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VOL. 1, 2025

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On the Cover: Nauset Beach House by GOA Architecture. Photo: David Sundberg/ESTO.



Welcome to Volume 1, 2025, of *Residential Design* magazine. We are the only national professional publication devoted to residential architects and custom builders. We're dedicated to providing you with expert insight and substantive information on high-end residential design and construction.

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

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

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

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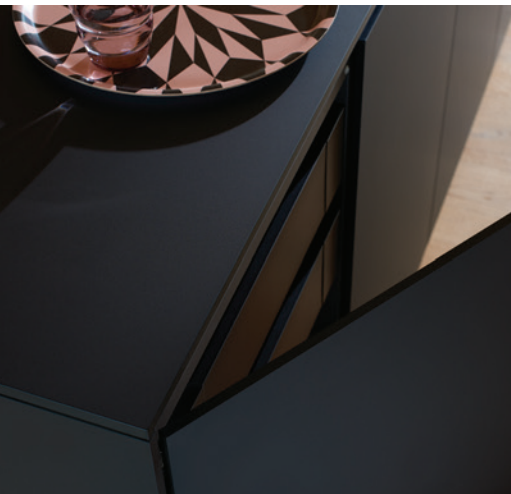
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After the Storms



Many of us are shell-shocked by the multiple disasters of last year and this winter. It seems few regions in the country were spared from the onslaught of climate extremes. I now begin all conversations with residential architects in acutely affected areas by asking them if they are OK and then, are their clients OK, and lastly, how are their houses?

This issue of RD focuses on scenic houses, a favorite topic of ours because they so clearly demonstrate the value residential architects bring to building design—delivering on clients' dreams and on the full potential of incomparable sites. However, in light of what's happened in California, North Carolina, and elsewhere recently, this topic takes on a new poignancy and priority. Lives have been lost, communities shattered, and much-loved homes destroyed. I choose this order consciously but, depending on how each individual was touched by the loss, one of these may have had a greater personal impact.

As a distant observer of the California fires, I was first focused on friends I know there. After hearing they were safe, I began to fret about Pacific Palisades and its scores of irreplaceable architect-designed homes. I have been to Ray and Shelly Kappe's house up in those hills—first to interview Ray for a cover story and Hall of Fame award and a second time to bring 200 architects to tour the house in 2004.

In groups of 50, we navigated in charter buses up through the narrow, winding roads, encountering obstacles all along the route—work trucks parked on the sides, double-parked delivery vans, and residents traveling in both directions. I can't imagine how anyone could evacuate the area in any kind of emergency—let alone a firestorm.

After breathing a sigh of relief that the Kappe house survived (although, sadly, his notable Keeler House did not) and that the Eames House and Getty endured, I learned about the devastation to generations of families in Altadena. The loss of one-of-kind architectural masterpieces is a huge blow—to their owners and their admirers—but it doesn't mark an end to future architectural achievements. Altadena's history and culture—as an idyllic and once economically accessible neighborhood of Black families—may prove irreplaceable.

After the immediate disaster response, individuals are left to find their own means of stabilizing their lives. Those with resources may move elsewhere, hoping to find a place safe from threats. But places untouched by climate extremes are dwindling.

One of our projects this issue is a house built by a couple who left California because of wildfire dangers. They built a new house in Asheville, North Carolina—just in time for Hurricane Helene. Mercifully, their architects and their house are fine. Yet it's a sobering reminder that individual, one-off solutions won't save us. We need integrated, organized, civic-wide approaches to face our shared future.

A handwritten signature in black ink, reading "S. Claire Conroy".

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

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Marica McKeel, AIA, incoming chair of AIA CRAN. Photo: Courtesy Studio MM Architect.

A Letter from the 2025 AIA CRAN Chair

BY MARICA McKEEL, AIA

As I step into the role of chair for the AIA's Custom Residential Architects Network in 2025, I find myself reflecting on my first experience with this incredible group and how it has influenced my journey as an architect. I vividly remember attending my first CRAN symposium—a moment that left me feeling not only empowered and included, but also like I had a group of mentors who were there for me whenever I needed guidance. At the time, I was a sole practitioner and working as a residential architect amid a sea of large commercial firms in New York City. That sense of belonging I found with CRAN meant the world to me.

One of the organization's greatest strengths is its sense of community. From that first symposium, I was welcomed as a fellow architect, and that feeling of warmth and inclusion has only deepened over the years. As I returned to future symposiums, I found myself greeted by familiar faces and engaged in meaningful conversations with residential architects from across the country. Today, many of these people are not just colleagues—they are mentors, peers, and friends. They are individuals I can turn to and who, in turn, continue to make CRAN a vibrant and supportive network.

Recently, I've been reminded of just how powerful and expansive our community is. I've had the privilege of speaking with many individuals eager to not only join CRAN but also take an active role in shaping its future. This enthusiasm has extended beyond architects to include vendors and industry partners who have long supported residential architecture. Their desire to help bolster our network is a testament to the powerful connections CRAN fosters.

It's inspiring to hear from so many who are passionate about our mission and therefore eager to contribute and advise in ways that will further strengthen our community. Whether they are architects or allies, there is a shared belief in the value of what we've built together and the potential we have to do even more.

Looking ahead to this year's symposium—which will be hosted in Alexandria, Virginia—I am excited that we've selected a city that so beautifully embodies both the rich history and forward-thinking spirit that we seek to honor in our architecture. Founded in 1749, Alexandria is a city that has seamlessly blended its historic roots with the demands and opportunities of modern life. Nestled within one of the nation's largest metropolitan areas, it offers a perfect backdrop for our symposium, as we explore the intersection of past and future, both in the built environment and within our profession.

As I take on this role, I am truly excited for what the year ahead holds. With the dedication and spirit of collaboration that defines CRAN, I look forward to working together to continue building a community that supports and uplifts all of us.

Marica McKeel, AIA, is the founder and principal of Studio MM Architect, a custom residential architecture firm based in New York's Hudson Valley.

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The Poetic and Pragmatic

MATT FAJKUS ARCHITECTURE
AUSTIN, TEXAS

One of the more delightful projects of Austin, Texas–based Matt Fajkus Architecture isn't a house at all: It's a two-story dock on Lake Austin, designed with the sun in mind. An angled roof and perforated steel screens provide a precisely calibrated amount of sun and shade throughout the year, as well as shelter from the breezes and filtered views. "The thing that just completely stood out to us [is that] it's architecture as art, or is it art as architecture?... It just makes you smile," says Stephanie Kingsnorth, AIA, a juror for the AIA Austin 2023 Design Awards, where Filtered Frame Dock received an

award of merit. One year prior, it won an Honor Award in this magazine's architecture competition.

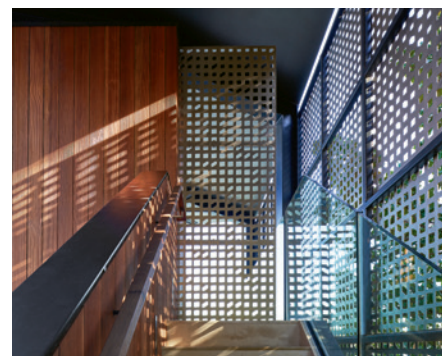
Since 2010, the eponymous firm has been creating intriguing, light-filled

spaces that coax out the distinctive characteristics of each site—which could be its slope, its rocks and trees, or even its iron-rich red soil. A quick scroll through the firm's website shows how



Photo: Courtesy of Matt Fajkus Architecture

Sarah Johnson and Matt Fajkus lead the award-winning firm, Matt Fajkus Architecture.



Photos: Leonid Furmansky



For the multiple award-winning Filtered Frame Dock, Matt Fajkus Architecture angled the roof to allow more sun to fall on the deck in winter months; in summer, it supplies more shade. Reflecting the firm's interest in solar-centric design, on the spring and fall equinox light and shade are perfectly balanced.



Photos: Leonid Furmanskyy

Ames House links a bland tract house to its garage with a fresh, Modern addition. The new structure provides access to the outdoors, a sitting area, powder room, second-floor office.

different these architectural interventions can be. According to principal Matt Fajkus [pronounced FI-cus], the variety of responses stems from the geographic diversity of Austin, his hometown. “We’re at a fault line,” he elaborates. “Immediately east of downtown is very flat, moist prairie land, and immediately west of town is very rocky and hilly—an area that is very good for architecture and very bad for farming. We have a lot of interesting changes in topography, different tree and plant spe-

cies, and this whole ecotone that exists in this convergence of different realms.”

These nuances of the natural world fuel Matt’s ambitions as an architect. When he was getting his master’s in architecture at Harvard’s Graduate School of Design, his thesis adviser and role model was Pritzker Prize-winning architect Rafael Moneo. “What I admire about Moneo is his sensitivity to try to do something a little special and unique for each project—case-by-case, contextually driven work,” he says.

Like Moneo, Matt is both a practitioner and a teacher. He is a tenured professor of architecture at the University of Texas at Austin, and has received multiple awards for teaching over the last 14 years. Along with creative problem-solving, he teaches soft skills, such as how to give a compelling presentation of design ideas.

As a child, however, he was very introverted and had a bad stutter, relying on drawing to communicate his thoughts. His parents, who were both

Photos: Charles Davis Smith



Despite its nearly 5,000 square feet of conditioned space and 3,000 square feet of outdoor living, Bracketed Space House maintains a modest presence on the street.



Photo: Courtesy of Matt Fajkus Architecture

The unbuilt Free Flow House unites private zones with a central living space and daylights it with an interior courtyard. Vertical Shou Sugi Ban siding counters the horizontality of the plan.

teachers, modeled “extreme patience and a heightened sense of empathy,” says Matt. While he was getting his undergrad degree in architecture at the University of Texas at Arlington, he began apprenticing with Max Levy, who has been called the poet laureate of Dallas architecture, and worked for him for a couple of years after graduating. A summer internship at Foster + Partners in London during his time at Harvard led to a job offer from the firm, where he spent five years remodeling airports and designing high-speed rail stations and skyscrapers. “It was incredible to realize

the power of design at any scale,” says Matt. “As the Eameses would talk about it, when you’re designing a room, you’re thinking about the next scale up from the room, and the next scale down, which is the furniture or the built-ins.”

His experience at Foster + Partners, while inspiring, also helped him realize that he didn’t want to work for a big firm. He came back home to join the faculty at UT Austin, and soon launched his own practice with the help of architect Sarah Johnson, AIA, who had recently graduated from UT Austin. The two built the practice from the ground up;

today, Sarah is the co-principal in their firm of eight people. “We are very collaborative,” she says. “Matt’s role is to help us synthesize those ideas, make them really strong, and communicate them. It feels like studio [class in architectural school] where we get to be really creative, within real-life constraints.”

Since the relationship between indoors and outdoors is so integral to its projects, the firm increasingly began to take the lead on the interiors as well (Matt, Sarah, and some employees are also licensed interior designers). “We can offer a streamlined experi-



The inhabitants of Descendant House each get their own private quarters, architecturally defined by different cladding materials (wood and glass, stucco, and masonry) to affirm their distinct identities.



Photos: Casey Woods

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Photos: Leonid Furmanskyy

Manifold House evokes the clients' requested Modern Farmhouse through its simple gabled form, coarse-cut stone base, smooth stucco finish, and standing-seam roof.

ence in terms of the design as well as the representation, where we can have everything built into the model and simulate different things between inside and outside,” Matt notes.

The aforementioned dock, completed in 2019, is probably the most high-profile of the firm's projects to date. Around the same time, the first

batch of built residences had their debut, catching the eye of the design community. Among the reasons for all the attention: the casual-chic Bracketed Space House, whose transparent dining “bridge” allows views through the home and has a crisp infinity-edge pool.

Among the more recent work is Descendant House, a multigenerational

house that elegantly accommodates three generations plus guests. “They’re all in the same structure, but each has their own privacy, and spaces to mix,” says Matt. The 4,000-square-foot home is a split level, with the younger generation and their children located on the upper floor and guests and grandparents in separate volumes below. The firm



Photos: Leonid Furmanskyy

The Mount Sharp Residence simplifies structure with thick, elemental walls so prevailing breezes can pass through easily. Back-of-house functions are consolidated to allow main spaces unobstructed views and shaded openings.



Image Courtesy of Adam Reynolds Photography

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WINDOWS & DOORS

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Photo: Courtesy of Matt Fajkus Architecture

The unbuild Outcrop House transitions between grassy meadow and rocky hillside with chunky masonry volumes linked by a glassy pavilion.

figured out how to showcase the distinct microclimates on the steeply sloping site: The upper level flows onto a sunny roof terrace that connects to the home's vegetable garden, and the common areas below look into a shady tree canopy.

Manifold House, meanwhile, demonstrates another type of architectural sleight of hand: It looks like the simple "modern farmhouse" requested by the owner, but has the flow and porosity of contemporary architecture. Located in the rugged terrain of Texas Hill Country, a 30-minute drive west of Austin, the deeply sloped site also increased its complexity. To minimize grading, the design team created a long, two-story house at the top of the site and tucked a third floor into the slope below. Tall retaining walls on either side hold the slope back, creating narrow patios and allowing light to come through side windows on the bottom floor. "The farmhouse rhythm of punched windows"—to quote Matt—gives way spectacularly to a glass-walled double-height living room on the lower levels.

"It was incredible to realize the power of design at any scale."

—Matt Fajkus

Also in Texas Hill Country is the Mount Sharp Residence, a retirement dream home on a 22-acre property. The firm sited the low-slung dwelling along one of the site's small plateaus, which run east-west, to maximize sunlight, natural ventilation, and views. Various functional elements, such as kitchen appliances and storage areas, are tidily organized along extra-thick walls that run perpendicular to the plateau. These rugged walls, clad in coarse-cut stone, are part of the home's passive ventilation system: The breezes coming over the top of the plateau can flow through the openings and cool the spaces between the walls. The firm's description of this house reads: "The materiality of the project is concentrated, regional, and meant to provide comfort and

shelter when the elements are extreme, yet its solidity dissolves when the house is opened up."

While the firm was completing the design of Mount Sharp, Matt had recently finished writing "Architectural Science and the Sun: The Poetics and Pragmatics of Solar Design." Cowritten with architect Dason Whitsett, the nearly 300-page opus is about how to bring sunlight thoughtfully into a building and use it for lighting and ambiance, as well as how to mitigate its glare and propensity to overheat spaces. There's a whole chapter devoted to "Creating Shadows." According to Matt, the book's influence on the firm's work is clearest in Mount Sharp, which is designed around the sun for energy efficiency as well as phenomenology and wellness.

"Ultimately, my goal is to continually hone my own craft in both critical creative endeavors and teaching, simultaneously preparing students to make their own meaningful contributions to the built environment," he says. The two sides of his work enrich and uplift each other.—*Lydia Lee*



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Cove House

LAKES REGION, NEW HAMPSHIRE
MARCUS GLEYSTEN ARCHITECTS

The Lakes Region of New Hampshire has long drawn vacationers and even film studios, serving as the idyllic backdrop to motion pictures such as “On Golden Pond.” For one couple who has summered there with their family for more than two decades, the time had come to turn their lake house into their retirement home. Instead of the traditional gabled residences characteristic of the area, they wanted a modern home

that was “in sync with their lifestyle, but also with the surrounding natural beauty of the site through fresh design, crisp detailing, and masterful craftsmanship,” says Marcus Gleysten, AIA, managing partner at Marcus Gleysten Architects (MGa) in Boston.

With a 0.6-acre waterfront site abutting another half-acre parcel they owned, they could have built a residence of almost any size. Instead, they priori-



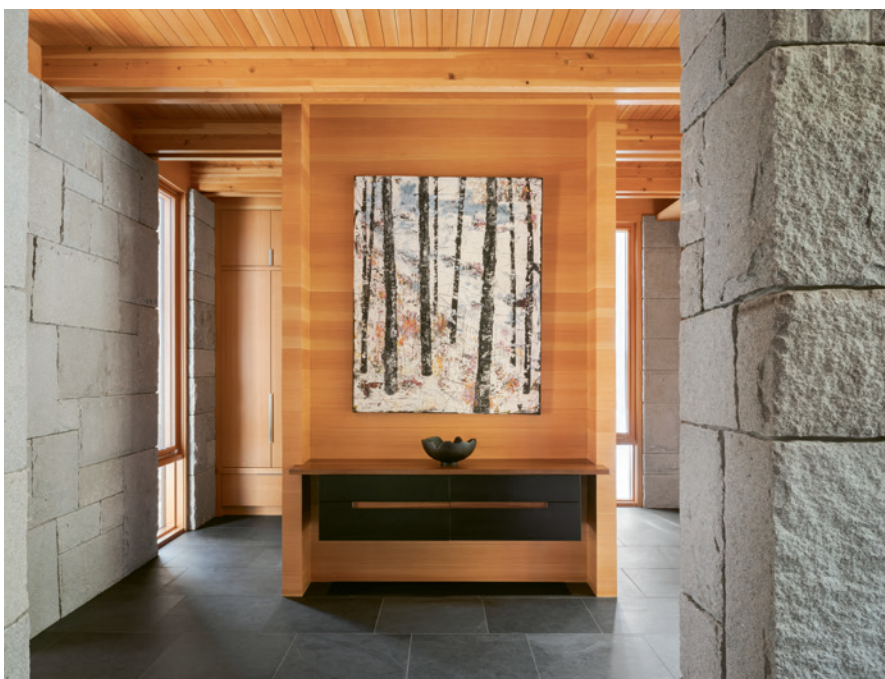
tized creating an intimate family compound with the existing guest cottage on the neighboring parcel, a shared garage, and a boathouse. “They didn’t want the house to dominate the land,” Marcus says.

Naturally Planned

Designed by Marcus and MGa project architect Robyn Bell Gentile, AIA, the 4,820-square-foot

home intricately weaves together stone, steel, and wood assemblies in a manner that both showcases New England craftsmanship and merges with the landscape when viewed from the water. The hand-blended mixture of 6-inch-thick granite from three local quarries cladding the structure’s main and walkout levels emulates the site’s mottled stone seawall. The upper level is clad with nickel-gap siding, painted a color

Designed to blend into the landscape, Cove House aggregates stone, steel, and wood assemblies that showcase New England craftsmanship. Its art and furnishings dutifully adhere to a palette of white, gray, brown, and black.





Black painted steel threads through an interior of large-format granite masonry and Douglas fir glulam beams and walls.



that draws from the granite veneer and the dark browns, greens, and grays of the surrounding trees and lichen.

Exposed Douglas fir glulam rafters grace the home's flat roof and run continuously from outside to in, a length of approximately 30 feet. Zinc painted on the cut ends helps the wood resist decay while insulation above the ceiling and collars at the fascia limit thermal bridging and air and water infiltration. Marcus says his firm aimed to "build a house that would, through its quality of construction, sustain itself naturally."

The emphasis on timelessness continues inside, starting with a compressed entry walled with large-format granite masonry and inspired by the slot canyons of the Southwest. "You come into a dark and rich space of nooks and crannies that's low and lit by a northern oriented stair," Marcus says. An overhead black steel beam bridging the stone corridor frames the awaiting vignette: "You come into the atrium and everything opens up."



Here, a double-height kitchen sits at a notched inset of the floor plan and faces the neighboring cottage, fostering connection and inviting in natural light. The volume of the space then closes again, with a shiplapped interior wall of the second-level primary suite bowing the ceiling height of a dining area and great room, before rising at the glazed rear elevation to reveal an unobstructed view of the lake—thanks to a 24-foot-long steel moment frame. “It’s very sequential in a dramatic way,” says Marcus, who was influenced by the compression and release of Frank Lloyd Wright’s Robie House entry.

The Art of The Craft

The quality of light at water’s edge dictated the choice of natural materials and expert craftsmanship for interior finishes. “You get a lot of light reflecting off the water that, in turn, catches the walls, floors, and ceilings of the house,” he explains. “It makes drywall a disaster because light that comes in at a shallow angle will show any imperfection.” During construction, the architects carted prospective selections—tiles, granite, paint colors—to the site to gauge their appearance and character in the setting.

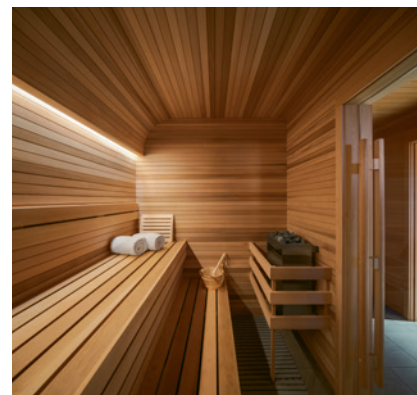
Using thin profiles where possible helps convey the seamless effect, while preserving material. For instance, those walls of subtly



An intimate, compressed entry opens up to a double-height atrium filled with natural light. Minimalist track lighting above a quartzite and rift-sawn walnut kitchen island maintains clear sightlines.

shimmery granite throughout the lower level may look like full blocks, but the stone is only a 1½-inch-thick veneer. Robyn credits the expertise of the mason, a repeat MGa collaborator, for “arranging the pieces to have the right amount of depth to catch the shadows from the light.”

Douglas fir glulam beams, ceiling slats, and wall panels warm the white oak flooring, while custom furniture in rift-sawn walnut adds visual interest. Each meeting of wood, stone, and steel members is a meticulously detailed work of art.



A wine cellar inspired by The French Laundry faces a welcoming tasting room, while a sauna invites lake swimmers to warm up. The roof's exposed glulam rafters continue through the primary bedroom and bath ceilings.

A glazed stairwell provides soft northern light, which filters to multiple floors via glass railing panels and open risers. The black steel mono stringer appears to tie into the house's exposed steel structure, Robyn says, despite being an independent component. The floating granite treads reflect light and are more slip-resistant than wood treads, Marcus notes—an important consideration for a lake house where people often roam in socks. Similarly supporting the lifestyle, an east entrance on the foundation level grants direct access from the lake into a cabana area, complete with a sauna and facilities for showering, changing, and laundry.

This level also comprises a wine storage and tasting room, whose design Marcus unapologetically gleaned from the famed wine cellar of The French Laundry in Napa Valley. The tasting room walks out to a patio, bathing the space in eastern light.

The architects hope the Cove House, completed in the fall 2023, embodies for its owners what Bruce Springsteen might have envisioned when writing the song “My Beautiful Reward.” “That’s a concept that we followed,” Marcus says, “in trying to create an environment that they’re going to enjoy living in for the rest of their lives.”—*Wanda Lau*





Meticulous joint detailing ensured thoughtful material intersections. As viewed from the lake, the Cove House recedes into its surroundings.



Cove House

Lakes Region, New Hampshire

ARCHITECT: Marcus Gleysteen, AIA, partner in charge; Robyn Bell Gentile, AIA, principal/project architect, Marcus Gleysteen Architects, Boston

BUILDER: Tony Bourque, Burpee Hill Construction, Sunapee, New Hampshire

INTERIOR FURNISHINGS: Nanette Chandler, Brookline, Massachusetts

LANDSCAPE ARCHITECT: Greg Grigsby and Chris Kessler, Gradient Landscape Architects, New London, New Hampshire

CABINETMAKER: Matt Knittle, MK Wood Works, Enfield, New Hampshire

ARCHITECTURAL METALWORK: Chris Aubrey, Modern Metal Solutions, Hudson, New Hampshire

FURNITURE MAKER: Blissmade, Dunbarton, New Hampshire

MASON: Stone Mountain Masonry, Belmont, New Hampshire

PAINTER: Lambert Coatings, Lempster, New Hampshire

PROJECT SIZE: 4,820 square feet

SITE SIZE: 0.6 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Trent Bell

KEY PRODUCTS

APPLIANCES: Wolf (range); Best (kitchen hood); Cove (dishwasher); Sub-Zero (refrigerator/freezer); Sharp (microwave oven); Tuzio (towel warmer); Electrolux (washer/dryer)

BATHTUB: Kohler

CEILING: Clear vertical grain Douglas fir

CLADDING: TruExterior, natural granite veneer

COUNTERTOPS: Wicked White quartzite (kitchen); Royal Danby (bathrooms); Colorquartz pewter (powder room); Ann Sacks Terrazzo Renata (wet bar)

DOORS/WINDOWS: Duratherm (entry door, glass doors, windows); Rocky Mountain Hardware (entry hardware); Simpson Door Co. (passage door, garage); Emtek (interior door hardware)

FAUCETS: Dornbracht (kitchen, powder room, primary bathroom); Grohe (secondary bathroom); California Faucets (powder room); Hansgrohe (shower)

FIREPLACE: Granite (great room); Ortal (basement)

GLASS: Weldwork (wine room)

FLOORING: White oak; black slate tile (entry); porcelain tile (lower level)

HVAC: Dayus (bathroom grilles)

LIGHTING, EXTERIOR: Tech Lighting (recessed); Modern Forms (sconces, step lights)

LIGHTING, INTERIOR: WAC Lighting (recessed); Juno (recessed)

SINKS: Julien (kitchen); MTI Baths (primary bathroom); Kohler (secondary bathrooms)

SKYLIGHT: VELUX

TILE: Ann Sacks (primary and secondary bathrooms)

TOILET: TOTO

WINE RACKS: Vigilant

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Building Memory

A Cape Cod summer house expresses the eloquence of its coastal landscape.

BY CHERYL WEBER

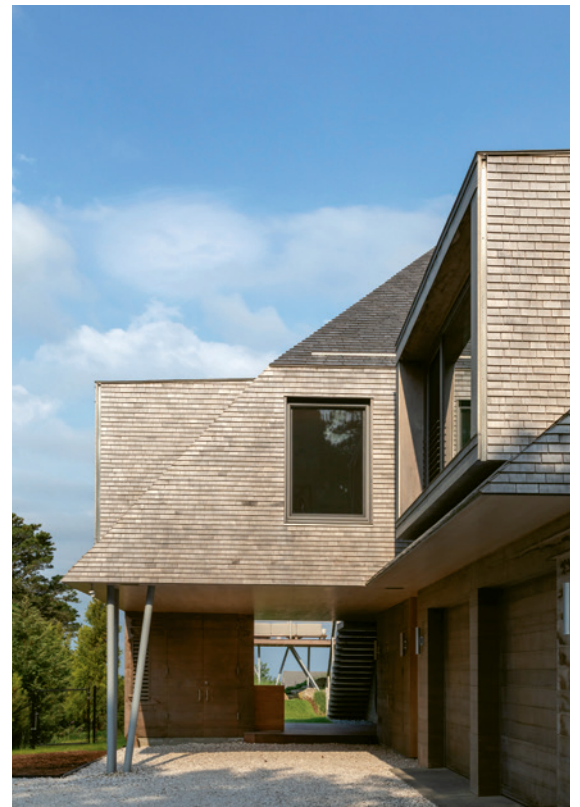
NAUSET BEACH HOUSE

ARCHITECT: GOA ARCHITECTURE

BUILDER: CREGG SWEENEY, LLC

LOCATION: ORLEANS, MASSACHUSETTS

From their office in New Haven, Connecticut, Lisa Gray, FAIA, and Alan Organschi have been designing buildings on Cape Cod for more than 20 years. Their portfolio—encompassing single-family homes, educational and cultural buildings, and elegant vehicular and foot bridges—has taken them to many parts of the New England coast. Their Modernist residences, in particular, are rooted in the simplicity of the region's wind-scoured farmhouses.



Continuous silver shingles amplify the local vernacular of bold roof forms against big sky. The new kids' bedrooms extend over a carport. Interior walls are wrapped in maple.





“There’s a dusty silver shingle language and material, a lot of times kind of agricultural,” Lisa says. “The light is magical and strong and changes quickly. You see weather coming in. These shingled buildings are a perfect reflector of that weather and landscape.” Traditional Cape Cod houses also have white trim and corner boards that outline the house, probably because paint was required to maintain those architectural elements, she says. “There was a technical reason for these drops of white on the buildings. We have very different technological abilities and sealants available now.”

This summer house in Orleans, on Cape Cod, engages with all those muses. Owned by a couple with twins, it looks due east across the Atlantic on a swell of land that has been in the client’s family for about a hundred years. He had built a Shingle-Style summer house there in the early 2000s, before he met his husband. Smaller with a big roof and conventional builder details, it had double-hung windows and a large gathering space with a fireplace. After their son and daughter arrived, the couple was seeking more privacy with the addition of a separate guest area. Building on the history of the site and house, their goal was to make a bigger, more permanent place for their family.

For Lisa and Alan, it was an opportunity to take the existing house in a more dynamic direction while preserving the financial investment, materials, and memories that the building already embodied. “It felt to us as though there



Pyramidal ceilings in the living and dining rooms are lit with sculptural fixtures and obscured skylights. The architects designed brightly patterned cushions for the TV room’s Carl Hansen chairs.



Natural light floods the clerestoried primary suite, facing east over the Atlantic. The shower's teak floor extends to another shower outside.

was a built-in underpinning or awareness of the history of Cape Cod and the family's love of this magical place," she says. "They really wanted the house to feel like it was part of old Cape Cod vernacular, with huge roof forms and stark gable forms against the sky, and then also Modernist, with large panes of glass. We thought hard about the architectural history of that place, and the project developed from that."

Shingle Minded

Occupying a 19th-century brick warehouse that holds their studio and JIG DesignBuild workshop, GOA is deeply interested in technology and craft. Their experiments in carving, casting, stacking, and laminating all inform their design work, which they describe as "thinking through making." That approach was familiar to both clients—one leads design for a major global retail brand and the other manages design for a well-known exercise company. "They got things quickly and their opinions were fantastic," says Lisa.

Another tenet of the firm's work is creative reuse and adaptation to combat construction's environmental toll. Here they kept the original foundation, roof ridge, and as much of the framing as they could, donating materials that could not be reused. The long axis of the bar-shaped house is oriented north-south, and an existing garage bumps out on the north.

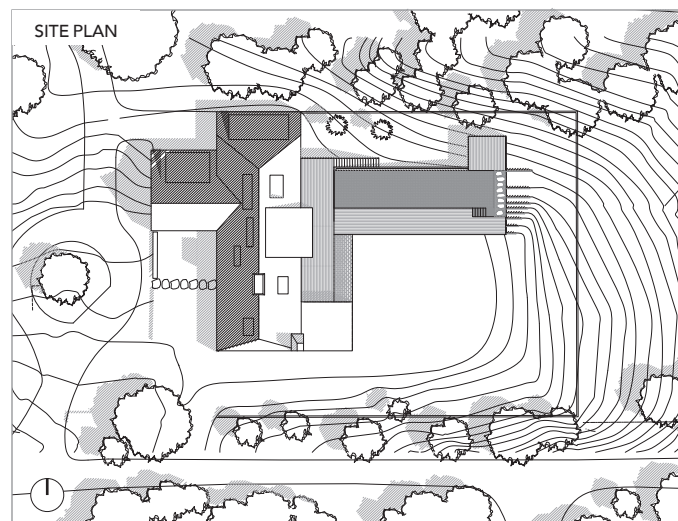
Preserving the foundation and roof ridge meant that the house's width and height were pretty much set, though the

roof forms were enlarged and the foundations were surgically extended to the south, west, and north to get the footprint they needed. Public spaces along the main floor plan face east toward the Atlantic Ocean. At the west-facing entryway, a fireplace wall hides the dining room behind it. To the right is the living room; it shares a fireplace wall with the screened porch that extends into the backyard. To the left of the entry is the kitchen with a lounge area, plus a powder room and a kids' bath.

Extending the house by 30 feet on the north made room for two kids' bedrooms. Where the land falls away, this addition rests on a plinth and a trio of canted steel columns, forming a bridge with a carport and service zone below. A large glass monitor in the kids' volume created an expansion point under the widened roofline. It echoes a giant monitor in the second-floor primary suite and another on the above-garage guest quarters, which has its own covered entrance off the front porch.

With its deep, angular roof, the two-bedroom guest suite reads as a separate building. "Cape Cod has little compounds, usually old barns," Lisa says. "We wanted a collection of smaller forms, so it feels a bit villagey. We kept some of the roof forms but had to creatively create space by adding big dormers." In a twist on form following function, the strong silhouettes evoke the familiar sight of roofscapes pressed against the sky. "It's hard to overstate how aware you are of the sky when you're on Cape Cod," Lisa says. "It's a really windswept, narrow spit of land way out in the Atlantic. The reading of buildings against the sky is an important experience. We had the opportunity to make shaved or refractive forms against the sky."

The meticulous application of shingle cladding renders them as taut, abstract forms. The shingles come together in a



miter joint at the corners, and their 2-inch overlap minimizes surface interruptions. "There's not meant to be any architectural pointing out of these joints," Lisa says. "To get that done technically required incredibly good craftsmanship, and we were fortunate to have had a crackerjack builder, Cregg Sweeney."

Its aesthetic subtlety belies the rigor required to achieve this effect. "The exterior is all Alaskan yellow cedar shingles, which overlap in alternating fashion going up the corner," Cregg says. "Taking the shingles up and around and across the roof required us to bring all the levels of shingling up at the same time, to align all four sides and wrap it over the roof. That was definitely a process." At the top of the canted chimneys, a zinc-coated, louvered air intake echoes the shingle dimensions.



Tucked into a dormer in the extended roofline, the twins' bedrooms were given finely crafted built-ins and fun colors.





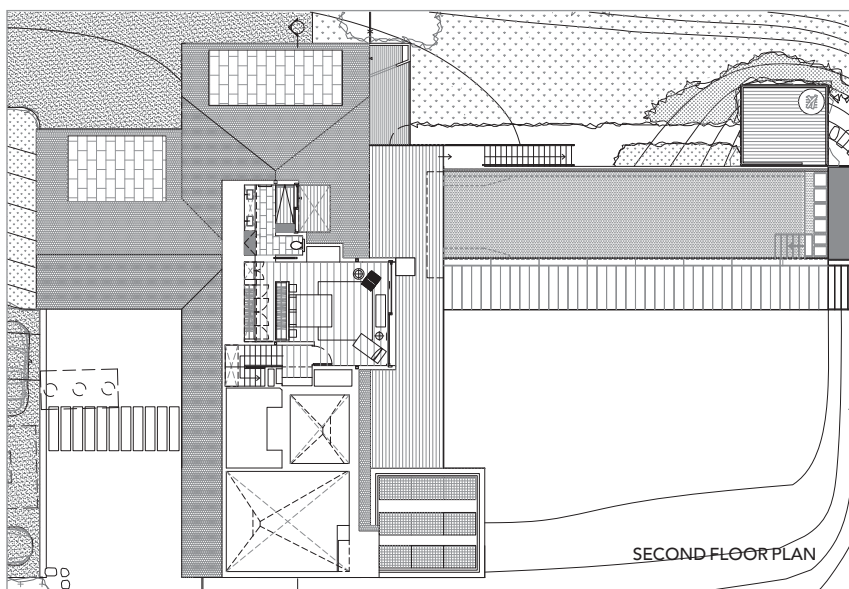
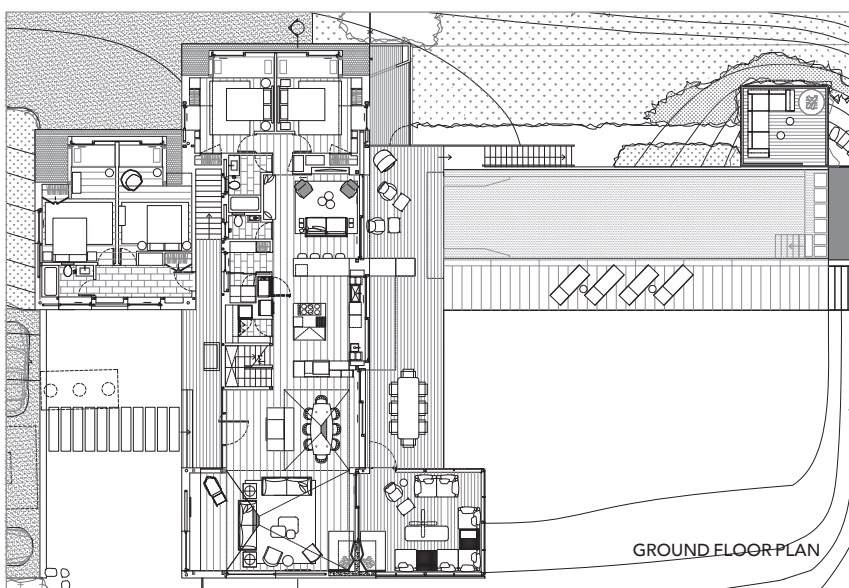
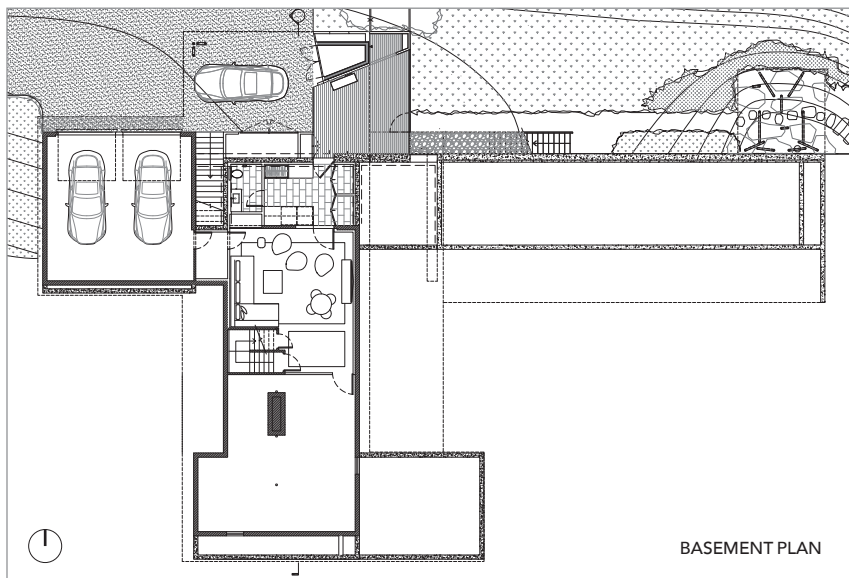
Top: The enlarged screened porch takes in horizon views. Above: A new concrete retaining wall leveled the lawn and made space for a pool. Stepping stones at the far end lead to a viewing platform and firepit.

Tucked In

The interiors play to Cape Cod's distinctive light. A broad front door floats between large glass panels that admit views through the house to the Atlantic. Along the back, pocketing lift/slide doors, ranging from 10 to 15 feet wide, open the living room, dining room, and TV room to a terrace that runs the length of the house. Pyramidal ceilings in the dining room and living room are awash in light from conventional skylights installed to hide the frame. "What we like to do, especially in this pyramidal ceiling form we made here, is to bring the sheetrock inboard of the skylight frame, so you can't even really tell there's glass there," Lisa says. "This gives the room an abstract quality of light and hides all the bells and whistles you need to put skylights in."

Lined in maple hardwood paneling and casework and hickory floors, the interior feels warm and bright. The architects preserved the dining room's existing brick fireplace but parged it with white cement and added a black cleft slate hearth. In the living room they designed a board-formed concrete fireplace that shares a chimney with a fireplace in the enlarged screened porch.

Furnishings are integral to the floor plans and fit-outs. While the architects don't always design furniture for projects, they do draw up furniture plans early on to determine the most comfortable places for clients to sit and what they will see from those vantage points. In this case, the firm designed and fabricated the outdoor cypress benches and an indoor dining table that's paired with Carl Hansen chairs. Their design for the colorful Carl Hansen chair cushions in the TV room was inspired by a trip to Japan. "Alan and I had done a project there and were seeing all



Nauset Beach House

Orleans, Massachusetts

ARCHITECT: Elizabeth Gray, FAIA, principal in charge; Parker Lee, design director; Jack Wolfe, project manager, GOA Architecture, New Haven, Connecticut

BUILDER: Cregg Sweeney, LLC, Orleans, Massachusetts

FURNITURE: Dan Kazer, fabrication director, JIG, GOA

STRUCTURAL ENGINEER: Jacobson Structures, Deep River, Connecticut

CIVIL ENGINEER: Ryder & Wilcox, South Orleans, Massachusetts

LANDSCAPE: Crossroads Landscape & Pools, Orleans

PROJECT SIZE: 4,500 square feet

SITE SIZE: 0.62 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: David Sundberg/ESTO

KEY PRODUCTS

CABINETRY: Maple

CLADDING: Alaskan yellow cedar shingles

COOKING VENT HOOD: Sirius Range Hoods

COOKTOP: Miele

DISHWASHER: Bosch

DISHWASHER DRAWER: Fisher & Paykel

ENTRY DOORS: Artisan Builders / D-Line

EXTERIOR LIGHTING: WAC, Bega

FAUCETS: Dornbracht

FIREPLACE: Board-formed concrete

FLOORING: Hickory

GRILL, BUILT-IN: Röshults

HARDWARE, CABINETRY: Integrated finger pulls

ICEMAKER: Sub-Zero

INTERIOR LIGHTING: Sonneman, Lighttexture, Lightyears, Bover, OVUUD, David Weeks, Big Ass Fans

LIGHTING CONTROL: Lutron

MILLWORK AND TRIM: Fry Reglet

Ovens: Miele

PASSAGE DOORS: d line

REFRIGERATOR: Sub-Zero

ROOFING: Alaskan yellow cedar shingles

SINKS: Kohler, Nameeks

TOILETS: Duravit

TUBS: Kohler

WASHER/DRYER: LG

WINDOW WALL SYSTEMS: Quantum Windows & Doors

WINDOWS: LAMILUX




these really thin mats put onto chairs and surfaces, adding different layers,” Lisa says. The orange patterned mats are part of a playful color palette that included the kids’ rooms, where alcoves snuggled into the roof slope are lacquered in teal, yellow, pale blue, and gray. “It’s a modern eclectic vibe; we were interested in some color and not all one period of furniture,” she says. “The clients had a lot of fun with this conversation too. What will be comfortable, a bit unexpected, and bring life to different areas of the house?”

Tucked inside its wide roof, the primary suite is the sole second-story space, giving it the gift of privacy and views. On the gable end, the Zen-like bathroom is meant to feel weathered. A wall of painted, pre-weathered cedar provides a dark tonal contrast to the maple vanity and teak shower floor, which extends to an outdoor shower that looks out over the pool and ocean. Thin strips of marble in a syncopated pattern lend a reflective surface behind the vanity. “It was complicated dimensionally to get everything under the existing roof height,” Lisa says. The winding, skylit stairwell has a secret quality, she adds. “When

you finally get upstairs, there’s a real privacy to the space.”

Design work continued outdoors, where a tall, board-formed concrete retaining wall makes a level surface for the pool and lawn—a place for the twins to run around and kick a ball. Stepping stones across the pool lead to a seating area and firepit. Supported from below on stilts, the platform sits among scrub pines and provides long views of the ocean and Cape Cod’s quintessential beauty.

“The clients are exacting people and have a great design eye; they seem to use every bit of the house and love entertaining here,” Lisa says. “When the house was pretty well along, the client commented, ‘I think you guys are working toward a new Modernist vernacular for Cape Cod.’ It was good to hear it was landing in a way that the house felt settled and was talking to its neighbors but not trying to reiterate the older houses around it.” Indeed, while the design honors the history and meaning of the site, it is also a poetic expression of how vernacular buildings can quietly change over time, without losing their sense of place. 

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Out There

Three custom homes take the high road to sweeping landscape views.

BY CHERYL WEBER AND S. CLAIRE CONROY



Tetherow Overlook House

BEND, OREGON
HACKER ARCHITECTS

Distinctive geological formations often inspire great architecture, and that is true of the Tetherow house, set amid the dry volcanic landscape of Central Oregon. Its landforms are relatively new in geological time, having been created from lava flows as recent as 1,300 years ago. This particular site also experienced a wildfire that burned all the trees and foliage, further exposing the undulating pumice slopes and cinder cones formed by volcanic eruptions. “Combined with the high-desert climate, it sets up a unique opportunity to see the landscape eroding before your eyes in real time,” says Hacker Architects principal Corey Martin. “The bones of the geology are exposed.”





Clockwise from top left: Multiple levels in the public spaces evoke the land's volcanic history. At the entryway, one steps down to the living room on the left, and then down to the kitchen and up to the wood-clad dining volume, where large-format art interprets the charred landscape's strange beauty.



His design capitalized on this terrain by subtly carving into it to create three concrete plinths for the house. Corey and his team created the platforms atop the natural pumice flows and anchored them to bedrock about 15 feet down.

“The lava becomes molten rock, but the pumice is transported through the air by the explosive eruptions and flies everywhere,” Corey says. “You can get to the lava layers pretty quickly.”

The clients, who have two col-



The silvery plaster backsplash, fireplace surrounds, and concrete floors are tonally and texturally similar to the white oak casework and wall cladding, like the silky core of a burnt tree.



lege-age children, were seeking a second home where they might eventually live full time. They work in the design industry—one was trained as an architect—and were interested in exploring new ideas about art and craft, as well as having places to display their own



art. Hacker Architects responded with three wood-clad volumes that flow down the slope from roughly southwest to northeast. The upper platform holds the cedar-clad detached garage with a studio, bathroom, and storage area. Across the terrace, the front door opens

to a multilevel main living space, composed of glass and stucco, with a cedar-clad bedroom volume floating above it. A third wooden volume, the dining room, sits on a platform that steps up from the kitchen.

The floor plan's rise and fall metaphorically reflects the natural terrain. "We wanted to keep the forms and volumes pretty discrete to elicit that reaction to the volcanic landscape," Corey says. "The main floor has several levels that move through the space between the volumes: the entry steps down to the living room and then down to the kitchen. That all happens under the large volume above you with the three bedrooms and an office. You step up from the kitchen into the dining room platform. The dining room box is totally discrete and legible from inside and outside, with windows all the way around and a clerestory between it and the kitchen." Between the living room and kitchen, a staircase descends to the walkout lower level containing a spa and entertaining space.



Interior and exterior wood louvers create special effects as sunlight filters through them during the day. Bedrooms and an office and library on the upper floor overlook the main living space.





Abstracted Landscape

Continuing the subtle landscape metaphor, the public zone is defined by chamfered plaster masses inspired by the region's columnar basalt formations. They divide rooms, surround the media room and living room fireplaces, and embrace kitchen cabinetry. The fireplace masses continue up through the second floor. One surrounds a third fireplace in the primary suite above the media room. Above the living room, the other mass becomes an elegant display wall for the owners' collection of prototype Danish pepper mills.

"We tried to abstract some of those geological features in a modern way," Corey says. "The columns of solid basalt rock are prominent among the canyons. When they cool off, they fragment into angular columns of hexagonal rock. This house is spatially trying to recognize this geography but also introduce masses of abstracted forms that define spaces as you move horizontally through the house. We wanted you to feel that you were on the ground, between these columnar basalt pieces, and have it feel like a familiar Oregon landscape experience."



Top: A large pivot door opens the primary suite to the upstairs hallway and office. Above: Bath vanities are detailed to reinforce the architecture's carved masses.

Finely crafted wood screens also help to modulate space both inside and out. They separate the entryway from the living room, support a stairway, and subdivide the dining platform. Upstairs, a primary suite, open office area, sitting area, and two en suite guest bedrooms encircle an opening that looks down into the living room. This private upper realm is fitted with exterior louvers that shade sections of glass, creating atmospheric effects throughout the day as sunlight streams through the slats. "The upstairs outer box is made of crusty board and batten siding," Corey says.

"Sometimes the battens translate to become louvers in front of the glass, so you have layering and screening; you're kind of on display to the other houses around it. We wanted to keep the box pure and not have too many window punches but still get the views you need up there."

Meticulous window detailing preserves the purity of that box. The glass, held within slender frames, disappears down into the floor framing and up past the roof framing to create the effect of the glass spanning from ceiling to parapet. "There were many weeks of



figuring out how to get it all to line up,” says builder Mike Taylor, explaining that the window system rests on thin steel supports that cantilever out from the structural steel floor system.

State of Flow

Textural contrasts between the cedar-battened exterior and the interior’s smooth Oregon white oak ceilings, floors, and cabinetry are further mani-



festations of landscape elements. “The weathering snags—dead trees burned in the fire—are still standing and really beautiful,” Corey says. “They turn silver, but when cut into, there is fresh wood inside. We wanted the clients to feel like they’re in this solid block of material that’s been carved inside and outside.”

The interior’s sparse, low-contrast palette of white oak and silver plaster evokes the snags’ silky core. Living

Pocketing doors to the side-by-side guest rooms allow light and air to circulate when privacy is not needed. A hall closet lies between them.

room and kitchen floors are polished concrete, stepping up to wood in the foyer, dining room, and media room, while the kitchen’s stone countertops echo the silvery backsplash and fireplace massings.

It’s not only conceits but concealment that create intrigue: there is little here to snag the eye. Full-height doors on the bedroom level blend into the walls. Doors to the guest rooms pocket back into a central storage wall so the rooms can be opened to the light-filled corridor or closed for privacy. The door to the primary suite, too, is a hinged panel that tucks into the wall.

Tetherow Overlook House

Bend, Oregon

ARCHITECT: Corey Martin, principal in charge; Nicolas Hodges, AIA, project manager; Nicolas Pectol, Nicolas Smith, Sohee Ryan, project team, Hacker Architects, Portland and Bend, Oregon

BUILDER: KN Visions, Bend, Oregon

INTERIOR DESIGNER: Emily Knudsen, Hacker Architects

LANDSCAPE ARCHITECT: SZABO Landscape Architecture, Bend, Oregon

STRUCTURAL ENGINEER: Madden & Baughman Engineering, Portland, Oregon

PROJECT SIZE: 7,800 square feet

SITE SIZE: 0.87 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jeremy Bittermann Photography

KEY PRODUCTS

CABINETRY: Custom white oak by MADE Studio

CABINETRY HARDWARE: Colonial bronze matte black edge pull

CLADDING: Western red cedar, hand-troweled stucco

COUNTERTOPS: Haussmann Limestone Fontainebleau

DISHWASHER: Miele G series

ENTRY DOORS/HARDWARE: Custom blackened steel, FitzJurgens pivot hinge

EXTERIOR LIGHTING: Mimik 10 Bollard

FAUCETS: VOLA

FINISH MATERIALS: Interior plaster

FIREPLACE: Acucraft

FLOORING: Castle Bespoke

GARAGE DOORS: Schweiss Doors bifold

HOME CONTROL: Lutron Homeworks

HVAC SYSTEM: Daikin, radiant heating

INSULATION: Tyvek

INTERIOR LIGHTING: Michael Anastassiades

LIGHTING CONTROL: Lutron Palladiom Keypad

OUTDOOR GRILL: Lynx

OUTDOOR REFRIGERATOR: Sub-Zero undercounter

OUTLETS: Bocci

PASSAGE DOORS: AGS

RANGE: BlueStar

REFRIGERATOR: Sub-Zero

ROOFING: Ballasted membrane

SINKS: The Galley single bowl workstation, custom limestone, Vitra Water Jewels Bowl

SKYLIGHTS: DeaMor Skylights

SPECIALTY APPLIANCES: Miele warming drawer, Miele speed oven

TOILETS: TOTO

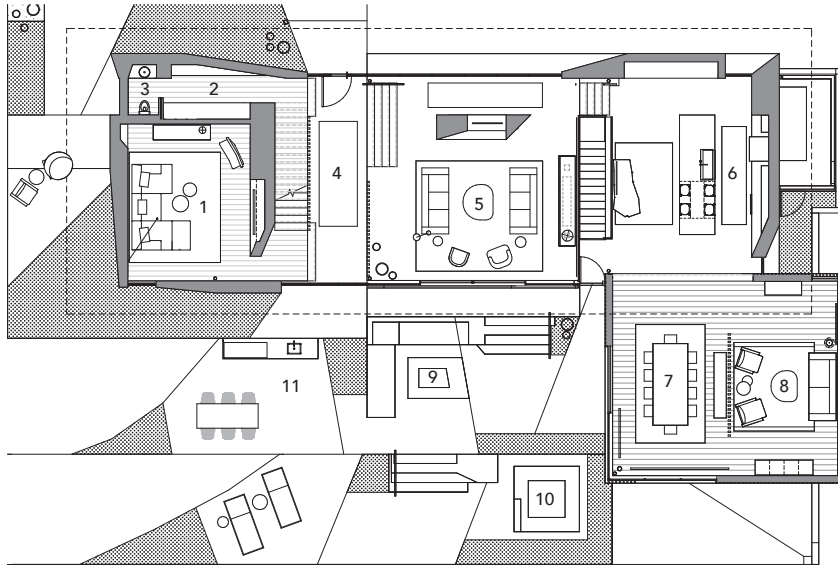
TUB: Blu Bathworks custom bluestone drop-in

WASHER/DRYER: Miele

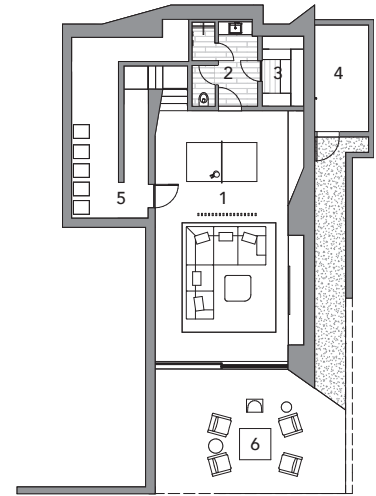
WINDOW SHADING SYSTEMS: Lutron

WINDOW WALL SYSTEMS: Styline

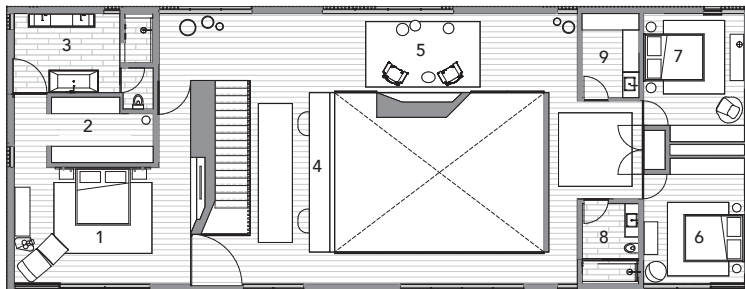
WINE REFRIGERATOR: Thermador



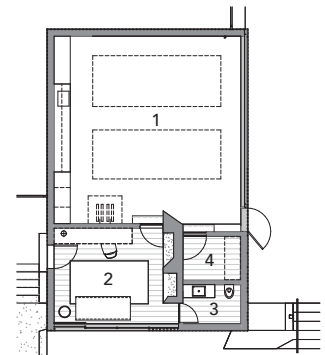
GROUND FLOOR | 1. Media Room | 2. Closet | 3. Powder | 4. Foyer | 5. Great Room
6. Kitchen | 7. Dining | 8. Lounge | 9. Firepit | 10. Hot Tub | 11. Outdoor Kitchen



LOWER LEVEL | 1. Game and Fitness
2. Bathroom | 3. Sauna | 4. Utility
5. Mechanical | 6. Patio



UPPER FLOOR | 1. Primary Bedroom | 2. Closet | 3. Bathroom | 4. Office | 5. Library
6. Bedroom | 7. Bedroom | 8. Bathroom | 9. Laundry

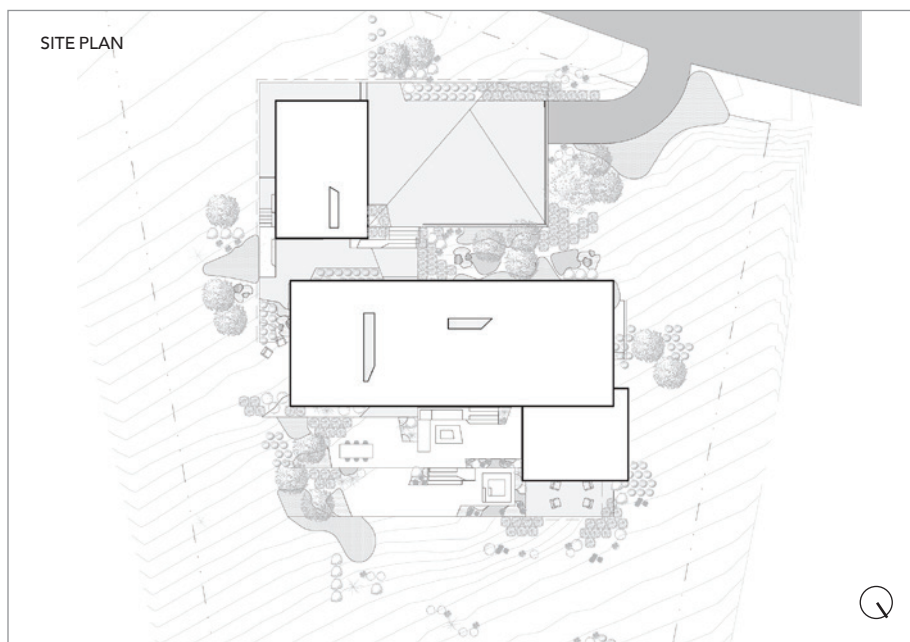


GARAGE FLOOR | 1. Garage | 2. Studio
3. Bathroom | 4. Storage



The stair to the second floor is another exercise in studied simplicity. The stair treads are hollow boxes made of solid white oak and detailed to allow movement for the oak to expand and contract. For the same reason, the intricately built louvers they attach to are hollow and have mitered joints, producing a consistent grain and dimensional stability. The all-electric house aims to live lightly environmentally as well, with air-source heat pumps for forced-air cooling and water-heated radiant floors. “We get extreme temperature changes from day to night, but there are times you can open the whole place up,” says Corey.

On the back side of the house, two more plinths step down the gentle slope, creating level outdoor terraces for entertaining, including a cooking area, firepit, and hot tub. The terraces and volumes interlock, supported by those



faceted, monolithic masses. Indeed, the house offers up an immersive experience; abstracting the unique landscape reinforces the owners’ connection to it.

“A lot of development here is imported,” Corey says. “This is a very different way of relating to this site, as part of a package.” —Cheryl Weber



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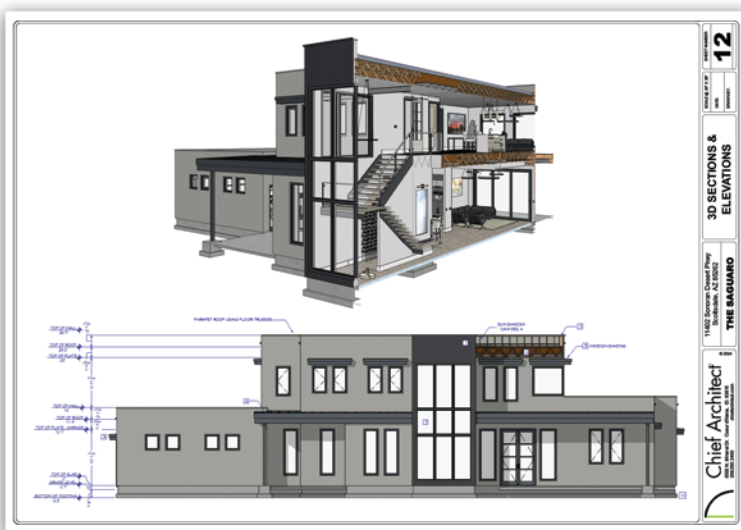
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ASHEVILLE, NORTH CAROLINA
HARDING HUEBNER



Step through the front door of this Harding Huebner–designed mountain house, and you might still feel like you’re outside. Through a glass wall in the entrance hall you can see the ferns and boulders that fringe a terrace and firepit at the center of this U-shaped house. Enclosed by a sassafras-clad great room and two board-formed concrete wings, the courtyard’s fourth side dematerializes in a forested hillside. This protective outdoor living space is where the owners and their large family spend much of their time, enjoying the views through the house and the reflections of light and trees on glass.

The clients, California transplants seeking a place to retire far from the West’s recurring wildfires, asked Harding Huebner to help them select a piece of land with a view in rural North Carolina. The 3.6-acre parcel sits near the top of a mountain in an enclave about 15 minutes from downtown Asheville. “Like many folks in this area, they were looking for a place that was private and rural but close to town,” says Chad Harding, AIA. “A lot of the mountain sites are very steep, but this one is not. It is near the crown of a mountain, with nice exposure to winds rolling over the property, which helps with bugs and extends the outdoor living season. We had a lot of opportunity to explore



connections to the land; it’s not just about the view and everything facing in one direction.”

In addition to their desire to be part of a mountain community, the empty nesters wanted a full-time house that felt comfortable for just the two of them but that could expand effortlessly for family gatherings. Chad responded by designing a great room whose



metal roof tips up to the north, echoing the slope of the land. “We wanted to diminish the overall presence of the house from below,” he says. “We put in high clerestory glass that allows the roof to open to the tree canopy to the north—a real priority of the clients was to connect back to the land.”

This open living space connects

a pair of lower-pitched volumes: a garage and entryway on the east that’s partially buried in the hillside, and a primary suite on the west. “We shaped the home to be a reverse U going back into the grade to create this courtyard with the forest behind you,” Chad says. “The U creates an internal, more intimate courtyard, and the shape of the



house creates a buffer from the harsher winter winds.”

The resulting floor plan offers the convenience of one-level living for the couple but also plenty of space for both sociability and privacy when company arrives. Visitors can spill out to the central courtyard or a deck with a fireplace off the living room. The walk-out lower



To preserve the living room’s leafy view, the architects pushed the deck to the far west side of the plan, where it offers a long vista through an opening in the trees.



level accommodates overnight guests with three bedrooms and two baths, a lounge, and a gravel patio.

Partially cantilevering from the west side of the great room, the expansive deck further engages the potential of the site. “The great room bar has some views through an opening in the trees to the distant valley but a really nice foreground view of the upper canopy of trees,” Chad says. “Rather than having a deck right in front of the glass, we pushed it off to the far west side of the plan and cantilevered it to a more specific opening to the view, so the great room experience felt uninterrupted.”



Exposed steel columns give the great room an industrial feel, a material echoed on the kitchen backsplash and fireplace surround. Pocketing glass doors open the great room to the central courtyard and wooded hillside beyond.

Tough Materials

Another challenge the design addresses is the site’s exposure to high winds. The great room’s floating roof consists of two exposed high and low beams running the length of the volume. A pair of splayed columns marks the center point of the house and expresses how the two beams are spliced together at the roofline, stiffening the frame and tying the assembly together. “The

client had never lived in a Modern house. He has a strong passion for Modernism and loves the expression and use of steel in industrial structures,” Chad says.

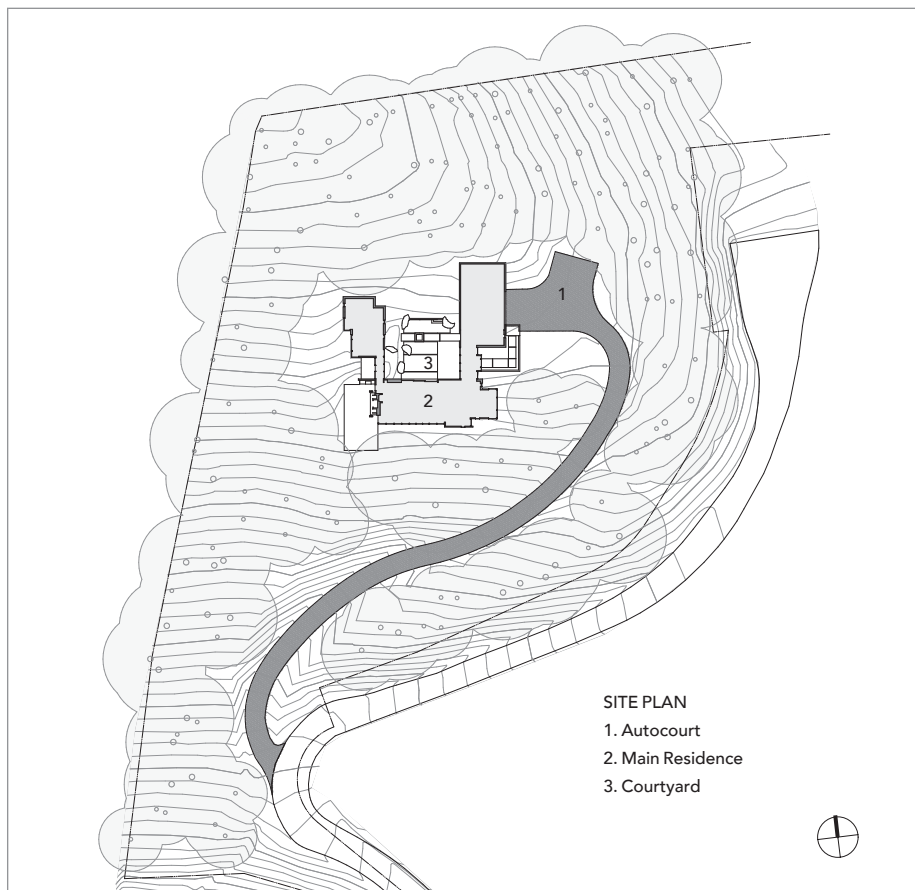
Beyond the steel accents and concrete wings, the house’s mix of warm, durable materials helped allay the wife’s concern that a Modernist house would feel cold. Taking cues from the tones of the surrounding forest, they select-



Minimalist window systems turn the corner in the primary bedroom and bath, immersing the occupants in nature. *Opposite page:* That experience continues on the southwest deck and central courtyard, which washes under a glass bridge between the great room and primary suite.

ed regional white oak for the floors, ceilings, and cabinetry. Dark-stained native sassafras wood on the great room exterior is intermittently present inside: the exterior cladding is visible in the glass bridge's passage to the primary suite, the fireplace wall is clad in steel and sassafras, and some of the built-in cabinets have sassafras niches. The kitchen's blackened steel backsplash echoes the steel on the fireplace, and gray quartz countertops complement the concrete fireplace hearth.

Wood ceiling planes continue outside as soffits, where southern yellow pine was employed to rebuff both weather and wood-eating insects. "We can get big weather systems and horizontal rain," Chad says. "In our mixed climate with lots of moisture and mildew, we love to create harder, more weather-resilient finishes and applications on the edges of buildings and bring the warmer underbelly of materials farther in from the edges." Indeed, almost no part of the country is immune to extreme weather events—a reality that hit home recently when flooding from Hurricane Helene wreaked havoc in and around down-





town Asheville, which sits in a bowl of mountainous terrain.

Holding Court

Of course, the house itself protects the central courtyard, which is designed to look both inward and outward. Pocketing glass doors in the great room create a 21-foot-wide opening to

the courtyard, whose concrete paving, wild edges, and local boulders help it feel rooted in place. “The boulders were from a stone yard a half mile from the project,” Chad says. “We found rocks that matched what was on site and situated them to feel like we were building the house around them.” With the land behind the house dip-

Southcliff Residence

Asheville, North Carolina

ARCHITECT: Chad Harding, AIA, principal, Harding Huebner, Asheville, North Carolina

BUILDER: Jade Mountain Builders, Asheville

INTERIOR DESIGNER: Brooke Kern Interior Design, Asheville

LANDSCAPE ARCHITECT: Rob Dull, Sitework Studios, Asheville

STRUCTURAL ENGINEER: Lysaght & Associates, Raleigh, North Carolina

PROJECT SIZE: 4,300 square feet

SITE SIZE: 3.6 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Keith Isaacs Photography

KEY PRODUCTS

CABINETRY: Custom Living Quarters, Fletcher

CLADDING: Sassafras, blackened steel

COOKING VENT HOOD: Zephyr

COOKTOP: Wolf Induction

CUSTOM CONCRETE HEARTH: Hardcore Concrete Designs

CUSTOM FURNITURE: KERR Woodworking

CUSTOM PIVOT ENTRY DOOR: Loud Woodwork

DECORATIVE STEEL: OK Goods, Traveler's Rest, North Carolina

DISHWASHER: Bosch

FAUCETS: Grohe, Delta

HVAC SYSTEMS: WaterFurnace geothermal

INTERIOR DOORS: Emtek

LIGHTING CONTROL: Lutron

OUTDOOR GRILL: Coyote

OUTDOOR REFRIGERATOR: Uline

Ovens: Wolf

PHOTOVOLTAICS: Sugar Hollow Solar

REFRIGERATOR: Sub-Zero

ROOFING: MRS Roofing Systems

SINKS: Elkay, Kohler, Signature Hardware

SOLAR PANELS: Sugar Hollow Solar

TOILETS: Duravit

TUB: Duravit

UNDERLAYMENT, SHEATHING: Huber Engineered Woods ZIP System

VANITIES AND PEDESTAL LAVS: Kohler Mendota

WASHER/DRYER: Whirlpool

WINDOW SHADING SYSTEMS: Lutron

WINDOWS: Lincoln Windows

WINDOW WALL SYSTEMS: Kolbe VistaLuxe AL LINE, Lincoln Doors

WINE REFRIGERATOR: U-Line



ping down into the courtyard and then under the glass link between the great room and primary suite, the boulders help to define the courtyard's edges.

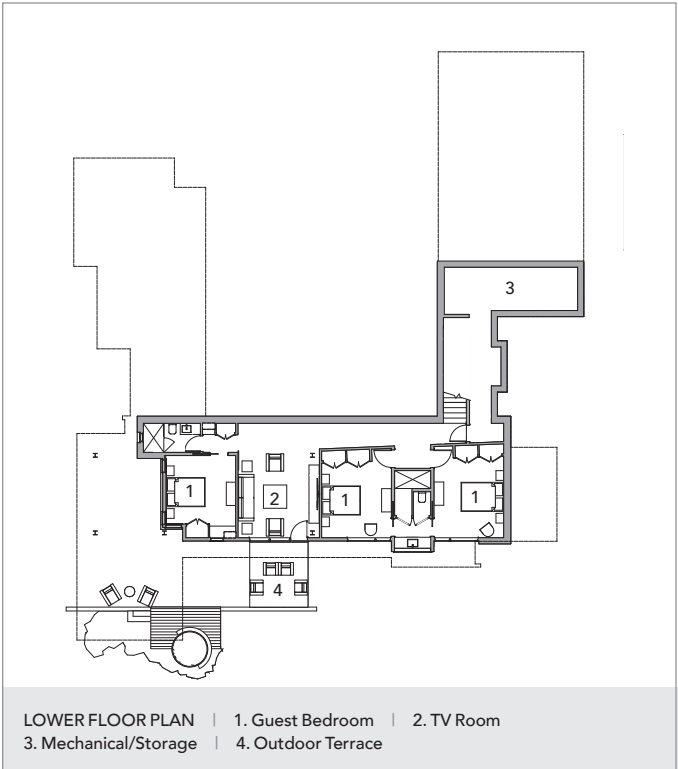
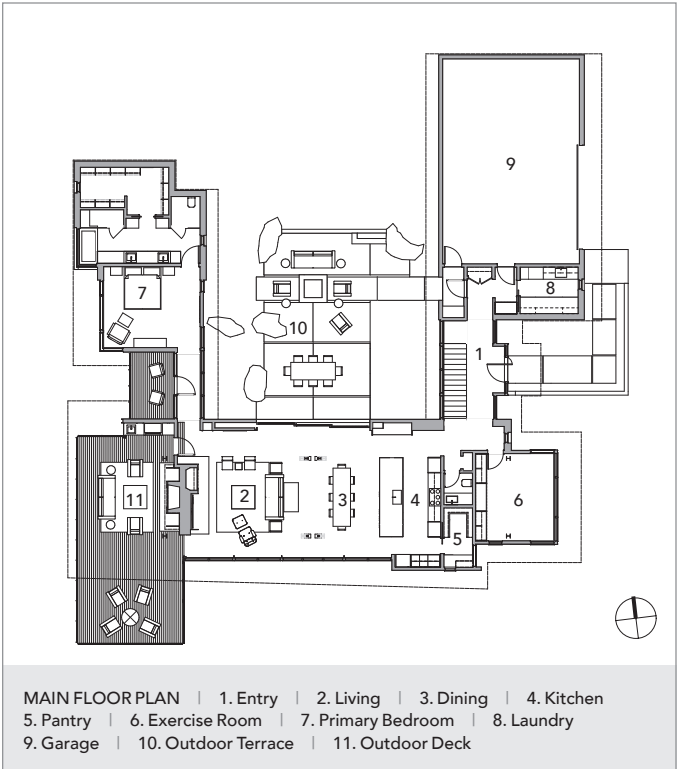
The team did as little clearing to the tree canopy as possible and tried to

avoid disturbing the land around the house, which created challenges for crane access, foundation work, and staging the building. "We started from the primary suite side, then built the great room, then the garage was the last

thing to come together," Chad says. "We had to find the right boulders and set them into the courtyard way early, because once we closed in the building, we couldn't move them around." The poured-concrete paving segments cantilever slightly above the fern beds, creating a shadow line.

Although they're on the opposite coast from their previous residence, the clients feel right at home here. "The wife, an avid hiker, said the only problem with the house is that it makes her feel less inclined to go out because she's in the landscape all day long," Chad says, adding that she loves watching the fog come over the mountain, "and then the views cracking open." She can feel the weather patterns passing right through the house. "That's exactly what we were going for," he says. "It's a real compliment to know that she feels that connection to the landscape."

—Cheryl Weber





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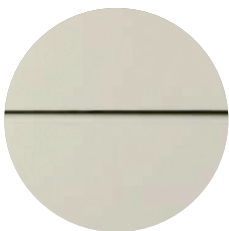
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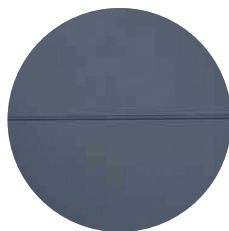


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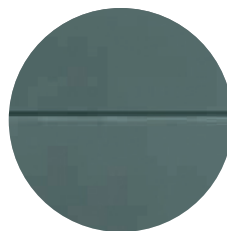
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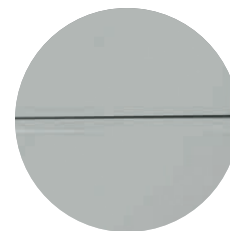
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City Park Residence

AUSTIN, TEXAS
ALTERSTUDIO ARCHITECTURE

Austin, Texas, only recently ceded its title as the fastest-growing metropolitan area in the country. The boom carried it through more than a decade of building frenzy that is only now beginning to ease, but there is still considerable pressure to capture any building opportunity within the city's desir-

able neighborhoods. Alterstudio is expert at plumbing the possibilities of these sites, most of which come with a flight of flaws.

"We are used to taking sow's ears and turning them into silk purses," says principal Kevin Alter. In the case of the City Park Residence, however, the assign-



ment was to take silk and spin it into gold. The 4-acre lot lies at the top of a hill with panoramic views of the city. “These are the best views I’ve seen in Austin. You see the Pennybacker Bridge, the curve of the river, the city in the background, and the UT tower.”

Adding to the pressure was the history of the property, which had belonged to the client’s family for years. “Our client’s father had owned 140 acres here. He took a ladder around to find the best place to build a house and the family sold everything else off,” says Kevin. “That house is long gone, but our client kept these four acres. There’s only one neighbor nearby.”

The client and her husband had traveled the world but kept returning to Austin as a home base. Eventually, they decided it was time to settle here for good and reestablish roots with a new family home on this





incomparable site. They interviewed nearly every architect in town, Kevin recalls, in their search for the best fit for their first Modern house.

“We had our Constant Springs House on the Austin Homes Tour and they came to that. We spoke with them. They came back over and over again, and then they brought their kids with them. They said, ‘we have a piece of property—can you come look at it.’”

“They’re retired now with one adult child in town and others out of town with kids. This house is the honeypot to bring everyone together,” Kevin explains. As such, multigenerational functionality was top of mind. Budget is always a consideration, too, and it was so here, but everyone—clients, architects, and builders—understood the importance of making careful choices for this high-value site.

Making an Entrance

For an architect, the potential for panoramic views permeates a project’s every design decision. The most skillful practitioners understand you can’t overwhelm every indoor and outdoor space with overstimulation—measured doses are far more effective. So Alterstudio pondered long and hard about how to unfold and withhold the views on this project—both for the occasional visitor and for its everyday occupants.

“When you pull up to the house, it looks like a low-slung modest thing—like a Midcentury thing,” Kevin explains. “But we set it up in a way that’s almost cinematic. Crossing the bridge, it pulls you through toward the view, but by the time you get to the house there isn’t a view anymore—you’ve turned left and are looking back at the courtyard. It tempts you, takes you to it, and then takes it away. It’s a constant set of expectations, then something special, and then surprise. When the view is finally introduced to you, it’s an oh-my-God moment.”



Visitors arrive at what appears to be a low-slung Modern house. Crossing the entry bridge, they’re drawn by a tantalizing view, only to find it disappears until they step inside.



Everything the retired clients need is on the main level, including 180-degree views of the Austin skyline. A lower level accommodates guests.



Once inside the house, the plan for the main spaces is one room deep with 180-degree views, says the architect. “You enter from the north. The view to the city is to the southeast and to the west are the hills.” Deep overhangs offer shade where needed for major indoor rooms and outdoor terraces. And there are smaller terraces that offer the relief of private, protected views.

The horseshoe-shaped main level puts everything the clients need on one floor, providing age-in-place functionality. The “U” of the horseshoe contains the principal entertaining spaces of living and dining, opening out to a vast terrace with outdoor dining spaces at each end. At one end of the flanking sides of the plan are the garage, kitchen,

and informal dining. At the other end is the primary suite directed to the long views. “The best view is from the bed,” says Kevin. “The primary bath and closets are behind the bed, so there are no distractions.” Behind the suite are two offices facing the entry court that could be adapted into bedrooms for future requirements.



The Lowdown

Three guest suites occupy a lower level beneath the kitchen and casual dining area. One suite has commodious enough appointments to serve as a second primary. Directly underneath the main-floor living and dining areas is a covered outdoor patio and spa that open to a pool. “When the grandkids are there, they are in the pool and our clients are in the shade,” says Kevin.

On the other side of the covered outdoor room, a game room and den supplies entertainment for inclement weather and facilities for the pool. The main level can access the lower-level amenities by either interior or exterior stair on the sloped site, but both realms enjoy privacy when desired.

“There are the two pieces of the lower level that are anchored in the ground and connected above,” Kevin

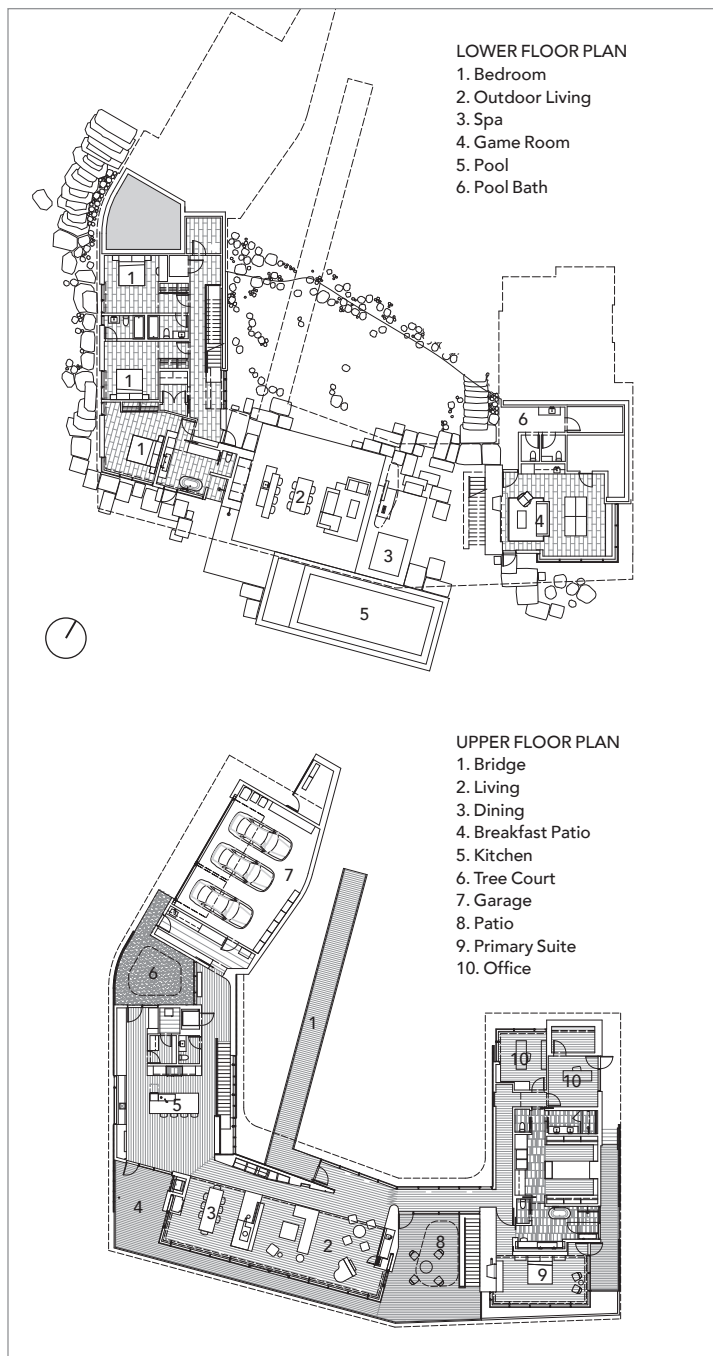
explains. “The landscape slides through the building, and you get the sense that, practically, you can be outside and not have to go through the house.”

Given the home’s location on a hillside, the structure required significant bolstering against strong winds. “There’s a big K-brace for the bridge to resist lateral forces. And we picked very heavy outdoor furniture,” Kevin notes. The house also cantilevers over the sen-



The primary bedroom has some of the best views in the house. It also has direct access to lower-level amenities. Two covered outdoor terraces on the main level have roof cutouts for skygazing.





City Park Residence

Austin, Texas

ARCHITECT/INTERIOR DESIGN: Kevin Alter; Ernesto Cragnolino, FAIA; Tim Whitehill; Haifa Hammami; Daniel Shumaker, AIA; Matt Slusarek, AIA; Elizabeth Sydnor; Shelley McDavid, AIA project team, Alterstudio Architecture, Austin, Texas

BUILDER: Rauser Construction, Austin

LANDSCAPE ARCHITECT: Hocker, Dallas

STRUCTURAL ENGINEER: M. Scott Williamson, Structure Works Consulting Engineers, Austin

PROJECT SIZE: 7,660 square feet (conditioned)

SITE SIZE: 4.2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

BATH VENTILATION: Panasonic

CLADDING: Sapele mahogany, Yorkshire limestone

CABINETRY HARDWARE: Blum, Croft, Linnea, Hawa

COOKING VENTILATION: Zephyr

COOKTOP/RANGE: Wolf

COUNTERTOPS: Dekton (kitchen)

DISHWASHER: Cove

FASTENERS: Simpson Strong-Tie

FAUCETS: California Faucets (kitchen), Cocoon (primary), Kohler

FIREPIT: EcoSmart

FIREPLACE: FireRock

GRILL: Wolf

HOME CONTROL: Crestron

HVAC: Mitsubishi

ICEMAKER/OUTDOOR REFRIGERATOR: Sub-Zero

INSULATION: Rockwool Comfortbatt and Comfortboard

LIGHTING: DMF

PAINTS AND STAINS: Rubio Monocoat, Sherwin-Williams

PASSAGE DOOR HARDWARE: FSB

PHOTOVOLTAICS: LG

REFRIGERATOR: Sub-Zero

ROOF, TRUSS SYSTEMS: TrussMate

SINKS: Julien (kitchen), custom (primary), Lacava (secondary), Native Trails (utility)

STEEL FABRICATIONS: Drophouse Design

THERMAL AND MOISTURE BARRIERS: PolyGuard with Blue Barrier

TILE: Salvatori (primary bath)

TOILETS: TOTO

TUBS: Dadoquartz, Duravit (kids' baths)

UNDERLAYMENT/SHEATHING: Huber AdvanTech

WALL OVENS: Wolf

WASHER/DRYER: LG

WINDOW SHADING SYSTEMS: Lutron

WINDOW WALL SYSTEMS: Quantum Windows, Western Window Systems (primary shower)



sitive roots of 100-year-old trees using “very hefty steel beams.”

Despite the burly engineering behind the scenes, visible materials suggest a high level of finesse and refinement. The palette—mahogany wood-framed windows and screening, white oak floors and cabinetry, and iridescent Yorkshire limestone—is intentionally limited, creating a coordinated and soothing environment against the excitement and stimulation of the view. “We spend a lot of time trying to refine the subtle,” says Kevin.

The challenge with the finish materials was to also prepare the living area for frequent live concerts. “The ceiling is doing a whole lot of acoustic work,” he says. “And the bar can close up into


“The landscape slides through the building, and you get the sense that, practically, you can be outside and not have to go through the house.”

—Kevin Alter

a threaded timber wall for the band playing next to it.” Exterior landscaping takes outdoor concerts into consideration as well, and a solar array can double as a pergola.

Optimized for the present but built with flexibility for the future, the family house on the hill lives up to a lifetime of expectations. The “honeypot” is now a sweet lure for returning generations, whether for a short stay or perhaps even longer. “The house really lives large,” Kevin observes. “I don’t covet all of my clients’ houses, but I would love to live here.”

The clients love it, too. Although very private people, in a gesture of appreciation they allowed the architects to put their heirloom house on the AIA Austin Homes Tour. As the real estate agents like to say, “Honey, stop the car.”—S. Claire Conroy



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1. PIGEON FORGED

For anyone growing a little inured to the proliferation of “Color of the Year” pronouncements, BlueStar is countering with an entire palette of hues based on seasons. Shown here, Pigeon Blue is one of five soothing winter shades on offer. Bluestarcooking.com

2. SAFE AND SECURED

New from German cabinetry company Hacker Kitchens is the “Vario insert system” of internal cabinet organizers. The system allows customization of a variety of the company’s pull-out drawers and shelving to tame the rattle and clank of unsecured kitchen objects. Hackerkitchens.us

3. THEATER IN THE ROUND

Seizing on the growing design trend of softened edges and gentle curves, Siematic introduces its new SG6 line of cabinetry. The centerpiece is a kitchen island with beveled countertop and radiused corners. Options include integrated towel bars, shelves, and even a planter for herbs. Siematic.com

4. MIAMI NICE

Inspired by the curvaceous Fountainbleau Hotel in Miami by Morris Lapidus, the Lido tub from Hydro Systems is handmade and gently angled for ease of use. The tub comes in 15 colors and can be optioned with Cold Plunge, Hydro Indulge, and Thermal Air wellness functions. Hydrosystem.com

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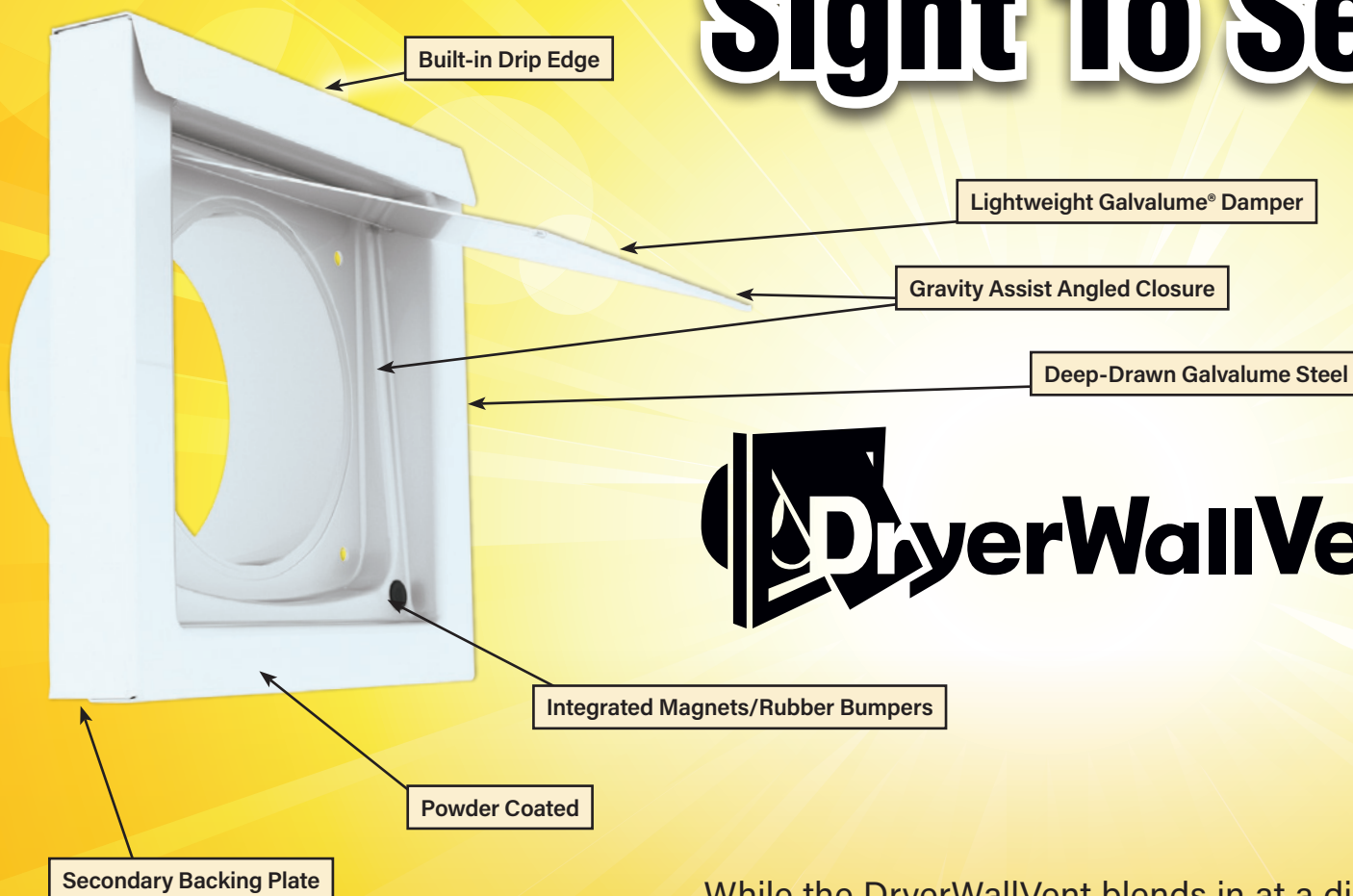
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Mountain Memes

VISTA
BIG SKY, MONTANA
CLB ARCHITECTS

Design guidelines in ski communities tend to originate from nostalgic notions of mountain lodges—hefty timber structures, chunky stone foundations, and steeply pitched roofs. There were once practical reasons for many of these materials and motifs, but modern technologies and building products have liberated architects from strict adherence to the pattern book. Vista, a new house in Big Sky, Montana, by mountain maestros CLB Architects, works within the spirit of ski home traditions, while shedding many preconceived ideas.

“There was a cozy feel to those old Adirondack lodges, where many mountain home traditions began. But they had few windows and doors to connect with the landscape,” explains Eric Logan, AIA. “We can evoke that warmth and familiarity through thoughtful material solutions, and modern principals that allow walls to dissolve to the outdoors.”

In a synthesis of Scandinavian and Japanese minimalism, Vista taps familiar mountain memes, but instead of timbers and fieldstone, we have Shou Sugi Ban charred siding atop a sturdy limestone plinth.

A mass timber roof adjusts pitch to frame long-range views or block glimpses of neighboring structures, contributing a



dynamic effect of compression and release within key interior rooms. A hole at the center of the building carves out a protected outdoor sitting area and opens the interiors to natural light and layered views inside and out.

In sum, says Eric, “It doesn’t look like the other kids that surround it, but maybe people will see this and think there might be another way.” —*S. Claire Conroy*

Project: Vista; architect: Eric Logan, AIA, and Kevin Burke, AIA, partners; Sam Ankeny, AIA, and Alex Webber, AIA, project managers; Eric Ripley, project coordinator, CLB Architects, Jackson, Wyoming, and Bozeman, Montana; builder: On Site Management, Bozeman; interior designer: Sarah Kennedy, Jaye Infanger, Halie Dederling, CLB; project size: 9,500 square feet; site size: 4.35 acres; renderings: Notion Workshop

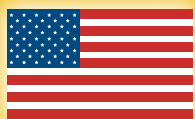
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