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- James M. Evans, architect, Collaborative Designworks





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On the Cover: Casa Campo by Wernerfield drapes itself in nature. Photo: Robert Tsai.



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WHERE WHAT-IFS BECOME WHAT'S NEXT

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Repair or Replace?



I have to admit that sourcing urban infill houses for an issue like this is not an easy task. There are plenty of beautiful custom homes on rural sites—and we will feature some great ones next issue—but most custom residential architecture in cities is devoted to remodeling and not new builds. That makes sense, given the embedded costs of city sites—or does it?

In most prosperous urban areas, where we are more likely to find clients who can afford construction projects, desirable sites are largely built out. That means you have to add in the cost of removing an existing building, the headaches of permitting for new construction, and working around cranky neighbors for the two- or three-year timeline of a new build. It's no wonder the math seems to tip solidly toward renovation.

But pros know that numbers can lie. When renovating undistinguished buildings of mediocre character and middling materials, clients often discover after the fact that the math was not the home run they'd hoped for. Usually, the construction team encounters an unforeseen problem and the budget starts to swell. And then, as the project advances, the compromises imposed by existing conditions become more obvious and regretful.

It's not uncommon for clients to come to the end of the journey and conclude that it would not have cost much more to build it right from the start—with better function, better performance, better and longer-lasting materials, and so on.

Design/builder Paul Field learned this firsthand with his own house in Dallas, which he had remodeled over the years as funds became available. Just prior to COVID, he and his family had decided the alterations no longer worked for them, and they set about finding a lot for a new build. They looked for a year but came to realize they'd had the best lot all along. It was better to replace their old cottage with a new house designed from the ground up for how they really wanted to live. The striking new building (featured in our Case Study on page 22) is a wonderful addition to the neighborhood—if you can find it behind its multiple tiers of green roofs.

Our Design Lab feature on page 30 looks at three additional urban infill houses that reconceive how a city house can occupy its site and serve its owners. One in California by EYRC creates precious outdoor space where everyone was sure there could be none. Another in Minnesota by PKA finds a way to infuse the pleasures of outdoor living in an inhospitable climate. And our third in Seattle by Hybrid densifies a squandered site, cleverly squeezing four flexible, affordable dwelling units into the space of a duplex.

For our interiors story on page 14, we feature Nicole Blair's project, The Perch, a 660-square-foot building that hovers above the owners' bungalow—offering them multiple possibilities for function in a simply knock-out form.

A handwritten signature in black ink that reads "S. Claire Conroy".

S. Claire Conroy
Editor-in-Chief
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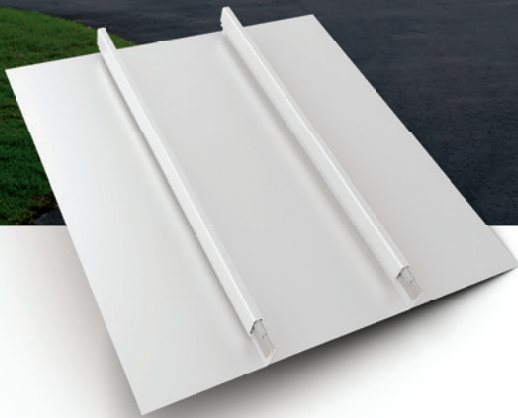
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-Brandon Ingram, Architect, C. Brandon Ingram Design



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



[View the case study](#)



Photo: Arton Grassl



Learning from Charles Moore: Two Sisters, Four Houses, and Me

BY JEREMIAH ECK, FAIA



Jeremiah Eck, FAIA

About 50 years ago, the renowned architect, educator, and author Charles Moore was hired by Frederick and Dorothy Rudolph to design a vacation house on Captiva Island, Florida, and about a decade later in the late 1970s, they hired him again to design their permanent residence in Williamstown, Massachusetts.

Charles was often called the father of Postmodernism, and was a prolific proponent through such books as “The Place of Houses.” With the exception of his small houses, however, I

was never a big fan of his work. But I still have a tattered copy of that book, because it was the first time that someone had articulated for me the process of designing a house, including a programmatic checklist to follow.

The houses that Charles designed for the Rudolphs were classic examples of Postmodernism—with historical references, whimsical details, bright colors, high skylit spaces, and connecting pods.

About the time Charles was designing their second house, I established my first office in a Cambridge, Massachusetts, apartment across the street from where Marta Rudolph, one of



Photos: Courtesy, Marta Rudolph and Lisa Cushman

Previous page: Eck MacNeely's house for Lisa Cushman in Williamstown, Massachusetts, offers multiple vantage points to the landscape. This page: The Rudolphs' houses in Captiva, Florida (left) and in Williamstown (above) by Charles Moore.

the Rudolphs' daughters, lived. We became occasional friends over the years, and I advised her now and then on small architectural projects. At the time I had no idea her parents had hired Charles Moore, but I did sense that Marta had an educated, discerning eye, which made her fun to work with.

A few years ago, Lisa Cushman, Marta's sister, asked me to design a new house for her and her husband, Michael, in Williamstown, and shortly after that, Marta also asked me to design the renovation of an older home she had just purchased in Northampton, Massachusetts. I still had no idea that Marta and Lisa were the daughters of Frederick and Dorothy, but I knew that they both had a good feeling for the design process and, as I liked to say to them, this was my first architectural *ménage à trois*.

Throughout the design development for both projects, I gradually became aware of the Charles Moore connection. It was never explicitly discussed, but it was clearly in the background. I consciously never brought it up, but something was special about my collaboration with both sisters. They seemed to have a natural ability to understand the design process, and I came to wonder if that was a result of their upbringing or being around their parents as they were designing their two houses.

I was very aware from my many years of residential practice that the best clients were often those who had previously done a design project, but it had not occurred to me that children brought up around the design process might benefit similarly. I decided to ask them about it when both houses were completed, and their comments are enlightening for all residential architects.

Surprisingly, just like me, both sisters had mixed feelings about the Charles Moore houses. The Captiva house,

where they spent most of their time, was their favorite: It was whimsical and playful, and blended in with the natural environment. The architect was good at "bringing the outside in," the sisters concurred, and had designed a variety of separate spaces "that were small and invitingly comfortable environments," said Marta. Lisa recalled how Charles even designed her a yacht on a napkin when he visited Captiva, and that personal involvement and inclusiveness deeply impressed both siblings.

On the other hand, Marta pointed out that the Williamstown house "looked so out of place in the neighborhood." The



Photo: Anton Grassl

Above: Eck MacNeely's remodel of Marta Rudolph's house in Northampton, Massachusetts, upgrades its connection to the patio and garden.

architectural nod to Monticello “over-directed the design process to the point that some of the interior spaces were cramped and less than optimal in terms of functionality.” (The reference to Monticello may have derived from Frederick Rudolph, who was a professor of American History at Williams College.)

Why the same recipe with different results? As a lesson for architects, Charles Moore had spent four or five days residing with Frederick and Dorothy to see how they lived before designing the Captiva house, but he turned the Williamstown house over to an associate after sketching the original design.

From both experiences Lisa and Marta also came away with lessons. To paraphrase: Charles Moore made us feel comfortable and taught us that building a house was really easy. He asked us how we lived and what we wanted, and watching the process was inspirational and instilled a real interest in architecture. He was, as Marta summed it up, “a cool guy.”

While working with me, both sisters definitely wanted houses more like Captiva—ones that blended with their neighborhoods and natural environment, with plenty of windows

to take advantage of natural light and views. Individual spaces were important, but only within a relatively open floor plan. But they wanted some of the textures, colors, and provision for family collections that had been in their parents’ houses. Most important, as Lisa put it, both Marta and she considered it a “real privilege to design their own homes”—to decide where and how they wanted to live.

It was critical that I listened closely to those desires. There’s no question in my mind that their sense of privilege and, yes, fun came from their experience with their parents and Charles Moore. It’s beyond our control as architects to influence the previous lives of our clients, but it’s well within our control to provide inspiration and fun to all of our clients, old and young alike. They will be better clients for the journey; and we will be better architects for it, too.

Jeremiah Eck, FAIA, is the founding principal of Eck MacNeely Architects in Boston, specializing in residential and academic work. He is also the author of three books on house design, a landscape painter, and a former lecturer in architecture at the Harvard Graduate School of Design.



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The Perch

AUSTIN, TEXAS
NICOLE BLAIR, AIA

Nearly everyone has experienced the dream where you have to take an exam, but somehow forgot to go to the class or study for the test. Another common dream is that you discover an extra room in your house—a happy surprise that you have more space than you thought you did. Alas, it's just a dream, unless you set about making it come true, as did the clients for this project in Austin, Texas.



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This page: A luscious pink softens the transition from the rustic exterior, while complementing its earthy tones. Ikea boxes are fronted in handmade panels to create custom-quality built-ins. Even within the compact project, the architect squeezed in a small niche, overlooking the living/entry area.



The couple, a landscape designer and a hairdresser, already owned a small compound of sorts—two bungalows (one pink and one blue) on side-by-side lots and a combined rear garden space they savored. But, as many of us do, they craved extra, better space. At the time they approached architect/builder Nicole Blair, AIA, they were seeking to remodel and expand the pink bungalow as their main residence, with the blue bungalow serving as the headquarters for the landscape business. “After getting through a set of plans to renovate the pink bungalow, they told me, ‘We’d love to build this, but we don’t know where we would move in the meantime,’” Nicole recalls.

So architect and clients hatched the plan for a standalone outbuilding, with flexible spaces that could serve as dwelling, studio, or salon.

It could be a place to move into during the bungalow renovation. But there was a caveat: “The clients told me they really like this idea of the flex space, but they’d love for it not to be in the backyard.”

The clients had developed the outdoor space themselves over time, including several garden structures and a steel fence surrounding the property, and they wanted to preserve it. The outbuilding couldn’t go in back, and the existing buildings were already built to the side setbacks. Nicole’s solution? Capture the air rights above the blue bungalow with The Perch—a 660-square-foot, two-room structure with a small living area, full kitchen, full bath, and laundry area.

Hovering above the blue bungalow, The Perch is a completely self-contained pod. “It was not





This page: Just up from the entry level, two flex rooms are ready to go as workspaces or bedrooms. Between them is a serene, stucco-lined bathroom with handmade fittings.



really that difficult a problem. Basically, it's as if the blue bungalow and The Perch were a two-story house, but there's a gap between the two," Nicole explains. "And it was really all dictated by the setback tent. It drove the angles in the design and the overall shape and size. We talked with the structural engineers, and they said it would work."

In fact, the structural engineers encouraged her to lighten up the structure. "They were amazing—they designed the steel even more minimally than I was expecting. They told us that if the columns pierce through the corners, we would not need as much lateral support." The only catch is that the building moves. And this is where you really need to have your clients on board.

"I love the movement, and fortunately, the clients do too," says Nicole. "It's the nature of a steel structure—like a large overpass or bridge—and we engineered for that. You can feel it when you're walking up the stairs and into that front cantilevered room, there's a slight motion to it."

In the Pink

Taking design cues from the rusting steel elements on site—especially the perimeter fence—Nicole designed the building with raw steel cladding, corrugated metal roofing, and a custom fabricated steel stair and landing. After all, there's a certain wistful poignance to Texas' rusting-metal-object-in-the-field look that works well with Austin's bohemian funkiness. However, as rusticated as the exterior is, The Perch's sophisticated shape and detailing elevates it from artifact to architecture.

Inside, the high level of refinement continues. Although the interior materials are not luxurious, they are carefully chosen and crafted. Nicole sought out budget savers wherever she could, but never at the expense of quality or design integrity. Layered on top is more keen detailing that makes every design decision sing.

The chorus starts with the pink—a lusciously warm and soothing pink she specified for the cabinet fronts in the living area and kitchen called California



ROOM WITH A VIEW

CARLA RIDGE HOUSE

BEVERLY HILLS, CA

Walker Workshop

Gaggenau Club 1683 Member

Sited on a magnificent Southern California hilltop property, the Carla Ridge house is a meticulously designed residence with one primary goal — “to maximize the dramatic and extensive views of Los Angeles.” Walker Workshop, the architectural firm behind the project, designed the home in “layers, stacked on top of itself in opposing directions, aligning the upper residence into a parallel pair of dwellings — establishing rotated wings whose ends jut outwards to the views.”

The entertaining and living core of the project which include the kitchen, dining and entrance spaces span between the parallel wings. “This main body frames the landscape and horizon creating a sense of infinite openness.” The kitchen is at the epicenter of

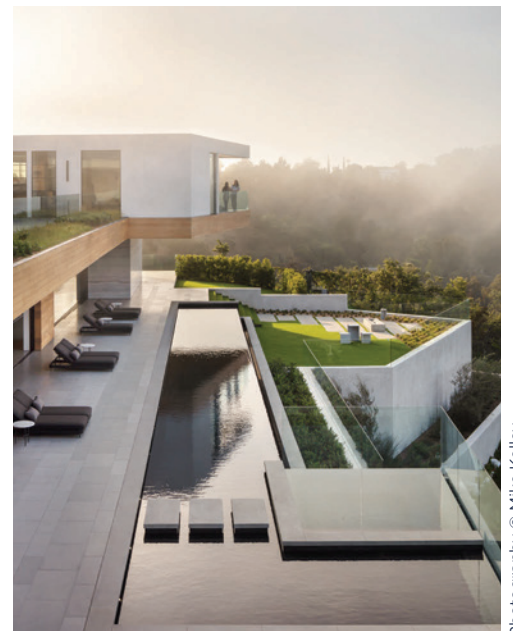


project. It offers unobstructed views, embracing the iconic Hollywood sign, Griffith Observatory, rolling canyons and hills of Los Angeles and, in the distance, the Angeles mountains.

The materials used throughout are integral to “giving the view center stage.” Simple concrete walls, Oak and Western Red Cedar cladding and flooring are complemented by pocket and motorized doors, marble “waterfall” surfacing and Gaggenau appliances.

A wellness center, infinity pool and reflecting pool augment the home’s beauty, enhancing its centering calm.

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PHOTOGRAPHER: Trent Bell

Coral from Behr. The color perfectly complements stock Burnt Pumpkin windows and sliding door units from Windsor Windows. A run of hall cabinets is a close match in Persimmon from Sherwin-Williams. Bedroom walls and ceilings are painted Nearly Peach and accent walls in Warming Peach, also from Sherwin-Williams. “I spent a lot of time sourcing the pinks. I wanted to pick up on the copper tones of the metal inside and outside to make moving through the spaces more seamless,” says Nicole.

You would think so much pink might evoke a popular stomach medicine but, instead, it suggests slowly warming sunrises. And it’s counterbalanced by the natural wood tones of the remnant rift- and flat-sawn white oak flooring Nicole located. Kitchen counters are Boos butcher block in an edge grain. And wood paneling inside and in the covered entry is fine-line tongue-and-groove in a penny gap detail. The paneling and all trim was prefinished in an Irish cream color, just a shade or two warmer than the White Blush from Benjamin Moore on the painted steel elements inside and on protected exterior areas.

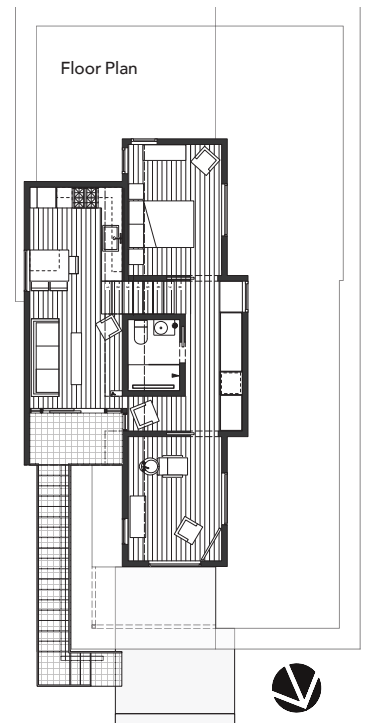
“It was important to me that a portion of the interior be wood and not drywall,” she explains. “I didn’t want you to walk

into the space after that dramatic arrival and have the interior feel generic. I wanted it to feel handmade and special. Also, with the building moving, wood is likely to be forgiving. The bathroom is at the core, which moves the least, so we used stucco and tile there. I wanted it to feel serene, and the whole space can function as a wet area.”

Design surprises abound in the tiny project—from the jaunty custom vent hood to the bespoke bathroom mirror, both echoing the dynamic shape of The Perch’s exterior. And those rustic elements from the exterior return as copper faucets and fittings in the bathroom and kitchen, sourced from a fabricator in Romania at a competitive price, says Nicole. Cabinet pulls throughout are rimmed in copper, too.

This project was all about constraints from the start—a tight budget, a tiny envelope to build within, a sacrosanct backyard—but Nicole saw only possibilities for invention and delight. “I often think the most beautiful solutions come when you’re given a seemingly impossible set of constraints and try to respond to them,” she says. “I wanted this project to look like something the clients would have designed if they were architects.”

—S. Claire Conroy



The Perch

Austin, Texas

ARCHITECT/BUILDER: Nicole Blair, AIA, Austin, Texas

LANDSCAPE DESIGN: Dylan Robertson, D-CRAIN Design and Construction, Austin

ENGINEER: Amanda Dees and Ryan Stoltz, Structures, Austin

PROJECT SIZE: 660 square feet

SITE SIZE: 0.16 acre (blue bungalow lot)

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

CABINETRY: Ikea (boxes)

CLADDING: Western States Metal Roofing, corrugated

COOKING VENTILATION: Imperial

EXTERIOR STAIR FABRICATION/INSTALLATION: Drophouse Design

EXTERIOR STEELWORK/TRIM: Pat’s Sheetmetal

ENTRY DOORS/WINDOWS: Windsor Windows & Doors

FAUCETS: Switch Range

HVAC: Mitsubishi, Trane

LIGHTING: Leviton; clients’ collection

LIGHTING CONTROL: Lutron

PAINTS: Sherwin-Williams, Behr, Benjamin Moore

RANGE: Fisher & Paykel

REFRIGERATOR/FREEZER: SMEG

ROOF WINDOW: VELUX

SINKS: Randolph Morris (kitchen); Duravit

STUCCO: LaHabra

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TILE: Artistic Tile

TOILET: Duravit

UNDERLAYMENT/SHEATHING: ZIP System

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Brutal Elegance

A rustic modern home in Dallas seeks full immersion in nature.

BY S. CLAIRE CONROY

CASA CAMPO
DALLAS
WERNERFIELD

Having outgrown their fixer-upper in a Dallas neighborhood they loved, Paul Field and his wife went looking for a site to build anew. Paul, who is a principal with the design/build firm Wernerfield, intended to design the house himself but, given his busy workload prior to 2020, he knew he would need another contractor to build it for them. Although they looked far and wide for nearly a year, they eventually reached the conclusion we all once learned from the Wizard of Oz: There's no place like home.

"We looked all around Dallas to find a lot that would speak to us," Paul recalls. "But anything we did like was out of our price range or too far out of Dallas. We finally realized we loved the property we had. We had put a lot of work into the land, and it made sense to preserve it." There was another layer of nostalgia, too—Paul had started his firm in the old welding shed in the backyard.

The cottage they had remodeled over the years is located in a Dallas neighborhood known for its artistic and "funky" bent. "It's called Little Forest Hills—and for a good reason," he says. "Because there's some topography to it. Our property drops 12 to 14 feet to a creek in back, and there's a nice rural feel to it despite being in the city. And we're near White Rock Lake. It was our first home as a couple. But what we were really drawn to was the property, and not so much the house."







In a way, Casa Campo is a big potting shed, intended to rusticate and recede into nature.

It's rare to find an urban property that lives like a rural one—with immersion in nature a tantalizing possibility. When Paul and his wife set out to reimagine how they might live in their new house, taking advantage of these possibilities was paramount. The goal was not just to view nature from the prospect of the house, but to infuse it directly into the program. The result is a new building that follows the footprint of the original structure but is partially submerged to squeeze in more square footage and is slathered like the tiers of a wedding cake with multiple levels of planted roofs.

A swimming pool snugs right up against the house at the rear, its dark plaster and coping causing it to reflect its surroundings rather than compete with them. Indeed, the house will only recede farther over time, as climbing foliage thickens over trellises and fences. “A bright blue pool in the forest didn't seem right—it should be more like a pond,” says Paul. “We wanted to make the house disappear on the site. That was our approach for our own home and it's the firm's approach—to create designs that are appropriate and understated. We like things that live, change over time, and rust.”

To that end, ¼-inch-thick carbon steel panels on the exterior are left untreated to age and patina; COR-TEN fascia and flashing will follow suit. On the interior, the steel panels are lightly coated in linseed oil to prevent rusting and stabi-



lize the appearance. The application highlights the panels' forging and rolling marks and lends an overall burnished look to the material.

In fact, Paul chose all the materials based on their character and patina, as well as their substance and durability: “There's not a single sheet of Sheetrock in this house. And that was one of my goals. It's a personal thing—I'm so tired of doing painted drywall.” Wood, steel, and concrete replace the dreaded drywall, and each is celebrated for its intrinsic beauty. “I like materials that have a brutal elegance to them,” he says.



Of course, sourcing and installing those materials—in particular, the board-formed concrete walls—added another layer of effort and complexity to the project. So it was a good thing Paul found a talented general contractor to take on the job of building this highly bespoke, handcrafted house—himself.

“We had planned on hiring someone else to build it,” he explains. “But because of COVID, business had slowed down at the firm and with the prices we were getting from other builders, we just could not afford it. It became apparent that I would need to design and build the house. I had planned on doing some of the work, but I ended up doing fourfold the amount I had planned on. Instead of taking the 12 months to build I thought it would, it ended up taking about 19 months. But that’s right in line with the 18 months we typically tell clients. We rented a house about two miles away, so it actually worked out great.”



After much soul-searching, Paul decided to splurge on board-formed concrete walls. Combined with polished concrete floors, steel paneling, and geothermal climate control, they make the house extremely quiet.



The rear of the house links directly to nature, opening fully to the reflective pool and verdant backyard. Paul made the continuous kitchen island and dining table by hand.

Sweat Equity

The big downside to building a house of your own design is you don't get much satisfaction in blaming the architect. "When I had to install 250 of those cantilevered dowels in the steel plates for the wine wall, I was definitely cussing the architect," says Paul.

On the plus side, taking his time and working through design problems on site typically resulted in more satisfying outcomes. Take, for instance, the kitchen island that morphs into the dining table. It has a straight edge on the kitchen side but reaches into the dining area with a sinuous live edge. "It's made of two pieces of black walnut that I cut, sanded, and assembled myself," says Paul. "It was nice to have it in place, take it down, work on it some more, eyeball it, and put it back."

The cooktop burners emerge from the wood on a platform of Dekton, a hardy, heat-resistant material often used in outdoor kitchens. That's appropriate here, because the kitchen and dining area open to the rear pool and yard with a window wall system, further blurring the distinction between indoors and out.



The primary bedroom suite occupies the entire top floor. Here, the carbon steel panels are treated with linseed oil to stabilize their color. Paul sourced the custom spiral stair kit from Australia.

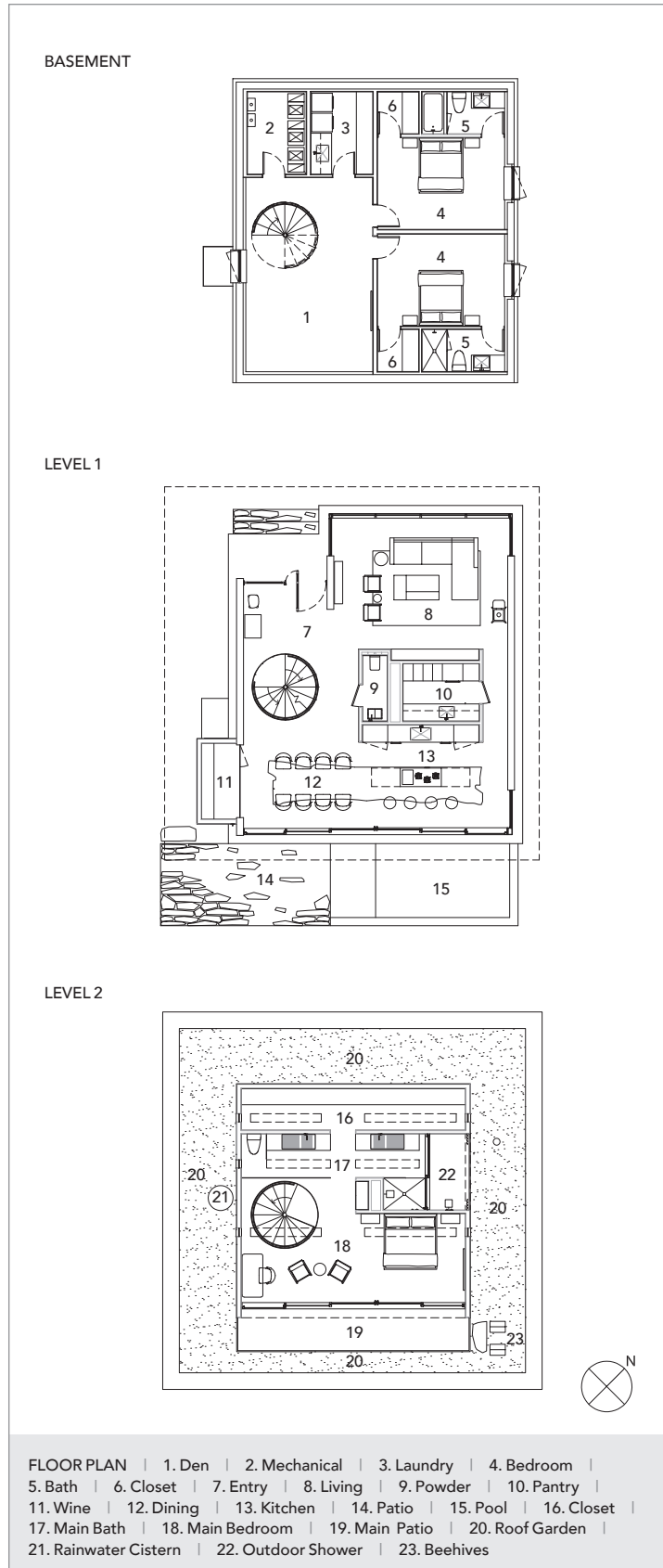


Paul devised a floor plan with as few walls as possible, so all key rooms can benefit from that connection. The main floor is completely open, except for a central furniture-like core that contains the kitchen cabinetry on one side, the living room built-in on the other, and a powder room and pantry at each end in between—all clad in walnut. “We try to keep a simple palette. Not every room is a different theme; the project is the theme,” he says. “We want to make it about the space, and the light and feel.”

Excavating allowed him to capture the extra square footage his family pined for—a lower-level family room, an en-suite bedroom for his teenage daughter, and another en-suite bedroom for guests. Leaving the steel structure and

framing exposed in places allowed some areas of the lower level to reach 11 feet high. “Typically, this neighborhood allows for 30 feet of height. With the basement being submerged, we were just able to get underneath the height requirement. We have 9-foot ceilings on the first level; 8-foot on the top level,” says Paul. “But with all the transparency of the glass, it’s really about looking out from inside the house and into the foliage.”

Located on the top floor, the primary bedroom suite takes full advantage of the treetop views at the rear, while remaining shielded from the streetside western exposure by a windowless dressing room. The bedroom connects directly to an east-facing patio adjacent to the planted roof. Multiple steel-lined skylights—over the circular stair, over the vanities




in the primary bath, in the dressing room, and over the bed—bring in natural light and eventually leafy views from the top tier garden. “Once the vines fill in, we’ll be looking up to vines and flowers,” says Paul.

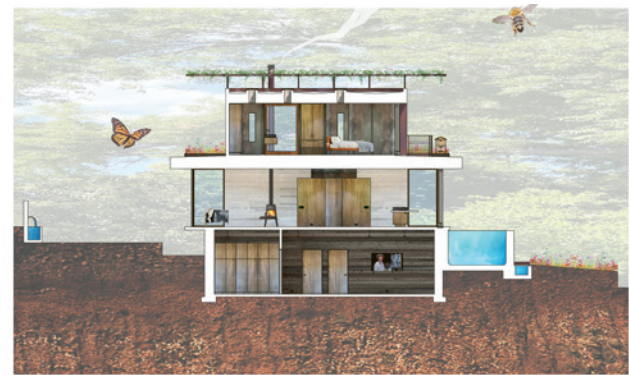
Off the primary bathroom is an outdoor shower—a special request by Paul’s wife. It occupies a private niche, protected from view by a metal mesh curtain and a copious canopy of trees. Nearby is a metal ladder to the upper roof garden. Here, Paul designed an irrigation system for the planters. The water trickles down through roof drains to a water cistern on the lower roof, where it’s used to irrigate additional plantings. Eventually, the remainder works its way to the ground, percolating back to the creek.

The Sounds of Silence

At every turn, Casa Campo works with nature to capture and restore its benefits. The house will eventually merge into its site visually, but it also attempts to minimize the impact on other senses. Those beefy, steel-clad wall assemblies combine with board-formed concrete walls, polished concrete floors, and geothermal climate control to make a very quiet house. You might actually hear that water trickling down from the roof gardens.

“The board-formed concrete was a big splurge, and I wrestled with it,” says Paul. “But I’m very glad we did it. Inside the house, there’s a very different feel and sound. It’s so quiet—even with all the glass. And with the geothermal system, we eliminated an eyesore and even more noise. You do not notice it turning on and off. I hated the idea of noisy condensing units.”

Indeed, experiencing nature is as much about listening to its music and breathing in its fragrances as about observing its beauty. Casa Campo is like the best camping trip you ever dreamed of: full immersion in restorative nature, while drifting off blissfully to sleep in your own bed at night. 





Casa Campo

Dallas

ARCHITECT: Paul Field, Wernerfield, Dallas

BUILDER: Wernerfield, Dallas

INTERIOR DESIGNER: Wernerfield

LANDSCAPE ARCHITECT: John Armstrong, Armstrong Berger, Dallas

POOL/PATIO: AquaTerra Outdoor Environments

PROJECT SIZE: 3,111 square feet

SITE SIZE: 0.22 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Robert Tsai

KEY PRODUCTS

CLADDING: Carbon Steel Panels

COOKTOP: Pitt

COOKING VENTILATION: Zephyr

COUNTERTOPS: Dekton

ENTRY DOORS/DOOR HARDWARE: Emtek

FAUCETS: Hansgrohe, COCOON

HVAC: Excel Geothermal

ICEMAKER: Sub-Zero

INSULATION/HOUSEWRAP: Icynene

OVENS/DISHWASHER/SPECIALTY APPLIANCES: Bosch

REFRIGERATOR/FREEZER: Thermador

ROOFING: Concrete + Traffic topping (level 1); TPO (level 2)

SINKS: Miseno (kitchen and utility), Kohler (secondary)

STEEL FABRICATION: Firefly Metal Works

THERMAL/MOISTURE BARRIERS: Carlisle

TOILETS/TUB: Duravit

VANITIES/LAVS: Pibamarmi

WASHER/DRYER: LG

WINE COOLING UNIT: WhisperKOOL

WINDOWS/WINDOW WALL SYSTEMS: Quantum Windows & Doors

SKYLIGHTS: Birdview Skylights

SPIRAL STAIR: Enzie



City Slick

Three urban infill houses live surprisingly large on tight sites.

BY CHERYL WEBER



Bayview Residence

HERMOSA BEACH, CALIFORNIA
 EHRlich YANAI RHEE CHANEY ARCHITECTS

With its proximity to the Pacific Ocean, the Hermosa Beach community is all about, well, the beach. Many of the closely spaced houses sit atop what are essentially sand dunes, offering idyllic views of the precipitous landscape and surf. The price they pay for this glorious setting, however, is a lack of private green space. In the neighborhood where the Bayview Residence sits, houses are entered on the upper level on Bayview Street and cascade to the low side of the lot on Manhattan, a major roadway with pedestrian access to the beach. Any outdoor areas usually take the form of decks that hang off the house.

Enter EYRC Architects, known for their innovative design solutions on complex lots. No stranger to struc-



With the steep site consumed by interiors, EYRC was challenged to work in the clients' desired outdoor space. A tiered solution places the pool garden on the entry level and the great room above.



This page: A glass-wrapped stair provides formal access from the great room level to the pool garden below, while preserving stellar ocean views.



tural gymnastics in the service of both topography and art, their award-winning work spans project sectors from civic to commercial to educational, and those large-scale ideas no doubt also inform their houses. The dissolution of physical boundaries is another theme in their homes, a move mastered through their work on inspiring sites and the temperate California climate.

The owners of Bayview, a few blocks from the beach, had been living in a different house on the property for some time when they asked partner Takashi Yanai, FAIA, to design a new one. “They loved the neighborhood; it had been an up-and-coming beach community, family-friendly, and the schools are good,” Takashi says. “They wanted



This page: The palette for interior and exterior balances light and dark elements. Height restrictions required a slightly canted wedge shape for the great room volume.

to build a dream house for themselves and their kids; they wanted a cool house so the kids and their friends would always be hanging out with them.”

With a paddleboarder and a budding surfer in the family, it was their active lifestyle that drove many of the programming decisions. At the top of their list was a generous flat yard and swimming pool, though they struggled with how to achieve that. And they imagined using the lower entrance regularly to head to the beach.

Creating a house that flows seamlessly from indoors to out on various levels meant making a radical decision about the structure. “Very early on we iterated a bunch of solutions where the general massing



“At first we had basement spaces three or four stories under the great room, but they wanted everything daylight, and so that’s how our solution came about.”

—Takashi Yanai, FAIA



was pretty limited,” Takashi says. “At first we had basement spaces three or four stories under the great room, but they wanted everything daylight, and so that’s how our solution came about.”

The key, he says, was to put the living room on the top, one floor above street level, which freed up flat space for outdoor activities.

Top Down

Except for a second-story corner window, the upper Bayview Street side of the house is almost opaque, with a garage and carport on the street and a formal entrance around the corner. But from the downhill side on Manhattan, four levels of shifting, sometimes cantilevered geometries are revealed to rotate around a main outdoor space that lies roughly at mid-level.

Visitors enter from the street at the third level into a sunlit foyer. Straight ahead and to the left are the daughters’ two bedrooms. They sit side by side with full-length glass sliders that open to an artificial-turf lawn, deck, and swimming pool. At right, a grand staircase invites guests to the top floor, which contains an open living and dining area and kitchen, with an office and powder room tucked into a front corner behind the living room. This volume’s entire western window wall opens fully to a living

and dining terrace facing the Pacific. A perpendicular, herb-garden-lined walkway culminates in a “crow’s nest” and firepit that seems to hover over the pool garden.

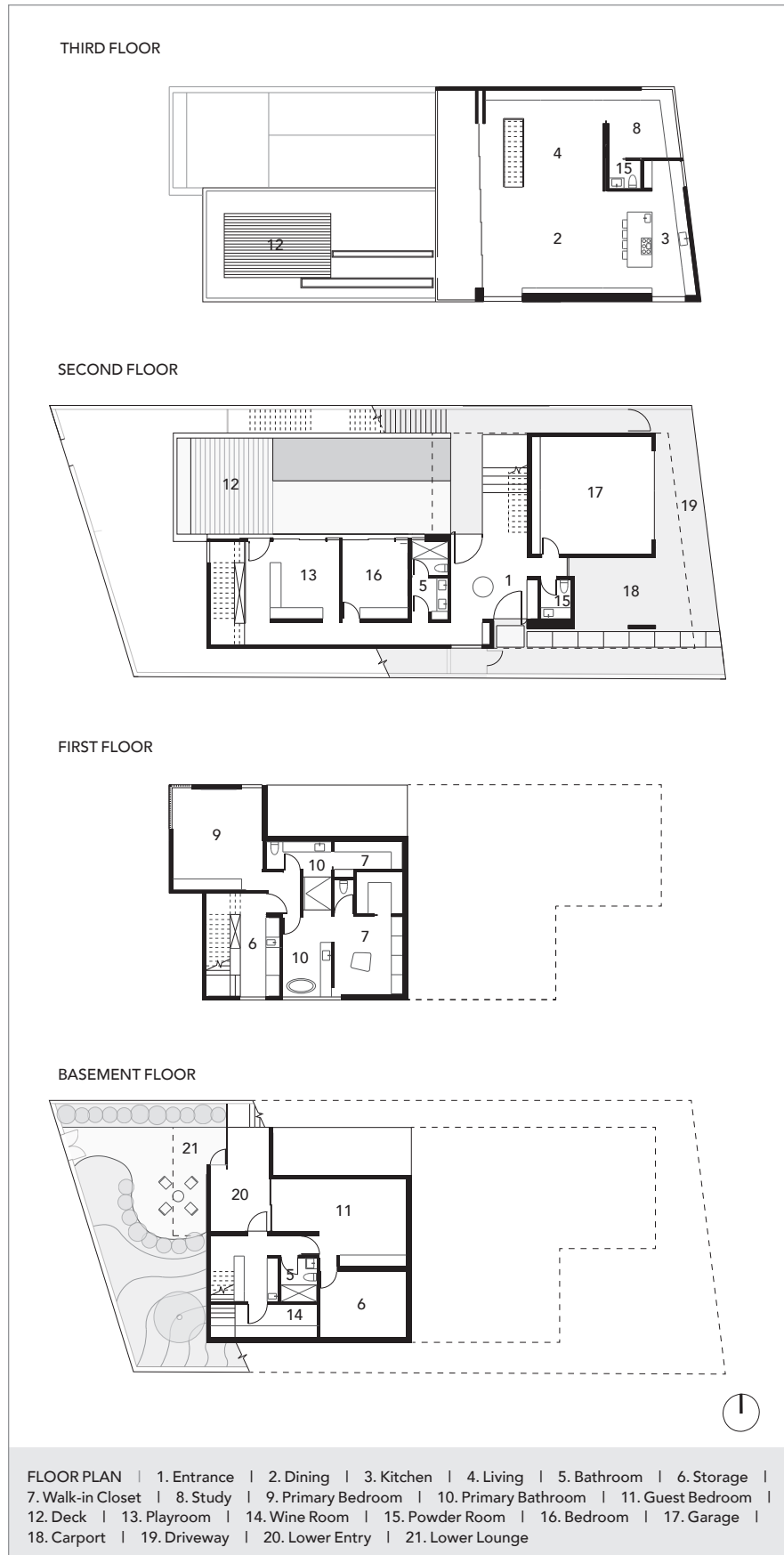
In this way, the house is like a treasure hunt; the prizes are its changing perspectives. The architects devised an almost secretive “family staircase” to get from the foyer level to the lower, more private parts of the house, heightening the sense of discovery and delight. Down a hall behind the daughters’ bedrooms, the stairway descends to the primary suite, improbably tucked under the pool garden. From there, it continues on to a guest suite, playroom, mudroom, and outdoor shower on the lowest level, which empties onto Manhattan Street and the path to the beach.

Ultimately, the trick was to split the public level and yard into two levels, Takashi says. “The main living space opens to the view, but one level



A secondary family stair provides multilevel circulation from the bedroom and pool garden levels all the way down to the beach street.





above the yard, and the pool and yard sit on top of the primary bedroom level with the girls' rooms pushed to one side. While the neighboring houses mirror the topography, having only the girls' bedrooms on the entry level allowed us to have the yard."

The open, floating volumes read like planes, one of them canted slightly in response to the height restriction. "The living room volume isn't a regular shape because the overhang couldn't come out farther," Takashi says. "It's like a wedge, subtle, a response and a formal nod to the place we are, at that address."

Even though minimal cutting and filling was required to create the flat terrace, "it was a pain to deal with deep footings on concrete piers," Takashi says. "The house is technically wood framed, but there is a lot of steel for the walls that open up when facing the view." Concrete, too. With the lowest floor underground on two sides and the primary suite below the pool deck, both volumes are encased in concrete.

"Structural steel cages go down to the foundation, and then 10½ inches of concrete was poured all the way up to the pool floor," says builder Pablo Escutia. "The floor structure is corrugated sheet metal on steel beams, a system used mostly in skyscrapers and commercial buildings. That whole system is what anchors the house to the site, while shoring and retention walls help to strengthen the diaphragm of the house. And with the primary suite below the pool deck, waterproofing became a very complex system." Precision ensued. A year and a half before the concrete was poured, Pablo and his crew were mapping out the house's circulatory system, measuring twice and thrice to make sure that the openings for light fixtures and linear vents aligned with the finish grid.

While technically demanding to build, the staggered volumes also allow for generous openings that frame differ-

ent views. Positioned on the southeast corner, the kitchen's island looks west through the great room and across to the ocean vista. From the terrace, the family can look down on the pool garden, and the crow's nest invites them to the very edge, where glass railings provide a wind break. "It's unique in the neighborhood to get out that far west and enjoy the view," Takashi says.

Contrasting cladding helps to break down the scale of this four-level house and distinguish its different uses. The cantilevered primary suite—its corner window mirroring the one on the front of the house—has dark cedar siding, including an upper guardrail along the pool deck's barbecue area. The white stucco volume wrapping under and around it expresses the family stairwell while appearing to hold the black box suspended in air.

Likewise, the white stucco living room volume on the Bayview side sits on three elements: a smaller black box containing the garage, a thin wall demarcating a dry garden, and an earth-colored enclosure along the walkway that contains a coat closet and powder room.



Light and Dark

Interiors take their cues from the exterior's high-contrast hues. "The owners are sophisticated but casual," Takashi says. "They are particular about palette and wanted a simple and clean scheme of white, black, and wood." The foyer, with its acid-washed, black-stained

concrete floor, was designed to feel like an outdoor space—a transition from the garage and pool yard. The garage's dark cedar cladding wraps inside and contrasts tonally with a wall of oak closets. And the main stair leading from the foyer to the upstairs living area has black stringers with open oak treads.

Bayview Residence

Hermosa Beach, California

ARCHITECT: Takashi Yanai, FAIA, principal in charge; Mel de Leon, Jessica Moon, project architects, Ehrlich Yanai Rhee Chaney Architects, Culver City, California

BUILDER: KKC Fine Homes, Hermosa Beach, California

LANDSCAPE ARCHITECT: Orange Street Studio, Los Angeles

LIGHTING: eSquared Lighting, Redondo Beach, California

PROJECT SIZE: 4,993 square feet

SITE SIZE: 0.12 acre

PHOTOGRAPHY: Matthew Millman Photography

KEY PRODUCTS

CABINETS: Bulthaup

CABINETS HARDWARE: Alno

COOKTOP: Dacor

COOKING VENTILATION: Best

DISHWASHER/OVENS/SPECIALTY

APPLIANCES: Miele

DOORS/WINDOWS: NuVista

DOOR HARDWARE: FritsJurgens, Emtek

FAUCETS: Brizo, Fantini Rubinetti, Zucchetti

FIREPLACE/FIREPIT: Concrete Creations

GUARDRAILS/SHOWER HARDWARE: CRL

HOME CONTROL SYSTEMS: Crestron

HOT TUB: Jacuzzi

HVAC SYSTEMS: Mitsubishi

LIGHTING: Artemide, Nemo, Graypants, Tom Dixon, Cemo

MOTORIZED DOORS: Doors in Motion

OUTDOOR KITCHEN: Urban Bonfire

OUTDOOR PLANTERS: Tournesol

PAINTS, STAINS, COATINGS: La Habra, Merlex, Benjamin Moore, Sherwin-Williams

PLANTED WALL: Habitat Horticulture

REFRIGERATOR: Thermador

SINKS: Blanco, Blu Bathworks, Mirabelle

TOILETS: Icera

TUB: Americh

WASHER/DRYER: LG

WATER FILTRATION: APEC

WINDOW SHADING SYSTEMS: Lutron



“We like the black as a foil to the landscape,” Takashi says, referring to the pool garden at the far side of the foyer, visible through a glass wall and pivoting door. It reveals three ginkgo trees that “are green for most of the year, then yellow for a magical couple of weeks before the leaves drop; then they have a beautiful skeletal pattern for the winter,” he says. “I like how the green and yellow palette plays with the dark of the stair and garage volume.” On the wall enclosing the pool, climbing plants screen the girls’ rooms from the neighbor’s view.

While the baths have oak cabinetry, the kitchen is wrapped in black Bulthaup cabinets. “They wanted the drama of that,” the architect says.

Black walls and white walls create their own compositional drama, some of them designated for large pieces of art. The primary suite has his-and-hers bathrooms connected by a shared double shower. Her bath is outfitted with a soaking tub, sauna, and walk-in closet.

Every part of the house has its charms, even the three-level family stairwell to the lower street, whose tall window and hanging pendants make traveling up and down an event. “We didn’t want the beach stair to feel like a back stair, but to offer a nice experience on that end of the house,” Takashi says. In the same way, the lower entry’s enclosed garden, with its dune-like swell and sweep of native grasses, is

designed to make this side of the house feel like part of the natural environment rather than a back door. It serves as a practical purpose too. Buried infiltration pits capture and filter stormwater runoff from the building and site before releasing it to the city sewer.

All of these thoughtful gestures play out in pleasantly unexpected ways. “They are design fans—the husband and wife and even their kids,” Takashi says. “They’ll send me iPhone shots of little details, like the sun hitting the materials at different times of day. So, there’s a lot of delight, I guess, in living there.” This gem of a house may be in a beach-casual part of the world, but it offers serious solutions to the idiosyncrasies of its place.—*Cheryl Weber*



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Lake Harriet Residence

MINNEAPOLIS
PKA ARCHITECTURE

Builder Peter Crain and his wife spent several years looking for the right lot on which to build their third and perhaps last home. They found it in an older community of traditional lake cottages that was outside city limits when Minneapolis was in its infancy. Extra-wide and within walking distance of Lake Harriet, the plot was free of mature trees that might have had to be cut down during construction, and the existing house wasn't worth saving—two of Peter's criteria.

While these empty nesters were moving into the city from the suburbs, Peter is no stranger to building on challenging urban lots. "We do a lot of them," he



says. And he knew just the firm to help him design the house: PKA Architects, which shares his appreciation for exacting detail. Coming from a traditional home, the couple wanted something modern but not starkly so, and they found their muse while visiting their son in Copenhagen. “We loved the architecture there—modern overall but with a traditional shape or massing,” Peter says. “We had worked with PK before and knew this was in their wheelhouse.”

The neighbor to the north sat a few feet from the property line, prompting a design with built-in screening. The team tinkered with a gabled form that runs from front to back on the north side of



Even Minnesotans want to live seamlessly between indoors and outdoors—when the weather cooperates. PKA designed this European modern-inspired house for a custom builder and his wife.



the lot and meets a perpendicular flat green roof on the south. Those gestures stuck. Together they form an L-shaped footprint: the gabled volume contains a kitchen in the front, a mudroom and stairway in the middle, and a garage entered from a rear alley. The flat-roofed volume houses a front porch, foyer, dining room, and living room facing west to the street, and a screened outdoor dining and seating area oriented to the rear grassy courtyard.

“We kept the massing fairly low, not hitting the maximum 35-foot height,” Peter says. “Also, we entertain a lot and wanted the inside and outside to open up and feel like one big space, even when the house is closed in winter. The screened back porch, front porch, and living room are all in the same space.”



Multislide doors open the living/dining area to the outdoor entertaining areas on temperate days, or close to insulate the hearth for the long winter months.



Clerestories and an open stair invite light into interior spaces. Decorative screening divides rooms without blocking light.



For designer Gabriel Keller, Assoc. AIA, the front porch serves several important functions. “Traditional front porches create a sense of community,” he says. “Most of us like living in the city because we like interacting with neighbors. We try to capture that in modern work, with a traditional front porch done in a modern way, but also a back courtyard. And in this climate, it’s

nice to have protection from snow and rain by the front door.”

Peter sourced linear-cut limestone from Wisconsin for the exterior cladding—a combination of cut, split, and exposed faces. On the flat-roofed south volume, the stone wall moves seamlessly from inside to out, tying together the front porch, interior fireplace wall, and rear porch, while a continuous

clerestory visualizes the material separation between the stone wall and metal roof, and provides even daylighting.

“Our modern architecture in Minnesota is different than in warmer climates,” Gabriel says. “We need to have this feeling of material warmth to make us feel comfortable in our spaces through



MAIN LEVEL PLAN | 1. Garage | 2. Mud | 3. Powder | 4. Kitchen | 5. Dining | 6. Entry | 7. Living | 8. Front Porch | 9. Patio



UPPER LEVEL PLAN | 1. Owners' Suite | 2. Gym | 3. Office | 4. Terrace | 5. Green Roof

the long, cold winters. All the materials have a warmth that makes you want to touch and experience them.”

Flow Through

Empty nesters or not, many clients feel compelled to adopt a resale-driven design that puts four bedrooms on the second floor. However, Peter and his wife chose to invest in the quality of spaces rather than rooms they would rarely use. Upstairs, a modest-sized primary suite opens out to a stone patio on the sedum-covered roof. Its sitting area is defined by a raised, 16-by-8-foot commercial skylight that scoops light into the living room below.

A long, linear shed dormer in the standing-seam gable roof opens the adjacent stair hall, gym, and work-at-home office to the southern light and views of the green roof and courtyard below. “A lot of times green roofs can’t be seen by the people in the house, but here they can appreciate it all the time,” Gabriel says. In the office, a Murphy bed hidden in a wall of cabinetry accommodates overnight guests, in addition to a guest suite in the basement.

Downstairs, a distinct sense of place permeates each living space within the open floor plan. An airy steel scrim separates the living room and dining room, filtering light from the large living room skylight in eye-catching ways. A similar screen encloses the skylit stairwell, drawing sunlight and the eye up and down. “In Minneapolis, basements are big things, and the open stairwell allows public flow from the main floor to the downstairs family room and pool table,” Gabriel says.

As the homey heart of the house, the kitchen contains a library nook with soft seating—an alternative to perching at the island. A scullery area behind the main kitchen is equipped with a second sink and dishwasher, ovens, and small



Owners don't often get to enjoy their green roof views, but here all rooms in the private realm (primary suite, terrace, gym, home office) take in its bounty.



appliances, allowing for quieter living spaces. Durable white oak floors tie the interiors together, as does the walnut cabinetry and blackened steel on the wet bar and buffet.

A trio of textures—steel, stone, and glass—add luster and delight. Counterpointing the stone wall that pierces the indoor and outdoor zones, blackened steel also surrounds the living room fireplace while obscuring the television. Sliding glass walls open the living room to the front porch and

rear porch, where a fireplace, heated stone floor, and gas heaters in the ceiling extend the outdoor season. In the dining room, a Bocci chandelier scales down the ceiling height with its colorful orbs.

Good Neighbor

Accommodating those long-span sliders required steel framing—essentially a post and beam steel structure wrapped in wood. “To avoid thermal bridging, we used a ZIP System R

Lake Harriet Residence

Minneapolis

ARCHITECT: Gabriel Keller, Assoc. AIA, principal in charge; Ted Martin, project architect, PKA Architecture, Minneapolis

BUILDER: Peter Crain, Trestle Homes, Minneapolis

INTERIOR DESIGNER: Christine Frisk, InUnison Design, Minneapolis

LANDSCAPE ARCHITECT: Travis Van Liere, TVL Studio, Landscape Renovations; and Bachman's Landscaping, Minneapolis

PROJECT SIZE: 3,980 square feet

SITE SIZE: 0.22 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Spacecrafting

KEY PRODUCTS

CLADDING: Reynobond Steel Panels

ENGINEERED LUMBER: Timberstrand/AdvanTech

FAUCETS: The Galley Ideal Workstation, Dornbracht

FIREPLACE: Ortal

HARDWARE: Chicago Brass

HOME CONTROL SYSTEMS: Josh Ai

HVAC SYSTEM: Carrier

KITCHEN APPLIANCES: Miele

LIGHTING: WAC

LIGHTING CONTROL SYSTEMS: Crestron

PIPING AND EQUIPMENT: Viega ProPress

RADIANT HEATING: Warmboard

ROOFING: Structural Design Concepts

SINKS/TOILETS/TUBS: Duravit

SKYLIGHTS: VELUX Commercial

SPRINKLER SYSTEMS: Green Acres Sprinkler Co.

UNDERLAYMENT, SHEATHING: ZIP System R-Sheathing

VENTILATION: Panasonic

WASHER/DRYER: Miele

WINDOWS AND WALL SYSTEMS: Marvin Modern

WINDOW SHADING SYSTEMS: Lutron

WINE REFRIGERATOR: Miele



series wall, so an inch and a half of polystyrene foam is adhered to the back of the sheathing and there is spray foam between the studs,” Peter says.

In fact, the entire house rests on helical piers—a decision made mid-excavation—because the neighbor is so close to the property line. “We hit some bad soil that didn’t show up on soil samples,” Peter says. “We could have fixed the issues by excavating another 4 or 5 feet down but we were worried about the neighbor’s house falling into our hole.”

Ever mindful of keeping waterborne pollutants from reaching Lake Harriet a few houses away, the construction team directed stormwater runoff into two 500-gallon tanks under the front

“We need to have this feeling of material warmth to make us feel comfortable in our spaces through the long, cold winters.”

—Gabriel Keller, Assoc. AIA

lawn. Their open bottoms sit on gravel that allows the water piped from lawn grates and a built-in gutter system on the back façade to slowly replenish the water table.

The project was not without its troubles, even tragedy. “It’s hard to tell the story of the house without talking about

our project architect, Ted Martin,” who died in a bike accident during the project, Gabriel says. “This house was one that we both cared about so much, and it’s hard that he’s not here to have this conversation. It was a collaboration between the three of us.”

And a successful one, according to the final judge—the owners. “Gabriel and Ted did a wonderful job of listening to how we wanted to live, not having done a modern home before and knowing this was our empty nester home,” Peter says. “We sit out on the screened porch all the time, just pop open those big sliders and move freely between inside and out. This is my third home for our family, and there isn’t anything I would change.”—Cheryl Weber

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Oak & Alder

SEATTLE
HYBRID

New houses are never just about space, or even objects of art on the street. They influence the aesthetic and socioeconomic fabric of their neighborhood, not just in the present but for years to come. Developers, in particular, need to acknowledge the sociological effects of the homes they build. What can they design that is continuous with a community? What does modern living require? And what conditions can make houses affordable to the folks who already live there?

Rob Humble and Alex Herbig mull these questions when they design homes on Seattle's infill lots. Oak & Alder is one of several compact projects their architecture and development firm Hybrid has built since Seattle passed a rezoning overlay, known as urban villages, to revitalize the city and curb suburban sprawl by concentrating multifamily housing in hubs close to public transit and other amenities.

In this case, Rob, principal of Hybrid Development and Hybrid Architecture, lives in this Central District neighborhood and landed the project through a friend who runs a local brewpub. The owner had lived in the house for about 15 years before the area was rezoned. Seeking to move, he decided to subdivide the lot before selling his house, and asked Hybrid for help.

"His corner lot had an undeveloped side yard," says Alex, the firm's design director. "We helped him subdivide it and then bought it from him. He retained ownership of the existing house and subsequently sold that."

The challenge was to build a habitable two-unit structure with three parking spots on the remnant 2,024-square-foot lot. To establish a



viable footprint, the firm engaged the city's streamlined design review process, receiving permission to adjust the requirements for setbacks and façade length. Their massing studies resulted in perpendicular 20-by-20-foot cubes with a 5-foot "gasket" between them.

Hybrid Development's efficient infill duplex with two flex spaces adds as many as four separate dwelling units to mitigate Seattle's expensive market.



The larger front unit is 1,596 square feet, while the back unit has 1,292 square feet—both stacked three stories high.

The twins' taut, COR-TEN-clad walls and roof are a modern interpretation of the buildings around them. "The neighbors' roofs pitch away from the street, similar to ours, and they also have four or five steps to a recessed front porch—things people associate with home; we did the same thing," Rob says. "The siding pays attention to what's happening on the other side of the street, where a 100-year-old brick high school building is almost identical in color to our COR-TEN."

Stack Effect

A hallmark of Hybrid's multifamily buildings is the inclusion of flexible spaces, some of them rental-ready to help buyers afford a mortgage. For the developers, it is a way to address the rising costs of home ownership, especially in pricey cities like Seattle. Each unit was intended to have a ground-floor studio with a kitchenette; however, during construction the project caught the eye of a family of four moving from Copenhagen. They pre-purchased the smaller unit sight unseen and requested two bedrooms and a bath for their young children on the ground level. The owner of the larger unit rents the bottom floor to a friend.

The other designated flex space is a loft with venting skylights. "We recognize that working from home is a

huge thing, and not everyone wants to work in a spare bedroom," Rob says. "So we created a loft in the gabled volume that looks down to the space below." In the smaller unit, it serves as an office, while the owner of the larger unit uses it as a music studio. Tucked into the roof volume, those lofts also substitute for the lack of a roof deck, a consequence of building with pitched roofs. "Having a roof deck is nice on a small lot, but in summer they can be hot and windy and exposed, and we saw the lofts as adding more value on a daily basis," Rob says. "We ganged the four biggest operable skylights we could find in the pitch of the roof to create a solarium, which is nice in the winter."

If a cube is the most cost-efficient volume to build and operate, the



The owner of the larger front unit rents out the lower level to a friend, while retaining the upper three levels and the main-floor terrace.





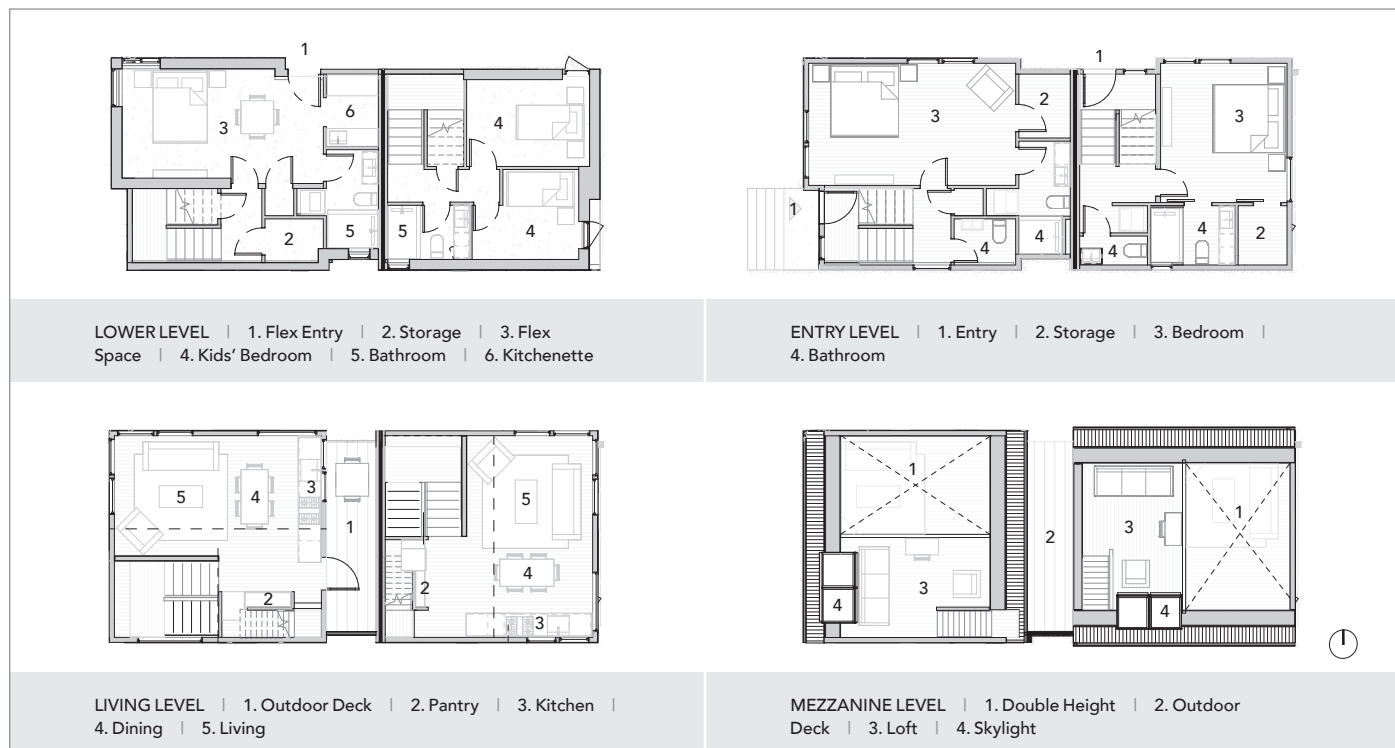
The owners of the smaller unit bought it under construction and requested a bold color scheme.

“We included decent-sized closets and storage on every level, including under the stairs,” Rob says. A neutral material palette of whites with gray and wood accents keeps the interiors bright in this rainy climate. The front unit has carbonized bamboo floors and a kitchen fitted with white countertops and fir cabinets in keeping with the loft’s exposed structural fir, while the back unit’s owners chose colored kitchen cabinets that harmonize with their collection of furniture and art.

Outside, a 6-foot rough-sawn, stained tongue-in-groove cedar fence continues the houses’ 6-foot cedar base to the property line, shielding the parking from the street. “We can’t build to the property line here, and you see many houses set in the middle of the lot with cheap cedar fencing that butts into it,” Rob says. “This was a way to extend the boundaries of our buildable area out to the property line.”

interiors are also clean, durable, and appealing. Above the ground-floor rooms, the entry level contains a bedroom, two baths, and storage, while the living level and loft at the top of the

house capture light, breezes, and city views. Baths, closets, and stairways are concentrated in the gasket space, which has a second-level deck belonging to the larger unit.



On a Continuum

With a sales price of \$1 million, it's hard to say these units are affordable except in the context of other new construction, the partners admit. "We are 20 percent below the cost of median new construction in the city, and a big part of what drives that is the small, efficient size," Alex says. "We feel like this project doesn't sacrifice bedroom counts but includes them in the most efficient package possible."

Of course, operating costs are also part of the affordability equation. Spray foam insulation, heat pump water heating and indoor conditioning, and energy recovery ventilators boost utility performance, as does passive heating and cooling through large windows and operable skylights at the top of the house. The houses are wired for future solar panels, each parking spot has an EV charging station, and there is on-site bike parking, as required.

As it did on this project, the firm tries to partner with existing property owners to develop their lots sensitively rather than create new construction that will alienate people living in the neighborhood. And the architects see Oak & Alder as a sculptural representation of what a historic house would be in Seattle, with materials that will age gracefully and imbue a sense of permanence. "We try to recognize that development is happening in the middle of a neighborhood's history," Rob says. "It's not, 'I'm a new thing' that in 10 years can be lost in the fabric of redevelopment. Our homes are intended to be around for the next 100 years and should reflect on the last 100 years."—*Cheryl Weber*



Oak & Alder

Seattle

ARCHITECT: Robert Humble; Mike Ennen, Hybrid, Seattle

BUILDER: Andrew Fawcett, Hybrid Assembly, Seattle

INTERIOR DESIGNER: Robert Humble and Alex Herbig, Hybrid

DEVELOPER: Robert Humble and Alex Herbig, Hybrid Development

LANDSCAPE ARCHITECT: Glenn Takagi, Seattle

ENGINEERING: Sazei Design Group, Kirkland, Washington

PROJECT SIZE: Front unit, 1,596 square feet; rear unit, 1,292 square feet

SITE SIZE: 0.046 acre

CONSTRUCTION COST: \$390 per square foot

PHOTOGRAPHY: Rafael Soldi

KEY PRODUCTS

CABINETRY: Abodian Cabinet Company

CABINETRY HARDWARE: Berenson Bravo Pulls

CLADDING: COR-TEN Box Rib Metal

COOKTOP/RANGE: Frigidaire

COUNTERTOPS: Quartz, Richlite

DISHWASHER: Beko

DOOR HARDWARE: Kwikset

FAUCETS: Delta, Vigo

LIGHTING: WAC

REFRIGERATOR: Summit

SINKS: Elkay, Vigo

SKYLIGHTS: VELUX

TOILETS: Signature Hardware



The 2023 RD Architecture Awards program recognizing outstanding residential architecture is now open for entries. Winning projects will be published in Volume 3, 2023, of Residential Design magazine and recognized with a special event held at the 2023 AIA Conference on Architecture in San Francisco.

Eligibility

All entries must be submitted by or on behalf of an architect or architectural designer. The competition is open to projects within or outside the United States of America. Projects completed on or after January 1, 2018, are eligible for entry. Projects may be entered in multiple categories, if they conform to the category criteria. Entries will be judged by an independent jury of architects.

This is a residential design excellence program that welcomes all styles of architecture. We do recognize that traditional projects and contemporary projects are sometimes difficult to judge against each other. We have therefore created categories specifically for contextual or vernacular work to encourage submission of traditional projects to the program and to the magazine.

However, we invite firms to enter projects where they feel they can best compete, and we will give jurors broad discretion to move them where their strengths can shine. Both modern and traditional work will be considered for Project of the Year, and jurors may select one modern work and one traditional work for Project of the Year, if they so choose.

The jury will select winners in 11 residential categories. All non-winners will be considered—with permission from the entrant—for future publication in Residential Design magazine.

Whole-House Categories

1. Custom Urban House \$150
2. Custom Rural or Vacation House \$150
3. Custom Period or Vernacular House (these projects are welcome in the Urban and Rural House categories as well) \$150
4. Custom Renovation (substantial additions or alterations to an existing home) \$150
5. Custom Period or Vernacular Renovation/Restoration/Preservation (substantial additions and alterations to or restoration of an existing home; these projects are also welcome in the Renovation category) \$150

Residential Special Project Categories

6. Architectural Interiors \$125
7. Architectural Details \$125
8. Custom Outdoor Living Design \$125
9. Custom Accessory or Outbuilding \$125
10. Residential Special Constraints (single-family or low-rise multifamily [under five stories] built to sustainable standards programs, stringent architectural review, or pattern book; adaptive reuse or mixed-use containing residential; affordable; extraordinary budget or size constraints; prototype dwelling or special construction technology applied) \$125
11. Custom On the Boards \$125

Residential Design Project of the Year

The jury will choose an overall project of the year from among the built project entries.

Deadlines

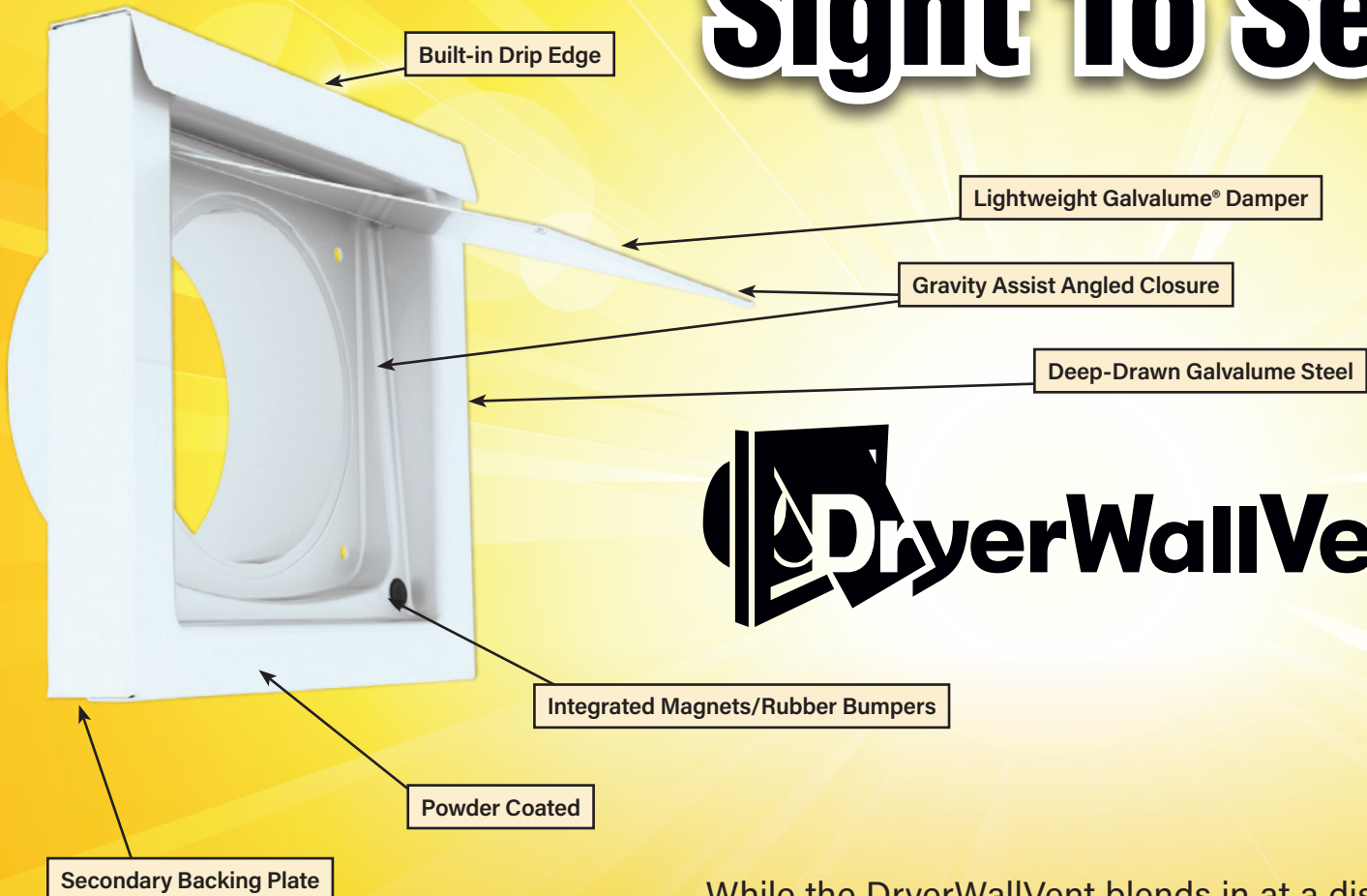
Regular deadline to enter: **January 11, 2023**

Late deadline (\$50 late fee required): **January 25, 2023**

Completed entries due: **February 1, 2023**

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Designing a house for an interior designer is an exercise in nailing the broad strokes: the relationship of house to the site and the floor plan flow from indoors to outdoors. Rob Paulus Architects understands how to take a house from idea to reality, while leaving room for owners to infuse their own personalities—after all, the firm has developed award-winning for-sale housing on numerous occasions.

Designed for close friends, Anza Trail is pared down to the essentials for enjoying Palm Springs' extraordinary microclimate. "As I get older as an architect, it doesn't really matter whether you spend \$5 or \$500 a square foot—it's about keeping things as simple as possible," says Rob. "The goal here was to amplify the experience of the desert, so simplifying the architecture and the materials amplifies the natural view."

The space-efficient main house has two bedrooms flanking an ample great room. On the southwestern side, the great room connects through multislide doors to a shaded courtyard and pool; on the northern side, another set of sliding doors opens to a garden area. A separate casita, facing the

courtyard and pool, operates as a flex space—potentially a rental, home office, pool cabana, or additional guest space.

Befitting Palm Springs' heritage, the house has a Midcentury vibe, but it's elevated by a butterfly roof that brings mountain views and natural light into the interiors. Says project manager Kenneth Lowe, "When you're inside, it will feel like the whole roof is floating. And, with multislide doors on both walls, the house will feel like a big open pavilion."—*S. Claire Conroy*



Project: Anza Trail; architect: Rob Paulus, AIA; Kenneth Lowe, Assoc. AIA, Rob Paulus Architects; interior designer: Brent Zimmerman, Brent Zimmerman Design, Palm Springs, California; project size: 3,170 (conditioned); 4,264 (total); site size: 0.584 acre; renderings: Rob Paulus Architects.

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