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VOL. 3, 2024

2024 RD
Architecture
Awards

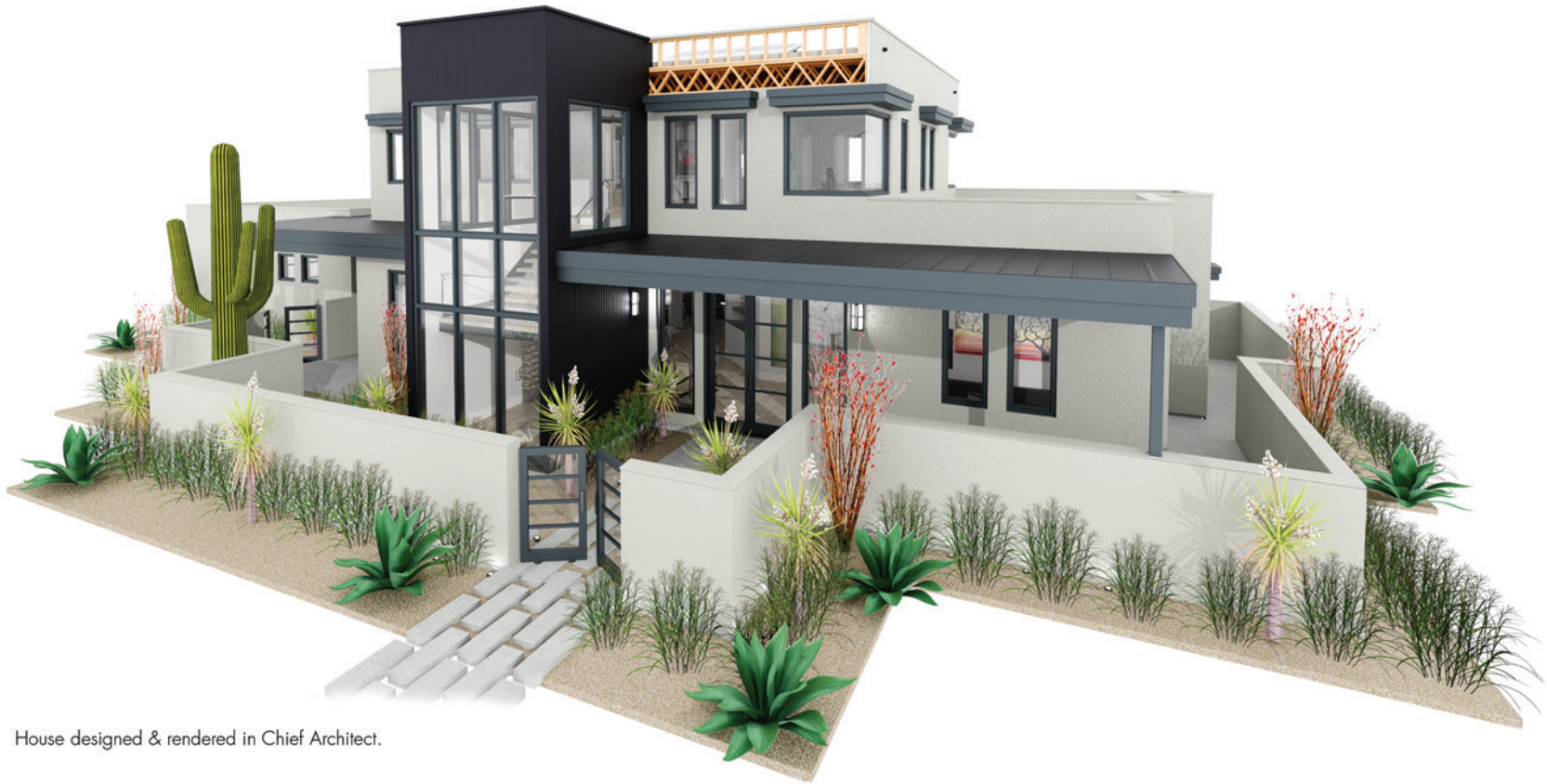
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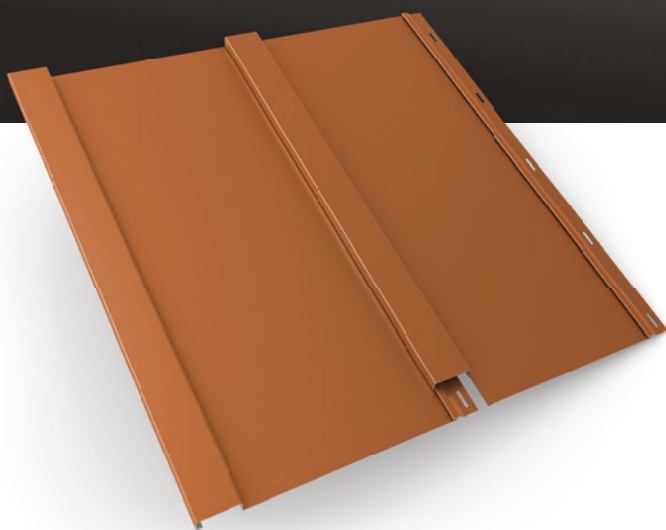
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RESIDENTIAL DESIGN



CONTENTS

VOL. 3, 2024

Feature

15 RESIDENTIAL DESIGN ARCHITECTURE AWARDS 2024

Presenting this year's winning projects and firms.

PROJECT OF THE YEAR

Max Levy Architect 16

CUSTOM RURAL OR VACATION HOUSE

Walker Warner Architects 33

GO'C 38

Superkül 39

Mark English Architects 40

CUSTOM URBAN HOUSE

Waechter Architecture 44

Alterstudio Architecture 48

Montalba Architects 50

Observation Studio 52

CUSTOM PERIOD OR VERNACULAR HOUSE

Nick Noyes Architecture 55

Baldrige Architects 60

CUSTOM PERIOD OR VERNACULAR RENOVATION

A Parallel Architecture 62

Sanders Pace Architecture 66

Runcible Studios 68

RENOVATION

GO'C 70

Miró Rivera Architects 75

CUSTOM ACCESSORY/OUTBUILDING

Bohlin Cywinski Jackson 76

Observation Studio 80

ARCHITECTURAL INTERIORS

Whitten Architects 82

Studio AR&D Architects 84

CUSTOM OUTDOOR LIVING DESIGN

Furman+Keil Architects 86

Mode4 Architecture 88

RESIDENTIAL SPECIAL CONSTRAINTS

Robert M. Cain, Architect 90

ARCHITECTURAL DETAILS

dSPACE Studio Architecture 93

CUSTOM ON THE BOARDS

Anacapa Architecture 94

Departments

12 EDITOR'S NOTE

On the Cover:
Bahamas Cottage by Max Levy
Architect wins the 2024 RDA
Project of the Year.
Photo: Charles Davis Smith, FAIA



Welcome to Volume 3, 2024, of *Residential Design* magazine. We are the only national professional publication devoted to residential architects and custom builders. We're dedicated to providing you with expert insight and substantive information on high-end residential design and construction.

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

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

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

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RESIDENTIAL DESIGN

PUBLISHED BY

SOLA GROUP

SOLA Group, Inc.
223 West Erie, Suite 3SW
Chicago, IL 60654
847.920.9513

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Jury Magic



I've been running design juries for more than, gasp, 30 years and like snowflakes, no two are alike. This is despite the fact that I follow a formula for building them: I look for geographic diversity, stylistic flexibility, aesthetic rigor, and a portfolio of award-winning projects. I also generally know the architects I select—sometimes very well—or I have interviewed them at length. Without exception, I admire their own work. That's the formula, but it's still impossible to predict what will happen during the judging itself.

I used to run them in person. Indeed, the first jury for this competition was held in Chicago in March of 2020, just as the pandemic was building steam. Since 2021, we've run the judgments digitally and virtually. But the process of evaluating entries is the same. Using the leading awards software platform in the country, each judge reviews the projects on their individual computers—taking notes and assigning scores (1 to 5—low to high). They do this over a number of days prior to convening as a group over Zoom.

I also review all the projects to prepare for the virtual jury. I do not score any of the projects and I have no say in the jury's decisions. I'm on the call to answer questions about our awards categories, levels of awards, and other nuances of the program. And I'm there to keep everyone moving and making decisions. The jury has just two days to reach their awards conclusions and there's only so much coffee on the planet.

We devote Day One of the virtual judging to winnowing the pool of contenders. I leave it to the jury to decide what rank merits group discussion. Will it be scores of 3 and above, or 4 and higher? Three is often the sweet spot among our four-person juries. RDAA typically attracts more than 400 entries each year (this year we had 500). After this elimination round, we're usually left with 100 or so very solid projects. There is no shame at all in a score of 3. It can mean everyone is agreed it's quite good, or someone thinks it's fantastic, two like it, and one is not so keen.

The magic of the jury experience is that even a project that split the group can end up with an award. That happens when one or more judges is a passionate advocate and puts forth a convincing argument on its behalf. This is the fun part of the process. If the jury still lacks a consensus, they do a simple vote. If that fails, some horse trading may happen.

By Day Two, the jury is left with a collection of really strong projects—as many as 50 or so. This is where they do an even deeper dive together into each of the projects, eventually distilling the finalists to the true standouts. At this point, levels of awards are decided—Citation, Honor, and the singular Project of the Year.

Did I say no two snowflakes are alike? The winning architect of this year's Project of the Year? The same as it was in 2020: Max Levy, FAIA. No split jury then; none now.

A handwritten signature in black ink that reads "S. Claire Conroy". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

S. Claire Conroy
Editor-in-Chief
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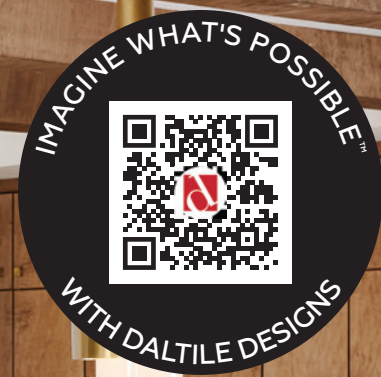


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Architecture Awards 2024

The 2024 Residential Design Architecture Awards (RDAA) received nearly 500 entries in 11 categories of residential design. This was by far our biggest and toughest program yet. With such a large number of entries from the top firms in the country and abroad, the competition was tremendous, and our judges had some very difficult decisions to make. Ultimately, they selected just 25 projects for awards, including one Project of the Year, 6 Honor Awards, and 18 Citation Awards.

Some of the winning projects may be familiar to you, and, indeed, a few have appeared previously in this magazine or have been awarded in other national and local competitions. Previous publication or award status are not disqualifications for entry. Residential projects completed after January 1, 2019, were eligible. It is always our goal that all work be considered on its own merits, regardless of media exposure.

Serving on this year's judges panel were four talented architects with deep expertise in residential architecture: Oonagh Ryan, AIA, ORA; David O'Brien Wagner, AIA, SALA Architects; Wayne Adams, Barnes Vanze Architects; and Matt Fajkus, AIA, Matt Fajkus Architecture.

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

Winning projects will also appear online in an expanded form with even more images, drawings, and plans.

Please join us in congratulating these amazing winning firms and consider entering your own best work (completed after January 1, 2020) in our upcoming 2025 RDAA competition.



PROJECT OF THE YEAR

MAX LEVY ARCHITECT
BAHAMAS COTTAGE
HARBOUR ISLAND, BAHAMAS



Harbour Island's abundant natural resources are brought into sparkling clarity in our Project of the Year by Max Levy, FAIA. Crafted as a single, slim volume with operable openings on the roof and every wall, it is a vessel that beautifully expresses the island's atmospheric magic. "It's a delightful end result to a clear, economical design," a judge said.

Sited on a bluff overlooking turquoise waters, the one-room-deep design harnesses the plentiful sunlight and ocean breezes. Organized as four consecutive 22-foot-square living spaces, the floor plan includes a covered breezeway that separates the painted pine-lined living area and bedroom. Each wing has punched openings with windows that pocket into a cavity between the pine panels and concrete block shell.





In addition, exterior wood screens roll across the openings to mitigate the sunlight or batten the hatches in stormy weather. “I love the screens and that they move,” a judge said. “The architects handled shade without big overhangs.”

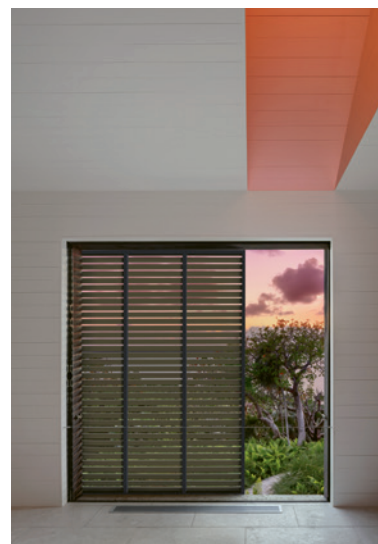
Those generously sized windows not only frame the view but open the house like a porch. In dramatic settings like this one, “wall-to-wall, floor-to-ceiling glass is wonderful, but I think it often renders a view similar to looking at it on a computer screen because you’re in a hermetically sealed place,” Max says. “Being able to really open up the house refreshes the whole atmosphere and allows us to save energy in an old-fashioned way.”

It takes both creativity and precision to channel the most ephemeral qualities of nature. Four colorful “light chimneys” track the sun’s movement through the day and seasons. With glass on one side, each chimney faces a different compass direction, their painted interiors aglow in the prevailing light. After much trial and error, the team chose Benjamin Moore Bana-Appeal on the breezeway’s light well facing the morning sun, Coral Buff on the living room’s sunset-facing well, Tasty

Apple looking south in the kitchen-dining area, and Mystical Blue echoing the bedroom's northern light. The hues pay homage to nearby Dunmore Town, an 18th-century village with vividly colored wood buildings.

As is true of the most successful projects, the architect and client were of one mind on many of the design decisions. Both appreciate the serenity that results from a spare and consistent material palette. Coral stone floors were used throughout the house, and the rift-sawn white oak cabinetry reads as inserts that stop short of the ceiling to preserve the light well sight lines.

Two accessory buildings provide the sense of a small-scale compound as well as discrete destinations. Like the main house, they are built with concrete block covered in smooth gray plaster that blends in with the exuberant vegetation. The guest house, on the downslope facing the water, contains a study with built-in bookshelves, twin beds laid end-to-end to double as a sofa,





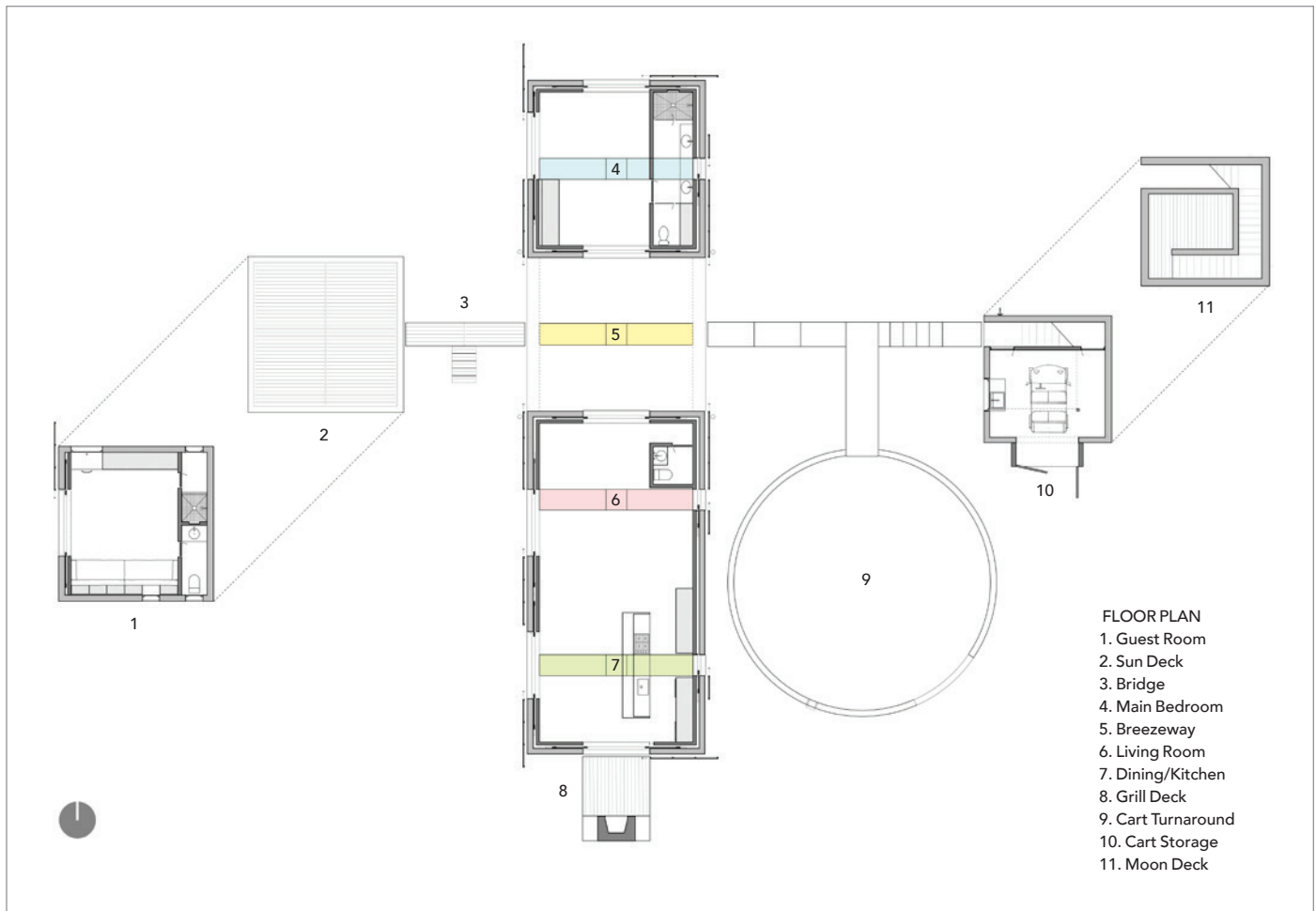
and a private deck. Its roof, reached over a raised walkway continuing from the breezeway, becomes a svelte sundeck. On the entry side of the main house, the cart storage building (only golf carts are allowed on the island) features a winding, wood-lined stairway ascending to a moon deck.

Deed restrictions aimed at minimizing damage to the land’s flora, fauna, and coral substrate limited construction to about two dozen houses on a 100-acre site.

“The residents share a sizable communal vegetation garden; they cross paths there when it’s salad-making time,” Max says. Grading occurred only on the building footprint, and, except for the grassy cart court, the post-construction landscape was restored with native tropical plantings. Eventually the copper roof’s patina will almost disappear into the vegetation, which is watered by a 12,000-gallon cistern that also supplies household water.

The jury applauded the less-is-more approach. “There’s a restraint to this; you’re on the porch but you’re inside,” a judge said. “There’s an economy to it that I like.”

—Cheryl Weber



PROJECT CREDITS

ARCHITECT: Max Levy, FAIA, principal in charge; Tom Manganiello, project architect, Max Levy Architect, Dallas

CONSULTING ARCHITECT: Daynan Tynes, Nassau, Bahamas

BUILDER: Higgs Construction, Harbour Island, Bahamas

INTERIOR DESIGN: Robyn Menter Design Associates, Dallas

LANDSCAPE DESIGN: Terrain Design, Nassau, Bahamas

PROJECT SIZE: 1,880 square feet; outbuildings 625 square feet

SITE SIZE: 1.125 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Charles Davis Smith, FAIA

KEY PRODUCTS

CABINETRY: Case Kitchen & Design

COOKTOP: Wolf

COOKTOP VENTILATION: Wolf

COUNTERTOPS: KRION

CUSTOM SUNSCREENS: Drophouse Austin, welded aluminum frames

DISHWASHER: Asko

DOOR HARDWARE: FSB

EXTERIOR CLADDING: Parex USA (plaster), Accoya (siding and sunscreens)

EXTERIOR DOORS: Fleetwood

FAUCETS: Dornbracht

FLOORING: Stenke coral stone

ICEMAKER/WINE REFRIGERATOR: KitchenAid

LIGHTING: Hunza, Leviton, Electric Mirror

LIGHTING CONTROLS: Lutron

OUTDOOR FIREPLACE: Isokern

PAINTS: Benjamin Moore

REFRIGERATOR: Sub-Zero

ROOFING: Copper Works Nassau

SINKS: The Gallery (kitchen), Kohler

TOILETS: TOTO

WALL OVENS: Wolf

WINDOWS: Fleetwood



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HONOR AWARD / CUSTOM RURAL OR VACATION HOUSE

WALKER WARNER ARCHITECTS
 HALE KIAWE
 KAILUA-KONA, HAWAII

Our jury called Walker Warner’s Honor-winning project Hale Kiawe “simple, confident, and beautifully detailed.” And yet it’s not a showpiece designed to wow visitors. It is meant, says Greg Warner, as a “humble house,” responding authentically to this incomparable setting.

“A lot of that stems from the clients,” he explains. “They wanted something very edited that appreciates the quality of things. They said, ‘we want to do something right, even if it takes a long time.’”





Their first right move was to hire San Francisco-based Walker Warner Architects, who are masters at providing Bay Area clients with their own microcosm of Hawaiian paradise. But they do so with unusual sensitivity and depth of understanding of the island chain. That's largely because Greg grew up there and buildings at every

level of complexity—from fishing shacks to resort hotels and the work of architects from all over the world—are part of his artistic database.

Even more important, the landscape around those buildings is also imbedded in his DNA and it informs every design decision. His goal—one he shared with the clients on Hale Kiawe—is the



quiet exaltation of this singular place. But the challenge for Walker Warner was to deliver on the programmatic requirements at the same time.

The clients wanted a house that felt comfortable for them when alone as a couple, but one that could also accommodate returning adult children and their partners—and eventually grandchildren. And they wanted the plan arranged in keeping with the Vastu traditions of their Indian heritage.

“It’s meant to be a legacy home that will evolve with their family,” says Greg. “It’s been a dream of theirs for a long time. They have a Vastu understanding of things. But those sensitivities





and ways of thinking are very similar to natural instincts we've come across before: a sensitivity of place, of where the sun comes up."

Room orientation is a key component of Vastu and, of course, core to designing for views and stellar sites. These ingredients drove Greg's plan, which pulls apart the program into a series of pavilions. The main pavilion contains everything the couple needs *à deux*. A separate pavilion contains commodious accommodations for two

adult children. Another smaller pavilion contains two more guest rooms.

Boardwalks connect the buildings—elevating circulation above the rocky basalt terrain and undulating meadow grasses—and lead ultimately to the pool. "The pool is its own little venue, its own destination," says Greg. "We let the land flow through the series of places and spaces, so you can sense the lava and trees and the grasses as you walk to the pool. The pool is a compass to the view of Hawaii."—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Greg Warner, AIA, principal; Sharon Okada, senior project manager; Matthew Marsten, job captain; Vivi Lowery, designer, Walker Warner, San Francisco

BUILDER: Metzler Contracting Co., LLC, Hawi, Hawaii

INTERIOR DESIGNER: Philpotts Interiors, Honolulu

LANDSCAPE ARCHITECT: David Y. Tamura Associates, Hilo, Hawaii

PROJECT SIZE: 5,600 square feet

SITE SIZE: 4.67 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Matthew Millman

KEY PRODUCTS

APPLIANCES: Wolf; Sub-Zero

BATH AND KITCHEN FIXTURES: Dornbracht

COUNTERTOPS: Texture

DOOR/WINDOW HARDWARE: Sun Valley Bronze

EXTERIOR AND INTERIOR DOORS/WINDOWS: Elochoman Millwork

GLAZING: Cardinal Glass

MILLWORK: Wick Rice Cabinetry

PAINTS/STAINS: Benjamin Moore

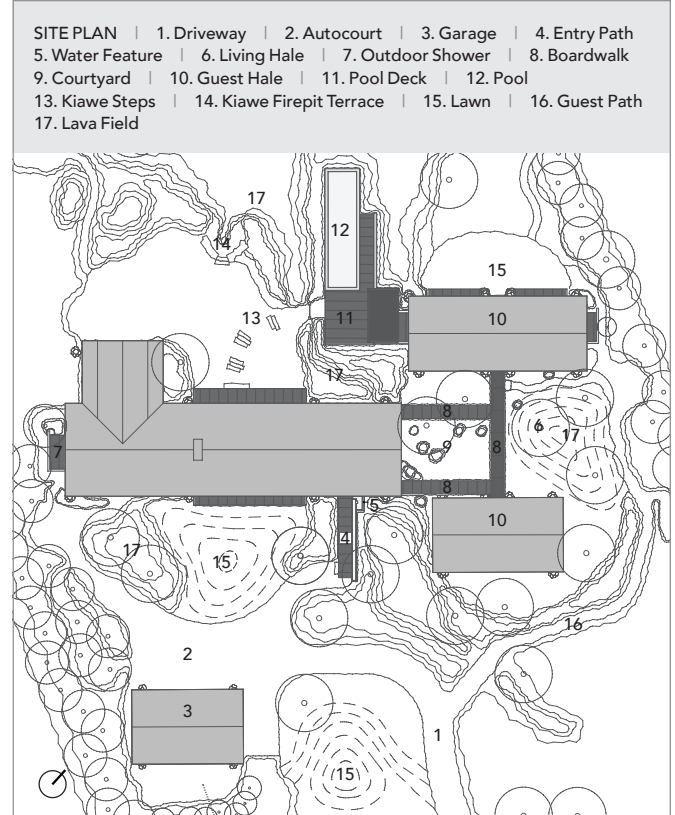
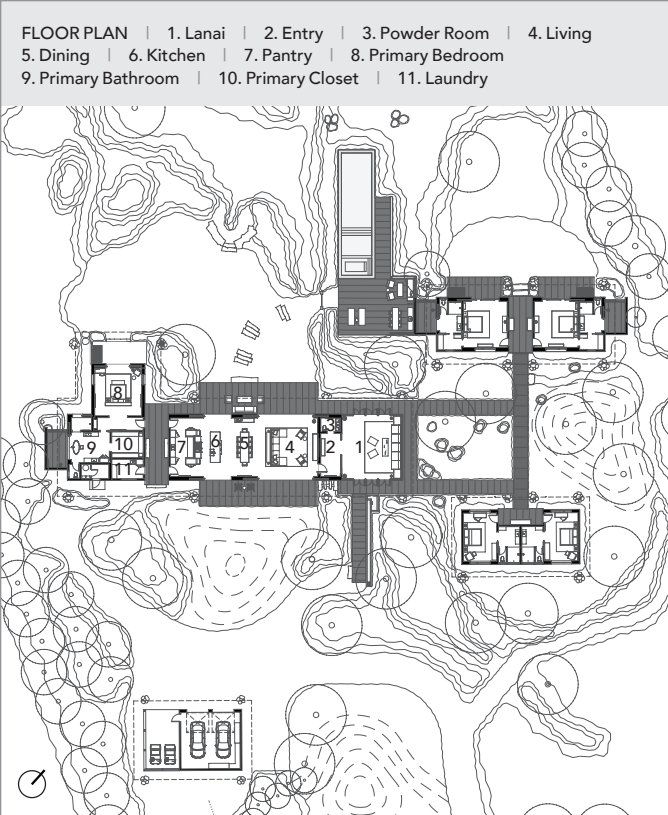
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CITATION / CUSTOM RURAL OR VACATION HOUSE

GO'C
TINYLEAF
MAZAMA, WASHINGTON

“What more do you need?” That was our jury’s response when they laid eyes on this 330-square-foot cabin in a scenic area on the slopes of the North Cascades. It is, in many ways, just enough house—especially for primarily one person who thrives on outdoor activities.

“It’s an outpost for her,” explains architect Jon Gentry, AIA. “She bought the property about a year before approaching us and spent a lot of time camping there. She was very in touch with the location. She had a great understanding of the light and the views it offered.”

Essentially a launchpad for cross-country skiing and biking, the house’s primary requirements were to provide more comfort and security than a tent. “It was very important to make sure every square inch was worked out carefully,” Jon adds. “And we wanted to locate it in a way that is complementary to the site and weather systems. They get a lot of snow up there and you are responsible for getting from the road to your house.”

The compact design functions like a boat, with built-ins for storage, sleeping, bathing, and cooking. Larger gatherings move outside or up on the roof where, says Aimée O’Carroll, “You can see the river just a bit.”

“The house is all about the views and the landscape around you. It’s a place for looking outward,” she says. It is, said our judges, “a perfect little weekend house.”—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Jon Gentry, AIA, Aimée O’Carroll, GO’C, Seattle

BUILDER: Big Valley Builders, Winthrop, Washington

STEEL FABRICATION: Steel Awning by Alpine Welding

PROJECT SIZE: 330 square feet

SITE SIZE: 3 acres

CONSTRUCTION COST: \$600 per square foot

PHOTOGRAPHY: Ben Lindbloom Photography

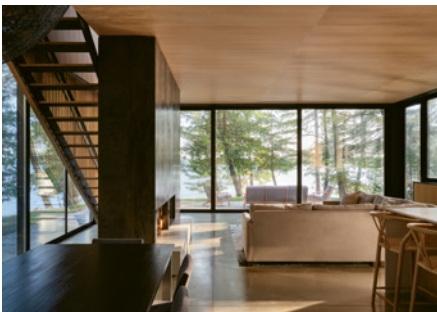
KEY PRODUCTS

CLADDING: Cast-in-place concrete and weathered corrugated steel

ENTRY DOORS/WINDOWS/WINDOW WALL SYSTEMS: Fleetwood Windows & Doors

ROOFING: Full adhered membrane roofing

ROOF WINDOWS: CrystaLite Skylights



CITATION / CUSTOM RURAL OR VACATION HOUSE

SUPERKÜL
BIRDHOUSE
APSLEY, ONTARIO, CANADA

Inspired by the simple birdhouses a previous owner left on the site, this house stands out for its pure form and exquisite scale. Covered in lightly charred cedar, it recedes into the trees that populate this point of land. That was important because the house sits close to the water. “Our clients wanted something quiet and sublime that didn’t become a feature of the lake,” says Meg Graham, FRAIC.

Its interiors reflect the natural environment too. The slatted arrival porch along the side of the house

opens to the bedroom level, where the primary suite commands views of the lake. Downstairs, a blackened steel fireplace anchors the public zone facing the water, while service spaces and a game room occupy the front of the house. Flat-sawn white oak veneer over plywood wraps almost every surface, creating a tranquil atmosphere. Darker materials—concrete floors on the lake level and porcelain bathroom tiles—ground the monochromatic palette.

“Using the same materials, paying attention to fine details and lines, and concealing things necessary for everyday life help to create a serene base,” adds project architect Will Elsworth, OAA. Our jury agreed. “The house is a great size and the interiors are spare. It’s tight and well thought out, unique.”
—Cheryl Weber

PROJECT CREDITS

ARCHITECT: Meg Graham, FRAIC, partner in charge; Will Elsworth, OAA (Ontario Association of Architects), principal/project manager, Superkül, Toronto, Ontario, Canada

BUILDER: Brinkman Construction, Toronto, Ontario

INTERIOR DESIGNER: Superkül

STRUCTURE ENGINEER: Blackwell Structural Engineers, Toronto

MECHANICAL ENGINEER: Bowser Technical, Brantford, Ontario

METALWORK: Enderman’s Ironcraft, Orangeville, Ontario

PROJECT SIZE: 2,945 square feet

SITE SIZE: 2 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: doublespace photography

KEY PRODUCTS

CABINETRY: Mill Line Woodworking

CLADDING: Kindl Shou Sugi Ban cedar

COUNTERTOPS: Caesarstone

FAUCETS: Franke, Aquabrax, Hansgrohe, Axor

FIREPLACE: Stüv, Ortal

FLOORING: Moncer

INSULATION AND MOISTURE BARRIERS: Rockwool, Blueskin

LIGHTING: Liteline, Zaniboni, tossB, Viabizuno, LumenTruss, Cedar & Moss, Viso

LIGHTING CONTROL SYSTEMS: Lutron

MILLWORK: Mill Line Woodworking

ROOFING: Agway

ROOF WINDOWS: VELUX

SINKS: Blanco, Mirabelle

SURFACING: Laminam

TOILETS: TOTO

TUB: Bartok design

WINDOW SHADING SYSTEMS: Solarfactive



CITATION / CUSTOM RURAL OR VACATION HOUSE

MARK ENGLISH ARCHITECTS
MEADOW HOUSE
CARMEL-BY-THE SEA, CALIFORNIA

“You can end up with two different stories being told when landscape and architecture firms don’t work on a project at the same time,” says Mark English, AIA. The Santa Lucia Preserve near Carmel, California, avoids this pitfall by requiring that collaboration begins before bringing plans to the review board.

“There’s a lot of discussion in the five-step design review about honoring this special landscape,” says Mark. “But much less energy goes into the typical bureaucratic wrangling.” With everyone pulling for the same result, the Preserve has become a destination for family compounds, where clients build with current and future generations in mind.

This was the case with Meadow House, where the couple had an expansive program for Mark to finesse. They wanted it to accommodate business



gatherings, extended visits from family in Korea and their adult children, plus overnight guests. To that end, much of the house is accessible, using artfully placed ramps and multiple terraced access points to key rooms.

A restrained palette of materials—Italian Bluestone tile, white oak floors and built-ins, and quartz counters—contribute to the calm, centered feel of the house. Because its best views are largely to the south, wide, stacking window walls are deployed in that direction, but recessed and screened against the harshest sun.

And it’s those screens that are the scene stealers in this project. Said our judges, “The veiled outdoor spaces are quite striking—super elegant and just so evocative.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Mark English, AIA, Mark English Architects, San Francisco

BUILDER: Jim Daily, Portola Valley Builders, Morgan Hill, California

INTERIOR DESIGNER: Mark English, AIA, with Si Young Choi

LANDSCAPE ARCHITECT: Kate Stickley, Arterra Landscape Architect, San Francisco

PROJECT SIZE: 8,521 square feet (habitable); 600 square feet (garage)

SITE SIZE: 3.86 acres

CONSTRUCTION COST: \$675 per square foot

PHOTOGRAPHY: Joe Fletcher

KEY PRODUCTS

APPLIANCES: Miele, Manitowoc (icemaker)

BATH VENTILATION: Panasonic

CLADDING: Cor-Ten custom sheet metal

COUNTERTOPS: Caesarstone

ENTRY DOOR: Custom pivot door by Lackey Woodworking

FAUCETS: Kohler (kitchen); Hansgrohe (primary, secondary baths)

HVAC: Mitsubishi

LIGHTING: Savant; Klaus, WAC

ROOFING: PVC membrane with gravel ballast

SINKS: Kohler (kitchen); Duravit (primary, secondary baths)

TOILETS: TOTO

TUB: BainUltra (primary)

WINDOWS/WINDOW WALL SYSTEMS: Western Window Systems

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HONOR AWARD / CUSTOM URBAN HOUSE

WAECHTER ARCHITECTURE
MEADOW HOUSE
EUGENE, OREGON

“I love this little courtyard house,” said one of our jurors. “It’s a different scale and feels somewhat attainable.” Situated within Eugene, Oregon’s urban grid, its design thoughtfully addresses an adjacent public meadow, the rainy Northwest climate, and the homeowner’s wish for a low-maintenance dwelling. Chief among them was the meadow, whose “big beauty” called for a house that has presence but also blends into the natural surroundings. Ben Waechter, FAIA, and his team accomplished this with a squarish house wrapped entirely in Bonderized standing-seam metal, “as if carved from a single material,” he says. Its four pavilions anchor each corner across glass connectors, forming a porous square around an interior native grass courtyard.





Upon entering the house, its shift from park scale to human scale comes as a surprise. Outside it reads as a monolithic flat-roofed, story-and-a-half structure, but along the inner courtyard the cantilevered rooflines pitch down, delivering rainwater to the central garden. This move serves two purposes. “There’s the practical thing of pitching the roof to the inside and directing all the rain to the garden, but also from a form perspective, the interior courtyard has a more intimate scale because the eaves line is so much lower,” Ben says. “The house doesn’t have gutters, so the move is really simple and low maintenance. It’s practical but also spatially feels good to occupy.”



The judges agreed. “It seems like it would be stunning to be in,” one said. Visitors enter through a gate on the north between the one-car garage and the entry/kitchen pavilion, which contains a mudroom/laundry, powder room, kitchen, and pantry. Abutting it on the southeast is a full-glass dining room and lounge breezeway that connects to a third



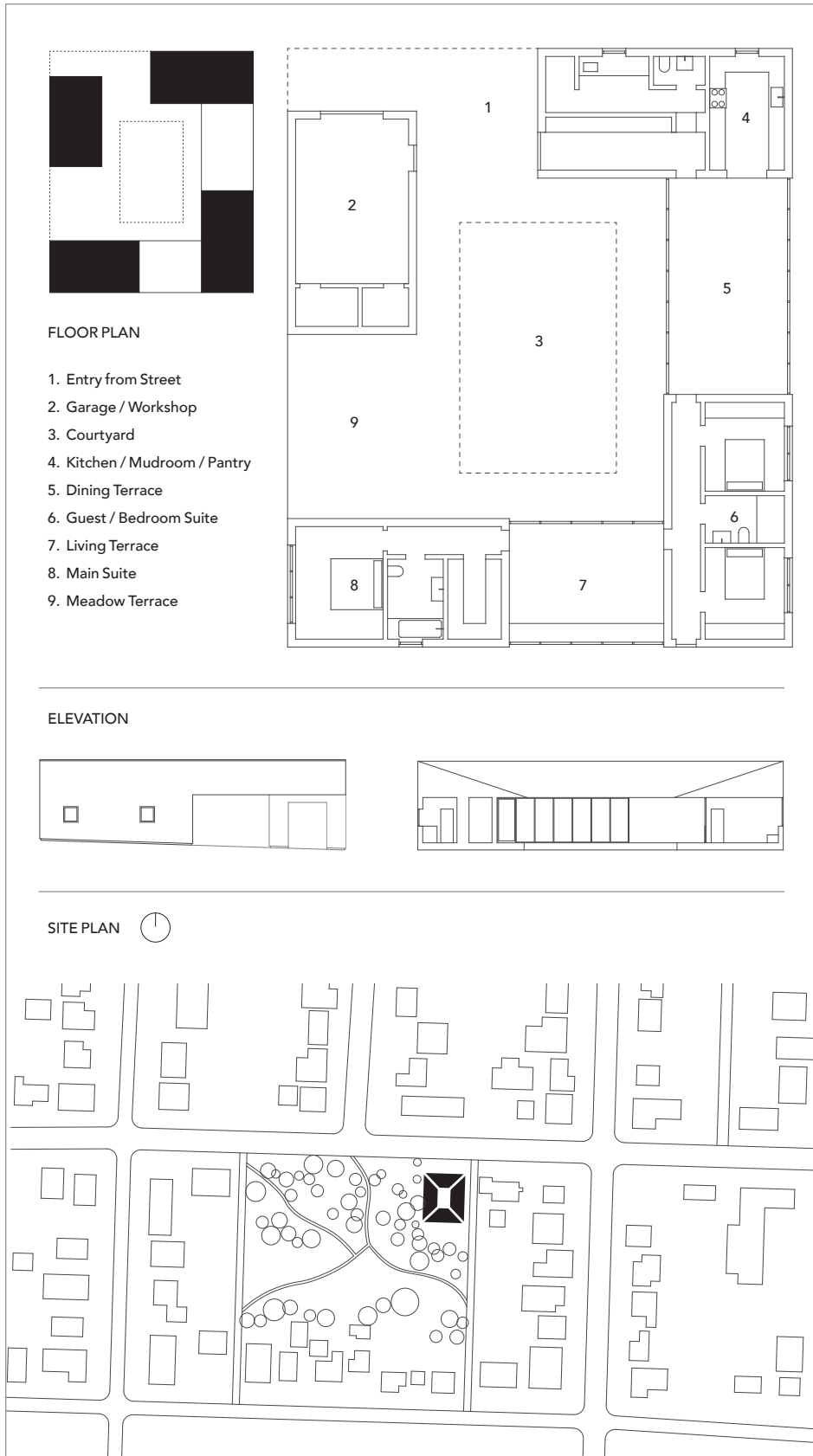


solid pavilion housing two guest bedrooms and a bath. A 90-degree turn takes you to the second glassy space—the living room—and then to the enclosed primary suite on the southwest corner. Completing the rotation, an open terrace between the bedroom and garage faces both the larger preserve and the interior meadow. Materials are modest but durable and keep the focus on the courtyard: slab-on-grade terraces, white oak floors and quartersawn white oak cabinetry, quartz-composite

countertops, Sheetrock walls, tiled baths, and aluminum-clad wood windows.

Our jury admired the responsive design, offering special praise for its environmental fit. “The outdoor covered space as one edge of the courtyard is such a great move,” a judge observed. “It’s a very appropriate house for Oregon for the spaces provided and the amount of rain they get, and the idea that you’re channeling water into the meadow. It’s doing a lot with a little.”—*Cheryl Weber*





PROJECT CREDITS

ARCHITECT: Ben Waechter, FAIA, principal in charge; Lisa Kuhnhausen, project architect, Waechter Architecture, Portland, Oregon
BUILDER: Chalus Construction, Eugene, Oregon
STRUCTURAL ENGINEER: Grummel Engineering, Portland, Oregon
PROJECT SIZE: 2,000 square feet
SITE SIZE: 0.22 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Lara Swimmer Photography

KEY PRODUCTS

DISHWASHER: Miele
DOORS/WINDOWS: Sierra Pacific
FAUCETS: MGS Taps, Watermark
LIGHTING: WAC, Foscarini, Artemide, Kuzco
PAINT: Benjamin Moore
RANGE/RANGE HOOD: Miele
RECESSED ROLLER SHADES: Lutron
REFRIGERATOR: Blomberg
SHOWERHEADS: Watermark
SINKS: Kraus, Duravit
TOILET: Duravit Starck
TUB: Blu Bathworks
WASHER/DRYER: Samsung





CITATION / CUSTOM URBAN HOUSE

ALTERSTUDIO ARCHITECTURE
WESTBROOK RESIDENCE
AUSTIN, TEXAS

There are architectural firms that work on design ideas and then wait for a willing client to underwrite the build. These firms tend to have a signature style, recognizable through iterations of projects. Alterstudio prefers design ideas to spark from the lives of its clients and the features of the site and neighborhood.

“I’m always a little suspicious when the work of architects all looks the same,” says Kevin Alter. “You have to have enough modesty to know it’s the clients’ house. It needs to speak to them and their place in the world.”

For this award-winning project, the client’s happy place is in the kitchen—it and adjacent dining and living spaces are the heart of the home. She also wanted everything on one level to facilitate aging in place, and she requested private spaces at a remove from the main hub.

Alterstudio delivered this and more in an Austin neighborhood that’s transitioning from modest low-slung homes to more imposing structures. To strike a balance between the two, the firm anchored a steel bar atop an arrangement of limestone-clad boxes. The surprise is that this is still a one-level house, and that bar contains a series of light monitors that add volume and natural light in key interior spaces.

Said one judge, “I think this move on the top is very successful when you look at it in section. It carves light deep into the space. What that light does from the inside out is really lovely.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT: Kevin Alter, Ernesto Cragnolino, Tim Whitehill, partners; Will Powell, Michael Woodland, Shelley McDavid, project architects, Alterstudio Architecture, Austin, Texas

INTERIOR DESIGNER: Haifa Hammami, Alterstudio Architecture

BUILDER: Gery Wilde, Wilde Custom Homes, Austin

LANDSCAPE ARCHITECT: Shaney Clemmons, Shademaker Studio, Austin

PROJECT SIZE: 3,494 square feet

SITE SIZE: 0.41 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

COOKTOP: Miele

COUNTERTOPS: Caesarstone

DISHWASHERS: Thermador

ENTRY DOORS: Western Window Systems (full-lite doors)

FAUCETS: Grohe, Rohl, DXV

FIREPLACE: EcoSmart

GARBAGE DISPOSERS: InSinkErator

REFRIGERATORS: Thermador (kitchen); Liebherr (pantry freezer)

PAINTS/STAINS: Sherwin-Williams, Rubio Monocoat

SINKS: Franke (kitchen, pantry), Kohler (primary)

TILE: Ann Sacks, Porcelanosa, Daltile

TOILETS: TOTO

WALL OVENS: Thermador

WINDOWS: Marvin

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PROJECT CREDITS

ARCHITECT: David Montalba, FAIA, Montalba Architects, Santa Monica, California

INTERIOR DESIGNER: Matt Blacke, Los Angeles

PROJECT SIZE: 2,950 square feet

SITE SIZE: 0.17 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Kevin Scott

KEY PRODUCTS

CABINETS: DPC Millwork, Pac West Millwork and Fabrication

CLADDING: Delta Millworks' Kebony Burn & Brush

COUNTERTOPS: Walker Zanger, Hullebusch

ENTRY DOOR/WINDOWS: Sky-Frame

FIREPLACE: Ortal, Carnevale & Lohr, Malm

FLOORING: Dinesen Douglas fir

KITCHEN APPLIANCES: Gaggenau

LIGHTING/LIGHTING CONTROL SYSTEM: Lutron

ROOF WINDOWS: Western Skylights, VELUX

SINKS: Cocoon (primary bath)

SPECIALTY APPLIANCES: Gaggenau

THERMAL AND MOISTURE BARRIERS: Weather Resistive Barrier

TOILETS: TOTO

TUB: Apaiser

VANITY: Cocoon (powder room)

VENTILATION: Panasonic, Armacell (exhaust ducts acoustic liner)

WASHER/DRYER: LG

WINE REFRIGERATOR: Gaggenau

CITATION / CUSTOM URBAN HOUSE

MONTALBA ARCHITECTS
GRAONI BEACH HOUSE
MALIBU, CALIFORNIA

Situated on the coastline with views to Santa Cruz and Santa Catalina Islands, this home's full-scale renovation made several big moves. Vertical fins fastened to the Shou Sugi Ban rainscreen help to resist battering from waves, sun, and wind, while subtle shifts in the angles

create movement and depth on the two main beach-facing façades. With views to a point of land on the east, "you feel that shift on the interior as well, reorienting you from a typical straight-ahead view of the ocean to a skewed view on angle," says David Montalba, FAIA. The entry progression creates a sense of compression, through a gate, and then into the expansive great room anchored by a colossal Texas limestone fireplace. "The inside has lighter tones that reflect light and create a warm, embracing space as you're looking out

at the beach," he says. "We wanted the fireplace to feel like some organic stone thing you'd see in an ancient culture, yet contemporary. Organic in spirit but crisply and thoughtfully detailed."

The bookcase-lined stairwell is both a light well and wind scoop, where motorized windows at the top draw fresh air through the house. A setback second floor creates space for a deck off the primary bedroom. Our judges applauded the formal moves and detailing, adding, "It's urban in its own context."

—Cheryl Weber



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CITATION / CUSTOM URBAN HOUSE

OBSERVATION STUDIO
TONAL HOUSE
PORTLAND, OREGON

This “lovely little family house,” as the judges described it, is light and bright despite restrictions that dictated a long, deep footprint of 1,200 square feet. The roughly north-south-oriented lot aligns with high-up views of downtown Portland to the west and Mount St. Helens to the east, and so does the house. Its form-defining east- and west-facing shed roofs act as light monitors that let in morning and late afternoon sun. They correspond with stair halls that channel light into opposite sides of the floor plan.

“From the primary bedroom on the east, light washes down through a three-story stair hall,” says Chris Brown, AIA. “The reverse effect occurs as light from the client’s office flows down through the entry stair, a double-height volume. Those alternating shed roofs almost become like catcher’s mitts for light.”

The materials are as restrained as the structure. An ode to the client’s Swedish



heritage, the shell’s stacked insulated concrete form blocks are covered with plaster inside and out. Combined with white oak casework, the palette “is so reduced it became a study in tones and the way light falls,” Chris says.

“They distributed the materials so that inside and outside feel like they work well together,” a jury member said. “There’s a thoughtful placement of windows, not just a wall-of-glass kind of approach but making every window count.”—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Chris Brown, Observation Studio (formerly Linden Brown), Portland, Oregon

BUILDER: Callum Clark, Structure Build, Portland

INTERIOR DESIGNER: Sara Bergqvist, Hemma Staging, Portland

LANDSCAPE DESIGNER: Wesley Younie, Portland

PROJECT SIZE: 3,600 square feet

SITE SIZE: 0.16 acre

CONSTRUCTION COST: \$360 per square foot

PHOTOGRAPHY: Lara Swimmer Photography

KEY PRODUCTS

CABINETRY: Custom by Callum Clark, Anthony Fodero

CLADDING: Integral stucco

COOKTOP/COOKING VENTILATION: Bosch

COUNTERTOPS: Caesarstone

DISHWASHER: Bosch

ENTRY DOORS/HARDWARE: Jeld-Wen, Emtek Hardware

FAUCETS: Kallista, Crosswater

FIREPLACE: Valor Fireplaces

FLOORING: Solid rift-cut and quarter-sawn white oak

INTERIOR FINISH MATERIALS: Plaster

LIGHTING: Nomad, Cedar & Moss, Ferm LIVING

LIGHTING CONTROL SYSTEMS: Lutron

MILLWORK: Custom white oak

OVENS: Bosch

REFRIGERATOR: Dacor

SINKS: Franke, Icera, custom concrete

TOILETS: Icera

TUB: ADM, Fleurco

VANITIES: Custom concrete

WASHER/DRYER: LG

WINDOWS: Jeld-Wen

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HONOR AWARD / CUSTOM PERIOD OR VERNACULAR HOUSE

NICK NOYES ARCHITECTURE
TRELLIS HOUSE
GEYSERVILLE, CALIFORNIA

As the name suggests, a central trellis became the organizing principle for this home's three gabled pavilions, laid out near the top of a knoll. The design rectifies the failing of an older house that was plopped down right on top of the rise. "It's a beautiful little knoll but they didn't get to enjoy the knoll top," says Nick Noyes, AIA. "What Frank Lloyd Wright did at Taliesin West was very much on our minds. He saved the knoll top and wrapped the house around it." The concept, then, turned on how best to enjoy the topographically varied outdoor spaces around the house.

"It's very hot there in the summer," Nick says. "The idea was to have a lot of trellis and exterior episodes that are very different from each other."





The long steel trellis is oriented to mountain views to the north and valley views to the south. At the entry it joins the open-plan living volume to the east and the primary suite volume to the west. Housing two guest bedrooms and a bath, the offset third pavilion sits slightly lower on the knoll. There, a central outdoor lounge neatly connects it to the main living pavilion.

In keeping with the vision for the house as a hub for outdoor activity, each of the three pavilions steps out to decks through full-height glass doors: the guest suite to the central lounge, the main living space to north and south decks, and the primary suite to the pool terrace. “At the northern side you are directed to the knoll top, where there’s a firepit and a beautiful place to sit under heritage oaks,” Nick says.

In this wildfire-prone region, building materials were chosen for their heat resilience. The slab-on-grade house has a corrugated metal roof, exposed steel brackets supporting deep overhangs, class A composite siding, aluminum windows, and of course the sweeping steel trellis. At 2½ inches thick, the cypress decking around the pool is considered fire-resistant.

Interiors consist mostly of locally sourced materials including salvaged cypress on the walls, ceilings, and case-work; board-formed concrete; and blackened steel details. Along with the use of Zellige tiles and Tadelakt plaster in the baths, these materials give the house a handcrafted feel.

Outdoors, the landscape design on this 14-acre property created a wildfire-compliant clearing around the house and prioritized drought- and fire-resistant native planting. A photovoltaic array produces more energy than the house uses, and batteries store backup power for use during California’s rolling summer blackouts. “It’s such a careful reading of that region,” our jury concluded.—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Nick Noyes, FAIA; Michael Perkins, Nick Noyes Architecture, San Francisco

BUILDER: Tim Agapoff Construction, Calistoga, California

INTERIOR DESIGNER: Elizabeth Rose Jackson Interiors, San Anselmo, California

LANDSCAPE ARCHITECT: Alexis Woods Landscape Design, San Francisco

ENGINEER: Dave Duncan, Duncan Engineering, Mendocino, California

OTHER: Evan Shively, Arborica, West Marin, California

ENERGY CONSULTANT: Rick's Energy Solutions, Santa Rosa, California

PROJECT SIZE: 2,200 square feet

SITE SIZE: 0.14 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Suzanna Scott Photography

KEY PRODUCTS

BATH VENTILATION: Panasonic

CLADDING: TruExterior

COOKING VENT HOOD: Viking

COOKTOP/RANGE: Sub-Zero

DISHWASHER: Miele

DRYWALL: Georgia Pacific

ENTRY DOORS: Crittall Steel Doors (main house), Kolbe (guest house)

EXTERIOR LIGHTING: Rejuvenation

FASTENERS: Simpson Strong-Tie

FAUCETS: Watermark, The Galley

FOUNDATION: Board-formed concrete

HVAC: Mitsubishi

INSULATION: Owens Corning

MICROWAVE DRAWER: Wolf

MILLWORK: TruExterior

OUTDOOR GRILL: Lynx

PAINTS/STAINS: Benjamin Moore

REFRIGERATOR: Sub-Zero

ROOFING: Metal Sales

ROOF WINDOWS: VELUX

SALVAGED DECKING: Arborica

SINKS: Kohler, Rohl

TOILETS: TOTO

TRUSSES: ALL TRUSS

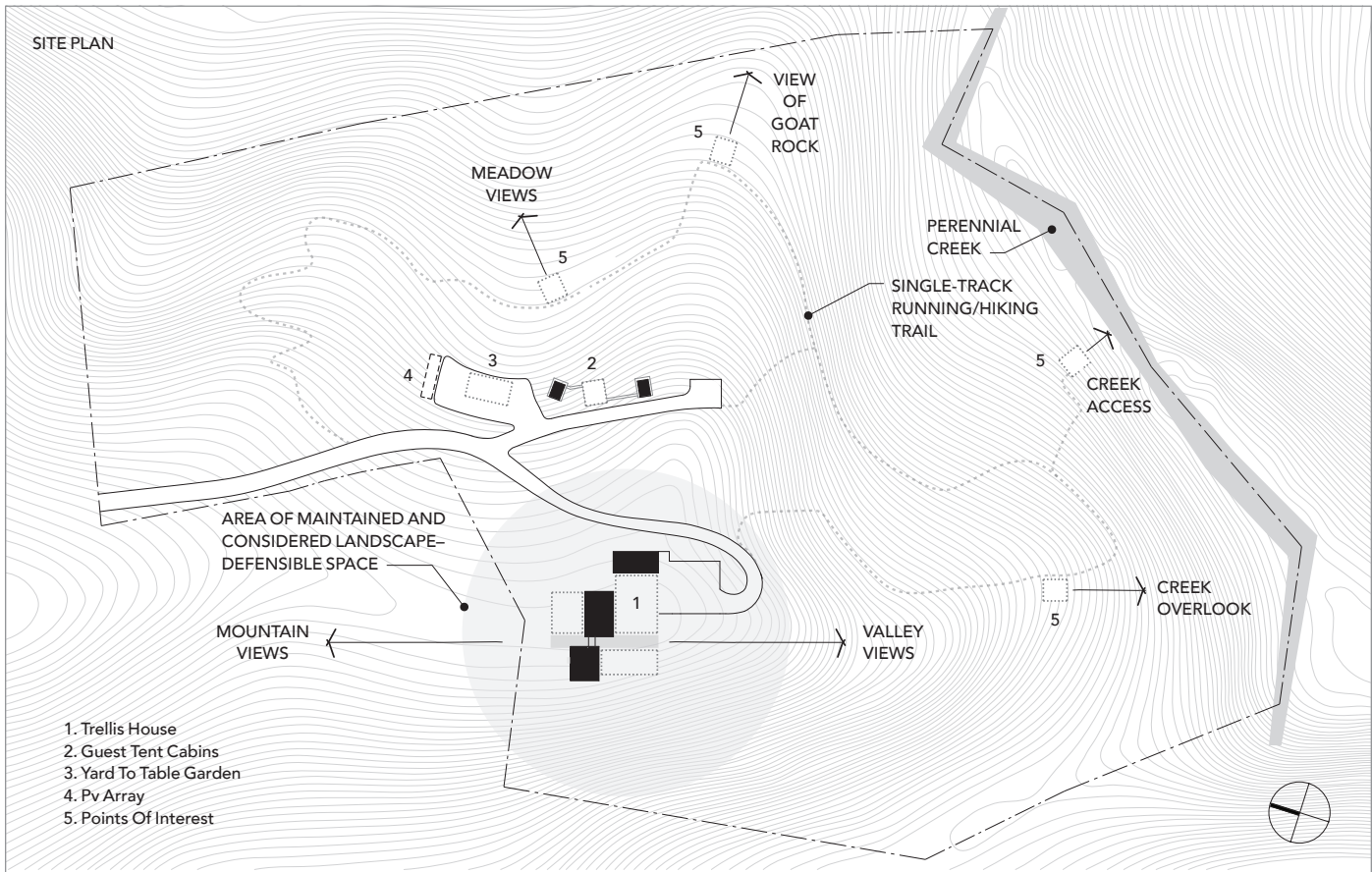
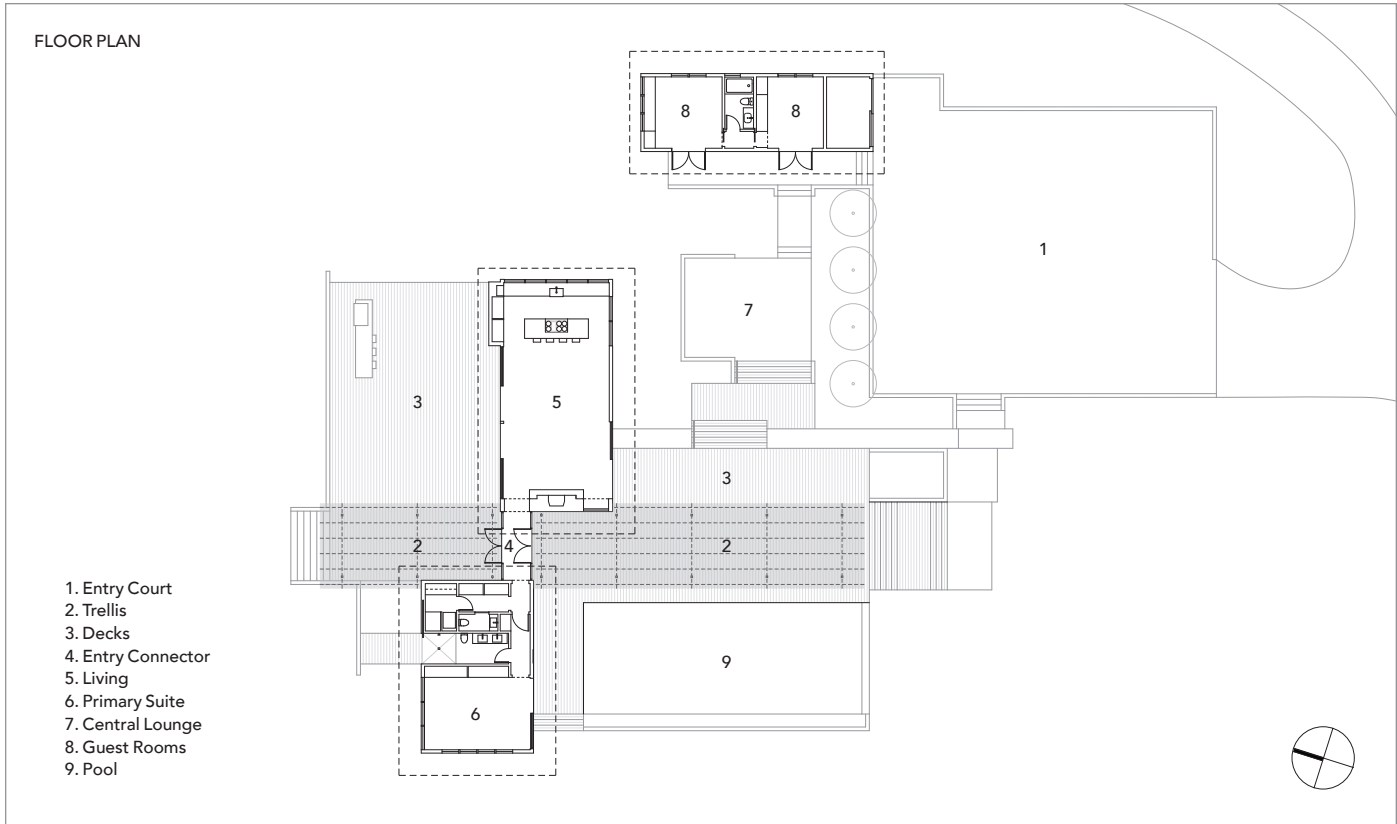
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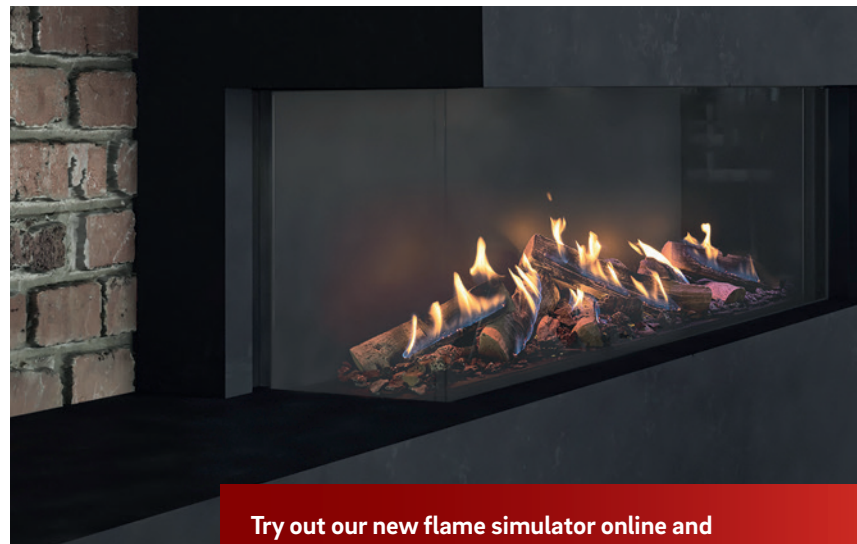
UNDERLAYMENT: GRACE ICE & WATER SHIELD

WASHER/DRYER: GE

WINDOWS: Bonelli (main house), Kolbe (guest house)







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CITATION / CUSTOM PERIOD OR VERNACULAR HOUSE

BALDRIDGE ARCHITECTS
ROAM RANCH
FREDERICKSBURG, TEXAS

“It’s peculiar to have the significant focus of a house be its carport,” says Burton Baldrige, AIA, who designed this project on a working ranch in Texas Hill Country. Unusual, yes, but here it becomes a rugged multipurpose entry space that ties the entire house together. In the tradition of the southern dogtrot plan that supplies passive cooling, it bridges two existing buildings formerly used for cooking and sleeping.

Their rooflines were extended in different directions to create discrete spaces connected by the carport and covered porches. “A lot is subtle about what we did there,” Burton says, such as the invisible way they achieved compound cantilevers to extend the rooflines. Douglas fir; steel columns, trusses, and siding; and the carport’s corrugated polycarbonate roof give the ranch house an appropriately warm-industrial feel.

“The clients host a lot of educational events in the carport, and it acts as expansion space,” Burton says. “The secondary thing is that it stretches out and insinuates itself into the landscape. Paddocks come straight up to the house, giving it a nice feel that it’s always been there.” The judges applauded those qualities. “The carport is a light canopy, so you have a lot of light for working,” said a judge. Another added, “I love these outbuildings; the project is very delicate, the way they got to the edges on everything. It’s very well done.”
—Cheryl Weber

PROJECT CREDITS

ARCHITECT: Burton Baldrige, AIA, principal in charge; Brian Bedrosian, AIA, project manager; Drew McMillian, senior designer, Baldrige Architects, Austin, Texas

BUILDER: Duecker Construction Company, Fredericksburg, Texas

INTERIOR DESIGN: Baldrige Architects

LANDSCAPE ARCHITECT: Campbell Landscape Architecture, Austin

STRUCTURAL ENGINEER: Dennis Duffy, Duffy Engineering, Austin

PROJECT SIZE: 4,360 square feet

SITE SIZE: 450 acres

CONSTRUCTION COST: \$400 per square foot

PHOTOGRAPHY: Casey Dunn Photography

KEY PRODUCTS

CLADDING: Western States Metal Roofing, corrugated Cor-Ten, plain-sawn Douglas fir, cedar vertical battens

COUNTERTOPS: Newbold Concrete, Architectural Tile and Stone

FANS: Big Ass Fans, MinkaAire

FIREPLACE: Isokern

FLOORS AND CEILINGS: 1x6 plain-sawn white oak

LIGHTING: Barn Electric Lighting Co., Smith and Smith, Blu Dot

MILLWORK: CSI Cabinets

PAINTS/STAINS/COATINGS: Benjamin Moore, Rubio Monocoat

PLASTER: US Gypsum Diamond Veneer, Variance, Fino Alto

REFRIGERATOR: Sub-Zero

ROOF: Western States Metal Roofing, Palram SUNSKY corrugated polycarbonate (carport)

TOILETS: TOTO

TUB: Kohler

VESSEL SINK: Living’ROC Rondo

WALL TILE: Clé Tile

WALLPAPER: Anthropologie

WINDOWS: Windsor Windows, Marvin, Weather Shield

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HONOR AWARD / CUSTOM PERIOD OR VERNACULAR RENOVATION

A PARALLEL ARCHITECTURE
WEST LYNN RESIDENCE
AUSTIN, TEXAS

A Parallel Architecture's design walks the line between traditional and modern with aplomb, satisfying the clients' wishes for 21st-century living in a Georgian Revival house.

The clients had purchased it for the location, in a West Austin neighborhood close to downtown, but didn't particularly like the house. Within the local historic restoration guidelines, the task was to restore and enhance the old part while adding a sympathetic, family-friendly addition.

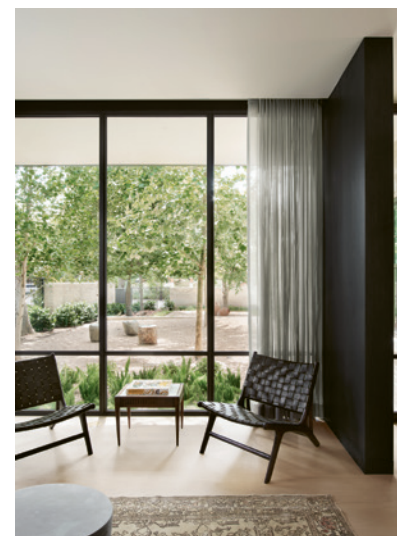
"When that client came to us with the project, it was not because our portfolio was full of adaptive renovations but because they liked our architectural sensibility," says Eric Barth, AIA. "That was a unique challenge in our



office. Perhaps unlike a firm that only does that kind of work, we arrived at design conclusions that may not have been obvious from the beginning because we were out on a limb trying things.”

The design team brought a clarifying eye to the symmetrical street façade: The red-painted brick was dismantled and stripped. Windows were unified with historic mullions and proportions, and the porch’s fluted columns were simplified. While they’d planned to leave the brick unpainted, a shortage of salvageable material resulted in using infill brick and covering everything with a limewash slurry. This created an earthy texture and a light, clean canvas that accentuates the historic detailing and sets it apart from the dark-colored addition on the south.

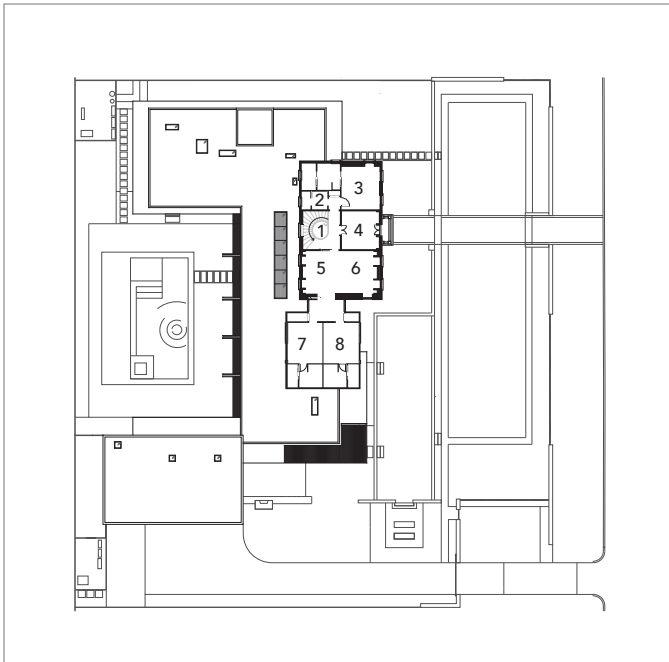
Indeed, the addition’s setback and Richlite rain-screen help it recede visually, while a two-story glass slot serves as a metaphorical hyphen between old and new. The Georgian architecture’s brickwork was repeated on a one-story mudroom extension on the far side of the addition and on a renovated one-story wing on the northwest. This original appendage, deemed of no architectural value and completely redesigned, extends into the backyard. Along the entire rear façade, steel trellises shade the west-facing glass and bring the disparate pieces into unison and scale.



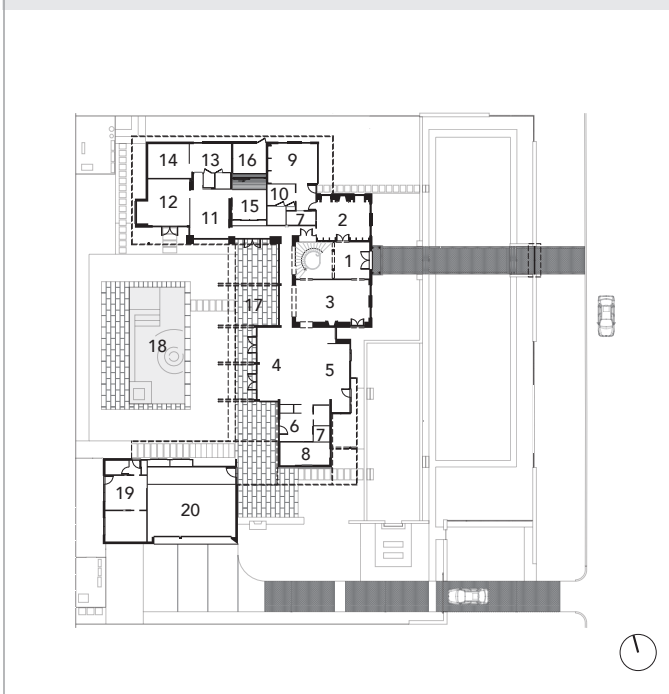


Interior details strike a balance between old-world elegance and modern informality. In the Georgian foyer, a helix-like staircase replaced the unsalvageable winding wood stair. A craftsman hand-troweled marble plaster over the sinuous steel skeleton. Floors are white oak. And the addition's ebonized oak kitchen cabinets counterpoint the light-colored brick and creamy finishes. In the library, formerly the dining room, light monotone surfaces update the symmetrical shelving and carved fireplace frame. And rather than using a glass wall system in the addition's family room, brick pilasters divide two symmetrical sets of French doors that open to the pool terrace. "It's spectacular for sure," a judge said. "They did this as good as anyone could ever do this." — *Cheryl Weber*





UPPER LEVEL FLOOR PLAN | 1. Stair | 2. Powder | 3. Bedroom
4. Office | 5. Music Room | 6. Playroom | 7. Bedroom | 8. Bedroom



LOWER LEVEL FLOOR PLAN | 1. Entry | 2. Library | 3. Dining
4. Living | 5. Kitchen | 6. Mudroom | 7. Powder | 8. Laundry
9. Office | 10. Office | 11. Owners' Retreat | 12. Owners' Bedroom
13. Owners' Bathroom | 14. Owners' Closet | 15. Meditation Room
16. Zen Garden | 17. Outdoor Living | 18. Pool | 19. Guest Suite
20. Garage

PROJECT CREDITS

ARCHITECT: Eric Barth, AIA, and Ryan Burke, AIA, principals in charge; Diane Hong, project architect; Michael Battjes, project designer, A Parallel Architecture, Austin, Texas

BUILDER: Matthew Shoberg, Shoberg Homes, West Lake Hills, Texas

INTERIOR DESIGNER: Ten Plus Three, Dallas

LANDSCAPE ARCHITECT: Ten Eyck Landscape Architects, Austin

STRUCTURAL ENGINEER: MJ Structures, Austin

GEOTECHNICAL ENGINEER: Capital Geotechnical Services, Austin

HVAC CONSULTANT: Fresh Air HVAC Sizing, Austin

LIGHTING DESIGNER: Studio Lumina, San Antonio, Texas

PROJECT SIZE: 8,290 square feet
SITE SIZE: 0.75 acre

CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Casey Dunn

KEY PRODUCTS

BATH VENTILATION: Panasonic WhisperLine

CABINETS: White oak, walnut

COOKING VENTILATION: Wolf

COOKTOP/OVEN: Miele

COUNTERTOPS: Calacatta, quartzite, Carrara, Ann Sacks

CLADDING: Richlite, reclaimed brick

DECKING: Ipe

DISHWASHER: Miele

ENTRY DOORS: African mahogany

FAUCETS: Rocky Mountain Hardware, Watermark

FLOORING: Engineered European white oak

HARDWARE: Rocky Mountain Hardware

HUMIDITY CONTROL: Ultra-Aire 98H

HVAC SYSTEM: Mitsubishi

LIGHTING: Bocci, Visual Comfort & Co., Jonathan Browning Studios

MILLWORK: Buda Woodworks

OUTDOOR GRILL: Fire Magic Regal

OUTDOOR KITCHEN CABINET: Denver stainless steel

OUTDOOR REFRIGERATOR: Summit

OUTDOOR VENT HOOD: Sirius

PAINTS: Benjamin Moore, Farrow & Ball

PASSAGE DOORS/HARDWARE: House of Antique Hardware, Emtek

PAVING: Lueders limestone, reclaimed brick, granite Euro Cobbles

REFRIGERATOR: Sub-Zero

ROOFING: EcoStar Synthetic Slate (existing), TPO with river rock ballast

SHADING: Drophouse Design custom steel louvers

SINKS: Blanco, Lacava

SKYLIGHTS: VELUX

SOFFIT SHEATHING: DensGlass

SPECIALTY APPLIANCES: Miele

STRUCTURAL STEEL: Drophouse Design

TOILETS: TOTO

TUB: ADM Bathroom, Kohler

WASHER/DRYER: LG

WINDOW SHADING SYSTEMS: Lutron

WINDOWS: Durango, Quantum Windows, Windsor clad (historic)

WINE REFRIGERATOR: Sub-Zero



CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

SANDERS PACE ARCHITECTURE
CLAUSS HAUS II
KNOXVILLE, TENNESSEE

“**Clauss Haus II** shows something that’s less about the fancy finishes and more about doing the right thing to this sad house, bringing it back to life,” a judge said. It was indeed in bad shape. Built in 1941, it is part of a Midcentury enclave of homes designed by Alfred and Jane West Clauss, former protégés of Mies van der Rohe and Le Corbusier. Its wood siding and windows were rotting, the flat roof had been replaced with a sloped surface, and the interior’s cheap gumwood paneling showed age and water damage.

“I tried to make sure all exterior improvements were as true to the original as possible while adapting the interior to a modern way of living, with minor enhancements,” says John Sanders, FAIA. He stripped and patched the redwood siding, built new windows to match the originals, replaced the southern exposure’s asbestos louvers with matching fiber-reinforced concrete



louvers, and restored the flat roof that had offended the previous owner.

Removing two of the four bedrooms made room for an en-suite bath, dressing room, and study. New finishes consist of rift-cut white oak and matte black accents that echo the original trim details. “Someone working with the bones of what’s there, knowing what to do and how far to take it, is important,” a jury member commented. “From where it started, it ended well.”

—Cheryl Weber



PROJECT CREDITS

ARCHITECT: John L. Sanders, FAIA, principal in charge; Michael Aktalay, Assoc. AIA; Madison Butler, Sanders Pace Architecture, Knoxville, Tennessee

BUILDER: John L. Sanders, FAIA, Sanders Pace Architecture; Robert Fuhrig, Fuhrig Design + Construction, Knoxville, Tennessee

PROJECT SIZE: 1,600 square feet

SITE SIZE: 0.36 acre

CONSTRUCTION COST: \$181 per square foot

PHOTOGRAPHY: Bruce Cole; construction photos by John L. Sanders, FAIA; historic photos by Billy Glenn

KEY PRODUCTS

ACOUSTIC: Mineral wool

BATH VENTILATION: Broan

CABINETRY: IKEA

CABINETRY HARDWARE: Blum

CLADDING: Redwood

COOKTOP: Whirlpool

DISHWASHER: GE

DOOR HARDWARE: Kwikset

DRYWALL: USG

FAUCETS: Delta

GARAGE DOORS: Pella

HVAC SYSTEM: Amana

LIGHTING: E-conolight, PATH

LIGHTING CONTROL SYSTEMS: Leviton

OVEN: Whirlpool

PAINTS/STAINS/COATINGS: Sansin (exterior), Sherwin-Williams (interior)

PIPING: PEX

REFRIGERATOR: Kenmore

SINKS: IKEA, Delta

VANITIES: IKEA

WASHER/DRYER: Whirlpool

WINDOWS: Custom by DeVol Millwork and Fuhrig Design + Construction



Image Courtesy of PDET Photography

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CITATION / CUSTOM PERIOD OR VERNACULAR RENOVATION

RUNCIBLE STUDIOS
STONE HOUSE
LANCASTER, PENNSYLVANIA

This stone house had been in the client's family since 1730 and untouched since the late 1940s. For Marilyn Moedinger, AIA, it posed an intriguing conceptual challenge: how to keep its historic diagram while inserting contemporary living patterns. The architects rose to the task without removing walls, window and door locations, flooring, trim, or woodwork, "letting the house really do the talking," Marilyn says. Three walls were added to create a bath, laundry, and mechanical space, and the kitchen walls were furred out to run mechanicals. "We 3D-modeled every plumbing pipe and wire to make sure we weren't adding soffits," she says.

In addition, three new dormers bring light into the finished attic. The team left exposed sections of horsehair plaster, graffiti, and milk paint. "The palette of eight colors was inspired by Fraktur art and the colors we found



in the house," Marilyn says. "It had electric pinks, blues, and greens, classic Pennsylvania German colors."

The judges praised the project's restraint. "This could have been a stripped-down stone house made into a New York loft, and they didn't do that. It has that strong European feel and they stuck true to that in a way that's really admirable. They also stuck to a budget. That says something strong: that design doesn't have to be modern or slick. Sticking to an authentic vernacular is equally valid."—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER: Marilyn W. Moedinger, AIA, Runcible Studios, Boston, Massachusetts, and Lancaster, Pennsylvania

BUILDER: Don Delp, Restore 'N More, Manheim, Pennsylvania

MECHANICAL ENGINEER: Marc Rosenbaum, Energysmiths, West Tisbury, Massachusetts

STRUCTURAL ENGINEER: Lin Gallant, Energy Logic, West Tisbury

PROJECT SIZE: 3,100 square feet

SITE SIZE: 150 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Kyle Caldwell

KEY PRODUCTS

CABINETRY HARDWARE: EPCO

COOKING VENT HOOD: Zephyr

DISHWASHER: Bosch

EXTERIOR CLADDING: 300-year-old Pennsylvania limestone

FIREPLACE: HearthStone

HVAC: Mitsubishi

KITCHEN CABINETRY: Custom

RADIATORS: Runtal

RANGE: Frigidaire

REFRIGERATOR: Whirlpool

SKYLIGHTS: VELUX

VANITIES: IKEA (guest baths)

VENTILATION: Zehnder ERV

WASHER/DRYER: GE

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HONOR AWARD /
RENOVATION

GO'C
IN-KIND HOUSE
SEATTLE



Anyone who's ever lived in an older house understands the concept of “basement phobia.” It was the major complaint GO’C’s clients had about this 1950s urban dwelling. Damp and dark, the lower level was not the least bit inviting, squandering nearly half of the home’s 1,900 square feet of living area.

The first level was not much better. The plan dumped visitors directly from the front door into the living room. And the main attraction—the rear garden—could only be accessed by passing through the living room, dining area, and the kitchen at the back of the house. The result was these rooms functioned more like a hallway than the most important spaces in the house.





The savvy owners knew there were unmet opportunities here. And when they filled out GO'C's client questionnaire, they asked for "fabulous windows, minimal ornament, and great materials," says architect Aimée O'Carroll. They didn't want more house, they wanted a better house—an "In-Kind" trade of their flawed '50s house for something more felicitous and suited to the way they live.

Like the folks who solve the Rubik's Cube by removing the center screw, GO'C determined the best way to fix this house was to remove the cen-

trally placed basement stair and relocate it to the front of the house. "The stairs were in an awkward position," Aimée recalls. "That was a real 'aha' moment that we could move them."

Positioning the new stair in front of a large existing window brought much-needed natural light into the renovated lower level. And it allowed for a proper entry sequence, with an adjacent built-in for removing shoes and coats. A screen wraps two sides of the stair, marking the entry as a transitional space and providing a sense of privacy for the living area. "Once we figured out the stair, it just



PROJECT CREDITS

ARCHITECT: Jon Gentry, AIA, and Aimée O’Carroll, GO’C, Seattle
BUILDER: Ian Jones, Treebird, Seattle
METALWORK: Matt Kelly, HELVE, Seattle; Metalistics, Everett, Washington
PROJECT SIZE: 1936 square feet
SITE SIZE: 0.078 acre
PHOTOGRAPHY: Kevin Scott

KEY PRODUCTS

CLADDING: Burnished stucco plaster; Richlite
COOKTOP/WALL OVEN: Fisher & Paykel

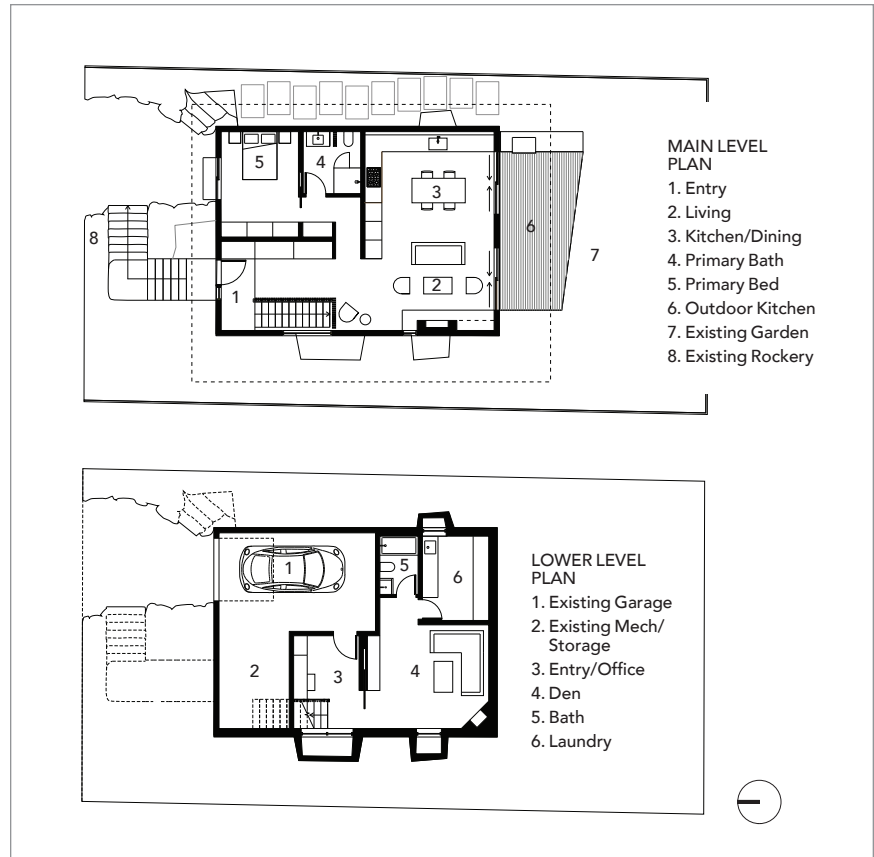
DOOR HARDWARE: Ize
FAUCETS: Brizo
FIREPLACE: Mendota Hearth
HVAC: Mitsubishi
ICEMAKER: Scotsman
INSULATION: ROCKWOOL
REFRIGERATOR: Sub-Zero
ROOF WINDOWS/SKYLIGHTS: Crystalite
TOILET: TOTO
OUTDOOR GRILL: DCS
WINDOWS: Quantum Windows & Doors



elevated everything,” says Jon Gentry, who notes that the front entry stair was also shifted to align with the new arrival sequence.

The firm’s other major move was to lift the flat roof to a shed pitch and fill it in with glazing—“fabulous windows.” A secondary bedroom and bath were eliminated, and the space reassigned to a new great room containing kitchen, dining, and living, as well as easy access directly to the garden. Warm woods mix with sculptural steel-work and other highly crafted details, delivering on the clients’ request for “great materials.”

Most striking are what our jury called “the blue jean” kitchen cabinets—a wonderful and successful surprise. “It’s a very Seattle color,” said one judge. “The interiors are lovely and the house is beautifully detailed. It also sits really well between the other two houses. Who wouldn’t want this house in their neighborhood?” —*S. Claire Conroy*



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CITATION / RENOVATION

MIRÓ RIVERA ARCHITECTS
FIVE YARD HOUSE
AUSTIN, TEXAS

This historic neighborhood in downtown Austin comprises some of the oldest houses in the area. However, the city's rapid growth has put them under constant threat. Miró Rivera wants to save as many as possible, which often means convincing wary clients they can still get the fresh, functional houses they seek.

"A hundred years old in Austin is like the Pantheon in Rome," says Miguel Rivera, FAIA. "We are always fighting people who want to demo an old house to build something new. Why not just build a modern addition?"

That's what Miguel did for his own house, one these clients had tried to buy from him. Instead, they searched for a similar opportunity nearby and lucked into a derelict bungalow on a rare 60-foot-wide, 220-foot-deep lot.

As with most clients, Miguel's had a long wish list for their new home. But achieving the openness and flow they wanted meant paring the program. "They wanted all this square footage and a second floor with a gym. I told them, just go join a gym."

The trick to delivering that feeling of openness was a "Japanese approach of borrowed landscape," says Miguel, who restored the bungalow and connected it via a new bridge piece to an addition that wraps around a courtyard.

There are four other outdoor areas connecting to the new plan, each augmenting the sense of spaciousness inside the house and providing a different experience outside. Said one judge, "I'm a sucker for a good site plan and they really maximized the potential of that site."

—S. Claire Conroy



PROJECT CREDITS

ARCHITECT: Juan Miró, FAIA; Miguel Rivera, FAIA; Ken Jones, AIA; Carlos Garcia, RA; Bud Franck, AIA; Nate Schneider, RA, Miró Rivera Architects, Austin, Texas

BUILDER: J. Pinnelli Company, Austin

INTERIOR FURNISHINGS: Rachel Mast Design, Austin

LANDSCAPE ARCHITECT: Ten Eyck, Austin

PROJECT SIZE: 5,512 square feet

SITE SIZE: 0.30 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Paul Finkel | Piston Design

KEY PRODUCTS

ALUMINUM DOORS/FRAMES: Reynaers

APPLIANCES: GE, Miele, Sub-Zero, InSinkEerator, Whirlpool

CABINET/DOOR HARDWARE: Ashley Norton, LINNEA, Accurate, Baldwin, Emtek, Sugatsune

FIXTURES/FAUCETS: American Standard, Lacava, Rohl, Zen Bathworks, Kohler, Brizo

PAINTS: Benjamin Moore, Sherwin-Williams

ROOFING: Owens Corning

TILE: Ann Sacks, Interceramic, Porcelanosa



HONOR AWARD / CUSTOM ACCESSORY OR OUTBUILDING

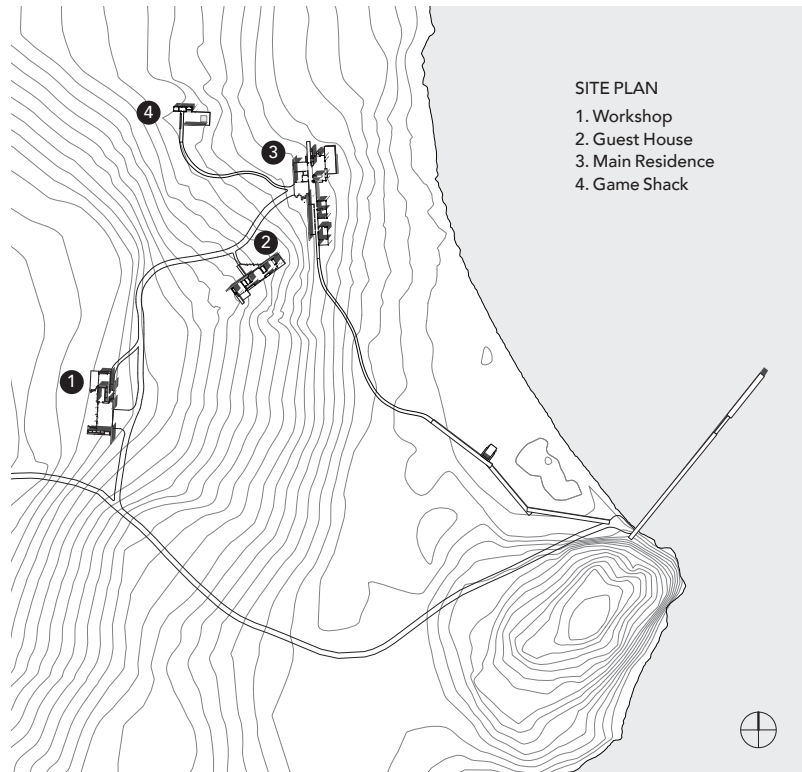
BOHLIN CYWINSKI JACKSON
HENRY ISLAND GUEST HOUSE
HENRY ISLAND, WASHINGTON

“It’s very cleanly laid out, designed, and detailed. There isn’t a bad side to it,” a jury member said of this remote guest house in the San Juan Islands. Bohlin Cywinski Jackson had designed the main house more than 10 years ago. Now the new owners were calling back to request a two-bedroom guest house where family and friends could enjoy extended stays.

“There was a desire on the part of the owners to have it be a self-sufficient guest house, but they intended for meals and activities to be centered on the main house,” says Ray Calabro, FAIA. “We

considered how to do just enough that it felt very comfortable but not draw energy away from gathering in the main residence.” Arrival is by boat, and they positioned it along a trail that leads from a common boat dock up through a forest, then turns back to a meadow that faces the bay. The low, linear building stretches from the forest to the meadow, “straddling those two worlds,” Ray says. Two bedrooms lie at opposite ends of the house, separated by a central seating area. On the gently sloping site, one bedroom is close to the earth, spilling out to a deck that gazes into the forest.





The other bedroom sits above grade on slender columns, its raised deck facing the water view. “One speaks more to shelter, the other to prospect over the site,” Ray says.

Our jury applauded the “wonderful layering of the exoskeleton” and sophisticated detailing. The design intentionally suppresses the boundaries between inside and out. Steel beams and posts are exposed within the glassy building envelope, and in one of the bedrooms a glass wall system steps over a low, board-formed-concrete seating ledge that continues out to the patio. Large lift/slide glass doors open the center section completely so that it reads like a porch. Dark-stained western red cedar cladding moves from outside to inside, and Douglas fir ceiling beams create a pleasing rhythm across the long façades. Even the weathered steel panels extend into each bedroom, becoming an oversized headboard. The layering of wood over steel echoes that of the main house and provides a visual link when viewed from the meadow.

As the architects learned from building the original house, the lack of ferry service to Henry Island informed the material choices, prioritizing prefab items. “The steel, glulam timbers, and metal siding were fabricated in Seattle and brought to a neighboring island, and then over to Henry Island in small quantities as we needed them,” Ray says. “The general contractor, Chris Huggins, was a mastermind of all the logistics and was just exceptional.”

That’s evident in the result. “It’s a beautiful concept, wonderfully detailed,” a judge said.—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER: Ray Calabro, FAIA, Bohlin Cywinski Jackson, Seattle

BUILDER: Chris Huggins, Hoxie Huggins Construction, Seattle

LANDSCAPE ARCHITECT: Allworth Design, Seattle

STRUCTURAL ENGINEER: PCS Structural Solutions, Seattle

PROJECT SIZE: 1,350 square feet

SITE SIZE: 5.09 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Aaron Leitz, Benjamin Benschneider

KEY PRODUCTS

CABINETS: Custom Douglas fir

CABINETS HARDWARE: Blum Blumotion

CLADDING: Weathering steel

COUNTERTOPS: PentalQuartz

DISHWASHER: Bosch undercounter

ENGINEERED LUMBER: Spearhead

ENTRY DOORS AND WINDOWS AND DOORS: Quantum

FAUCETS: KWC, Hansgrohe

FIREPLACE: Stuv

FLOORING: West Valley Hardwood white oak

FOUNDATION: Concrete

INSULATION: ROCKWOOL ROXUL

LIGHTING: Eaton, Element

REFRIGERATOR: Perlick undercounter

ROOF SYSTEM: Custom Steel Fabricators

ROOFING: NuRay standing seam metal

SINKS: Julien, Kohler, Infinity Drain

SURFACING: Heath Ceramics

TOILETS: TOTO

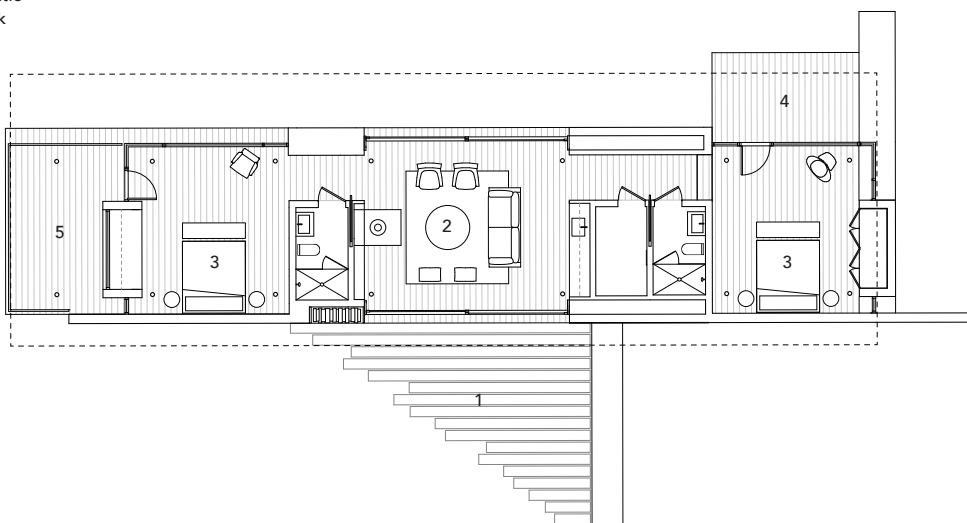
WALLBOARD: ACX fir plywood panels

WASHER/DRYER: Asko stackable

WINDOW WALL SYSTEMS/ WINDOWS: Quantum Windows and Doors

FLOOR PLAN

- 1. Entry
- 2. Living Area
- 3. Bedrooms
- 4. Outdoor Patio
- 5. Raised Deck





CITATION / CUSTOM ACCESSORY OR OUTBUILDING

OBSERVATION STUDIO
4015 STUDIO
PORTLAND, OREGON

“This is a really lovely backyard ADU,” a jury member said. “I like how it’s sited and what they did with the roof to create a wonderful space for music” on the mezzanine. After renovating the client’s Midcentury Modern house during the pandemic, the architects were called back to design a work-from-home studio in the backyard. “The house has a lot of covered porches; we wanted to re-vision that experience in the studio,” says Chris Brown, AIA. The upstairs portion cantilevers over the front door, and the building’s window placements “create an almost prismatic geometry,” Chris says. A north window points into the tree canopy, while a lower south window faces the family play structure. “You can see through the building south to north, creating a periscope for viewing the tree canopy.”

Its 1x4 vertical cedar siding matches that of the house but is stained instead



of painted to expose the mottled grain; and the board-formed concrete foundation echoes the terraced site walls. Interior materials are durable but richly detailed: hand-troweled concrete floor, white oak cabinetry and stair, and a steel handrail. “We chose beautiful materials but tried to deploy them in a way that didn’t feel as precious as the way they’re used in the house,” Chris says. The judges noticed, praising the “good details.”—*Cheryl Weber*

PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER: Chris Brown, AIA, principal in charge, Observation Studio (formerly Linden, Brown) Portland, Oregon

BUILDER: Raven Builders, Portland

LANDSCAPE ARCHITECT: Dorothy Bothwell, Bothwell Landscape Studio, Portland

PROJECT SIZE: 533 square feet

SITE SIZE: 0.16 acre

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Jeremy Bittermann Photography

KEY PRODUCTS

CABINETRY: Custom white oak by James Gudat, Maple Key

CLADDING: 1x4 tight-knot stained cedar
ENTRY DOORS/LOCKSETS: Sierra Pacific, Baldwin

FLOORING: Wide plank white oak

LIGHTING: RBW, Allied Maker

MILLWORK: Custom white oak

REFRIGERATOR: Sub-Zero undercounter

WINDOW SHADING SYSTEM: Lutron

WINDOWS: Sierra Pacific

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Ordinary

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CITATION / ARCHITECTURAL INTERIORS

WHITTEN ARCHITECTS
THE OVERLOOK
KINGFIELD, MAINE

In the best retreat house tradition, the Overlook creates a place of refuge after the owners have been outside—in this case skiing, hiking, and biking. While its hard shell withstands the cold alpine climate, “the interior is softer, even sculptural, more about resting and regenerating,” says Tom Lane, AIA. With an emphasis on all things local, the fireplace hearthstone came from the site and was used as a color reference for the interior finishes and furnishings. Eastern white pine, a Maine commodity, covers the floors, walls, and ceilings, while minimal window trim detailing erodes the division between inside and out. A local craftsman built the walnut kitchen cabinets and the island with fluted wood detailing. The plaster kitchen wall’s purposeful curve draws



you into the living area from the top of the steps, a technique used elsewhere as a subtle directional cue. “The interiors are spare but lovely, and the tone-on-tone pops it,” a judge said.

The lower level porte cochère, too, embodies the design’s pronounced sense of shelter. “They can drive the snowmobile right in, offload equipment, and get out of the weather,” says Russ Tyson, AIA. Sliding doors block the winter wind or open to summer breezes. “The homeowners often set themselves up to enjoy the sun there,” adds project designer Drew Bortles. “Two Adirondack chairs live in there at different times.”
—Cheryl Weber



PROJECT CREDITS

ARCHITECT: Whitten Architects, Portland, Maine

BUILDER: Sebastian Tooker, Sebastian Tooker Construction, Kingfield, Maine

INTERIOR DESIGNER: Heidi Lachapelle Interiors, Portland

LANDSCAPE ARCHITECT: Soren Deniord Landscape Studio, Portland

PROJECT SIZE: 6,500 square feet

SITE SIZE: 309 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Trent Bell Photography

KEY PRODUCTS

ACOUSTIC: ROCKWOOL Safe 'n Sound, ROXUL

CLADDING: Eastern white cedar and western red cedar

COOKING VENT HOOD: Zephyr

DISHWASHER: Bosch

ENTRY DOORS AND HARDWARE: Marvin

FAUCETS: Kallista

HVAC SYSTEMS: Mitsubishi

LIGHTING: Allied Maker, Worley's Lighting, Workstead

LIGHTING CONTROL SYSTEMS: Lutron HomeWorks

PAINTS/STAINS/COATINGS: Valhalla LifeTime wood treatment, Watco

RADIANT HEATING: Veissman

RANGE: Wolf

REFRIGERATOR: Liebherr

SINKS: Kraus, Kallista, Kast

TOILETS: TOTO

TOWEL HEATERS: Rejuvenation

TUBS: Kohler

WASHER/DRYER: LG

WINDOWS: Marvin



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CITATION / ARCHITECTURAL INTERIORS

HILLVIEW COVE
STUDIO AR&D ARCHITECTS
PALM SPRINGS, CALIFORNIA

Every interior decision at Hillview Cove was made in service to a calming environment. The architects interpreted that client request with just a few visually striking materials and cutaways that wash them with light. The exterior's board-formed recycled concrete walls continue inside, softened by deeply colored woods. A continuous skylight in the entry exposes the concrete wall's organic surface. In contrast to its light tones, the home's walls, casework, and kitchen cabinets are lined with teak-veneer panels, and lightly charred Douglas fir covers the ceilings. Likewise, gang-sawed, CNC-milled granite creates a moody backdrop in the primary bath. "The details were about wanting to have less fussiness, at least in their appearance. Just calm and simple and clean," says Sean Lockyer, AIA. Bronze detailing is threaded throughout—on fireplaces and in the primary bath's quirk joint reveals. Poured terrazzo floors tie everything together.

Landscape connections occur in every room. Glass panels frame intimate pockets of greenery outside the office and the primary bedroom and bath, and the great room's retractable glass wall opens to the pool terrace. "The pool is an inch and a quarter higher than the hardscape and has an infinity trough on all four sides," Sean says. "The idea was to make it look like a black mirror, a piece of art in the yard."

Our jury members praised the "continuity from exterior to interior," calling it "a handsome project overall."—*Cheryl Weber*



PROJECT CREDITS

ARCHITECT: Sean Lockyer, AIA, Studio AR&D Architects, Los Angeles

BUILDER: Mark Hahn, Qualcon, Rancho Mirage, California

INTERIOR DESIGNER: Sam Cardella, Cardella Design, Palm Springs, California

LANDSCAPE ARCHITECT: Marcello Villano, Palm Springs

PROJECT SIZE: 7,200 square feet

SITE SIZE: 0.50 acre

CONSTRUCTION COST: \$700 per square foot

PHOTOGRAPHY: Lance Gerber

KEY PRODUCTS

DISHWASHER: Miele

EXHAUST FANS: Fantech

HVAC TRIMLESS REGISTERS: Titus FlowBar

HVAC SYSTEM: Trane

FAUCETS: Watermark, Brizo, Blanco

FIREPLACE: Stellar Hearth Products

GARBAGE DISPOSAL: InSinkErator

LIGHTING CONTROL SYSTEM: Lutron

OUTDOOR GRILL: Fire Magic by RH Peterson

OVENS: Miele

REFRIGERATOR: Sub-Zero

SHOWERHEADS: JACLO

SINKS/SOAP DISPENSER: Blanco

TOILETS: Geberit

UNDERCOUNTER REFRIGERATOR: Sub-Zero

WASHER/DRYER: Maytag

WATER HEATER: Rheem

WINE REFRIGERATOR: Wine Guardian



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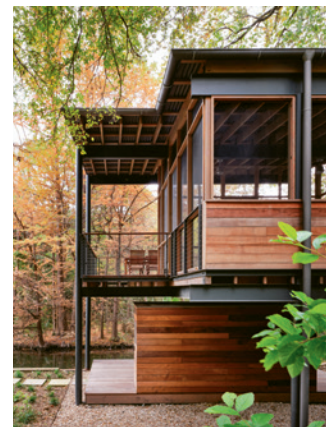
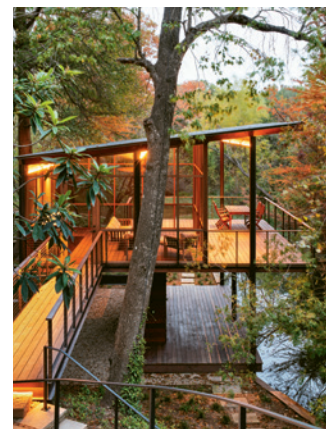
CITATION / CUSTOM OUTDOOR LIVING DESIGN

FURMAN + KEIL
THE ROOST
AUSTIN, TEXAS

Our judges called **The Roost** “a beautiful pavilion.” Located at the bend of a tributary of Lake Austin, it replaces a moldering boathouse that contained an illegal apartment. The waterway, which is often stagnant, swells during periodic downpours and floods its banks, along with anything else nearby, until the Lake Austin dam is opened. Stormwater sweeps debris along its path, depositing a good deal of it right at this bend. The clients came to Furman + Keil for a replacement structure that would remediate the natural water flow issues and provide them with an elevated platform for lounging and birdwatching.

As a protected wetlands, the construction challenges onsite were myriad. “We had to bring everything in on a 15-foot flat bottom boat, and the demo material had to go out that way as well,” says principal Troy Miller. The team salvaged most of the existing steel piles and lifted the new structure above the flood plain. A storage shed below is “designed to flood” because, says Troy, “that’s unavoidable.”

Part screened porch and part aerie, **The Roost** has lived up to its name, attracting owls who hunt along the waterway. Everyone, it seems, enjoys the shelter it now provides from the hot Texas sun. “Shade is such a privilege here sometimes,” Troy notes. “That’s what the project was doing—creating shade without being closed off to the environment around it.”—*S. Claire Conroy*



PROJECT CREDITS

ARCHITECT: Troy Miller; Phillip Keil; Gary Furman; Maanasa Nathan; Dawson Williams, Furman + Keil, Austin, Texas
BUILDER: Crowell Builders, Austin
LANDSCAPE ARCHITECT: Word + Carr Design Group, Austin
LIGHTING DESIGN: Studio Lumina, Austin
PROJECT SIZE: 880 square feet
SITE SIZE: 0.80 acre
CONSTRUCTION COST: Withheld
PHOTOGRAPHY: Leonid Furmanskyy

KEY PRODUCTS

CEILING FANS: Modern Fan. Co.
CLADDING/DECKING: Ipe
FLOORING/ROOFING: Douglas fir
DOOR HARDWARE: Baldwin
LIGHTING CONTROL: Lutron
PAINTS/STAINS: Benjamin Moore, Sherwin-Williams
PAVERS: Lueders limestone
REFRIGERATOR: Summit

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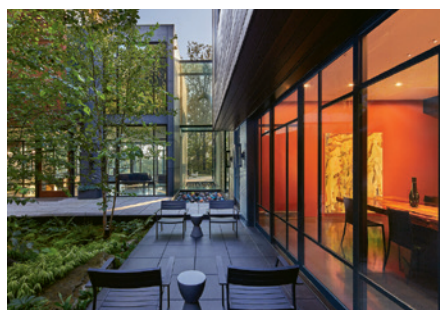
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MODE4 ARCHITECTURE
PIVOTING
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As we move ahead in the post-pandemic years, we're starting to see how design thinking and client programs shifted as a result of new priorities. It was an awakening of sorts that drove even owners of primary residences—not just vacation homes in scenic locales—to give greater consideration to the areas outside their houses. That's what happened on Mode4 Architecture's citation winner—a remodel of an original house by architect Robert M. Gurney, FAIA—and it actually happened mid-design.

"Pivoting refers to the doors on this addition and remodel, but it was also a response to the pandemic and how we use outdoor spaces," explains architect Christopher Tucker, AIA. "We had to stop and pivot in a different direction on

this project. At first, we had designed a more interior space."

Ultimately, the scope was expanded into a retrofit of an attached garage and its adjacent gravel parking pad into a dining room that opens onto a courtyard garden and entertaining space. A new garage, studio space, and carport were also added, with the carport flexing as an event pavilion. Those pivot doors open the carport to the courtyard or stay closed to conceal the cars within.

Said our judges, "It creates this wonderful courtyard out of this liminal space and pulls all of these other spaces into it with a level of porosity that's very well done. It's all about the leftover space and how they captured that."
—S. Claire Conroy

PROJECT CREDITS

ARCHITECT: Christopher Tucker, AIA, Mode4 Architecture, Alexandria, Virginia

BUILDER: Steve Howard, Square One Development, Hagerstown, Maryland

LANDSCAPE ARCHITECT: SPD Landscape Studio, Silver Spring, Maryland

PROJECT SIZE: 5,000 square feet

SITE SIZE: 0.66 acre

CONSTRUCTION COST: \$600 per square foot

PHOTOGRAPHY: Anice Hoachlander

KEY PRODUCTS

GARAGE DOORS: Clopay

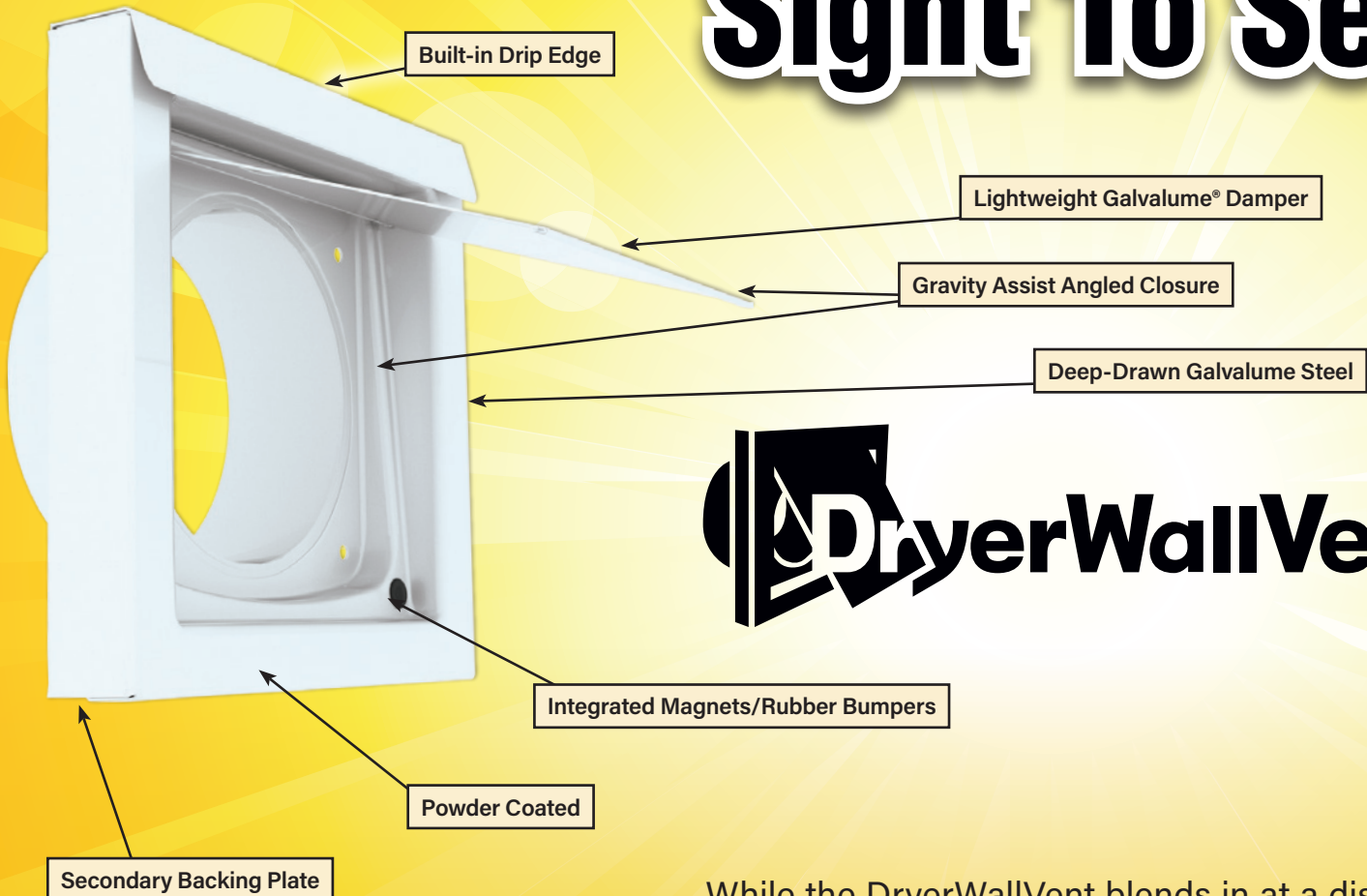
PIVOT DOORS: Mahogany and steel, custom design by Christopher Tucker and Kenneth Lopez, Mode4

PIVOT DOOR HINGES: FritsJurgens

WINDOW/WINDOW WALL SYSTEMS: Western Window Systems

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CITATION / RESIDENTIAL SPECIAL CONSTRAINTS

ROBERT M. CAIN, ARCHITECT
REDIVIVUS
ATLANTA

Robert M. Cain’s firm has a history of saving endangered buildings. And this is one of its most successful rescues so far. The small midcentury apartment building was on the brink of demolition when project architect Carmen Stan, AIA, ran across it while walking her dog.

“It had been on the market for years, and under contract by a number of developers who could not satisfy the parking requirement,” says Bob. He was intrigued by the possibilities of the building, which dead ends in Piedmont Park, Atlanta’s stellar Olmstead-designed urban oasis, but the clock was ticking.

“It was scheduled for demolition in 30 days by the city,” he recalls. “We had to scramble to stabilize the building enough to make the case for renovation. The city is dealing with all these con-



demned buildings, and they just want to tear them down.”

Although developers before him had failed, Bob had an ace up his sleeve—knowledge of an obscure city ordinance allowing pre-1965 buildings to forgo parking. What that meant, though, was compliant parking, because ultimately the firm was able to squeeze in three tight spaces. Those spaces now serve the firm’s new offices on the ground level and two rental apartments above.

Salvaged and recycled materials, PV panels, a high-performance retrofit substantially beyond code, and a restorative garden of native plants ensure a bright future for this human-scale project. Said our judges, “They really made something special out of what would have been a teardown.”—*S. Claire Conroy*

PROJECT CREDITS

ARCHITECT/INTERIOR DESIGNER: Robert M. Cain, FAIA, principal; Carmen Stan, AIA, project architect, Robert M. Cain, Architect, Atlanta

BUILDER: Jeff Meadows, Biltmore Construction Management, Smyrna, Georgia

LANDSCAPE ARCHITECT: Georgia Hill, LEED Green Associate, Beautyberry Gardens, Decatur, Georgia

STRUCTURAL ENGINEER: Kelly Allbright, PE, PEC Structural Engineering, Decatur

PROJECT SIZE: 4,098 square feet

SITE SIZE: 0.10 acre

CONSTRUCTION COST: \$155 per square foot

PHOTOGRAPHY: Frederik Brauer

KEY PRODUCTS

APPLIANCES: Summit, Bosch, LG (living units); Sub-Zero under-counter (office)

CABINETRY HARDWARE: Häfele; Emtek

ENTRY DOORS/DOOR HARDWARE: Rixson pivot hardware; LINNEA; Pella

FASTENERS: Simpson Strong-Tie

FAUCETS: Grohe; Kohler

FLOORING: Eutree

GARAGE DOORS: Overhead Door Co.

HVAC: Daikin Mini-splits (office); Carrier (living units)

INSULATION: Icynene

PAINTS: Sherwin-Williams

ROOFING: GAF PVC membrane

SHADING: Lutron roller shades

SINKS: Kohler; Duravit

TOILETS: Duravit

WINDOWS: Pella

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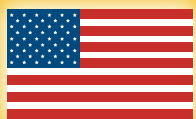
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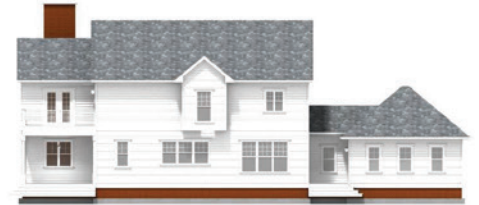
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ADVERTISER'S INDEX

ADVERTISER	PAGE NO.
3A Composites	42-43
Architectural Grille	85
Benjamin Obdyke	49
Camina & Schmid, Inc.	59
Chief Architect	4-5
Clopay Corporation	11
Dal-Tile Corporation	14
Enviroshake	37
Hope's Windows	74
In-O-Vate Technologies, Inc.	89, 91
Kolbe Windows & Doors	41
La Cantina	61
Liebherr Group	69
Loewen Windows & Doors	53
Marvin Windows and Doors	19-26
Mid-Atlantic Timberframes	6-7
NanaWall Systems, Inc.	13
Petersen Aluminum	8
Propane Education & Research Council	32
ProVia, LLC	95
Savaria	54
Sierra Pacific Windows	30-31
SoftPlan Systems, Inc.	92
Trex Company, LLC	51
VERSATEX Building Products, LLC	87
Viewrail	81
Weather Shield Windows & Doors	67
Western Window Systems	2-3
Westlake Royal Building Products	96
Windsor Windows & Doors	83



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CITATION / ARCHITECTURAL DETAILS

DSPACE STUDIO
DUNELANDS
SAUGATUCK, MICHIGAN

One the chief talents good architects have is the almost miraculous ability to conquer the “unbuildable sites.” This scenic property overlooking Lake Michigan had languished for some time, caught between its physical and code constraints and potential buyers’ programmatic needs.

“It’s a protected national dune, and there was just one spot to put the house,” says Kevin Toukoumidis. “We were left with a very small footprint—on top of a flat dune where one side drops down 60 feet to the lake.”

The entry side of the house is also a popular walking area for the neighborhood, presenting a privacy challenge for the clients, who wanted a very transparent, glass-filled house. What’s more, says the architect, “the winds are very intense in this microclimate—sometimes reaching gale force.”

The firm’s solution to the client’s desire for prospect and refuge is a front courtyard and a series of clever Cor-Ten steel panels that open and close manually. “They rotate very easily a full 360 degrees, but you can lock them in place with throw bolts,” notes Kevin. “It’s a cloistered experience when closed, and they’re sculptural elements when open. Or they can rotate to focus on or frame nature.”

Said one judge, “This detail is so nice—so well done and well presented. The level of documentation they provided with the entry is so important in this category.”

—S. Claire Conroy



PROJECT CREDITS

ARCHITECT/INTERIOR DESIGN/LANDSCAPE

ARCHITECT: Kevin Toukoumidis, AIA, principal in charge; Jordan Snittjer, project architect, dSPACE Studio, Chicago

BUILDER: Matt Bruursema, Tony Zahn, Zahn Builders, Holland, Michigan

STEEL FABRICATOR: Bob Harmsen, Harmsen Steel, Zeeland, Michigan

SITE SIZE: 4 acres

CONSTRUCTION COST: Withheld

PHOTOGRAPHY: Ty Cole

KEY PRODUCTS

CLADDING: StoSignature stucco

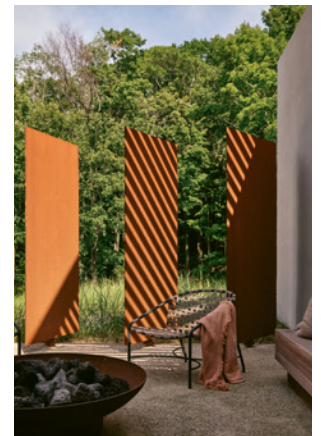
ENTRY DOORS/WINDOWS/
WINDOW SYSTEMS: Panoramah!

EXTERIOR LIGHTING: Flos, SPJ Lighting

FIRE PIT: Paloform

OUTDOOR APPLIANCES: Kalamazoo Outdoor Gourmet

SHADING: Dizal louvers





CITATION / CUSTOM ON THE BOARDS

ANACAPA ARCHITECTURE
VALLEY ESTATE
MONTECITO, CALIFORNIA



Valley House's linearity and vertical layering was inspired by several Richard Serra sculptures owned by the clients, who are big art collectors. “We wanted the walls to be rooted in the landscape and even be conveyed as somewhat of a ruin, as if it’s been there a long time,” says Tony Schonhardt, AIA, director of design. Staggered diagonally across the 2-acre plot, they align with the natural topography that gently slopes from northwest to southeast, allowing the landscape to meander through and around the structures. The self-finishing rammed earth walls define four volumes—main house, guest house, garage, and pool cabana—and eliminate the need for a second decorative layer. “The height of the walls is

dictated by what is structurally required to support those very simple roof elements,” he says.

A spare palette prevails: Interior partitions are wood with metal accents. Stone flooring continues out to the landscape, and the wood roof planes cover both interior and exterior spaces, strengthening connections between inside and out. “Every space offers the opportunity to engage with the natural world visually and physically through greenery or water moving around,” Tony says. “It creates a language whereby we are inviting the user to sit outside as much as inside.”

“This looks like a modern Bauhaus,” a judge said. “It’s a great rendering.”
—Cheryl Weber

PROJECT CREDITS

ARCHITECT: Dan Weber, AIA, principal in charge; Tony Schonhardt, AIA, design director; Lila Boyce, project manager; Anacapa Architecture, Santa Barbara, California

BUILDER: Hill Construction, Los Angeles

INTERIOR DESIGNER: Lila Boyce, senior interior designer; Nicole Robinson, Tete Ramirez, Anacapa Architecture

LANDSCAPE ARCHITECT: Ground Studio, Santa Barbara

PROJECT SIZE: 8,830 square feet

SITE SIZE: 2 acres

PHOTOGRAPHY: Nick Kvistad (models), Places Studio (renderings)

KEY PRODUCTS

ENTRY DOORS: FritsJurgens hardware

FIREPLACE: Isokern

WINDOWS: OTIIMA

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