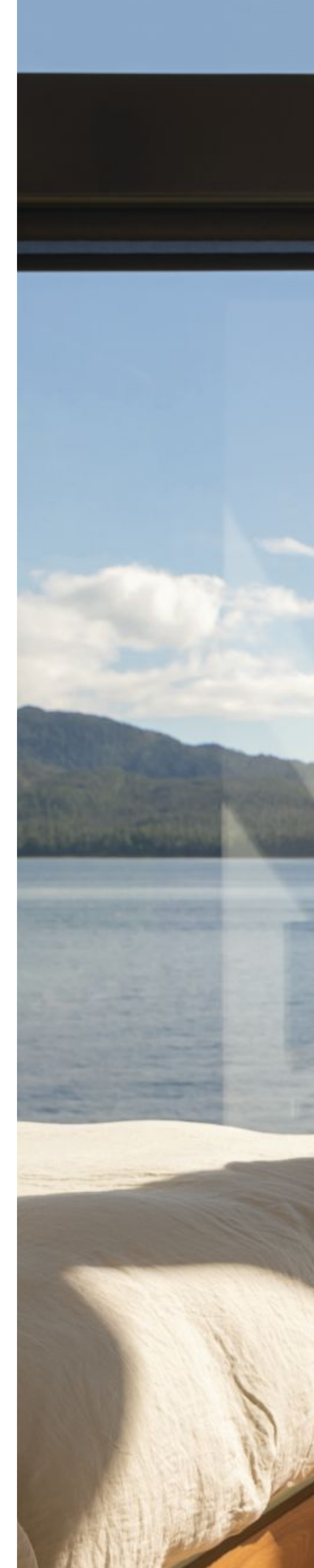
RD

RESIDENTIAL DESIGN

FOR ARCHITECTS AND BUILDERS OF DISTINCTIVE HOMES

VOL. 2, 2026

Urban Code



RD
RESIDENTIAL DESIGN

CONTENTS

VOL. 2, 2026

Features

Departments

On the Cover: Arthur Residence by 5468796 Architecture.
Photo: James Brittain

Welcome to Volume 2, 2026, 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 **cheryl@SOLAbrands.com**.

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

RD
RESIDENTIAL DESIGN

PUBLISHED BY

SOLA GROUP

SOLA Group, Inc.
444 N. Michigan Ave., Suite 300
Chicago, Illinois 60611-3989
847.440.3000

Publisher
Paul DeGrandis
Paul@SOLAbrands.com

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

Interim Editor
Cheryl Weber
cheryl@SOLAbrands.com

Digital Content Editor
Caroline Hetzel
Caroline@SOLAbrands.com

Art Director
Bill Murphy
Bill@SOLAbrands.com

Art Director
Percy Marioni
Percy@SOLAbrands.com

West Sales Manager
Paul DeGrandis
Paul@SOLAbrands.com

Midwest Sales Manager
Owen Malloy
Owen@SOLAbrands.com

East Sales Manager
Dan Miklosz
DanM@SOLAbrands.com

Southeast Sales Manager
Dan Agostinacchio
Dan@SOLAbrands.com

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

Audience Development
Mike Serino
Mike@SOLAbrands.com

Projects Manager
Heidi Riedl
Heidi@SOLAbrands.com

Digital Programs Manager
Tim Steingraber
Tim@SOLAbrands.com

List Rental
Mike Serino
Mike@SOLAbrands.com

Subscriptions
For subscription information
and address changes, write to:

Residential Design,
Circulation Dept.,
444 N. Michigan Ave., Suite 300, Chicago,
Illinois 60611-3989, or email rd@omeda.com and
add the subject line "Circulation Dept."

HANOVER®
Architectural Products

MASTER DISTRIBUTOR FOR OPTIMUM

WWW.HANOVERPAVERS.COM

Urban Jungle

Several years ago, when my spouse and I became empty nesters, we decided to downsize and debated the merits of moving from the suburbs of Lancaster, Pennsylvania, to the city. Although downtown’s conveniences called—its breweries, art galleries, and beautifully preserved historic farmer’s market—our love for gardening won out, landing us on a small suburban plot just outside the city. No doubt many urban dwellers have faced that potential tradeoff, so it’s encouraging to see architects incorporating unexpected green spaces into their designs for houses on dense lots. Rather than seen as leftover space when a house is placed on the land, the garden’s shape and definition is as important as the building that surrounds it, transforming a void into positive space.

This urban-themed issue features several houses that intertwine with pocket landscapes, as we like to call them. They are designed to nurture the owners’ relationship with nature, rather than provide just a comforting inner sanctum. This is a familiar concept on the West Coast, of course, but it’s refreshing to see it increasingly given its due in less temperate zones.

In our Case Study by Colleen Healey Architecture, for example, an earthy meadow mediates between the understated kitchen addition and a new garage/guest house in Washington, D.C. Designed in tandem with the architecture, the garden is big enough for a Cor-Ten-lined pathway that winds through it to connect house and garage, and a rock on which to rest. In Regina, a city in Canada’s chilly Saskatchewan province, the Arthur residence’s irregular footprint deliberately produces niches between the house and its walled perimeter, allowing the owners to garden in a variety of microclimates as the sun moves around the house. And the footprint of the Cupertino Courtyard house in California incorporates two enclosed gardens—one occupying a notch between the house and garage, and another inside the front door. They remind us that it’s not just light and form but also flora that can add architectural elements of surprise.

These spaces were not kitted out as an afterthought but expertly knit into the design scheme. And on a tight urban lot, that often means reining in the size of the house. These thoughtful indoor-outdoor relationships may represent the next step on the evolutionary chain, one that is more finely tuned to nature.

On another note, this issue’s CRAN column contains tributes to former editor-in-chief Claire Conroy, who retired recently after a career devoted to elevating the residential architecture profession. Adding to the sentiments expressed by her many admirers, I have appreciated Claire’s keen observations, unique voice, and wry humor over more than 20 years of working with her. Our professional paths crossed when we were young adults in Washington, D.C.—she a native, me a transplant—and some of my fondest memories were formed there. Here’s to cities great and small, and to the architects who help make urban living a delight.

Cheryl Weber
Interim Editor

An Appreciation: Claire Conroy

Claire Conroy, who recently retired from this magazine after 10 years as chief editor, has been a consistent guardian of the custom residential architecture profession—and we thank her for her significant contributions over the course of her career. In 2004, she moderated an early meeting of the Congress of Residential Architecture (CORA), an unprecedented gathering of design professionals, authors, and editors. The event was held in Washington, D.C., and hosted by the American Institute of Architects.

At the time, residential architects were witnessing rapid, yet occasionally counterproductive, growth in the specialized field of custom houses. During the conference, Claire helped us coalesce around common goals and encouraged us to share nationwide our strategies for achieving them. Her distinctive, style-agnostic approach offered a refreshing change from the modernist-versus-traditionalist battles.

We are indebted to Claire for her many years of dedication to the profession. The tributes below are from some of the participants at that CORA assembly. Since then, its members have continued to develop relationships with each other and industry stakeholders across the country, inspired by Claire's leadership that day.

Former editor-in-chief Claire Conroy (second row from top on far left) poses with CORA members at a gathering in 2004.

With steady purpose over the years, Claire championed residential architecture and helped bring it into fuller recognition within the profession. Through her editorial leadership and generous spirit, she connected colleagues and elevated the work we all care about. Her impact has strengthened our field.
—*Ross Chapin, FAIA*

Twenty-two years have passed since Claire and a host of architects came together to share a devotion to creating homes. But this bond went beyond "journalism," it was a mission. The Congress of Residential Architecture was a gift. So is Claire—and we love her.
—*Duo Dickinson, FAIA*

Claire, sorry, but there is no retirement for editors. As I have stumbled my way over the minefield of practice throughout these many years, you have been a constant touchstone. My heartfelt appreciation and affection—I wish you success in any future endeavors.
—*Jeremiah Eck, FAIA*

At an instrumental time, when residential architects were far from represented, Claire served as the voice for residential architects. Her articles resonated through the pages of *Residential Design*, bringing relevance, meaning, and hope to a large class of architects responsible for building the future of the American home.
—*Michael Imber, FAIA*

Claire elevated a platform for residential architecture to be recognized within the profession of architecture. She has been a consistent presence within our community. Her dedication to highlighting quality and talent gave us all a "go to" resource for education and inspiration. Thank you, Claire!
—*Jean Rehkamp Larson, AIA*

Claire did not merely have a career; I believe she had an unwritten mission.

That mission was to find and present to the public the best work of American residential architects and, in doing so, to raise the bar for the entire profession. Mission accomplished!
—*Mark McInturff, FAIA*

With immense gratitude, I thank Claire for all she achieved on behalf of residential architecture. Whether at *Custom Home*, *Residential Architect*, Reinvention, *Residential Design*, CORA, or CRAN, she brought our colleagues together to share ideas, projects, and professional wisdom. She did this through compassion, insightfulness, and editorial rigor.
—*Dale Mulfinger, FAIA*

Claire, retirement may be aspirational. Your journey with a motley group of residential architects will continue in some fashion, making the world a better place because that is who you are! Thank you for all you have done to help us! Warm regards.
—*Allan Shope*

Claire is a career builder. I was fortunate to meet her early in my career because her extensive network of contacts provided me with invaluable knowledge that an aspiring professional could only dream of acquiring. These introductions not only empowered me but also all those who collaborated with me.
—*Dennis Wedlick, FAIA*


Loewen
ENDURING authentic
HANDCRAFTED
LUXURY FENESTRATION
WINDOWS AND DOORS
Prospect Studio • Tom Harris Photography — loewen.com

Photo: Pablo Enriquez

Among other careful details, the shingles on the corners and window recesses of Dune House are joined with a woven technique.

Self-Contained

WAECHTER ARCHITECTURE
PORTLAND, OREGON

Ben Waechter, FAIA

Do buildings have souls? Ben Waechter, FAIA, thinks that they can. And he has a strategy for giving them one. "We're always trying to design places and buildings that have the strongest character and identity that they can," says Ben, who admires medieval stone castles and log cabins for their materiality. "We've found that the fewer materials we use, the more connected people are to them. If a room is made up of 20 different materials, it's not going to have a strong character. But if it's made out of one thing, it will take on an identity. And it feels good to have a strong emotional connection with a building."

Since 2008, Ben has led a small architectural practice in Portland, Oregon, developing a nationwide reputation for residential and commercial projects with compelling personas. *Architectural Record* recognized the firm with a Design Vanguard award in 2016, followed by the Architectural League of New York's Emerging Voices award in 2019. The eponymously named firm also strives to make the design process more approachable. The "About" section on the Waechter Architecture website reads: "Our inclusive and common-sense design approach levels the playing field and invites everyone to share in a deeper understanding of the art of building."

Given these overarching goals, it's not surprising to learn that Ben is a) the child of two psychologists and b) a big proponent of mass timber. "The structure is also the finish, and it feels primitive and fundamental," he says of the engineered lumber, which is strong enough to be used in lieu of concrete and steel. "And it addresses the environmental urgency that everyone's dealing with now. Mass timber buildings sequester carbon, and if taken care of, can last for 500 years," he adds.

Wooden it be Nice

Funded by a U.S. Forest Service Wood Innovations grant, the firm recently designed three prototypes that bring together mass timber's sustainability with prefab's efficiency and speed. Designed to be constructed from prefab CLT panels, the yet-unbuilt projects include a civic building, an office building, and multifamily infill housing.

The prototypes are also based on the firm's own lived experience with mass timber. Since 2022, the office of 12 has occupied the middle floor of Mississippi Workshop, which it designed and built from prefab CLT. "All the structural parts—the ceiling, walls, floors, elevator core, stair—are CLT," says Ben. There's a coffee shop on the ground floor, and Ben himself lives on the top floor.

Each of these designs is optimized to take advantage of prefab size parameters, so there is minimal waste. In terms of cost, Ben says prefab CLT is less expensive than concrete and steel but more expensive than stick-frame. He notes that the overall life cycle costs can be much lower for prefab CLT given its durability. From an energy perspective, the buildings also perform really well. "A CLT tilt-up is connected vertically with a half lap joint and screwed together, which makes it very airtight," he says. "It's a very well-sealed system, so even though the wall assembly doesn't have a big R-value, it's well insulated."

Photos: Factory Arte Lab

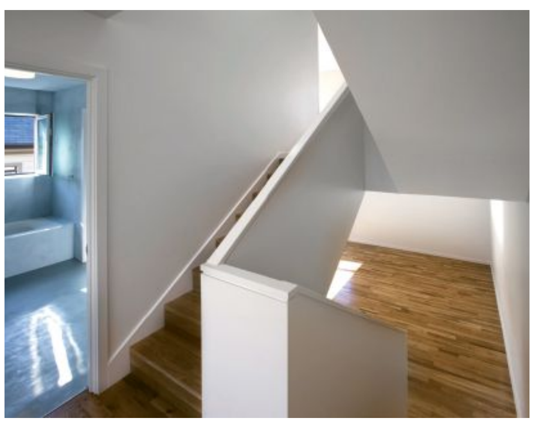
The CLT House prototype is designed as a replicable, quick-to-assemble model for infill housing. It's made from prefab CLT panels, a more durable and energy-efficient alternative to stick-frame construction.

From his point of view, the biggest challenge with mass timber buildings is managing the acoustics, since CLT is dense and sound travels through solid materials. To dampen the acoustics in his home, he uses floor-to-ceiling linen curtains and area rugs.

Photos: Lara Swimmer

Mississippi Workshop is future-proofed: the second and third floors have an identical layout, and each floor can be readily converted into two separate apartments or offices, each with their own bathroom. The exterior is clad in box rib weathering steel.

Photos: Steven Miller



Z-Haus' two units feature three split-level floors designed around a central staircase. Eight-foot-wide sliding panels separate the rooms from the stairway, eliminating the need for a corridor.

Construction Junction

Growing up, Ben learned about architecture and construction from his grandfathers. Heinrich Waechter was a student of Bruno Taut, a leading architect of the Weimar Republic. After immigrating from Germany during WWII, Heinrich took a position as a professor of architecture at the University of Oregon. Ben's other grandfather, Robert Street, started studying architecture during the Great Depression and became a builder. "He was the type of builder that did everything, from foundations to finish work," says Ben. "I spent a lot of time in his workshop." Living in the countryside near Eugene, Oregon, Ben also spent a lot of time outdoors in the dense forests of the Pacific Northwest.

As a college student at the University of Oregon in the early 1990s, Ben took drawing and painting classes and found the studio atmosphere compelling. A number of professors at the university had worked for architect Louis Kahn, whose monumental buildings include the Salk Institute for Biological Studies. "He was very alive and present in the curriculum," says Ben. A semester abroad in Rome also made a big impression. "All I had known before were new cities. Walking in a place built 2,000 years before showed me that buildings could carry stories and identity through time."

After completing his bachelor's degree in architecture in 1995, Ben designed and built a riverside cabin for his parents. Then he moved to Portland, where he spent the next few years working for Brad Cloepfil at Allied Works. He helped with their first major project, the headquarters of Wieden+Kennedy. The interior transformation of a historic building, emphasizing board-formed concrete and glulam beams, was one of the projects that put the firm on the map. Yearning for more time in Europe, Ben moved to Rome, then landed a job with Renzo Piano Building Workshop in Genoa in 2000. "It was good timing—Renzo had just won a number of projects in the U.S., and he really liked to have someone from that country on the project," he notes of what became a formative experience.

"I realized that architecture is not that complicated. It's about defining space with a container and figuring out what the container is made out of," he says. "Renzo's approach is about perfecting a prototype. You have a limited amount of time and resources, so you should spend it perfecting one thing that you repeat. The body of a Renzo Piano building is simple compositionally, but it's made of these detailed individual panels, which have character and give soul to the project." At Renzo Piano Design Workshop, which is famous for its in-house model shop, Ben worked primarily on the expansion of the High Museum of Art in Atlanta. A key element was a cone-shaped light monitor that pointed north, allowing natural, indirect light to enter. The galleries were lighted by a thousand of these monitors.

In his downtime, Ben discovered the work of Swiss architects just across the Italian border, in the canton of Graubünden. Besides the office of Peter Zumthor, other practitioners included Valerio Olgiati and Bearth & Deplazes. "We were young, ambitious architects, so when we got a three-day weekend, we would do these trips to Switzerland and voraciously eat up all this architecture," he recalls. "I saw Thermal Vals for the first time and was really blown away. And on the way I stumbled across these Valerio Olgiati buildings and couldn't believe the kind of precision and distillation of those. In some ways, they were similar to Renzo Piano's—they leaned into what they were made of and were really articulate spatially."

Speaking Up

A desire to be closer to family brought Ben back to Oregon, where he worked for Allied Works again before launching his own practice. “After my experience at Renzo Piano and in Switzerland, I was interested in buildings that are more elemental and direct,” he says. “I started my practice because I was obsessed with doing projects like that.”

One of the first projects of his own design was Z-Haus. Each of the two row houses in the small infill development is a spacious 2,800 square feet and is designed for maximum flexibility. Instead of having a traditional upstairs and downstairs, the floor plan consists of three split-level floors. From any floor, you can see the one above and below. At the same time, if privacy is desired, sliding panels engage to create separate rooms on each level, for a total of four individual bedrooms, and the stairs become a standard central staircase. “There are no hallways, so it’s very efficient,” Ben points out. “A lot of people can occupy the same house and feel connected.”

On a larger scale, Origami is a multifamily development of 12 row houses that demonstrates a more sophisticated design of what could have been a monolithic, block-long project. Instead of the standard approach of breaking down the volume into a series of smaller boxes and using a mix of cladding materials, the firm emphasizes the “creases” in the façades and roofs, which are made of folded planes, to distinguish one unit from the next. The façade material itself is cost-effective Hardie Board, but the attention to the edges is what draws the eye.

Photos: Lara Swimmer

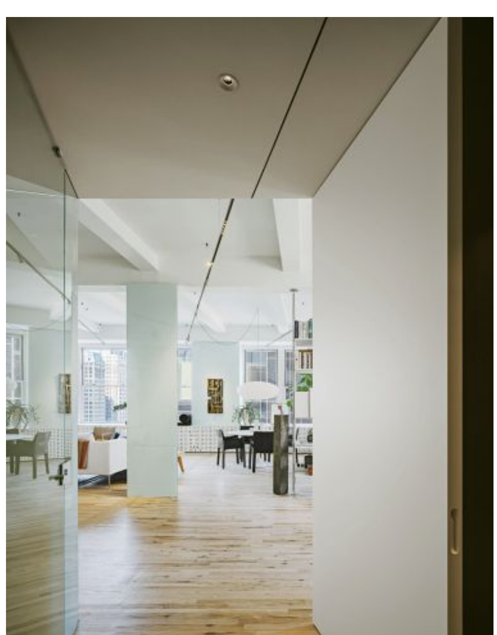
On the edge of a landscape preserve, Meadow House is designed as four living, dining, and sleeping pavilions around a grassy central courtyard that echoes the larger surroundings. Bonderized steel cladding speaks to the building's material economy and will weather naturally.

The windows in Origami are an example of the Renzo Piano approach of perfecting one special element and repeating it. “It was a way of bringing character and texture to the façade,” he says. “We recessed the windows an extra 2 inches, and the trim is essentially on edge instead of being flat. We turned it perpendicular to the façade, so there’s more shadow relief.”

When Ben has a bigger budget to work with, as in the Dune House, located on the Oregon coast, the detailing continues to shine through. The Dune House is clad in head-to-toe cedar shingles, including the chimney as well as roof and sides. The windows are crisply recessed, and the shingles are placed with the precision of a tile backsplash. Inside, the wood switches to oak. In the public spaces, the planks are wider; in the bedrooms, they are thinner, with a small reveal between them. “I guess you’re seeing a pattern here—I’m really leaning into a single material,” says Ben. “It’s a single form that is, in a sense, carved out, versus a bunch of different pieces.”—*Lydia Lee*

Photos: Jeremy Bitterman

Origami’s non-square corner details are constructed from a piece of base flashing, hemmed to create a back dam, combined with two standard J-shaped pieces that receive the cladding.



The apartment's floor plan and design elements were rotated to direct views to New York's skyline and parks, including Madison Square Park.

21E22nd

WENDELL BURNETTE ARCHITECTS
NEW YORK

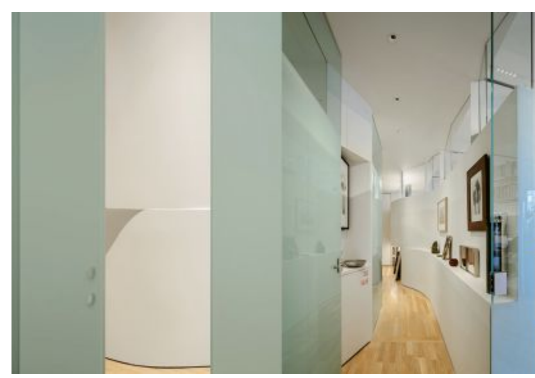
For designers who embrace a site's context and challenges, even a pencil tower standing in full view of a client's apartment can be an asset. When Wendell Burnette, FAIA, saw the 1,875-square-foot corner unit in New York's Flatiron District where his former Phoenix-based client would be retiring, he quickly clocked Madison Square Park to the north, Gramercy Park to the southeast, and Union Square Park to the south. The apartment, which comprised two conjoined units in a repurposed 1911 factory building, would become an "urban room in the

"It looks like the entire space is supported by this one column that is there and not there."

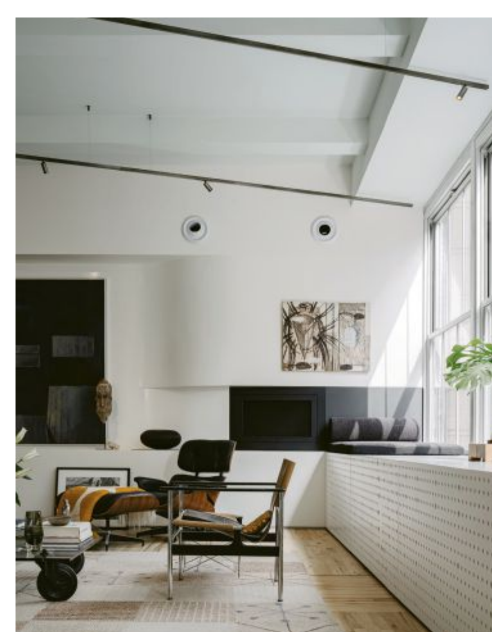
—Wendell Burnette, FAIA

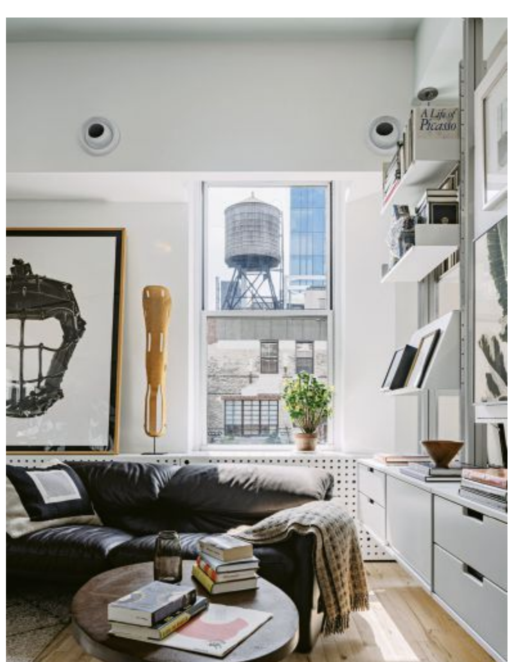
city," says the namesake founder and principal of Wendell Burnette Architects (WBA). Even the pencil tower to the north "has a wonderful thing that happens, where it reflects the south sun into the space."

The multidirectional views and daylight permeating the unit through north- and east-facing windows and reflections from neighboring buildings would help turn what the unit's previous owners saw as a negative into a positive, Wendell says. "What we're known for is maximizing spatial experience and the site-specific experience of place."



Back-painted glass clads an original cast iron and concrete column, creating an ethereal effect that also recalls the primary suite's glass partition walls.





Diminutive track lights reinforce the unit's rotated axis. A custom Vitsoe system creates an airy partition between the lounge and study.

Opening Up

To make the most of the apartment's "cor-nerness," as Wendell puts it, the renovation demolished existing partition walls and turned the former three-bedroom unit into one large living space with a primary suite against the building corridor: "Our client was clear that [he did] not want to sleep in the living room."

By slightly twisting counterclockwise from the floor plan's orthogonal axes, the design highlights the unit's diagonal light and views of New York's skyline, parks, and water tow-ers. This angle, Wendell notes, parallels that of Broadway a half-block away and further grounds the unit in its sense of place. For ex-ample, WBA clad a centrally located structural column with back-painted glass lites that follow the north–south directionality of Broadway

and the east–west Manhattan grid, creating a diamond in plan that transmits unexpected views of the city outside. Flat-polished edges emphasize the glass's green tint, recalling nearby parks. "It looks like the entire space is supported by this one column that is there and not there," Wendell observes.

Utility Limits

The back-to-back primary and guest bathrooms reuse the unit's plumbing stack, into which the former kitchen is also directly tied. However, to accommodate the new primary suite, the renovation pushes the kitchen sink into an island as far as the slopes of its drain and vent pipes would allow in the unit's approximately 4-inch-thick floor. "As we usually do, we found the limit, and it was the key to [this layout] working," Wendell says. Stainless-steel floor plates, $\frac{3}{32}$ inch thick, cover the pipes to enable the tight clearance amid the expanse of repurposed $\frac{3}{4}$-inch-thick red oak strip flooring, treated to neutralize their red hue.

A serpentine wall separating the kitchen and primary suite fulfills multiple functions, including camouflaging the vent stack. On the kitchen side, a stainless-steel counter nestled in the S-curve contains the range and an appliance garage. On the bedroom side, the counter's can-

Curved millwork morphs to form a corner desk, while abundant wall surfaces and shelving units display the owner's art collection. Perforation patterns in the perimeter grille panels communicate the Manhattan grid.

The kitchen island was located at a maximum distance from the primary suite while enabling reuse of key plumbing infrastructure. A serpentine partition enables an appliance garage.

In the primary suite, the curved partition wall allows for art display on flooring and ledges, while a prized art piece is suspended in front of back-painted glass walls.

tilever creates a floor nook in which the owner displays some of his extensive artwork collection.

The kitchen counter is but one of the components that the apartment's wraparound millwork incorporates; others include a pantry and firebox on the west wall and a curved desk in the unit's southeast corner. Folded, white perforated wood paneling covers the radiators along the exterior walls and forms a seating bench at the northwest corner, where the millwork depth is at its greatest due to the torqued design. "We always had the idea that somebody could sit here and have both a conversation and a view of the park and Empire State Building [beyond]," Wendell says. "In a cold climate, if you want to sit next to the window, you want to keep heat on that glass, or you'll feel really cold in the wintertime."

For the grille perforations, WBA created a custom pattern using New York's street grid and three different diameter holes demarcating Broadway and the nearby parks. The patterning dually serves as fingerholes to remove the panels and as another connection between the apartment and the city.

Interior Moves

Subtle design elements further acknowledge the apartment's setting. Similar to the glass-clad column, the ceiling and dropped beams are painted with "a breath of celadon" to reference the nearby parks, Wendell says. "You don't know until [sunset or sunrise] that they're not white."

WBA added a custom art wall to the owner's existing Vitsoe shelving system, which runs along the east–west Manhattan grid and partially separates the unit's lounge and study. Slender track lights, at under an inch in both height and width, follow the Broadway diagonal and are

"We always had the idea that somebody could sit here and have both a conversation and a view of the park and Empire State Building [beyond]."

—Wendell Burnette, FAIA

finished in sealed graphite "like a graphite pencil line [drawn] in the space," Wendell notes.

And though the pencil tower offers warm indirect light, the owner and WBA decided to locate the dining table and, importantly, a suspended elliptical lantern directly in front of the structure to help redirect views to the park or water towers on either side.

Like his client, Wendell is pleased with the transformed apartment, which represents WBA's first project on the East Coast. "We took something that was very difficult and could have been a mess, and we made something poetic."—*Wanda Lau*

21E22nd

New York

PROJECT CREDITS

ARCHITECT: Wendell Burnette, FAIA, principal in charge of design; Michelle Su, project lead; Brandan Siebrecht, Chris Songvilay, Jayani Mehta, Wendell Burnette Architects, Phoenix

BUILDER: Mark Azzopardi, KNG Construction, New York, New York

INTERIOR DESIGNER: Owner with Wendell Burnette Architects

GENERAL CONTRACTOR: KNG Construction, New York, New York

MEP ENGINEER: RAND Engineering & Architecture, New York

LIGHTING DESIGNER: Creative Designs in Lighting, Scottsdale, Arizona

CUSTOM FABRICATION AND INSTALLATION: KNG Construction

MILLWORK: KNG Construction

PROJECT SIZE: 1,875 square feet

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jason Roehner

KEY PRODUCTS

APPLIANCES: Bosch (cooktop, ventilation hood, built-in ovens); Sub-Zero (ice maker); Avallon (wine cooler)

CABINETRY: Reform (kitchen); Robern (primary bath wall cabinet); Vitsoe (study display wall)

CLADDING: LG (primary bath shower wall)

COUNTERTOP: Reform

ELECTRICAL OUTLET: Hubbell (floor cover)

FAUCETS: Kohler (kitchen, primary bath sink); WS Bath Collections (primary bath); Speakman (shower, shower wand, valve); Nameek's (guest bath sink); Duravit (primary bath toilet)

FIREPLACE: HearthCabinet

FLOORING: Terroxy (primary and guest baths)

FLOOR TREATMENTS: Bona, DuraSeal (living area)

GLASS WITH PRIVACY FILM: Solar Art/American Window Film (primary and guest baths, kitchen)

HARDWARE: Emtek (storage and closet doors, guest bath glass pivot door); Ghostop (storage door); ASSA ABLOY (guest bath and primary bedroom glass pivot door); C.R. Laurence (guest bath and primary bedroom glass pivot door, primary bath sliding glass door); Vola (guest bath towel hook); Häfele (primary bath sliding glass door); Rixson/ASSA ABLOY (primary bedroom closet door pivot)

HVAC: Linear Air Diffusers

LIGHTING, INTERIOR: Zaneen (track light); Tech Lighting/Visual Comfort (recessed, entry, and primary bedroom); Environmental Lights (LED strip lights and channel system); DMF Lighting (downlight, primary bath shower and guest bathtub)

LIGHTING CONTROL: DALI (track light)

PAINT: Modern Masters/Rust-Oleum (entry); Whisper White high gloss and velvet finish (wall and lower ceiling); Shadow White (high ceiling)

SURFACING: Reform (fireplace hearth, study desktop)


ProVia
THE PROFESSIONAL WAY
DOORS | WINDOWS
SIDING | STONE | ROOFING
ASCENT™
The New Fiberglass Entry Door Line by ProVia®
Inspired by the timeless beauty of authentic White Oak hardwood, Ascent represents the pinnacle of refined entry door craftsmanship. From the authentic woodgrain, elegant embossing and rich, curated color palette to the enhanced fiberglass skin and robust structural components, every detail has been thoughtfully considered. The perfect balance of beauty and performance, Ascent will elevate your expectations of a fiberglass door.
Learn more at provia.com/entry-doors/ascent


A
B
C
D
ENGINEERED TO ELEVATE
A
Glued, dowel-pinned rod construction and 2⅝" wide wood stiles provide superior strength and structural integrity.
B
Intricate etching process perfectly replicates the texture of natural White Oak woodgrain.
C
High-performance polyurethane core delivers excellent insulation value in both warm and cool climates.
D
Durable composite bottom rail resists rot and moisture absorption.

Seeds of Change

A large lot in Washington, D.C., provided fertile ground for a whole-house makeover and pocket meadow.

BY CHERYL WEBER

HIDDEN MEADOW
ARCHITECT: COLLEEN HEALEY ARCHITECTURE
BUILDER: ZUCKERMAN BUILDERS
LOCATION: WASHINGTON, D.C.

Double lots are rare in the hilly Cleveland Park neighborhood of Northwest Washington, D.C. And when Colleen Healey's clients found one, they saw it as the ideal place to raise their family. The purchase represented a homecoming of sorts for the couple and their three children, who were settling down after living for six years in Japan—and in California before that. The lot held a large four-square house, built in 1917, that offered tired spaces typical of the period, most notably a landlocked kitchen. Moving it was the main reason for the gut remodel, although everything needed repair. "It hadn't had a new owner in almost 50 years and needed a lot of upgrading," says Colleen, AIA.

While the house is indeed a renovation, the resulting site concept is brand new. It includes a meadow that mediates between the refurbished house and a new garage/accessory building at the rear of the lot. This scheme met the clients' request for an indoor-outdoor house, one that felt comfortable and had a natural vibe. In fact, an overgrown patch of mint and flowers inspired the interstitial green space that became the heart of the project. "We decided to create a bigger and better meadow between the main house and the accessory building we added," Colleen says. "We started there and worked our way out in both directions."

The architect is known for her work on D.C.'s fraying single-family dwellings, many of them possessing solid bones and appealing echoes of the past. She specializes in creative juxtapositions that tie old houses to their history in unexpected ways, while delivering modern amenities and more usable, light-filled spaces. In this case, the main gesture was to push the kitchen and dining area into a one-story extension at the back of the house.

Surgical interventions enhance flow-through on the first floor. Flanking the central foyer, two former sitting rooms were repurposed as a music room on the left and an office on the right. Colleen removed a hallway wall near the back of the first floor, replacing it with a curved plaster wall—a motif that appears throughout the renovation. That wall holds a walnut TV cabinet on the living room side (formerly the dining room), separating it from the stair hall. Behind the switchback stairway, a pantry, powder room, and mudroom replaced the original kitchen. These spaces circulate seamlessly into the 16-by-32-foot addition, where the kitchen and dining room segues into the garden through floor-to-ceiling glass doors, along with a screened porch overlooking a new pool.

"The big structural move was to put in a very large beam that goes across the back of house to open the living room to the addition," Colleen says. "The addition is almost all open and has a full basement below." Underpinned to give the existing section a higher ceiling, this underground space holds an in-law suite, gym, storage, and large playroom. Bedrooms are located on the top half of the house—the primary suite and two guest suites on the second floor, and four kids' bedrooms on the attic-like third floor.

Shore Thing

Sectionally, the old and new interlock in the addition. Two small existing sleeping porches in the second-story guest rooms are embedded in the roof of the addition, which has a 10-foot ceiling. "The sleeping porches dig into that ceiling a bit," Colleen says. "In order to keep them at the same level as the bedrooms, we devised a kitchen ceiling that allows them to float into the space they need, 8 or 9 inches. A sculpted ceiling covers the part that dips down." Its rounded baffles echo the soft side curves of the original entryway and the former dining room, now living room, as well as a dining room light fixture the couple loved—one of the first pieces they purchased for the project. "The ceiling arches above the fixture and almost cradles it," Colleen says. Acoustically, the baffles help to bounce sound around, along with light from two skylights.

As artistic as the solution appears, historic preservation codes required an unusually complicated execution. The double sleeping porches had rested on a dilapidated addition. Preserving their original structure, while sliding the new addition and basement under it, meant erecting a robust shoring system

Opposite page and above: Curved walls unify the renovation, referencing the existing entryway's soft edges. *Above, middle:* A sculpted drop-down ceiling above the kitchen island hides the structure of the original second-story sleeping porches, which penetrates the addition's 10-foot ceiling. *Top:* The addition's simple pine framing harmonizes with the new meadow and garage/guest house beyond.

during demolition. "Steel was required for the long distance from the second floor down to the basement excavation," says builder Eric Zuckerman. "It was a real challenge to get the steel system in place and still allow access for machines to get into the basement and do the underpinning. Most of that structure was temporary." Adds Colleen: "It definitely could have been put back for less money and the same results."

With its glass walls and treated pine framing, the kitchen/dining addition sits lightly against the house. Because of the long lead time, the Boffi kitchen cabinetry was ordered before construction began to keep the schedule on track. "Boffi created shop drawings and we built the addition to those shop drawings," Eric says. "Being all glass, there was no room for error, and when you're building onto a house over a hundred years old, everything has to be measured accurately and fit within a sixteenth of an inch." Iridescent green clay tiles draw the eye, while the cabinet covering the refrigerator and wine cooler was plastered to disappear into a wall.

Accessed from the dining area through a wall of sliding glass, the screened porch extends the addition to the east. Its window divisions mirror the kitchen's to create the sense of a single space, and its ipe floor is a tonal complement to the house's wide-plank walnut floors.

Clockwise from top left: The existing stair leads up to two guest rooms (*middle*) and the primary bedroom (*right*), where the newly exposed fireplace brick rises through an opened ceiling. A tamboured vanity in the primary bath echoes the subtle curves that appear as a theme throughout the house.

The Lovely Bones

Glimpses of the original structure appear throughout the renovation. During demolition, the team discovered a double wall with a pocket door in the front hall outside the office. The wall skeleton facing the foyer was left exposed and a sliding glass pocket door inserted behind it. The glass was set into a locally fabricated raw steel frame, and its handle was made from wood salvaged during demolition. "The exposed wall is really spectacular," Colleen says. "The original blocking was randomly placed, and they have little pieces of artwork their kids have drawn sitting on it. When you come in the front door, it gives you a sense of who they are and that they value this original craft and what this house was."

New bifold doors between the office and living room complement that industrial flavor. They're made of heavy, raw steel plate with random-height boards from the original house pieced along the bottom edges. "The doors act as the husband's Zoom backdrop," Colleen says. Across the hall, the music room combines soft edges with rustic elements. At the existing fireplace, a new curved plaster wall with wood detailing matches the living room's curved media wall, and a big hearth stone was added from a local quarry.



Continuous with the kitchen and dining area, a screened porch opens to the pool and backyard. Trellised vines will soften the new garage/guest house, and the spiral stair incorporates an outdoor shower.

Upstairs, the street-facing primary bedroom has a southern view of Washington National Cathedral. Fairly modest with an 8-foot ceiling, it nevertheless has elements of surprise. The crew pulled off the fireplace's mantel and plastered surface, exposing its raw brick surface. "We loved the original rawness of it," Colleen says. "It was never meant to be seen but it had character that you couldn't recreate." Pulling back part of the ceiling exposed the underside of the roof, allowing the fireplace to shoot up into it. A new roof window bounces sunlight onto the fireplace, and LEDs add low lights at night. Using bricks from the inside, the fire box was raised to improve the draw, and a new limestone hearth matches the bathroom floor.

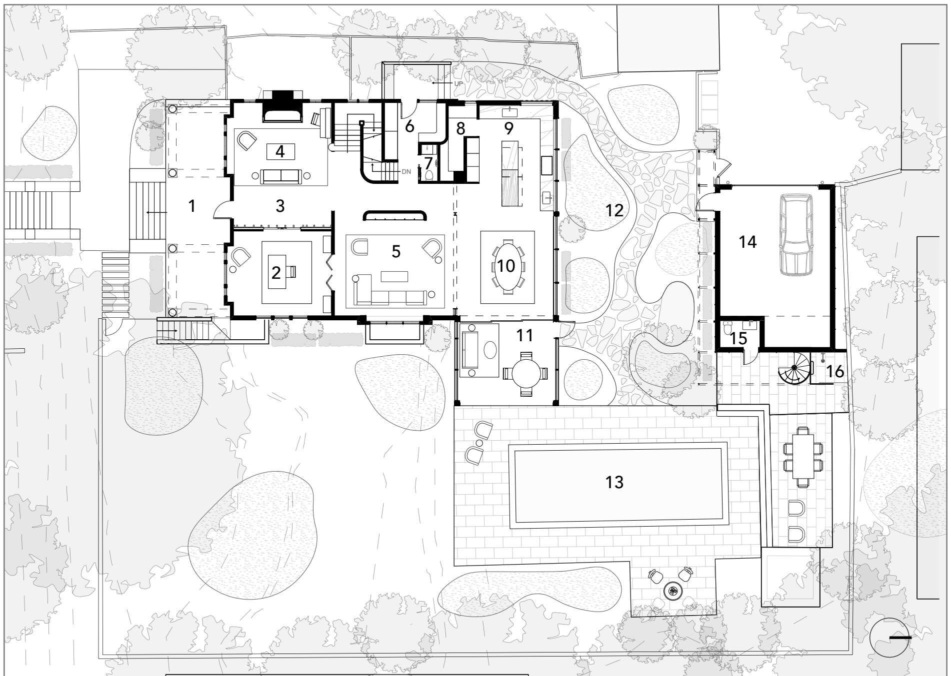
Inspired by their years in Japan, the owners wanted woods that were warmer than the white oak many clients ask for these days. Their bathroom is wrapped in pine, paired with a square-tambour walnut vanity, echoing the downstairs palette. "The elegance comes from the wood rather than metal finishes," Colleen says. "The limestone floor has natural divots, giving it an old-world feel. In Japan you sit on a stool with a bucket and wash before you get into the tub, which is seen as a relaxing nightly ritual." Linen cabinets disappear into the wall, and the solid surface countertop incorporates a trash drop. "This primary suite is built almost like a ship because of how much we wanted to fit into that space," she says, "while being intentional about the way you move through."

Two more guest bedrooms, with those sleeping porch extensions, occupy the back half of the second floor. Entering the children's domain, the third floor was left mostly intact except for opening the ceilings to the pitched roof height and adding skylights to banish the attic feeling. A new insulated art room with exposed rafters fills the bump-out above the second-floor porches.

Meadow Lark

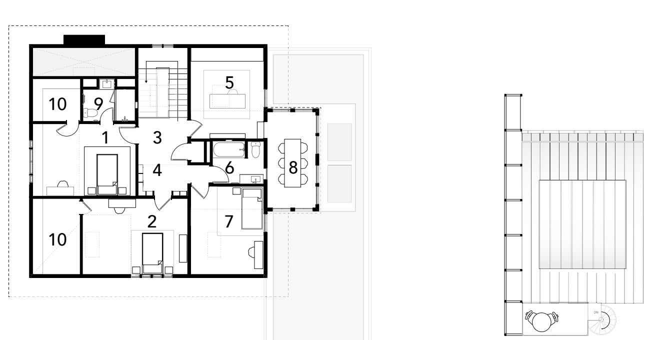
The backyard is a brilliant synthesis of architecture and landscape biodiversity. A meandering garden fills the requisite 25-foot void between the addition and a two-level outbuilding along the back alley. Colleen worked with landscape designer Lynley Ogilvie to lay out the paths, which enter the garden from a shared driveway off a side street, and to incorporate a rock where the kids can sit. Cor-Ten steel edging defines


A major renovation that included replacing the ramshackle rear sunroom made it more livable for the family of five.



GROUND-FLOOR PLAN | 1. Front Porch | 2. Office | 3. Foyer | 4. Music Room | 5. Living Room | 6. Mudroom | 7. Powder Room | 8. Pantry | 9. Kitchen | 10. Dining Room | 11. Screened Porch | 12. Meadow | 13. Pool | 14. Garage | 15. Pool Bathroom | 16. Outdoor Shower

SECOND-FLOOR PLAN | 1. Primary Bedroom | 2. Primary Closet | 3. Primary Bathroom | 4. Stair Hall | 5. Guest Bedroom 2 | 6. Guest Bathroom 2 | 7. Sunroom 1 | 8. Guest Bathroom 3 | 9. Guest Bedroom 3 | 10. Sunroom 2 | 11. Storage | 12. Guest House Suite



THIRD-FLOOR PLAN | 1. Bedroom 2 | 2. Bedroom 3 | 3. Attic Stair Hall | 4. Library | 5. Office 2 | 6. Attic Bathroom | 7. Bedroom 4 | 8. Craft Room | 9. Bathroom | 10. Closet

Hidden Meadow

Colleen Healey Architecture
Washington, D.C.

ARCHITECT: Colleen Healey, AIA, principal in charge; Blake Massie, design staff, Colleen Healey Architecture, Washington, D.C.

BUILDER: Zuckerman Builders, Bethesda, Maryland

LANDSCAPE DESIGNER: Lynley Ogilvie Landscape Design, McLean, Virginia

STRUCTURAL ENGINEER: George Norton, Norton Consulting Engineers, Clarksburg, Maryland

CIVIL ENGINEER: CAS Engineering, Washington, D.C.

AUDIOVISUAL ENGINEER: Powerhouse DC

PRODUCT SIZE: 7,650 square feet

SITE SIZE: 0.3 acre

PHOTOGRAPHY: Jennifer Hughes Photography

KEY PRODUCTS

COOKING VENT HOOD: Boffi

COOKTOP: Miele

CLADDING: Accoya and stucco

DISHWASHER: Miele

ENTRY DOORS: Loewen Windows and Doors

FAUCETS: Crosswater London

HVAC SYSTEM: Carrier

INTERIOR LIGHTING: Illuminations DC

LIGHTING CONTROL SYSTEMS: Lutron

OVENS: Miele

RADIANT HEATING: Schluter (kitchen and dining room)

REFRIGERATOR: Miele

ROOFING: Certainteed, Kynar

SINKS: Kohler, custom Corian

SKYLIGHTS: Velux

THERMAL AND MOISTURE BARRIER: Cedarbreather

TOILETS: Toto

VENTILATION: Panasonic

WINDOW SHADING SYSTEMS: Rockville Interiors

WINDOWS: Windsor, Loewen

WINE REFRIGERATOR: Miele

gardens filled with vegetables and flowers, and a trellis on the garage/guest house wall holds honeysuckle vines.

Finished a few months after the house was completed, this accessory building contains the garage and a pool bath on the first level. An outdoor shower shares its structure with the white metal spiral stair up to a bedroom and bath, where a guest or two can spend the night. Given that this was a new building along an alley, the neighbors predictably pushed back. Colleen responded to their concerns with a steep, single-pitch roof and a dormer, giving it the appearance of a one-story structure with a dormer. Its symmetry, natural-looking materials, and soft gray metal roof harmonize with the addition.

Amidst this setting, Hidden Meadow is closer in spirit to a country house than many of its urban neighbors. “The materials are very natural and used in a relaxed way, for the most part,” Colleen says. “This is one of those projects where there aren’t any spaces taller than 10 feet, other than the pop-up in the primary bedroom.” Combined with the rich combination of materials, “it creates an intimacy that’s grounding because you’re always looking out and forward into adjacent space, rather than upward into a vacuous space.”

This historic four-square house is rooted in its context while artfully alluding to ideas the owners brought back from their travels. “They put a ton of work into it, and you get a good product that’s very unique when the client is invested in the process,” Colleen says. “We learned a lot from them about the different places they’d been. For me, it was a really rewarding project in that way.”

Architect: Michael Anderson of Abstract Architecture **Photographer:** Kim Smith Photography


Sometimes a window is remarkable
even before it's built.
To protect the environment, we build windows and doors differently than other companies. In fact, our sustainable practices have been in place for generations. Another reason to choose windows that never compromise, backed by stewardship that never quits.
SIERRA PACIFIC WINDOWS
A Division of SIERRA PACIFIC INDUSTRIES

Urban Code

Neighborhood context takes three houses to unexpected places.

BY CHERYL WEBER

Cupertino Courtyard House

SHED ARCHITECTURE
CUPERTINO, CALIFORNIA

In addition to being home to Apple's headquarters, Cupertino, California, is known for its concentration of Eichler homes—enough to warrant their own zoning district. This compact house is in a neighborhood close to that early '60s enclave, and it takes their quintessential indoor-outdoor qualities and climate responsiveness to the next level. The local influence, combined with the owners' interest in Japanese design, inspired a compact courtyard house that produces as much energy as it uses.

Much of what the couple, with two young children, liked about Japanese homes was their use of a restrained natural palette to create a visually calm environment. They also appreciated domestic patterns such as a sunken entry, or *genkan*, and

Inspired by Japanese design, the living room's glass walls open to a courtyard with a flowering tree on one side and a porch and sunken lawn on the other. A glass wall along the entry hall also admits views of the courtyard (*right*).

an *engawa*-style back porch. This focused approach also fit their budget-driven program and the need to keep the house small.

Its form grew out of local "wedding-cake" zoning, which required that the second story step back from all four sides of the first floor. For the mostly Spanish colonial-style houses around them, that meant squeezing the second floor into another pitched roof volume, something the clients wanted to avoid. "Working within the boundaries, we came up with a more modern massing that works well given the limited square footage," says SHED principal Thomas Schaer. "We could have a 12-foot ceiling height on the second floor, which allowed us to put in lofts and storage. That added a lot of utility to rooms that would otherwise be punishingly small, especially the kids' bedrooms."

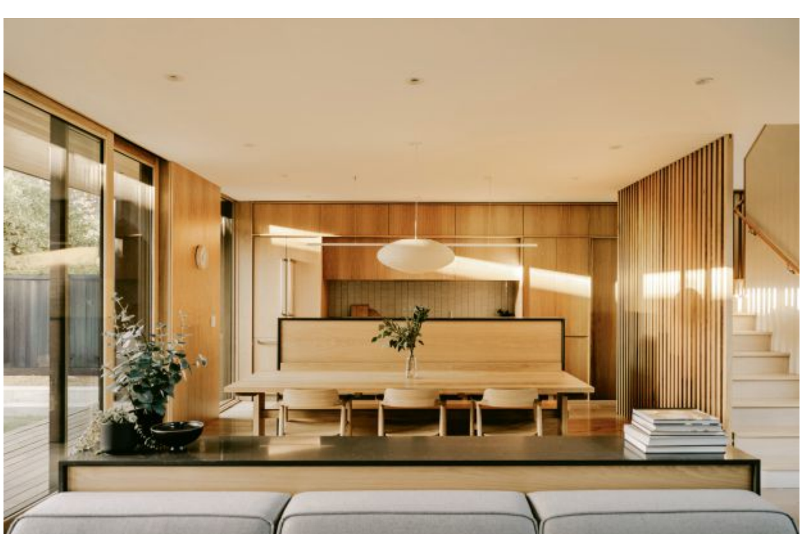
Another thing the clients admired about Eichler homes was their solid

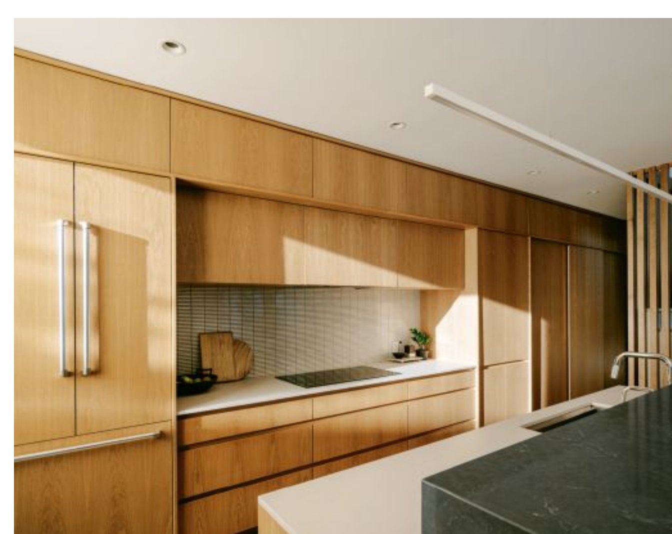
For spatial economy, the dining table pulls up to a bench built into the kitchen island, whose tall edge blocks direct views of cooking surfaces.

street face. Unlike Spanish colonial homes, with a living-room window on the front, Eichler living spaces are in the back of the house. They open to a private oasis where doors can be left open to breezes, and pets and children are safe from the street. In a neighborly nod, the rectilinear street face is framed in white stucco, with a short concrete wall, wood slats, and a Richlite-clad garage door abstracting the composition.

Space Craft

Set back roughly 20 feet in the front and back and 5 feet on the sides, the footprint maxes out the floor area ratio on its roughly 50-foot-wide lot. Visitors are led on a little journey to the front door—around a bench and low concrete wall, through a wooden gate, past an enclosed courtyard, and around another turn—before reaching the door to the *genkan*, where shoes are removed. To the left along the





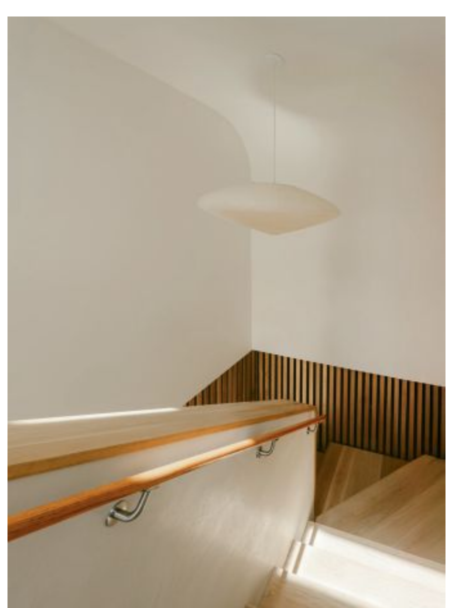
Above and below: Light from a roof window at the top of the stairs finds its way into the back hallway through wooden slats. *Right*: The family room doubles as a guest room with adjacent bath.

passageway, a black sliding door opens to the garage. Above the bench in the *genkan*, an opening high on the wall allows light to pass through to a bathroom behind it. Throughout the house, vertical wood slats have the same effect. "The vertical slats are more of a Midcentury or Scandi move," Thomas says. "The general idea is that in lieu of a wall, there's an intermediate way of making space, allowing light and air to pass through."

Parallel circulation spines are a space-saving move that provides built-in functions on both sides of the hallways. At the entrance, the main spine looks straight through the house, dividing the kitchen and dining area on the right from the living room on the left, where a raised ceiling differentiates the space. This room looks out on another gravel courtyard and red maple tree occupying a notch between the house and garage. Purposeful and compressed, the living room couch is nested against a low dining room cabinet, and the 9-foot-long dining table, in turn, settles back against the kitchen island, which supports a bench.

Flowing out from the kitchen galley, a secondary corridor leads to the family room, incorporating a band of closets on one side and, on the other, a laundry tucked under the switchback stair. This service core also packs in mechanicals under the extravagantly tall roof: A ducted water heater sits behind a panel in the coat closet, and an energy recovery ventilator was squeezed into the stairway ceiling.

"The flat roof has a PV array to keep it out of sight; it's a nice, easy-to-maintain-and-service platform for the solar system," Thomas says, and battery packs on the back of the house store the charge. A motorized skylight at the top of the stair draws air up and out from the courtyards, and sunlight slants



Above: Gently curving stairwell walls smooth the flow of light from above. *Opposite page:* The compact primary suite contains a private water closet, a floating vanity open to the bedroom, and a slate-clad wet room with soaking tub.

down into the laundry room through slats along the switchback.

"Curves in the stairwell let light flow down and around and avoid corners, which create little bands of shadow," Thomas says. "It's the owner's favorite feature." The family room functions as a flex space: when the clients' parents visit, its full-height pocket door can be closed, becoming a guest room with an adjacent bath.

Upstairs spaces lock together in a similar fashion. The primary bath contains a water closet and a slate-lined wet room with a shower and wooden soaking tub; between them the vanity sink is partly open to the bedroom. On the other side of the stairwell are the kids' bedrooms,

Cupertino Courtyard House

Cupertino, California

ARCHITECT: SHED Architecture, Seattle

BUILDER: Kyle Moritz, Art of Construction, San Francisco

STRUCTURAL ENGINEER: Todd Perbix, Perbix Structural Engineering, Seattle

PROJECT SIZE: 1,850 square feet

SITE SIZE: 0.11 acre

PHOTOGRAPHY: Ethan Gordon

KEY PRODUCTS

CLADDING: Nakamoto Forestry, La Habra Stucco, Richlite (sliding door)

COAT HOOKS: Muuto Dots

COUNTERTOPS: Caesarstone

ENERGY RECOVERY VENTILATOR: Renewaire

EXTERIOR SOLAR SHADES: Centor

FAUCETS: Brizo, Agape, Grohe (rain shower)

FLOORING: Vermont Flooring white oak

GARAGE DOORS: Richlite

HEAT PUMP WATER HEATER: Sanden SanCO2

HVAC: Mitsubishi

LIGHTING: Halo, Emtek, Noguchi, Vega, Artimede

PAINTS, STAINS, COATINGS: Benjamin Moore

PLASTER: Color Atelier

PV BATTERY SYSTEM: Tesla Powerwalls

REFRIGERATOR: Dacor

ROOFTOP SOLAR ARRAY: Sunpower

SLIDING DOORS: Marvin

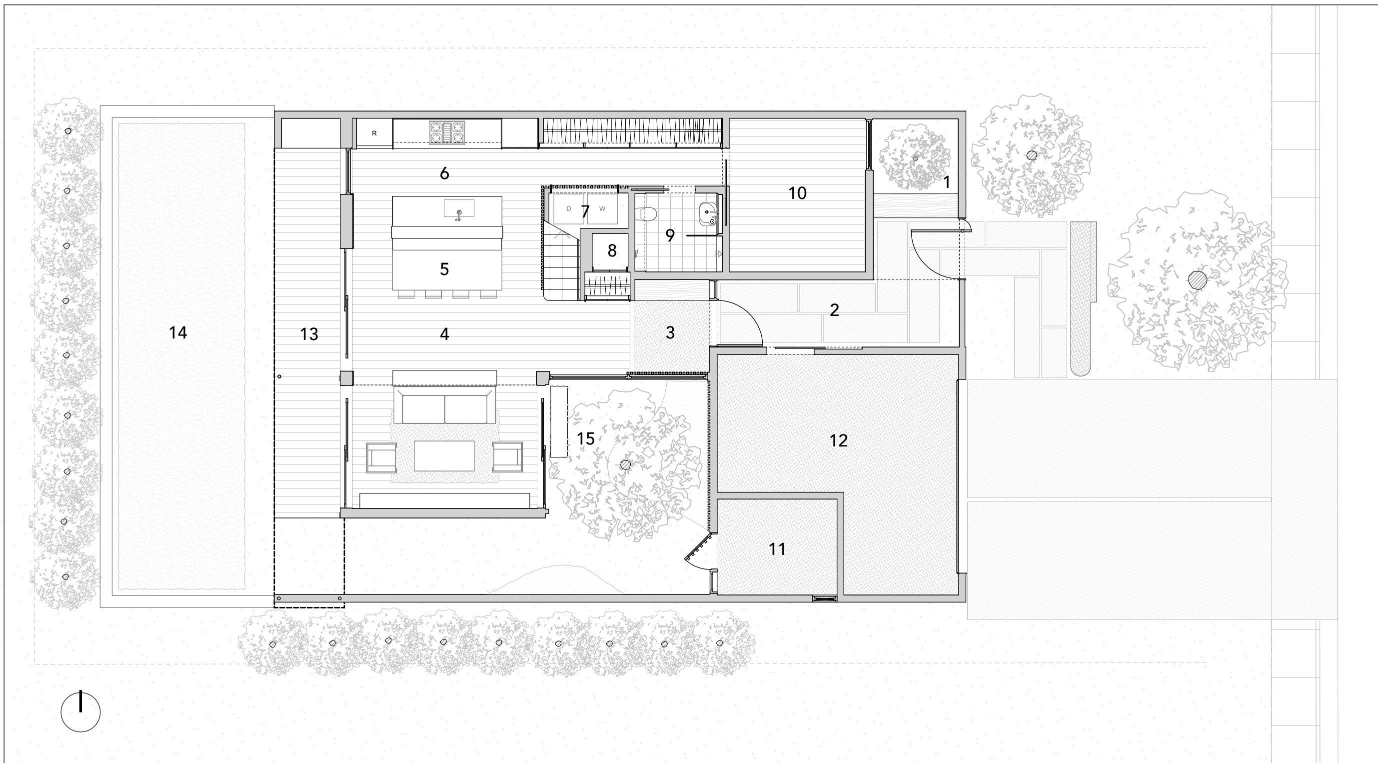
SINKS: Kohler, Franke, Agape, Duravit

TILE: Inax, Ergon

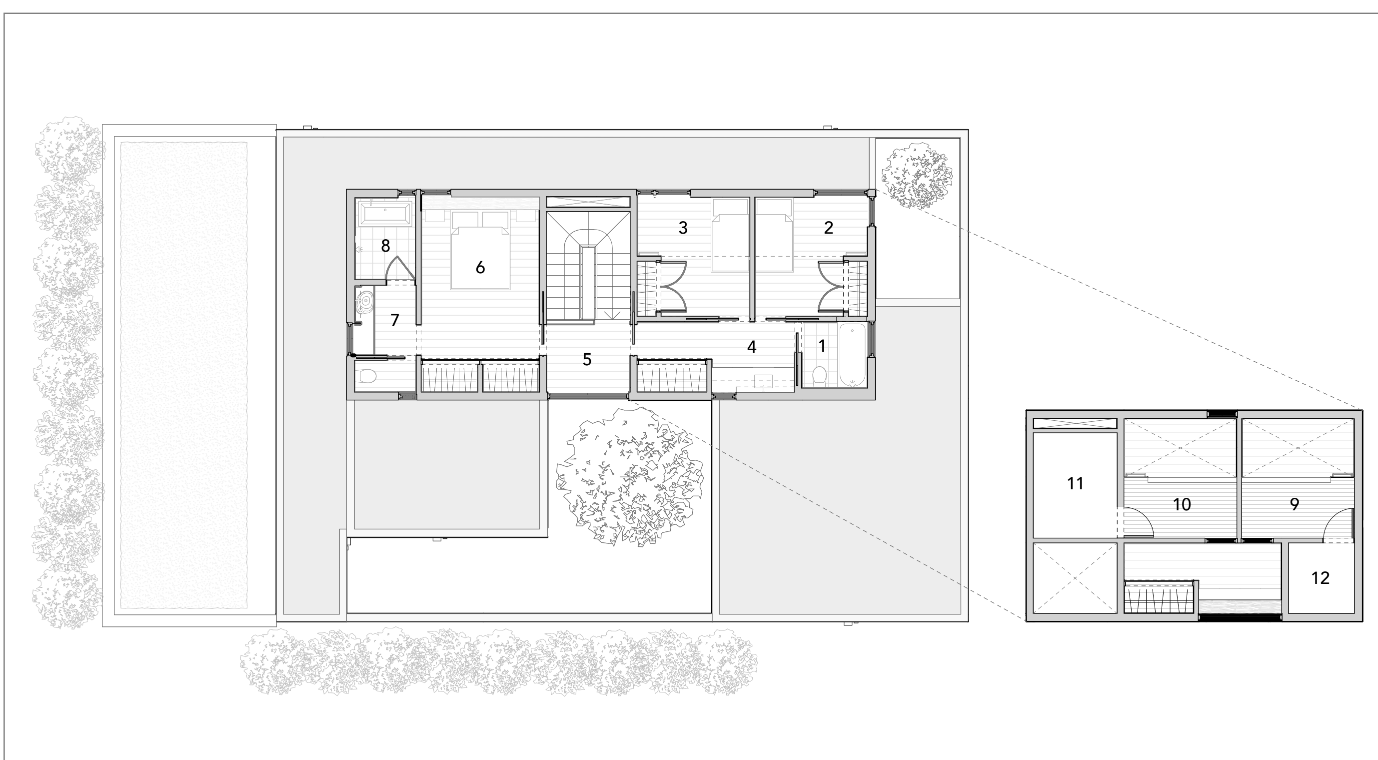
TUBS: Duravit, Bartok Design (Ofuro soaking tub)

WASHER/DRYER: LG

WINDOWS: Kolbe



LOWER FLOOR | 1. Entry Courtyard | 2. Entry Hall | 3. Genkan | 4. Living Room | 5. Dining Room | 6. Kitchen | 7. Laundry | 8. Mechanical | 9. Bathroom | 10. Family/Guest Room | 11. Office | 12. Garage | 13. Engawa | 14. Sunken Rear Courtyard | 15. Courtyard



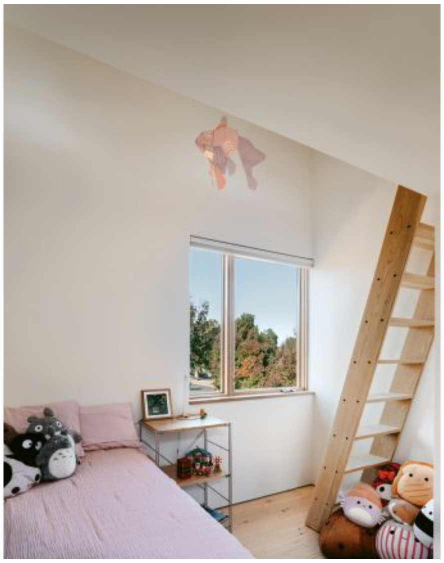
UPPER FLOOR & LOFT | 1. Kids' Bathroom | 2. Bedroom 1 | 3. Bedroom 2 | 4. Kids' Hall | 5. Landing | 6. Primary Bedroom | 7. Primary Bathroom | 8. Wet Room | 9. Sleeping Loft | 10. Sleeping Loft | 11. Mechanical | 12. Storage

each with a loft and high windows. "Throughout the second floor, we used the extra volume to create a sense of space and bring light in, and for two storage areas and two lofts," Thomas says. "Eventually the kids' beds will go up into the loft, and they can use the floor for desk space. It's compact but fun, and very usable."

Back Story

In this climate, reducing heat gain in summer plays a huge role in reaching Net Zero energy performance. Although full-height sliding doors open the west-facing living spaces to a low deck and small lawn at the rear of the house, they are fitted with exterior solar shades, and the covered veranda also provides protection from the sun and rain. The porch is a modernized version of an *engawa*, or transitional space between inside and out, Thomas says. "In a traditional Japanese house, you would install rice paper sliding doors around the perimeter and remove them in summer, using the deck as a place to sit. One of the primary differences in our Western decks is that you have furniture on it, whereas the Japanese just sit directly on the *engawa* or use the edge as a bench, part of the shoes-off zone."

Solid yet adaptable, the house teases the sublime from the simple. It's a testament not only to the design team but to the owners' resonate dreams. "The clients told me that they went on vacation for a week in Hawaii, and the whole time they were thinking how great it will be to get home," says Thomas. "I think what it speaks to is the level of

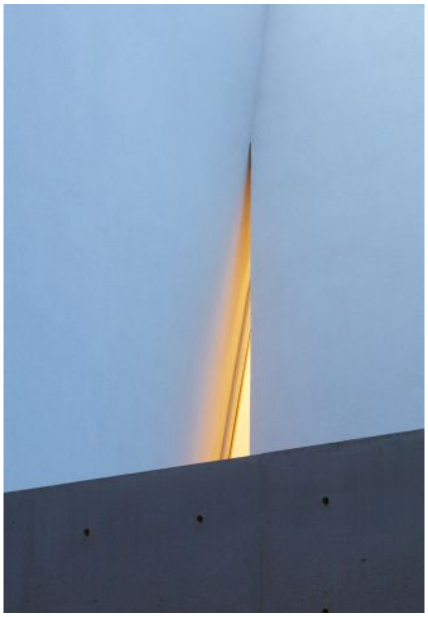


involvement they had in the project. We want it to be an opportunity for us to try something new in the process of achieving the clients' objectives." RD

Arthur Residence

5468796 ARCHITECTURE
REGINA, SASKATCHEWAN, CANADA

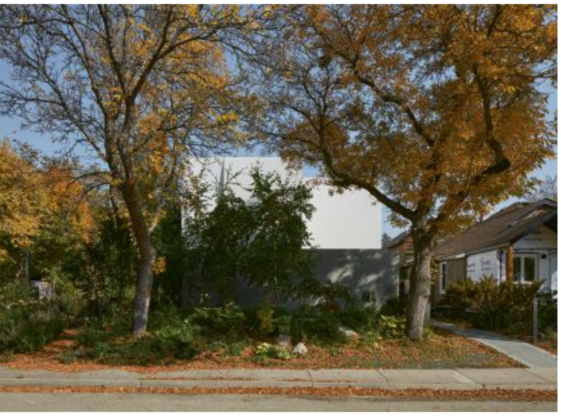
You might expect that South African transplants to a cold northern climate would want a house filled with natural light. But 5468796 Architecture's clients had something more subtle in mind. A response to growing up in a region with unremitting solar exposure, the design's inventiveness was driven by their desire to modulate light. If the light was to filter, however, the form



"They had lofty goals for it, which is rare for the prairies and Regina in particular. It was a refreshing brief to receive."
—Sasa Radulovic

was to have a strong presence on the street. As firm partner Sasa Radulovic explains, they came to the midsize city of Regina with big-city expectations. "They wanted something that stood on its own as having special merit," he says. "They had lofty goals for it, which is rare for the prairies and Regina in particular. It was a refreshing brief to receive."

Regina is the capital of Canada's Saskatchewan province, home to some 220,000 people and a university. In this mature neighborhood, old wooden bungalows are rapidly being replaced by modern-looking homes with flat roofs and boxy shapes, but they are often oversized and lack the ephemeral qualities of good architecture, such as a playful sense of light. "They are quasi-modern in terms of lines but suffer from the particularities that make a house a home," Sasa says. The couple wanted to show that capital A architecture could be built within the city's existing regulations.



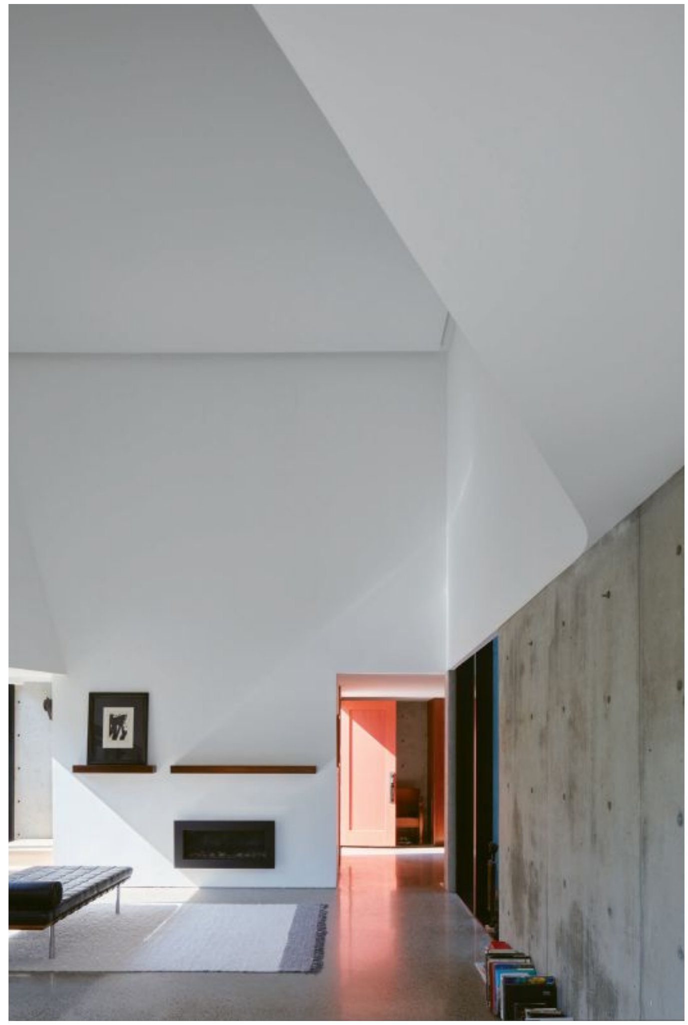
His team's mandate, then, was to make a conversation piece without dominating the street.

The couple, who have a grown son, were initially interested in creating a duplex. As plans evolved, though, they decided to incorporate a two-bedroom basement-level apartment that opens to a courtyard and carport. Undaunted by the cold climate, these avid gardeners also envisioned growing plants in a variety of microclimates encircling the house. But above all, they wanted what everyone wants: a quiet, inspired place to unwind after the rigors of the workday—he is a finish carpenter and she is an emergency room doctor who works long shifts.

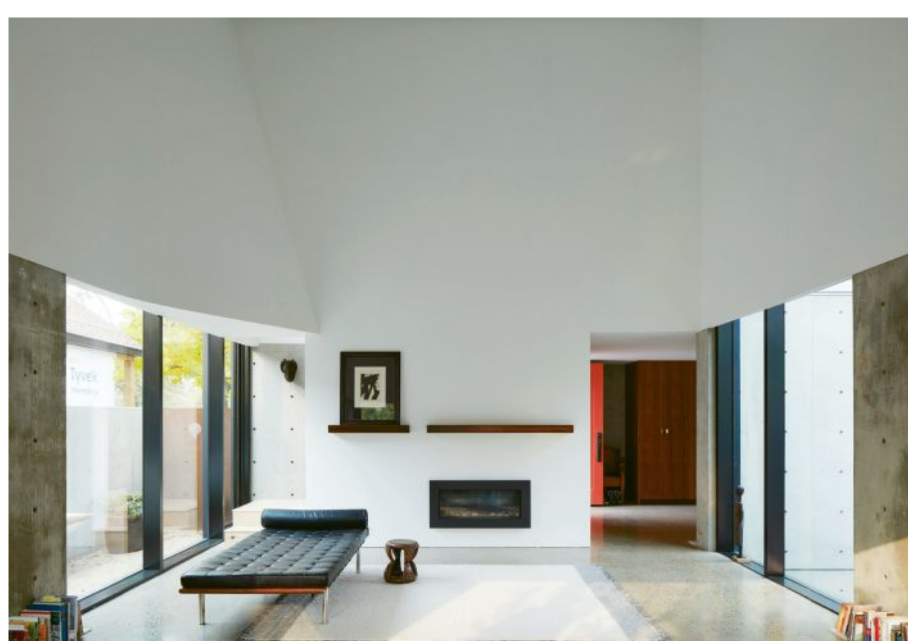
All those conditions led to a scheme that created a series of courtyards—some wide open, others narrow. Rather than having side-yard setbacks that are essentially useless, the irregular footprint fills nearly the entire lot, 40 feet wide and 125 feet long. Panel-formed concrete walls at the property line capture protected space for courtyards on the long north and south sides of the house.

On the Curve

Those perimeter walls set up a labyrinthian entry sequence that pulls you from the street along the south side of the house. Turning left takes you



Beyond the foyer, a combined living and dining room and a kitchen/utility wing frame views onto unexpected gardens along all sides of the house. The sculptural, vaulted ceiling expresses the second-story walls that curve inward.



through a gap between walls to a tall, orange front door, built by the owner. On this floor, the living room, dining room, and kitchen are a series of staggered concrete boxes that flow from one space to another and respond to the placement of courtyards. The living/dining area is bracketed by two glass walls. One overlooks the sunken atrium outside the basement apartment on the north. The other opens to a courtyard slotted in on the south. “They are carefully curated to create this back-and-forth experience between the inside and outside of the house,” says Sasa.

Although the interior leads the eye outward, this is an introverted house that reveals itself in layers. The double-height living/dining room ceiling pushes up into a theatrical plastered vault, formed by second-story walls that bend inward. “As we got an understanding of the second floor, the idea of a double-height living space emerged, with a special light and ceiling quality,” Sasa says. “We thought it was a remarkable way of connecting the upstairs and downstairs and understanding the geometry that happens above your head.” Next to the kitchen is a bathroom and stairway that open to the garage on the east. Behind it, a double-height carport is extruded from the second-floor roof form, tall enough to

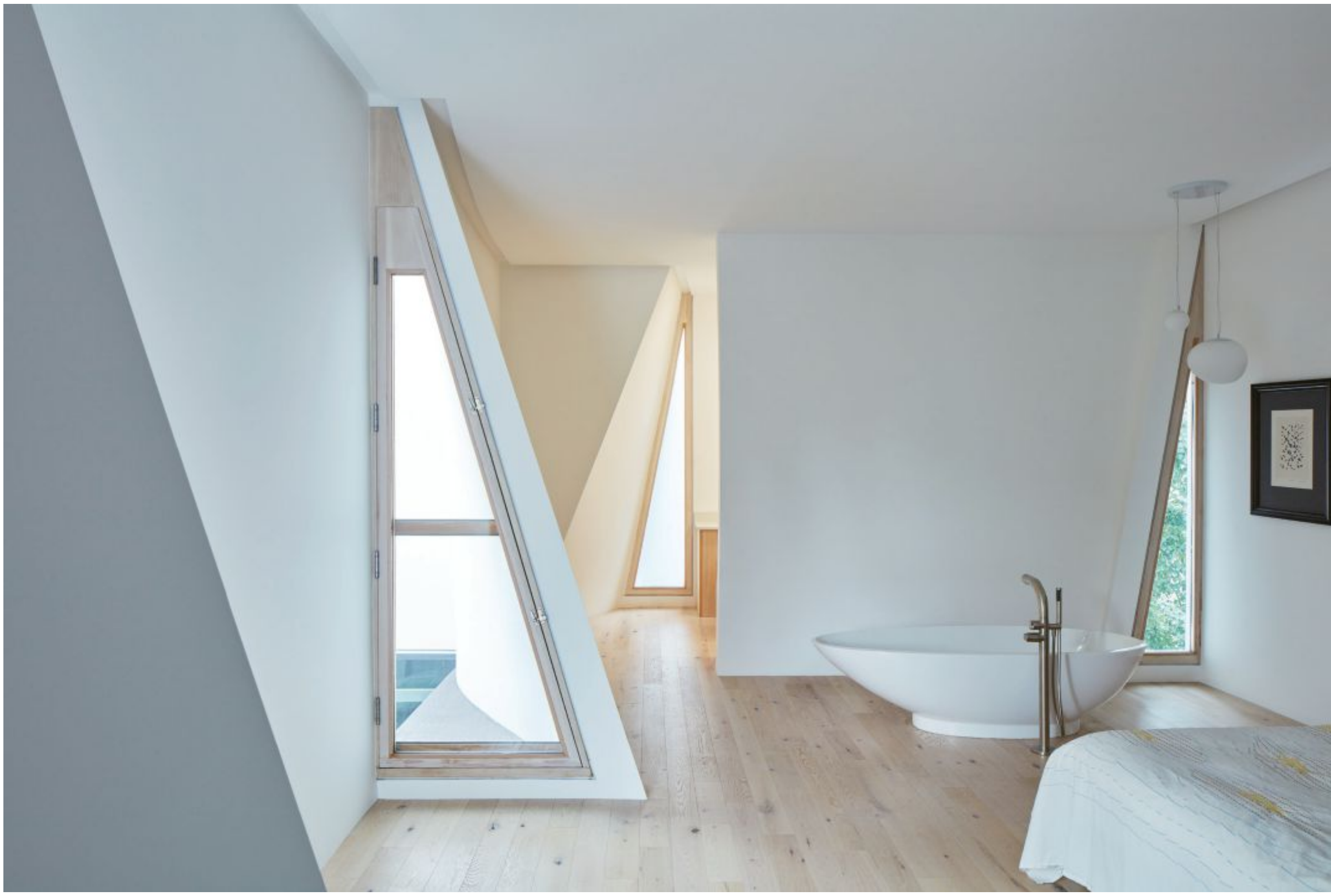
Entry to the lower-level apartment is through a two-story courtyard that is viewed from the living room above it.

accommodate a storage container atop a van. From there, a narrow corridor between the house and rear perimeter wall leads to stairs down to the sunken garden and apartment entrance.

Geometries on the wood-framed second floor took shape with the owners' ideas about how they wanted to live. The living room's vaulted ceiling separates the primary suite above the kitchen from the guest suite/office above the foyer, each with its own staircase. Walls in both suites bend inward "like curtains drawing in the breeze," creating curved slits inset with tall, triangular windows that admit diffused daylight. The right-angled triangular voids contain operable windows, all crafted by the homeowner. "As we were playing with things, we cut pieces of paper with scissors and bent them, which provided us with a geometry we could work with throughout," Sasa says. "The wood-framed windows are high and provide views to the neighborhoods and trees. Tapping into the clients' industriousness enabled us to propose something highly unusual as we learned what they can do." A curve in one of the walls allows passage from the primary suite to a terrace atop the garage.

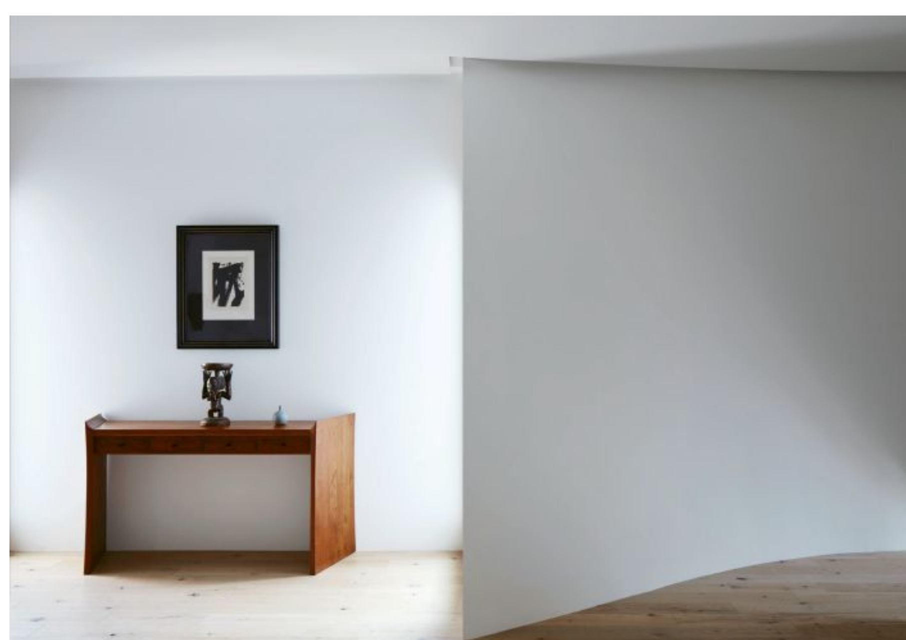
Ship Shape

If the upstairs plaster walls create soft, cloud-like spaces, the main level feels firmly grounded with its thermal concrete floors and walls. Given the region's aggressive freeze-and-thaw cycles, insulation was sandwiched between the 8-inch-thick inner structural layer and a 3-inch-thick outer layer. "To pour such a thick layer of concrete and get it to look smooth, we needed to use a sandier type of concrete that would fill all the cracks and allow a sharp edge on the corners," says builder Ted Geddert,



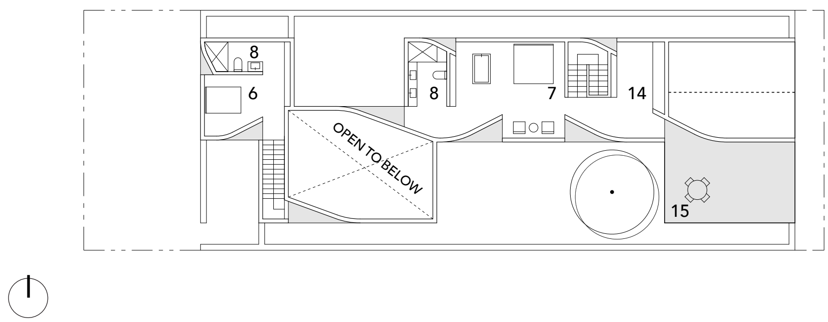
founder of Holz Constructors. The minimalist snap ties used for the forms have an adjustable thread that fits through the holes, handy for hanging art.

Whereas the concrete was poured on site, Holz built the second story's floor, walls, and roof structure in their shop in Winnipeg before shipping it to Regina, six hours away. The 14-foot-tall, 2-by-6 framed walls incorporated openings for the triangular windows, which the homeowner built in his shop. "To build the curved walls was challenging," Ted says. "The first time the architect explained the idea, he took a piece of paper and ripped it in half; one side would bend and look like a sail bending in the wind. From the mockup, we built the second level



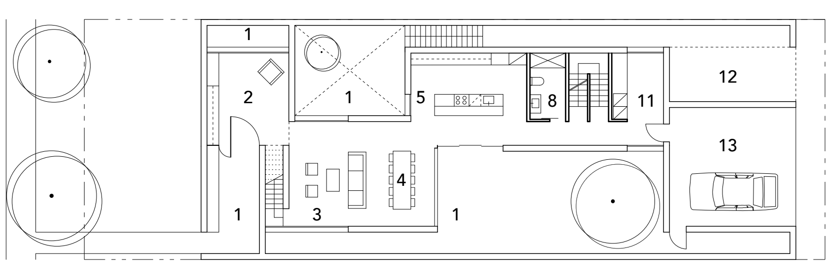
In contrast to the first floor's raw concrete shell, lithe walls bent like paper incorporate triangular apertures, bringing atmospheric light into the upstairs primary suite. The owner, a fine woodworker, made all the second-story windows in his shop.

SECOND FLOOR

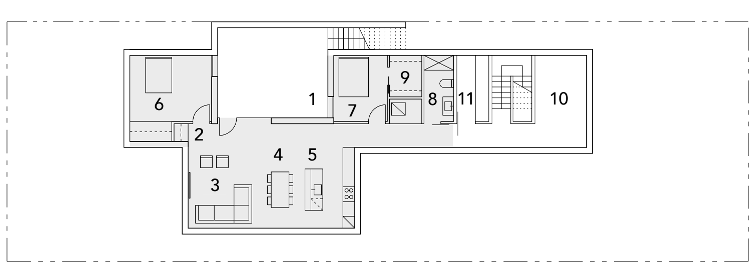


1. Courtyard | 2. Entry | 3. Living | 4. Dining | 5. Kitchen | 6. Bedroom / Office
7. Primary Bedroom | 8. WC | 9. Storage | 10. Mechanical | 11. Mudroom / Laundry
12. Carport | 13. Garage | 14. Walk-in Closet | 15. Terrace

MAIN FLOOR

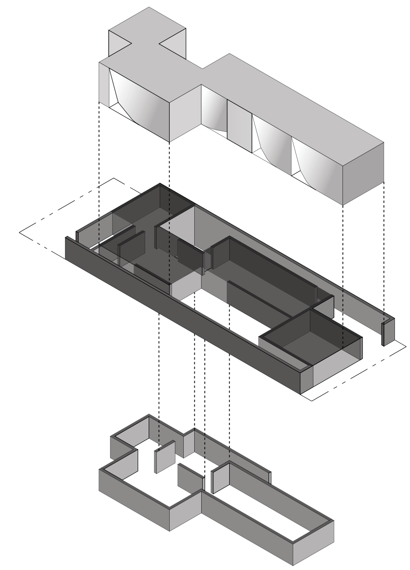


LOWER LEVEL



1. Courtyard | 2. Entry | 3. Living | 4. Dining | 5. Kitchen | 6. Primary Bedroom | 7. Bedroom
8. WC | 9. Closet | 10. Mechanical | 11. Mudroom / Laundry

EXTRUDED



Arthur Residence

Regina, Saskatchewan, Canada

ARCHITECTS: 5468796 Architecture, Winnipeg, Manitoba, Canada

BUILDER: Holtz Constructors, Winnipeg, Manitoba, Canada

MILLWORK: David Arthur, Regina, Sasketchewan

PROJECT SIZE: 3,450 square feet

SITE SIZE: 0.1 acre

CONSTRUCTION COST: $1 million CAD

PHOTOGRAPHY: James Brittain Photography

KEY PRODUCTS

CLADDING: Lafarge (concrete), Sto (cementitious stucco)

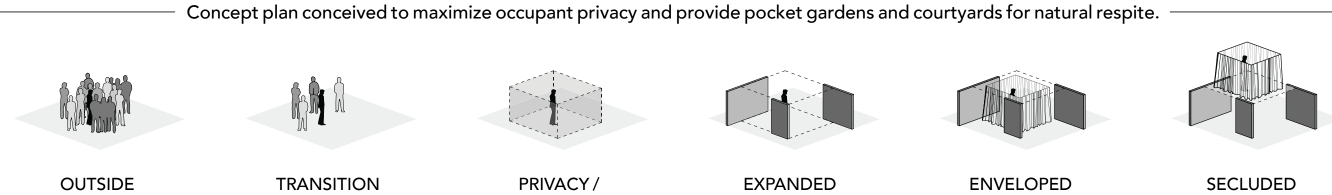
HARDWARE: Emtek

PAINTS AND STAINS: Sherwin-Williams

ROOFING: Soprema

WINDOWS: Duxton Windows & Doors (basement and first floor); second-floor windows by client

Concept plan conceived to maximize occupant privacy and provide pocket gardens and courtyards for natural respite.



in our prefab shop and then disassembled it because we needed to make sure all the dimensions worked. Plywood sheathing was built over the framing in our shop and then stuccoed on the site." He adds: "It was important that everything lined up, which is hard to do when you're dealing with concrete and stucco, framing and bending, getting all those things to blend into the lines they were imagining."

As was the plan, light drops down from the second floor into the pristine vault of the living and dining room. In addition to the second-story windows, the owner executed all the fine woodworking details, including the kitchen cabinetry. "The clients had immaculate taste and ability, and we allowed them to express what they wanted in the house," Sasa says. "We let him fly with the front door, including picking the color."

This unusual collaboration—between architect and builder, and architect and client—sparked inventiveness and surprise. Confining yet open, the house has a sense of repose and peace that was important to the owners' lives. And it's become a conversation piece—in a good way. "They tell us that people want to come in and are surprised by the light and how livable the house is, though it doesn't necessarily communicate that," Sasa says. "The clients love taking people for a tour and having that conversation." RD

Bridging the Past

SOUTHBORO, MASSACHUSETTS
FLAVIN ARCHITECTS

In looking for ideas about how to expand their classic New England farmhouse, these owners were charmed by examples they'd seen in some of Australia's urban neighborhoods. In Sydney and Melbourne, for example, historic preservation codes often require that a home's façade be preserved when planning a renovation, and an unmistakably modern volume is built behind it. Struck by the amount of innovation and freedom this approach allowed, they hired Flavin Architects to design a two-story addition with its own presence and a quiet connection to the 1880s house. "We love when a client is open for the adventure of it," says Colin Flavin, AIA. "If you do have a beautiful old home, respect it and don't try to copy it."

"They were very much design aficionados," he adds. "They didn't give us much direction architecturally, just to do something very creative." The resulting design encompasses 878 square feet that includes a kitchen on the first floor and a primary suite above it. Not only was the existing house virtually unchanged, but so was the site. Raising the addition on two concrete piers allowed the contours of the slope to remain undisturbed while reinforcing the distinction between old and new. A short bridge between the two structures gives the impression that you could pull them apart and they could work on their own, Colin says.

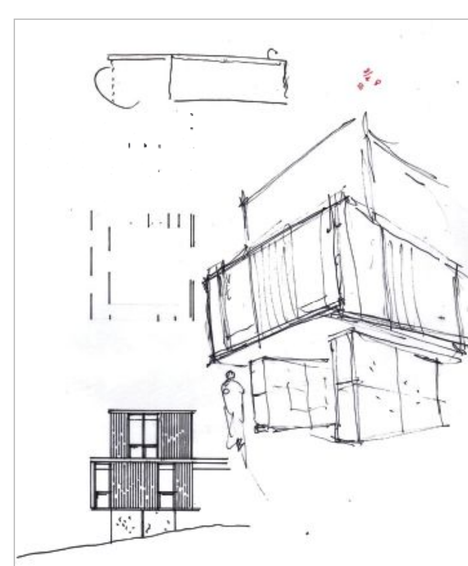
Above: A new dining room claims space in the former kitchen/dining area. The shiplap walls are original to the 1880s house. *Right:* The bridge from old to new provides a view of the addition's exterior.

Slatted Wrap

Some deft reshuffling resulted in a flow that feels reassuringly intuitive. The bulk of the old kitchen had extended across the back wall, where the bridge now enters the house. After the cabinetry was removed, part of the old kitchen became a dining room that retains the original shiplap walls. The remaining space was transformed as an office with two new windows—the only change to the house's exterior.

Of course, the big advantage in creating a virtually standalone structure is the ability to get sunlight on all four sides. Perched atop the piers, the addition rests on two steel beams that taper at the ends as the loads decrease with the cantilever. To create a lightweight feeling, the second story steps in, as does the bridge, narrowing to fit under the eaves on the old home's gable end.

True to plan, the character of the farmhouse and addition couldn't be more different. The addition is wrapped in vertical, dark-stained mahogany slats—a riff on the farmhouse's horizontal board and batten siding. Colin applied the slats as a rainscreen system, providing a contrast to the dark gray, painted cement spandrel panels that



Walnut slats over glass on the kitchen island screen dishware from full view and reference the exterior rainscreen system. Back-painted spandrel glass backdrops the exhaust hood, whose linearity is mirrored in the island pendant.

extend the verticality of the windows. “It’s thematic,” he says. “We alternated the slats with windows for interest and to align with the functionality of the house. We have a spandrel panel above and below the windows, but the rainscreen runs full height, with copper flashing at the base.” The slats extend several feet past the corners at the rear, which has the effect of elongating the new volume and screening the interior from view of the road.

Upstairs, Downstairs

Similar themes show up inside. A view from the bridge underscores that cohesion. “There is a wonderful moment on the bridge where you are emerging from the old house and get an exterior view of the addition,” says Colin. “On the western side, the screen starts to open up as you look straight on, almost dematerializing the building as it moves out into nature.” A paperbark maple planted near the bridge marks the nexus of old and new.

That screen motif reappears on the kitchen island, a repository for dishware, where walnut slats over glass keep the dishes visible without being on full display. The cabinetry is also walnut; paired with 7-inch riftsawn and quartersawn white oak floors and dark countertops made of sintered stone with a pebble finish, the material palette produces a crisp, warm feeling. “The clients wanted a super functional kitchen and were comfortable without having upper cabinets, which allows for clean lines and all this glass with views of the mixed forest,” says Colin. On the west side, the countertop drops to table height and turns the glassy corner. For these passionate cooks, “the idea was that people might sit in a chair, not up on stools,” he says.

The second-floor primary suite sits at tree level. Slanting light rakes across the shower wall tile, highlighting its thin strips.

Windows along the U-shaped workspaces come down to the countertops, which discreetly hold electrical outlets. Behind the cooktop, back-painted spandrel glass forms an opaque backdrop for a minimalist exhaust hood whose quiet, thin profile is echoed in the island pendant. Tucked behind the bridge on the east is a substantial pantry that absorbs the clutter of a busy kitchen.

Upstairs, entrance to the new primary suite is through a former bedroom reconfigured as a primary closet and sitting room. The couple's sleeping area overlooks the thicket of trees, and the bath benefits from a strategically placed window. Slanting light grazes the thin, vertical strips of wall tile, and a long bowl sink floats above walnut cabinetry.

> "If you do have a beautiful old home, respect it and don't try to copy it."
>
> —Colin Flavin, AIA

Fit and Finish

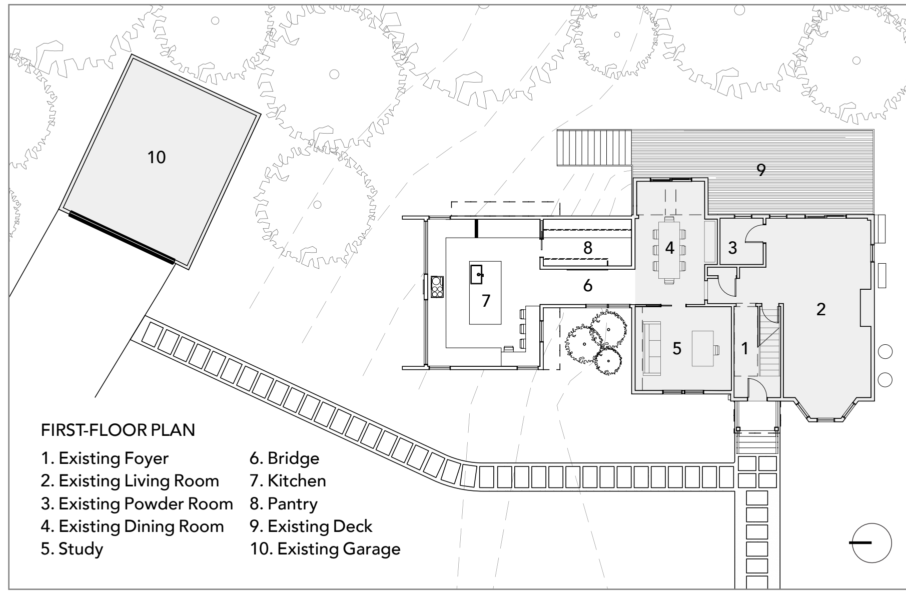
Though the project was small in footprint, it pushed the boundaries on structural alignments. "It required connecting a home's most challenging spaces—kitchen, bathroom, laundry—to the original structure," says project architect Heather Souza. "And it came through at a time when energy code became more stringent in Massachusetts. Without a traditional foundation, we needed to make sure a heavy insulation blanket wrapped underneath the building, so they're not feeling a strong [temperature] contrast while walking from the old part to the new. We used closed cell spray foam to get a high R value and ensured that drain and water lines connecting back to the main house were insulated from the cold."

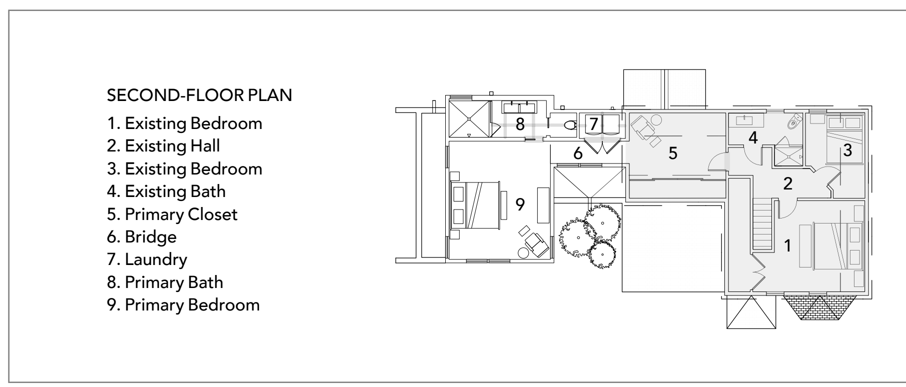
Builder Jim DePaolo handled additional hurdles. On the roof, "we lined up the roof slopes so everything would tie in and look like what Flavin drew," he says. "None of it was easy." Custom copper scuppers on the bridge direct rainwater to the Mexican pebbles spread under the addition, where it drains into a cistern.

Another challenge was executing the concrete piers. "Very rarely in New

England is concrete used as a finish architectural material," Colin says. Jim adds: "We made precast panels with buttonholes for holding the forms together and carefully poured the concrete to avoid getting a lot of air in the forms, to get a really smooth wall." His crew also custom-stained the mahogany siding to tone down its rust-colored cast.

If the modern volume became something of a curiosity in this neighborhood of traditional homes, at least the reception was positive. "We were hoping the neighbors would be happy and have only heard good things," Colin says. "People wanted to learn more about it." The clients, too, talk about how wonderful the kitchen is, as the piece that really improved their lives. He adds, "When they're in the garden, they look up and notice things that bring interest to the exterior—details they never fully understood in the drawings." RD





Bridging the Past

Southborough, Massachusetts

ARCHITECT: Principal in charge: Colin Flavin, AIA; project architect: Heather Souza, AIA; designer: Katarina Wabrek, Assoc. AIA, Flavin Architects, Boston, Massachusetts

BUILDER: Jim DePaolo and Jack Marraffa, Denali Construction Corp., Wellesley, Massachusetts

STRUCTURAL ENGINEER: Dan Webb and Matt Buttiglieri, Webb Structural Services, Reading, Massachusetts

PROJECT SIZE: 878 square feet addition (original house is 1,600 square feet)

SITE SIZE: 0.64 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Nat Rea Photography

KEY PRODUCTS

BEVERAGE CENTER: Sub-Zero

CABINETRY: Custom walnut

CABINETRY HARDWARE: Rejuvenation

CLADDING: Jeld-Wen Extira Panels

COOKING VENTILATION: Wolf

COOKTOP: Wolf induction

COUNTERTOPS: Neolith

EPDM ROOFING MEMBRANE: RubberGard

FAUCETS: Blanco Linus, Grohe

ICEMAKER: Sub-Zero

KITCHEN BACKSPLASH: Back-painted glass / Benjamin Moore Simply White

LIGHTING: Senginus Lighting (exterior uplights), Tech Lighting, Lightology, Grand Mirrors (interior)

LIGHTING CONTROL SYSTEMS: Lutron

OVENS: Wolf

PAINTS/STAINS: Benjamin Moore Espresso Bean (exterior) and Simply White (interior), Farrow & Ball, Arborcoat

PASSAGE DOORS / DOOR HARDWARE: Accurate Lock & Hardware

RAINSCREEN: Mahogany slats

REFRIGERATOR: Sub-Zero

ROOFING: ISOGARD HD Cover Board

SINKS: Franke

THERMAL AND MOISTURE BARRIERS: ZIP System

TILE: Tilebar / Bond Nimbus, Kenridge Ribbon Gray

TOILETS: Toto

TOWEL BAR AND RING, TOILET PAPER HOLDER: Grohe

UNDERLAYMENT, SHEATHING: Huber ZIP System

VANITIES AND PEDESTAL LAVS: Porcelanosa RAS (primary bath)

VENTILATION: Panasonic (bathroom)

WALLBOARD: Georgia Pacific gypsum board

WASHER/DRYER: LG

WINDOWS: Loewen

Warm Welcome

1

2

3

4

1. SKIP TO MY LOO
Calling all Anglophiles: Drummonds' Brora High Level WC Suite and the Rother Wall-Mounted WC Pan now meet U.S. plumbing and performance standards. They are compatible with the British company's toilet seats in walnut, mahogany, light and dark oak, and white.
drummonds-uk.com

2. HOT SPOT
Newly available in North America, the JJ shelf by the Italian company Tubes doubles as a minimalist storage shelf and towel warmer. Inspired by the iconic linearity of artist Donald Judd's work, it runs on a 24V extra-low-voltage system, making it suitable for high-moisure environments.
tubesradiatori.com

3. NOW YOU SEE IT . . .
Clopay's Click-to-Conceal garage door panels change from clear to opaque using a wireless remote. It's a handy solution for homeowners using their garage as flexible living space or a workshop, offering daylight and outdoor views when desired, and privacy and security when needed.
clopaydoor.com

4. WALNUT—WHY NOT?
True Caliber has introduced walnut hardware across all full-size and undercounter refrigeration units. The cylindrical walnut handles feature brass caps and standoffs. Shown above is a central wine column joined with a refrigerator column and a freezer column.
tru-caliber.com

RD
RESIDENTIAL DESIGN

SALES

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

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

Midwest Sales Manager
Owen Malloy
(847) 440-3000 ext. 115
Owen@SOLAbrands.com

East Sales Manager
Dan Miklosz
(847) 440-3000 ext. 118
DanM@SOLAbrands.com

Southeast Sales Manager
Dan Agostinacchio
(847) 440-3000 ext. 101
Dan@SOLAbrands.com

Product Resource Section/ Classifieds
Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbrands.com

Digital Programs Manager
Tim Steingraber
(847) 440-3000 ext. 106
Tim@SOLAbrands.com

Ad Services/Materials
Heidi Riedl
(847) 440-3000 ext. 111
Heidi@SOLAbrands.com

List Rental
Mike Serino
(847) 440-3000 ext. 102
Mike@SOLAbrands.com

Residential Design (USPS 022-860, ISSN No. 2689-632X print), Volume 2 – March/April, 2026 Issue, is published bimonthly by SOLA Group, Inc., 444 N. Michigan Ave., Suite 300, Chicago, Illinois 60611-3989; 847.440.3000. Copyright ©2026 by **Residential Design**. No part of this publication may be reproduced without written permission from the publisher. **Residential Design** is published bimonthly. All statements, including product claims, are those of the organizations making the statements or claims. The publisher does not adopt any such statement or claim as his own, and any such statement or claim does not necessarily reflect the opinion of the publisher. One-year subscription to non-qualified individuals: $50.00 payable in USA funds; print or digital copy within USA; digital copy only outside USA; valid email address required for digital copy. Single issues available to USA only (prepayment required), $10.00 each. For subscription information and address changes, write to: **Residential Design**, Circulation Dept., 444 N. Michigan Ave., Suite 300, Chicago, Illinois 60611-3989, or call 866.932.5904, or email attn. circ. at rd@omeda.com. Postmaster: Send address changes to Residential Design, Circulation Dept., 444 N. Michigan Ave., Suite 300, Chicago, Illinois 60611-3989. Periodicals Postage paid at Chicago, IL and additional mailing offices. Printed in USA.

Alliance for Audited Media

ADVERTISER'S INDEX

If you would like to advertise in this special section, please contact **MIKE SERINO** at (630) 699-2004 or Mike@SOLAbrands.com.

Design DNA

HIGHLANDS RESIDENCE
SHORELINE, WASHINGTON
GRAHAM BABA ARCHITECTS

Every custom home is a one-off, and this scheme accommodates the cultural ecology of clients of Asian descent. They asked for three separate pavilions joined by a ring of circulation spaces: daily living quarters that guests would never see, a tea house, and a secondary structure for entertaining. Taking cues from Japanese architecture, Graham Baba Architects assembled these volumes around a water garden on the wooded, sloping site. The buildings trace the general footprint of a previous home that had been torn down and face a small clearing that offers a view of Puget Sound.

Anchoring the U-shaped wood, concrete, and glass composition is the main living volume, with a lower-level wellness zone containing massage and exercise rooms, a hot tub, sauna, and glass-enclosed pool jutting into the landscape. "This well-appointed fitness area is a pretty large part of the house," says Brett Baba, AIA. Above the double-height main living zone are two primary bedrooms with sliding shoji screens between them.

The raised tea house, also used as a meditation room, sits between the living and guest volumes. Water from the entry courtyard creates a sense of calm, flowing into the hollow beneath the tea house and into a pool behind it (*top*).

Along the façades, "we incorporated wood screens that are operable so the couple can fine tune their privacy," Brett says. "The wood might be Alaskan yellow cedar or a similar wood that evokes Hinoki cypress."—*Cheryl Weber*

Project: The Highlands Residence; architect: Brett Baba, AIA, Graham Baba Architects, Seattle; builder: Lockhart Suver, Seattle; project size: 12,000 square feet; site size: 4 acres; renderings: Conica Studio


Photo Courtesy of Dan Ryan Studio