

RD

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OF DISTINCTIVE HOMES

VOL. 5, 2019

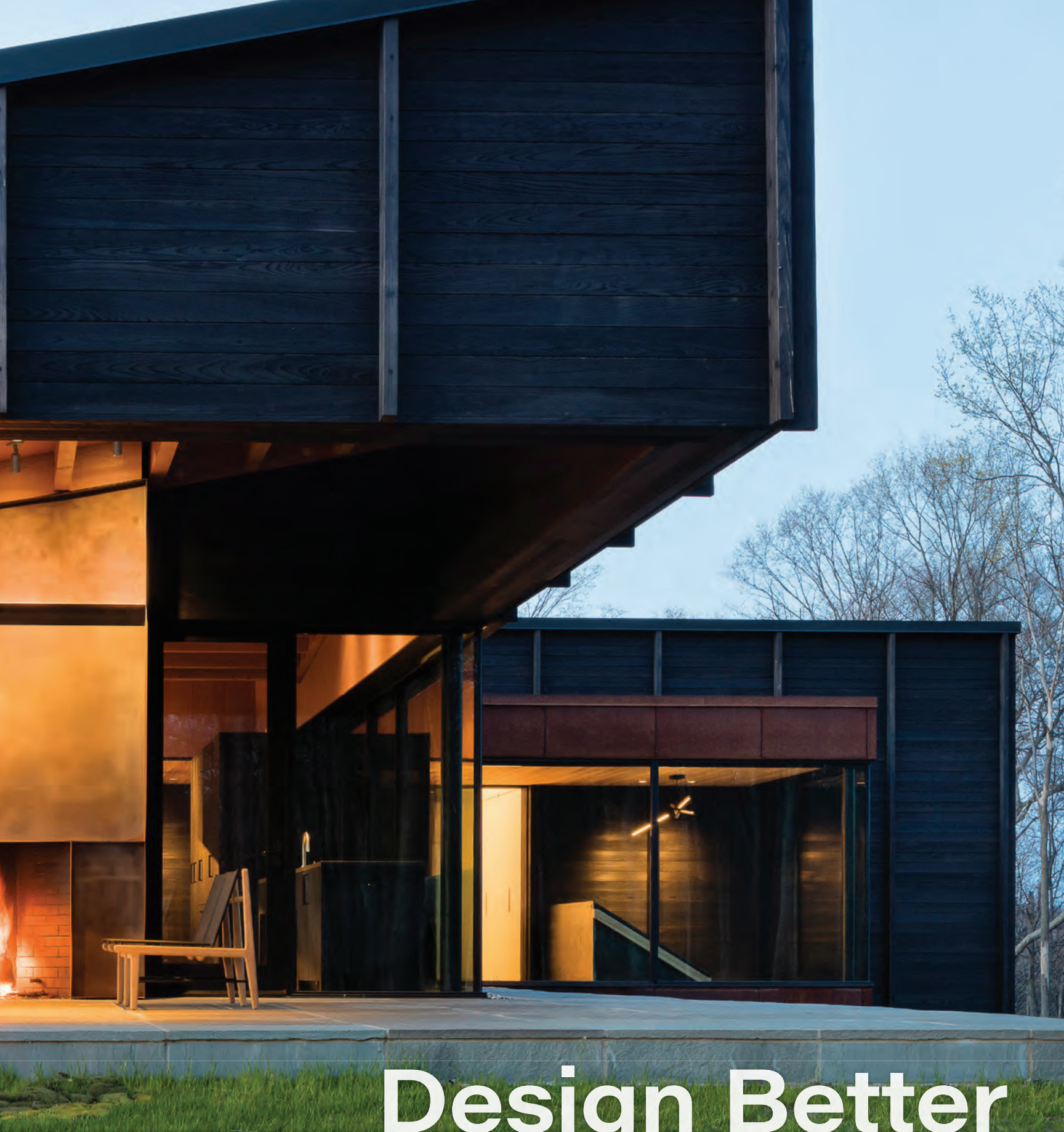
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CONTENTS

VOL. 5, 2019

Features

38 CASE STUDY: LANE CHANGER

With KUBE Architecture at the wheel, a 19th-century garage on a historic alleyway shifts gears as a house for auto enthusiasts.

50 DESIGN LAB: THE RENEWED HOUSE

Three sublime renovations honor the past while empowering modern life. Featured firms: Max Levy Architect; Martin Architects; and Cary Bernstein Architect.

Departments

12 EDITOR'S NOTE

15 PRO-FILE DESIGN

Chen + Suchart Studio distills the Desert Southwest's earthy elements into an ethereal modernism.

25 PRO-FILE DESIGN/BUILD

If an architect can imagine it, The Construction Zone can build it.

33 AIA CRAN

The symposium explores the Sonoran Desert and climate-specific design.

87 RD ARCHITECTURE AWARDS

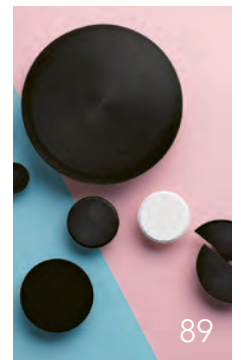
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89 RD PRODUCTS

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94 PARTI SHOT

Edward Ogosta Architecture conjures the dark magic of A-frame design.



On the Cover: AutoHaus by KUBE Architecture and ThinkMakeBuild. Photo: Anice Hoachlander

RD

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Ensemble Effort



There's a popular **misconception** that skill and talent alone are what dictate the success of a project. Put a star architect together with an ample budget, and of course you're going to get an award-winning project, or so the notion goes. But this elides over a very important part of the recipe for success: relationships. The truth is that the best projects result from a team that pulls together toward the same goal. The talented architect needs a great builder, and the builder needs skilled, committed trades. And everyone needs wonderful clients. Designing and building houses takes an ensemble cast; it is absolutely not a one-person show.

This issue is devoted to remodeling, the noble enterprise that seeks to preserve the good and ameliorate the bad. It's also about relationships. When remodeling a house, there's often an element of déjà vu or repeat performance. The project may employ the same architect or builder; the architect may work with a former client from a previous project. There's a special kind of magic that happens when the ensemble cast comes together a second time or more. Experience blends with an even greater level of trust, and the whole exercise is richer for it.

This story unfolds especially well in our lead Design Lab feature by Cheryl Weber, beginning on page 50. Steven Holl's design for the Stretto House in Dallas was originally completed in 1992, with architect Max Levy, FAIA, acting as the local associate on the project. The build was so complex, Max turned to the contractor on the Kimbell Art Museum to oversee construction, and he commissioned a local firm, Datum Engineering, to solve the puzzle of the dazzling structure, inspired by a piece of music by Bartók.

Understandably, when the home's new owners approached Max to freshen the original house and, most dauntingly, add a major addition, he was extremely trepidatious. In the years since it was completed, the house (and its original designer) had achieved icon status, with multiple architects making pilgrimages to see it.

Max tried to turn down the project. He suggested the owners go back to Steven, but they didn't want to work with an out-of-town architect. So with Steven's blessing, Max agreed to take on the commission. The result is a master class in how to add onto a masterpiece. Max's new contributions hit just the right notes of deference and invention.

There was magic in his revisting of this house, but the surprise spell came from his selecting the same engineer, Thomas Taylor of Datum Engineering, to collaborate on the new structure. At every turn, Thomas pushed Max to lighten the details and connections. Yes, a structural engineer who encouraged the architect to remove structure. That's the power of relationships and the trust they bring. And, of course, skill and talent, too.

A handwritten signature in black ink, appearing to read 'S. Claire Conroy'.

S. Claire Conroy
Editor-in-Chief
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Earthy Delights

CHEN + SUCHART STUDIO

Patricia and Thamarit (Tommy) Suchart practice their meticulous brand of modernism in the Desert Southwest, where Tommy grew up. For visitors more accustomed to lush regions, the landscape in and around Scottsdale, Arizona, where Chen + Suchart Studio is based, evokes an urbanized planet Mars.

The barren palette seems like a blank slate for architecture, but perhaps it shouldn't, because with so few trees and vegetation, you can see for miles. Yet you'll find almost every kind of building here—humble masonry boxes (masonry CMUs are locally made), low-slung stucco palazzos, chunky Pueblo Revival adobes, and gleaming glass-and-steel Case Study constructions.

Frank Lloyd Wright practiced (and taught) here, local modernist hero Al Beadle as well, and, of course, there's Paolo Soleri and his utopian Arcosanti—a singular, otherworldly creation, for sure. This is the backdrop for Patricia and Tommy's practice now, but both were trained on the East Coast, at the Rhode Island School of Design and Harvard's high-minded Graduate School of Design. They apprenticed with the leading architects and design thinkers of the late 1990s in and around Boston.

They returned to the Sonoran Desert in 2002 to defrost, and to pursue the Southwest's greater opportunity to design new buildings from the ground up. Patricia went to work for Jones Studio



Portraits: Didi Chan Photography

Clockwise from the top: The Yerger Residence, completed in 2009, was Chen + Suchart's breakthrough project, winning them a local AIA award and national attention.

and Tommy joined Wendell Burnette Architects, both premier firms in town. At the same time, they started their own firm, moonlighting on nights and weekends designing small residential projects.

Playing Favorites

Little did Tommy know that working at Wendell's firm would mean toiling for the next six and a half years on a single, monumental, improvisational residence—the Desert Courtyard House. Built by The Construction Zone with soil harvested from the site, the project took nearly a decade to “finish.” Tommy saw it most of the way through before decamping to

join Patricia full-time at Chen + Suchart. “I left when it was 95 percent complete, and it took another three years to get to 99 percent,” he quips. “What we do is never complete, as you know.”

The house won an AIA Arizona Honor Award in 2013, but by then Chen + Suchart was earning its own accolades. Completed in 2009, their design for the Yerger Residence—a steel, masonry, and glass house with sweeping views of Camelback Mountain—established the young firm as not just a local talent, but a contender of national caliber. The project won a 2015 AIA Arizona Distinguished

Building Citation Award. Two other Chen + Suchart projects won awards in the competition that year—the unbuilt Desert Bridge Residence and the 3258 Renovation.

“It’s an interesting exercise to step back and ask, how can we take a material we loathe and make it something great?”

—Tommy Suchart, AIA

Photos this page: Bill Timmerman Photography



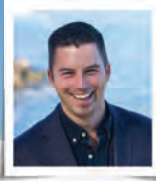
After completing various small, budget-challenged renovations through the recession years, the firm set a precedent with the Yerger Residence for what it could accomplish on a new construction project. Yet it, too, was budget strapped. The house was built by the owner, who owned a masonry and concrete construction business, giving the architects an edge with labor costs and one core material. But the other key component—weathering steel—blew the numbers when priced from a local source. The news was devastating to the clients and the architects, who knew the house could be their breakthrough project.

“The price for the metal skin was exorbitant,” Tommy recalls. “The house was an investigation of materiality, but we thought we would have to sacrifice steel and go with stucco—a material we just hate. Then we started looking around for another source. We checked the A588 Steel Company (the name is the designation for weathering steel) in

This page: The Yerger Residence established the firm’s preferred palette of materials—masonry block, weathering steel, and glass—complementing the rugged tones of the desert landscape.

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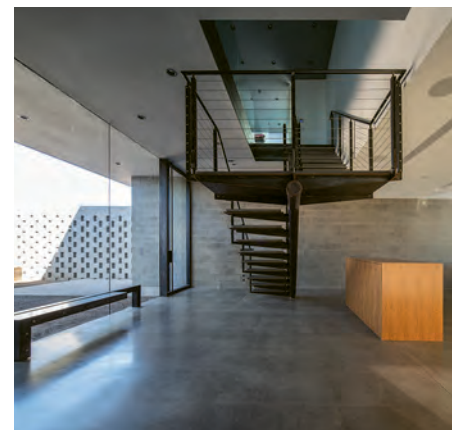
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FOR MORE INFO CIRCLE 9



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This page: Completed 6 years ago, the Staab Residence is an exercise in making a house appear to hover above its site. Materials were chosen for their glimmering quality; special 3M tape replaces clunky non-reflective fasteners; and silver 20 low-E glazing quotes the mountain landscape.

Birmingham, Alabama. Buying steel cut from the coil directly from them, having it shipped to the site, and eliminating the middleman, we could afford it. Sometimes we have to fight to make our dreams come true.”

Although they’ve completed several other new builds since, some of which are also award-winning, the Yerger Residence remains one of Patricia’s particular favorites. “The client basically built the house on his own with us,” she explains. “The

scale of it is very intimate. But it was not just the architecture, it was the relationship we ended up having that I enjoyed. It was a learning process for us all and we had a very personal relationship.”

Tommy’s favorite brainchild to date is the Staab Residence, completed in 2013. The 3,000-square-foot, masonry-, steel-, and-glass home occupies a 1-acre suburban site. The courtyard plan carefully edits views of the surrounding speculative housing stock and focuses

attention on long-range vistas of the McDowell Mountains. A sizable garage with a guest suite and strategically placed masonry walls block unsightly neighbors, while also generating privacy for the courtyard and pool.

What excites Tommy about the Staab Residence, however, is how the materials come together—sharply, cleanly, invisibly. “As hard-core design architects, our goal was to create a floating protected volume,” he says. “And the challenge was figuring out how to



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This page: The Escobar Renovation rescued a contributing resource to the city's architectural history, but made it livable for today's world. The front elevation was cleaned up, but the rear reveals the extent of the modern intervention.



Photos this page: Winquist Photography

achieve that through tectonics in a way that retains that philosophy. How do you do a window with no frame, so that it achieves that reflectivity while still being efficient? And how do you hang the steel and not have fasteners that would disturb the purity?"

Highly reflective, coated, insulated glass was part of the answer, along with 3M's VHB tape, which replaced disruptive, unreflective fasteners. The steel for the upper-level master bedroom volume is No. 4 finish stainless steel, which Tommy says is "absorptive of the color of the environment" and melds with the windows' Silver 20 low-E coating. In contrast, the garage volume is wrapped in an earthy corrugated, weathering steel.

While the monolithic volumes of Yerger and Staab hold an obvious appeal to the modern architects, the iconic pitched-roof form of the 2015 Escobar Renovation is the popular favorite.



The form is integral to the original Tudor-style building, a protected asset in a city where the built environment is a mere 150 years old.

"The owners came to our office and said, 'We love the work you do. And here's the house we bought,'" Tommy recounts. "It looked like a Snow White fairytale house. Patricia and I were sitting there looking at it and thinking,

what in the world do we do with that?"

The architects pondered turning down the project. "We could have told them that we only do boxes," says Tommy. "Or, we could adopt a more mature approach and challenge our own architectural language." They chose the latter, and the result was another local AIA award and a regional one, as well.



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Rendering: Chen + Suchart Studio



Left: For their own house, Patricia and Tommy are embracing the material they hate the most—stucco—for its affordability and flexibility. The ovoid shape edits undesirable views of neighboring houses while framing mountain vistas.

They saved the house, ameliorating its flaws and updating it for modern life. The protected front elevation perforce received only a light touch. “We couldn’t even paint the front door a different color,” says Tommy. “But we could remove superfluous awnings and alter the landscape to something more modern.” Internally, the team removed walls and opened up spaces.

“The house was about 1,200 square feet, divided into 9 rooms,” he says. “We added about 400 square feet for

a master bedroom in a new gabled-roof form. The vault of the ceilings expanded the structure to have much more voluminous space for the connected living, kitchen, dining areas.”

At the rear, those gabled forms are simplified and highly edited to achieve a modern aesthetic. The metal exterior morphs from roofing to siding in a single, graceful bow. Window walls slot neatly into the assembly—shimmering voids within the solids. “The sheer iconography of the pitched roof expands what

modern means to a wider audience,” Tommy says. “It taps into our cultural language and ideas of domesticity.”

After conquering rectangles and triangles, Tommy and Patricia are taking on ovals. They’re finally building their own house—a courtyard configuration with a giant oval at the center. Despite their affinity for steel and glass, they plan to wrap the new structure in, yes, stucco. “It is the material we hate the most, but it lends itself to the form and the budget,” he says. “It’s an interesting exercise to step back and ask, how can we take a material we loathe and make it something great? So, we’re embracing stucco and wood-frame construction. It’s fast-paced and allows us to explore certain aspects we’re interested in—our house will be an abstraction of form. We’re cutting away at corners like James Turrell.”

After their foray into the subtleties of stucco, it’s no doubt Chen + Suchart Studio will return to weathering and stainless steel, gleaming glass, and masonry block. These materials mine the real context of the Desert Southwest—the rust-colored mountains, the warm gray earth, and the blazing sky.
—S. Claire Conroy



Above: Resting on caissons above a wash, Little Art Studio preserves the natural desert floor while creating an ethereal, floating object in the landscape.



Photos this page: Winquist Photography

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FOR MORE INFO CIRCLE 13



A League of Their Own

THE CONSTRUCTION ZONE
PHOENIX

For a dozen years or so, there were almost no companies designing and building at the level of Phoenix's architect-led The Construction Zone. At their height, before the bottom fell out of the local market in 2008, the company head count was 118 across its multiple divisions—custom building, architecture, custom glazing, metalwork, millwork, and a kitchen and bath design studio. Many custom builders in the region didn't survive the lengthy, crippling recession, but The Construction Zone doubled down on their special superpower—entrepreneurship—and pulled through with their core strengths intact and a new, durable pipeline of work outside the Phoenix market. Today, the company is right-sized at 60 employees, able to handle \$25 million or more a year in projects or function on as little as \$12 million a year if times get lean again.

What the financials don't reveal, however, is the complexity of the work The Construction Zone takes on and the excellence of execution the team delivers. That's the reason they are a top choice for custom builder partner, if not *the* top choice, of name-brand architects who design in the Southwest.

But it doesn't stop there. The Construction Zone (CZ) is also a leading choice for firms such as Lake/Flato Architects and Olson Kundig in far-flung locations across the country. The company has built wineries in Napa, a condo in Dallas, and houses in South Dakota and Mississippi. They've part-



Photo: Bill Timmerman Photography



Photo: Bill Timmerman Photography

This page: The Construction Zone builds the work of the country's best architects and delivers their own custom designs as well, such as the Alber remodel, above. Wendell Burnette's Desert Courtyard House (top) took 10 years to build and saw the company through the worst of the recession.

nered in developing and opening a chain of restaurants in Northern California. They're about to start another commercial development in Tampa, Florida. Oh, and they sponsor a bicycle racing team and bike shop in their hometown.

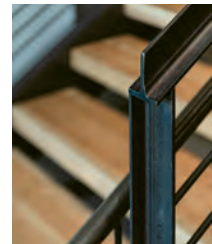
The last enterprise may seem a little frivolous, but it's just as strategic as the company's other ventures. "I meet a lot of CEOs and other business leaders on our morning rides, and it's brought in work for us," explains CZ's majority owner, Andy Byrnes, AIA. "On the racing team we have 25 athletes that ride for us—11 paid professionals. And we sponsor the bike shop, Bicycle Haus. Every Friday morning, we go on a coffee ride—many of our customers come along and a lot of big shots. There are great people who ride bikes in Arizona."

Andy is out there himself, biking at 4:30 in the morning to beat the desert heat and hobnob with potential clientele, before heading to a full day of design-build work. And here, we've



Photo: Roehner + Ryan Photography

Above and inset: A recent speculative project, the headquarters and retail space for Press coffee roastery, was developed, designed, and built by the company.



"The reason we're so successful is because we tell people what it will cost, and that's what it will cost."

—Andy Byrnes, AIA

revealed the company's other superpowers—Andy's boundless energy and his training as a licensed architect. His other business partners, the equally entrepreneurial Michael Groves and Matt Muller, are architects, too.

Michael, who also has a degree in finance, is the company's CFO, and Matt takes the lead on the projects for outside architects, including the ones out of town. He'll travel to the site and assemble the right team of subs to get the job done properly, or import key CZ trades as needed. Andy manages the in-house design services—commercial and residential—and the design-build supervision. The work is about two-thirds custom residential and one-third light commercial.

What the three architect partners share is their ability to read the minds and intentions of other architects and execute the work in the spirit of the design



Photo: Bill Timmerman Photography

Left: The Construction Zone began their relationship with Lake/Flato Architects by building the firm's desert projects, such as the Brown Residence shown here, but they've since collaborated on projects all over the country.

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Clockwise from above: For his own property, Andy repurposed an existing concrete horse barn into a 750-square-foot guest house. A floor-to-ceiling glazing system (which the company fabricates) showcases the concrete horse stall structure that now divides the living spaces.

principal's authorship. They streamline the process of project delivery with their ability to answer field questions as they come up. And, because they understand how to fabricate so many different custom components, they don't find it necessary to charge fear-factor prices for architectural elements. Their costs, whether building locally or remotely, remain competitive—or even cheaper—than other, less capable builders.

"The reason we're so successful is because we tell people what it will cost, and then that's what it will cost," says Andy. "I make sure our clients under-

stand that what they tell me their budget is, is what we will design or build to. There's no mystery to what things cost, but you have to have enough horsepower to get it right. If we tell a client that an entry stair will be hot-rolled steel, with one landing and glass rails, we know from history it'll cost \$29,000."

What if all architects could master this?

Skin in the Game

The construction business has been booming in the Phoenix-Scottsdale area in the last few years, recovering all of the pace lost since 2007. So CZ can be more selective about work that takes key personnel out of town. More likely than not, if they do go out of town, it will be for an architectural firm they have a long relationship with, for a

Below and right: Andy is building a new house for himself and his wife of two years, Shawna Glazier. The house occupies a stunning site at the foot of Camelback Mountain.

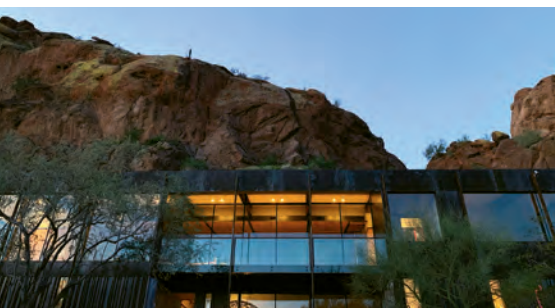


Photo: The Construction Zone



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Right: Completed in 2009, the design/build House 196 showcases views of the desert landscape and emphasizes indoor-outdoor living.

project where they are the designers as well, or for a venture in which they have a financial stake or ownership position.

They're building a house for Lake/Flato in El Paso, Texas; they finished a design-build winery for Naked Wines in Napa a couple of years ago; and there's a new restaurant project for a college friend of Andy's in Tampa. Plus, they're doing some work for a repeat client in Mississippi. "We will go far afield, but it has to be the right project," says Andy.

Two years ago, Andy married real estate broker Shawna Glazier, who's



Photo: Bill Timmerman Photography



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helping to locate compelling properties for speculative development. CZ just finished Press, a retail and office building for a coffee roastery. "My wife found the property, we tore down the existing building, and networked for tenants we could do a buildout for," he says. "That's something we'd want to do more of—one or two at a time—develop and hold the properties."

Meanwhile, the company has three or four design-build houses under construction, and several on the boards about to break ground. There's a boutique restaurant they're building, designed by Wendell Burnette on the grounds of the Wrigley Mansion. And Andy and Shawna are building a new house for themselves at the foot of Camelback Mountain.

Back before the recession, CZ also owned a kitchen, bath, interiors business called AK Studio with Rob Rubin. They shuttered it in 2008, but have since rebooted it and are opening a new showroom in the company's headquarters this fall. The business

helps capture the smaller dollars in the marketplace, and keeps the in-house architects, designers, and trades busy. “The business is separate enough that clients don’t feel intimidated by having CZ doing their cabinets, and people hire AK to do full interiors,” Andy explains. “This gives us a range in our portfolio from \$250,000 projects to \$20 million.”

Today, there are still only a small handful of design-build companies that can play in CZ’s league. Enterprises that are talented, entrepreneurial, resilient, and bring almost three decades of experience to each project aren’t newly minted every day. Fortunately, for the right job, The Construction Zone will come to you.—*S. Claire Conroy*



Photo: Casey Dunn Photography



Photo: Casey Dunn Photography

This page: The Construction Zone built this Lake/Flato design for Epoch Winery in Templeton, California, and has completed a number of other wineries and retail buildings in Northern California.

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FOR MORE INFO CIRCLE 18

Design in the Desert

BY MARICA MCKEEL, AIA, AND BLAKE HELD, AIA

For those living outside of the Southwest, the first thought about Phoenix is the *heat*; and it seems almost unimaginable that anyone would choose to live in a desert environment nicknamed “The Valley of the Sun.” Still, it’s the fifth most populous city in the U.S. and among the fastest growing, asserting the city and its surrounding communities are desirable places to call home. From the region’s earliest days of western settlement, the stark contrast between harsh summer heat and cool winter months has inspired an experimental quality in the local architecture. How fitting, then, that the AIA Custom Residential Architects Network (CRAN), with its mission to exchange ideas among the residential design community, would choose Scottsdale, a vital part of the Phoenix phenomenon, as its 11th annual symposium venue this year.

After a welcome reception the evening before, the five-day symposium launched with a morning expedition to Arcosanti, 70 miles north of Phoenix. Now 50 years in the making, Paolo Soleri’s utopian community has an otherworldly character somewhere between a futuristic alien spaceship and ancient Roman ruins. A tour through the community revealed an architecture at times dated and at others timeless. Grand vaulted outdoor rooms, carefully placed pedestrian streets, and thoughtfully designed public and private spaces explored simple, yet effective methods of working with the environment to mitigate its impact and harness its power (a practice Soleri named “Arcology”).

Upon our return to the Hotel Valley Ho, the venue for the educational sessions and vendor showcase, attendees settled in for the official conference kickoff by Mary Cerrone, AIA, this year’s CRAN chair. The hotel, once host to the Hollywood elite of the mid-century, has been recently enlarged and restored in a playful, mid-mod design conducive to moving among indoor and outdoor gathering spaces.

After Mary’s welcome remarks, architect Thamarit Suchart, AIA, presented the first educational session of the day. He explored the serenely beautiful work of Chen + Suchart, the studio he founded with his wife, Patricia Chen. Under their guidance, materials often considered utilitarian—concrete block, sheet metal, and unframed glass—become refined and elegant, with junctures so carefully detailed as to appear nearly seamless. Spaces, too, flow uninterrupted inside and outdoors.

Wellington Reiter, FAIA, followed with a sweeping overview of Phoenix and the efforts, spearheaded by Arizona State University, to provide a revitalized urban response to its rapid growth.

The next speaker, Jennifer Kretschmer, AIA, opened our eyes to the possibility (and growing probability) of the “virtual office,” where remote coworkers will nonetheless function in a cohesive, productive architectural practice. Using interactive polls throughout her presentation, she turned attendees into participants and demonstrated the power and adaptability of virtual interaction.

Interspersed throughout the symposium, attendees networked with CRAN sponsors in the showcase room. Each day wrapped up neatly with a cocktail hour, followed by an opportunity to mingle at smaller, sponsor-provided dinners.

The next day’s sessions began with historian Chris Wilson’s perspective on the regional influences of Southwestern architectural history. His talk traced the evolution in design from the truly historic Native and Hispanic responses to the natural environment, to early 20th-century historicist, Revival, and Beaux Arts interpretations of these traditions, and culminated in a discussion of the area’s regional modernism. In each of these stylistic periods, the common theme is tapping the benefits of climate-specific design.

Chris’ presentation was a perfect lead-in to the next talk by Cade Hayes and Jesús Robles on their poetic work at D.U.S.T. The two took turns leading the lecture—each presenting a different project and both humbly, but clearly, making the argument for an architecture attuned to all the senses. In their work, rammed-earth walls present a tactile as well as visual delight; charred cedar interiors create a memorably aromatic bedroom; a deeply sheltered living room offers a cool respite from the searing heat outside. Once again, they underlined that, in the hands of skilled architects, the seemingly harsh environment of the Desert Southwest offers more design opportunities than limitations.

In the following session, presented by Bill Aylor, AIA, of Lake/Flato Architects, we learned of the firm’s efforts to streamline production of houses through examination of process, product, and performance. Bill provided a frank assessment of their successes and failures as the firm strives



Above: Symposium attendees tour Frank Lloyd Wright’s 1955 Price House.

to find a more efficient and affordable approach to delivering well-designed homes.

Next, a highly animated panel discussion ensued regarding the delicate balance among designer, contractor, and client. Building science guru Mark LaLiberte moderated the conversation among architects Wendell Burnette, FAIA, Bill Aylor, AIA, and Warren Lloyd, AIA, and their builder collaborators Andy Byrnes, AIA, Matt Risinger, and Brandon Leroy. Central to the discussion was the importance of an open, constructive conversation between parties.

Concluding the day's sessions was a talk by plein-air landscape painter Joe Paquet, who spoke on the search for an authentic vision. Accompanied by images of his beautiful paintings, Joe detailed his personal journey to find his own voice within the creative act of painting, and the struggle to maintain its clarity amid the pressures of commercial success and worldly concerns.

The evening's diversion was a cocktail reception and tour of Taliesin West, Frank Lloyd Wright's winter home and school of architecture. The mid-century campus reveals much about the architect's response to the Arizona environment, and how it influenced countless other responses that came after. A deep red, desert sunset made for a magical end to the day.

The penultimate conference day was devoted to the house tour. Three pairs of buses wove their way throughout the valley to explore six homes, with a midday stop for a civilized sit-down lunch and lecture at the Arizona Biltmore hotel.

Featured houses on the tour included the Lein Residence in Paradise Valley by Edward (Ned) B. Sawyer, designed in a deep brown brick to blend into the mountainside and with courtyards to bring light into the home's interior. Its current owner, interior designer David Michael Miller, consulted the original architect before embarking on his thoughtful redesign.

The Driggs House, designed by Al Beadle 50 years ago, is unusual for the area with its black steel-grid design. A special highlight of our visit to the house was the presence of its original owner/client Gary Driggs and architect Ned Sawyer, who worked with Beadle. Gary, obviously proud of his home, explained that the design of the house is based on a series of squares—a 15-foot module. Deep overhangs shade the large glass openings connecting indoors and out. Five different kinds of concrete were used in the entry courtyard, and, according to Gary and Ned, the concrete block that clads the exterior was the first sandblasted block used in Arizona.

Designed by Frank Lloyd Wright, the 1955 Price House is the largest of the architect's houses in Arizona. The home's playful, colorful design modulates between interior and exterior spaces, courtyards, and patios. One of the favorite spaces

for family gatherings was the central atrium with its fountain and large outdoor fireplace.

Wendell Burnette, FAIA, led the tour of his own residence, completed in 1995. The design is based on the "tatami mat of America," he said—a 4-foot-by-8-foot dimension accentuated throughout the house. The structure and construction were complex, but the result is sophisticated and pure. Stairs that link the ground, main, and upper levels are open to the elements, ushering occupants and visitors through a curated experience of the home's rugged desert environment.


The Johnson-Jones House, designed by Eddie Jones, AIA, of Jones Studio, for himself and his wife, Lisa, features rammed-earth walls that integrate the house with its site overlooking the vast South Mountain Preserve. A three-story glass façade opens the living room and lofted second floor to views of nature, while carefully avoiding glimpses of an adjacent water treatment tank.

The Cedar Street Residence by coLAB studio, llc, is a clever renovation and addition to a typical 1954 suburban home. Designed by husband-and-wife architects Matthew and Maria Salenger as their family home, the project entailed renovating the original streetside house into sleeping quarters and a playroom, and adding a new building at the rear for the kitchen, living, dining, and office areas. A courtyard, enclosed by translucent glass, spans the two buildings. Simple, economical materials and thoughtful design make this a very special home.

A lunchtime break at the Arizona Biltmore offered a self-guided tour, followed by a sit-down lunch and David Feasby's interactive educational session, "Being Goal Driven Instead of Activity Directed." After the conclusion of the house tour, attendees enjoyed another cocktail mix-and-mingle in the sponsor showcase, followed by dinners off-site.

On Sunday, the symposium wrapped up with a half day of programming. Lighting designer Ann Schiffrers shared her wisdom about the design, health, and productivity ramifications of circadian lighting in the built environment.

Wendell Burnette gave the final keynote of the conference, outlining his design philosophy of "context as material." His approach is characterized by mining poetic, climatic, and human resonances in his custom residential and resort design. Establishing deep, meaningful connections among materials, buildings, and humans to their environment is paramount in his work.

Whether deliberate or not, a theme emerged under the hot sun. Ironically in this bone-dry, desert climate, the theme is best summed up by the term "fluidity." An easy flowing exchange of ideas and inspiration permeated the entire symposium, sending everyone home quenched and fortified for the coming year. 



Private Residence, Chicago Installing contractor: Custom Installations
Architect: Kipnis Architecture + Planning Distributor: Sheet Metal Supply General contractor: Shardon Builders
Photographer: A.J. Brown Profile: Snap-Clad metal roofing Color: Weathered Zinc



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-Nate Kipnis, FAIA, Principal, Kipnis Architecture + Planning



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FOR MORE INFO CIRCLE 19

Beyond the Glass

HOW PELLA ARCHITECTURAL SERVICES
HELPED CREATE A MODERN MASTERPIECE.

River Birch House | Jose Garcia Design | Cincinnati, OH



Photographer: Ryan Kurtz Photography

Aiming to create a strikingly modern residence with narrow sightlines, expansive glass and natural materials, Jose Garcia Design turned to the Pella Architectural Solutions team. From preliminary drawings to installation advisory, Pella worked with the acclaimed firm and contractor to deliver solutions that met challenging design requirements – and created one of Cincinnati’s most innovative structures.



JARON VOS
Manager, Architectural Solutions

AT THE DRAWING BOARD

Pella’s experts started by drawing up plans for Garcia’s extra-large window combinations. Using design parameters provided by structural engineers, the team developed several conventional mullion-reinforcing options that would withstand wind loads at spans greater than 14 feet.

“Conventional reinforcing options are too wide for a project like this, so the width of the mullions was very important,” said Jaron Vos, manager of Architectural Solutions at Pella. “We designed a one-inch custom extrusion that was deeper than the frame but could hold a narrow width.”

A NEW USE FOR TRUCK BED LINER

A span this long required a unique solution. To obtain the right structural capacity, the depth of the aluminum extrusion needed to extend beyond the window frames and into the interior. This design presented the potential for condensation. And though the extrusion would be insulated by wood trim, the team wanted to be sure that condensation would not be an issue.

After utilizing thermal modeling and conductance testing, Pella’s architectural engineers concluded that a coat of truck bed liner applied to the extrusion would solve the issue.

“It has durability and low thermal conductivity. Plus, it’s thin enough to not interfere with the trim,” Vos said. “Once the interior trim was installed, the condensation concern was alleviated.”

SMART INSTALLATION PRACTICES

Because large combinations and custom extrusions were new to the installer, a field services specialist from Pella Architectural Solutions worked on-site to advise on the installation procedures.

“With specialized engineering, drafting, testing and field services, we can say ‘yes’ to an architect’s vision, help contractors make those visions reality, and provide customers the looks and performance they want,” Vos explained.

ARCHITECTURAL EXPERTISE FROM BEGINNING TO END

Design and performance analysis

Thermal analysis

Custom extrusion design

Preliminary design drawings

Custom product design

Installation shop drawings

Field services and on-site training

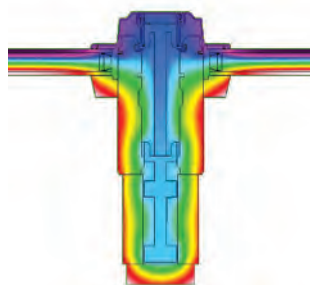


Photographer: Ryan Kurtz Photography

We owe this project to one thing – truck bed liner.

When Jose Garcia Design needed a custom aluminum extrusion for their contemporary masterpiece, we were game. But Pella's thermal and performance analyses determined that condensation might be a problem. So the Pella Architectural Solutions team got creative, recommending a coating of truck bed liner to deliver a building envelope that exceeded performance requirements – and helped our client achieve their most ambitious goals.

FROM CONCEPT THROUGH COMPLETION.



Thermal model represented is specific to this project.

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pella.com/beyondtheglass

FOR MORE INFO CIRCLE 20

Lane Changer

A 19th-century garage on a historic alleyway shifts gears as a house for auto enthusiasts.

BY CHERYL WEBER

LOCATION: WASHINGTON, D.C.
ARCHITECT: KUBE ARCHITECTURE
BUILDER: THINKMAKEBUILD

It's been almost a hundred years since Washington, D.C.'s alleyways were thriving residential areas, but an overhaul of zoning regulations in 2016 has led to a revitalization of these predominantly brick buildings once used as worker housing, stables, and garages. Their use as dwellings grew considerably after the Civil War, most of them occupied by unskilled African Americans. Isolated from the main thoroughfares, these intimate, brick-paved alleys developed into close-knit communities. The residents functioned as extended family, relying on each other for help. While many ramshackle alley buildings were torn down during the FDR administration, a few alleyways remain as designated historic districts, many of them on Capitol Hill.

It wasn't far from there, in Northwest D.C.'s redeveloping Shaw neighborhood, that architect Janet Bloomberg's clients found their home. A young married couple, they had begun looking for alley housing before the zoning changes, and supply was tight. What's more, purchase of the one-story garage dragged on for more than a year until legal issues over the property line were resolved. But this was only the first of







This page and opposite: Urban living can mean a variety of concessions—chief among them, the sacrifice of a garage. For a young couple of car enthusiasts, room to store and work on their collection was paramount on the list of priorities. In this major renovation of a former commercial garage, the cars command the street, while the living space tucks in at the building's rear.

many challenges. Built in the 1800s, it occupies 100 percent of the lot—a condition complicated by the fact that the owners are car hobbyists and wanted a garage.

It was clear that they would need to add a second story, although a 12-foot front setback was required. And with a garage on the alley, how would they get light into the first-floor living area behind it?

“The historic preservation review board wanted the design to understand old and new and preserve the view of a one-story building,” says Janet, AIA, principal of KUBE Architecture. “I personally think the setback looks like a missing piece; the façade would have looked so much better coming all the way to the front.”

Making the most of the restrictions, the new house has two façades, though diagrammatically there are three. The garage façade sits at the alley edge and contains both a frosted glass overhead door for the cars and a front door where people enter. Both doors open to the same space, though. This allows visitors to view the cars on display as they pass through the garage to the house, whose fire-rated glass storefront façade and bright red vestibule look into the garage.

Egress requirements prohibited bedrooms on the first floor, and the clients' first thought was to put the entire house on the second floor. However, “as we looked at it, they got ex-

“With every client, we find that thing they're passionate about, and for this couple it's cars.”

—Janet Bloomberg, AIA







This page: The couple's previous dwelling was an adaptive-reuse building, as well, but they wanted their new home to soften some of the hard, industrial edges. Polished radiant-concrete floors, concrete kitchen counters, a perforated-steel stair, and steel structure are tempered by white-painted brick and drywall, and a rich pop of cobalt blue from kitchen cabinets and paneled fridge.

cited about this idea of bringing the house and garage together and making the garage a showroom by putting glass between them," Janet says. "With every client, we find that thing they're passionate about, and for this couple it's cars. We kept this mundane or accessory thing you usually hide and made it a showpiece." When the garage doors are open, the couple can see all the way to the alley.

Inside the house, a glass and steel staircase leads to a skylit loft containing a master suite, second bedroom and bath, office, laundry room, and open-to-below library. The second floor's front façade is clad in Corten steel, while at the back, a folding curtain wall opens to a sunny patio.

Garage Bandwidth

While both clients love cars, the husband spends much of his free time working on them, and there were more hurdles to clear to bring the old garage up to modern standards. The new incarnation, which can fit up to four cars, is closer to a work studio outfitted with a radiant-heated concrete floor, computer station, and, in addition to a basement stair, a good-sized hatch with a ladder and pulley for hauling car parts between the basement and garage.

Indeed, like many urban homeowners these days who burrow down to find more space, a major construction component was excavating for a basement about 15 feet wide



This page: Bringing natural light into the alley dwelling was a major concern. To that end, the architect left the second floor largely open to the first, inserting skylights over the living area and a folding window wall system for the second-level rear deck. A storefront window to the garage also allows views and light from the street.

and deep and 60 feet long. “We came in about 6 feet on each side so we didn’t have to do any underpinning or sheeting and shoring of neighboring buildings, but it was a pretty big hole to create inside a space that had three walls and a roof,” says Mark Smith, project manager at the construction company ThinkMakeBuild. Digging out was only the half of it. “It was a challenge to get all that dirt out of there, one truckload at a time,” he says. “To respect the neighbors, we’d have dump trucks waiting around the corner to load up. This went on for well over a week.”

Construction sequencing went something like this: The garage roof was left on while the basement was dug. Concrete

was poured for the basement slab and walls, structural steel was set for the first-floor metal pan deck, and then concrete was poured for the garage and living area.

“When pouring the concrete, it was the same as for the excavation,” Mark says. “We’d have one truck as a pump truck around the corner so as not to block the alley; other trucks would back up to it and then pour that load.” Once the concrete flooring was set, the roof was peeled off, leaving the existing steel I-beams intact, and the framing columns were joined to them. (The steel roof beams were installed in 1919 when it became a commercial car garage.)



This page: The perforated-steel, switchback stair permits light to pass through to the ground level from a series of skylights above. Although the result is tidy, careful surgery was required to marry new structure to existing beams and to shore up weak areas.



Raw and Refined

From these hard-core conditions emerged an interior that is architecturally innovative and funnels sunlight straight down into the center of the building. Given its provenance, it might have seemed natural to reach for a machine-like aesthetic in the living spaces. However, the clients were somewhat weary of industrial fittings and preferred something sleeker. Together, Janet and the couple came up with what she calls “tamed industrial.” For example, while the building’s steel structure is exposed top to bottom, walls in the open kitchen, living, and dining area are drywall and painted brick. The switchback staircase, made of perforated metal, almost disappears when you get close to it, Janet says. The railing is glass and solid steel, which was blackened to make it look cleaner.

In the kitchen, high-end appliances and cobalt blue Italian laminate cabinetry counterpoint the raw, poured-in-place concrete island and countertops. A full-height, flush door in the cabinetry opens unexpectedly to a walk-in pantry, and on either side of the kitchen, pocket doors hide a mechanical room and a powder room. Exposed and enclosed elements also meet on the ceiling, which conceals tubes for a



This page: The rear patio's tile decking and folding window wall system help integrate it as living space. Wood floors add warmth to the loft area. The couple brought the red shelving system with them from a previous loft apartment.

high-velocity forced-air cooling system, thus eliminating the need for ducts and bulkheads.

Upstairs, the flooring is wood, “where you sleep and where you want that warmer feeling on your feet,” Janet says. “The master suite at the front of the second floor feels like a nice, standard bedroom. In every space, we played with that opposition.”

The design team lavished the second-floor façade with full-height windows that look out across the alley. Furniture and fittings are refined: body sprays in the sky-lit bath, a Porcelanosa wood laminate vanity, and a Ligne Roset Lumeo wardrobe in the bedroom.

D.C.'s notoriously high housing prices reflect the tight housing market and the collective wealth of its residents. The median home price is slightly higher than in New York City, and real

estate values appreciated more than 200 percent between 2000 and 2018. That reality tempted the owners to leverage their investment by wedging in a third bedroom upstairs.

“They evaluated the idea of closing the loft and making a bedroom suite on the opposite end from the master,” Janet says. “I understood real-estate-wise why they wanted to do it. But architecturally it didn't make sense. I showed them how it would look, and they realized it wasn't working.” However, wiring was run to make it buildout ready.

The couple's German shepherd, Mika, seems especially pleased with that decision. A folding door system leads out to the rear patio where he likes to hang out. The loft also offers the sense of prospect and refuge that both humans and canines find satisfying. Thanks to the interior's overlapping



sectional relationships, from his perch Mika can keep watch over the entire house.

Light, space, and views combine to make the small loft feel bigger than it is. The rear patio's ceramic tile flooring and exposed brick walls read as an extension of the house. And the glass wall and large skylight sweep light into the library, with its pop of red Montel Aetnastak cantilevered bookshelves that the owners brought from their previous house.

Structural Gymnastics

Polished yet pragmatic, the garage transformation was a powerful effort that manages to look effortless. One party wall had footings strong enough to support a second story, but the other wall did not. On the weaker side, new steel columns run from roof to basement and were threaded into the old roof beams.

Complicating construction, those one-story beams had been stepped down to accommodate the original roof, which sloped slightly toward the alley. To level the second floor, the architects inserted a system of wood and steel plates in varying heights. New columns atop the beams meet the roof span, which slopes in the opposite direction. "It was like surgery," Janet says. "Normally we would have ripped out the roof beams, but we felt they were important to keep for the history of the building. They kept everything straight and would have been tricky to pull out."



This page:
A Porcelanosa vanity in the master bathroom and wood floors in the master bedroom add warmth to the sleek finishes. Large windows frame compelling city views.

AutoHaus

Washington, DC

ARCHITECT: Janet Bloomberg, AIA, principal and lead designer, KUBE Architecture; Matt Dougherty, architectural designer

BUILDER: Darren Kornas, founder; Mark Smith, project manager, ThinkMakeBuild, Washington, DC

PROJECT SIZE: 2,500 square feet

SITE SIZE: 0.041 acres
(1,800 square feet)

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

COOKTOP: BlueStar

DECKING: Porcelanosa

DISHWASHER: Miele

DOOR HARDWARE: Omnia, Doug Mockett & Company, Sugatsune

ENTRY DOOR: Loewen

EXTERIOR CLADDING: HardiePanel

FAUCETS: Hansgrohe, VOLA, JACLO

LIGHTING: Konzept Gravy, Tech SoCo, George Kovacs, Eurofase

MASTER BATH VANITY: Porcelanosa

OVENS: Gaggenau

PAINTS: Benjamin Moore

REFRIGERATOR: Sub-Zero

SKYLIGHTS: VELUX

SINKS: Ruvati

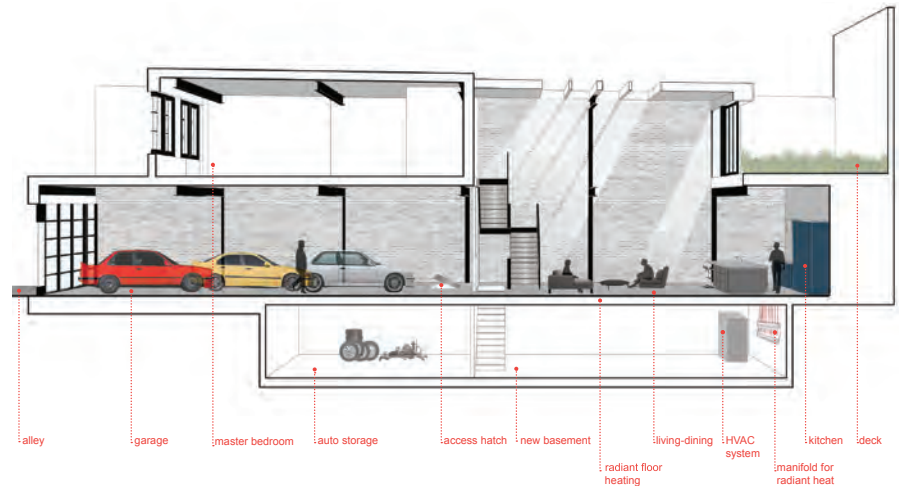
TOILETS: TOTO

TUBS: Duravit Starck

VENTILATION, BATHROOM: Aero Pure

WINDOWS: Windsor Windows & Doors

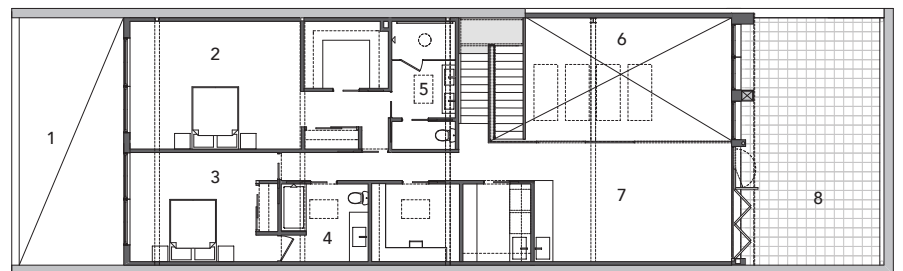
WINDOW WALL SYSTEM: NanaWall



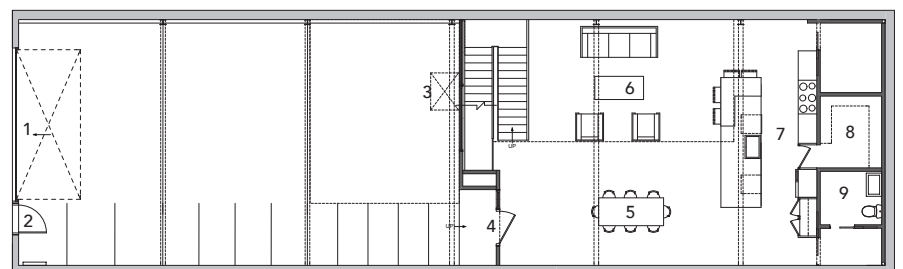
LONGITUDINAL SECTION



ELEVATION



SECOND FLOOR PLAN | 1. Lower Roof | 2. Master Bedroom | 3. Guest Bedroom | 4. Guest Bathroom
5. Master Bathroom | 6. Open to Below | 7. Loft | 8. Roof Deck



FIRST FLOOR PLAN | 1. Auto Entry | 2. People Entry | 3. Storage Access Hatch | 4. House Entry
5. Dining Area | 6. Living Area | 7. Kitchen | 8. Pantry | 9. Powder Room




To grant approval for the addition of a second level, the city's historic review board required a setback of 12 feet for the new structure. However, they did permit larger than typical windows, befitting the building's history as a commercial garage.

Stormwater management was another dragon to slay on this landlocked site. The new roof slopes to the back, where an oversized gutter on the patio funnels water into 6-inch pipes on each side of the building. From there, the water is gravity-fed to a single stack that goes through the basement and out into the alley's existing stormwater drain. "By code, we could have gotten away with a 4-inch pipe, but we wanted to guarantee that the system could absorb all the rain from a hundred-year flood, which happens more often these days," Mark says.

AutoHaus' success was a lesson in patience and perseverance, something urban architects know all too well. Three years passed between the start of design and its completion, and the approvals process took a full year. But even with the

second-floor setback concession, the house conveys a strong street presence. "The windows are much larger than the windows in other buildings, but they're in scale with our building," Janet says. "The review board allowed us to do that as a new piece." The need to patch the brick alley façade led to the decision to paint it dark gray, punctuated by the red entry door.

The design is a case study in how to gently densify a city that is hurting for housing. Not only does it cleverly preserve the original use of the building as a garage, it updates a streetscape once used primarily for parking and trash trucks. Perhaps projects like this will also help bring urban living full circle by once again fostering vibrant, pedestrian-friendly communities close to where people work. 



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The Renewed House

Three sublime renovations honor the past while improving and empowering modern life.

BY CHERYL WEBER AND S. CLAIRE CONROY







Addition to the Stretto House

DALLAS
MAX LEVY ARCHITECT

Residential architecture, even at its best, is often a process of coming up with innovative spatial ideas on mundane suburban lots. This was not one of those cases.

In fact, the project had such an imposing pedigree that architect Max Levy, FAIA, tried to turn it down. The commission in question was an expansion of the landmark Stretto House designed by Steven Holl, FAIA. New owners wanted to add three bedrooms to the abstract, idiosyncratic structure, which Max describes as “very personal, a beguiling piece of work, like a habitable sculpture.”

Completed in 1992, Steven’s design had been inspired by a wooded creek that cuts diagonally across the 2-acre site. The creek is punctuated by a series of cascades that step down over

concrete spillways. “Steven was struck by what he called ‘water overlapping’ beneath overarching shade,” Max says. In response, the house is a series of slender concrete block forms like the concrete dams, containing utilitarian rooms such as baths, laundry, kitchen, and closets. Fluid, curvilinear metal rooflines span the living spaces between those masonry sections and metaphorically recall the creek. In musical terms, the house echoes a construct called a stretto, where one musical phrase overlaps another. “There was a piece of Bartók music he was familiar with, in which light strings are punctuated by heavy percussion,” Max says, referring to Hungarian composer Béla Bartók’s 1936 “Music for Strings, Percussion and Celesta.”



This page: Steven Holl’s Stretto House in Dallas is a destination for architecture pilgrims, so Max Levy felt considerable trepidation about adding on to it. A long gallery links the new master bedroom wing to the original house, touching it only lightly.

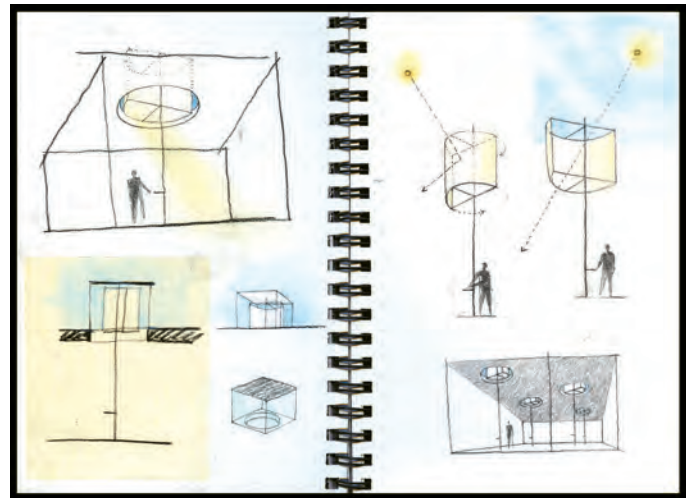




This page: Max placed the requested new bedroom wing at a considerable remove from the main building and kept its profile low against the slope, making it invisible to approaching visitors.



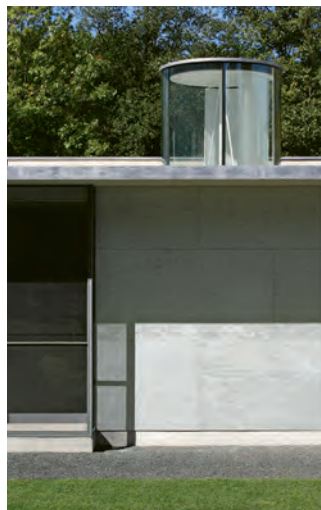
Personal indeed, yet Max was the obvious choice for the job. He had served as Steven's local associate on the original house; its design was so demanding that he hired the construction firm that built the Kimbell Art Museum in Fort Worth. But Max didn't see it that way. "I didn't want to be the one to add onto it and have people say, 'Who did that?'" he says. "I didn't want to wound the building." At first he declined, asking the new owners to go back to Steven. But they didn't want to work long-distance with a New York architect, and so he agreed to take it on.



Clockwise from below left: Max's design is deferential to the original, but asserts its own subtle flourishes, including a series of roof monitors with manually operable Lumasite sails that open to fresh air and light. The bedrooms are wrapped in aluminum plates, sanded and screwed to a waterproof substrate.

Subtle Harmony

Every decision, from the material palette to the way the bedrooms attach to the north-south-oriented house, was made with keen sensitivity to the original design. They touch the house lightly and from a distance. A string of room-width bedrooms are “stem-mounted” by way of an 80-foot-long glazed gallery that reaches out to the south. With most of its back wall cut into a slope, the bedroom wing opens to the landscape and has a low profile that defers to Steven’s tour de force. This private wing is also obscured from the drive-



way by a long, thin perpendicular bar that houses the master bath, closets, and an outdoor shower.

“A lot of architectural pilgrims come to Dallas to see this house; I didn’t want them coming up the driveway and being distracted by an unfortunate addition, so we didn’t repeat any of the roof forms,” Max says. Besides, “the house and creek are in an intimate relationship, and the addition is so distant that it wouldn’t have made sense.”

The clients had asked for a private screened porch on each bedroom so

they can live outside when they want to. It’s an unusual request given Dallas’s intensely hot summers. Yet the weather is mild for half the year, and the porches are a passive counterpoint to the geothermal cooling system. Each bedroom and en-suite bath is fitted with glass doors that pocket into a wall between the bedroom and porch, so that each room opens fully to the fresh air. In the heart of the addition is an outdoor courtyard and fireplace that separate the master suite from the kids’ bedrooms.

Exterior materials mirror those of the main house, but on a smaller scale. Baths and dressing areas are clad in sanded concrete block, which resembles limestone. Here the blocks are 8 inches by 24 inches to emphasize the addition’s horizontality, while the block on the main house is 8 inches by 16 inches. The bedrooms are wrapped in light metal— $\frac{3}{16}$ -inch aluminum plate that’s been sanded and screwed to a waterproof substrate. Cast-in-place concrete was used on the wall where the building backs into the slope.





Opposite and this page: Each bedroom has its own screened porch to take advantage of mild Texas winters. With the encouragement and expertise of Thomas Taylor, the engineer on the original house, Max was able to streamline the new structure to a remarkable degree—removing corners and columns, and slimming supports and connections throughout. The palette and dimensioning of materials evokes the original building without quoting it word for word.



This page: Like the existing house, the new addition revels in its connections to the wooded, creekside property. Sandblasted concrete block takes on the warmth of limestone for the outdoor fireplace.



Inside, the hallway's black cork floor is a nod to the main house's black concrete floors, and limestone floors in the gallery and screened porches match those in the house. Millwork and cabinetry are white ash with a clear finish, similar to the original stained white ash. The main house got a thorough facelift too, with refinished windows, interior and exterior walls, floors, and cabinetry, and updated lighting and HVAC.

Light Chamber

The addition might play second string to the star attraction, but it hits its own high notes. Echoing the house's flowing indoor-outdoor relationships, the svelte glass hallway tethering the house to the addition has no columns, and it

is precisely this unusual lightness that makes the ensemble sing. Of course, the reality involved some serious engineering, but the appearance is magical nonetheless.

"I didn't want to be the one to add onto it and have people say, 'Who did that?'"

—Max Levy, FAIA

"I didn't think it was possible so didn't suggest even doing it," Max says. "But the engineer, Thomas Taylor, said, 'Wouldn't you like to have no columns there?' He did the same

thing in the bedrooms, eliminating the corner column where the doors open up. Whereas most architects struggle against their engineer because they keep beefing everything up, he kept honing the structure to get it lighter. It's the rare structural engineer who has an almost artistic approach to his discipline."

Thomas, principal design engineer at Datum Engineering, had also worked on Steven's original design and understood the intent. He cantilevered the thin metal roof in an L shape, using a lot of structural steel in the opposite concrete wall. "The glass hangs from the cantilever," says builder Stephen Hardy, owner of Hardy Construction. "The frames were premade off-site and the glass bolted in. Everything had to



This page: The thin metal roof is cantilevered in an L shape with structural reinforcing on the concrete wall. Frames for the fixed glass were pre-made off-site and the glass bolted in. The units were then hung from the cantilevers on-site to achieve an ultra-slim profile. Staggered bunkbeds strike a sculptural pose as they, too, cantilever.

be precisely placed; there was no room for sagging or dips in the steel because the glass went right from the roof all the way down.”

The house’s poetic connection to nature also sparked the idea for a “light sail” in the bedrooms—a manually operated semi-cylindrical glass monitor with a sail-like shading device. “The shades provide just enough of a lyrical element to be sympathetic to the house,” Max says. “They have a vaguely nautical quality, so there’s that water connection in a very subtle way.”

Each Lumasite sail is attached to a floor-to-ceiling mast that rotates on a delicate ball-bearing pivot and has a cork grip almost like a fishing pole. “You look up, see the sky, and adjust



Photo: Robert Tsai



This page: Max wisely avoided replicating the signature undulating roofs of Steven Holl's original. They evoke the contours of the property as it abuts the banks of the creek. Careful updates to the main building freshened windows, walls, floors, cabinetry, and energy systems. (Book images shown: Stretto House, The Monacelli Press, 1996; GA Architect 11, 1993)

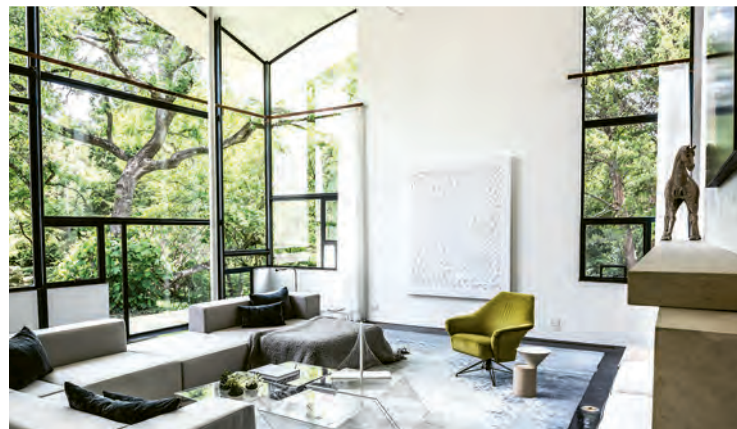
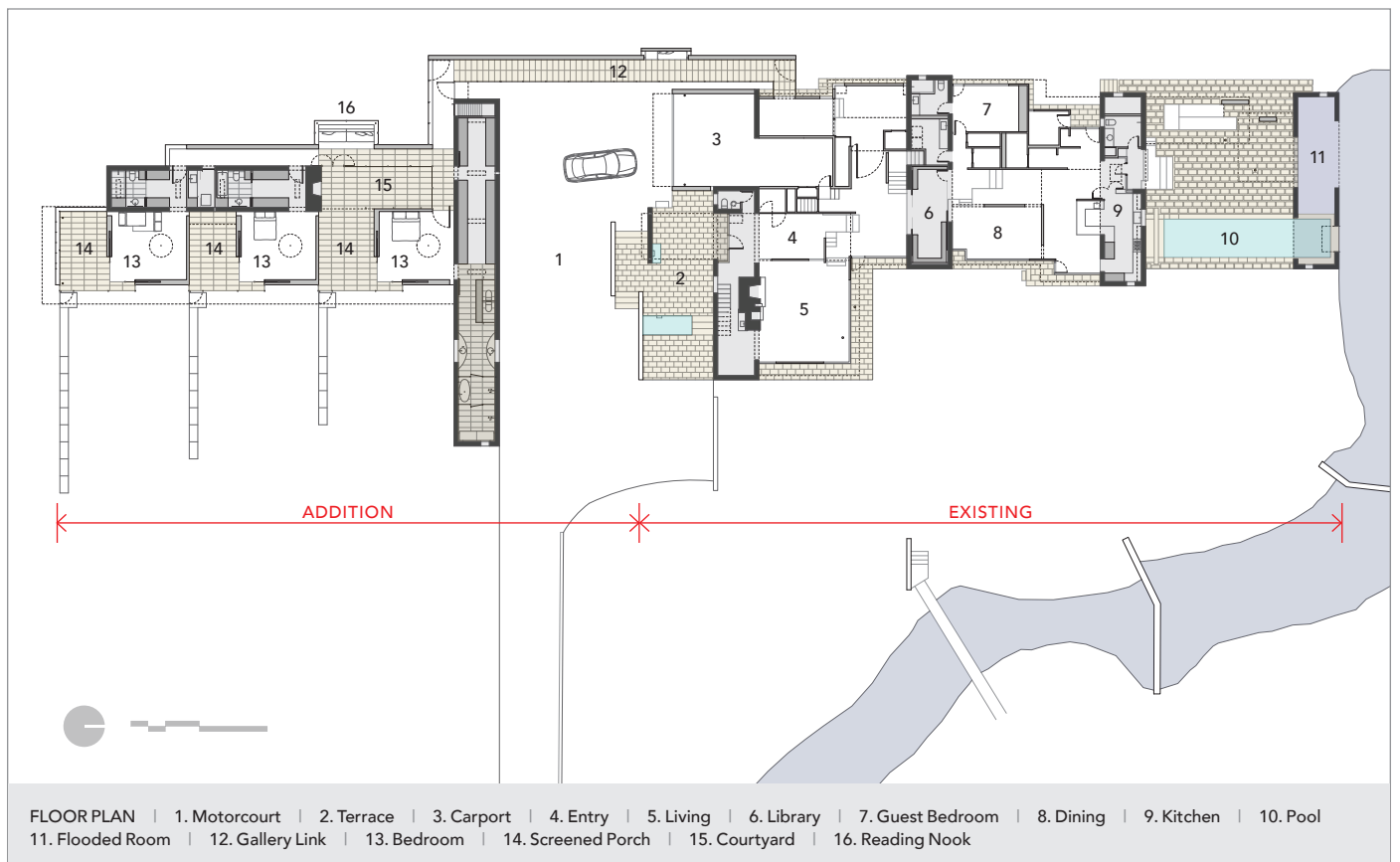
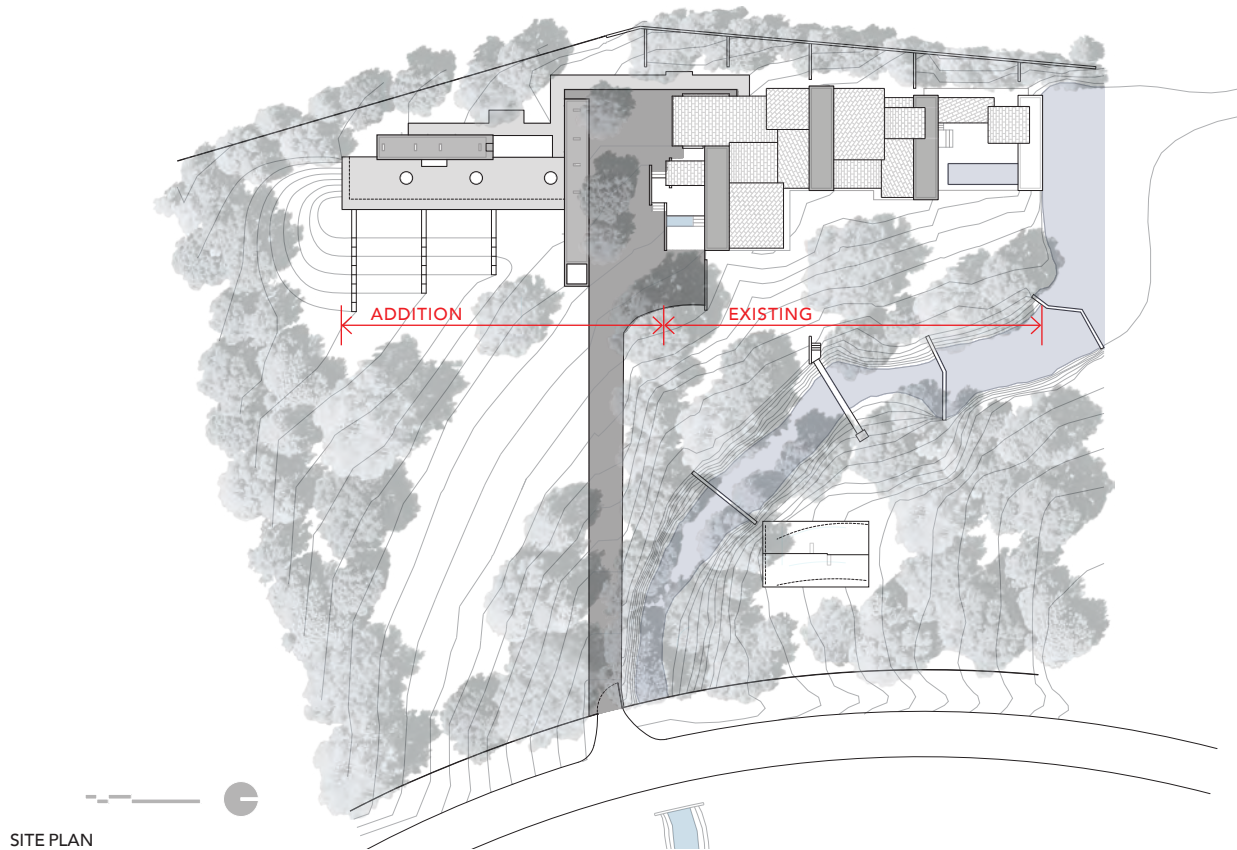


Photo: Robert Tsai







Self-effacing but self-assured, Max's new building strikes a masterful tone in service to the original masterwork.

the device in relation to the passage of the sun," Max says. The local metal craftsman who built them, James Cinquemani, added an LED light on top of the mast, figuring out how it could rotate while maintaining an electrical connection.

The clients grasped this concept immediately. A few days after the couple and their two young children moved in, Max came up the driveway and saw the light sails spinning round and round in both kids' rooms. "It just delighted me," he says. "I have this theory that if we can engage our peers with our work at one end of the spectrum, and a child at the other end, we'll probably sweep along a large segment of society." Speaking of peers, Steven approved too. When shown the plans, he said he felt "immediate relief" and had nothing but nice things to say. In that sense, Max's design does double duty by both preserving a physical artifact and keeping it young.

—Cheryl Weber

Addition to the Stretto House

Dallas

ARCHITECT: Max Levy, FAIA, principal; Matt Morris and Tom Manganiello, Max Levy Architect, Dallas

BUILDER: Stephen Hardy, Hardy Construction, Dallas

INTERIOR DESIGNER: Emily Summers, Dallas

LIGHT SAIL CRAFTSMAN: James B. Cinquemani, Dallas

LIGHTING DESIGNER: Byrdwaters DESIGN, Dallas

STRUCTURAL ENGINEER: Thomas W. Taylor, PE, Datum Engineering, Dallas

PROJECT SIZE: 3,700 square feet

SITE SIZE: 2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Charles Davis Smith (except where noted)

KEY PRODUCTS

CLADDING: Texas Building Products

DOORS: Fleetwood

DOOR HARDWARE: FSB

LIGHTING: BEGA, Engineered Lighting Products, Innovative Lighting

MONITOR GLASS: Precision Glass Bending

RAINSCREEN MEMBRANE: VaproShield

ROOFING MEMBRANE: Carlisle

SCREENS: PhiFer BetterVue

SHOWER FAUCETS: Vola, Watermark

SINKS: Lacava, Elkay

TOILETS: Duravit

TUB: Blu Bathworks, Americh

WINDOW SHADING: Silent Gliss

WINDOWS: Santiago Iron Works



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Jaffe Revived

BRIDGEHAMPTON, NEW YORK
MARTIN ARCHITECTS

Architect Norman Jaffe, FAIA, dominated modern architecture in the Hamptons of the 1970s and '80s in much the same way the architects of Sea Ranch dominated a certain strip of coastal land in Northern California. The echo is no coincidence. Norman studied under Joseph Esherick, FAIA, at the University of California, Berkeley, in the late 1950s and worked for a time in his office. With William Wurster, under whom Norman also studied, Joseph Esherick founded Berkeley's famed College of Environmental Design, which combines the disciplines of architecture, planning, and landscape design. The goal was to tie architecture and landscape together into a seemingly inevitable, cohesive, creative whole.

Eventually, Norman migrated east to New York, and ultimately moved out to Bridgehampton to start his own firm. There, he applied what he had learned



Opposite and this page: The key move on this renovation to Norman Jaffe's home and office compound was to simplify—everything. Level changes were removed inside and out, and a new double-height window wall installed on the main building. The result of these and a myriad of other ameliorations purifies and sharpens the original architecture.



about synthesizing local building traditions and materials and incorporating cues from the landscape. The result was his own brand of robust regional modernism. While his work did not approach the scope and unified vision of Sea Ranch, he did leave his mark on the area with more than 50 houses and other buildings—most notably the awe-inspiring Gates of the Grove synagogue in East Hampton.

Many of the houses he designed have been lost to disrepair or replacement, as the Hamptons have gentrified and densified over the years. His own house, built shortly before his untimely drowning death in 1993, was facing a similar fate when Nick Martin, AIA, and his clients happened upon it. Although it occupied just a tad over an acre in Bridgehampton, the property



This page: Much of Norman Jaffe's language remains, but Martin Architects underlined key areas for emphasis and lightened heavy-handed touches. In the dining room, dark walls were brightened to provide better contrast for warm woods.





This page: In the living room, Nick removed level changes and a long window bench that reduced the usable square footage. He also eliminated a raised, exterior deck and installed a new window wall system, so indoors and outdoors flow together seamlessly. A glimmering Venetian plaster finish on the ceiling and walls reflects the movement of the water and trees outside.





This page and opposite: The master bedroom is completely new, now continuing to the rear wall instead of accommodating a mezzanine. A new window wall, ceiling beams, wood floors, and cerused cabinetry are fresh and modern, while keeping Norman's major design themes intact. The room overlooks the compound's cardinal organization of buildings and site features, streamlined with the renovation and landscape changes.



is remarkably private. Tucked among horse farms and vineyards, it borrows everyone else's expansive acreage.

As desirable as the site and provenance were, the amount of restoration the house and its outbuildings needed was daunting. "I do a lot of this—finding unladen projects with the potential for a lot of work," says Nick, who leads both an architecture firm and a building company based in Sagaponack, New York. "When we found Norman's house, it was in quite a state of disrepair. But I immediately realized the value of it."

It was one of those projects where the deeper you dig into it, the more budget you allocate away from design flourish and into defect fixes. "We had to lift one of the buildings to fix the foundation," Nick recalls. "A lot of the budget went into the basics of remediation." And yet, with some strategic and sensitive edits and ameliorations, the house is truly transformed. It's still irrepressibly, recognizably "Jaffnese," as Nick calls it, but there's also a newfound elegance and restraint that even Norman might have gravitated to had he survived into the new millennium.

Champagne Tastes

Nick's steepest hurdle as both the architect and the builder on the project was Norman's expensive tastes and meager budget. His goals and ambitions for his own house were grand, but he cut corners to meet them. "His house was kind of like an Inca compound," Nick explains. "He had planned east, west, north, and south elements, but died before he could finish all of them. His concepts were strong, but there were important and interesting things that were not at the right scale, not built well, or not built at all."







There were leaky skylights, and *lots* of them. There were level changes, and lots of them, too—both inside and outside the house. There was an unremitting, overwhelming amount of wood and rustic stone everywhere as well. All of these elements are hardcore Norman Jaffe signature items, so Nick had to tread lightly in his changes.

Simplify and unify were the guiding principles. And that approach started at the very beginning of the property—at the entry sequence. “The big move was in changing the circulation pattern of the vehicles,” says Nick. “The best view is to the south, where there’s a tree farm, but that’s where the garage and all the parking was. And there’s a horse farm to the north-northwest of the property we wanted to engage. So, we ran a longer driveway up to the north and lowered it to make the horse farm more visible, and now you don’t see the driveway from the house.”

Nick turned the former garage into a studio for the wife, and Norman’s

standalone office was reconceived as a guest cottage and studio for the artist husband. A new basement gives him even more room to work. “He likes the dark,” says Nick. The old, leaky skylights were removed, and a more modest number of new units added back between the rafters, freeing up more space for art display. New cedar walls replaced lackluster drywall. And new, pared-down fenestration in both buildings conveys a more serene, controlled composition.

Level-Headed

On the main house, Nick flattened the exterior and interior level changes that disrupted axial views. He also eliminated a double-height, raised circulation space topped by skylights between the living room and sliding doors to the pool. That allowed him to expand the usable living area on the main level and to extend the master bedroom above it.

A new window wall system replaced the skylights and the sliding doors,

This page: Nick reshingled all of the buildings and, in the husband’s art studio, rebuilt the window benches and added a datum line above for a more polished look. He also updated the kitchenette and lightened all wood elements to brighten the space for use as a gallery.



opening up views for both the living room and the master bedroom to the pool area and a new Japanese-inspired garden beyond. “The window wall was quite an important element, because we wanted to connect visually to the garden,” says the architect. “The husband was especially involved in the architecture and the landscape, bringing his artist’s eye to the project. I’m also a hobbyist arborist, so I was involved in selecting where new plantings would go.”

The focal point of the new garden is a Japanese maple; and offset from

the tree is a 20-ton glacial erratic rock that required three cranes to put in place. The goal was to complete Norman’s original vision of a balanced fusion of architecture and landscape.

The team renovated and lengthened the pool by a third, added a hot tub, and re-decked the pool terrace in bluestone. The terrace segues into green slate in the living room, where it acquired a glazed finish with a touch of sheen. There’s shimmer, too, on the living room ceiling—the result of a delicately faceted Venetian plaster

Below: It took three cranes to install the 20-ton glacial rock that now fronts the pool area’s Japanese garden. Norman would have loved its organic monumentality.



BEFORE



Jaffe Revived

Bridgehampton, New York

ARCHITECT: Nick Martin, AIA, Martin Architects, Sagaponack, N.Y.

BUILDER: 4MA Builders, Sagaponack

LANDSCAPE ARCHITECT: Walter Stachecki, Landplans, Bridgehampton

PROJECT SIZE: 2,888 square feet (main house); 835 square feet (artist studio); 394 (studio)

SITE SIZE: 1.25 acres

CONSTRUCTION COST: \$500 a square foot

PHOTOGRAPHY: Conor Harrigan; Chris Foster; Dell Cullum; Nick Martin

KEY PRODUCTS

ACOUSTIC: Roxul

CLADDING/ROOFING: White cedar perfection shingles

DOOR HARDWARE: Baldwin

FAUCETS: Watermark

HUMIDITY CONTROL: Santa Fe Classic Dehumidifier

HVAC: Mitsubishi (small studio)

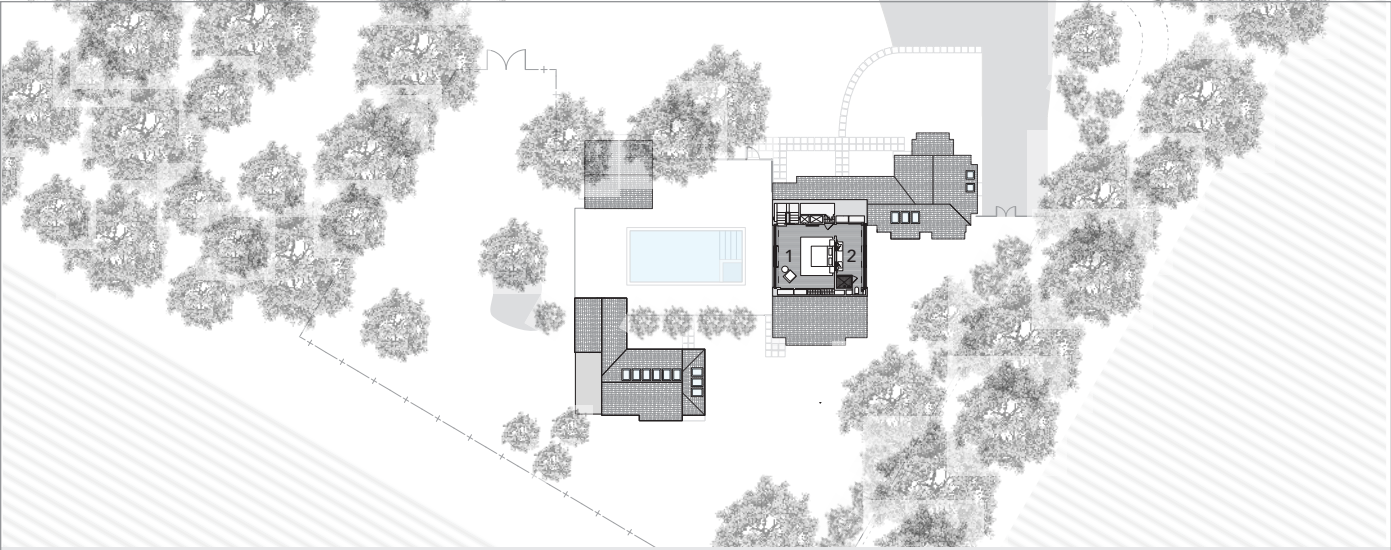
INSULATION/HOUSEWRAP: Tyvek; closed-cell foam

ROOF WINDOWS: VELUX

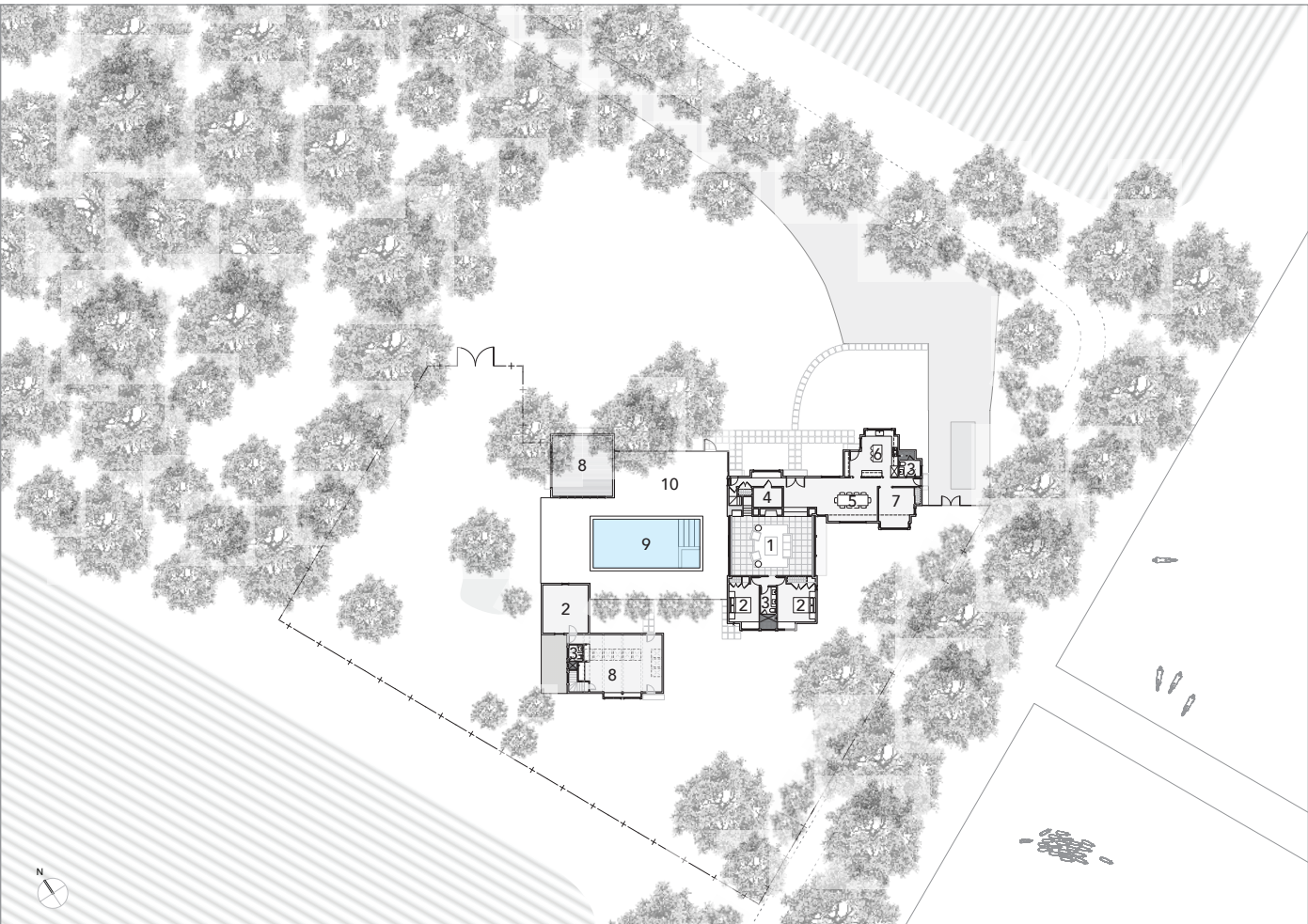
THERMAL/MOISTURE BARRIERS: Grace Vycor, Zip System

TOILETS: TOTO

WINDOWS/WINDOW SYSTEMS: Western Window Systems



SECOND FLOOR PLAN | 1. Master Bedroom | 2. Bathroom



FIRST FLOOR PLAN | 1. Living Room | 2. Bedroom | 3. Bathroom | 4. Laundry | 5. Dining | 6. Kitchen | 7. Den | 8. Studio | 9. Pool | 10. Patio



treatment. The reflectivity brightens and activates the interiors, mirroring the movement of the pool and landscape in an abstract way. “The finish has an eggshell-like radiance to it,” Nick observes. “When you’re in that space, it’s really quite beautiful.”

The other big design overhaul occurred in the master bedroom. Wood was removed in some areas and added back in others. “We added the hand-hewn cedar beams and made that extensive closet system with a Japanese feel about it,” says Nick. “The wood for the closet system is center-matched veneer. And we used cerused white oak for the bathroom vanity and flooring.”

All the buildings were re-shingled and re-roofed in white cedar, with a complicated collection of flashing details. “It looks simple, but shingle

“We prefer to cleanse and purify space rather than add more.”

—Nick Martin, AIA

on shingle on shingle with a compound edge is very complicated to do,” he explains. New insulation was blown in and a Zip System and vapor barriers

installed for moisture control. “It’s essentially like a LEED project. We are very serious about water tightening.”

Ultimately, more was taken away than added in this rehab project. A greenhouse, breezeways, and pergolas were removed. No square footage beyond the existing envelope was added, but the space was reapportioned and optimized. And that’s the way Nick likes it. “We prefer to cleanse and purify space rather than add more. That’s the difference between us and some other architects out here. We don’t build large-scale boxes of steel and glass that are only large for their own sakes.”

—S. Claire Conroy

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Orchard House

SONOMA COUNTY, CALIFORNIA
CARY BERNSTEIN ARCHITECT

An hour and a half from the hustle of San Francisco, Orchard House forms a quiet retreat for a family from the city's Potrero Hill neighborhood. The couple, with three young children, had found a modest house in Sonoma County with views of a former apple orchard. But they weren't so keen on the house. In addition to its 1980s finishes, some of the framing was undersized, and there was water damage due to an asphalt driveway that sloped downhill to an attached garage. Architect Cary Bernstein, AIA, who also lives in Potrero Hill, had renovated their city residence in 2009 and was asked to redesign the weekend getaway.

Agriculture has a long history in Sonoma County. It was a prime plum- and apple-growing region until the second half of the 20th century, when it struggled to compete with other fruit-producing areas, and vineyards and horse farms gradually replaced the orchards. Heritage apple trees still dot this 3-acre site, though, and Cary kept those precedents in mind when she went to the drawing board. In a renovation that took the building down to the floor plate, she responded with a light, airy house that evokes the working shed roots.







Its long, gabled profile is almost anonymous, and that was the idea. “It’s more like a farm building than a farmhouse, with elongated sheds that are working buildings, as opposed to a house and porch, something more cute,” Cary says. “The utilitarian part of it speaks to the clients’ value system—simple and unfussy.”

The 2,380-square-foot house walks a line between modern and vernacular. Its exterior character—pitched roof and dark cedar board-and-batten siding—speaks strongly of its place, while the light-colored, open-plan interior is more of-the-moment.

The clients’ requirements were clear. In addition to championing the view,

a priority was to find more space for overnight guests within the existing two-bedroom structure. Clearing out the warren of halls, Cary accomplished this with two broad strokes. The two-car garage was converted to a guest suite and loft, bath, laundry, and pantry hall. And squaring off the southwest corner made room for a multipurpose TV/study/overflow sleeping space. The existing bedrooms didn’t move, nor did the entry, living room, and baths, but the second bedroom was outfitted as a bunkroom.



This page: A whole-house renovation took this Sonoma home down to the floor plate. Architect Cary Bernstein rethought and rebuilt the two-bedroom house in the spirit of the agrarian community that once dominated the area.



This page: The simplified gable form of the new house suggests local farm shed buildings. At this end, the roof continues on as a kind of exoskeleton, serving as a moment frame to stabilize the building and creating a shading trellis over the deck.

BEFORE





This page: The original house disrupted axial views at every opportunity, but Cary rectified the plan to maximize sweeping vistas of fields and mountains. The east-facing window wall is now on axis with the front door, and the long cross-axis spans the great room to link the pool/mudroom entrance to the north with the master bedroom and sitting room to the south.

Stepping Out

It was, as is usually the case in this county, all about the outdoors. There are flow-through connections on every side—a sight line here, a segue there. Visitors arrive at a gravel parking area and carport that sits just above the house. From there they descend sprawling, poured-in-place concrete steps to a gravel walkway and wooden bridge that crosses a small gully to the red-framed

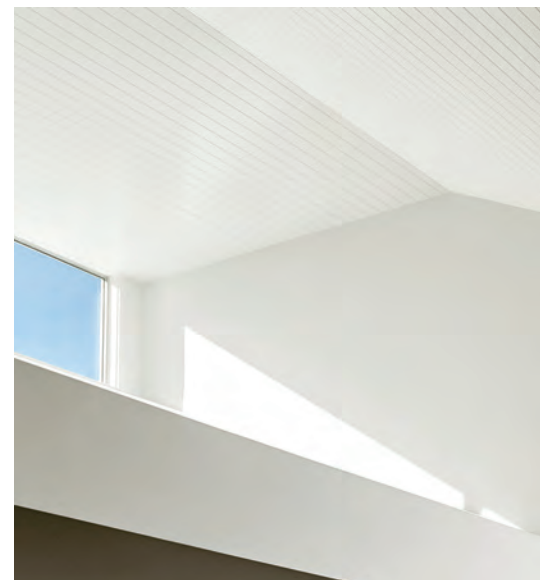
“I like the challenge of working with familiar technologies and bringing them to a new place.”

—Cary Bernstein, AIA

front door. “It’s the same construction you’d find on a trail, wood with a curb,” Cary says of the bridge.

While the owners initially resisted having to build a carport—Sonoma County requires covered parking for one car—now they can’t imagine living without it, she says. The gabled structure mirrors the house’s standing seam roof and board-and-batten siding and includes storage for toys and gardening equipment. “There are many uses for a roofed space because it gets so hot,” Cary says, “such as a stage for a band or theater. They keep a ping-pong table in it.”

One of the major design moves was to streamline the multi-gabled roof into two ridges, one belonging to the former garage on the north, the other stretching to the south. Under that roof, an interior cross-axis runs from the front door to a rear deck outside the living room, while the long axis moves from the kitchen on the north to the bedrooms on the south. Lithe steel trellises make a metaphorical framing rhythm—the solid house seems to dissolve as it meets the landscape. Outside the master bedroom, for example, the trellis is gabled, part of



Clockwise from the top: Above the large support beam in the living room, a west-facing dormer window steers diffuse light into the room and over the dining area. The light is bounced and angled by the pyramid shape of the adjacent ceiling. A ladder in the guest bedroom leads to a loft.



Clockwise from above: Cary located the kitchen to service the outdoor pool area and the outdoor dining deck. A hardworking corridor to the pool serves as a pantry, and conceals a laundry alcove behind louvered doors. Also located off the hall is a guest bath that doubles as a changing area for the pool. Tile floors in both the kitchen and hall deflect dripping children.



the dematerializing long elevation that also serves as a canopy on the deck and a moment frame stabilizing that side of the building. “Sometimes I think of it as an animal carcass you’d find in rural areas,” Cary says.

Outside the kitchen, another trellis mitigates heat and light on the deck’s dining area. The closely spaced, cold-rolled steel slats were tack-welded to the top of T-shaped channels bolted to the house. The tacks aren’t visible and can be done pretty quickly without the expense of cleaning up welds, Cary says. Grapevines will eventually cover the trellises—a wink at the area’s vineyards.

Theme and Variation

Inside, nature is always beckoning. The most prominent architectural element is a clerestory dormer that Cary describes as a hay chute, recalling a feature of nearby barns. Washed with light, the interior changes as the sun circles the house.



This page: An ample outdoor dining area gains shade from another steel trellis. Its cold-rolled steel slats were tack-welded to the top of T-shaped channels bolted to the house. The tacks, hidden by the T form, are cheaper and faster to install than welds. Vines are planned for both trellises, in keeping with the region's viticultural preoccupations.

A big steel beam runs across the living room under that west-facing window. “We said we could explore the geometry of this gable by making an angled pitch from the dormer window down toward the beam,” Cary says. “A small amount of light through a window into a splayed opening gives great diffuse light. The window isn’t that big—about 18 feet tall by 6 feet long—but it goes into a volume that’s bouncing light around to make it feel bigger. The scale of that opening is unexpectedly

modern and speaks to the scale of the room.” The breakfast table benefits directly from this cathedralized space. “We poked a pyramid into the ceiling, so you have a pyramid in elevation at the hay chute and a pyramid in section over the breakfast table where the bell lamp is hanging,” she says.

The kitchen, formerly occupying the breakfast area, was moved to the northeast corner overlooking the deck and vineyards beyond. Around the corner, a generous pantry hall leading

to the pool becomes an extension of both the kitchen and the entryway mudroom. “It’s part of the cleanup of the wonky original plan, creating a second line of sight that goes directly to the pool and makes the living spaces feel bigger by having this parallel axis,” Cary says. A washer and dryer are stashed behind louvered doors, and shelves and hooks hold pool towels, bathing suits, and pantry supplies, while the adjacent guest bath serves as a changing area.



Here too, house and landscape are in lockstep. The door at the end of the pantry hall opens to a second wooden bridge that crosses a gully to the concrete pool deck, echoing the low-maintenance material of the front entry stairs and retaining walls. Steps take on a sculptural quality as they move around the property. On the pool side, a concrete path meets heavy timber stairs, “more in the language of a trail,” Cary says. On the south side, wide wood stairs come down from the bedroom deck to a concrete landing; it turns into a flagstone path that works its way around the apple trees.

Indeed, line and texture help to shape the exterior experience: the ribs on the standing seam metal roof and board-and-batten siding, the inset panels between windows. “I like the challenge of working with familiar technologies and bringing them to a new place,” Cary says. “Board-and-batten siding can have a modern look in the right context. Sean Scully, an Irish-born painter, made gridded canvases with cutouts—grid within a grid. Some of the inset siding is like that, or even music—theme and variation.”

Orchard House

Sonoma County, California

ARCHITECT: Cary Bernstein, AIA, principal; Charles Boyd, project designer, Cary Bernstein Architect, San Francisco

BUILDER: Bill Tomrose, Tomrose Construction, Petaluma, Calif.

INTERIOR DESIGNER: Elizabeth Torbit, principal, Torbit Studio, San Francisco

LANDSCAPE ARCHITECT: Jan Longwell, principal, Longwell MacDonald, San Francisco

PROJECT SIZE: 2,380 square feet

SITE SIZE: 3 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Cesar Rubio Photography

KEY PRODUCTS

CABINETY HARDWARE: Sugatsune, Omnia

CEILING FAN: Emerson

RANGE AND DISHWASHER: Bosch

COUNTERTOPS: Caesarstone, PentalQuartz, maple butcher block

DOORS: Blomberg Windows

DRYWALL: USG

ENGINEERED LUMBER: Georgia-Pacific

FAUCETS: Waterworks, PHYLRICH

FASTENERS: Simpson

FIREPLACE: Marquis

HARDWARE: Baldwin Brass

HOME THEATER: Sonos

HVAC: Trane

INSULATION: Johns Manville

LIGHTING, INTERIOR: Halo, Juno, Eureka, Philips Lighting, Louis Poulsen, Hubbardton Forge

LIGHTING, EXTERIOR: Optic Arts, BD Lighting, Modern Forms, WAC Lighting

PAINTS AND STAINS: Benjamin Moore, Cabot, Aervoe

POOL: Stan Johnson Pools

POOL TILE: Heath Ceramics

PHOTOVOLTAICS: SunPower

REFRIGERATOR: GE Monogram

ROOFING: Taylor Metal Products

SINKS: Julien, BLANCO, Kohler

TANKLESS WATER HEATER: Navien

THERMAL AND MOISTURE BARRIERS: Tyvek, Carlisle MiraDRAIN

TILE: Mid-Atlantic Tile, Daltile

TOILETS: TOTO

TUBS: Zuma Collection, Kohler

UNDERLAYMENT, SHEATHING: Grace Ice & Water Shield

VENTILATION: Panasonic

WASHER/DRYER: Whirlpool

WINE REFRIGERATOR: Sub-Zero

WINDOWS: Ventana Aluminum Manufacturing

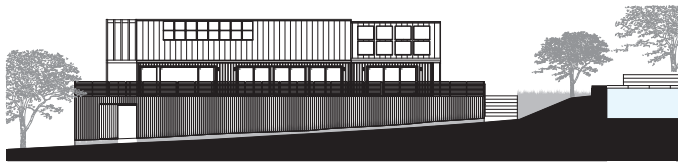
WINDOW WALL SYSTEM: Fleetwood



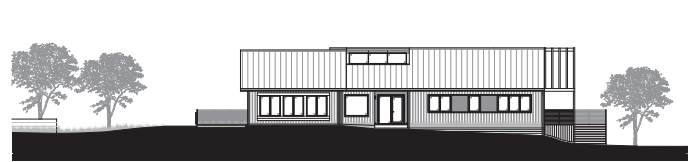
SOUTH ELEVATION



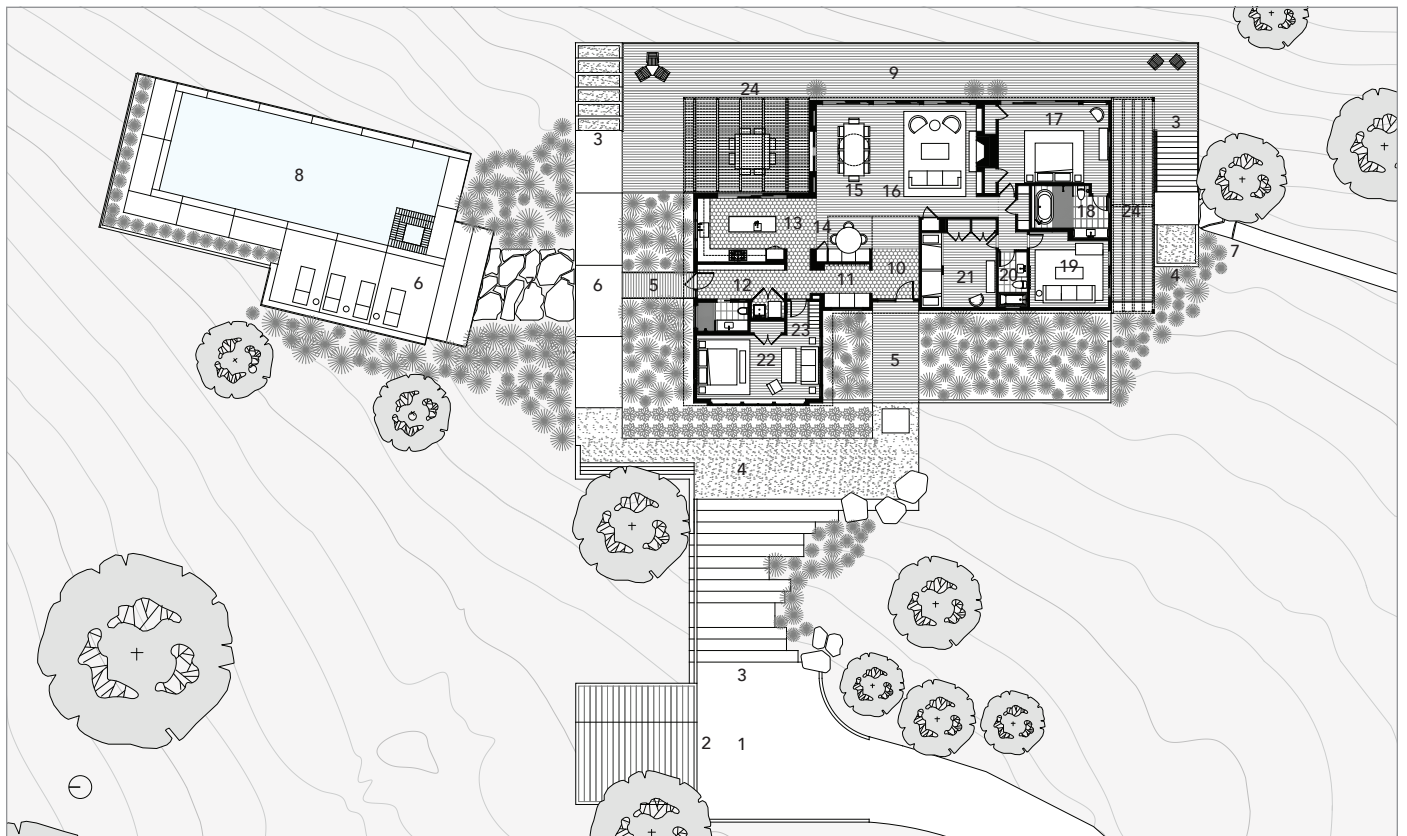
NORTH ELEVATION



EAST ELEVATION



WEST (FRONT) ELEVATION



FLOOR PLAN | 1. Driveway | 2. Carport | 3. Stair | 4. Gravel Path | 5. Bridge | 6. Concrete Path/Pool Deck | 7. Flagstones | 8. Pool | 9. Deck
10. Entry | 11. Mudroom | 12. Pantry/Laundry | 13. Kitchen | 14. Breakfast | 15. Dining | 16. Living | 17. Master Bedroom | 18. Master Bath
19. Media/Playroom | 20. Bath | 21. Bunk Room | 22. Guest Bedroom | 23. Ladder to Loft | 24. Trellis



This page: Board-and-batten siding is a staple material of farm buildings, but here it's given a modern tweak in the crispness of its detailing and its juxtaposition with sections of flat vertical siding.



We Space

It's the rare construction crew that gets to cool off in a job-site pool at the end of the workday, but here it was the first thing to go in the ground. "The house took almost a year to build, and the clients wanted the pool so they could enjoy it," says Bill Tomrose, president of Tomrose Construction. "Sometimes my guys could jump in." Working the old-fashioned way, his team underpinned part of the house that was sinking and used come-alongs, jacks, and winches to pull everything into

plumb and level. The rest of the structure is wood-framed except for the hay chute's steel beam, and the prefabricated steel trellises were assembled on-site.

The destination is an easy weekend trip, and Cary is invited to use the house sometimes, too. "It's a small footprint, but the house and landscape are coordinated, so the owners can have lots of people there and it doesn't feel crowded," she says. "They love lending it to their friends. It's a joyful place."

—Cheryl Weber



We are delighted to announce the launch of our first annual RD Architecture Awards program recognizing outstanding residential architecture. Winners will be published in Volume 3, 2020 of Residential Design magazine and recognized with a special event held at next year's AIA Conference on Architecture in Los Angeles.



Questions?

Please contact

Heidi@SOLAbands.com
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Late deadline (\$50 late fee required) to register your entry is December 9, 2019

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Wood-Mode Lifestyle Design Center

FOR MORE INFO CIRCLE 24

New Twists



1



2

1. SHARP TURN

The Infinity Wall Mount Faucet from Isenberg flanks the mirror before angling sharply toward the sink. The 34-inch unit may be mounted left or right, and comes in 20 ceramic-based finishes. Spouts project 9 inches from the wall.

Isenbergfaucets.com

Circle 101 on inquiry card.

2. ROUND ABOUT

Designer Doorware's round Niki Knob line spans funky to elegant, depending on the selected finish and face profile. Available in unlacquered brass, polished brass, a tough PVD finish, and many more.

Designerdoorware.com

Circle 102 on inquiry card.



3

3. FIT TO BE RECTIFIED

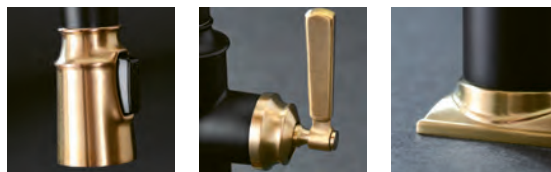
A blend of marble, concrete, and resin, Garden State Tile's new To Be series comes in a variety of finishes and formats for commercial and residential applications. Part of the company's "rectified" porcelain collection, the tiles are made in Italy.

Gstile.com

Circle 103 on inquiry card.



4



5



6

4. NAVAL SALUTE

Sherwin-Williams believes next year will bring a return to “warm neutrals,” such as the company’s 2020 Color of the Year, Naval SW 6244. Yes, more jewel tone colors may dangle in our future.

Swcoty.com

Circle 104 on inquiry card.

5. BRASS ROOTS

If monochrome seems too mundane for your clients’ kitchen project, Newport Brass now offers “split finishes” on its Adams and Heaney faucets. The matte black spouts sport either satin nickel or satin brass accents.

Newportbrass.com

Circle 105 on inquiry card.

6. DARK MATTERS

Convinced yet that matte black is a trend? Infinity Drain has added its version of the finish, made with “an e-coating that incorporates nano-technology” to a wide variety of its linear- and center- drain styles.

Infinitydrain.com

Circle 106 on inquiry card.



7

7. IN THE BLACK

For projects that crave upscale appeal on a budget, THOR introduces a suite of black stainless steel appliances for under \$6,500. A 30-inch range and hood, French-door refrigerator, and 24-inch dishwasher are included.

Thorkitchen.com

Circle 107 on inquiry card.



8

8. AMPLE SHADE

New wider window systems call for wider motorized shades. Enter Legrand's QMotion Wider Qadvanced Shades, available up to 13 feet wide by 15 feet tall.

Qmotionshades.com

Circle 108 on inquiry card.

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Winding Residence, Dallas, Texas
Architect: smitharc architects
Designer: Jason Smith, AIA, Signe Smith, AIA
Photo: Stephen Karlisch

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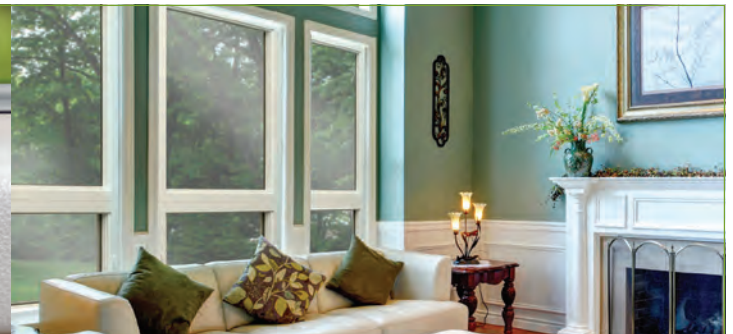
ADVERTISER'S INDEX

ADVERTISER	CIRCLE NO.	PAGE NO.
American Honda Motor Co., Inc.	18	32
BSH Home Appliances Corp.	15	29
Chief Architect	3	6-7
Dacor	10	19
Emtek Products, Inc.	23	75
Feeney, Inc.	13	24
Humboldt Sawmill Company	29	95
Imperial Cal. Products, Inc.	16	30
In-O-Vate Technologies, Inc.	5, 17	10, 31
Kalamazoo Outdoor Gourmet	22	63
Kolbe Windows & Doors	9	17
Marvin Windows and Doors	21	49
Merchandise Mart Properties, Inc.	24	88
Mitsubishi Electric -- Cooling & Heating	6	11

ADVERTISER	CIRCLE NO.	PAGE NO.
NanaWall Systems, Inc.	7, 14	13, 27
Napoleon Fireplace (Wolf Steel)	11	21
Pella	20	36-37
Petersen Aluminum	19, 28	35, 93
ProVia LLC	26	92
Residential Design Architecture Awards		87
SoftPlan Systems, Inc.	27	93
Spark Modern Fires	25	91
Sub-Zero, Inc.	30	96
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Vintage View	2	4-5
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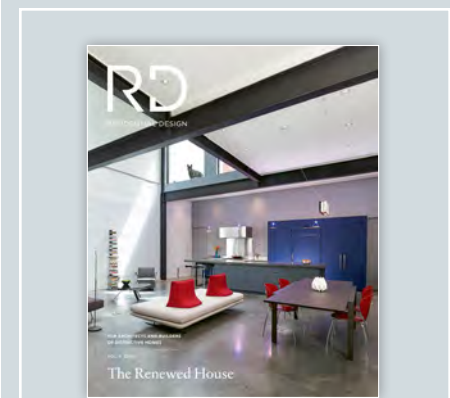
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Dark Night

EDWARD OGOSTA ARCHITECTURE
LOS ANGELES

Developed in the 1920s, Lake Arrowhead in California's San Bernardino Mountains was conceived as a "French Norman" mountain resort. Over time, steered by architectural covenants, the prevailing style morphed into a kind of "Swiss Chalet" or "Alpine" mountain lodge aesthetic, says architect Edward Ogosta, AIA, whose clients hired him to design a getaway house there on a steep "remainder" lot.

Luckily for Ed, architect Rudolph Schindler had already busted through the covenant stranglehold with the first modern A-frame house, which he designed at the lake in the late 1930s. So the creative challenge for Ed was to design a new house that met his clients' desires while also reinterpreting the resort's motley architectural antecedents in a fresh way. His response is a "Batman" version of an A-frame—a dark chalet enshrouded in dreamlike mystery.

"The clients loved that idea, because the husband's nickname for himself is Batman," says Ed. "He's a well-known muralist who derives inspiration from stargazing." To that end, along with the small budget-driven program, the husband requested a roof deck for viewing the night sky. Those elements dictated the linear plan and the unusual roof shapes, as Ed notched the small deck between the two roof pitches.

Like an all-roof A-frame, Ed wrapped the building in a single material—black corrugated metal—to blend into the forest setting. Sliding doors open the interior to an expansive deck and views of cedar trees and wildlife. Flanking the great room are the master suite and a guest bedroom and office. It's a tight plan, but large enough for the couple to retire to in a few years, if they choose—and far more livable than a true A-frame.—*S. Claire Conroy*



Project: SkyValley House, Lake Arrowhead; architect: Ed Ogosta, AIA, principal, Edward Ogosta Architecture, Los Angeles; general contractor: Joseph McCormick, Lake Arrowhead; project size: 1,450 square feet; site size: 15,810 square feet; renderings: Edward Ogosta Architecture

ZO Wines Estate, Healdsburg, CA



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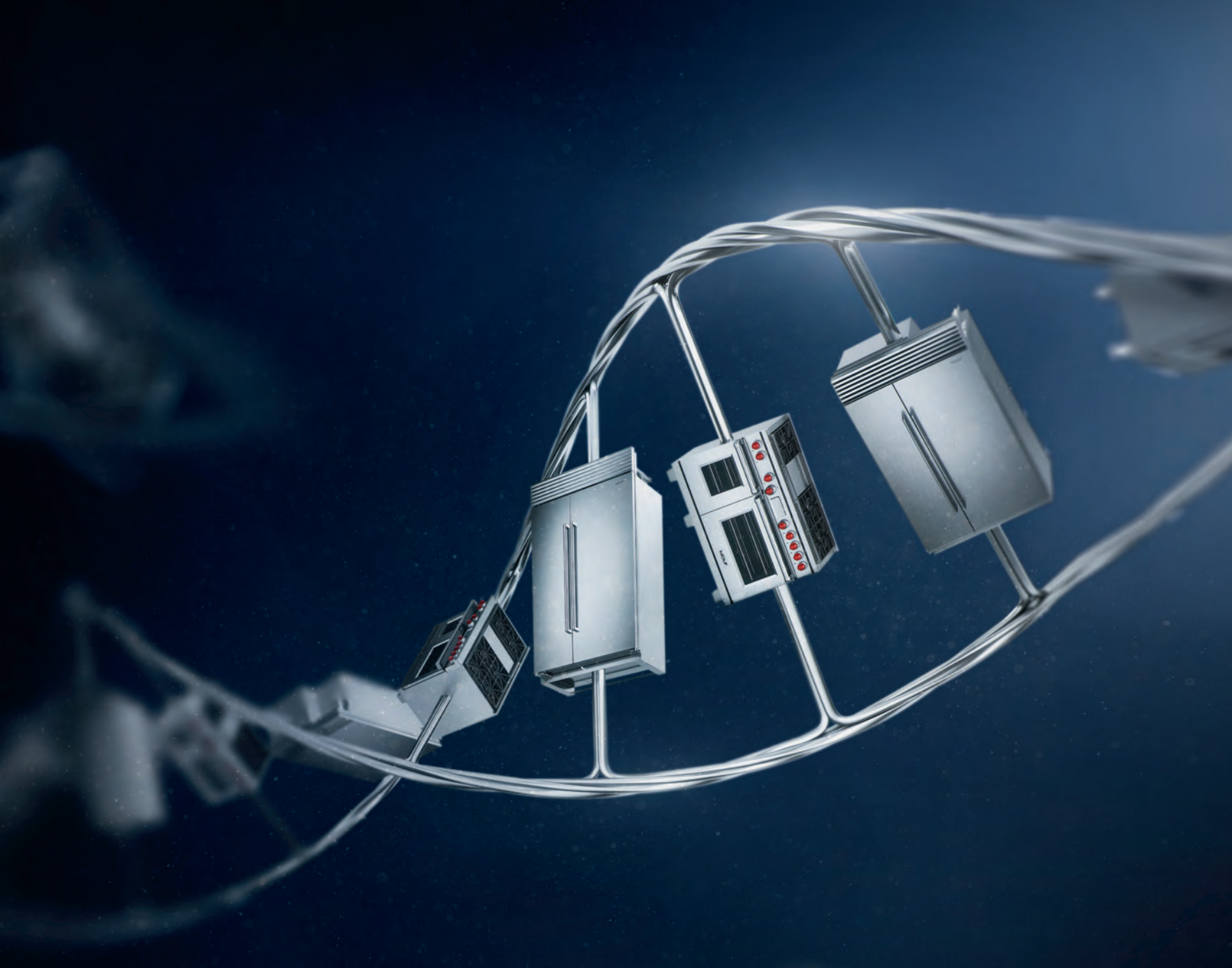
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