studio City came to Assembledge+, it was largely untouched by time. The sawtooth plan engaged fairly well with the commodious site, given the standards and opportunities of its period, but David Thompson's clients knew it could do more. And the home was in dire need of a big overhaul to its interiors and its energy performance.

"Part of the beauty of Southern California is we can open these houses 365 days of the year," says David. "This house is in the heart of Los Angeles. To have this much property in a dense urban environment is an opportunity for an incredible sanctuary."

To mine that gold, the team set about connecting the front yard, side yards, and backyard to a new, sharpened sawtooth plan with large windows walls

that open to the landscape. The house steps down the moderate slope in back, allowing a tiered outdoor living area and an expanded primary bedroom with an office tucked underneath. "Our goal was to blur the boundaries between all the yards and extend the living experience

to all parts of the site," David explains.

"There are a lot of beautiful moments here," said one judge. "Overall, it's a well-executed project, especially as it ties together with those fabulous outdoor spaces. It's a significant transformation."—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: David Thompson, principal in charge; Gregory Marin, Assembledge+, Los Angeles

BUILDER: Eric Dobkin, Dobkin Construction, Los Angeles

INTERIOR DESIGNER: Lisa Strong Design, Los Angeles; Susan Mitnick Design Studio, Los Angeles

LANDSCAPE ARCHITECT: Michael Fiore, Fiore Landscape Design, Los Angeles

STRUCTURAL ENGINEER: Chris Peck, Peck, Pasadena, California

PROJECT SIZE: 5,755 square feet

SITE SIZE: 0.62 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Lisa Romerein

KEY PRODUCTS

COOKTOP: Wolf

COUNTERS: Caesarstone

DRYWALL: USG

FAUCETS: Dornbracht

PAINTS: Benjamin Moore

REFRIGERATOR/FREEZER: Sub-Zero

TOILETS: Duravit, TOTO

WINDOWS/WINDOW WALL SYSTEMS: Fleetwood



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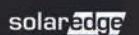
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CITATION / ARCHITECTURAL INTERIORS

MOWERY MARSH ARCHITECTS
YORK STREET PASSIVE TOWNHOUSE
JERSEY CITY, NEW JERSEY

Older urban townhouses are string bean-like spaces that challenge even the most astute designers, and more so when they are a mere 16 feet wide. Comprising four stories including the basement, this 1880s building went from dreary to dramatic with its lightwell insertions, botanical wallpapers, and enigmatic black core. “They made it feel pretty incredible,” a judge said.

While skylighting a central stairwell is a classic way to bring light to the bottom of a tall house, Jennifer Marsh, AIA, and Brian Marsh, AIA, went further by “skinnying up the hallways” on the second and third floor. Detaching them from the core created a sun-drenched slot lit by both the skylight and a small outdoor courtyard on the top floor. “The core usually houses the baths, laundry, and other functions, so it was kind of fun to highlight that,” Jennifer says. “We created a diagram with this black core, pulling it apart a bit so you can start feeling those forms.”

Indeed, the black functional areas, tightly tailored in stained white oak, recede against the other all-white surfaces. On the first floor they conceal a mudroom, powder room, and pantry, and on the second floor a bath shared by the two daughters. Bold botanical wallpaper in the dining room and powder room adds film-set glamour to the slightly noir scene. “The client loves pattern and color, and we found those moments for it,” Jennifer says.

Rigorous air sealing and “squeezing mechanical systems into the smallest possible spaces,” Brian says, led to a quiet house that meets Passive House standards. “The fourth dimension is thermal comfort,” Jennifer adds, “which is not always found in a four-story house.”—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Jennifer Marsh, AIA, and Brian Marsh, AIA, Mowery Marsh Architects, Hoboken, New Jersey
BUILDER: Jason Endres, Endres Home Builders, Nutley, New Jersey
INTERIOR DESIGNER: Elaine Santos, Elaine Santos Design, New York, New York
BUILDING SCIENTIST: Ed May and John Mitchell, bldgtyp, Brooklyn, New York
STRUCTURAL ENGINEER: Melissa O’Leary, Proper & O’Leary Engineering, Troy, New York
PROJECT SIZE: 3,780 square feet
SITE SIZE: 0.04 acre
CONSTRUCTION COST: \$450 per square foot
PHOTOGRAPHY: Haris Kenjar Photography

KEY PRODUCTS

CABINETS/HARDWARE: Omnia
CLADDING: Boral
COOKTOP/OVENS: Samsung
COUNTERTOPS/BACKSPLASH: Daltile
DISHWASHER/REFRIGERATOR/FREEZER: Bosch
ENTRY DOORS: Ikon
FIREPLACE: Absolut black granite hearth
FLOORING: White oak, marble by Ivy Hill and Krista Watterworth Kiss
REFRIGERATOR/FREEZER: Bosch
SKYLIGHTS: LAMILUX
VANITIES: Ikea, Semihandmade
VENT HOOD: Thermador
WALLPAPERS: Cole & Son, Mulberry
WASHER/DRYER: Whirlpool



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CITATION / ARCHITECTURAL INTERIORS

HMH ARCHITECTURE + INTERIORS
VAIL FAMILY CONDO
VAIL, COLORADO

A series of strategic moves transformed this generic ski condo into a modern retreat for extended family. The judges particularly admired the reconfigured spiral stair—a clunky relic of the 1970s and a touchstone for the family’s long history there. Its treads were refinished

to match the white oak floors, and its handrail replaced with a sculptural steel screen made from tightly spaced pickets that extend to the floor. This allowed a guardrail to be removed and the square opening to become a streamlined circle.

In the second-floor gathering space, the architects removed walls to create a larger kitchen that faces the dining area and family room, fitted with a new fireplace and surround that rises into the vaulted ceiling to connect the spaces vertically. “The vault was existing but didn’t feel purposeful,” says project architect Lindsay Beukhof, AIA. They addressed

that by also wrapping the kitchen’s new wood ceiling into the vaulted space and installing floor-to-ceiling sliding glass doors and a clerestory. “All the windows became larger to enhance the outdoor connection,” she says.

“We tried to keep things neutral, letting the outside views of mountains come into the house,” says HMH interior designer Leah Civiok. Throughout, a warm, light gray palette creates a serene environment, while wood slats at the entry and in the bedrooms and office refine the modestly scaled spaces.
—Cheryl Weber

PROJECT CREDITS

ARCHITECT: Cherie Goff, AIA, principal in charge; Lindsay Beukhof, AIA, project architect, HMH Architecture + Interiors, Boulder, Colorado

BUILDER: Shaeffer Hyde Construction, Vail, Colorado

INTERIOR DESIGNER: Leah Civiok, HMH Architecture + Interiors

ENGINEERING: KRM Consultants, Avon, Colorado

PROJECT SIZE: 2,650 square feet

SITE SIZE: 0.06 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: David Lauer Photography

KEY PRODUCTS

CABINETS: Dutchman Woodworks

COOKTOP: Wolf

COUNTERTOPS: FENIX

DISHWASHER: Cove

DOOR HARDWARE: Emtek

FAUCETS: Axor Starck, Gessi, Cea, Fantini

FIREPLACE: Flare

FLOORING: Hakwood pure European oak

HOME CONTROL SYSTEMS: Xsentials

HUMIDITY CONTROL EQUIPMENT: Carrier

LIGHTING: Juno Lighting

LIGHTING CONTROL/WINDOW SHADING

SYSTEMS: Savant

RADIANT HEATING: Warmboard

REFRIGERATOR/FREEZER: Sub-Zero

SINKS: Franke, MTI, Dornbracht

STAIR FABRICATION: Enyart Forge & Fabrication

SKYLIGHTS: VELUX

TOILETS: TOTO

TUB: BainUltra

VENT HOOD: Miele

WINDOWS AND WALL SYSTEMS: Pella

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HONOR AWARD / RESIDENTIAL SPECIAL CONSTRAINTS

McINTURFF ARCHITECTS
HOUSE . POOL . GARDEN
WASHINGTON, D.C.



Linear and layered, this house's fluent response to a complicated urban site earned high praise from the judges. On a narrow corner lot, the sectionally inventive design funnels in light while connecting a series of beautifully detailed interiors to an outdoor pool. "They barely allude to the constraints of the site," a judge said of the entry description. "They succeeded in an almost effortless fashion to make something beautiful out of something tough."

For Mark McInturff, FAIA, the conditions were not that unusual. "Every site we're building on anymore is complicated," he says. Perhaps more than most, however, this project was defined by its setbacks. Zoning regulations dictated that the house could cover only 10 percent of the lot. "By the time you come in from the street on two sides of the corner, you're left with a rectangle, which we built," Mark says. "You couldn't move that house two inches in any direction. We touched every boundary we were allowed to touch."

The unusually long pool—the owner requested 75 feet—presented the thorniest challenge on the slightly sloping lot. Mark was inspired by Charleston's historic homes whose long sides run perpendicular to the street, their porches facing a side yard. Here, too, he pushed the bar-shaped house's long southern exposure against the side yard setback, 15 feet away from a neighbor, and opened the northern exposure to the pool and—surprise—the street. "The idea with the north-facing garden is that it makes use of borrowed landscape; most of that land isn't the owner's—it's the city's," Mark says, referring to the setback.





“The plantings on the street now make it almost hard to see the house.”

There are only a few windows on the south side, to escape glimpses of close neighbors, but a clerestory in the middle of the two-story home scoops in southern light. Steel beams and columns create a rhythm along the glazed northern walls, as do louvers that shield an upstairs hallway from the street. Inside the front door, one can see the entire garden and to the far end of the floor plan, which culminates in a guest room and screened porch, “a little hanging basket overlooking the pool,” Mark says. Exterior cladding combines white stucco and black-painted fiber cement siding, and the interiors continue that understated palette with steel and white oak.

“I find this project refreshing. It really stands out on its own,” said a judge. “I would have imagined they would turn their back on the street, but they didn’t. It’s a powerful project.”—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Mark McInturff, FAIA, principal in charge; Colleen Healey, AIA, project architect, McInturff Architects, Bethesda, Maryland

BUILDER: Zantzinger, Inc., Washington, D.C.

LANDSCAPE ARCHITECT: Lila Fendrick Landscape Architects, Chevy Chase, Maryland

STRUCTURAL ENGINEER: Christopher Cobb, PE, Matteo Cobb Collaborative, Alexandria, Virginia

POOL CONTRACTOR: Crystal Pools, Potomac, Maryland

METALWORK: AK Metal Fabricators, Alexandria, Virginia; Northeast Iron Works, Washington, D.C.

PROJECT SIZE: 4,500 square feet

SITE SIZE: 0.15 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander, Julia Heine

KEY PRODUCTS:

COOKTOP/OVENS/WARMING DRAWER: Wolf

DISHWASHER: Miele

FAUCETS: Grohe, Hansgrohe

LIGHTING CONTROL: Powerhouse DC

REFRIGERATOR/FREEZER: Sub-Zero

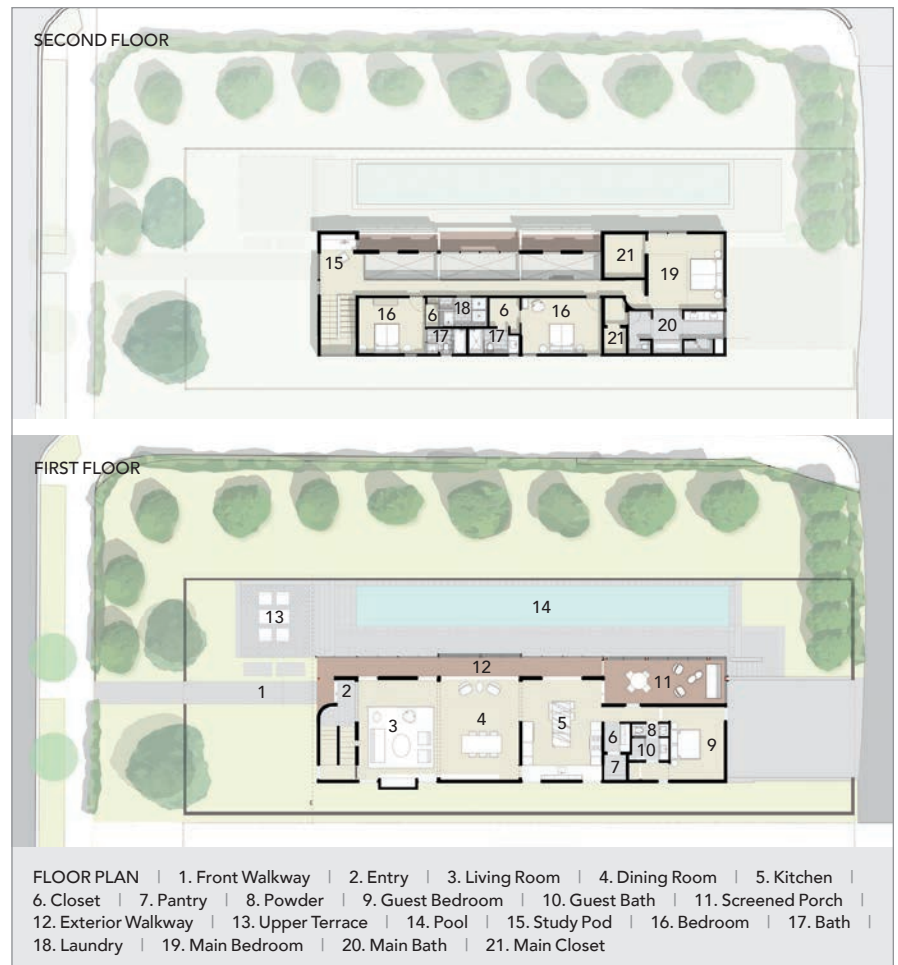
SINKS: Blanco, Kohler

TOILETS: TOTO

TUBS: Kohler

WASHER/DRYER: Whirlpool

WINDOW SHADING SYSTEMS: Lutron





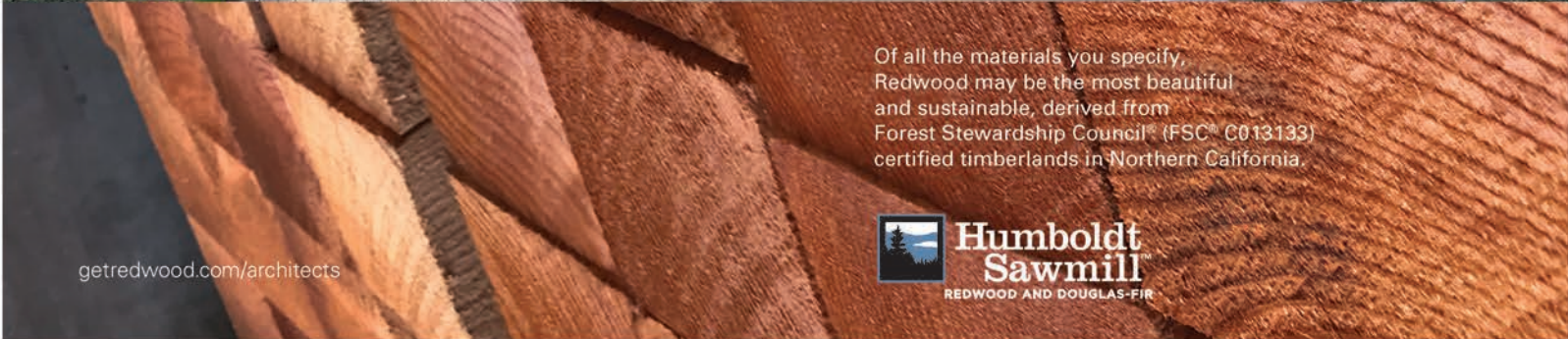
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CITATION / RESIDENTIAL SPECIAL CONSTRAINTS

NORTH RIVER ARCHITECTURE & PLANNING
GALLATIN PASSIVE HOUSE
GALLATIN, NEW YORK

Peter Reynolds is a true believer in Passive House, so much so that he built his own. And he thinks the time has finally come to go large with the strategy for designing and building more sustainably. He has a big vision for his company's FlexHouse template, derived from his personal house, which he thinks provides enough "Swiss Army Knife" possibilities for customization and future alterations to suit many clients. "The market had not really stepped up until now," he says. "But now, people are leaving cities and designing with energy in mind. It's really here now."

The clients for this house in Gallatin, New York, were seeking a family-centered rural life with built-in resilience in the face of climate change. Energy and food security were paramount. Their large property also contained a dilapidated Dutch barn they wished to incorporate into the project. "They wanted to be spare in what they do—to do more with less," Peter explains. "So every space has two or three functions to it and there are no hallways."

The "full-span structural design" will allow future changes with relative ease, he says. But, with such flexibility already designed in, that might not be necessary. Two 24-foot lift-slide doors open the house to outdoor life, further releasing the plan from constraints. And the restored barn is now a tabula rasa for entertaining, working, or whatever the program du jour may be. Our jury admired the goals of the project and the dedication to a more sustainable model for modern life.—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Peter Reynolds and Chris Ruel, project designers/managers; Stephanie Bassler, project architect, North River Architecture & Planning, Stone Ridge, New York
BUILDER: North River Design Build, Stone Ridge
INTERIOR DESIGNER: Amy Baratta, Amy Baratta Design, Beacon, New York
STRUCTURAL ENGINEER: Bill Scribner, Kaaterskill Associates, Cairo, New York
ENERGY MODELING: John Loercher, Northeast Projects, Hillsdale, New York
LIGHTING DESIGNER: CS Illumination, New York, New York
PROJECT SIZE: 3,400 square feet

SITE SIZE: 163 acres

CONSTRUCTION COST: \$875 per square foot

PHOTOGRAPHY: Randazzo & Blau Photography; North River Architecture & Planning

KEY PRODUCTS

ENGINEERED LUMBER: TrimJoist

ENTRY DOORS/WINDOWS: M SORA

FASTENERS: Simpson Strong-Tie

HOUSEWRAP: Johns Manville Foil-Faced Polyiso

THERMAL/MOISTURE BARRIER: Huber ZIP System

WINDOW WALL SYSTEMS: Sugatsune, sliding doors

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Tango House, Greenwich, CT

CAROL KURTH ARCHITECTS, PC Architects: Carol J.W. Kurth, John Rapetti, Diana Wawrzaszek Photo: Eric Laignel



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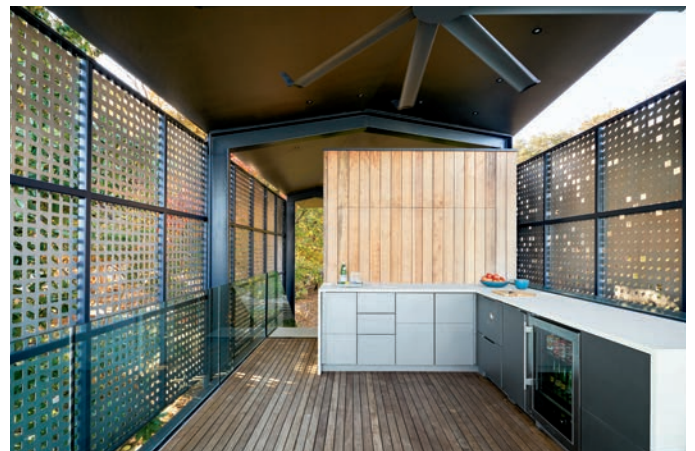
HONOR AWARD / CUSTOM ACCESSORY OR OUTBUILDING

MATT FAJKUS ARCHITECTURE
FILTERED FRAME DOCK
AUSTIN, TEXAS

Almost like a bird alighting on a rock, Filtered Frame Dock captures a moment of frozen motion at the water's edge. Designed as a lakeside home's only shoreline access, the outbuilding serves multiple purposes—sheltered outdoor entertainment space, water sports storage, and a refuge from the stifling heat on land—but it elevates those functions with the beauty and grace of its execution.

Occupying the waterfront of a long, narrow lot, the dock and its artful screens filter out views of neighboring townhouses and a marina, while framing “aperture views” of the lake, says Matt Fajkus, AIA. “Our client also wanted the building to provide 50/50 shade and sun. So that drove our thinking about placement of walls and how we punctured them. We did a lot of solar tests to see how that light would change through the day and through the year.”

Strict codes dictated the maximum size and level of enclosure for the building—even the amount of storage allowed. No bathrooms or air conditioning were permitted, but it could have a refrigerator, lighting, and a ceiling fan to drive away mosquitoes. With function kept to a minimum, the building's strength as a sculptural object soars. The algorithmically devised screen perforations cause a dance of patterned light and shade across the steel, wood, and glass, in contrast with the organic ripples of breeze across the water. Said one judge admiringly, “It's so precise. Every single surface is worked out on this.”—*S. Claire Conroy*



PROJECT CREDITS

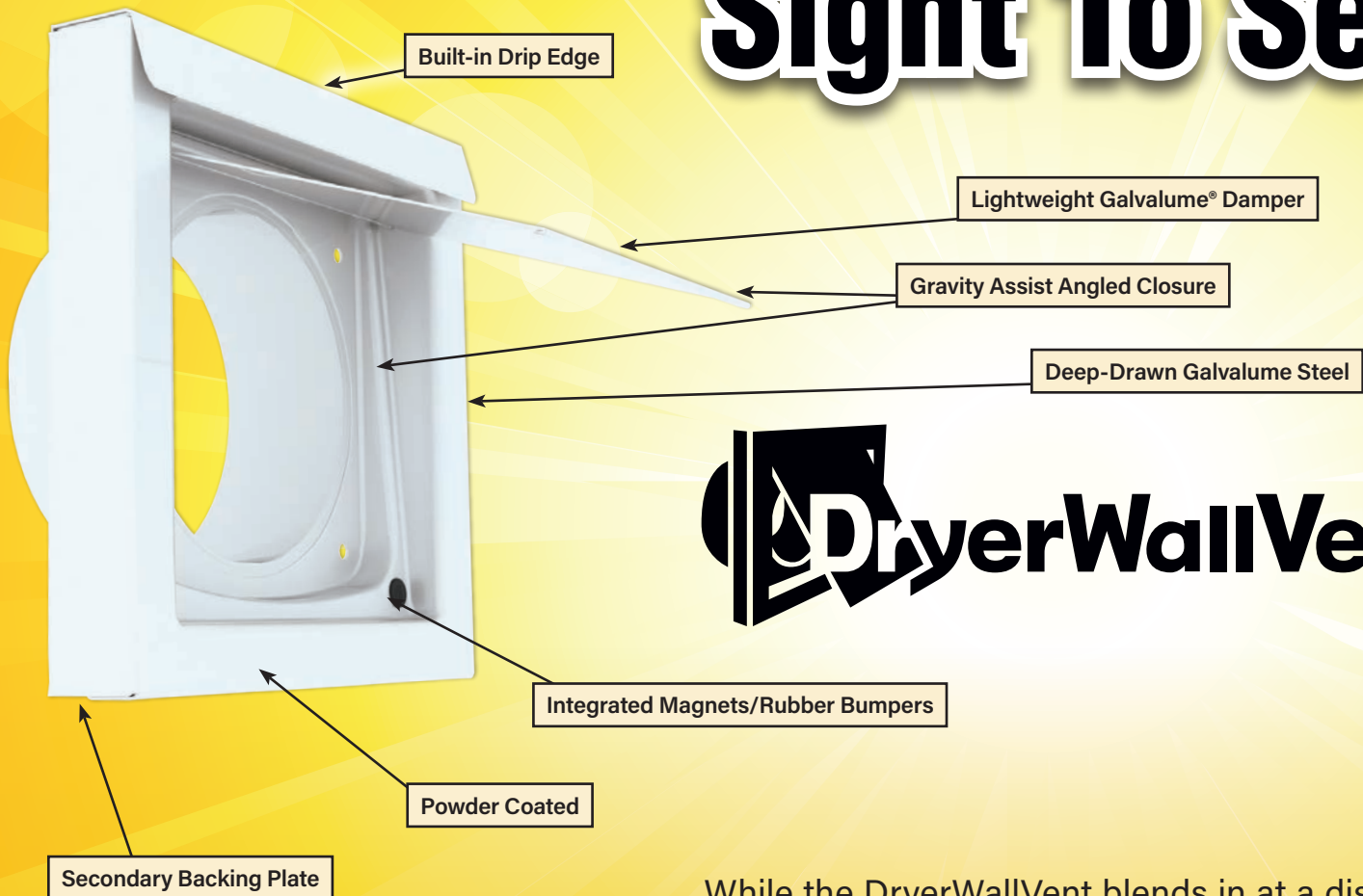
ARCHITECT: Matt Fajkus, AIA, Matt Fajkus Architecture, Austin, Texas
BUILDER: Risinger Build, Austin
LANDSCAPE ARCHITECT: LandWest Design Group, Austin
STRUCTURAL ENGINEER: Whit Smith, Smith Structural, Austin
PROJECT SIZE: 550 square feet
SITE SIZE: 0.7 acre
PHOTOGRAPHY: Charles Davis Smith, Leonid Furmanskyy, MF Architecture

KEY PRODUCTS

CLADDING: Stainless steel screens, Accoya and Fine Gray Douglas Fir from Delta Millworks
COUNTER/SURFACING: Lueders limestone
FAN: Big Ass Fans
LIGHTING: Jesco, SIMES
OUTDOOR APPLIANCES: True
ROOFING: Mild steel
ROOF/TRUSS SYSTEMS: Structural steel
STRUCTURAL GLASS: CRL TAPER-LOC (glass railing)

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CITATION / CUSTOM OUTDOOR LIVING

WOODS + DANGARAN
DESERT PALISADES
PALM SPRINGS, CALIFORNIA

“The desert always wins” is the certainty that guided Brett Woods’ design of his own family retreat in the hills above Palm Springs. “It can be 50 degrees at night and 112 the next day. That fluctuation takes a toll on people, cars, objects, and houses,” he says. This Miesian pavilion takes the harsh environment in stride with an exterior volume bookended by burnished CMU block. Custom created to match the earth, it slips into the living room and primary bedroom at opposite ends of the house. On the house’s long side, an 8-by-10-foot grid of patinaed brass panels also expresses the desert elements. “The panels take the heat differently,” he says. “Some look homogenous, others like a patchwork quilt on the elevation.”

The dreamlike desertscape is ever-present inside the house. It spans a natural arroyo, allowing seasonal water to run under the house. There, a glass-enclosed bridge connects the

two wings across a trellised atrium that can be viewed from nearly every room. Glass great room walls dematerialize, creating a seamless transition to an outdoor dining area, deck, pool, spa, fireplace, and lounge.

No mere afterthought, the sensi-

tively designed gardens are integral to household life. “There’s a consistent, interesting engagement with the landscape,” a judge said. “Within that desert landscape, they were able to create a magical, habitable outdoor space.”—*Cheryl Weber*

PROJECT CREDITS

**ARCHITECT/INTERIOR DESIGNER/
LIGHTING DESIGNER:** Woods + Danganan,
Los Angeles

BUILDER: HJH Construction, Palm Desert,
California

CIVIL AND STRUCTURAL ENGINEER:
Labib Funk + Associates, El Segundo,
California

PLUMBING ENGINEER: California Energy
Designs, Burbank, California

PROJECT SIZE: 3,800 square feet

SITE SIZE: 0.49 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Joe Fletcher

KEY PRODUCTS

**COOKTOP/VENT HOOD/OVENS/
DISHWASHER/REFRIGERATOR:** Miele
COUNTERTOPS: Caesarstone, Ceppo,
white onyx, silver travertine

ENTRY DOORS: Otiima

FAUCETS: California Faucets

FIRE SPRINKLERS: AFP Systems

FLOORING: Eco Outdoor

LIGHTING CONTROL SYSTEMS: Meljac

SINKS: Blanco, Kohler

SURFACING: Ann Sacks (kitchen backsplash)

TOILETS: TOTO

TUB: Hydro Systems

WASHER/DRYER: Whirlpool

WINE REFRIGERATOR: Sub-Zero

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CITATION / CUSTOM URBAN HOUSE

McINTURFF ARCHITECTS
GEORGETOWN HOUSE
WASHINGTON, D.C.

Mark McInturff, FAIA, renovated this condo-with-a-view three times and for three different owners over a 20-year period. The third time produced the charm—a shimmering stair that elevates all the previous interventions. The original 1940s stair was small and winding,

almost unsafe, Mark says. What’s more, the kitchen and dining room are on the lowest floor and the bedrooms are on the third, so the owners were constantly going up and down the stairs.

Fabricated by local artisans, the stair stringers are buried in the white oak treads. “It was a little like building a ship in a bottle; the wood and steel workers had to assemble it together,” the architect recalls. On the main living level, a half-wall of curved glass introduces the first landing, which floats a few steps off the floor. The landing above is incorporated into the stair, “as if the stair was

there first and the floor was built around it,” he explains. The entire interior was painted pure white, including the older beech wall shelving and window frames. “There are so many lines that it becomes very delicate,” Mark observes. “Facing south, the space sparkles, and now the shadows the sunscreens cast on the shelving is like pattern on pattern, mesmerizing.”

Said a judge: “The other details are quieter and allow this quirky and exuberant stair to exist. It’s a statement piece that’s pretty cool.”—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Mark McInturff, FAIA, principal in charge; Colleen Healey, AIA, project architect, McInturff Architects, Washington, D.C.

BUILDER: Scott Taylor, Taylor Concepts, Rockville, Maryland

INTERIOR DESIGNER: Michael Johnson, Mrj Design Group, Washington, D.C.

METALWORK: AK Metal Fabricators, Alexandria, Virginia

WOODWORK: Andrew Greene, Potomac Woodwork, Gaithersburg, Maryland

STRUCTURAL ENGINEER: The Mateo Cobb Collaborative, Alexandria, Virginia

PROJECT SIZE: 4,100 square feet

SITE SIZE: 0.057 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander, Julia Heine

KEY PRODUCTS

CABINETRY: Kitchen and Bath Studios

COOKTOP/OVENS: Wolf

COUNTERTOPS: Honed Carrara marble

DISHWASHER: Bosch

FAUCETS: Blanco, Grohe

FINISH MATERIALS: Backpainted glass, Corian

FIREPLACE: Polished Carrara marble

FLOORING: White oak

PAINTS: Benjamin Moore Super White

REFRIGERATOR/FREEZER/WINE REFRIGERATOR: Sub-Zero

SINKS: Blanco, Kohler

TOILETS: TOTO

VENT HOOD: Best

WINDOWS: Hope’s Windows



CITATION / ARCHITECTURAL DETAILS

ALTERSTUDIO ARCHITECTURE
TARRYTOWN RESIDENCE
AUSTIN, TEXAS

“When our clients approached us about doing this house, they told us that they liked our work, but they really like dark houses,” Kevin Alter recalls. “We asked, ‘How dark is dark?’” As it turned out, dark was very dark.

It’s a challenge to enliven a façade that wants to absorb all the available light, especially on a site shaded by mature trees. But ever resourceful and inventive, Alterstudio devised a mix of materials and details that give dimension and dynamism to the façades, with particular emphasis on the front, street-facing elevation. Here, horizontal Corso bricks contrast with vertically applied ebony-stained cedar siding and a roof fascia of linear ribbed steel. It’s a contrapuntal arrangement akin to visual music. “It’s a very well-detailed project,” said one judge. “The entry is quite exceptional in its mix of materials.”

White soffits on the exterior and ceilings on the interior inject lightness, underscoring and contrasting the dark tones. In plan, the house is as layered as the façades, traversing from front wall, across a formal front courtyard, and through the house to another, more casual courtyard at the back. It creates its own zones of privacy and repose on its suburban corner lot.

“We are interested in architecture having some figure to it, exerting a kind of presence,” says Kevin. “Architecture is made of many things—many small parts and joints. We were trying to make it feel coherent.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Kevin Alter, Ernesto Cragolino, Tim Whitehill, Joseph Boyle, AIA, Shelley McDavid, AIA, Alterstudio Architecture LLP, Austin, Texas

BUILDER: Clean Tag, Austin

LANDSCAPE ARCHITECT: Word+Carr Design Group, Austin

STRUCTURAL ENGINEER: MJ Structures, Austin

PROJECT SIZE: 4,401 square feet

SITE SIZE: 0.37 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn Photography

KEY PRODUCTS

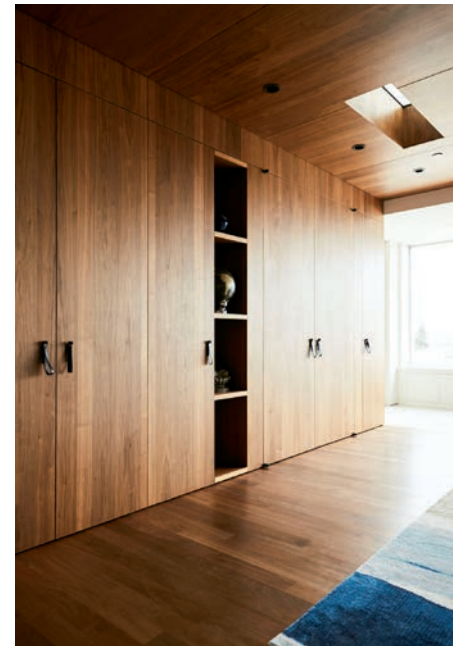
CLADDING: Corso brick, ebony-stained cedar siding

COUNTERTOPS: Absolute black granite, marble, Caesarstone

DOOR HARDWARE: Pemko, Sugatsune, FSB, Omnia

HVAC: Mitsubishi

WINDOWS: RAM Windows, Heritage Windows by Andersen



CITATION / ARCHITECTURAL DETAILS

SIDELL PAKRAVAN ARCHITECTS
NINETEENTH STREET RESIDENCE
SAN FRANCISCO

With its lofty views of the San Francisco skyline, this otherwise banal apartment unit was ripe for reinvention. Low-ceilinged and spatially uninspired, it was transformed with the insertion of two rectangular walnut volumes. One volume defines the vertical circulation; the other envelopes a living area that breaks through the roof to a new penthouse and outdoor terrace.

“The original unit, built in the 1970s, had many rooms. They wanted to create more openness, but without making one big space like an urban loft,” says Rudabeh Pakravan, AIA. She wrapped the floor and ceiling in walnut to create a warm living and dining space that floats within the floor plan, bounded by a walnut storage wall on one end and a solid walnut island on the other. “It’s all very visually connected, but you still feel like you’re walking into

the living room,” she says.

An open-riser staircase with solid-walnut treads extends that volume up to the wood-clad penthouse. Henrybuilt paneling from the kitchen was used on the walls and ceilings of both insertions. “It was important to keep the stairs feel-

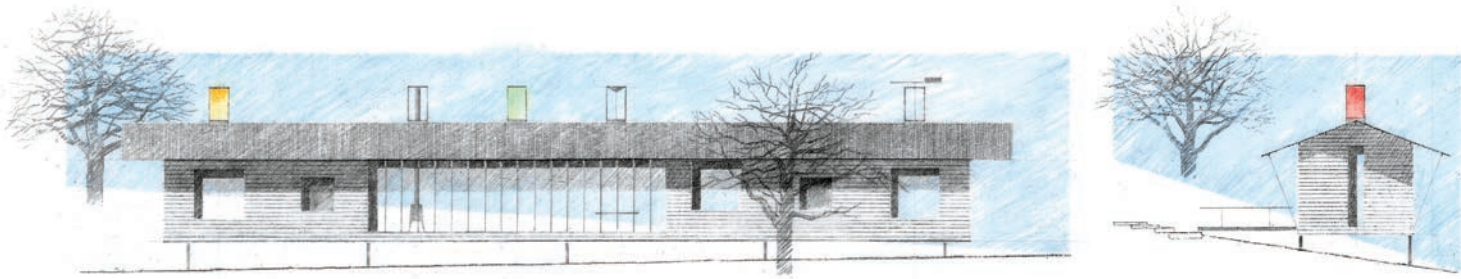
ing as light as possible,” says Rudabeh. “We had a complex structural detail of a steel stringer in the wall and welded steel treads.”

“It is definitely a beautiful stair that required a lot of decisions,” a judge said approvingly.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Rudabeh Pakravan, AIA, Sidell Pakravan Architects, Berkeley, California
BUILDER: Lemma Construction, San Francisco
PROJECT SIZE: 2,500 square feet
SITE SIZE: 5,000 square feet
CONSTRUCTION COST: \$750 per square foot
PHOTOGRAPHY: Laurian Ghinitoiu for Henrybuilt
KEY PRODUCTS
CABINETRY/CASEWORK: Henrybuilt
COOKTOP: Wolf
ENTRY DOORS: Golden Gate Door and Window

FAUCETS: Dornbracht
LIGHTING: Tech Element
PAVERS/PATIO/RETAINING WALLS: HandyDeck
RADIANT HEATING: Warmboard
STRUCTURAL: Simpson Strong Frame Moment Frame
TOILETS: TOTO
VANITIES/PEDESTAL LAVS: custom concrete, Henrybuilt
WINDOWS: Bonelli Doors + Windows
WINDOW WALL SYSTEMS: LaCantina



CITATION / CUSTOM ON THE BOARDS

MAX LEVY ARCHITECT
RANCH HOUSE FOR A NATURALIST
ROSTON, TEXAS

Fourteen feet wide and about 100 feet long, this skinny house on a 3,000-acre working cattle ranch ups the ante on communing with nature. Located in a part of Texas where “the great plains thistle out,” the building was slid between trees to avoid cutting them down and raised off the ground to preserve the land’s contours. Coincidentally, this path of least resistance produced an optimal solar orientation, with the long sides facing north and south, if slightly askew.

In a trademark move, elements of Max Levy’s design channel nature’s cycles in wholly unexpected ways. Popping up along the roof’s ridge line are a quintet of “light chimneys,” each expressing a different aspect of nature. One collects a little rainwater from the roof that drips into a vase through a

half-inch bronze tube suspended above the dining room table. A second chimney houses a wind vane, its rod attached to a debarked tree branch in the little boy’s room that points in the direction of the wind. Two other chimneys reflect the compass directions. Fitted with a central plane that’s painted a different color on each side, one chimney glows yellow at sunrise and red at sunset, while the other emits a blue or green hue. A fifth chimney above the fireplace opens a view to the sky and smoke rising from the flue.

“The most elementary act of architecture is the framing of the view, and it has no particular cost,” says Max. “If you frame a view, you’ve got something.” The judges agreed.—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT: Max Levy, FAIA, principal in charge; Bryan Johnson, project architect, Max Levy Architect, Dallas

BUILDER: Mike Bengfort, Bengfort Homes, Gainesville, Texas

INTERIOR DESIGNER: Meredith Ellis, Meredith Ellis Design, New York, New York

PROJECT SIZE: 1,740 square feet

SITE SIZE: 3,000 acres

CONSTRUCTION COST: \$242 per square foot

PHOTOGRAPHY: Meredith Ellis

KEY PRODUCTS

EXTERIOR: Concrete block with slurry finish

FIREPLACE: Wittus

FLOORING: Forbo Marmoleum

INTERIOR WALLS AND CEILING: 1x6 pine siding

ROOFING: Corrugated zinc “C” panel

WINDOWS: Kolbe



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Publisher

Paul DeGrandis
(847) 440-3000 ext. 100
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West Sales Manager

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

Midwest Sales Manager

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

East Sales Manager

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

Southeast Sales Manager

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

**Product Resource Section/
Classifieds**

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

Digital Programs Manager

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

Ad Services/Materials

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

List Rental

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

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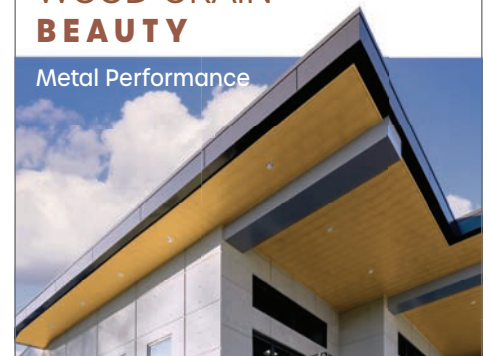
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CITATION / CUSTOM ON THE BOARDS

COTTON ESTES ARCHITECT
HONEY CREEK FARM
LAKEWAY, TEXAS

“In Texas, when it rains, it pours,” says architect Cotton Estes. This suburban house for a young couple (one is a hydrologist) is designed and engineered to capture those downpours (up to the 500-year storm volume), use the water for the house, and then filter it back into the Honey Creek watershed—cleaner than when it fell from the clouds.

The long, sloped roof will channel water through a single large gutter into a 40,000-gallon, board-formed concrete cistern at the low end of the slope. After use in the house, filtered water will irrigate the garden before returning to its natural path.

The entire house is geared toward immersion in nature, with extensive indoor/outdoor areas that harness views and cooling breezes. “The house is right on the edge of several HOAs in a dense suburb of Austin,” says Cotton. “But our building is a threshold to this incredibly natural and private overlook.”

A solar array will help the house meet net-positive energy goals, and the compact floor plan will flex for future needs—visiting guests from overseas or a growing family in the future. Not only were our judges swayed by the thoughtful, earth-friendly plan for the house, they were also very taken by the architect’s careful and artful presentation of the ideas behind the house: “I love this,” said one judge. “This was a very well put together presentation.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Cotton Estes Architect, San Antonio

BUILDER: Nick Ryza, Build-Native, Austin, Texas

CISTERN: Bowerbird Construction, Dripping Springs, Texas

PROJECT SIZE: 1,750 square feet

SITE SIZE: 2.65 acres

KEY PRODUCTS

CABINETRY/VANITIES: Ikea with Kokeena custom faces

CLADDING: Thermally treated Scots pine by Thermory

COOKTOP: Fisher & Paykel

DISHWASHER: Blomberg

ENTRY DOORS/WINDOWS: Weather Shield

FAUCETS: Kohler, Delta

HUMIDITY CONTROL: Ultra Aire by Santa Fe

Dehumidifier

HVAC: Mitsubishi

OVENS: Bosch

PAINTS: Benjamin Moore

RAILINGS: AGS Stainless

REFRIGERATOR/FREEZER: Sub-Zero

ROOFING: Berridge standing seam roof, Carlisle Residential Membrane Roofs

THERMAL/MOISTURE BARRIER: Korwall Industries SIP roof

UNDERLAYMENT/SHEATHING: Huber ZIP System

WATER TREATMENT SYSTEM: Orenco Advanced Wastewater Treatment

WINDOW WALL SYSTEMS: Arcadia thermally broken aluminum sliders

WINE REFRIGERATION: Summit

ENDURING
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HANDCRAFTED

HANDCRAFTED

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Lake Flato Architects Casey Dunn Photography

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Products Shown:

Palisades S100 Sliding Door System
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