

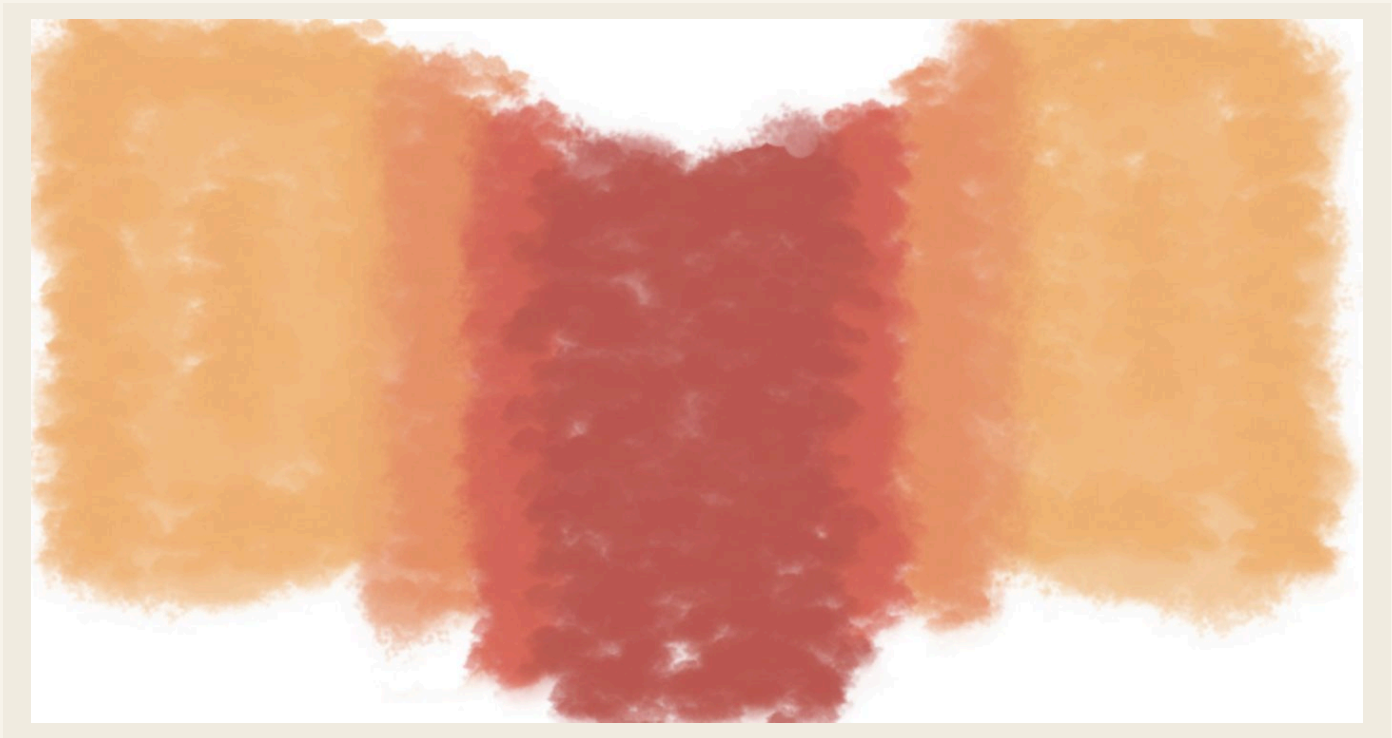
Savannah N Scruggs

DESIGN PROFESSIONAL

I am looking to join a small or mid-size residential firm where the design conversation happens close to the client and close to the site — a studio that drafts its own details, visits its own framing, and treats a house as a piece of architecture rather than a product.

savannah@snittdesign.com snittdesign.com





Public-to-private gradient study, watercolor — Refuge for Portland

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Six projects, in the order the website shows them: they open at the scale of a city block and end at a single bolted connection. Every drawing on snittdesign.com is in this book; the site is the current and canonical version.

About

I grew up around buildings that were maintained, repaired, adapted, and used hard. That made me attentive to the ordinary places where design succeeds or fails: the door that swells, the step that catches water, the room that never quite gets morning light.

The farm I grew up on was a set of structures that had to keep working through weather and use and the inattention of whoever wakes up tired. A gate has to swing right. A roof has to drain the way the slope of the land asks it to. An animal will tell you immediately whether the space you built for it makes sense. I learned to look at the way a building behaved under load — daily load, not theoretical load — long before I learned the word *tectonics*. I think this is where my attention to detail comes from, and my impatience with architecture that performs well on paper and badly in life.

I went to Washington State University for my degree and discovered fairly quickly that the projects I cared most about were residential. Multi-family housing, the Portland refuge studio, a mixed-use block in South Lake Union — what kept pulling me was always the question of how the building met the person who would live inside it. Since graduating I have worked on a custom residence in Churchville, Virginia, designing the primary suite, kitchen, and living and dining commons, and authored the complete construction documents for a carport built in Walla Walla in 2026. The Virginia House taught me what it means to design for one named family across four design iterations. The Walla Walla carport taught me what it means to commit a drawing to lumber and concrete. It is the first of my drawings to become a building, and it is already not the last: the Davis St House — a downsizing owner’s smaller home in College Place, Washington, that I carried alone from the first site visit through design, construction documents, energy-code coordination, and permitting — is under construction now.

I care about light and threshold and the sequence of arrival — the moves that decide what a room feels like before anyone names what it feels like. I care about material that ages into a site rather than fighting it. I care about ceilings that do real work, plans that support how a family actually moves through a day, and details that quietly absorb the friction of being lived in. I would rather a plan that works on a tired Tuesday than one that photographs well. John Lautner is a touchstone for me because his houses are about atmosphere — light and prospect and the body in the room — and not about a signature. Frank Gehry’s own residence is a touchstone for the opposite reason. It is a working house that took itself less seriously than the discourse around it, and it stayed a house. Between those two examples is most of what I want to learn how to do.

Where I want this to go is residential practice — not the catalog kind, and not the magazine kind, but the kind where a firm sits across the table from a client and a site and a budget and is willing to take all three of them seriously. I am ready to be the youngest person in that room. I want to author drawings that survive their trip through permitting and framing. I want to keep asking what it takes for a house to be a place a particular family dwells in, rather than a house any client could have ordered. That is the practice I am looking to join.



Savannah N Scruggs

DESIGN PROFESSIONAL

EDUCATION

B.S. Architecture — Washington State University

Senior capstone: Lithos, eight-person IPD team · finalist presentation to the site’s developing architects · 2nd place

SELECTED EXPERIENCE

Virginia House — custom residence, three-room scope, CD set + permitting

Carport, Walla Walla — full CD set, site visits, built 2026

TOOLS, IN SERVICE OF THE WORK

Revit · AutoCAD · SketchUp · D5 Render · Adobe suite

Watercolor and a pencil, where they see better

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Walla Walla, Washington · available to relocate



We rendered the corner in Seattle rain on purpose — the heavy carved base and the lit glass floors above are the building’s whole argument.

What can one block give back?

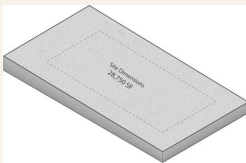
Lithos

Lithos was our senior capstone — the culmination of four years of school, undertaken by an eight-person Integrated Project Delivery team against a real-world RFP at 701 9th Avenue North in South Lake Union. There is no housing in the building: an immersive art gallery, makerspace, market, spa, and lounge at the base; offices in the middle; a public rooftop above. We were one of two finalist teams who presented to the architectural firm developing the site, and the competition awarded us second place.

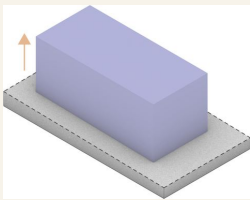
SITE	701 9th Ave N, Seattle
PROGRAM	Gallery · makerspace · market · spa · offices · rooftop
TEAM	8-person IPD · architecture + CM
TARGET	LBC Petal Certification
OUTCOME	Finalist presentation · 2nd place
ROLE	team member (8-person Integrated Project Delivery team)

Lithos was a genuinely collaborative project; the prose on this page says we throughout. My own hands were deepest in the massing and view-fan strategy, the public base plans, and the presentation drawing set.

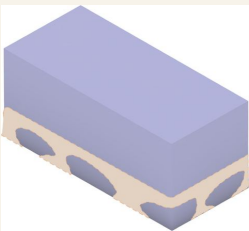
VOIDS AND CUTS · FORM GENERATION



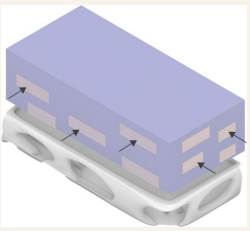
01 · The site



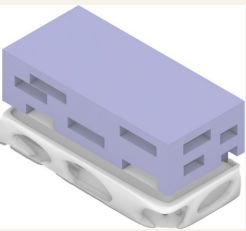
02 · Extrude the envelope



03 · Carve the base



04 · Subtract the voids

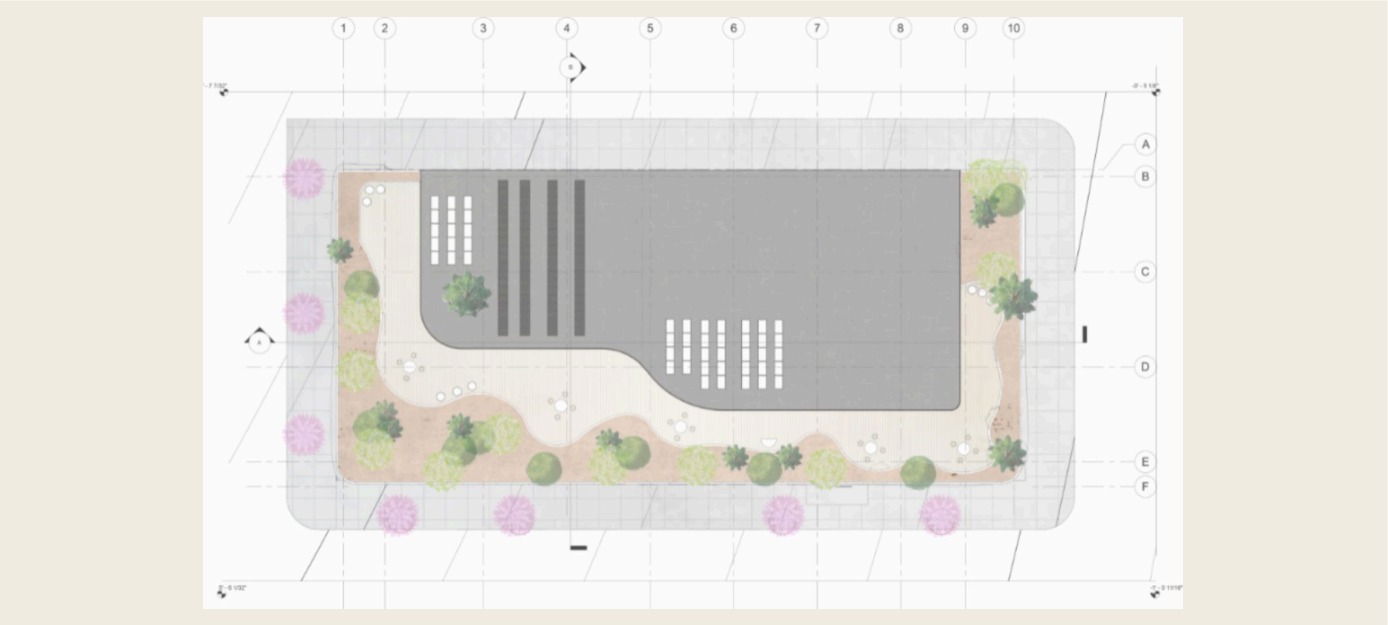


05 · The massing

THE SECTION

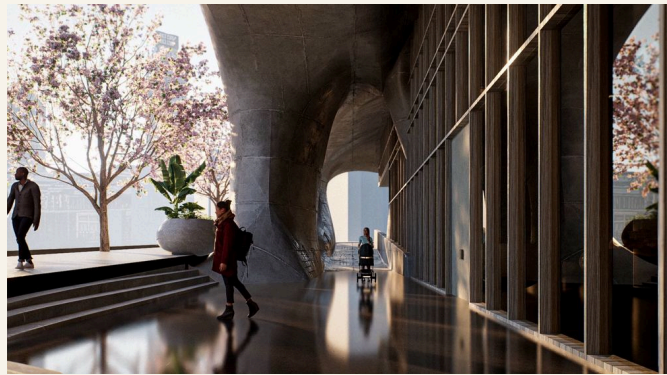


We let the section carry the argument: the cave-like public rooms at the base, the disciplined office floors above, and the void that lets you stand on the roof and see down into the gallery.



The site plan — the block holding its corner of South Lake Union, with the carved entry opening toward the intersection the neighborhood actually uses.

ROOMS THAT BELONG TO THE CITY



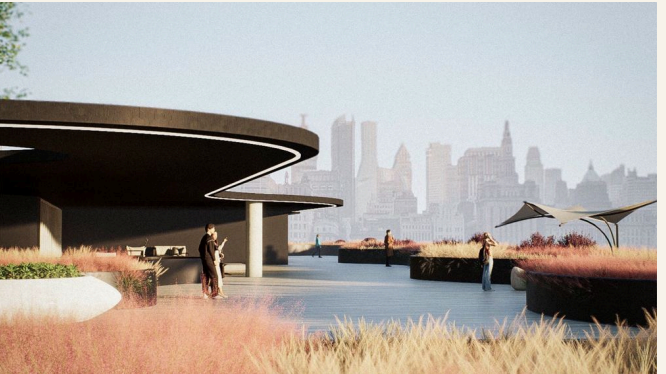
We kept the entry low and heavy so that walking in feels like entering the carved ground of the block, not a lobby.



The makerspace sits inside the base's vaults; the stools roll because we meant the room to be rearranged by whoever is using it that night.

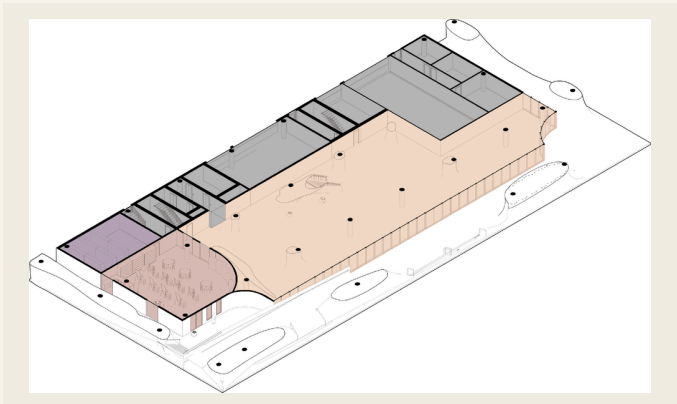


We gave the lounge the base's darkest, quietest register — the counterweight to the market and gallery around it.



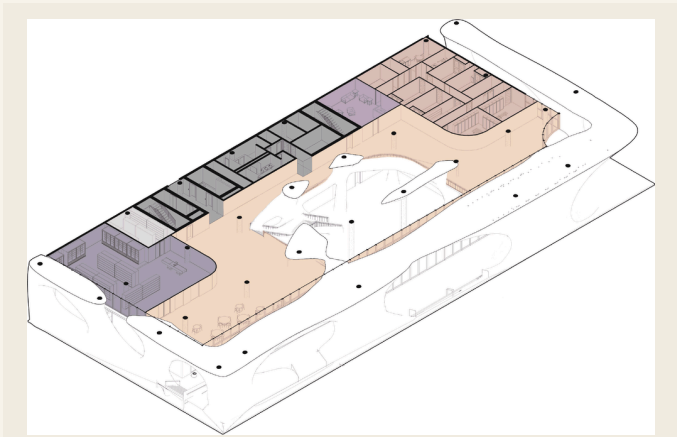
We kept the rooftop public to the top of the building — planted, shaded, and aimed at the skyline the neighborhood already comes here to see.

THE PROGRAM, FLOOR BY FLOOR



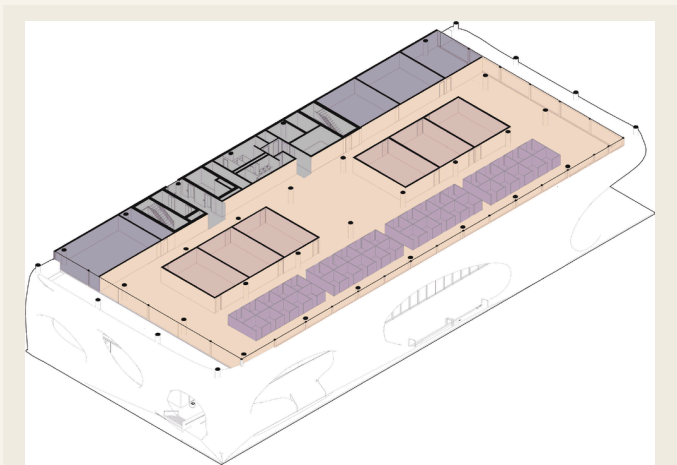
- FLOOR 1
- Interactive Art Gallery
 - Maker Space
 - Storage
 - Core

Floor one — the immersive gallery and maker space carve the public base.



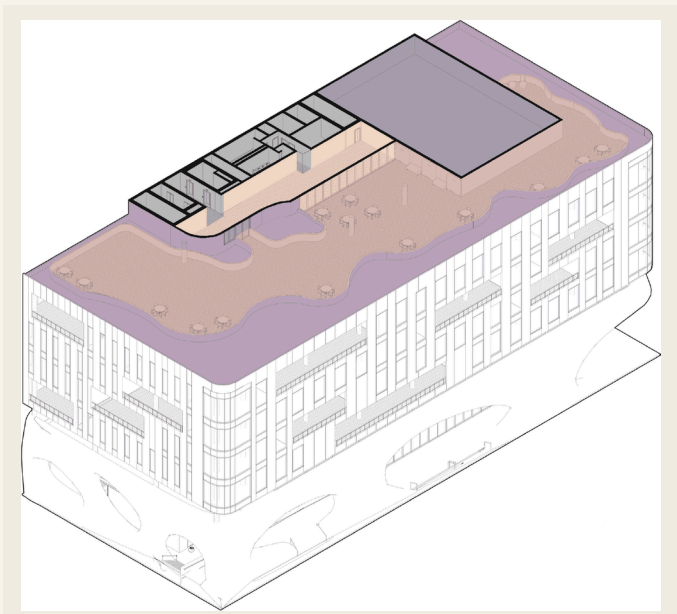
- FLOOR 2
- Interactive Art Gallery
 - Stop N Go Store
 - Spa Lobby
 - Spa
 - Core
 - Storage

Floor two — the store and spa wrap the gallery's upper volume.



- FLOOR 3
- Core
 - Offices / break room / storage
 - Cubicles
 - Small conference rooms
 - Open plan design

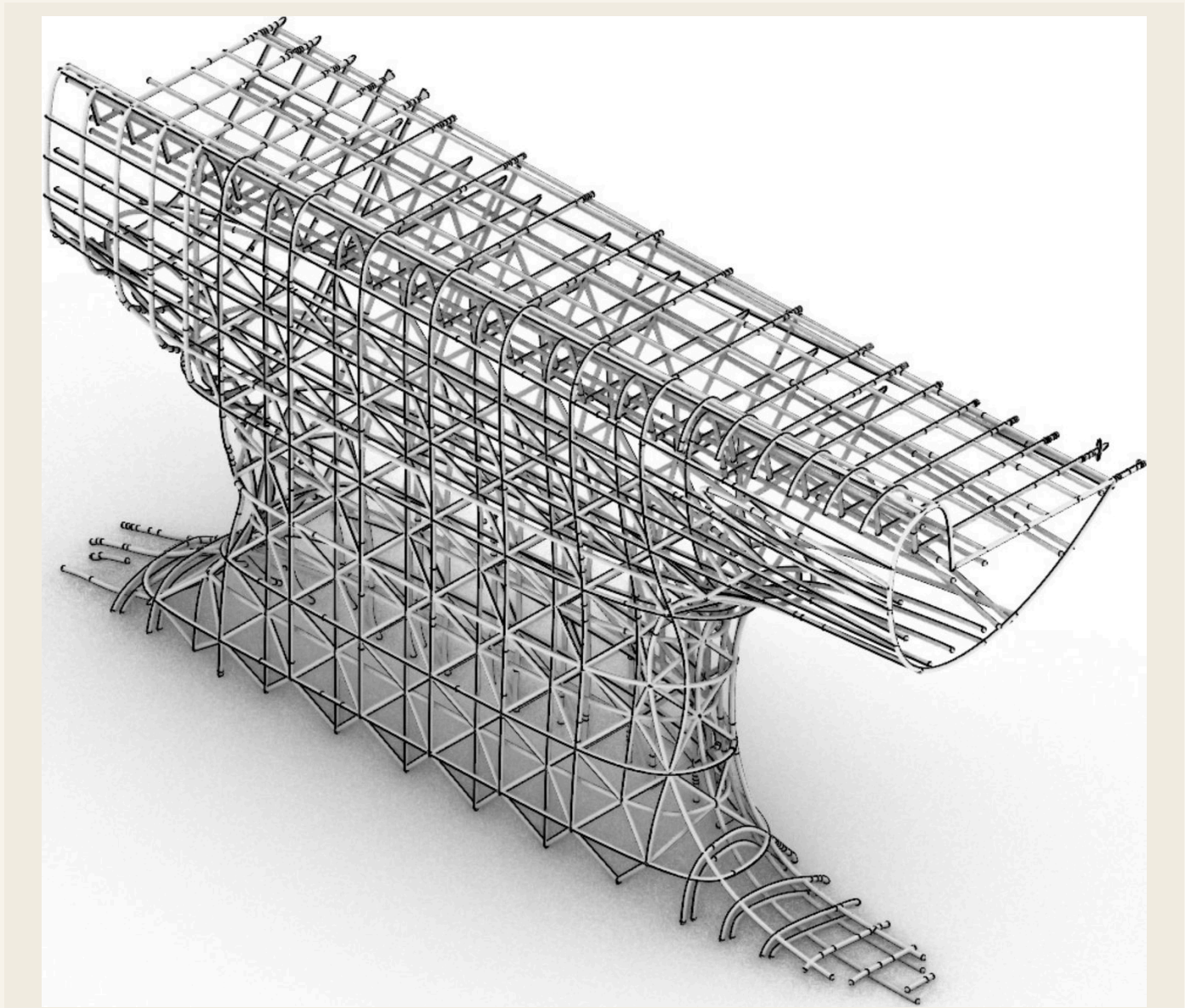
Floor three — the office floor, consolidated so the plates stay open to the view fans.



- FLOOR 4
- Public Space
 - Outdoor Seating
 - Green Space
 - Mechanical room
 - Core

The rooftop — public to the top of the building: green space, seating, and the view the neighborhood already comes for.

DRAWN, COSTED, SEQUENCED — ONE LANGUAGE



The CNC-paneled space frame behind the building's GFRC panels is where the construction-management half of our team and the architecture half found common language — a system that could be drawn, costed, and sequenced without the three readings contradicting each other.

PROCESS

How does a massing learn what to give away?

We started from the full envelope the pro forma wanted and carved the public rooms out of it — testing each void against cost, sequence, and the Petal requirements in the same conversation. The form-generation sequence became the team's referee: if a cut couldn't be drawn, costed, and defended to the developer in one sitting, it came back out. The five states below are that argument in order — the site, the envelope it allowed, the base carved for the public rooms, the voids subtracted, and the massing that survived all of it.



The shared terrace between the corten volumes and the glass dining pavilion — where being around other people is the easy option rather than the required one.

Can a refuge behave like a host?

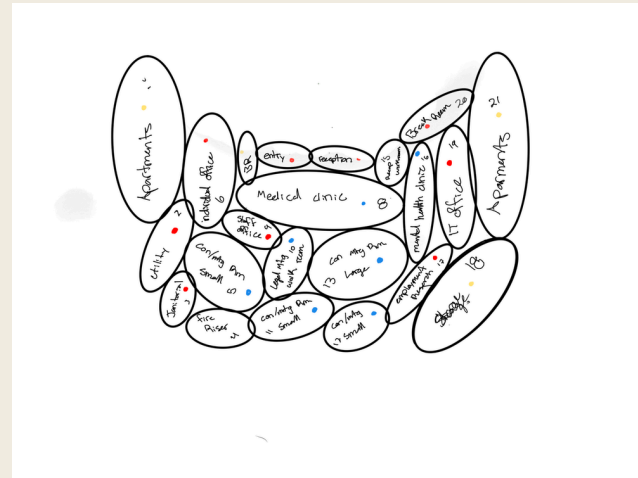
Refuge for Portland

A refuge is the hardest test of the claim that architecture can support dwelling. The residents arriving at this building have, by definition, been failed by every other place that should have held them. I designed the building to invert the institutional reflex — services pulled into the core, private rooms turned outward to light and trees — so that the first thing the building offers a person is the thing they have least often been given. A room of their own.

SITE	Portland, Oregon
PROGRAM	Residential refuge · medical, legal + social services
TYPE	Studio project · sole author
MATERIAL	Corten exterior · oak floors
ROLE	designer

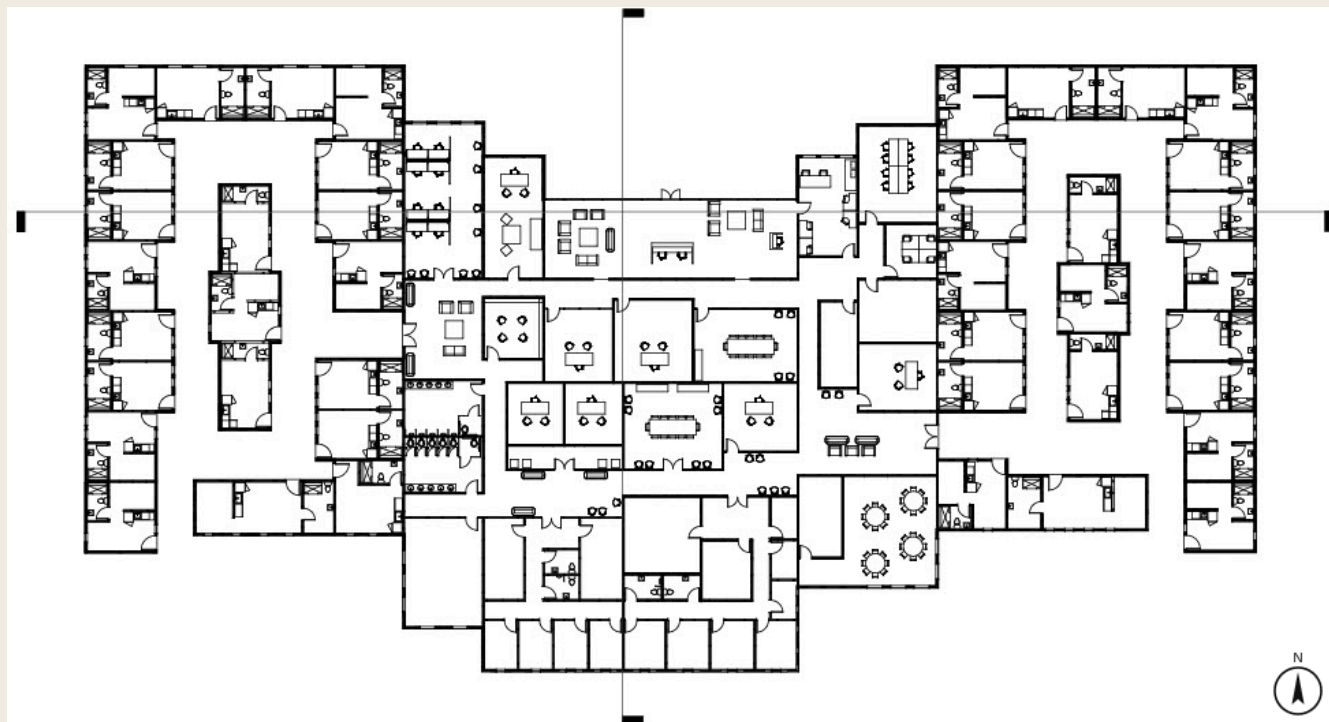
THE PUBLIC-TO-PRIVATE GRADIENT

Early in the project I worked the plan out as a watercolor palette study — the middle of the spectrum the most public, the ends the most private — and that diagram remained legible in the final building.



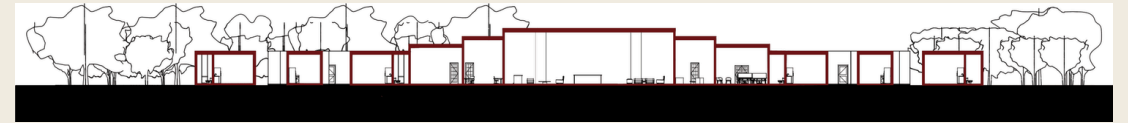
I drew the program study that preceded it by hand: apartments held at the edges, services gathering at the core.

THE INVERTED PLAN



I planned the typical floor so that no apartment is more than a few steps from a window, a seat, or a person.

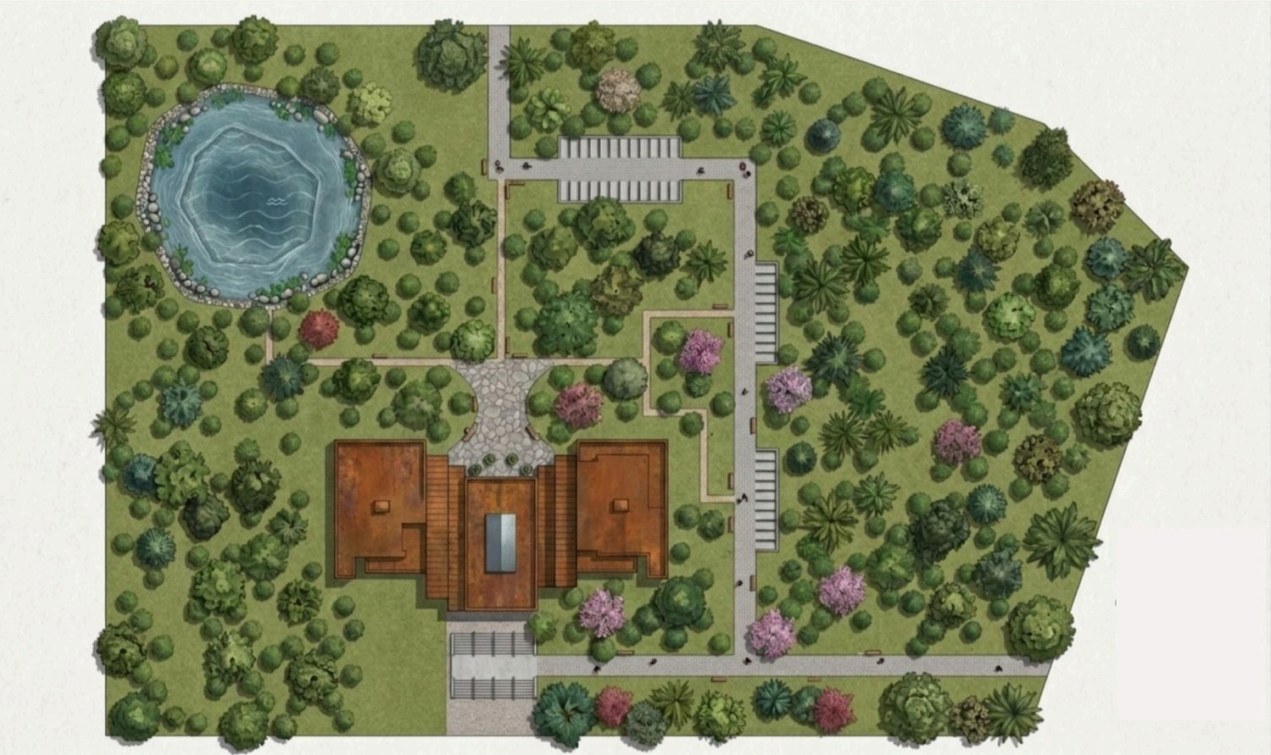
FOUR CEILING HEIGHTS



I stepped the ceiling through four heights across the section. The taller volumes pull daylight deep into the plan; the lower ceilings make the more intimate rooms feel held.



Interior floors are rich oak, because the word I kept coming back to was home, and oak is what home feels like underfoot.

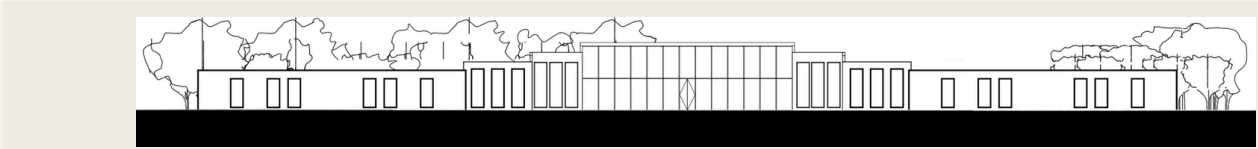


The site plan, rendered in the landscape's own colors — the corten roofs sitting in the tree cover, the pond to the northwest, and the paths that let a resident take a short walk without leaving home.



From above, the building keeps the promise the site plan makes — low corten roofs in the tree cover, a building that agreed to belong to its ground.

A BUILDING THAT BEHAVES LIKE A HOST



The north elevation, redrawn — the building's public face: long, low, and quiet under its tree line, with the glass of the entry the only thing that announces itself.

PROCESS

How does a plan welcome someone the city has failed?

I did not trust the inverted plan until I could paint it. The bubble study put the apartments at the edges and the services at the core; the watercolor tested whether the public-to-private gradient actually read as a gradient — the middle of the spectrum the most public, the ends the most private. Both drawings survived into the final building almost unchanged, which is how I knew the idea was structural and not rhetorical.

INSTITUTIONAL DWELLING · ACADEMIC PROJECT

Residences along the perimeter, services at the core — so the first window a resident finds opens onto trees and weather, not onto a corridor.



The courtyard between the two timber volumes on a market morning.

How does a building make room for its block?

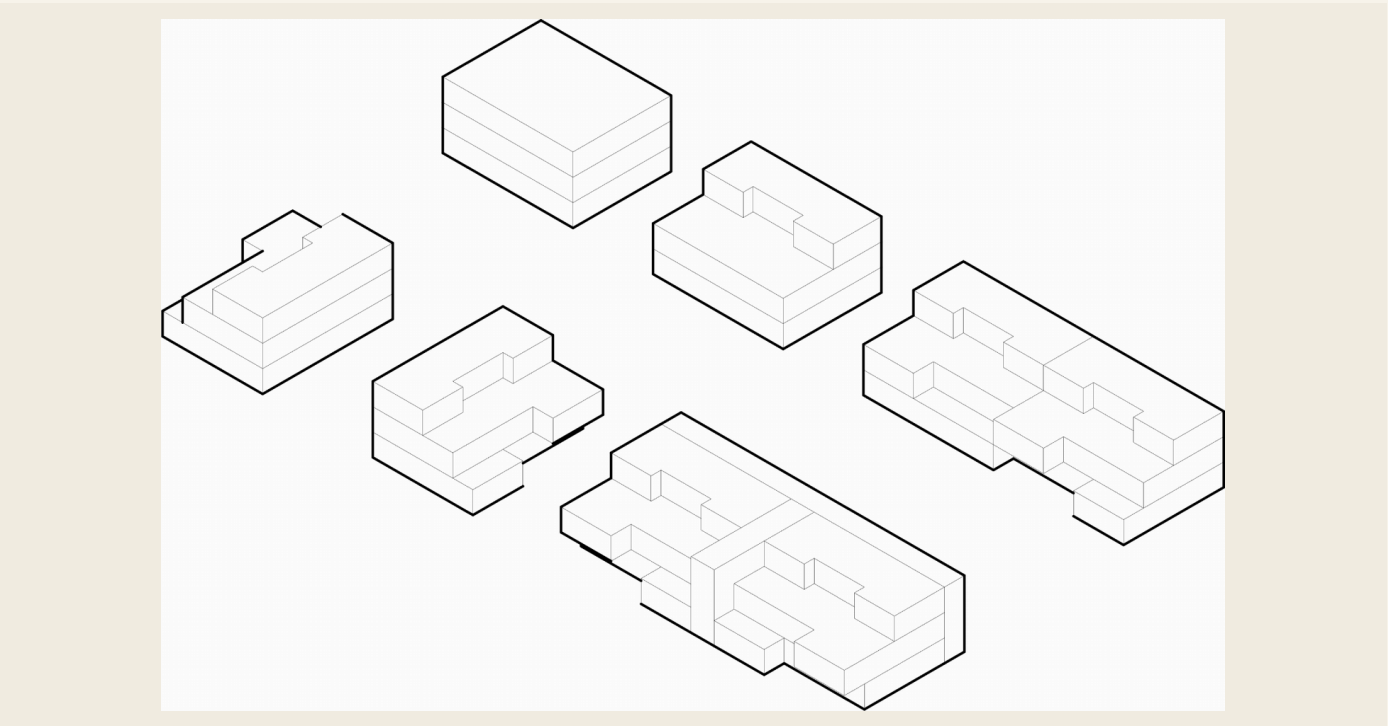
Timber Way

A multi-family building is the part of a neighborhood that either makes room for the rest of the neighborhood or quietly displaces it. We designed Timber Way to do the first. The building keeps its block porous — an amphitheater you can fall into on the way past, a marketplace stair that turns into Friday-night seating, a tube of light that opens as you climb it. The street has not been replaced; it has been given more places to gather, and a place to live above them.

SITE	Wallingford, Seattle
PROGRAM	Apartments over market, gallery walk + amphitheater
STRUCTURE	Cross-laminated timber
TYPE	Studio project · two-person team
ROLE	co-designer, with Lindsay Almos

Timber Way was co-authored with Lindsay Almos; the prose says we throughout. The thresholds — The Tube, the marketplace stair, the gallery walk — were worked jointly at the table.

A BLOCK LEARNING TO STAY POROUS



We kept these six states of the same block pinned above the desk as a reminder of what the building had promised the street.

THE TUBE · FROM CITY TO APARTMENT



We lined The Tube with panels that get smaller as you climb, so the walls open progressively and the daylight increases as you rise.

GATHERING, ABOVE AND BELOW



We lined the shared circulation with display walls that turn it into a slow gallery, giving residents a reason to pause, meet, and claim the building as more than a stack of units.



We cut the section to show the marketplace level held under the timber volumes — where the street's life and the residents' route upward share the same structure.

THE PLANS · CITY BELOW, DWELLINGS ABOVE



The ground floor and the third floor, drawn at the same scale — the public rooms the block gives the street below, and two dwellings held around the core above.

TIMBER IS THE MEANS, NOT THE MEANING



We held the street elevations to the block's existing datum; the new volumes step where the neighbors step.

PROCESS

How does a threshold announce a change of scale?

The question we kept testing was whether a resident could feel the city let go of them as they climbed. We lined the route with panels that shrink as you rise, so the walls open progressively and the daylight increases — compression at the bottom is the city, expansion at the top is the apartment. The massing sequence ran in parallel: six states of the same block, each one giving a little more ground back to the street.



The same façade rendered — the two gabled wings and the entry porch under the site's old trees

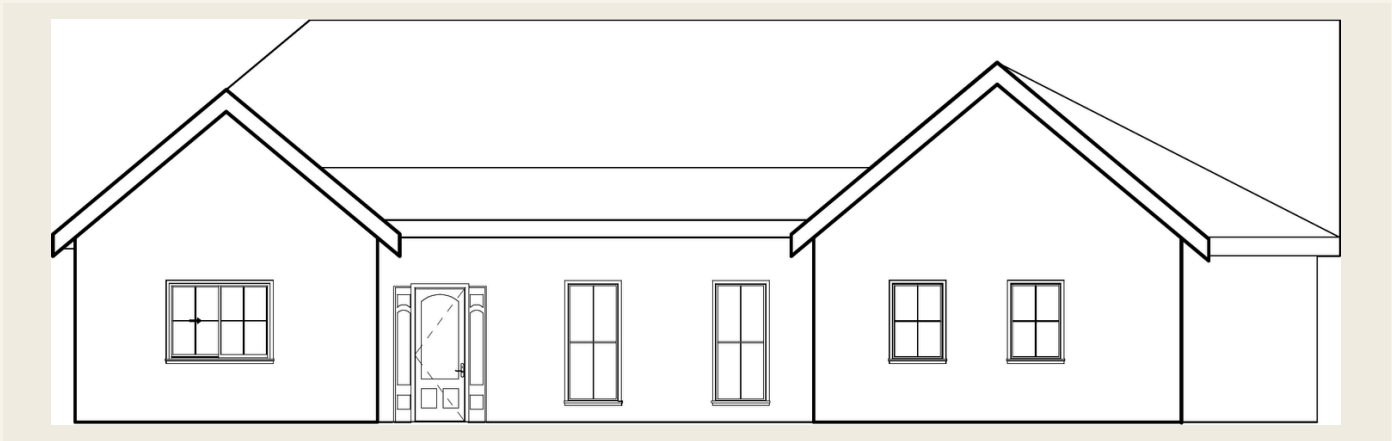
Designing for one named family

Virginia House

The Virginia House is the project in which the resident stops being a category and becomes a family with a name. My scope was the primary suite, the kitchen, and the living and dining commons — the rooms a family spends a day inside of. Four design iterations, refined through client meetings, taught me what residential practice actually is. You listen, you draw, you bring the drawing back, you listen again, and somewhere in the fourth round the house becomes the one this family was going to live in.

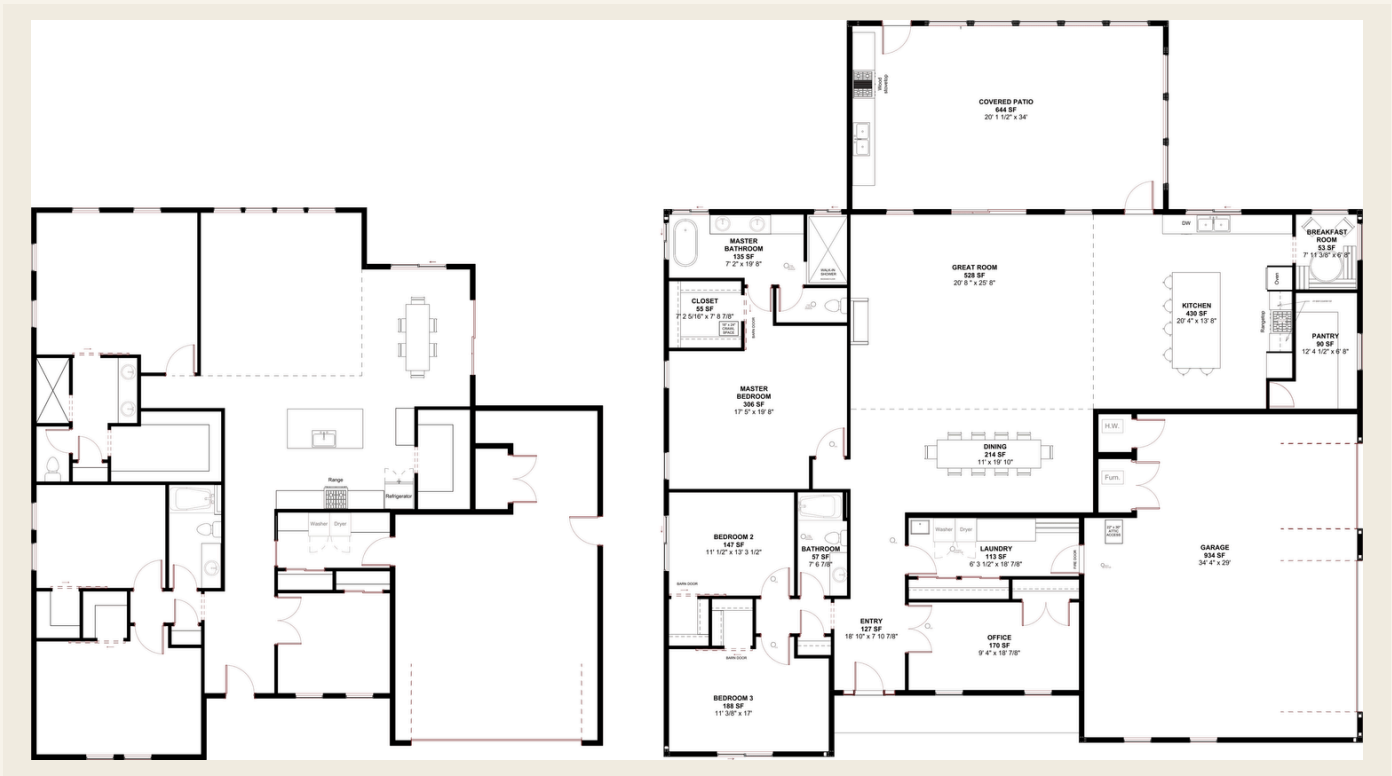
SITE	Churchville, Virginia
SCOPE	Primary suite · kitchen · living–dining commons
ROLE	Design · CD set · permitting
ITERATIONS	Four design iterations
STATUS	In design

I was brought on to design the house, focusing on the primary suite, the kitchen, and the living–dining commons. I authored the full construction document set, including the structural braced-wall plans and the assembly details, and carried the revisions through the city’s permitting.



The same face, twice: the front elevation the four iterations arrived at, and the house the family will see. The page holds still between the two readings — the drawing, and what it is for.

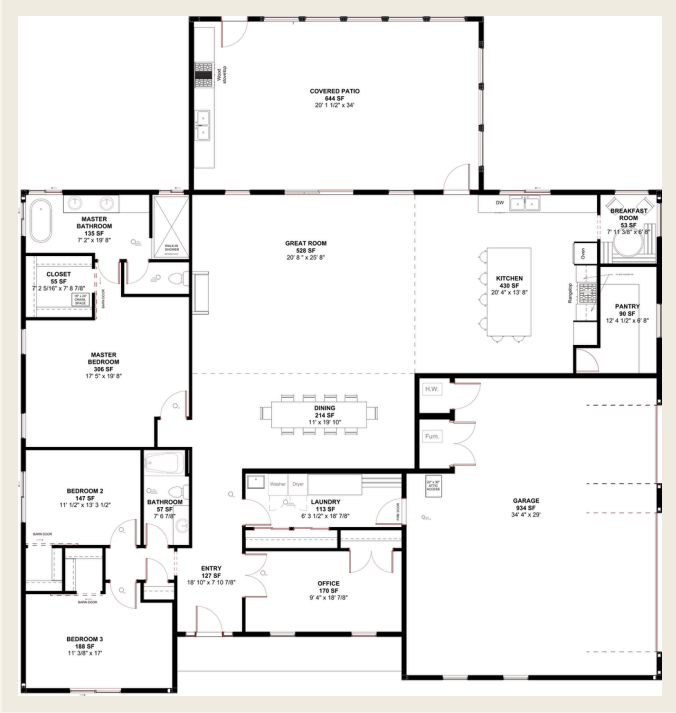
THREE ROOMS, FOUR ITERATIONS



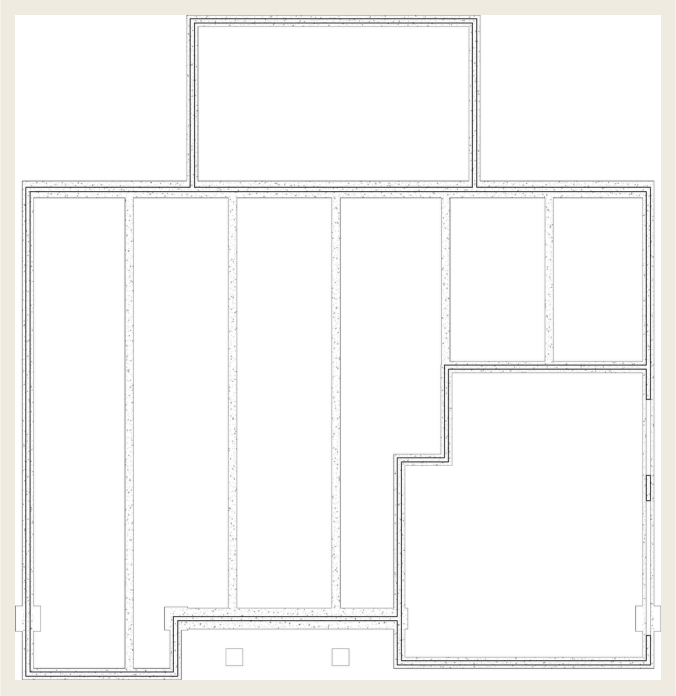
The first plan beside the plan that left the fourth meeting — the two drawings that survive, set side by side at the same scale for this page.



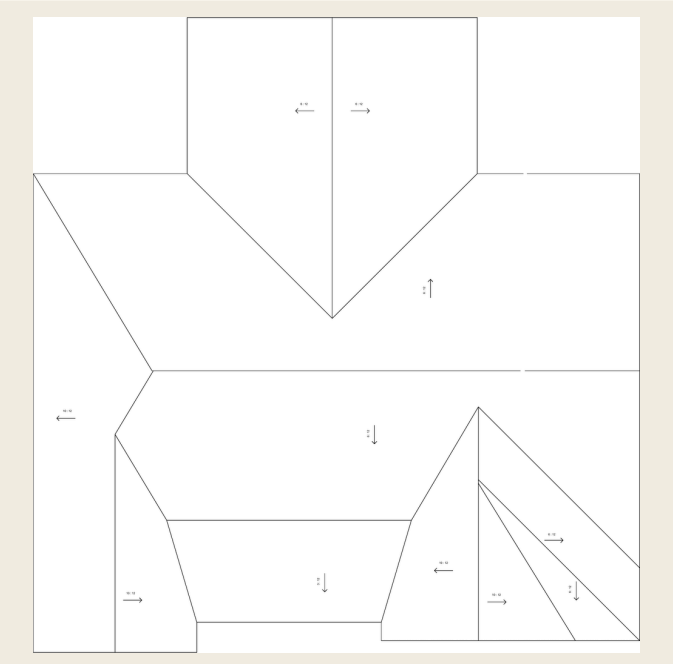
THE DOCUMENT SET



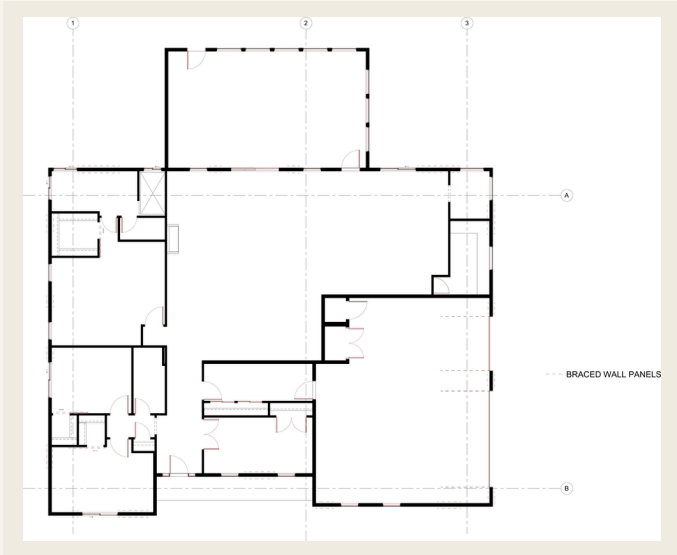
The plan that left the fourth meeting — every room named, sized, and settled with the family.



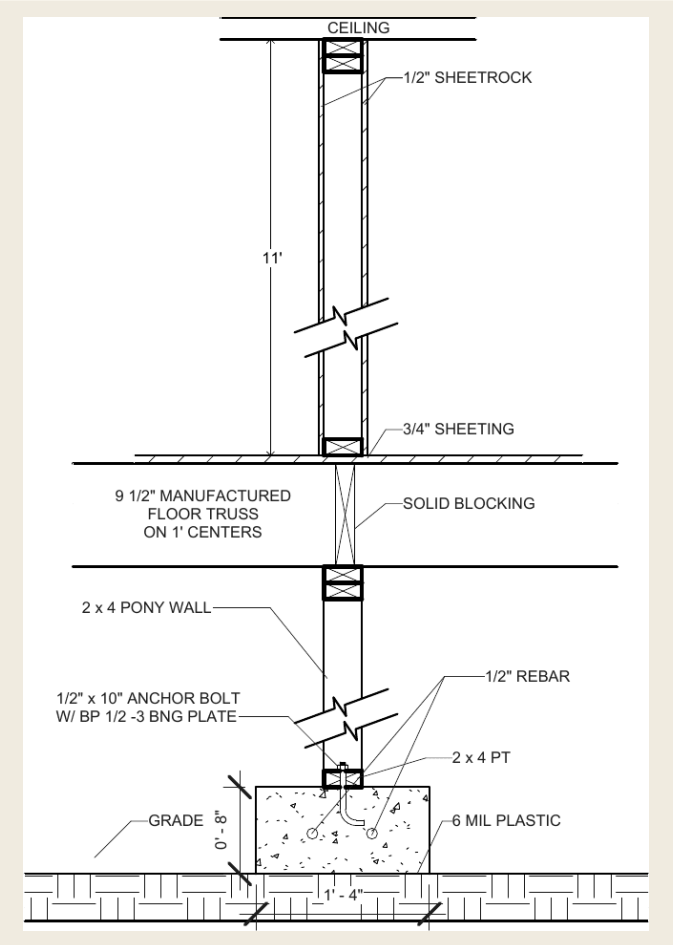
The foundation plan — the stem walls that hold the plan up, drawn in the material they are poured in.



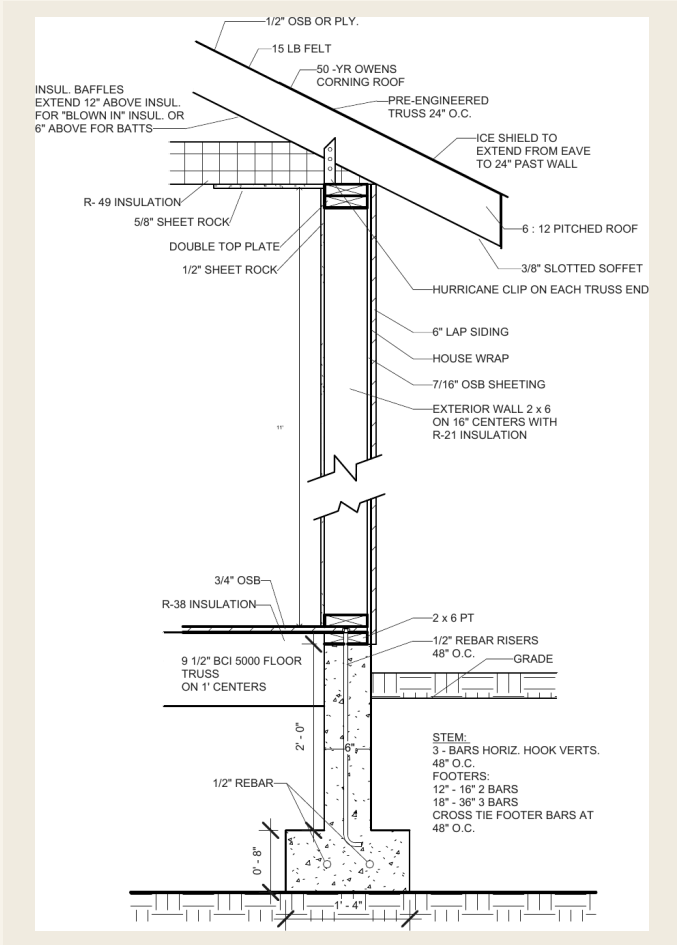
The roof plan — three slopes resolving two gabled wings and a covered patio into one roof that drains.



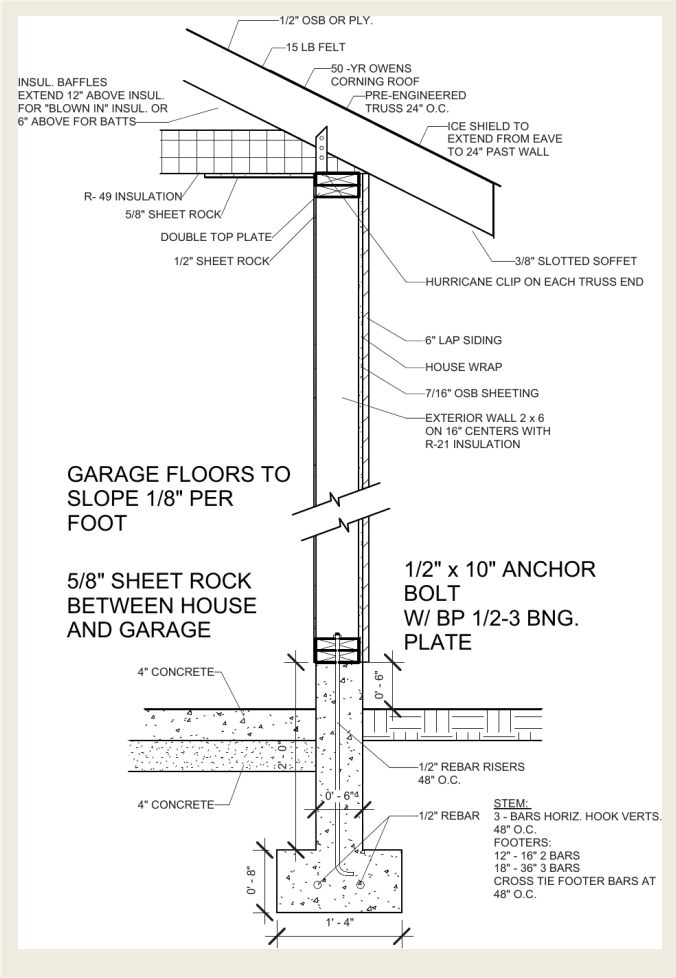
The braced-wall plan, sized for a 115-mph wind speed — the panels overlaid in oxblood, the quiet structural argument under the rooms.



One assembly, ceiling to footing — the pony wall carrying the floor trusses down to an anchor-bolted plate.



The wall section, footing to ridge — drawn the way the water runs and the framer builds.



The same wall drawn a second time for the garage — a slab that slopes an eighth of an inch per foot instead of a truss floor, and five-eighths sheetrock where the garage meets the house.

PROCESS

How many iterations does it take for a plan to become a family's?

Four, in this case. The first iteration was drawn loosely on purpose, so the clients had something to correct rather than something to admire. The second was the corrections; the third was the first time the plan felt like a place; the fourth was the small adjustments. What the process revealed is that residential design is listening with a pencil. The other iterations were never saved — but the first plan and the last one both survive, and the distance between them is the record of everything the family said.

ONE FAMILY · IN DESIGN

Designing for one named family



The house from the drive. The entrance faces the entrance of the site — the requirement the whole plan grew from.

ONE OWNER, DOWNSIZING · UNDER CONSTRUCTION

What a jurisdiction corrects in a plan

ONE OWNER, DOWNSIZING · UNDER CONSTRUCTION

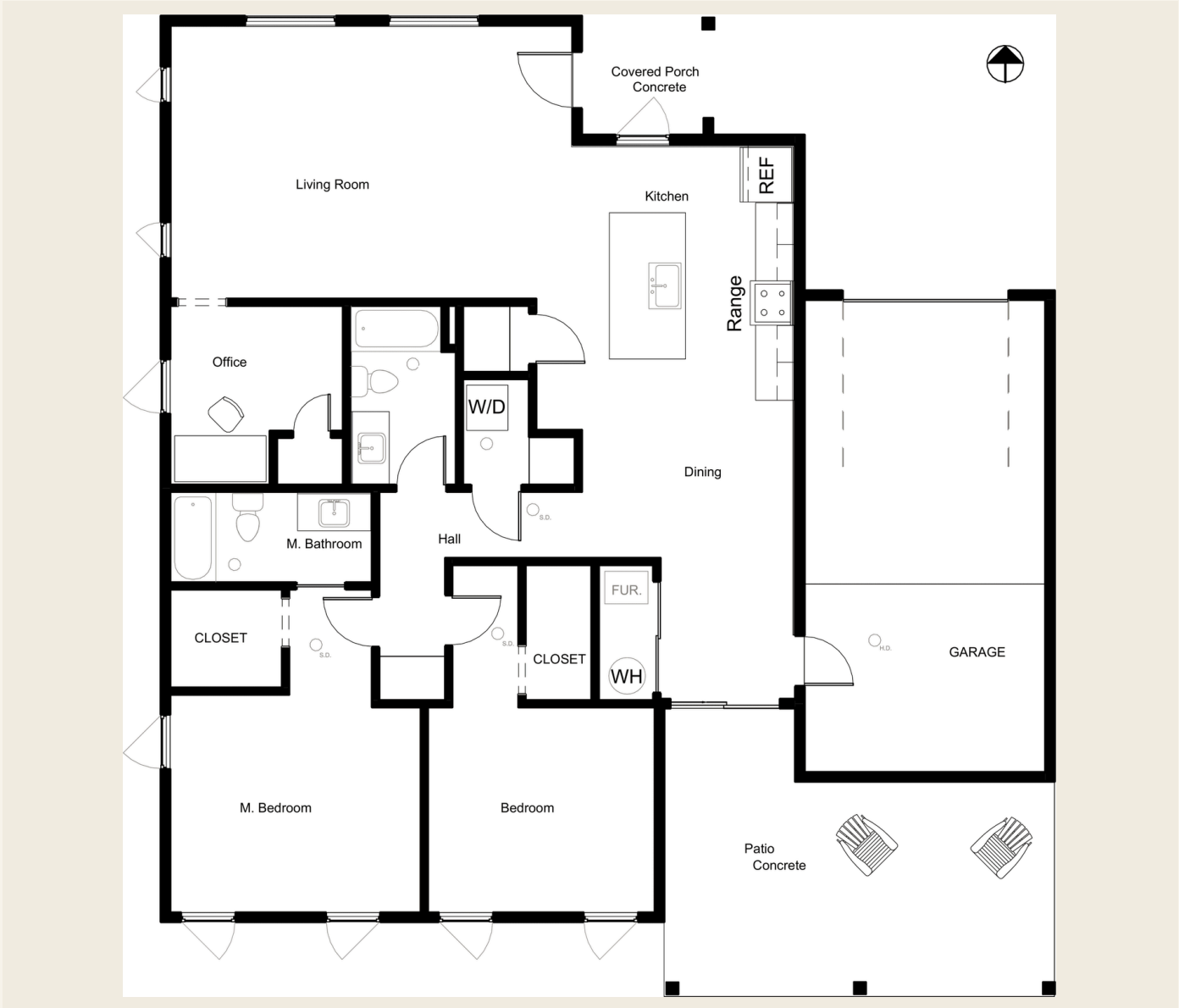
COLLEGE PLACE, WASHINGTON · POSTGRADUATE (PERMITTED 2026)

Davis St House

The Davis St House began as a recommendation, and became an exercise in fitting a smaller home carefully to both its property and the way its owner wanted to live. One requirement shaped the design from the beginning: the front entrance needed to directly address the entrance to the site. I carried the project from the first site meeting through iterations, construction documents, a jurisdiction’s corrections, and permitting. It is under construction in College Place, Washington — after the carport, the second project here to leave the page, and the first whole house.

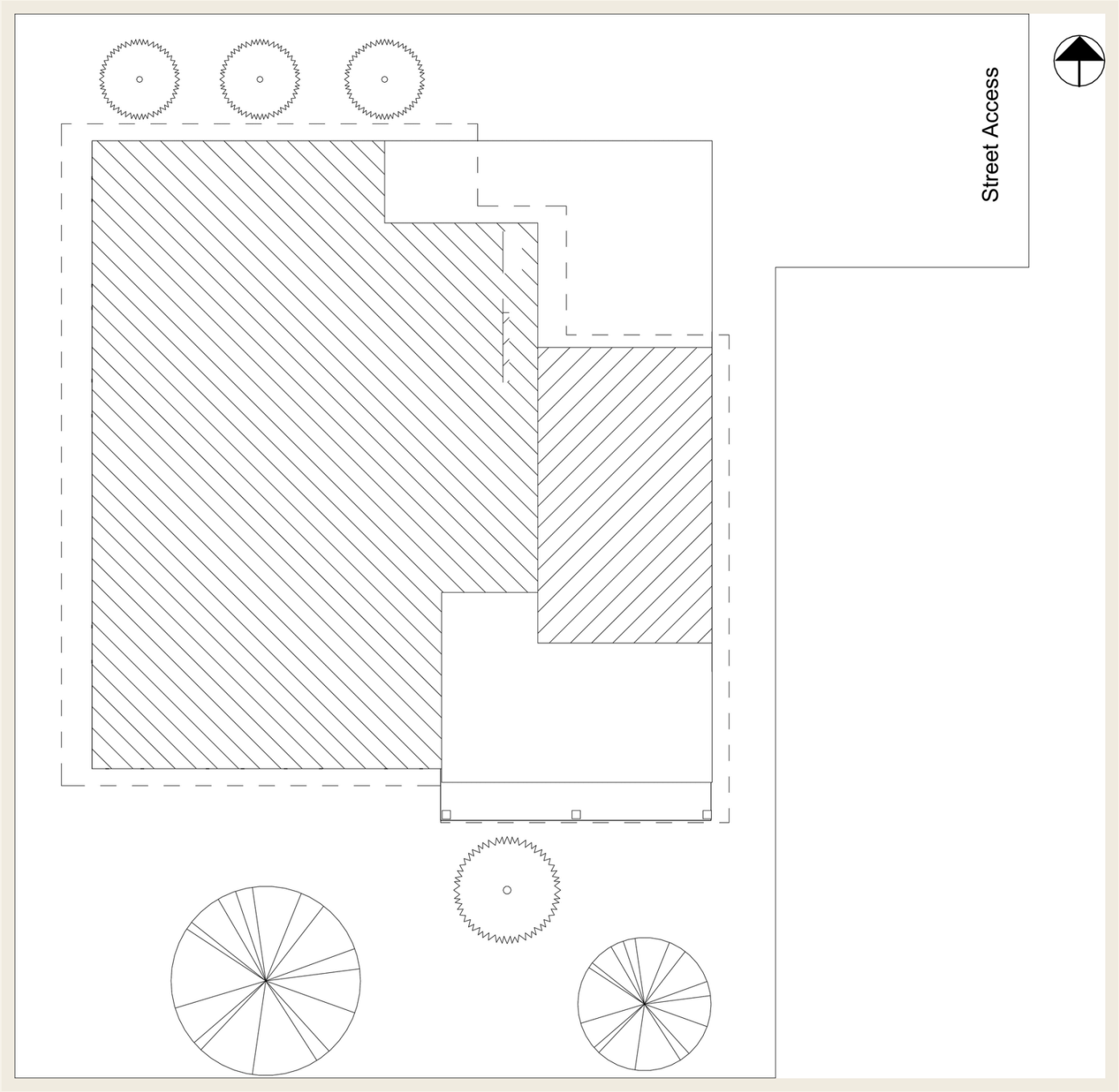
SITE	College Place, Washington
PROGRAM	2 bedrooms · office · open kitchen–dining · garage
ROLE	Sole author — design · CD set · permitting
CODE	Energy-credit recommendations carried into the design
STATUS	Under construction · 2026

FITTING A SMALLER HOME TO A PROPERTY



The plan the iterations arrived at: living room, office, and an open kitchen and dining space, two bedrooms behind, and the garage held to the side so the entry porch keeps the front.

WHAT THE JURISDICTION CORRECTED



The site plan that came out of the corrections: the house pushed back on the property, the garage set back further, the setback lines finally drawn where the city required them.

THE ROOMS

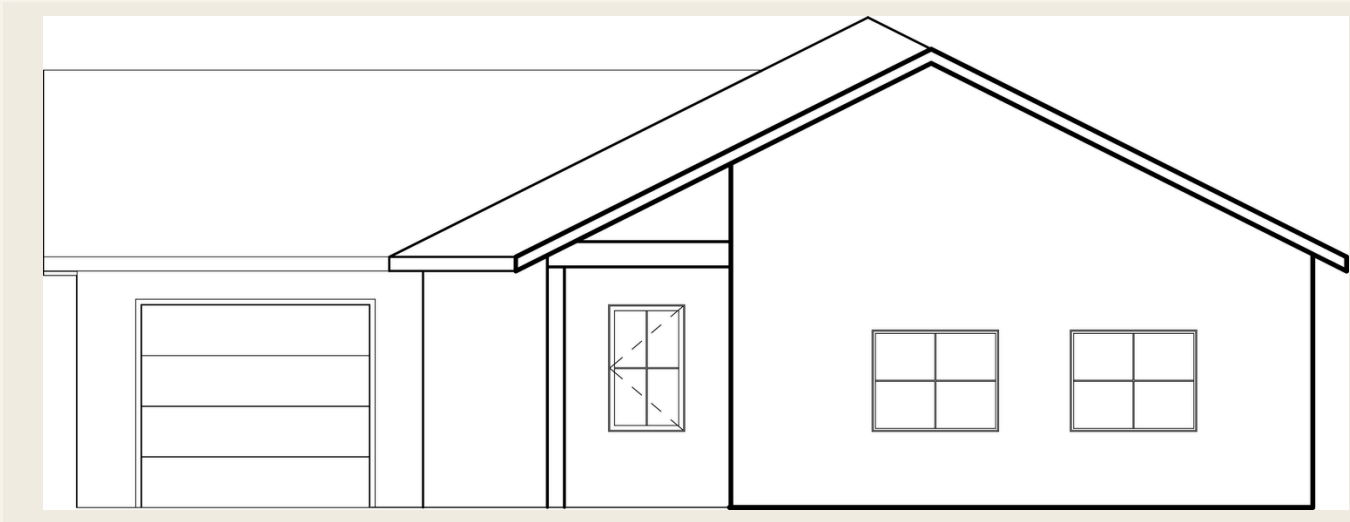


The kitchen and dining space — the island and cabinet run carrying the room's color, the table set in the same light.

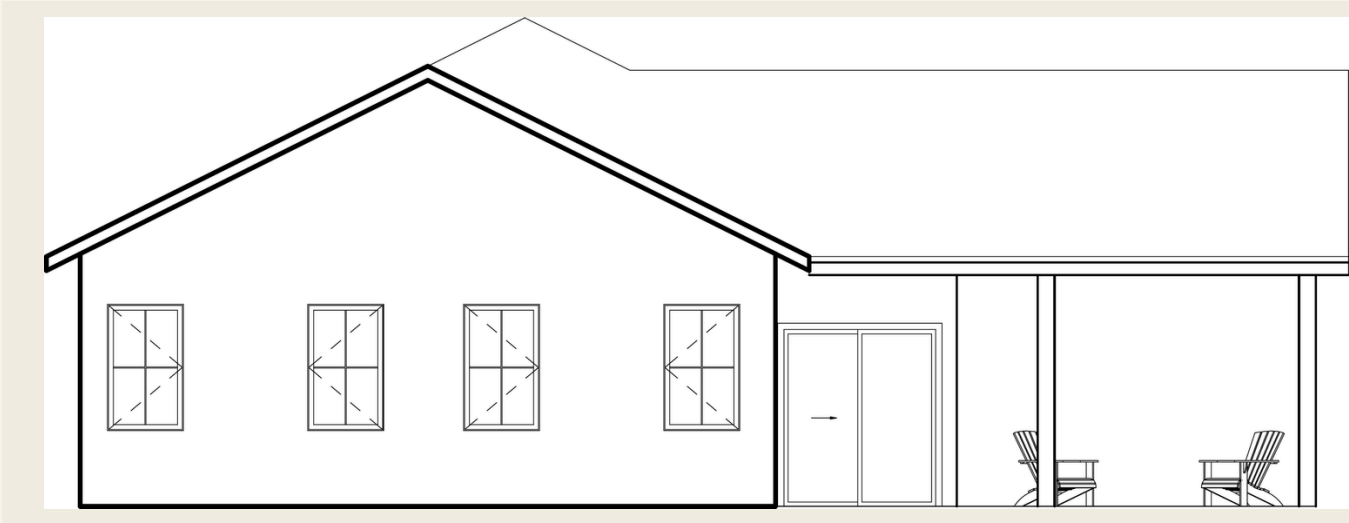


The living room, turned toward its windows and the fenced yard beyond them.

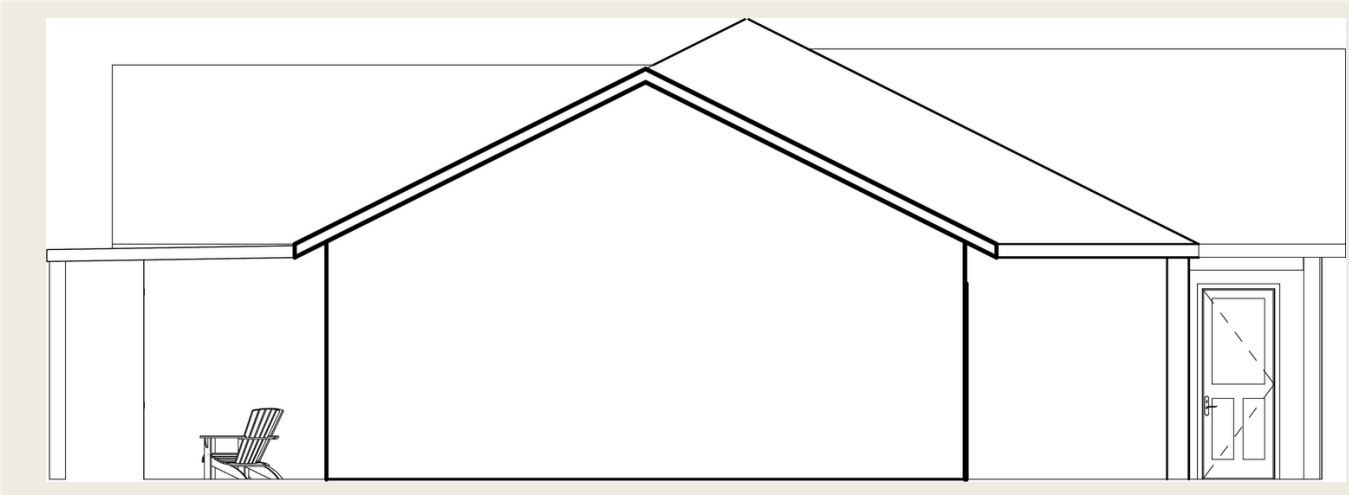
THE DOCUMENT SET



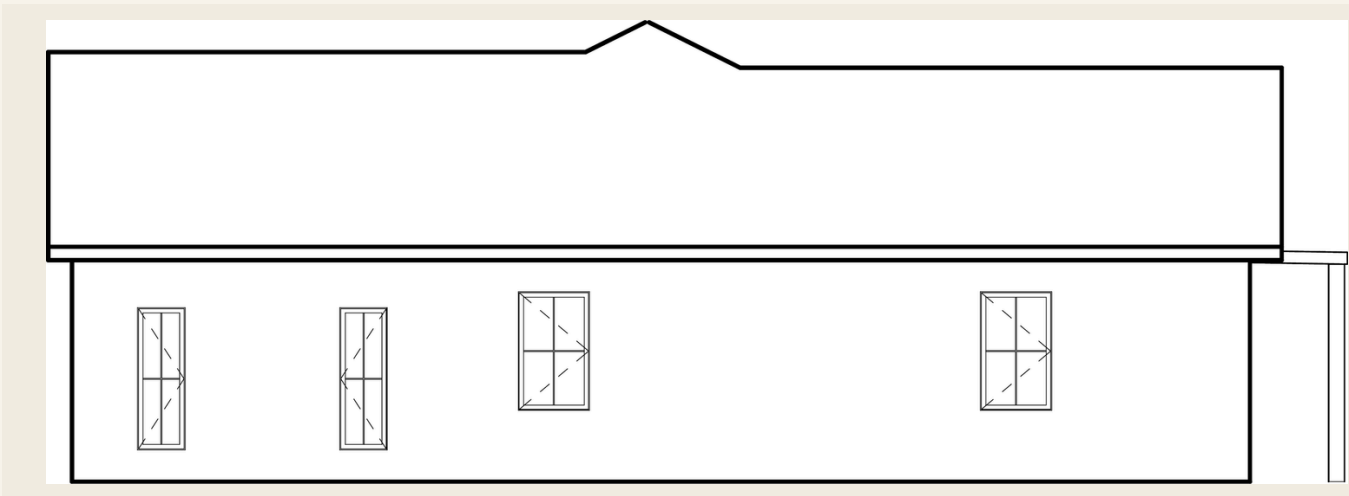
The north elevation, facing the drive — the entry porch holding the middle, between the garage and the living room's windows.



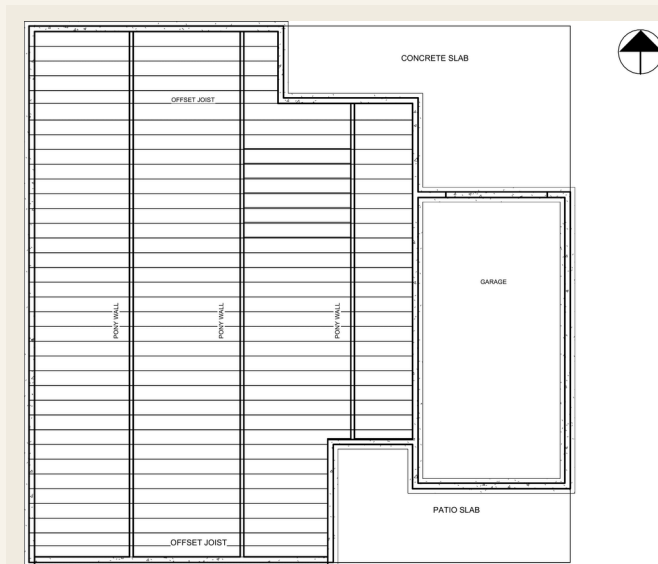
The south elevation, the rear — four windows, and the double doors opening to the covered patio.



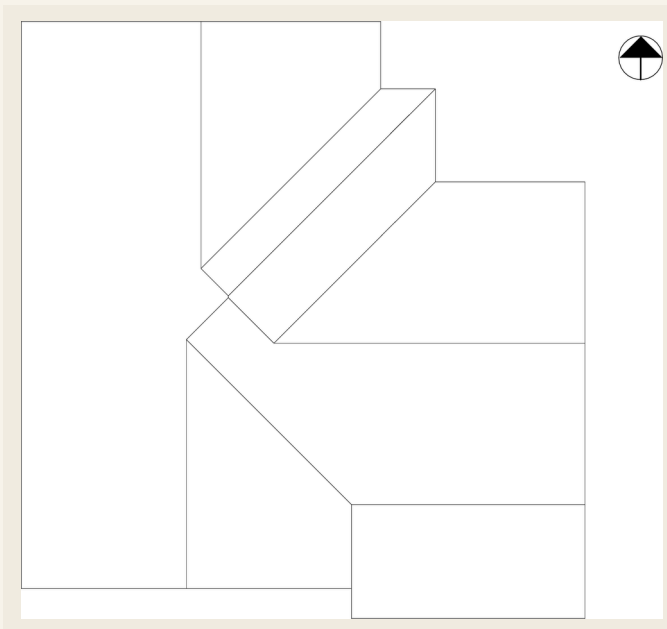
The east elevation — the patio roof carried past the end of the house, the garage's side door at the other.



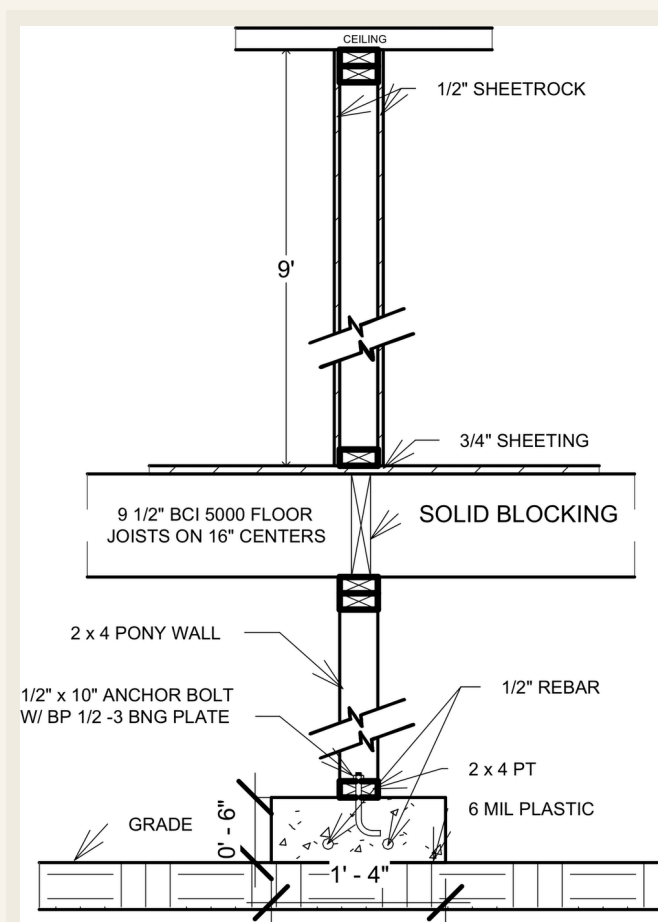
The west elevation — the house's quiet face: four windows under the long roof.



The floor framing plan — joists on sixteen-inch centers carried on three pony walls, the slabs poured beside them.

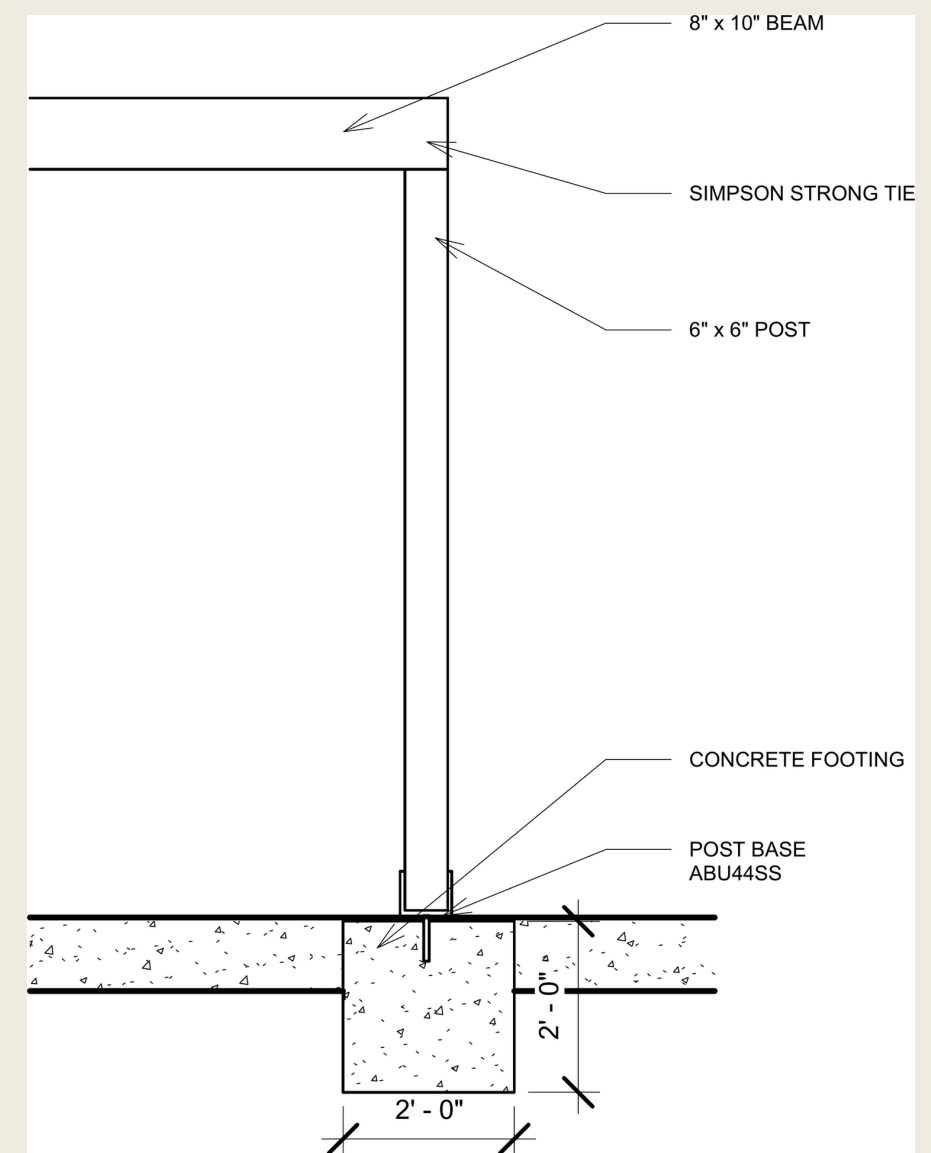


The roof plan — the two gables negotiating the corner where the entry porch sits.



The wall section, grade to ceiling — the pony wall on its footing, the floor joists it carries, every fastener named.

LEAVING THE PAGE



The entry porch post, beam to footing — an 8x10 on a 6x6, down to the ABU44SS base that will hold it to the concrete.

PROCESS

What does a jurisdiction correct in a plan?

The Davis St House sits in a different jurisdiction from the projects I had worked on before, and the permit process introduced a new set of city requirements. During the construction document set I realized I had overlooked the required five-foot side setbacks — the original floor plan extended beyond the allowable building area, and I had to revise the layout while keeping the spaces and relationships the owner wanted. Then coordination with the builder pushed the house farther back on the property and the garage back further still, clearing a path for water and power during construction and room for cars to turn. What the process revealed is that a plan survives its corrections when the idea underneath it is specific enough to defend — the entrance kept addressing the entrance of the site through every revision.



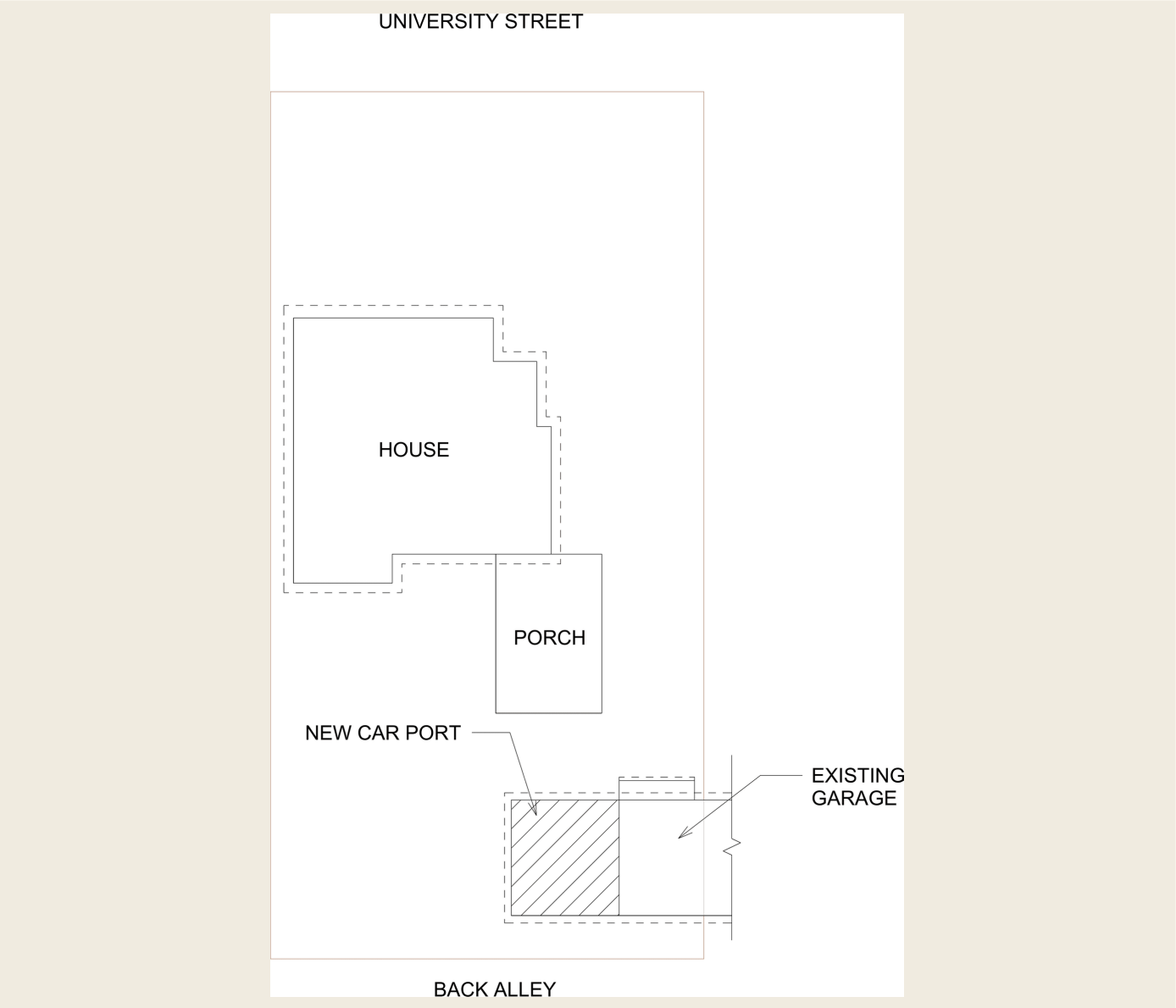
18 February 2026 — the structure framed, mid-build. Finished later that month.

What it takes to commit a drawing to lumber

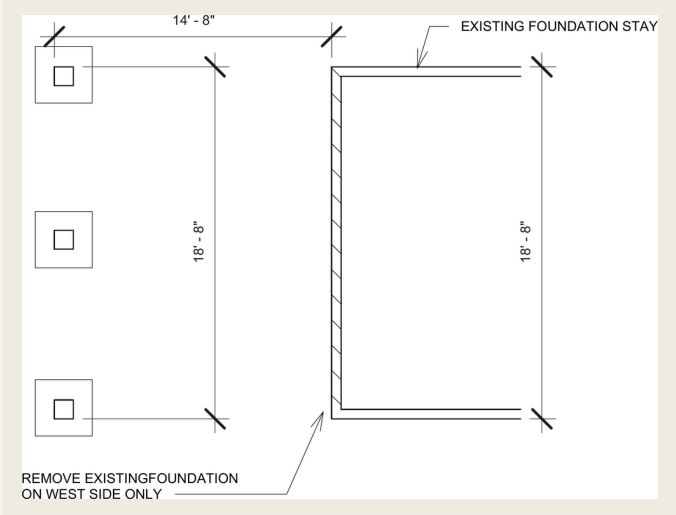
Carport

A carport is the smallest piece of architecture a family is likely to commission, and the easiest to design indifferently. I treated this one the way I would treat a house. Foundations, post bases, braced walls, roof slope, the joinery where the timber meets the concrete — every detail drawn at the resolution the builder would need. It was finished in Walla Walla in February 2026. Building it has changed how I draw the others.

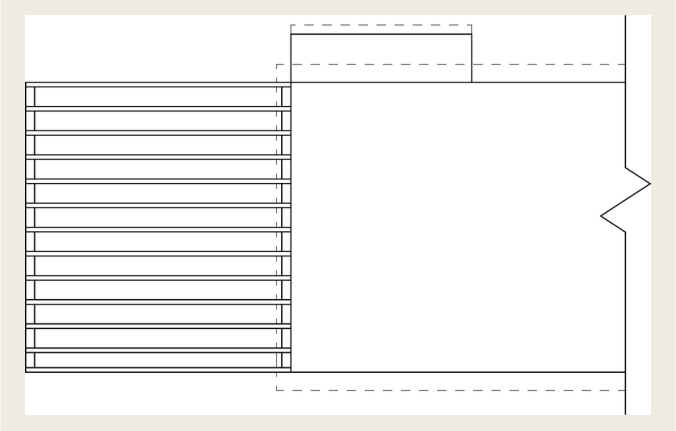
SITE	University Street, Walla Walla
ROLE	Design · full CD set · site visits
STRUCTURE	6×6 glulam posts · 3×8 DF @ 16" o.c. · metal roof
STATUS	Built · 2026



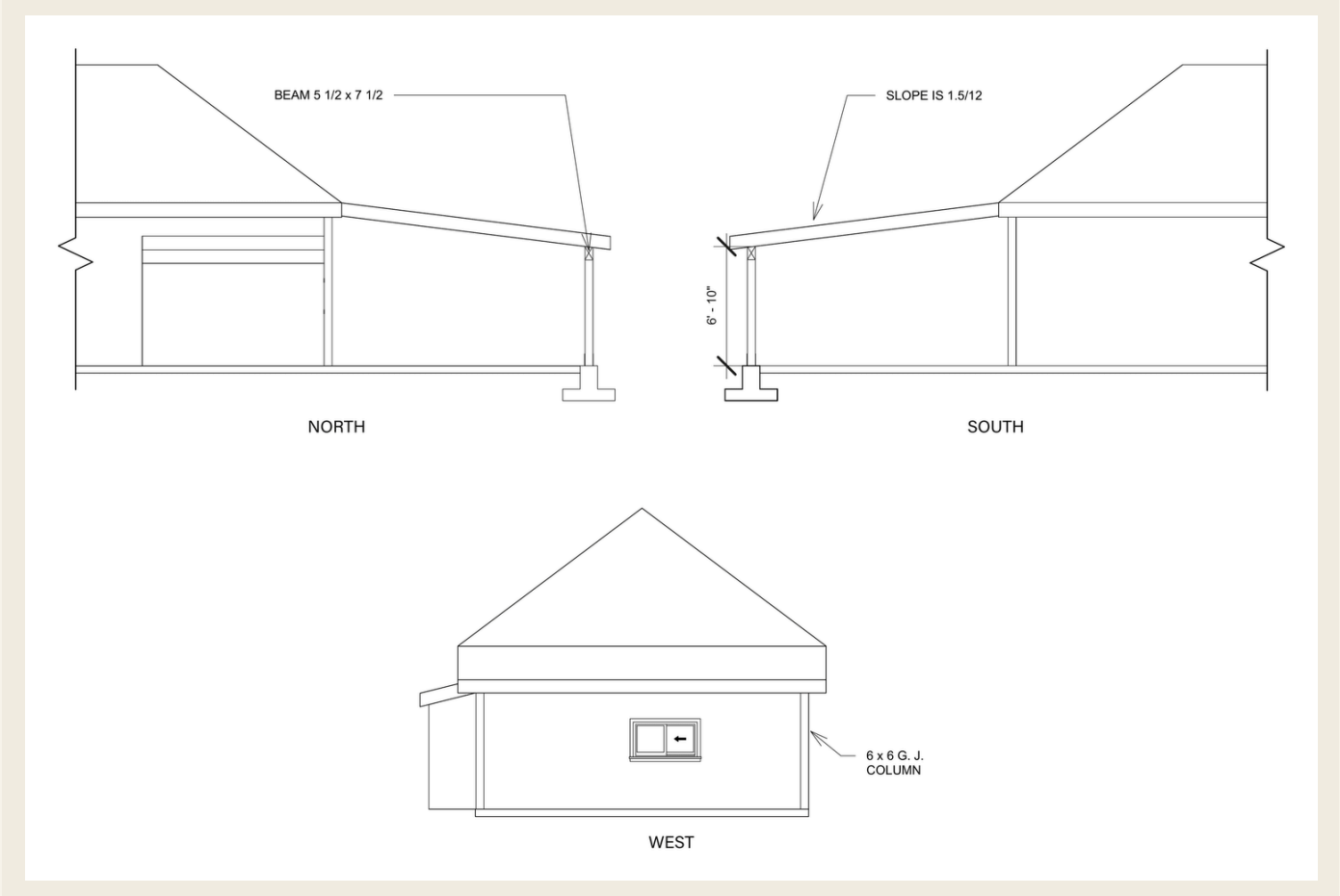
The site plan. New work hatched, the existing garage and house dashed, the property line in clay — the whole project is the relationship between those three readings.



The foundation plan keeps the existing garage footing and removes concrete only on the west side, where the new structure asks for it — the two notes on the drawing are the whole argument.

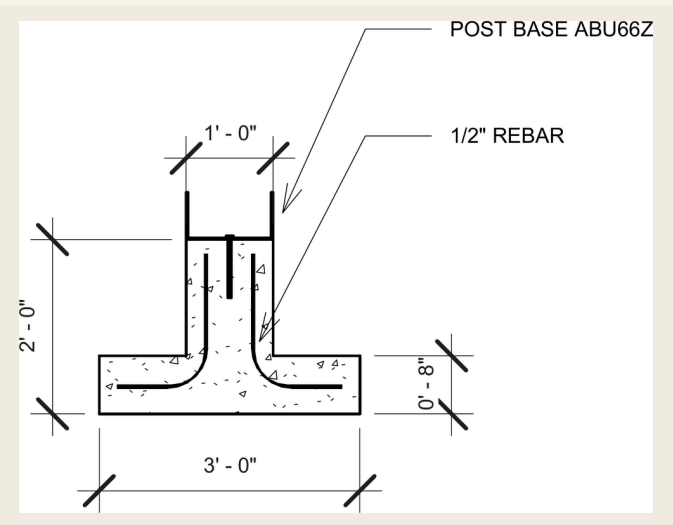


The roof framing plan — 3x8s at 16" on center, with the structure below dashed in behind them; the sheet the framer and I talked over most.

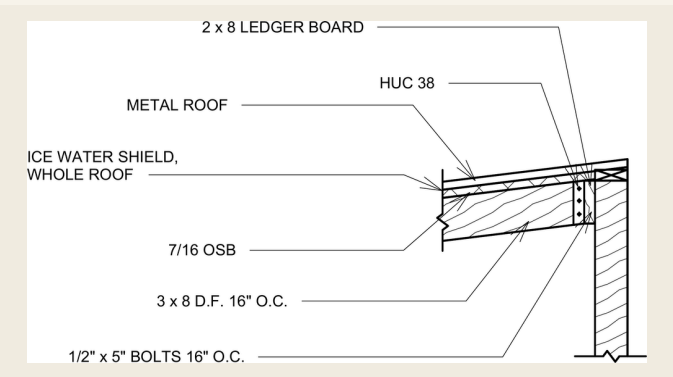


North, south, and west, at one scale — the glulam beam picking up the shed roof where it leaves the house; the slope at one-and-a-half in twelve with six-foot-ten held clear; and the new roof arriving at the existing garage on a 6x6 column.

THE JOINERY · WHERE THE DRAWING COMMITS



The post base — an ABU66Z anchored into its pier, the rebar hooked where the concrete needs it. The drawing that makes the structure's grip on the ground legible.



The roof-to-ledger condition — a 2x8 ledger bolted at 16" on center, HUC 38 hangers, ice-and-water shield across the whole roof. This is where the new structure takes hold of the existing house.

THE FIELD CORRECTS THE DRAWING



Mid-build, 18 February 2026 — standing under the drawing: the rafters at sixteen on center, exactly as the framing plan runs them.



Mid-build, 18 February 2026 — the ledger taking hold of the existing house: the HUC 38 hangers from the roof-to-ledger detail, installed.

PROCESS

What does the field correct in a drawing?

Everything the page thought it had settled. On site, a clear dimension met a ground condition the page had not anticipated; a clean detail met the carpenter's sequencing and had to be talked through. I revised drawings standing on the slab, and after construction I rebuilt the set to test every detail against what was actually built. The rebuilt set is the honest one — it is the process artifact this portfolio trusts most.

The photographs are from one walk-around on 18 February 2026, under flat winter light, with the sheet goods still leaning on the posts. They are not the finished-building shoot; they are the day the drawings became lumber — which is the only day this case study is about.



18 February 2026 — the structure standing, mid-build: the posts, the beam, and the rafter tails the details promised.

BUILT DETAIL · 2026

After construction, I rebuilt the drawing set to test every detail against what was actually built.

Contact

I want to keep working on the questions this portfolio is built around: how light enters a room, how a threshold prepares you for what is on the other side of it, how material ages into a place. If any of that sounds like the way you already work, I would like to hear from you.

savannah@snittdesign.com

Walla Walla, Washington · available to relocate

Résumé on request.

The website, snittdesign.com, is the canonical and current version of this portfolio. This document is version 2026.09.07-3, generated 7 September 2026.

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