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As we emerge from the darkest days of the recession, most architects feel lucky to still have a firm to call their own. Whether you have clients in hand or continue to pursue prospects, it's essential that you understand how your practice can best deliver on its promise. There can be no one-size-fits-all approach these days. Each new client requires a different strategy to engage, service, and satisfy. And now more than ever, they all insist upon a higher level of attention and a stronger emphasis on value. Added to the mix is the silent partner everyone must address with every project: Mother Earth.

Is it still possible to answer clients' greater expectations while still creating work that challenges your mind, heart, and soul? The seventh annual Reinvention Symposium examines the broad range of contradictions and synergies in the architect/client/environment relationship.

symposium highlights

- Annual Housing Tour
- 2010 *residential architect* Leadership Awards Luncheon
- Special design charrette: The New Shotgun House
- NEW—Earn an entire year's worth of AIA CES credits at Reinvention!

agenda at-a-glance

MONDAY, DECEMBER 6

Housing Tour

AIA Custom Residential Architects Network (AIA-CRAN) Forum

Welcome Reception

TUESDAY, DECEMBER 7

Keynote Address—"The Delicate Tensions Between Art, Client, and the Environment," **Brigitte Shim, FRAIC, Hon. FAIA**, Shim-Sutcliffe Architects

Panel Discussion—The Case for Art in Architecture—Even Now

Panel Discussion—Reality Check: What Clients Really Think About You

Awards Luncheon

- Hall of Fame
- Top Firm
- Rising Star

Breakout Sessions

- Humane Modernism
- Making Art in an Architecture Office
- Bridging Design and Construction
- Case Study: A Builder and Architect Collaborate on a High-End LEED Spec House

Panel Discussion—High Design on a Dime

Cocktail Reception

WEDNESDAY, DECEMBER 8

Panel Discussion—Make It Well

Special Charrette—The New Shotgun House

Reinvention Symposium Adjourns

SPECIAL EVENTS

A CORA/AIA-CRAN Luncheon Session

The Annual Meeting of the Congress of Residential Architecture—Times of Change: The CORA Position Paper

AIA New Orleans Annual DesCours—Dec. 3–14, 2010



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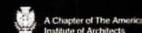
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program highlights

KEYNOTE ADDRESS

"The Delicate Tensions Between Art, Client, and the Environment," *Brigitte Shim, FRAIC, Hon. FAIA, Shim-Sutcliffe Architects*

We don't have the luxury these days—if we ever did—to pursue expressive architecture without regard to the responsibilities inherent in making a building for a client, a budget, and a site. Nor can we simply impose our solutions without careful consideration of context and the practical reasons for precedents.

PANEL DISCUSSIONS

The Case for Art in Architecture—Even Now

There can be no compelling case for architecture unless it retains its ability to create beauty and explore invention—albeit with tighter resources, streamlined processes, and unimpeachable practicality.

Reality Check: What Clients Really Think About You

Three former clients speak about their experiences commissioning residential design services. Our panelists share their special insight as both customers and experts in the field of residential design.

High Design on a Dime—Bringing Value, Sustainability, and Invention to Your Customers

How can architects best feed the souls, allay the fears, and meet the budget imperatives of the custom client—without pillaging our planet and resources at the same time?

Make It Well: What Architects Have Learned from Rethinking and Rebuilding New Orleans

Architects on the frontlines of the rebuilding effort examine the key issues and the important lessons in the post-Katrina response.

SPECIAL CHARRETTE

The New Shotgun House

Sometimes the best ideas begin with the tried and true. Easy to build and inexpensive to cool, the indigenous shotgun house is closely linked to New Orleans' identity. Many of the country's star architects have tried their hand at revising this building type for the city's post-Katrina residents, so why not see what our savvy Reinvention group can do?

CONFIRMED SPEAKERS (7/30/10)

- James Brown, AIA**, Public Architecture
- Jeffrey L. Day, AIA, and E.B. Min, Min/Day**
- Steve Dumez, FAIA**, Eskew+Dumez+Ripple
- Anne Fougeron, FAIA**, Fougeron Architecture
- Joeb Moore, AIA**, Joeb Moore + Partners, Architects
- Byron Mouton, AIA**, professor of practice, Tulane Architecture School; principal, BILD Design
- David Prutting**, Prutting & Co. Custom Builders
- Suzane Reatig, FAIA, LEED AP**, Suzane Reatig Architecture
- James Schwartz**, editor-in-chief, *Preservation* magazine
- Brigitte Shim, FRAIC, Hon. FAIA**, Shim-Sutcliffe Architects
- Dan Shipley, FAIA**, Shipley Architects
- Harry Teague, AIA**, Harry Teague Architects
- Wayne Troyer, AIA**, Studio WTA
- Dennis Wedlick, AIA**, Dennis Wedlick Architect
- Marcel Wisznia, AIA**, Wisznia Architecture + Development; president-elect AIA New Orleans

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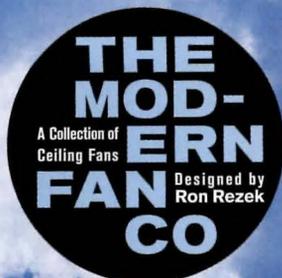
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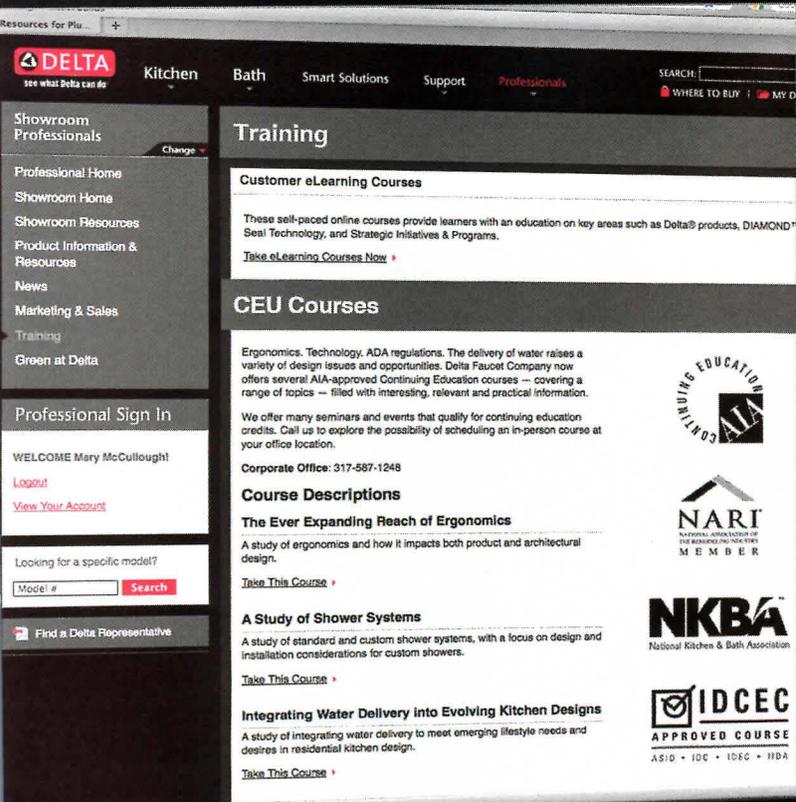
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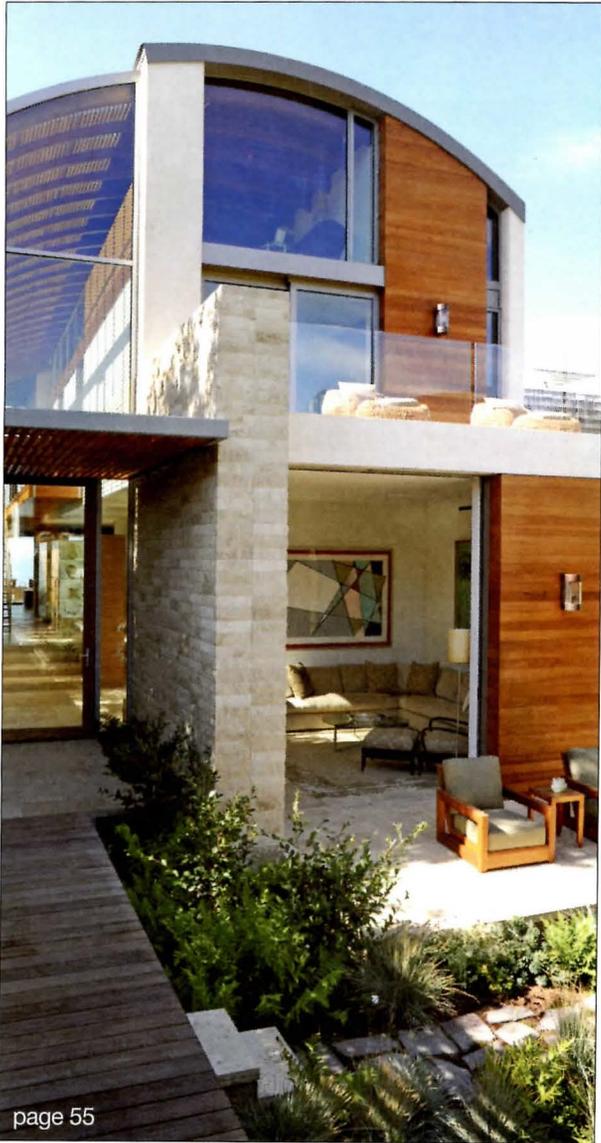


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Architects' Choice participants Safdie Rabines Architects designed this beach house in Malibu, Calif. Photo: Undine Prohl. Cover photo: Mario Botta's SFMOMA table clock for Mondaine; photographed by David Sharpe, DavidSharpe.com.



Architects + Clients: The Delicate Tension Between Art and Service
Register now for the 2010 Reinvention Symposium—see inside cover page



Call for entries:
Enter your best projects in the 12th annual residential architect design awards—see page 14

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Innovative products designed by architects / a list of new must-read books for the summer months / remembering L.A. architect Stephen Kanner, FAIA.

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Smarter choices for the future.

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The spaces in this California wine country residence by Nielsen:Schuh Architects subtly meld openness, privacy, and a sense of purpose.



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To sustain their businesses during a slow economic recovery, some firms are getting creative with pricing.



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architects' choice

All architects dream of contributing works of art that will transcend time. Their shared nightmare? Designing anything that looks “dated.” Their fervent hope is to achieve design immortality through an artful mix of compelling design and fashion-proof products that will age with grace and beauty. Here, 10 notable luminaries select their “timeless” design picks for the house and—for good measure—their favorite enduring objects in everyday life.

by Nigel F. Maynard

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A sustainable, 162-acre senior housing community in New England demonstrates that quality of life never gets old.

new material.. page 59

All the new that's fit to print.

workspace.. page 72

Koning Eizenberg Architecture's Santa Monica, Calif., office encourages collaboration with open work stations and a “relaxed, collegial” atmosphere.

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from the editor

your clients' guide to good taste

do you really know what will stand the test of time?

by s. claire conroy

When I worked at a city magazine here in the nation's capital more than 20 years ago, I had to cover Washington parties as part of my job. Whether political, cultural, or charitable, they all required guests to wear cocktail attire or better. As a young journalist for a small publication, I didn't make much money, so I was staggered by the idea of having to keep up with the rich "housewives of Washington, D.C.," and their formidable wardrobes. Luckily my mother was good friends with her colleague at *The Washington Post*, then-fashion editor Nina Hyde. Her advice, which Nina followed herself, was to buy one good black dress. The outfit will always fit in, and no one will ever notice you're wearing the same thing again and again. Boiled down, her rule was: If you don't have a ton of money to spend, buy a classic. It will give you the best value for your money.

In these times of economic uncertainty, we're all trying to arrive at a deeper meaning of value. Most of our houses have dropped in value—as defined by the dollars and cents someone

else might pay us for them. But if we dearly love our houses and have no immediate need to sell them, are they really worth less to us?

For those clients still willing to risk their hard-earned dollars on a new home or remodel, the tension between commerce and desire is even more fraught. With limited funds and no guarantee their choices will hit the right marks on the appraiser's checklist, their every decision weighs heavily. Instead of following their fancy, your clients may find themselves drawn to products they deem "classic," and they may look to you for guidance in determining which qualify.

Now, classic needn't mean classical, unless that's the goal you and your client share. And it certainly doesn't mean "classy," a word that has always communicated (at least to me) the exact opposite of what its user intends. Nor does classic equal generic—blah and characterless. Classic building products are durable, handsome, and—most important—timeless. Simple products used honestly and with minimal manipulation meet the grade. Objects with clean lines and clear function uphold the standard as well. These products might cost



Mark Robert Halper

a little more up front, but they likely will save money in the long run because their users won't grow so quickly tired of their looks or frustrated by their operation.

Your responsibilities don't end here, however. Application and installation of those products is just as important as the quality of the product itself. I recently toured a Realtor's open for a small house by a well-known, local architect. The house was just a year old and quite visually striking. But what struck me most was how appalling the finish work was—not unlike the "art" constructions my 4-year-old brings home from school. The realty company touted the

architect's name in its publicity for the project, and I cringe on his behalf. What if a prospective client were to walk through the place? Surely they would leave with the impression that the architect does shoddy work.

I did a little reconnaissance, and my suspicion is that the owner acted as the general contractor—no doubt an expense-saving measure. But what he may not understand is that in cutting corners on construction, he undermined any value the house might have as a design object and as a desirable dwelling. A classic mistake. **ra**

Comments? E-mail cconroy@hanleywood.com.



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letters

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traditional absence

after leafing through the *residential architect* Design Awards feature in the May/June issue I felt compelled to get on my high horse and ask: Why is there a noticeable absence of traditional or vernacular housing designs among the winners? Except for the Rhode Island project ("Addition to a Historic Cape on a Coastal Farm," page 55), it seemed like all others were modernist designs. I couldn't help but notice the disconnect between the award winners and the images shown in the advertising, which were almost all "traditional" housing designs.

Also of concern is the number of design award winners that fall into the all-too-familiar category of "jewel-like retreats built on pristine multi-acre sites for wealthy patrons." These types of projects already are getting so much recognition in the magazines or award programs.

The "production" winner is not really a production house at all. To me, production houses are prototype designs built multiple times in a community with minimal modifications at the mid- to lower cost per square foot range.

It would be nice for *residential architect* to cover some work of architects who are slogging it out in the everyday world with cost-conscious production or small builders constructing moderate price housing for median income households. I know there are creative, high-quality designs being produced in these categories, and I would think this type of practice would represent a big slice of your readership.

As far as the awards, I don't know if this is a function of jury bias or the entries submitted, but I would say in general that the regular editions of the magazine are heavily weighted toward modernist designs, so perhaps many of the practitioners described above do not bother to submit entries.

Thanks, and I still enjoy the magazine.

James W. Wentling, AIA
James Wentling/Architects
Philadelphia

print preference

as a home planner and a home show organizer, I can see that we all need to change to keep up with the huge shift now taking place. Trade show attendance is way

down. We all need to find new ways to be seen and read. Where has the public gone? The answer is the social Internet. You are to be commended for seeing this shift and changing with it, as noted in your March/April editorial ("Disappearing Ink," page 9). Perhaps some of us might complain about the change, especially if we are behind the times. But I will always prefer your printed magazines on my coffee table (a 1960s Scandinavian modern antique I inherited from my grandma). I recently attended a class on social networking as a marketing tool. The facts amazed me. This is bigger than the website craze 15 years ago. Those of us who see this will reap the benefits. I have so much catching up to do.

Richard MacCrea
The Mountain Home Show
www.mountainhomeshow.com

even more on "less is less"

great editorial (in the January/February issue)! I am also an electrical engineer that designs buildings. Believe it or not, those of us who started our careers design-

ing microscopic circuits have a keen sense of spatial relationships and an ability to solve problems with brutal efficiency. We are taught how to logically manage projects with the effective use of other team members through accurate communication, and that's exactly what most clients and their builders really need. Those of us who weren't able to gain access to architectural registration because we chose the "wrong" major or who crossed over from building with "unbuildable" plans to drawing our own "buildable" plans must always make sure to point out early and often that we're not an architect because that is what the law requires when we're practicing under "exemptions." I can therefore envision how Ms. Conroy could mistake a quickly and forcefully made definitive statement as implying the engineer "was something far more substantial and useful." In this case it does sound like the consultant actually was just that when compared with whoever was involved at the project's start.

Name withheld,
posted online

continued on page 12

I am an architect with 25 years experience and am registered in many states. I also have a keen interest in medicine. With my skills, I think I would make an excellent surgeon as well. Some would say I am a “frustrated surgeon,” however, I refrain from slicing up my clients on the operating table. If you want to practice a profession, you should study and obtain a degree in the profession. Electrical engineers should not practice architecture and I should not practice medicine. The electrical engineers I hire are the best at what they do and I depend on them mightily.

*Name withheld,
posted online*

As a rural architect, I have to chime in here. I and thousands of other small-town rural architects across the country do nothing but houses and renovations. Many of us cut our teeth on building crews. I started designing and building houses long before I was an architect, but when I look back on my work from 10 or 15 years ago, I can see that I have greatly improved as a designer. By choosing to focus on design in a small community I’ve realized that good design with happy clients is about so much more than providing an efficient, problem-solving floor plan

within a specific budget and managing a smooth building process. Realizing how many years and houses and remodels it took to get to the point of considering myself “good,” I cringe at the thought of turning the housing design market into an exercise in nothing more than problem solving.

*Swinburne,
posted online*

from a reader

One of my favorite *residential architect* editorials is “Client’s Choice” from April 2002 (page 13). The point was that the architect is one of the most necessary “components” of timeless, lasting value that can be imparted to a residential project. On occasion I’ll read the article and refortify myself for the ongoing battle to claim what seems to be an ever-eroding landscape that once was the architect’s turf.

Fast-forward to the editorials in this year’s January/February (“Less is Less,” page 8) and May/June (“Strength in Numbers,” page 8) issues. I agree with “Less is Less” that in many instances, the architect has surrendered his or her turf only to be overtaken by whomever has been willing to set up and take over those forfeited responsibilities—usually the builder or contractor. My firm relishes

the design/build model of service it has created, always fighting to control more of a project. We structure the contractual elements of the project to encompass, support, and favor these attempts at increasing service levels.

Recently, I had an unsettling experience while conducting a focus group for a new residential infill project. The session sought insight as to buyer recognition and understanding of developing green building practices, and how receptive potential target market segments might be to the inclusion of such elements. I was horrified at how influential comments by the real estate community were compared with other non-realtor participants. The realtors’ basic premise was that they know the wishes of the buying public and if the architectural community was not receptive to their “enlightened” understanding of what buyers want, then the architectural community could assume little or no buyer activity for the new product. Much of the contentiousness involved our forecasted higher price point for high-performance building systems at smaller square footages versus the existing neighborhood products, which are at higher square footage with no enhanced building systems but have a gap down price of nearly \$120,000 below our currently projected price.

Attempts to explain that higher performing buildings will involve higher labor and material costs didn’t matter. Though they loved the overall concept, they contended that the extra cost for energy-saving features was not something that could be “sold” to prospective buyers.

I left the meeting bewildered at the level of arrogance and influence that the real estate industry seems to hold over the development of purposeful and necessary energy-efficient residential buildings.

I then read your May/June editorial. I’m happy the AIA has chosen *residential architect* as one of its magazines. I hope in this new partnership, your “reach” will become broader, and the misconceptions and ignorance that abounds in the real estate profession and public realms with regard to architecture and its necessity can be addressed. A greater forum of understanding and rational ideology—that which you provide for us in each issue of *residential architect*—needs to be established and disseminated to a greater public audience.

*Terry E. Carlson, RA
Carlson Design and Build
Highlands Ranch, Colo.*

*Letters may be edited for
clarity and length.*



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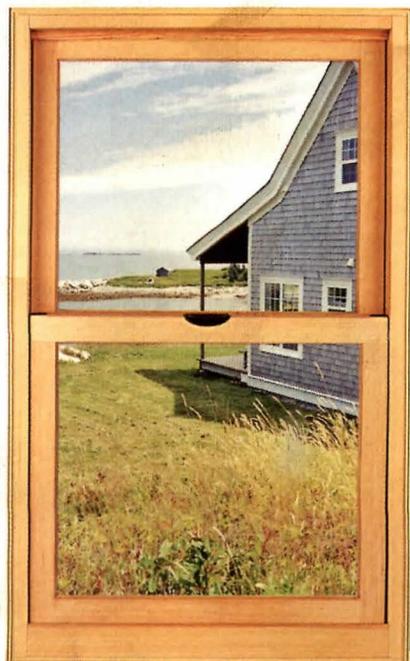
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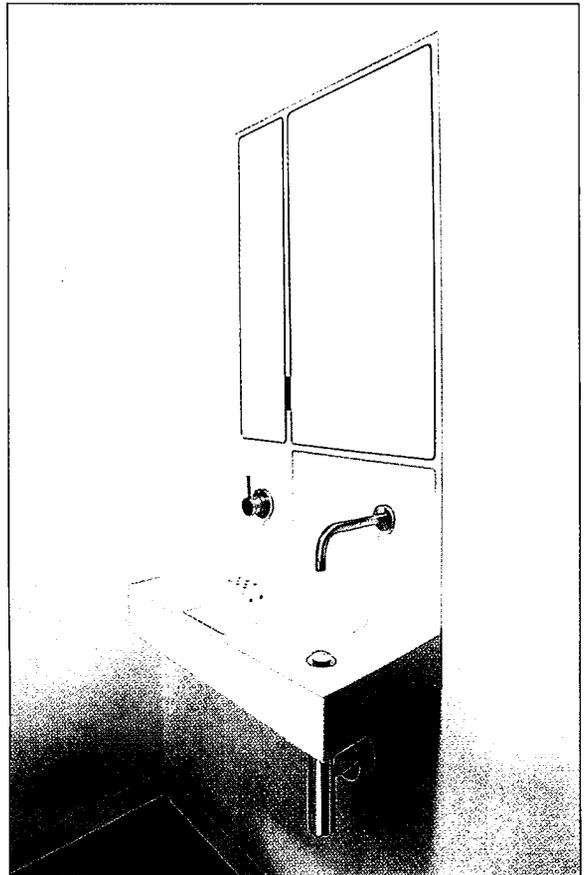
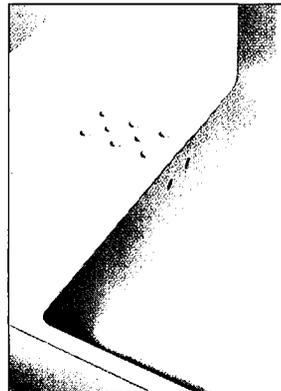
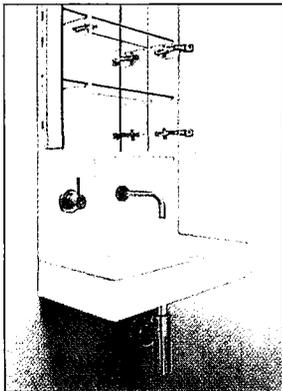
home front

news from the leading edge of residential design.

the architect's eye

Architectural creativity isn't limited to buildings. After designing a space, the natural next step is to think about the objects within it. Those with experience in designing furniture, lighting, and other interior items know how much work goes into the process—and they also know that the results are well worth the time and effort. Every object we encounter benefits beautifully from the skilled designer's eye. See www.residentialarchitect.com for more architect-designed products.

—*meghan drueding*



Photos: Mark Craemer

Desai/Chia Architecture
Recess Lav
www.desaichia.com

Desai/Chia Architecture's Recess Lav integrates a sink, backsplash, and mirrored storage unit into one elegant package. Architects Katherine Chia, AIA, and Arjun Desai designed it to be recessed into a wall, so its sink projects out a mere 12 inches. Bennett Friedman, principal of the showroom AF New York, commissioned the couple to design this space-conserving product and built the prototype using resin sheets. Chia and Desai road-tested it in their own New York home, ensuring that it could stand up to the wear and tear inflicted by a family of four. The final version debuted at ICFE 2010, to much acclaim; it will be available through AF New York (www.afnewyork.com) by the end of the summer.



FINNE Architects
SVING bench
FOSS pendant light
www.finne.com

furniture and lighting design are logical sidelines for Seattle architect Nils Finne, AIA. He often creates custom pieces for his residential projects, and adapts them for other buyers on a made-to-order basis. “Compared to implementing and executing architecture, it’s more manageable, in a sense, and more immediate,” he says. His custom SVING bench, completed in June, joins sinuous strips of Sapele wood with legs of blackened steel. The FOSS pendant light, made of handblown glass, gets its name from the Norwegian word for “waterfall.”



Photos: Benjamin Benschneider



Courtesy Graypants

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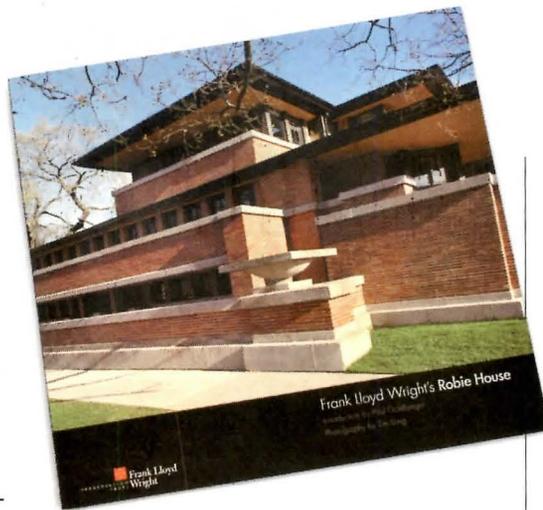
designers Jonathan Junker and Seth Grizzle started their Seattle architecture and product design firm, Graypants, out of a desire to work with their hands. The company introduced one of its latest items, a metal lamp called the Steplight, at ICFF in the spring. “It’s us trying to be as efficient as possible within a single disk of recycled aluminum,” says Junker, who worked at Olson Kundig Architects before moving over to Graypants full time. The light’s interlocking pieces require no adhesives, fasteners, or screws. It can sit on a flat surface or be suspended from above, and fits into both residential and commercial settings.

good reads

To help you catch up on your reading this summer, we've gathered a fine crop of new titles.

Ronald Rael, founder of Earth-architecture.org, shows that building with our most basic indigenous material is still a viable practice in *Earth Architecture* (Princeton Architectural Press, \$24.95), which documents more than 40 modern-era buildings constructed using myriad earth-building techniques in new, creative ways.

From Mediterranean cave dwellings to American Shaker houses, *Buildings Without Architects: A Global Guide to Everyday Architecture* (Rizzoli New York, \$22.50) by John May explores



everyday buildings made from local materials by local practitioners to meet the practical, cultural, aesthetic, and environmental needs of their occupants.

Frank Lloyd Wright's Robie House (Marquand Books, \$19.99) celebrates the centennial of Wright's quintessential Prairie home with new and historical photography, and descriptive captions provided by Robie House restorers.

The Center for Inclusive Design and Environmental Access' *Inclusive Housing: A Pattern Book, Design for Diversity and Equality* (W.W. Norton & Co., \$39.95) offers an urbanist approach to designing accessible housing and communities while achieving rigorous design goals. —stephani l. miller

other new titles:

Miami Architecture: An AIA Guide Featuring Downtown, the Beaches, and Coconut Grove, by Allan T. Shulman, FAIA, Randall C. Robinson Jr., and James F. Donnelly (University Press of Florida, \$29.95).

Bohlin Cywinski Jackson: The Nature of Circumstance, with a foreword by Glenn Murcutt (ORO editions, \$95).

Peter Rose: Houses, including an introduction by William Morgan and foreword by José Rafael Moneo (Princeton Architectural Press, \$40).

Architectural Graphic Standards for Residential Construction, Second Edition, by the American Institute of Architects, Dennis J. Hall, FAIA, and Nina M. Giglio, Assoc. AIA (John Wiley & Sons, \$199).

BNIM Architects: DEEP, by Andrew Payne, featuring an introduction by Steve McDowell (ORO editions, \$50).

Gwathmey Siegel & Associates Architects: Selected Projects, by Gwathmey Siegel & Associates Architects (Images Publishing, \$85).

Live + Work: Modern Homes and Offices, The Southern California Architecture of Shubin + Donaldson, with a foreword by Thom Mayne and introduction by Joseph Giovannini (ORO editions, \$60).

Natural Houses: The Residential Architecture of Andersson-Wise, by Arthur Andersson and Chris Wise (Princeton Architectural Press, \$40).

Rematerial: From Waste to Architecture, by Alejandro Bahamón and Maria Camila Sanjinés (W.W. Norton & Co., \$49.95).





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remembering stephen kanner, faia, 1955–2010

News of the July 2 death of Stephen H. Kanner, FAIA, from pancreatic cancer, shocked and saddened the Los Angeles architecture world. “We’ve lost a very kind person, a very strong person, who was important to the L.A. community in many ways,” says Ray Kappe, FAIA.

Kanner, 54, was a graduate of the University of California, Berkeley and a third-generation principal of Kanner Architects in Santa Monica, Calif. His grandfather, I. Herman Kanner, founded the firm in 1946 and passed it down

to Stephen’s father, Charles G. “Chuck” Kanner, who ran the company until his death in 1998. The widely respected firm has designed

Modernist homes, multifamily buildings, and commercial spaces, among other project types.

Some of Stephen Kanner’s best-known designs include the United Oil gas station in Los Angeles, 26th Street Affordable Housing in Santa Monica, and many award-winning private houses. His work blended classic Modernism with an optimistic spirit, often bringing color and pattern into the mix. “There’s a sort of sunniness to



John Linden



Nicolas O.S. Marques

California Modernism that I think really attracted him,” says Frances Anderton, host of the radio program DnA: Design & Architecture and the L.A. editor for *Dwell*. “He had a very graphic kind of sensibility.”

Many observers of Kanner’s architecture noted its particular maturity in recent years. Others pointed out his special skill in designing multifamily housing. “Southern California has been going through a rethinking of the multiple-family residence,” says John Chase, urban designer for the city of West Hollywood, Calif. “He was participating in that and helped define it.”

Although he led a busy firm and was very close with his family, the energetic Kanner also found time to start the A+D Architecture and Design Museum > Los Angeles, for which he served as president and

co-founder. He enjoyed encouraging and mentoring other architects, through both the museum and his longtime involvement with the AIA’s L.A. chapter. “He was very committed to architecture in L.A.,” recalls Lorcan O’Herlihy, FAIA.

Kanner’s success stemmed from an unusual combination of strong artistic gifts with a savvy business sense and a talent for working with people. Unabashed enthusiasm infused both his work and his life. “He was very collaborative and very open to ideas,” says builder Tom Hinerfeld.

Adds A+D Museum co-founder, architect Joe Addo: “At his core he believed that what matters at the end of the day is what you personally contribute, and that you must have a lot of fun doing it. He was happy, focused, responsible. He had a lot of fun

Projects by Kanner Architects while under the leadership of Stephen Kanner, FAIA, included the many-hued Metro Hollywood Transit Village in Los Angeles (left) and a sleekly designed modern private residence in Nashville, Tenn.

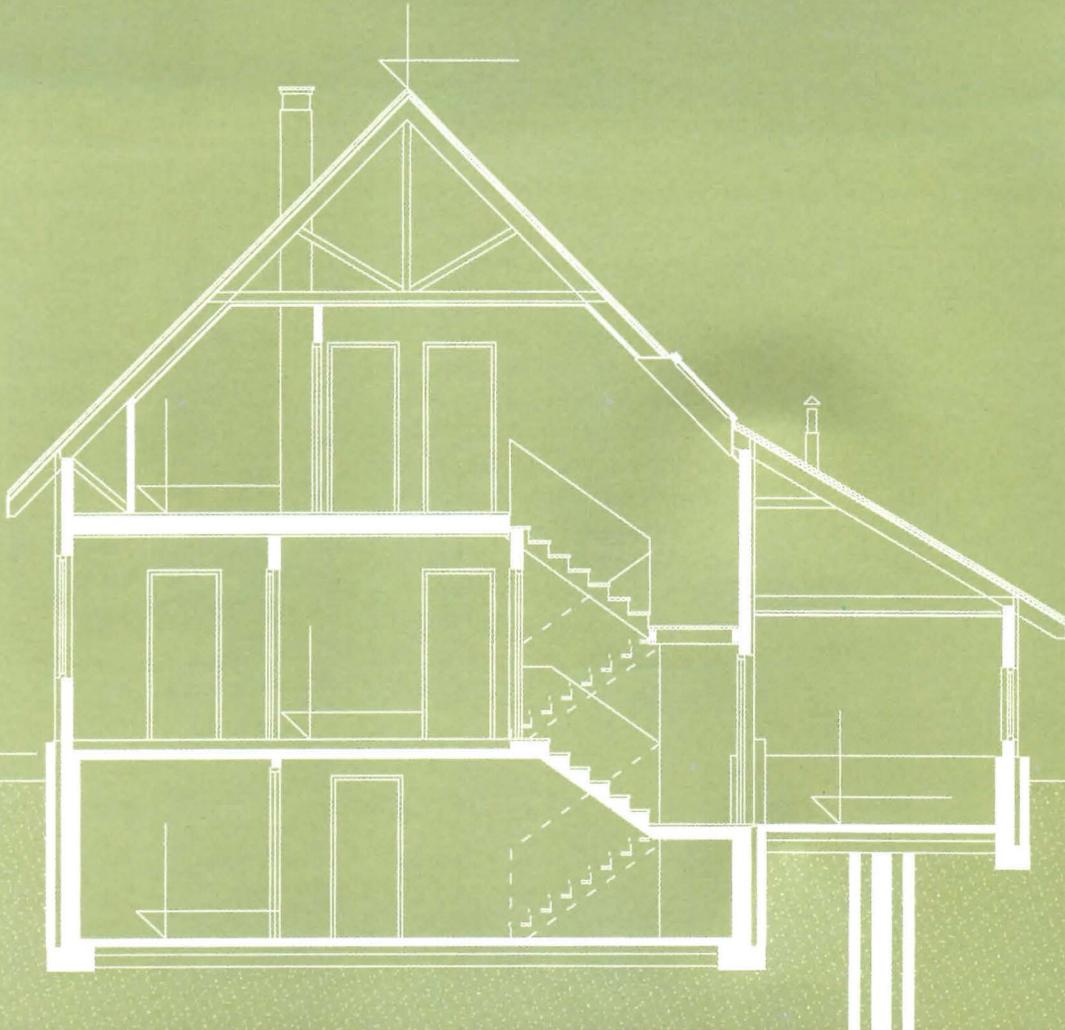
doing what he believed in.”

Per Kanner’s wishes, his firm will continue to operate. “He has many, many talented people” to carry on the work, says design publicist and editor Ann Videriksen, Hon. AIA/L.A. The A+D Museum, too, will go on in his absence.

Kanner is survived by his wife, Cynthia Kanner, their daughters, Caroline and Charlotte, his mother, Judith Kanner, and his sister, Catherine Kanner, and her family. Donations can be made in his name to the A+D Museum, which will hold a memorial service (and the opening of a retrospective exhibition on his work) on Nov. 4. —*m.d.*

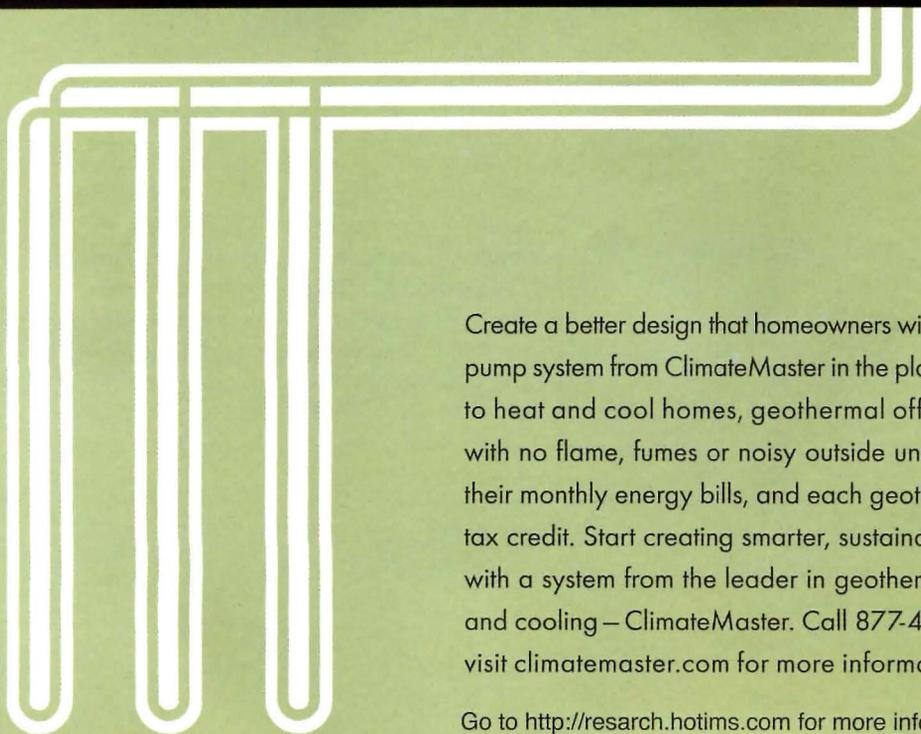


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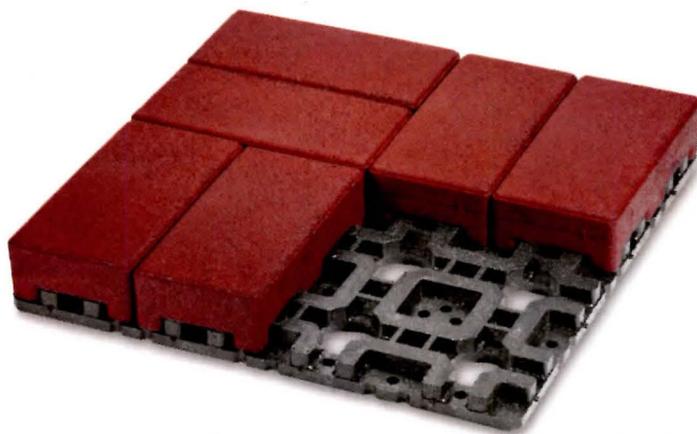


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—by nigel f. maynard

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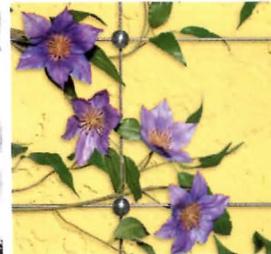
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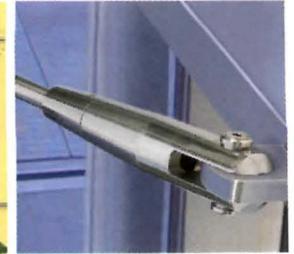
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k + b studio

kitchen: tree house

The strength of the Dutcher Creek Residence kitchen lies in creating a coherent sense of place while never losing touch with its surroundings. Open to an adjacent dining area and separated from the living area by only a bank of freestanding cabinets, the space rises to a layered roof structure—exposed steel members topped with Douglas fir purlins and decking—that suggests the shape of the entire house. Architects Amy Nielsen and Richard Schuh oriented the building toward views of a neighboring

vineyard and a grove of mature redwoods, locating a roof-high window over the kitchen's main sink, Schuh points out, "so, as you work in the kitchen, you look up and see the height of these trees."

The window's tall, narrow shape repeats in the plaster-clad range hood and glass tile backsplash at the cooktop. "The hood is one of the main features of the kitchen," Schuh says. "It kind of pivots out from the wall and takes advantage of the height of the wall." Open shelves flanking the hood balance the verticality of the composition. Vertical grain Douglas fir cabinets echo the structural wood overhead, but in a more refined form, with one bank of base cabinets extending beyond the kitchen proper. "It tapers into the dining area and creates kind of a serving

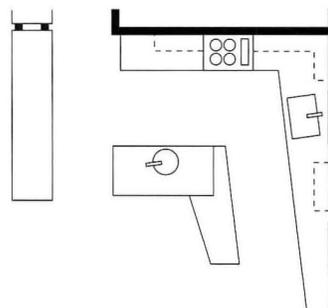


Photos: Matthew Millman

A bank of storage cabinets separates the living area from the kitchen, which is open to the dining room and the broad, sheltering roof above.

counter," Schuh explains, "but it also becomes kind of sculptural." The island constitutes another piece of functional sculpture, its concrete top overhanging a table-height counter of maple butcher block. The lower counter's form repeats an angle found, in plan, throughout the house; the bracket supporting its long cantilever is steel, like the house's main structure. The latter—box-section steel members finished in a red inspired by the original primer color—serves as electrical chases for the kitchen's overhead lighting, for which the architects sourced fixtures that snap neatly into holes drilled in the steel rafters. —*bruce d. snider*

project continued on page 28



project: Dutcher Creek Residence, Cloverdale, Calif.

architect: Nielsen:Schuh Architects, Sonoma, Calif.

builder: Adams & Co. Homebuilders, Sonoma

resources: garbage disposer: KitchenAid; kitchen fittings: KWC Faucets; kitchen fixtures: Franke; lighting fixtures: Juno; oven: Thermador; paints/stains: Benjamin Moore; range: Wolf; refrigerator: Sub-Zero; windows: Blomberg Window Systems



A tall glazing element above the sink frames a view of nearby redwood trees. Its vertical proportions repeat in the plaster-clad range hood and glass-tile backsplash.

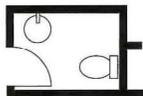
k + b studio

bath: clear story

Like its kitchen, the Dutcher Creek Residence's master bath and powder room carve out distinct spaces without isolating themselves, but here the balance of openness and privacy required even greater subtlety. In the master bath, vertical grain Douglas fir linen cabinets flank the access from the adjacent dressing area, linked by a fir lintel over the doorway. A triangle of glass above opens the room to the dressing area and the bedroom beyond, notes architect Richard Schuh, "so the ceiling can flow through." Mirrored sink walls outboard of the

cabinetry create the illusion of a freestanding gated entry. A walk-in shower anchors the symmetrically ordered plan, its glass-tiled side walls delineating twin, semi-private compartments for a toilet and urinal. The shower's concrete pan and glass wings extend into the room, forming a transparent "front porch" for towel drying.

The powder room occupies what first appears to be a plain, windowless box floating in the glass-walled main wing. But this box holds a surprise: a glass ceiling that floods the small space with natural light. A wall of glass mosaic tile adds glitter, and compact circle-themed fixtures and fittings take care of business with minimum fuss. —*b.d.s.*

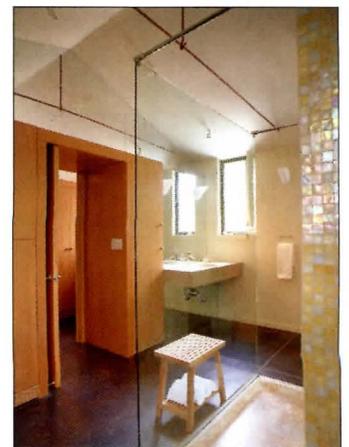
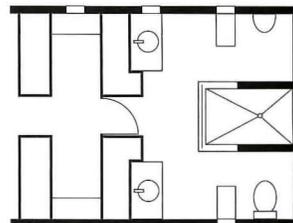


A glass ceiling sheds light on the windowless powder room (above). A triangular glass transom expands the apparent size of the master bath (right).

resources: bathroom fixtures: Toto USA; bathroom fittings: Hansgrohe, Kohler; lighting fixtures: Juno; paints/stains: Benjamin Moore; windows: Blomberg Window Systems



Photos: Matthew Millman



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GRACE

right-sizing your price

how architects are tweaking fee structures in a touch-and-go economy.

by cheryl weber, leed ap

The optimists among us often talk about the recession's silver lining. That is, with their very survival in jeopardy, architecture firms were quickly forced to become more focused and resourceful, and their new habits will put them ahead as the economy rebounds. That's all good, but what's the next step? To sustain their businesses during what likely will be a long, slow recovery, some firms also are getting creative with their pricing, without cutting too deeply into their profit margins. Call it phase two in the survival of the fittest: When overhead is cut to the bone, the only thing left to flex is the fee.

"People aren't willing to put as much money into their house because it's worth less, and they're taking longer to get on board," says Marcie Meditch, AIA, principal of Chevy Chase, Md.-based Meditch Murphey Architects. As a result, the work slowdown has prompted the firm to slightly reduce its fees based on a percentage



Keith Negley/Munro Campagna

of construction. "We're giving clients a range, depending on how big or complicated the house is," Meditch notes, adding: "We used to charge a flat rate, but now if we're just doing the interior, we'll offer a lower rate."

Instead of requiring clients to sign up for full services, as it did during the boom years, Meditch

Murphey will work hourly and by phase, if asked. Design sketches can be turned over to a contractor (along with liability) so that clients don't feel locked in for the long haul. To make the overall numbers work, though, Meditch Murphey rebalanced its fee structure. The 15 percent of construction cost it used to charge for schematic

design in a soup-to-nuts scenario has been raised to 25 percent. "Before, the design fee was spread throughout the project, and sometimes we were short," Meditch explains. "We always spent more time up front; now we're just charging for it. It's a way to get our fees at the front rather than at the end."

continued on page 32

getting to yes

In the past two years, firms have been more willing to meet clients in their comfort zone. On several recent commissions, Cambridge, Mass.-based Hammer Architects dropped its price 1 percentage point

“after the dot-com crash, i reduced all my fees, but when the recovery hit we were locked into those prices and had to finish the projects that didn’t allow us to service our new clients as well.”

—william s. duff jr., aia, leed ap

when the projects grew more expensive than anticipated. The clients raised the question in casual conversation, and principal Mark Hammer, AIA, agreed. But that means being more conscious of the hours devoted to such jobs. “We’re getting things done faster now, because it’s harder for people to spend money these days,” Hammer says. “Anyone hiring an architect for a custom home has funds available, but they try to be as wise about it as possible. People

are voicing concerns about the cost of things more than they used to.”

From travel cruises to car purchases, people have come to expect a discount in this economy. What they may not realize is that, when it comes to residential design, pricing rollbacks usually compromise quality. That’s why Ted Lott, AIA, LEED AP, co-principal of Lott3Metz Architecture in Grand Rapids, Mich., tries to hold the line. He’s turned down projects knowing that he couldn’t do his best work with the rate proposed, and he’s lost others because he would not negotiate. But when a plum commission comes along, he might rethink the amount of money he deserves up front, hoping to make up the difference later if the project comes through. Additionally, most of his clients ask for a price cap on the first run of drawings—basic ideas that they can test drive with builders. That way, without spending a fortune, they have enough information to decide whether to proceed.

“We’re not too ideological when it comes to fee structure,” Lott says. “We have pretty aggressive clients to begin with. I don’t know there’s been a day when we dropped a number on the table and had it accepted without question. But it’s difficult for us to understand how undercutting our prices will do a lot of good in the long run.”

construction economy

araging recession might not seem like the ideal time to take on more risk. But two ideas propelled New York’s Leroy Street Studio to launch a construction management arm in 2008. One was to diversify its 15-year-old practice, 75 percent of which is residential; the other was to be able to deliver design at a lower price point. Partner Marc Turkel, AIA, LEED AP, saw the move as a way to control quality and increase the firm’s revenues without raising fees.

Instead of retreating in the downturn, the architects decided to carve out a bigger role for themselves. “We’re not interested in bargain-hunters; that’s a dangerous place to go in the construction industry,” Turkel says. “Architects have to deliver quality and make it affordable to their clients.” By changing the project delivery method—offering an alternative to the GC contract—the firm was able to lower its design fee by a few percentage points based on construction cost.

Startup for the construction management division, called BLDG, involved setting up an independent S corporation and getting a contractor’s license and construction insurance. The firm hit the ground running with two projects in hand, and to make the insurance premiums work, it needs to do at least \$1 million in construction each year, Turkel estimates. (Construction management at-risk insurance typically costs 5 percent to 8 percent of construction values per year, according to L. Lenny Waldhauser IV, vice president of Peoria, Ill.-based RLI and program manager for the company’s design professional program.)

Leroy Street Studio, whose staff numbers in the mid-20s, was well positioned for the leap. “One of our partners used to be a contractor and our practice is construction oriented,” he says. “People with architectural background are keen to work on construction management for the exposure, so it’s an asset we can offer the architects as well.”

The architect/construction managers aren’t swinging a hammer, but they’re on the scaffolding. Having a dedicated design expert on-site eliminates the inefficiencies and costly

continued on page 34

Chicago architect Mark A. Cuellar, AIA, LEED AP, agrees. A year and a half ago he slashed his billing rate by about 25 percent, which resulted in a lot of small projects that took as much time as larger ones. As a sole proprietor, “I was working more for

less money and I couldn’t handle the workload,” explains Cuellar, principal of the firm mac D+A. “Now I’m back up to my old rates and I take what I can get.”

Others aren’t just holding the line, they’re *continued on page 34*



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raising the bar. Architect Erik Faulkner, principal of WishingRock Homes, a design/build firm in Boerne, Texas, upped his fees by 4 percent in the first quarter of 2010, after 2-percent-a-year increases from 2007 to 2009. The price hike was partly to cover rising operating costs, but also because clients are demanding more creative contracting and financing. "Clients want more flexibility to phase work in smaller pieces, and that changes the way I design and price work," says Faulkner, who has eight projects in design and one in construction. "I will re-evaluate cost structure

each quarter to decide if I maintain, increase, or reduce based on market and client activity, but I don't anticipate reducing fees to compete for work in 2010."

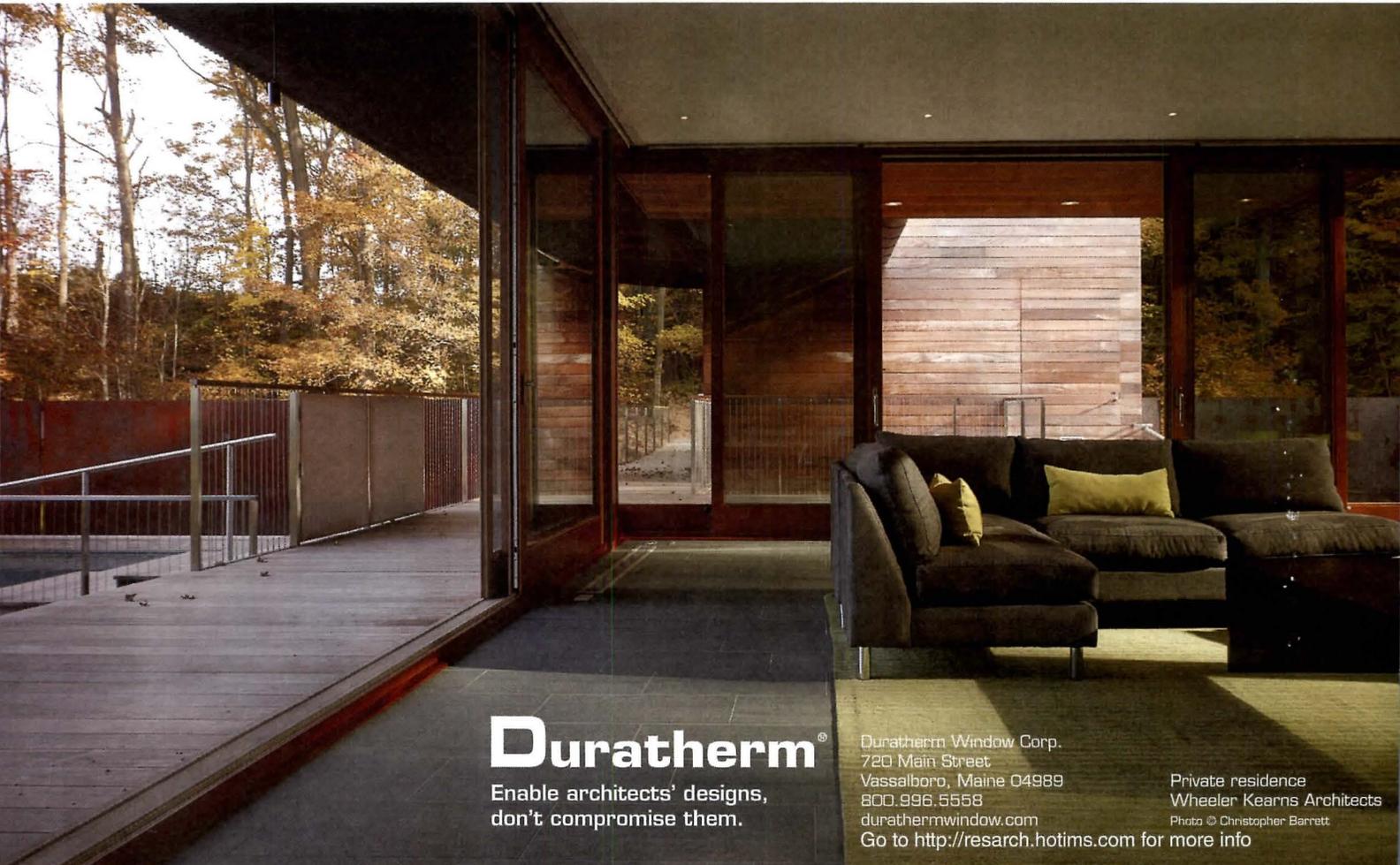
But at a time when many practices are operating in the red and capital for new projects is scarce, the reality that architecture is market-driven really hits home. In the short run, the right pricing strategy can mean the difference between folding and staying afloat. Working in the housing-bust hot spot of Scottsdale, Ariz., Circle West Architects occasionally is willing to lower

continued on page 36

delays that plague the conventional delivery model. And it may lower the labor costs associated with cutting-edge designs. "You can convince subcontractors that what seemed like such a complex idea is quite simple by working with them directly in the field," Turkel says.

Although BLDG was motivated by Leroy Street Studio's desire to deliver more architectural creativity at a lower price, the architects also were drawn to the idea of bucking a trend—not just among architects—of shying away from taking ultimate responsibility. "We're responding to the tendency [of businesses] to define responsibility narrowly," Turkel says. "We feel like it's not that great a service to the client, and in a way is less interesting. And clients are saying, 'Well, I want a point of responsibility, somebody has to step up and deal with situations.' It takes more work and you're more vulnerable, but, arguably, you can have more control, and thereby be less exposed."

The firm currently is providing construction management services for only residential jobs, but eventually it will extend those services across other project types. "We didn't start this venture because of the down economy," Turkel says, "but in this economy it's become a real asset."—c.w.



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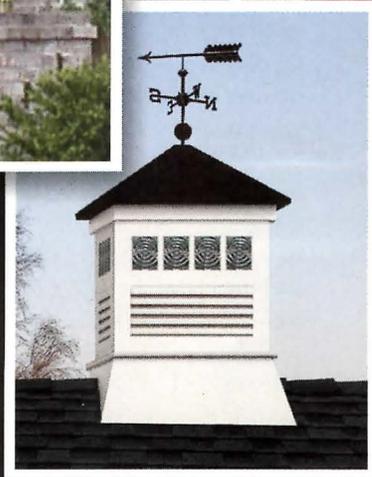
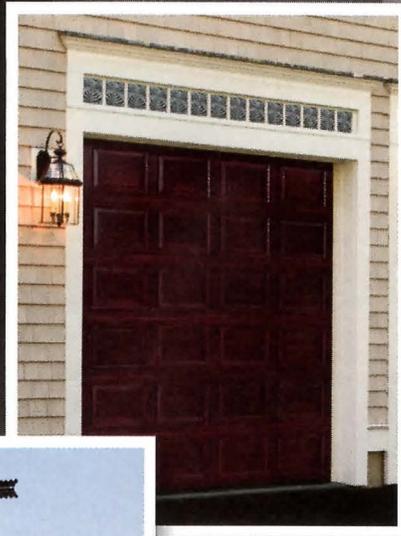
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practice

the pricing during the schematics phase to attract the developers that form the mainstay of its work while, hopefully, recouping the difference in later phases. "We've never had no work, but we're very sensitive to what's going on economically, so we want to ensure that clients are treated fairly," says firm principal Peter M. Koliopoulos, AIA. "Everyone

two years ago."

time and materials

In lieu of lowering fees outright, more firms are offering à la carte services. And they're taking extra time to help skittish clients find efficiencies. Some, like William Duff Architects, have even formalized the process. The San Francisco-based firm develops a binder of

"we've never had no work, but we're very sensitive to what's going on economically, so we want to ensure that clients are treated fairly."

—peter m. koliopoulos, aia

is belt-tightening, even our biggest clients."

To stay competitive in a precarious market, Circle West throws in other incentives, too. Like additional meetings at no charge during a project's initial stages—whatever it takes to get prospects to sign. Once they do, the architects use the latest technology to help recoup some of the lost revenues. "Because of our advancement in Google SketchUp and Revit, we have been able to develop design concepts in three dimensions that clients can understand visually," Koliopoulos explains. "We can prepare schematic design presentations better and more cost-effectively than we could

documents that map out each project, determining where clients get the best value from their firm and identifying services other vendors could provide for less. Clients looking to reduce costs, for example, can shop for interior finishes themselves, guided by the architects. Receiving meeting recaps by e-mail, rather than detailed in a binder, also lets them squeeze out some of the fee. It removes the formality, yet satisfies the legal requirements for documentation. The binder also covers feasibility studies, helping owners understand where the stopping points are, so they can work up to a decision.

continued on page 38



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practice

“The line in the sand was Lehman Brothers’ collapse,” says principal William S. Duff Jr., AIA, LEED AP. “We had used some of this material before, but we really built it out and became more active at engaging clients early on.” It’s a lesson he learned during his first recession in business. “After the dot-com crash, I reduced all my fees, but when the recovery hit we were locked into those prices and had to finish the projects,” Duff explains. “That didn’t allow us to service our new clients as well. So this time, we focused on changing our structure and organization. Maybe that’s because we didn’t have inflated fees going into the recession. We were properly priced to deliver a high level of service.”

Borrowing a page from his years designing \$40 million commercial projects, Baltimore residential architect Thomas Clark will even write contracts that let owners buy roofing, windows, and siding. The contractor then charges a 5 percent to 8 percent coordination fee, rather than the 25 percent to 40 percent markup taken if the items were run through the books. “It depends on whether we think the client is savvy enough to be able to buy those things,” explains Clark, principal of Thomas Clark Architects. “We backed into that out of necessity a couple of years ago.”

Invariably, even firms whose pricing is intact are giving away more of their time. Tucson, Ariz.-based architect Teresa Rosano, AIA, LEED AP, says she’s taking on smaller jobs—many of them remodels—that demand more work than new construction. With billings based on a percentage of construction, the net result is a smaller fee. “We are trying to work with clients and absorb

“we’re spelling out each task needed to get an early estimate, and how long each will take, so people can plan for what they’re spending before taking the second step.”

—martha yunker, aia

some of those costs, but we’re also trying not to lower fees too much, because the danger is ending up with too many projects and not being able to spend the proper amount of time on them,” explains Rosano, a partner at Ibara Rosano Design Architects. “It’s a slippery slope on which we’ve tried to find a reasonable balance.”

continued on page 41



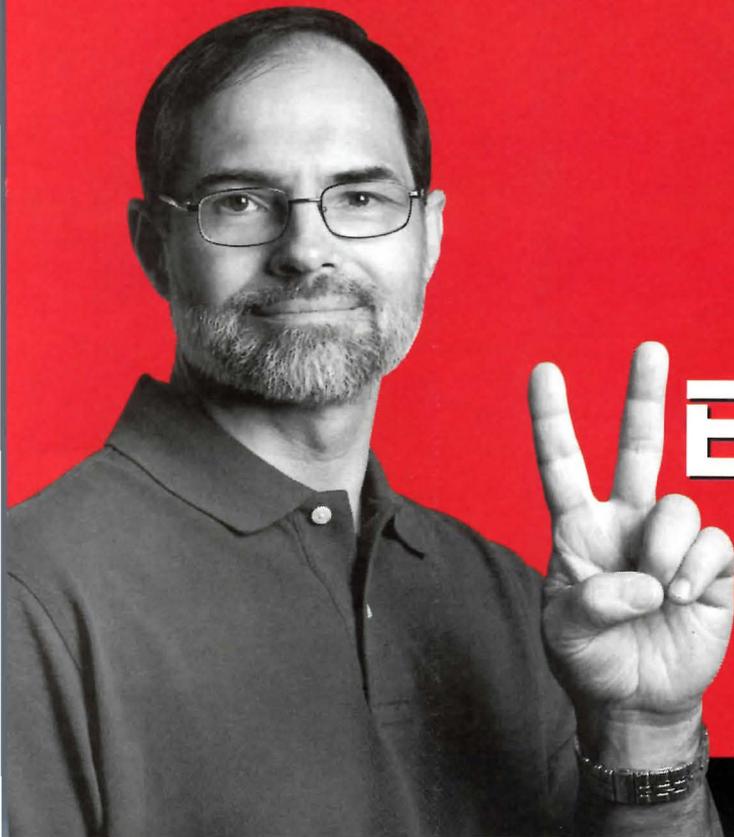
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practice

It took four meetings—two with the client, two with an interior designer—for Santa Ana, Calif.-based architect Ruth Hasell, AIA, to land her most recent commission. Ordinarily, only the initial consult is free. “It turned into a

don’t want to spend more than X amount,” Yunker explains. “Now we’re spelling out each task needed to get an early estimate, and how long each will take, so people can plan for what they’re spending before taking the second step.”

Walker, FAIA, principal of Memphis, Tenn.-based Archimania, met with an attorney who wanted to build a small house on a beautiful Ozarks property. After the first office consult, the client hesitated. So Walker got in the car and made the two-hour drive to the site, gratis, where he spent several hours sketching ideas.

“I began to paint a picture that was acceptable to him, and was able to reduce our fee based on the fact that the house would be simpler than I initially imagined,” Walker says, adding:

“Our tendency as architects is to think about things in a more complex manner than may actually be necessary because we don’t have a deep understanding, early on, of what we’re designing.” That led to an unintended upside: The visit was a springboard to design, putting the project two weeks ahead of a typical timeline.

At some point in the future—perhaps several years from now—the coffers will be flush again. But some architects may never go back to business as usual. As Duff puts it, “The recession has honed our skills in some areas and helped us learn how to deliver greater value to clients going forward. It’s a painful transition, but you adapt or die.” **ra**

“we’re giving clients a range, depending on [the project]. we used to charge a flat rate, but now if we’re just doing the interior we’ll offer a lower rate.”

—marcie meditch, aia

good project; there are a lot of concessions I don’t mind giving now,” says Hasell, principal of Ruth Hasell AIA Architect, who lost all four employees when the economy went down.

To some extent, the architect-client courtship has been reprogrammed; love is no longer blind, if it ever was. Before committing, prospects want a more thorough exploration of all the costs involved—and a peek at the creative vision. Martha Yunker, AIA, principal of Yunker Associates Architecture in Minneapolis, hasn’t changed her hourly rate, but she is breaking the predesign phase into smaller and more palatable pieces. “In the past people would say, ‘I don’t need a precise estimate; I just

In Grand Rapids, Lott is doing the same for developers, occasionally going so far as to offer free feasibility studies in hopes it will turn into a fee. “We’re very aggressive about working existing partnerships with developers and contractors, using everything in our toolkit,” he says. “My partner and I do a lot of this by feel because one thing we’ve learned is that every client is idiosyncratic.”

Indeed, in a time when commissions are extraordinarily hard to get, architects are equipping for combat duty, and invention replaces the tried and true. Todd Walker’s story about signing a recent client illustrates what it takes to close the deal these days, for better or worse.

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– Jim Poteet, Poteet Architects

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can offer thermal and sound-deadening properties normally unheard of when considering tile.

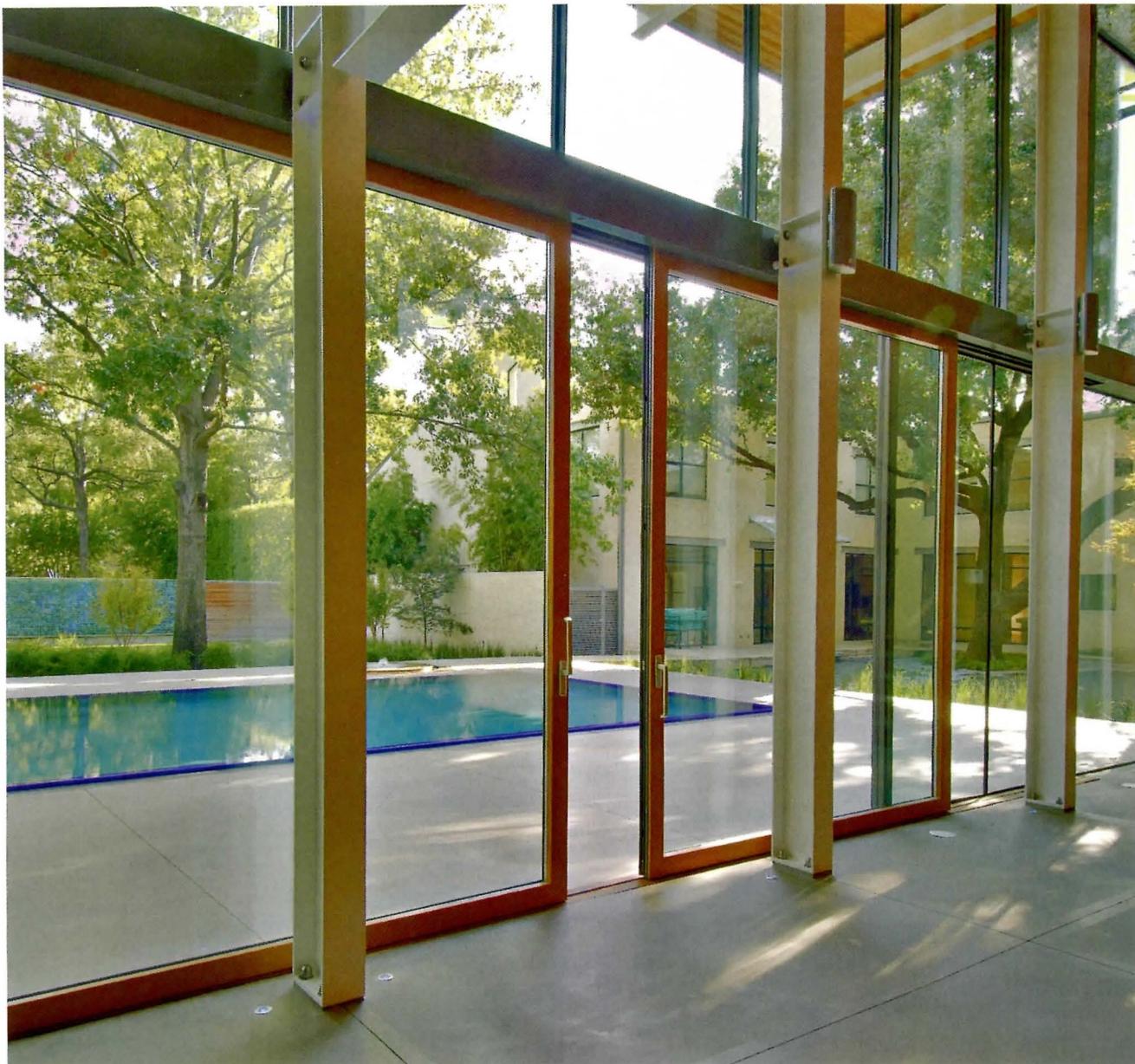
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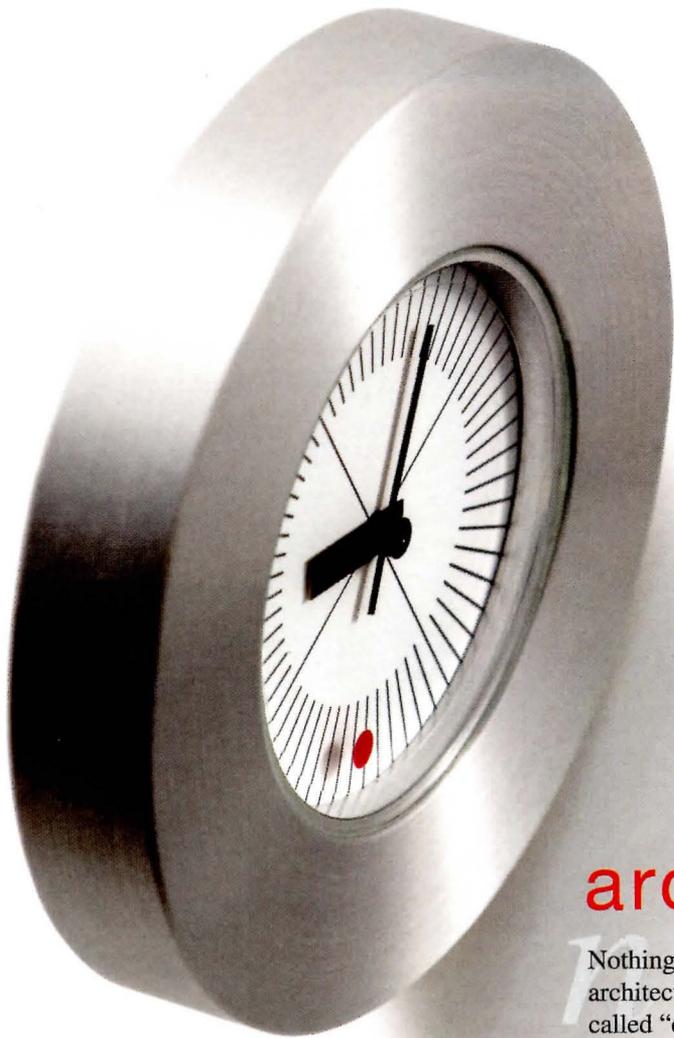
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architects' choice

Nothing is more horrifying for architects than to hear their work called “dated.” The very idea makes the blood run cold. Instead, the fervent hope is to create a building that will achieve design immortality—a Thorncrown Chapel, a Farnsworth House, a Falling Water.

Architects striving for enduring architecture must mix equal parts compelling design and materials that wear with dignity. But which products will transcend time both functionally and stylistically?

For our annual Architects' Choice showcase, we asked 10 durable design luminaries to tell us which materials they deem worthy of the “timeless” label and why. We turned to firms whose years in practice give them a long view on

specifications and applications.

We asked them some probing ponderables: What constitutes an enduring product or material? Why do some products designed more than 60 years ago still look freshly conceived today—an Eames molded plywood lounge chair, for example, or a Saarinen Tulip table? Our pros provide their special insights.

For good measure, we also asked for their short list of favorite everyday objects. The collection was revealing and surprising. Can a broom, a bottle of scotch, and a motorcycle rise to the level of high design?

What would you pick? We'd like to hear from you. Meanwhile, take a look at our editors' choices of timeless everyday designs online at residentialarchitect.com.

by nigel f. maynard

Photo: Mario Botta's SFMOMA table clock for Mondaine; photographed by David Sharpe, DavidSharpe.com

architects' choice

great grab

A Unable to find high-quality, timeless hardware, Cutler Anderson designed its own. The line features “simple designs with clarity of mechanical and human touch parts,” Cutler says. Orcas (top right) features all stainless steel components and may be ordered with a walnut or beech handle. Reveal Designs, 914.220.0277; www.reveal-designs.com.



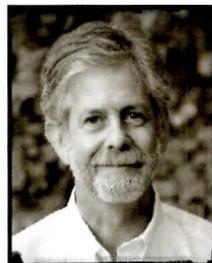
iconic columns

B When Cutler wants the fridge to disappear in style, he uses Thermador's concealed 24-inch wide columns. “The design allows for great flexibility in residential kitchens,” he notes. Each unit has its own compressor and comes in additional sizes, including 18-inch and 30-inch models. Thermador, 800.735.4328; www.thermador.com.



fire starter

C Cutler says a Rais wood stove is an example of enduring design. It “provides a wonderfully efficient and beautiful view of fire and design,” he explains. His favorite, Malta, is constructed of steel and measures 42 3/8 inches tall. Rais, 888.724.7789; www.rais.com.



Joel Sackett

cutler anderson architects

James I. Cutler, *faia*
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other favorites

Häefle America: door straightening hardware, www.hafele.com.

Blum: self-closing drawer hardware, www.blum.com.

Portland Cement Association: concrete, www.cement.org.



timeless design objects

The broom: “It is endemic to almost all cultures. It is fitted to the human anatomy (handle) and to the task (cleaning).”

A hornet's nest: “Hornets' nests are beautiful in that they are made from paper out of oxidized wood, created by animals.”

Chambered nautilus: “It is believed that the interior spiral of the chambered nautilus forms the Fibonacci sequence.”

“enduring design is like good poetry ... the most said with the minimum use of words. in the case of physical design, this means the revealing of a story through the language that is inherent in materials.”

eternal light

A Strickland's go-to source for antique lighting is Sandy Springs Galleries, which "merges the old with the new for finely crafted, yet functional lighting that exudes a sense of history and timelessness." He used the company's fixtures in the home shown. Sandy Springs Galleries, 770.386.3010; www.sandyspringsgalleries.com.

storyteller

B Never underestimate the importance of good hardware, the designer says. It's "a small detail but the first and last thing that is told to us about a home or building." Rocky Mountain casts its products from bronze and applies various old world finishes. Rocky Mountain Hardware, 888.788.2013; www.rockymountainhardware.com.

downright upright

C "When columns are done right, nothing expresses the interrelationship between function, form, and beauty more elegantly," Strickland says. Chadsworth, he adds, understands the correct canons of proportion. Myriad wood and stone products are available. Chadsworth Inc., 800.265.8667; www.columns.com.

other favorites

Waterworks: plumbing fixtures, www.waterworks.com.

Old Carolina Brick Co.: bricks, www.handmadebrick.com.

Vintage Lumber Sales: reclaimed lumber, www.vintagelumbersales.com.



Richard Leo Johnson/Atlantic Archives

A



B



C



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timeless design objects

Robert Talbott and Ferragamo shirts and ties: "Artistry you can wear."

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Dalwhinnie scotch: "A single malt Scotch whisky from a distillery in Scotland dating back to the 1890s."



"a small dose of whimsy or quirkiness, balanced by a hierarchy of massing, makes design truly enduring."

architects' choice

clear view

Like most architects, Predock believes glass is one of the most timeless materials available. "I like basic materials in my work," he says. He turned to John Lewis for the cast glass in the Highlands Pond House (shown). "When the light comes in it's truly magical." John Lewis Glass, 510.635.4607; www.johnlewisglass.com.

toto, too

Toilets from Toto, Predock says, are always well designed and equally functional. "They really work and range from the most simple that is beautiful to more elaborate ones," he adds. The company also offers a variety of high-efficiency units that use very little water. Toto USA, 888.295.8134; www.totousa.com.

zero gain

Sub-Zero is the epitome of timelessness because "they don't play games with cosmetics to make their products look new and different," Predock explains. "They just consistently produce quality, function, and fabulous designs." Built-in units offer dual compressors, air purification, and spill-proof shelves, among other features. Sub-Zero, 800.222.7820; www.subzero.com.

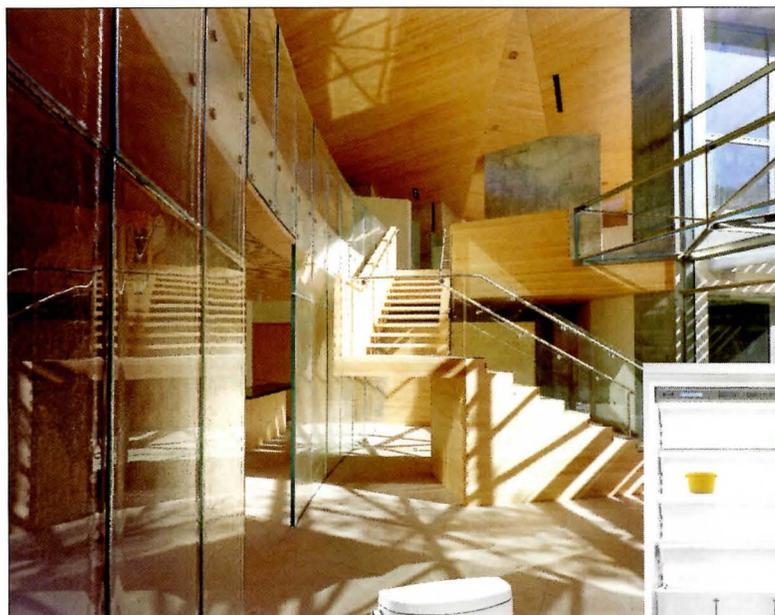
other favorites

Portland Cement Association: concrete, www.cement.org.

Pilkington: glass walls, www.pilkington.com.

Grohe: kitchen faucets, www.groheamerica.com.

"[enduring design] dispels the notion of classicism. something that has no overt stylistic baggage but is still timeless."



Timothy Hursley



Mary Elkins

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www.predock.com*



timeless design objects

Vincent Black Shadow motorcycle: "They have amazing technologies—so amazing that it finally put them out of business because no one at that time could afford a \$2,500 motorcycle. Now they are worth \$100,000."

The fashions of Carol Christian Poell: "A cult figure in fashion design."

Precor exercise bike: "Precor really gets it right. It functions really well and has a very direct design concept."

my mosa

Ⓐ Royal Mosa ceramic tiles, says Snow, are “so precisely made the joint can be reduced to a minimum.” Seen here in Snow’s own cabin, the tiles come in a wide variety of ceramic surfaces that range from modern inspired and textured styles to LED and artistic lines. Royal Mosa, 31 (0)43 368 94 44; www.mosa.nl.

try this at home

Ⓑ Snow is impressed by the endurance of this paper-based surfacing that has its roots in outdoor skating ramps. “Minimal maintenance is required to keep it looking great,” she says. “We used it on our weekend house and enjoy how it looks.” Also called Skatelite by architects, it comes in 12 colors. Richlite Co., 888.383.5533; www.richlite.com.

valli girl

Ⓒ Hardware from Valli&Valli gets Snow’s vote for its good design and its quality. “It makes some sense to invest in well-made, precise pieces that are nice to touch, and are solidly attached,” she says. “These are that and also look great.” This Serie Bernina handle is made from solid brass and comes in three finishes. Valli&Valli, 212.326.8811; www.vallivalli-us.com.

other favorites

Arcadia Architectural Products:

sliding door, www.arcadiaproducts.com.

DuPont: glacier white corian, www.dupont.com.

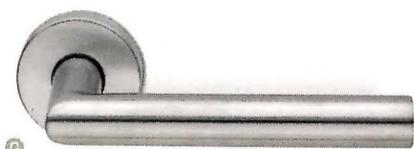
RSA Lighting: rimless lighting, www.rsalighting.com.



Ⓐ

Peter Kerze

“enduring architectural products must be both beautiful and durable.”



Ⓒ



Ⓑ



Courtesy Julie Snow Architects

julie snow architects

julie vanderberg snow, faia
minneapolis
www.juliesnowarchitects.com



timeless design objects

BMW 2001 5 series: “Precisely made, beautiful on the road, and a joy to drive.”

Stapleless stapler: “Tiny, white, and creates—in one movement—a tiny tab inserted in a slot. No refills, no waste.”

DuPont fountain pen: “The right diameter, thinner than most pens, and the right weight; great for writing and drawing.”

architects' choice

in vitra veritas

Ⓐ When it comes to sinks, Jacobsen opts for Vitraform glass products from Cherry Creek Enterprises. "Light dances around this beautiful object," he says. "It is always the little surprise in the houses we use it in and when lit well from above, it is delightful and powerful." Cherry Creek Enterprises, 888.338.5725; www.vitraform.com.

reign of tara

Ⓑ Dornbracht's Tara Classic is a perennial favorite among architects—Jacobsen included. "A simple and elegant design, nothing superfluous," he says. It has ceramic disk cartridges and is constructed from solid brass. "Pure shapes and simple geometry blend with high-quality construction." Dornbracht Americas, 800.774.1181; www.dornbracht.com.

plug away

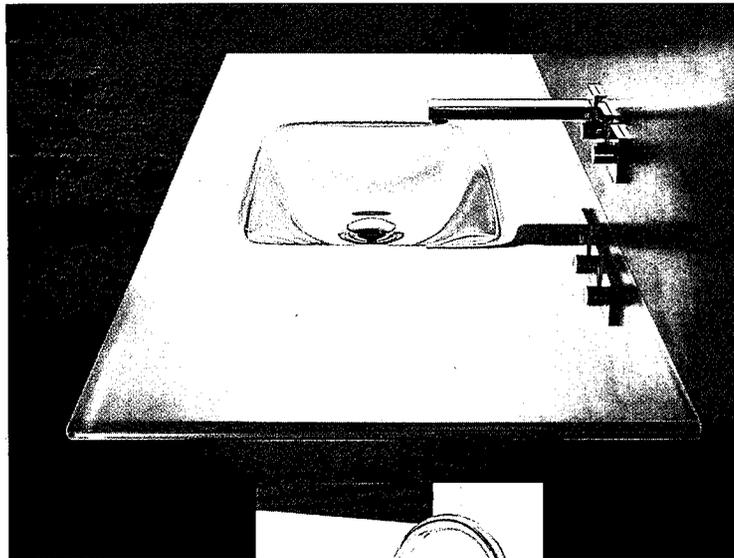
Ⓒ "If there was ever a celebration of nothingness, the [22 Series] is it," Jacobsen says. Designed by architect Omer Arbel, the wall outlet mounds into drywall or any wall surface without a visible face plate. It "takes a step further in the visual reduction of extra parts," Jacobsen adds. Bocci, 604.639.5185; www.bocci.ca.

other favorites

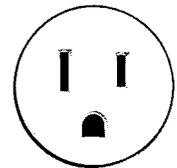
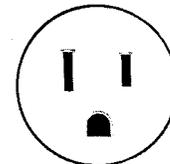
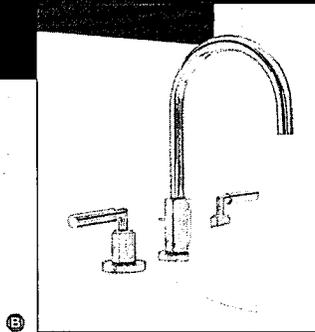
RSA Lighting: rimless lighting, www.rsalighting.com.

Starphire: glass and mirrors, www.starphireglassandmirror.com.

Pure Lighting: trimless light fixtures, www.purelighting.com.



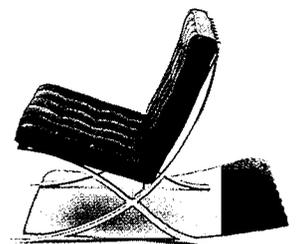
"enduring design is the result of products that last because they fulfill their purpose, do not intrude beyond their function, and are not superfluous beyond their nature."



Robert C. Lautman

jacobsen architecture

*hugh newell jacobsen, faia
washington, d.c.
www.hughjacobsen.com*



timeless design objects

Barcelona chair: "This chair, designed in 1929 by the great architect Ludwig Mies van der Rohe, is the best ever."

1998 Jaguar: "The last of a well-designed line of elegant cars."

Crate & Barrel Crescent glass: "A circle in plan and a square in elevation. friendly to the hand."

iPhone: "Just what it wants to be!"

chair, Courtesy Knoll



“enduring design has a perceptible connection to the human body. products or materials that display a humanlike form, are made by hand, or invite use by the hand or body are somehow familiar to us.”

carry on

A For Mahady, the Lightfall outdoor fixture does more than just illuminate. “A lanternlike light recalls the time when we carried light and fire from place to place,” she says. The aluminum dark-sky compliant product is 11.4 inches wide and comes in three finishes and four glass options. Hubbardton Forge, 802.468.3090; www.hubbardtonforge.com.



nice curve

B Items that will be touched assume a lofty position in architecture. Mahady exalts the curved handrail. “The curved form of a handrail is completed by the grip of a hand,” she says. The handrail shown was custom fabricated by Dave Krueger for one of SALA’s custom homes. David M. Krueger Construction, 360.298.0744.



Art Grice

perfect soak

C Kohler’s Greek soaking tub gets Mahady’s vote for a timeless design. “This deep short tub is perfectly proportioned to a comfortably seated body,” she says. Measuring 48 inches long and 32 inches wide, the acrylic tub has an extra-deep basin and comes in a wide variety of colors. Kohler, 800.456.4537; www.us.kohler.com.



Morgan Mosiman

sala architects

michaela mahady, aia
stillwater, minn.
www.salaarc.com



other favorites

Concrete Arts: concrete sinks, www.concretearts.com.

Mayeron-Cowles: clay tile, www.mayeroncowles.com.

Pegasus Studio: leaded glass windows, www.pegasusstudioinc.com.



timeless design objects

Mini Cooper: “The success of the Mini Cooper comes as much from its friendly face as its fuel efficiency.”

Alessi corkscrew/bottle opener: “The humanlike form of an Alessi corkscrew is amusing and attractive.”

Rocking chair: “The curved shape of a rocker by Thos. Moser seems to embrace the sitter.”

car: Courtesy Mini USA

architects' choice

good cover

Ⓐ For timeless and enduring exteriors, Reatig turns to Trespa wood fiber and resin panels. In addition to the product's durability, the architect appreciates "its high quality" and "its large selection of vibrant colors."

The panels shown here are on one of the firm's multifamily projects. Trespa North America, 800.487.3772; www.trespa.com.

by the numbers

Ⓑ Reatig is a fan of Bega light fixtures because "they are simple and classic." One of her favorites is a wall luminaire, model 3012. Measuring 8¼ inches by 4¾ inches, it features stainless steel construction and hand-blown opal glass. Bega U.S., 805.684.0533; www.bega-us.com.

bounce in the step

Ⓒ Simply put, says Reatig, Johnsonite rubber flooring "is durable and fun." Naturally slip resistant, it's also shock absorbing and possesses natural acoustic properties. That it's available in an array of colors, patterns, and textures (Reatig prefers raised round) is gravy. Johnsonite, 800.899.8916; www.johnsonite.com.

other favorites

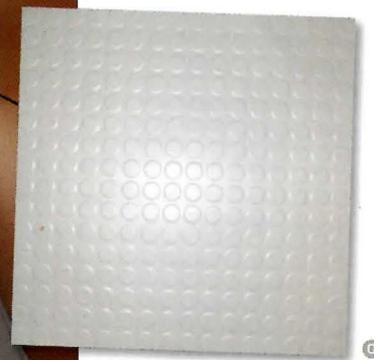
Oldcastle Precast: precast concrete panels, www.oldcastleprecast.com.

MechoShade Systems: window shades, www.mechoshadesystems.com.

Kawneer NA: aluminum windows and store-front systems, www.kawneer.com.



*"enduring designs
will long outlive
their designers."*



Suzane Reatig



Nooni Reatig

suzane reatig architecture

*suzane reatig, faia, leed ap
washington, d.c.
www.reatig.com*



timeless design objects

The Museum Stool: "Because it is easy to slide around the office, it's comfortable, looks great, and stacks easily."

Saariinen Womb chair: "Because it is the ultimate place to fall asleep while reading the newspaper."

Marshall the office cat: "Because he is extraordinarily comforting, knows what's important and when to take a break."

stools: Courtesy Museum and Library Furniture; chair: Courtesy Knoll

time travel

Ⓐ There's a reason cement tiles have been used for centuries, Khoury-Vogt says. "They work inside and out, with their intricate geometric and floral patterns traditionally laid as 'carpets' in living rooms and outdoor loggias." The firm's favorite is Aguayo Tile, shown here on the Alys Beach Caliza Pool. Aguayo Tile, 809.533.3161; www.aguayo.com.do.

living light

Ⓑ Bevelo gas and electric lanterns "are timeless in their design and work with nearly any style," Khoury-Vogt says. Family made in New Orleans' French Quarter, the copper-constructed lamps are "one of the very few lighting options that hold up gracefully in a Gulf-side setting." Bevelo Gas and Electric Lights, 504.522.9485; www.bevalo.com.

hot stuff

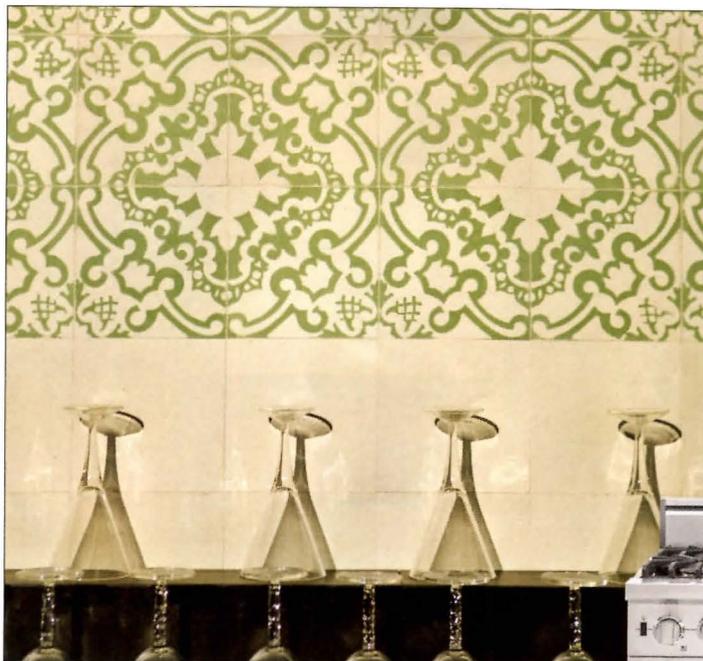
Ⓒ Viking appliances get the architects' vote for timeless quality. "As groundbreaking as the products have been, it's their production we truly admire," Khoury-Vogt says. "Made in the Mississippi Delta, they provide thousands of jobs to local residents." Viking Range Corp., 888.845.4641; www.vikingrange.com.

other favorites

Lunaform: cast concrete urns, www.lunaform.com.

Entegra Roof Tile: concrete roof tiles, www.entegra.com.

San Marco USA: mineral plaster, www.san-marcousa.com.



Ⓐ

Tommy Crow



Ⓑ



Ⓒ



Michael Granberry

khoury & vogt architects

*marianne khoury-vogt, aia, and erik vogt, aia
alys beach, fla.
www.alysbeach.com*



timeless design objects

Incandescent light bulb: "While it will surely lose its place as the primary interior light source, the incandescent light bulb will never quite leave us."

Bicycle: "As if the Segway could replace it—a triumph of ingenuity over engineering. It will only loom larger in coming years as the automobile fades and urban life resurges."

Clocks and watches: "A simple, yet exquisite marriage of both beauty and function."

architects' choice

strong side

A Western red cedar is one of the most enduring siding materials, says Mankins, who used it on this home. He chooses it for its “durability, weather resistance, and renewable nature,” he notes. Easy to cut and finish, it weathers beautifully and contains natural oils that resist moisture. Western Red Cedar Lumber Association, 866.778.9096; www.wrcla.org.

clear and present

B Traditional architectural glass isn't clear enough for Mankins, which is why he uses PPG's Starphire Ultra-Clear. The company “removes the contaminant that historically makes glass green,” he says. “This is truly clear.” The low-iron product comes in standard and extra-heavy thicknesses. PPG Industries, 888.774.4332; www.ppg.com.

grout out

C When it comes to tiles, Mankins turns to Italian manufacturer Floor Gres for its wide range of products. Shown in this Substance-designed bathroom, the tiles are made “to extremely high tolerances, reducing the need for wide, ugly (and vulnerable) grout joints,” the architect says. Floor Gres Ceramiche, 39.0536.840111; www.floorgres.it.

other favorites

Glen-Gery Brick: brick, www.glengerybrick.com.

Ipe Decking: ipe lumber, www.ipedecking.com.

NBK North America: terra-cotta panels, www.nbk.de.



A Exterior and interior: Farshid Assassi/
Assassi Productions



B

“i think that a product’s design, or design in general, is enduring when it clearly reflects its use, works extremely well, and is direct. by direct, i mean it solves a problem in a very uncomplicated way.”



C



Courtesy Substance
Architecture

substance architecture

*paul mankins, faia, leed ap
des moines, iowa
www.substancearchitecture.com*



timeless design objects

Eames molded plywood lounge chair: “Simple, elegant, efficient. Looks as ‘modern’ today as it did 50 years ago.”

Tungsten filament light bulb: “Perhaps not as energy efficient, but widely manufactured, easy to replace, and we still can’t quite beat its color rendition.”

Gibson Les Paul: “After 60 years it is still the best electric guitar made (sorry Stratocaster fans). I am looking forward to the 100th anniversary reissue.”

Courtesy Gibson

grand openings

A Weiland's lift-slide pocket doors allow seamless connections inside and out. "Operation is smooth even with oversized doors," Safdie says, and they "provide a solid weather seal when in the closed and lowered position without a bulky threshold." The firm used the doors on this Malibu, Calif., beach house. Weiland Sliding Doors & Windows, 760.722.8828; www.weilandslidingdoors.com.

numbers gain

B Good design is priceless, so Safdie Rabines specs Häfele pulls for high and low budget projects. One of its favorites is the 104.93.606 cabinet pull. It's "a low-cost but elegant and comfortable product that meets ADA requirements," Safdie explains. Häfele America Co., 800.423.3531; www.hafele.com.

hidden treasure

C In keeping with its sleek aesthetic, Safdie Rabines chooses Soss' disappearing hinges. "Invisible hinges are very strong and allow the creation of clean, smooth, flush surfaces for doors and cabinetry," Safdie says. The hinge's full mortise installation can support a 500-pound door. Universal Industrial Products, 800.922.6957; www.soss.com.

other favorites

Schüco: windows and doors, www.schueco.com.

Various vendors: teak siding and decking.

Portland Cement Association: concrete, www.cement.org.



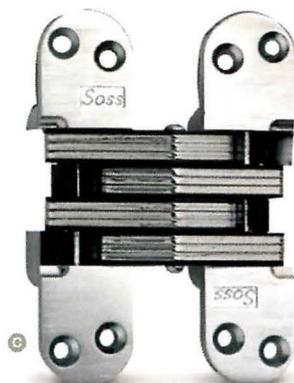
A

Undine Prohl

B



"rather than relating to a specific period of time or a particular style, a timeless design is simply an expression of a unique program and site."



Courtesy Safdie Rabines Architects

safdie rabines architects

*taal safdie and ricardo rabines
san diego
www.safdie rabines.com*



timeless design objects

Toyota Prius: "Best car we've owned."

Our garden: "Enduring, timeless, soothing, and therapeutic."

Butterfly chairs: "Comfortable, minimal, and beautiful when we were young and still are."

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aging with grace

a new england community redefines senior housing.

don't let the pitched roofs and shingled walls of NewBridge on the Charles fool you.

Although the architecture of this 162-acre senior housing community draws from the Colonial buildings in its Dedham, Mass., setting, its concept clearly breaks with tradition. "The client wanted to create every component from scratch and reinvent an approach to health care," says principal-in-charge



Courtesy Perkins Eastman Architects

Martin L. Siefering, AIA, of Perkins Eastman Architects, which designed the project in collaboration with Chan Krieger Sieniewicz and Stantec.

This new way of thinking includes sustainable design strategies that both improve residents' quality of life and lower long-term operating costs for the developer, Hebrew SeniorLife. Thanks to careful site planning, acres of meadows and forest remain as untouched as they were before development. A system of geothermal wells



Photos: Chris Cooper



heats and cools the buildings, and captured rainwater satisfies irrigation needs. Xeriscaping, rain gardens, bioswales, and vegetated roofs also play major roles in the project's landscaping and stormwater management programs, and are intertwined with a network of community walking trails.

A school for grades K-8,

designed by HMFH Architects, shares the NewBridge site. The client hopes it will promote intergenerational mingling, especially in community zones such as NewBridge's café and public dining area. The overarching idea of the project is that seniors—just like the rest of us—desire options, not limitations. —*meghan drueding*

NewBridge on the Charles can accommodate more than 800 residents, providing them with access to an on-site health care center as well as a community center (above, right) with options for dining, exercising, and other activities. A series of walking trails helps residents enjoy the project's lush setting.

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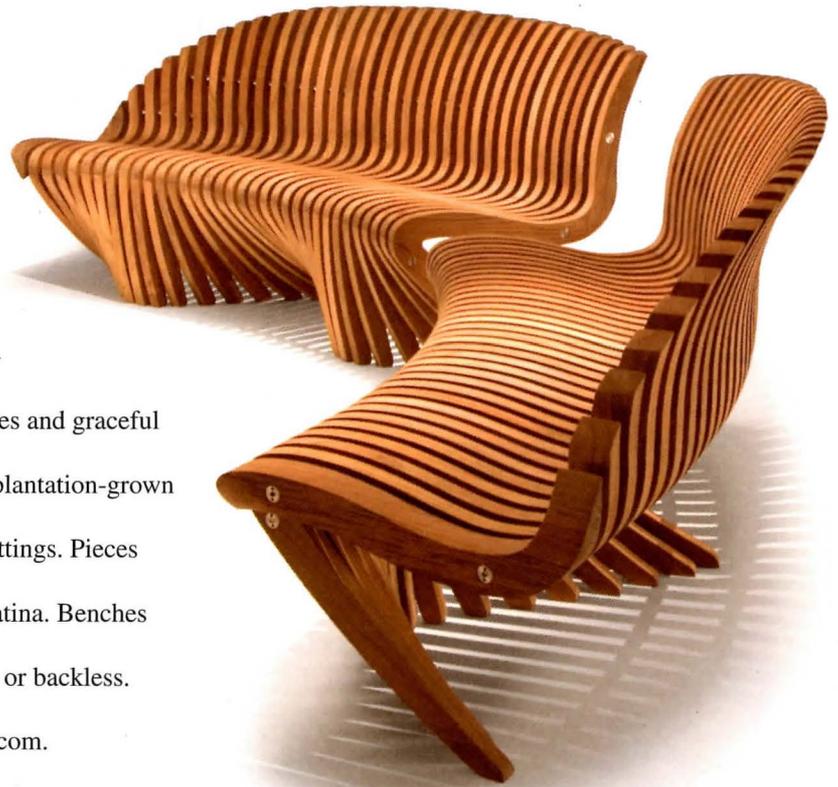
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new material

by nigel f. maynard

diamond club

The Spirit Song Collection from Sellersville, Pa.-based Diamond Teak brings a warm but decidedly modern edge to outdoor spaces. With fluid lines and graceful curves, the products are made from FSC-certified plantation-grown solid teak and constructed with all stainless steel fittings. Pieces are unfinished and will weather to a silvery gray patina. Benches are made in various styles such as straight, curved, or backless. Diamond Teak, 877.874.8325; www.diamondteak.com.



ordering in

The Artisan Fire pizza oven makes restaurant-style pies possible at home. It has two independently controlled gas burners—one warms the bottom baking stone and the second heats the interior and browns toppings—and is capable of temperatures in excess of 800 degrees. Hand fabricated from heavy-gauge stainless steel, the unit measures 30 inches wide, 30 inches deep, and 19¼ inches tall. Kalamazoo Outdoor Gourmet, 800.868.1699; www.kalamazoogourmet.com.

a-game

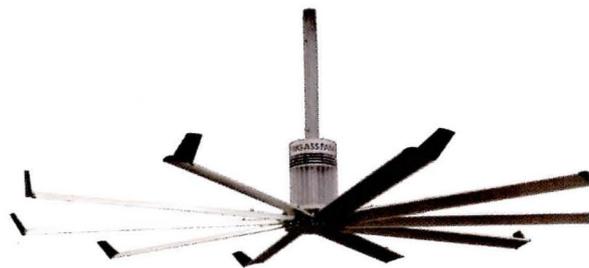
Bayport, Minn.-based Andersen Corp. says the A-Series is the most energy-efficient line of windows and doors it has ever produced. Exceeding 2010 Energy Star standards, products are made from Fibrex, a wood fiber/vinyl composite material that never needs painting. Three interior wood species, nine pre-finished interiors, and 11 standard exterior colors are available. Andersen Corp., 800.426.4261; www.andersenwindows.com.



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continued on page 60

new material



big deal

The manufacturer known for large-diameter commercial fans introduces the Isis to the high-end residential market. Hand-made from aircraft-grade aluminum, the 8-foot-diameter fan uses a prime mover motor that revolves the blades slowly and quietly, the company says. Isis can be installed in spaces with ceilings as low as 12 feet and comes standard in an aluminum finish; chestnut, black, white, and silver also are available. Big Ass Fans, 877.244.3267; www.bigassfans.com.

freeze frame

This all-in-one rainscreen framing system is designed as a “drop-in solution,” so all the parts are in place when it’s specified and it ships ready to install. Deer Park, Wash.-based Knight Wall Systems predesigns the framing with different cladding options such as brick, metal, tile, and composites. It can be specified with 2-, 4-, and 6-inch brackets to enable various types of exterior-installed insulation. Knight Wall Systems, 509.262.0104; www.knightwallsystems.com.



got the feeling

Feel is a new minimalist modular shelving system from Barcelona, Spain-based Planning Sisplamo. Pieces are produced from polished stainless steel tubing and feature colorful polycarbonate shelves on aluminum supports. The adjustable shelving attaches to the wall and is manufactured in a variety of widths with the option of white, orange, or black adjustable shelves. Planning Sisplamo, +34 93 561 65 95; www.planningsisplamo.com.

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Se'Lux
Sherwin-Williams
Solatube
Sub Zero
The Tapco Group

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Expanding Outdoor Living: Using Propane for Efficient and Sustainable Outdoor Living



Outdoor fireplaces or fire pits add warmth and offer many architectural possibilities.

Incorporating the elements of nature and the outdoors into a home's interior space has long been a popular design initiative. More recently a converse trend has emerged—taking traditional indoor living outdoors. Interest in outdoor living space has been steadily increasing in recent years. In 2005, slightly under half of surveyed residential architects saw this as a trend growing in popularity. By 2008, over two-thirds of respondents saw this as increasing in popularity. (Source: American Institute of Architects)

A supporting factor for this trend is that the interior footprint of homes is decreasing. For the past three decades home sizes increased over 50 percent, giving rise to the "McMansion" effect. However, since 2007 the trend has been reversing. A survey released in June 2009 by the National Association of Home Builders (NAHB) showed that the average home started during the first quarter of 2009 was 2,335 square feet, down from 2,629 square feet during the second quarter of 2008. And 59 percent of builders surveyed by the trade association in May 2009 said that they were planning on building smaller homes in the coming year.

The recession and a move to live a greener lifestyle have fueled this movement. What's in: smaller homes with energy efficiencies that are comfortable, affordable, and green. However, homeowners are still not willing to give up the amenities traditionally associated with larger homes. Instead, greater attention has turned to extending the living space outdoors where kitchens, great rooms, and patios come at a fraction of the cost, in many cases, of finished interior space.

The desire to expand the interior of a home beyond the back door has architects creating outdoor sanctuaries complete with pro-level kitchens, high-performance electronics, outdoor lighting, and resort-like pool and spa amenities.

**CONTINUING
EDUCATION**

Use the learning objectives to the right to focus your study as you read *Expanding Outdoor Living: Using Propane for Efficient and Sustainable Outdoor Living*.

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LEARNING OBJECTIVES

After reading this article, you should be able to:

- Describe why outdoor rooms and furnished outdoor spaces are becoming popular among homeowners and designers.
- Describe at least three considerations that should be taken into account before designing an outdoor room or space.
- Describe at least three features fueled by propane that are often seen in outdoor rooms or outdoor spaces.
- List at least three facts about propane related to its low environmental impact.



Building an outdoor kitchen, like this one, directly adjacent to the house has advantages. It can be easier and more efficient to run utilities like water lines, electricity, and fuel to the space.

DESIGNING THE OUTDOOR ROOM – WHERE TO BEGIN

Incorporating the vision of an outdoor room into home plans and construction documents is essential to achieve continuity in design, flow, and aesthetics. When beginning this phase of design, there are some important questions that need to be asked: Who will be using the space and when? What feeling should the space to evoke—private and quiet or open for entertaining? Addressing such fundamental questions will help lead design development and ensure that clients are getting the outdoor rooms they want.

Virtually any of a home's most-used indoor rooms can be transformed into an outdoor equivalent, from kitchens and living rooms to bathrooms and even sleeping quarters. As outdoor living continues to grow in popularity a survey from the American Society of Landscape Architects (ASLA) reveals that homeowners are looking to incorporate money- and time-saving features. (Source: ASLA, March 4, 2010) When designing, building, or remodeling an outdoor living area, using the same interior building blocks of good interior design such as lighting, furniture configuration, seating, and functionality combined with a discerning

eye on outdoor concerns like maintenance and weatherproofing can create comfortable, versatile, and green living spaces.

OUTDOOR KITCHENS – THE NEW HEART OF A HOME

The kitchen is famously branded as “the” gathering place at dinner parties, holiday gatherings, and family time. Today, an outdoor kitchen can contain many of the things that were once only enjoyed indoors. Refrigerators, cooktops, microwaves, and even dishwashers are available for use outdoors. However, when designing an outdoor kitchen it's important to consider the needs of the homeowners. Are they looking to create an outdoor space where they can grill and simply entertain in comfort or do they want to re-create a fully functional kitchen where guests can relax and the cook can remain an integral part of the gathering?

Locating an outdoor kitchen near its indoor equivalent can be significant for both practical and financial concerns. Building directly adjacent to the house has advantages. It can be easier and more efficient to run utilities like water lines, electricity, and fuel to the space. Also, the outdoor kitchen may not have to be

as self-sufficient if it is located adjacent to the main kitchen. The house can serve as a buffer against bad weather, easing the wear on furniture and appliances. When building an outdoor kitchen close to the home it is important to keep the scale of the space in mind compared to the home so that the outdoor kitchen doesn't dwarf the home or is so small that it looks like an afterthought in the design process. Materials should also match the home to create a seamless integration of spaces.

An outdoor kitchen built away from the main structure—next to a pool or tucked away in a corner of the lot to capture a view, for example—also has advantages and disadvantages. On the positive side, because the space is separate from the main living area, there is leeway when it comes to design options and material use. On the downside, a freestanding kitchen may be more vulnerable to the elements so attention must be paid to creating barriers that can protect people during bad weather.

No matter where an outdoor kitchen is located, the grill is often the centerpiece of the space. Careful consideration must be taken when determining the location of the grill and its proximity to any doors or windows to minimize smoke infiltration into the home's interior or to any nearby neighbors. Using a propane grill versus a charcoal grill allows more flexibility in space planning.

Emissions from gas grills are significantly less than emissions from charcoal grills. More of the heat gets used to cook the food, and less goes up in smoke. According to the EPA, propane grills emit over 100 times less carbon monoxide per unit of energy than charcoal grills.

In addition to grills, outdoor kitchens can be equipped with culinary conveniences like pizza ovens, warming drawers, and undercounter ovens, all of which can be fueled by propane.

The cost of an outdoor kitchen can vary greatly, from \$3,000 for one with a good-quality grill and modest counter space to \$20,000 and beyond for versions with an assortment of appliances and top-of-the-line finishes. Whatever the budget, good design principles for functional kitchen zones—cooking, prep, storage, and refrigeration—

need to work together, each with its own sufficient space to create an outdoor kitchen that works for the client.

LIVING OUTDOORS

Outdoor living areas can also add value to a home. Not only is an outdoor living room a great space saver, it can be designed to give the occupants all the comforts of indoor living with the outdoor feeling many homeowners long for. Even in the smallest of homes, the desire for an outdoor space has risen to the top of the homeowner's wish list.

As the trend for outdoor living has increased so has the number of choices from manufactures and suppliers to furnish the space. Indoor/outdoor fabrics that are fade-resistant and water-repellent are available in virtually limitless choices. These fabrics aren't just for seat cushions and pillows. Large fabric panels in sophisticated colors can add drama to a space, partition a room to create a cozy nook, and help provide protection during bad weather.

For those homes in areas with strict zoning codes, consider using plant materials, low walls, fencing, and garden structures instead of more traditional building materials to create walls and a roof. With some creative planning you can build an inspiring space that is private and will provide shelter from the elements without having to battle a zoning board.

While a plush outdoor carpet can anchor an outdoor living room, nothing communicates family room like a television. Outdoor flat screen LCD televisions can operate in temperatures from negative 40 degrees Fahrenheit to 140 degrees Fahrenheit, will withstand the weather, and have anti-reflective tempered glass for outdoor viewing on sunny days.

While outdoor living rooms may be expected in warm-weather regions, even people who experience cold and wintry seasons are expanding their outdoor living areas. On cool mornings or evenings, portable propane heaters can easily heat a 20-foot radius on a backyard deck or patio, raising the immediate area temperature by up to 30 degrees. Not only do these space heaters keep a cool outdoor area cozy, they are very efficient. Propane outdoor space heaters are,



Not only can portable propane heaters keep an outdoor area cozy, but they are also very efficient. Propane outdoor space heaters are, according to manufacturers' data, 99.9 percent efficient.

according to manufacturers' data, 99.9 percent efficient. A typical heater produces 40,000 to 60,000 Btu of heat and has variable low to high settings

Infrared heaters are also an efficient way of heating an outdoor space. Infrared waves heat the object or material in the path of the heater versus the surrounding air. Heaters can be hung from a wall or the ceiling of a porch or overhang, freeing up seating space. Newer heaters go beyond basic, with built-in cocktail tables, decorative finishes, and stylish covers for the propane cylinder. Some feature wicker or wood tank covers to match patio furniture. These heaters do not have to be fueled with exchangeable propane tanks, but instead can be connected directly to a primary propane storage tank on the property that provides energy for other features of the home.

Propane patio heaters can be used effectively under eaves and pergolas. Radiant heat under a patio and counter-tops have been used in outdoor kitchens where money is no object, while portable propane models are a good solution for more modest budgets.

A bonus of an adjacent outdoor living area is that energy savings for the interior space can be realized. The heated and/or

cooled outdoor space that shares a common wall with the house's main structure alleviates demand on the interior HVAC systems.

IT'S NOT YOUR BOY SCOUT'S CAMPFIRE

Outdoor fireplaces or fire pits add warmth and offer many architectural possibilities. A 2007 study conducted by the NAHB indicated that one of the fastest growing upscale outdoor applications is the outdoor fireplace or fire pit.

From a contemporary modern fire bowl to an integrated stone wall design, a fire source can make any outdoor living space more inviting by adding light, sound, aroma, and heat. Prices and styles abound to fit any budget from a \$30 chiminea to a chimney-integrated fireplace for upwards of \$10,000.

Unfortunately, many local regulations governing outdoor fireplaces and open flame sources have not kept pace with the increased demand for these products. It is important to check local building and fire codes to see what, if any, restrictions are in place in a given community. In some residential areas where open wood fires may be banned, an outdoor propane fire pit or fireplace is a good option. There is no smoke involved, propane gas burns with a realistic flame



An exciting outdoor living trend is the integration of fire features within a water feature like a pool, hot tub, fountain, or pond. These fire channels, torches, or bowls can be designed to look as if they are emerging from the water.

without the heavy air pollution of a wood fire, and there are no messy ashes to dispose of.

One exciting trend is the integration of fire features within a water feature like a pool, hot tub, fountain, or pond. These fire channels, torches, or bowls can be designed to look as if they are emerging from the water, creating a dramatic blend of elements. By adding sand or lava rock to a propane fire bowl, you can alter the color of the flames, changing the mood of the area.

When the client's budget allows, an outdoor fireplace provides architectural interest for a living room and also serves as a great counterpoint for a fountain or pool. Finishes for outdoor fireplaces include stucco, rock, brick, natural stone, and even porcelain. While ventilation and maintenance are always issues with wood-burning fireplaces, propane fireplaces can be installed in smaller spaces without compromising aesthetics.

FIRST THE KITCHEN – NOW THE BED AND BATH

While outdoor kitchens have topped the outdoor living "wish list" for years, now bathrooms and even bedrooms are finding their way to the great outdoors. Installing an outdoor bathroom may seem like a luxury reserved for a resort hotel, but it has practical applications for a residence. Poolside showers fulfill many requirements, offering privacy for rinsing off after swimming and saving a home's interior from dirty feet and chlorine.

Costs for a freestanding outdoor bathroom are often lower than an interior bath. Because most bathroom materials, like fixtures and tiles, are already water-resistant no special outdoor materials are typically required. Savings can also be realized because open-air bathrooms require no ventilation or HVAC. For hot water, consider the use of on-demand water heaters, also called tankless water heaters. Tankless water heaters can be

propane-fueled and heat water directly without the use of a storage tank. They avoid standby heat losses associated with storage water heaters, saving energy and money. They can be installed inside or outside.

While sleeping outdoors may conjure up images of tents and sleeping bags, the modern outdoor bedroom can be a sleek contemporary space reminiscent of a luxury resort. Waterproof outdoor beds that once cost \$4,000 or more are becoming more affordable options at half the price. Upscale innovative furniture like freestanding canopy beds feature weather-resistant materials, offer a tranquil sanctuary, and can even be sculptural. Creating even the most lavish of outdoor bedrooms can cost significantly less than a traditional four-wall room addition.

On the practical side, to ensure that insect invaders don't ruin a client's outdoor retreat, new propane-fueled mosquito eliminators can protect up to an acre of land using a remarkably effective design. These units turn propane into carbon dioxide, heat, and moisture—the major attractants for mosquitoes. The mosquitoes fly toward the eliminator, die, and are vacuumed into a net. These units are available in a variety of aesthetically pleasing designs to blend into the room's décor.

DON'T FORGET THE LIGHTING

Nothing sets the mood, enhances a hardscape, or showcases a landscape design like lighting. While deck lights and path lights are available to coordinate with any imaginable design scheme, the trend for indoor style in an outdoor room has also infiltrated lighting options. Outdoor UL-approved lamps, sconces, and even chandeliers can anchor an outdoor room and evoke the feeling of an indoor space like nothing else.

Propane does a beautiful job of lighting entryways, walkways, driveways, or "ceilings" of an outdoor great room. Many lamps are energy saving, with solar activated valve controls that automatically reduce gas flow during daylight hours; some models can be operated with an on/off switch or a timer just like electric lights. Permanently

installed propane lamps can be fueled by the home's propane storage tank, while smaller lanterns typically used for landscape and recreational lighting can also be connected to portable propane cylinders.

THE UNDISPUTED ATTRACTION

A pool and/or spa is often the heart of an outdoor living space. Elaborate designs and an extensive array of choices are available to turn pool and spa projects into top-of-the-line design statements. However, one of the primary reasons for installing a pool is being able to swim when you want to—even if you live in an area where summer lasts only a short time. For comfortable swimming, a heated pool makes the most sense. When compared to an electric water heater, heating water with propane can be as little as half the cost. Over the course of a year, this could amount to substantial savings. Another advantage is that propane pool heating applications are—up to 96 percent efficient. Therefore, if you spend \$100 on fuel, \$96 will actually go towards heating the pool.

Clients who live in more temperate climates may wish to extend their pool's season a little longer or may be interested in installing a spa in their outdoor space. Utilizing a propane pool heater that can be installed in a nearby pool house or garage provides an energy-efficient, quick-response, environmentally friendly pool-heating option.

FUELING THE OUTDOOR SPACE

Propane is a clean, environmentally friendly form of energy for residences; it is clean burning and has a low level of CO₂ emissions, reducing the carbon footprint of the property.

Propane is a unique byproduct of natural gas processing and petroleum refining with 95 percent of the country's propane supply produced in North America. Propane has a good safety record, due in large part to the stringent codes and regulations developed by the propane industry and the National Fire Protection Association (NFPA).

Because propane is a non-toxic gas, it can be buried below grade or stored above ground without EPA compliance



A 500-gallon propane tank will take care of the needs of an average-size, four-bedroom home, while a 1,000-gallon tank will handle large homes with such luxury items as heated pools and hot tubs.

issues. Propane is non-toxic and non-caustic; it is not harmful to soil or water and is exempt from EPA underground or aboveground storage regulations because it quickly vaporizes if released from a pressurized container. In the event of a leak it doesn't spill, pool, or leave a residue. Because propane is odorless in its native form, an odorant is added, giving propane a distinct smell to quickly alert a customer if a leak should occur.

Propane is 270 times more compact as a liquid than as a gas, making it economical to store. For small outdoor applications, disposable one-pound propane cylinders may be the logical choice. Most people are familiar with these propane tanks as the source of fuel for their gas grills. These grill tanks are most commonly made of steel but are becoming available in composite materials for lighter weight and greater versatility.

For most outdoor rooms, the best answer for propane storage is a permanently installed storage tank.

A 500-gallon tank will take care of the needs of an average-size, four-bedroom home, while a 1,000-gallon tank will handle large homes with such luxury items as heated pools and hot tubs.

These tanks can be installed above-ground or buried underground with a small dome access for service. Underground tanks allow homeowners to fuel their home discreetly. Since only the dome is visible, these tanks can be incorporated into most landscape designs and are virtually invisible. They are available in a wide range of sizes, and even large-capacity tanks can be installed with minimal visual intrusion. Long lasting and environmentally friendly, with proper protection to resist rust and corrosion, these tanks will generally last for several decades. Propane tanks are 20 times more puncture resistant than gasoline tanks, and propane has the lowest flammability range of all alternative fuels.

When underground tanks are not feasible, aboveground storage tanks

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are a good option. Tanks can be camouflaged by paint, landscaping, or hardscape materials to seamlessly blend into their surroundings. Location of both underground and aboveground tanks are subject to distance requirements depending on nearby objects, tank capacity, and local and state codes. The local propane supplier is a great source to navigate the codes to ensure proper tank placement

ENERGY BENEFITS OF PROPANE ENERGY SYSTEMS

Propane is a well established, domestically available clean burning fuel. It is an approved clean alternative fuel under the 1990 Clean Air Act and a qualifying alternative fuel eligible for various federal tax incentives and programs, including those established under the Energy Policy Act of 2005. Using propane in place of less environmentally friendly fossil fuels reduce acid rain, the greenhouse effect, urban smog, and the thinning of the ozone layer.

The most prevalent greenhouse gas—carbon dioxide—is a necessary byproduct

of fossil fuel combustion. The federal government is increasing its regulation of greenhouse gasses. The mass of carbon dioxide released per Btu of fuel—the carbon content, also called the carbon footprint—is a good first-order indicator of the carbon dioxide emissions comparison between fuels.

Natural gas (methane) generates slightly fewer CO₂ emissions per Btu than propane, but natural gas is chemically stable when released into the air and produces a global warming effect 25 times that of carbon dioxide. This means that one pound of methane produces the same effect on climate change as 25 pounds of carbon dioxide. At 52.7 (Kg CO₂ per million Btu), propane's Greenhouse Gas (GHG) footprint is relatively small compared to other fuels in terms of total emissions and emissions per unit of energy consumed. In comparison, ethanol measures 66.6, kerosene 70.7, diesel 72.5 and bituminous coal, used to generate most electricity, 92.1.

In addition to its environmental advantages, compared to electricity, propane gas appliances can cost less than half as much to operate. This equates to an

almost 50 percent savings on heating, water heating, clothes drying, and cooking costs for the entire home—indoors and out. For example, propane water heaters provide significant energy efficiency over electric water heaters. Over time, propane water heaters can cost one-third less to operate and recover hot water twice as fast as electric water heaters. According to the EPA, the average family of four can use 400 gallons of water every day. Because they can be located near hot water use points, propane tankless water heaters can save that average family 10 percent to 20 percent of its daily water use.

Using propane and related applications can earn more than 100 points toward the National Green Building Standard™. High points can be achieved in the categories of indoor environmental quality and resource, energy, and water efficiency. In fact, just building with propane and related applications can propel a project halfway to a Bronze designation level. You can learn more about the Green Building Guidelines from the NAHB's green website nahbgreen.org.

SUMMARY & RESOURCES

While the interior footprint of the average American home is becoming smaller, homeowners' reliance on functional as well as indulgent home amenities have migrated to the outdoor space. Today's homeowners are readily trading space for luxury as "quality versus quantity" is the new mantra. "Staycations" have become part of present-day culture and homeowners are looking to the architectural community to create a home outdoor oasis that is well designed, less expensive to maintain, and matches how they aspire to live.

Additional information on how propane can enhance your outdoor design project, including an informational video on Outdoor Living with Propane, can be found at buildwithpropane.com

About the Propane Education & Research Council (PERC)

The Propane Education & Research Council (PERC) provides architects with free AIA- and NAHB-approved continuing education coursework on the application, installation, and material profile of propane and propane products.

PERC continuing education courses cover a broad range of topics including tankless water heaters, community propane tank systems, underground propane tanks, hydronic radiant heating, propane in outdoor applications, residential heating analysis, and enhanced energy systems.

Visit buildwithpropane.com/training to learn more about the economic, environmental, and efficiency benefits of building with propane while fulfilling your CEU requirements.

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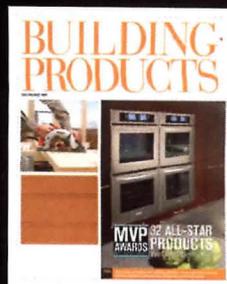
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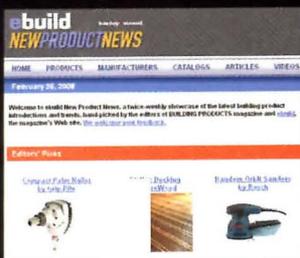


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Koning Eizenberg Architecture's Santa Monica, Calif., office reflects the value the firm places on speed, frugality, and sustainability. "We've always had this interest in how you build fast and how you build cheap," says co-principal Julie Eizenberg, AIA. Built in the late 1990s, the structure incorporates simple in-

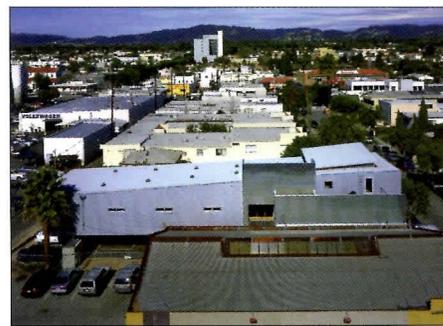
dustrial materials—corrugated Zincolume siding, a plastic film ceiling, and high-density fiberboard floors—and required no sub-grade work. Balanced daylighting, movable exterior shades, natural ventilation, and a roof-mounted photovoltaic array reduce grid-electrical load.

"None of this has any value unless you create a nice place to be in," adds Eizenberg, who says that she and partner Hank Koning, FAIA, FRAIA, LEED

AP, designed the 3,500-square-foot interior as "a relaxed, collegial setting. We like being in the thick of things, so we all have open work stations. There's a lot of chatter that happens over the wall and between groups. It's a classic creative workspace."—*bruce d. snider*



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