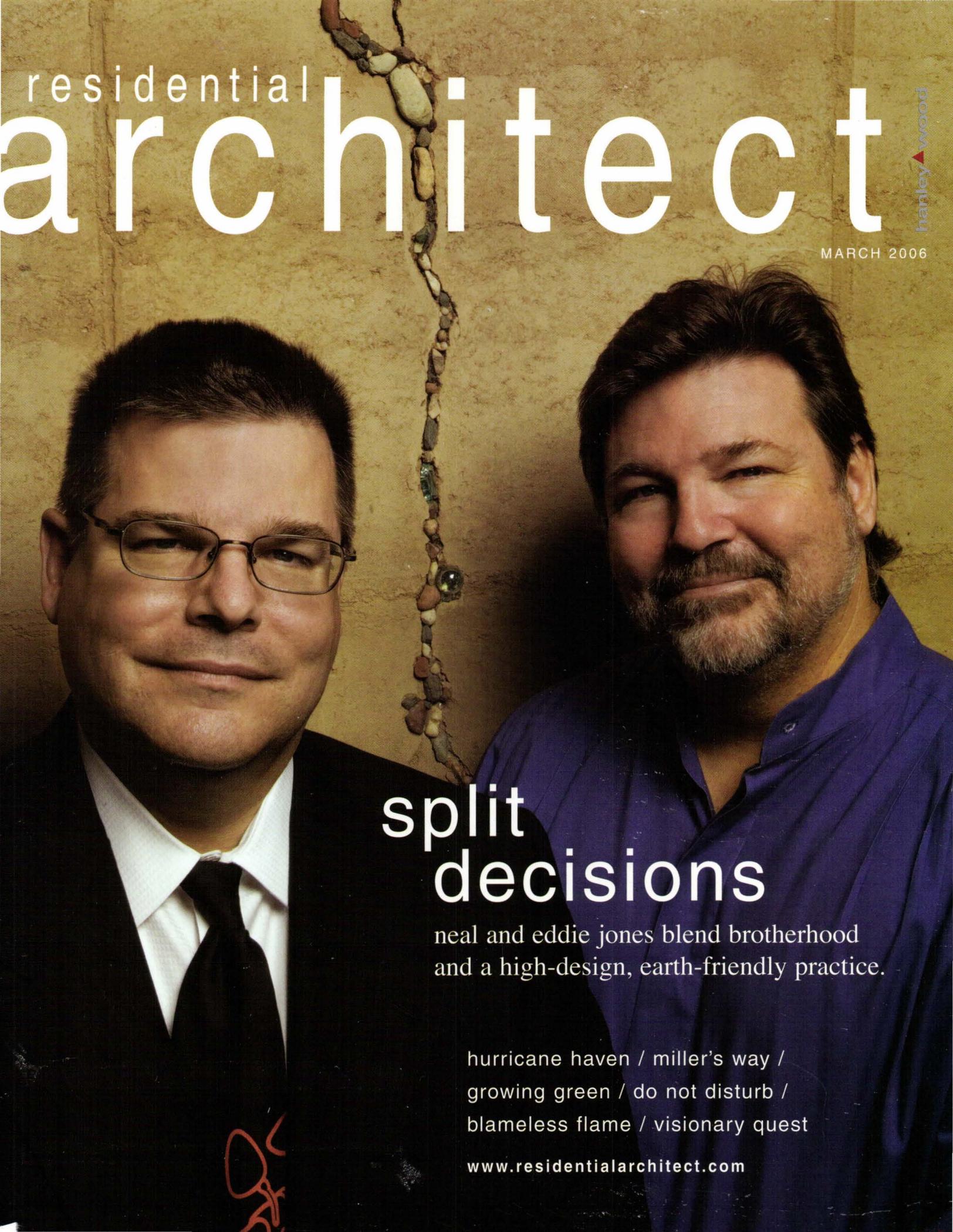


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split
decisions

neal and eddie jones blend brotherhood
and a high-design, earth-friendly practice.

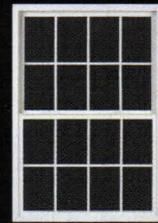
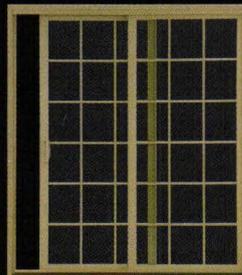
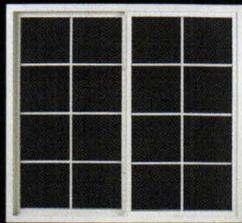
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Outlook

OUTDOOR LIVING — AN “INSTINCTIVE” DESIRE

Mark R. Johnson, FAIA, AIBD

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EVENTS OF INTEREST

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www.kbis.com

NAHB/BALA Design Institute

June 5-7, 2006
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www.nahb.org > meetings & events

A **built-in outdoor kitchen** is the ultimate commitment to enjoying a lifestyle in the open air and under the stars. Food prepared on an outdoor grill just seems to taste better. What's more, a built-in kitchen becomes an architectural element of the home's exterior design, and a design project worthy of your creative talent.



Mark R. Johnson, FAIA, AIBD
Manager, Architecture and Design Marketing

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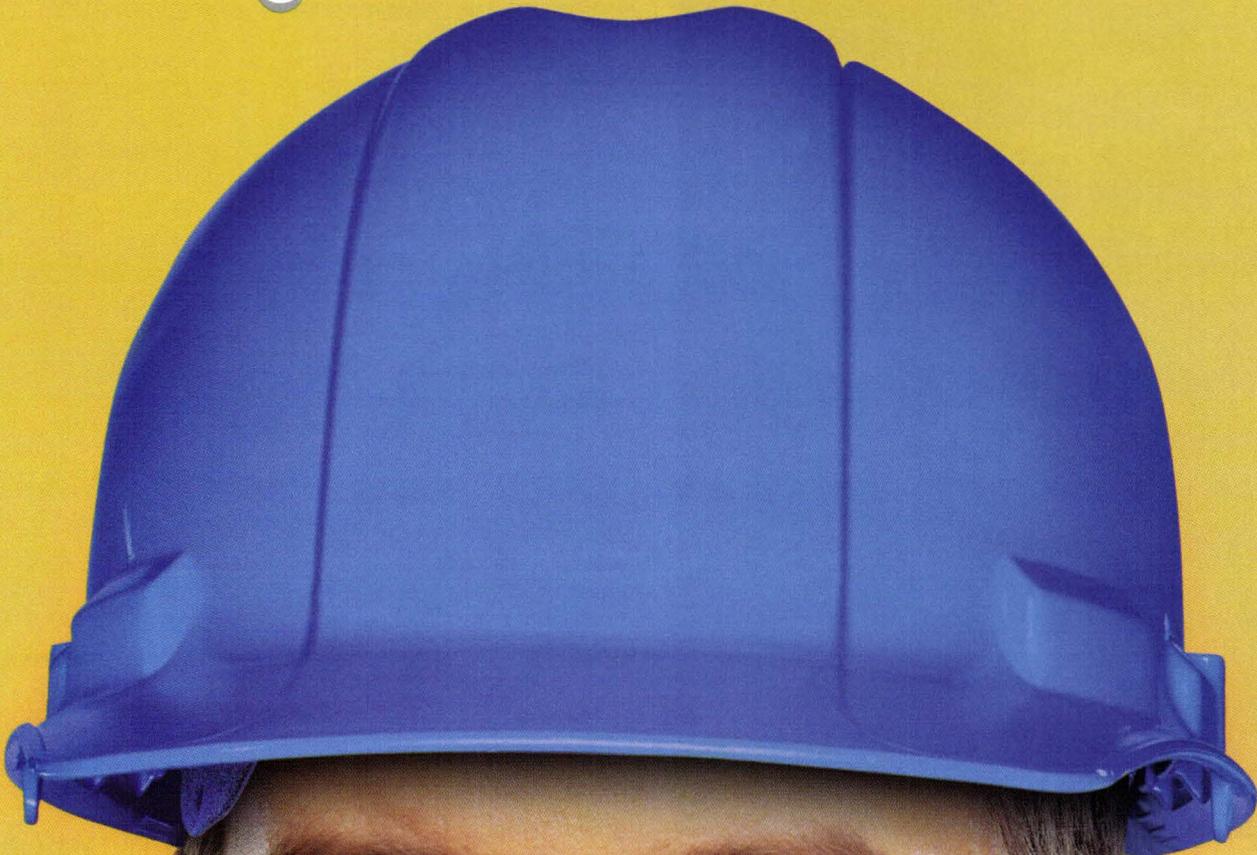
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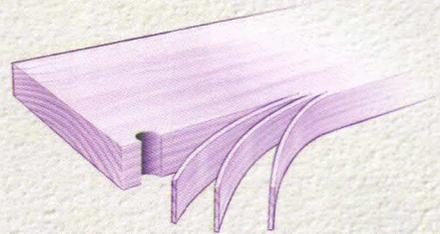
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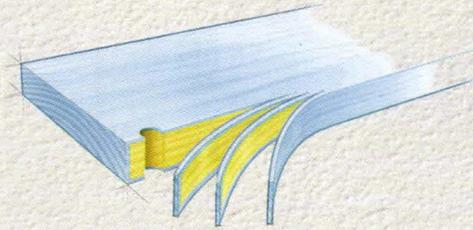


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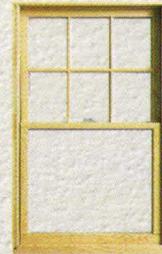
out the window.



Wood Radius Casement Window



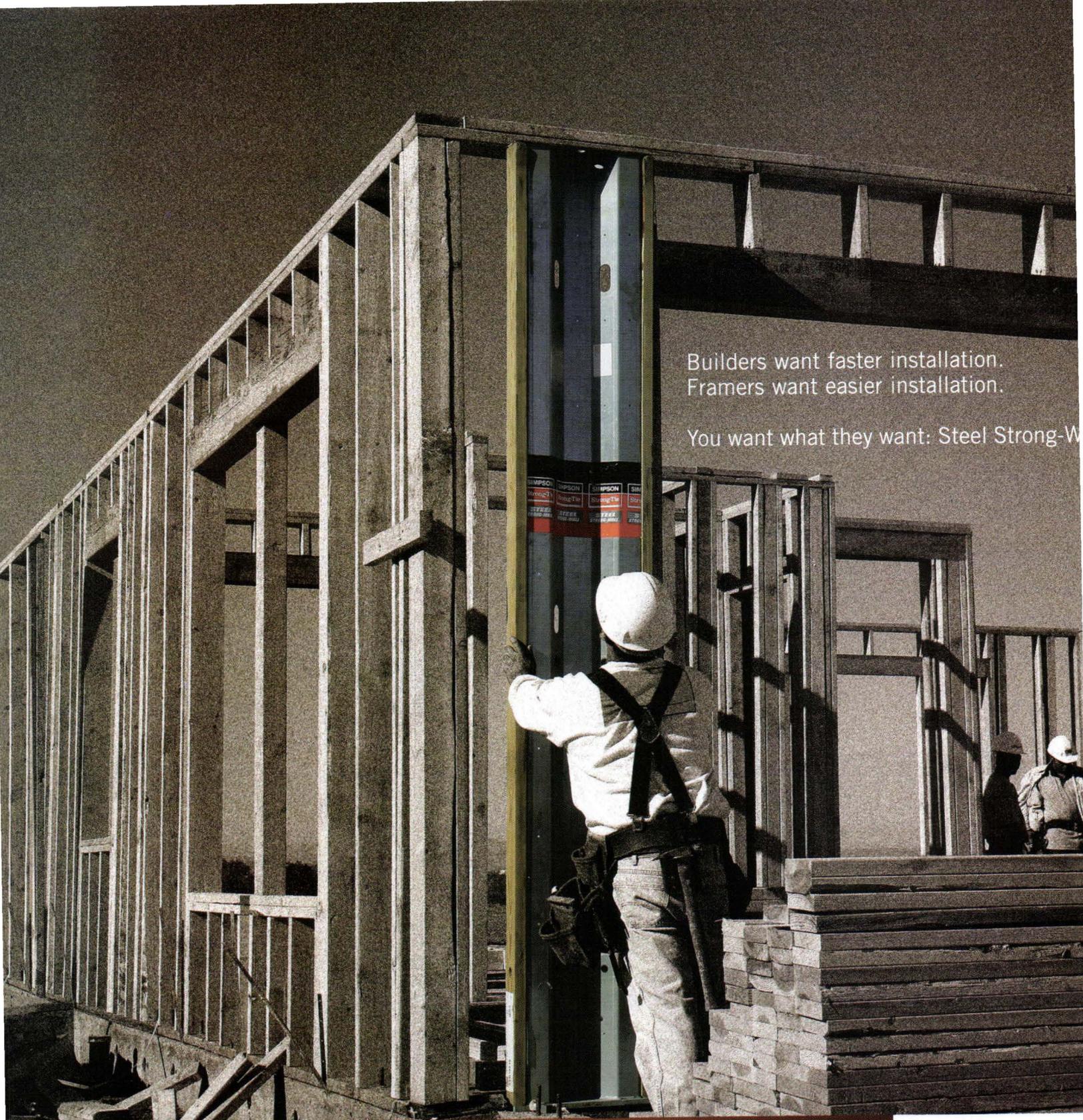
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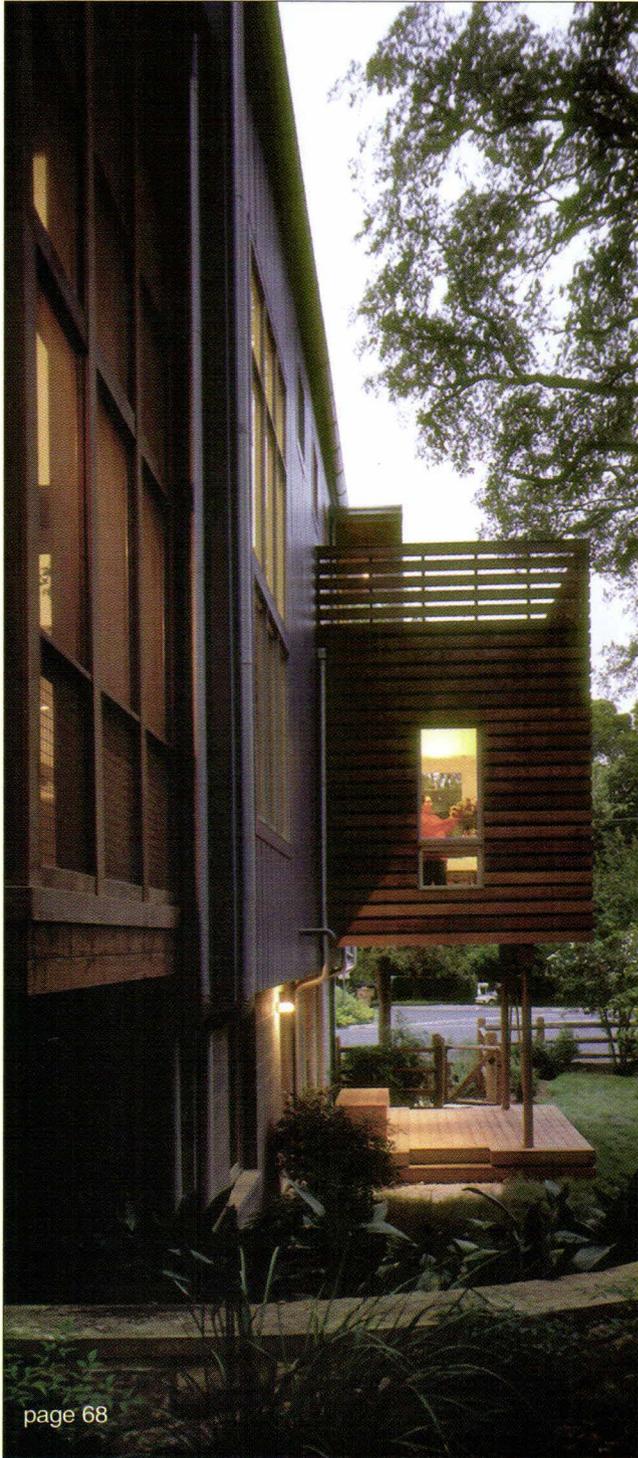
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Heather McKinney balances playful design, green design, and a feisty family of four. Photo: Greg Hursley. Cover photo: Steven Meckler

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Brad Burke aims his house—and kitchen—toward an off-the-grid future; Tom Lenchek thwarts modesty in his mountain retreat.

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Miller/Hull's David Miller believes true sustainable design is small, local, and beautiful.

practice..page 45

It's easier than ever to design a sustainable house, but getting it built genuinely green may have you seeing red.



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keeping up with the joneses

Brothers Neal and Eddie Jones treat sustainable design as an integral part of the architecture, not an end in itself. "It's not a religion," Eddie says. "If there's a religion, it's architecture."

by Meghan Drueding



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When going for green, what you don't do matters as much as what you do.

by Nigel F. Maynard, Meghan Drueding, and Shelley D. Hutchins

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Now you can spec flame without blame.

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Which visionary has influenced you most?

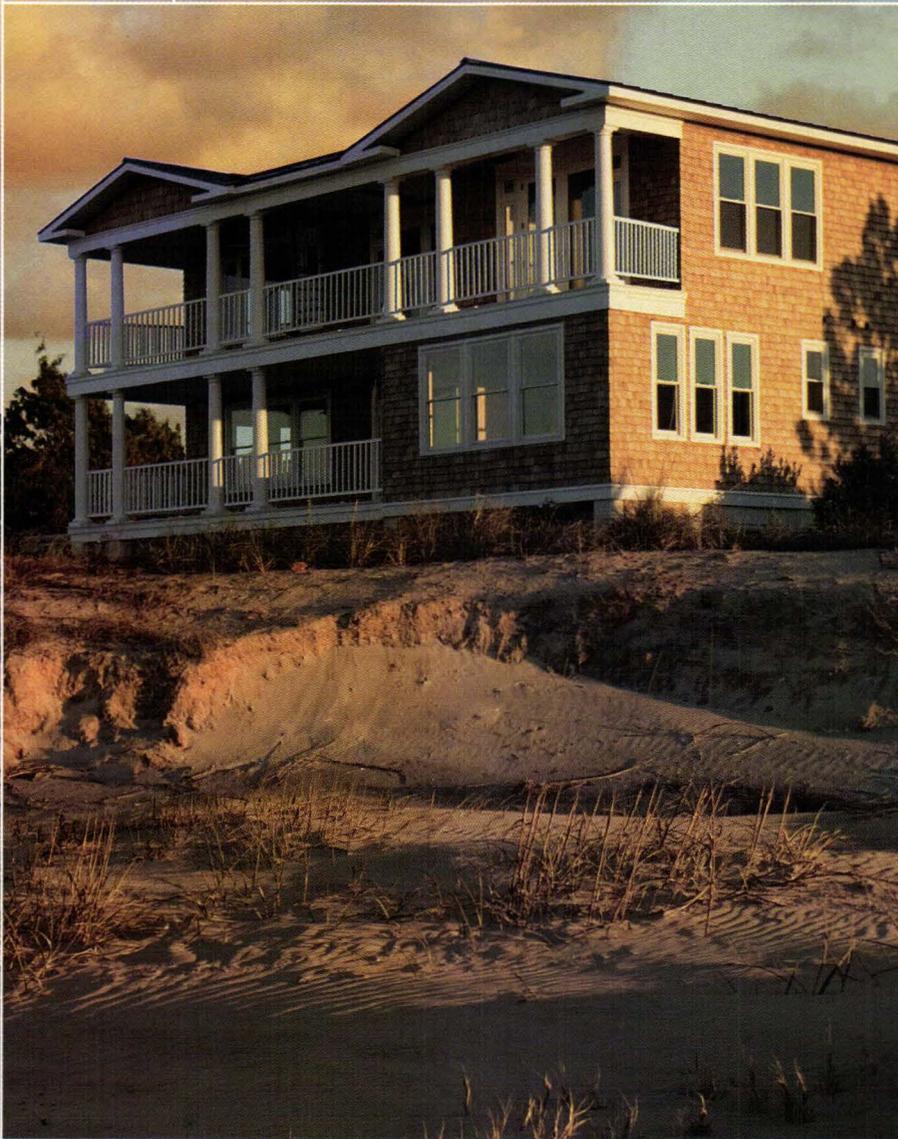


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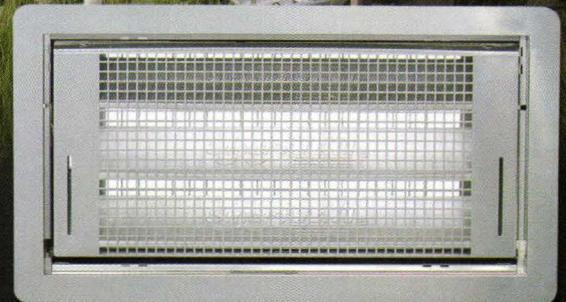
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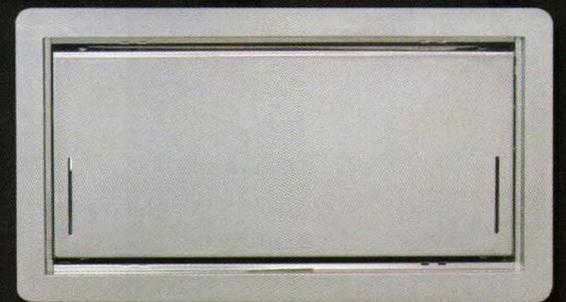
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letters

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value proposition

Like all construction costs, hard costs for single-family production-built homes vary greatly, from as low as \$50 per square foot in some Southern areas to the \$200 per square foot you used for hard costs in some large cities (“Where’s the Architect?”, April 2004, page 11). Here in Denver, the number is somewhere between \$70 per square foot and \$100 per square foot for most homes.

Your 2,200-square-foot home will sell here for \$275,000 to \$400,000, including land. Our fees do not include construction observation, and the builder can repeat the design throughout the project at no additional cost. We calculate our fees on the number of home designs we do at once and the general sizes and quality levels of the homes. It works out to around 10 percent of hard costs for typical homes, but the percentage decreases as home size increases. We enrich our available services with land planning as well as marketing presentations for use in advertising and sales offices.

Part of the reason we can do the work for the fees we charge is the nature of the architect/builder relationship. We start with a clearly defined program that describes the needs of the

intended buyers, and the only personal issues to understand are the clients’ standards for their construction drawings. Our scope of work is tightly described and any change means an increase in fees. Multiple variations in home designs are provided that buyers can select to “customize” the standard design to better fit their needs, but we do not manage those modifications.

*Michael Kephart
KEPHART
Denver*

The method of charging by a percentage of the hard costs of a structure has always left me uneasy. It promotes the use of more expensive materials, adding to the higher cost of building, and [it] leaves both the client and the architect in the fog for the duration of the project.

I prefer to charge by the hour for my actual time on a project. I have better control over what I make in a week to maintain my chosen lifestyle. When I am asked to purchase material or product, I tack on a percentage to my cost, in addition to my hourly rate. The customer never sees more than one markup on materials, which normally has two: one from the builder and one from the architect, amounting to a

potential 35 percent or 40 percent markup. This takes advantage of the homeowner lacking the savvy to do [his or her] own buying.

Admittedly, there is much less opportunity for windfalls for me, but it seems fair to both parties. I also send out invoices at the end of every week for what time I have invested in any given project. This way, both the customer and I know exactly where we stand at the end of every week. I request that these invoices be paid no less frequently than biweekly, limiting the amount outstanding at any time.

[If] things get tight for customers or they decide they have all they need from me, [they can] pull the plug and no one gets burned. Typically, this doesn’t happen, and I will see the project to completion, making somewhat less (typically) than I would on a percentage. Demanding and indecisive customers can end up paying more per square foot by this method, but no one is in the dark, there are no surprises, and the architect doesn’t end up earning less per hour. The percentage basis penalizes the customer who does [his or her] job well, because the percentage has to be based on worst-case scenarios.

I have been practicing this way for about 15 years,

I’m earning enough, and my customers appreciate the clarity.

*Craig Schoppe
Eastbay Co.
Ellsworth, Maine*

The education and examination process to become a registered architect is incomparable to ‘designers’ and contractors. The training required to become an architect is not only rigorous but [also] broad-based. A plan service or ‘designer’ provides a substandard product. The houses they create are not architecture.

We service many budget clients and have never won an award, but [we] would not think of offering our expertise for less than 10 percent of the project cost. The people who take issue with a 10 percent to 15 percent fee don’t “get” the value or the art of architecture.

*Jennifer A. Rayburn, IIDA
Vollertsen Architecture
Melrose, Mass.*

redlines

The photographer of the large Pitchfork photo on page 76 of the January/February 2006 issue was misidentified. The photo was taken by Tim Murphy/FotoImagery.com.

home front calendar

living in motion: design and architecture for flexible dwelling

through may 7
institute of contemporary
art, boston



Roos Aldershoff, copyright Eduard Böhtlingk

This exhibition challenges the sense of permanence the act of dwelling implies, tracing flexible modes of living through centuries of design. Highlighted works include Eduard Böhtlingk's *Markies*, 1986–1995. The portable dwellings, shown here, feature roll-up awnings that create external living rooms when extended. For details, call 617.266.5152 or visit www.icaboston.org.

ca boom 3 **CA|BOOM3** March 23-26 06
march 23–26 Santa Monica Civic
santa monica civic auditorium, santa monica, calif.
the west coast independent design show!

CA Boom is known for its eclectic mix of contemporary and nontraditional architecture and furniture, interior, and landscape design. The conference program includes panel discussions on “The State of Prefab” and “The Green Revolution,” as well as home tours in Santa Monica, Venice, and Culver City, Calif. To register, call 310.394.8600 or visit www.caboomshow.com.

gold nugget awards

deadline: march 31



Described by builders and designers as the “Best in the West,” the Gold Nugget Awards celebrate creative excellence in architectural design and land use planning in the 14 Western states and Pacific Rim countries. This year, for the first time ever, the competition is accepting entries from all countries. Winners in 55 categories will be announced at the PCBC conference in June. For competition details, call 800.658.2751 or visit www.goldnuggetawards.com.

residential design 2006

april 5–6
seaport world trade center, boston

More than 200 exhibitors already have signed on for the Boston Society of Architects' second annual “Residential Design” show, a smaller, home-centric version of its annual Build Boston conference. For program and registration information, call 800.544.1898 or visit www.buildboston.com/rd.

the architecture of sustainability

may 4–7
national conservation
training center,
shepherdstown, w.va.



Prakash Patel, courtesy AIA

This American Institute of Architects-sponsored conference will strive to tackle the big questions of sustainable design, including whether sustainability is an architectural agenda or an environmental one. Speakers include Jeanne Gang, AIA, Studio Gang Architects, and James Timberlake, FAIA, Kieran Timberlake Associates. Shown: The National Conservation Training Center by SmithGroup (1997). To register, visit www.aia.org/ev_cod_may06.

greening rooftops for sustainable communities

may 11–12
hynes convention center, boston

Organized by Green Roofs for Healthy Cities, this two-day conference and trade show will examine green roof policies and programs, design and implementation strategies, and performance research. More than 75 exhibitors will be on hand to demonstrate the latest green technologies, products, and services. To view a conference agenda, visit greenroofs.org/boston.

the green house: new directions in sustainable architecture and design

opens may 20
national building museum,
washington, d.c.



JMC Photography, courtesy Michelle Kauffman Designs

Architects who spec green building materials, consumer products, and energy systems in their projects have long been helping sustainable design down the road to mainstream acceptance, as evidenced by the collection of artifacts featured in this exhibit. Shown: Michelle Kauffman's *Glidehouse*, a modular home designed as a series of shallow buildings to allow maximum natural ventilation. A life-size, furnished replica of the house will be open to visitors. For details, call 202.272.2448 or visit www.nbm.org/Exhibits/upcoming.html.

—marla misek

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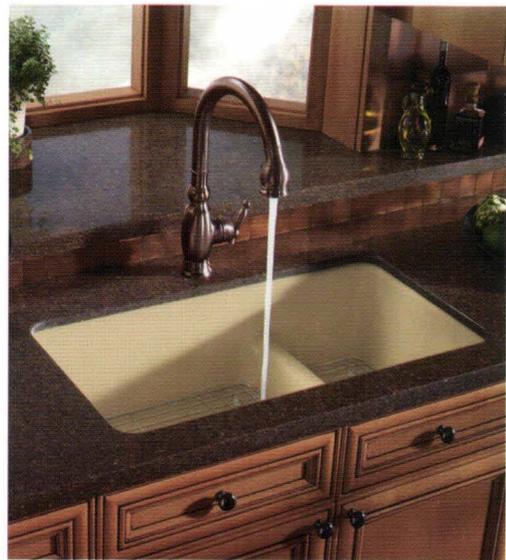
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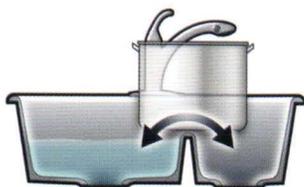
K-6625-33 Iron/Tones Smart Divide undercounter kitchen sink in Mexican Sand[™]. Shown with Vinnata[®] faucet.

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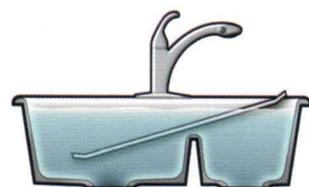
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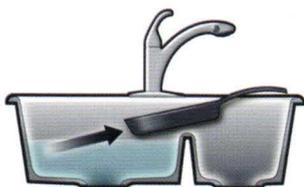
K-6626-2-96 Langlade Smart Divide self-rimming kitchen sink in Biscuit. Shown with Vinnata[®] faucet.



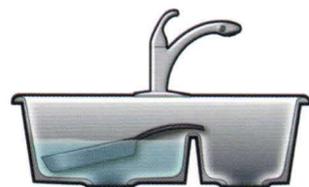
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Shown on front K-5839-5U-96 Woodfield Smart Divide undercounter kitchen sink in Biscuit. Shown with Forté[®] faucet.

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k + b studio

kitchen: main course

brad Burke wants to lead by example, so he designed his home with sustainability firmly in mind. Located on a three-acre site outside San Diego, the house produces more energy than it consumes, and it has as much outdoor living space as interior room. Ultimately, Burke hopes the homestead will allow his family of five to live entirely off the land. In the meantime, he planned the house to encourage family interaction, primarily through a wide-open kitchen. “The way we live—and most people live—the kitchen becomes the center of the universe,” he says. “It’s the literal center of our home and everything spins off of it.”

On one side of the room, three sets of transparent folding doors open to a 600-square-foot side porch—a showcase for evening vistas of San Diego’s distant lightscape. On the opposite side, the sink counter pierces the wall to become a serving area for outdoor dining. From the stove, views extend across an interior eating area and through single-glazed glass walls to a stone terrace and concrete-block fireplace. Within the kitchen

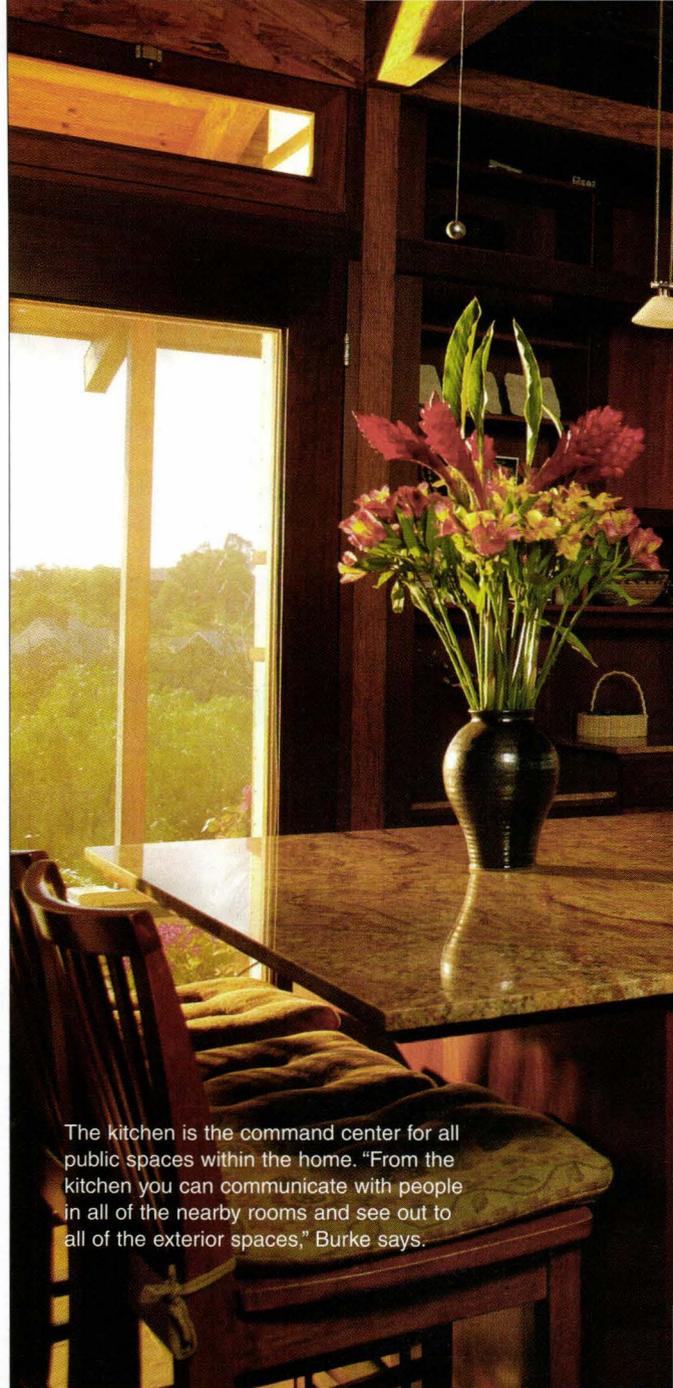
are four distinct workstations, inviting everyone to get involved. A sink with a prep counter, the stove island, and a mail sorting/desk station define three sides of the room. A 4-foot-by-5-foot-4-inch island offers seating or additional chopping space in the middle.

Part of Burke’s green philosophy is to design small, but flexibly. The island, a case in point, is mounted on casters and ready to roll anywhere it’s needed.

“If you sacrifice aesthetics, then it stigmatizes the idea of being green,” the architect says. In that vein, he designed the cabinetry “to be more than basic storage.” Diaphanous cabinets cantilever off a column just behind



Glass walls on the exterior and a lack of walls inside let the 1,500-square-foot house live large. Outdoor terraces and porches nearly double the home’s total square footage.



The kitchen is the command center for all public spaces within the home. “From the kitchen you can communicate with people in all of the nearby rooms and see out to all of the exterior spaces,” Burke says.

the stove. “They give you a sense of separation without interfering with the great view to the north,” he explains. Sleek cable lighting adjusts for brightness without detracting from the home’s exposed post-and-beam structure, which is built of laminated strand lumber—a renewable timber product. Natural materials, such as granite counters and ground-slate floors, stand up to abuse and enjoy long life spans. Jatoba wood from sustainably harvested forests brings richness to the cabinetry, windows, and doors. Using one material in a variety of ways “creates a continuity throughout the house,” he says. —*shelley d. hutchins*



Photos: Paul Body

architect: Brad Burke, San Diego

construction manager: Burdick Construction,
Escondido, Calif.

resources: dishwasher: Asko; faucets: Grohe;
lighting: Red Dot and Tech Lighting; range: Wolf
Range Co.; refrigerator and freezer: Sun Frost



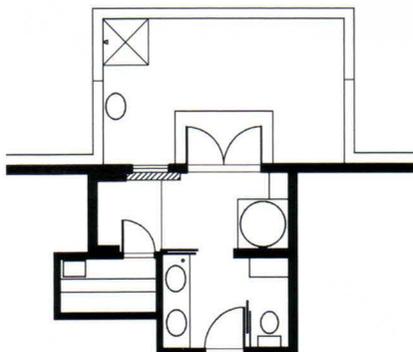
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bath: inside out

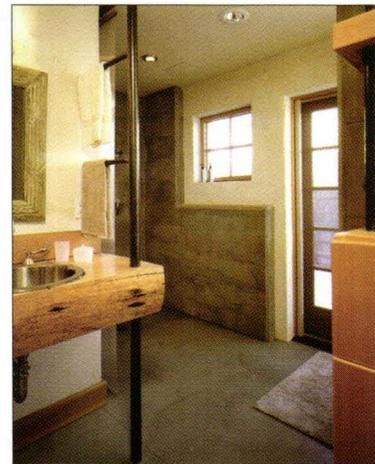
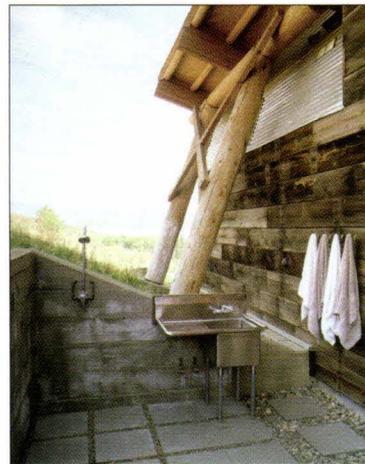
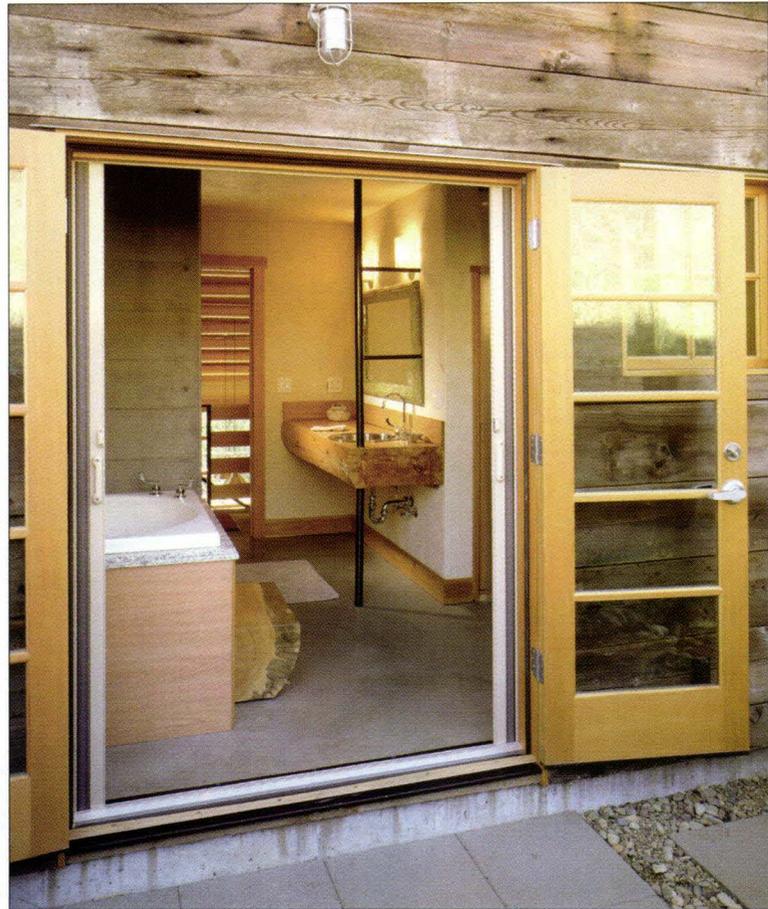
Small, versatile, and sustainable with strong indoor-outdoor ties. These were the goals Tom Lenchek, AIA, had in mind for his own vacation home in the Cascade Mountains. The lone bathroom in this 1,400-square-foot cabin is a microcosm of those ambitions. “Having this be the only bath in the house was a decision we struggled with because we often have guests,” says Lenchek, principal of Seattle-based Balance Associates. “But breaking out of our regular living patterns was an important concept for the entire house.” And he made sure this singular sensation suited a variety of needs with its open shower, soaking tub, double vanity, and sauna for two.

Outside the glass double doors is an additional rudimentary bathing area—just a showerhead and utility sink enclosed within a courtyard. Its walls of board-formed, cast-in-place concrete were left rough for a textural, low-maintenance finish. The same material makes up the walls of the indoor shower, and concrete flooring warmed by radiant heat stretches inside and out. A 10-inch-thick hunk of ponderosa pine cut from a standing dead tree forms the 6-foot-long-by-2-foot-deep vanity. There was even enough left over to make a step for the

bathtub and several pieces of furniture for the house. Pine boards for the exterior cladding were also reclaimed, from a water flume in a nearby valley. “Location-driven materials make sense both for sustainability and vernacular reasons,” Lenchek says. —*s.d.h.*



The bathroom is sectioned off so more than one person can use it at a time. The sauna is tucked away behind the shower. The soaking tub, hidden behind the linen closet wall, offers views across the courtyard to the mountains beyond.



Photos: Steve Keating

architect: Balance Associates, Seattle

general contractor: Rhinehart Construction, Winthrop, Wash.

concrete fabricator: Brandenburg Construction, Winthrop

resources: plumbing fittings: Americh, Kohler, and Toto;
plumbing fixtures: Chicago Faucets and Grohe

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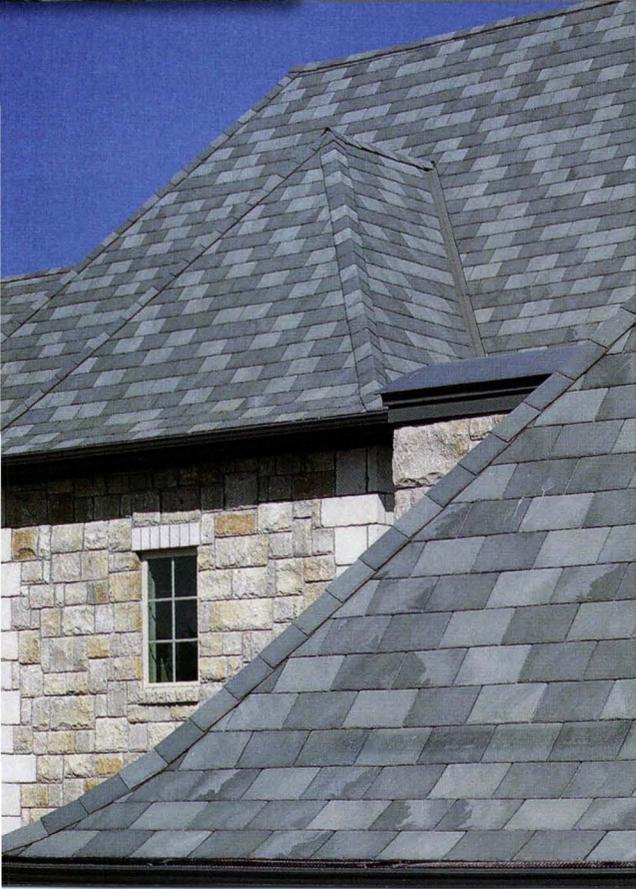
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sense and sustainability

david miller explains his three-pronged approach to sustainable design.

by david miller, faia

designing for sustainability can be one of the most important and challenging architectural tasks. Through modern engineering, architects have been able to produce reasonably comfortable interior conditions in almost any climate. However, the engineering necessary to accomplish this sense of comfort requires high-grade energy to control natural environmental conditions. Architects interested in sustainable design must reduce reliance on the precious resources fueling these high-grade energy systems while still providing a reasonable degree of comfort for a building's occupants.

To further complicate matters, the essential elements and principles of sustainable design go beyond issues of energy conservation and material content. They must bring into play the qualities of space and form, flexibility for adaptive use over time, qualities of transparency and utilization of daylight, the free flow of air within a building, and fit with a particular site. There should be an aesthetic quality that endures, heals the heart, and ultimately renders a house worthy of preservation. We should want our homes to be passed on from

generation to generation, as they were in earlier times.

I believe overall concepts of sustainable design can be grouped into three areas: designing for place; designing smaller and multi-valent solutions; and designing for beauty first.

think locally

Current strategies for designing sustainable solutions are too general. They fail to take advantage of critical conditions of place.

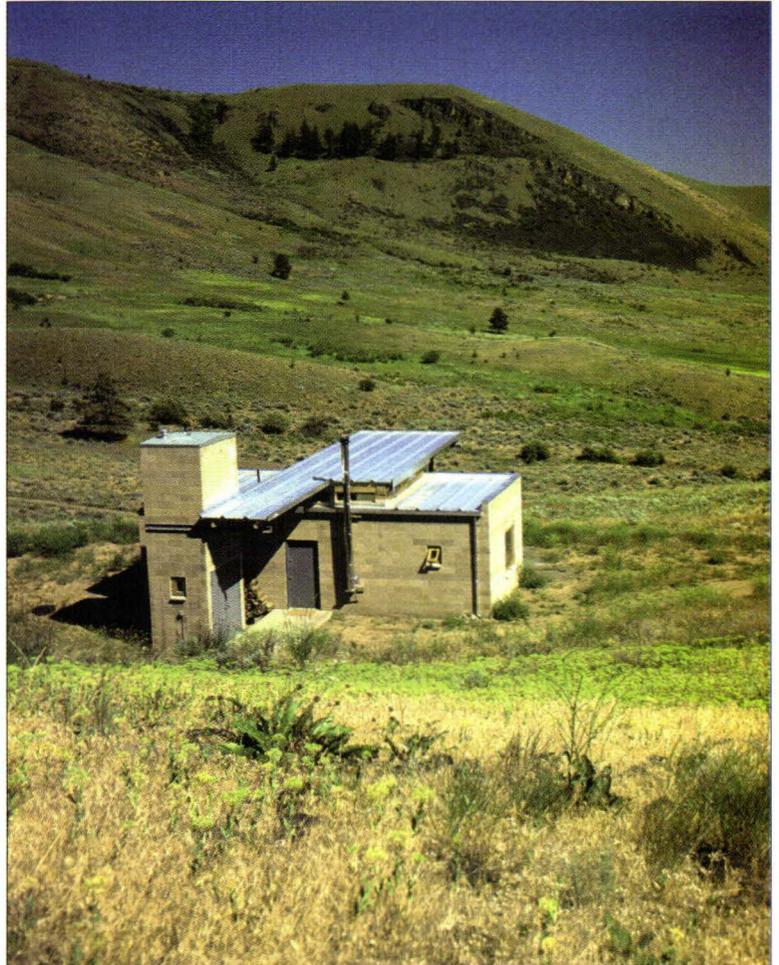
As the architect Harwell Hamilton Harris stated, "To be expressed, an idea must be built; it must be particularized, localized, set within a region." Architects can produce amazing solutions when they understand local conditions of ecology, geography, and climate and when they involve the use and transformation of regional materials and building traditions. This is not to say that we need to replicate the vernacular; we just need to understand the principles of vernacular architecture that are relevant

today, of which there are many, and translate them into current practice.

Solutions that involve technology, active and passive solar systems, water conservation practices, ventilation strategies, and recycled content materials all revolve around understanding

the local environment. In the Pacific Northwest, we worry about cutting down trees, yet wood in our region has 50 percent less embodied energy than steel. We just need to manage the resource. Seattle architect Roland Terry, FAIA, for example, used large

continued on page 40



Stephen Cridland

Miller often manages to meet his clients' programmatic needs with a smaller house than they originally requested. The off-the-grid Marquand Retreat, which he designed, tops out at just over 500 square feet.

reclaimed trees that drifted up on the beach below his site when designing his own house on Lopez Island in Washington state's San Juan Islands. At the Reeve Residence, also on Lopez Island, Cutler Anderson Architects built up columns and beams using 2x dimensional lumber. This reduced the need for heavy timber structural members usually made from old-growth Douglas fir or glue-lams.

small and lovely

Architects typically ask clients for a program brief describing the functional requirements of their residence. In this brief, clients often predetermine the size of their dream home based on subjective information relative to experiences in homes of others or perhaps a simple desire to own a home of a particular scale. The job of the designer is to question assumptions such as these. We must transform the program into a statement of balance between the functions of necessity and the values of the spiritual. The spiritual feel of a space might be achieved in half the square footage of its typical preconceived size. Equally, the size or

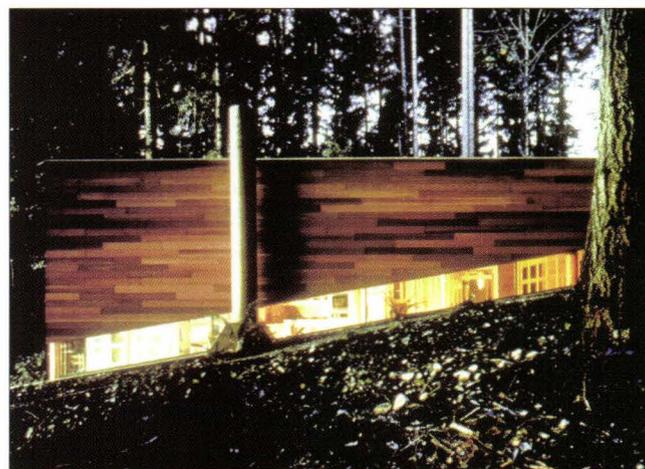
number of spaces in a house might be reduced by questioning their use and ultimate flexibility over time. If we can meet the functional needs of our clients in 70 percent of their original program and yet provide a better-built and more spiritually engaging solution, we have gone a long way toward preserving our environment. The Marquand Retreat in Eastern Washington, which I designed, is off the grid and, at 500 square feet, a viable alternative to city living.

Only beautifully made residences contribute to our built environment in a sustainable way and will be considered worthy of preservation. The challenge is to integrate function and aesthetic value into an enduring architecture that cooperates with nature and works in concert with ecological principles. One of my partners, Bob Hull, FAIA, did so with the Lake Marcel Residence, an 1,800-square-foot earth-sheltered house near Seattle.

The number of designs for sustainable residences and ecological buildings has expanded in just a few short years, but architects still hold an underlying suspicion of



Art Grice



Photos (above and below left): Courtesy The Miller/Hull Partnership

The author admires Cutler Anderson Architects' ingenious use of dimensional lumber at the Reeve Residence (top). He also singles out the Lake Marcel Residence (above) by Bob Hull, FAIA, for its fluid integration of beauty and sustainable principles.

“only beautifully made residences contribute to our built environment in a sustainable way.”



the lasting nature of this movement. This resistance to embracing environmentally responsible design as a significant contributing factor to shaping form is due in large part to the belief that it is a fashion, or a radical offshoot movement, and will not last. It is of vital importance to the discipline of architecture that we overturn this suspicion—and we are running out of time. We should be looking at

the pivotal relationship between ecological values and the design of our physical environment. **ra**

*David Miller, FAIA, is a founding partner and principal of The Miller/Hull Partnership in Seattle and a professor at the University of Washington. This article is adapted from his 2005 book *Toward a New Regionalism: Environmental Architecture in the Pacific Northwest* (University of Washington Press).*

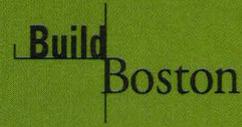
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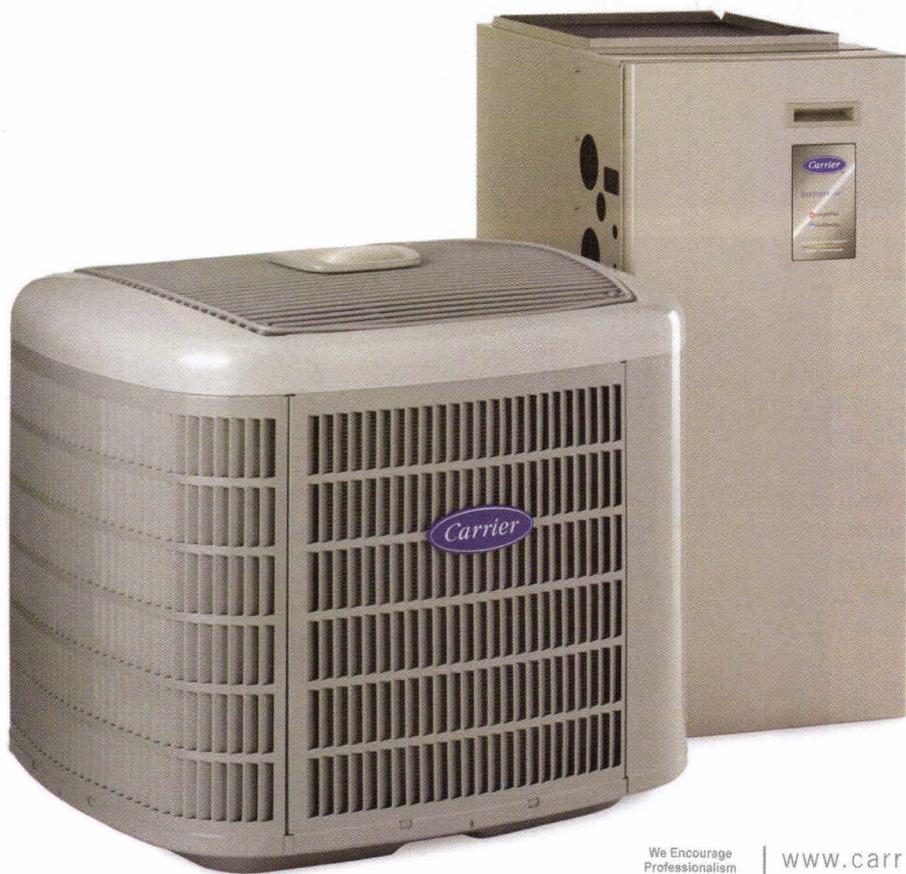
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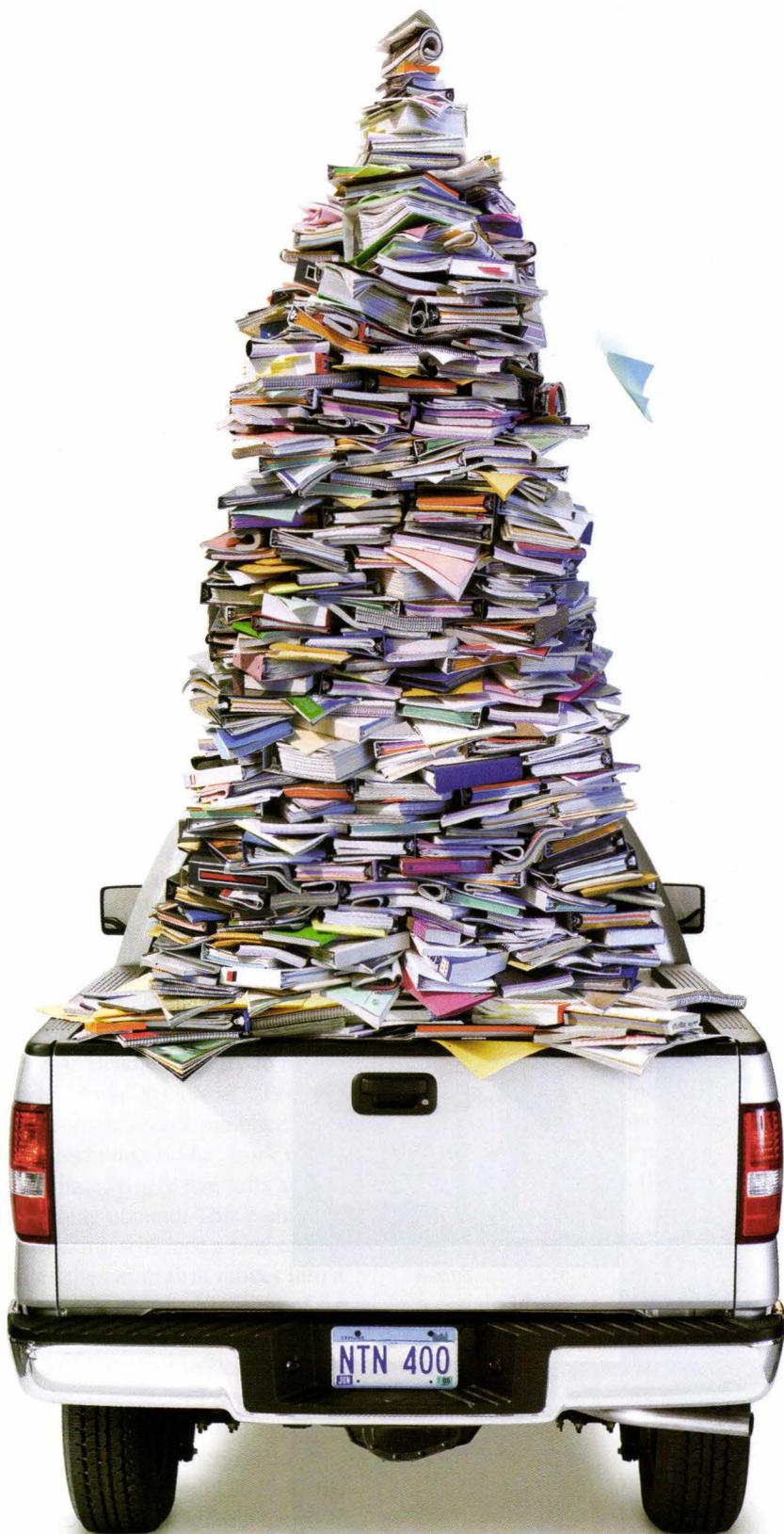
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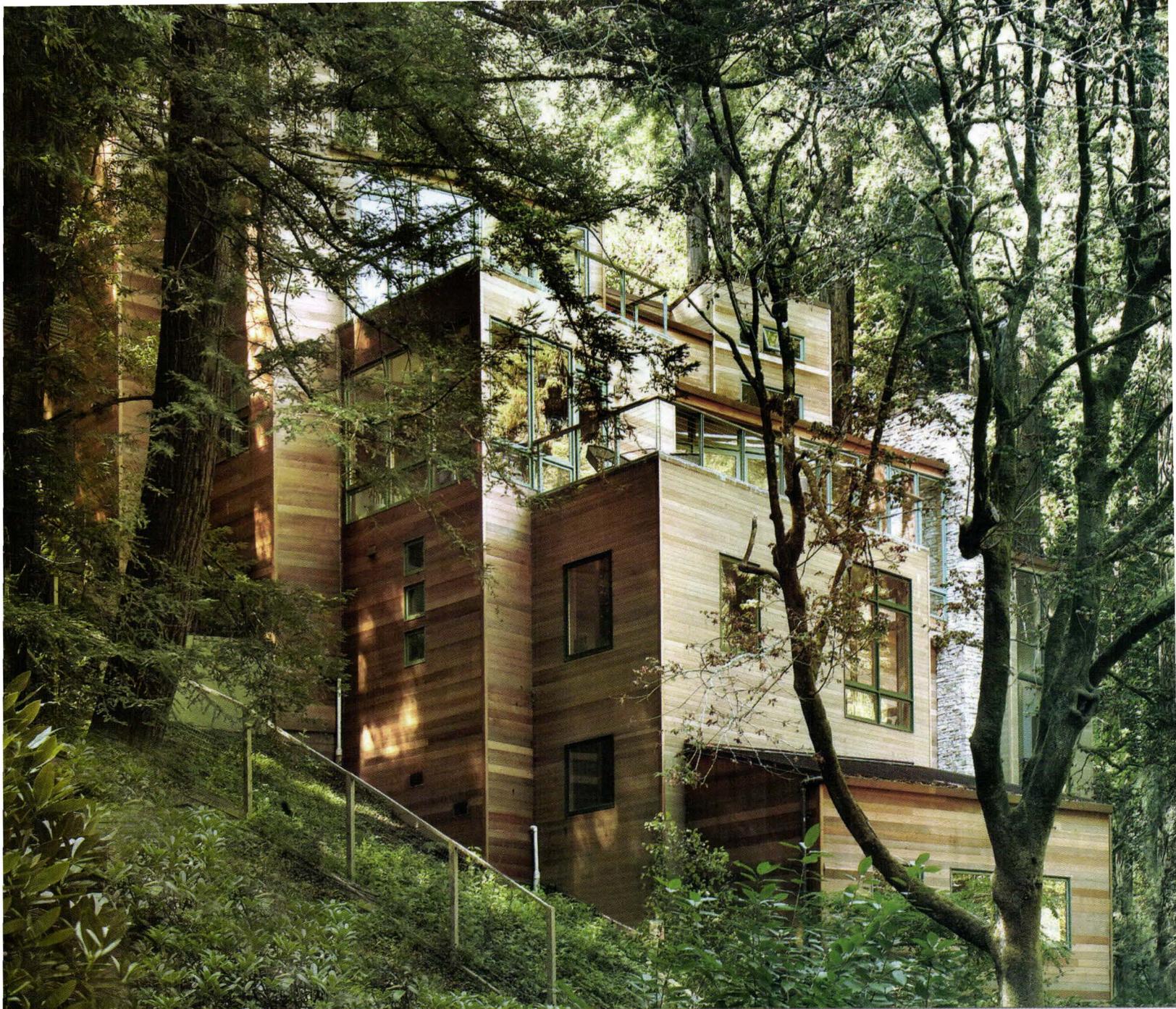


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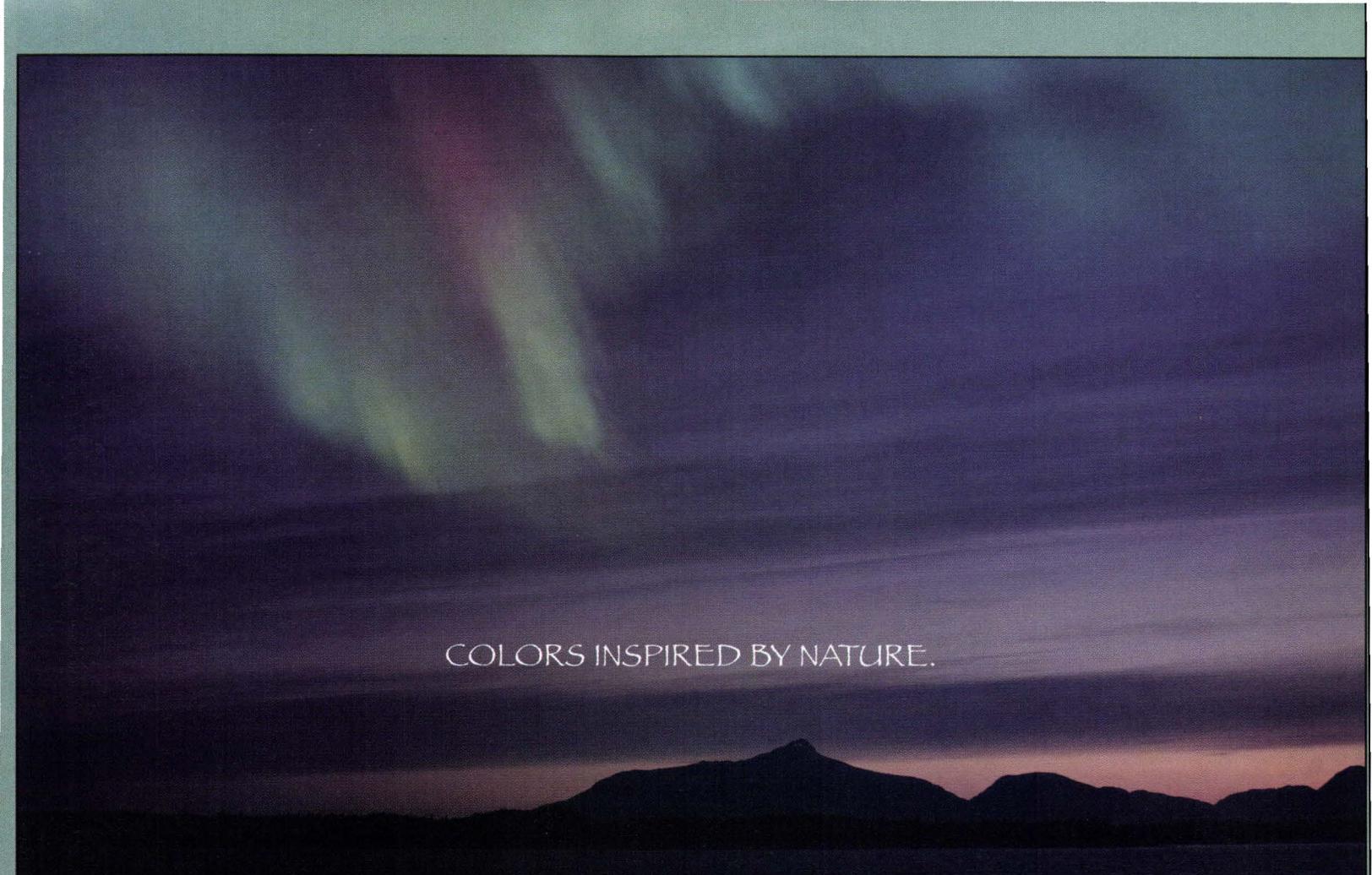
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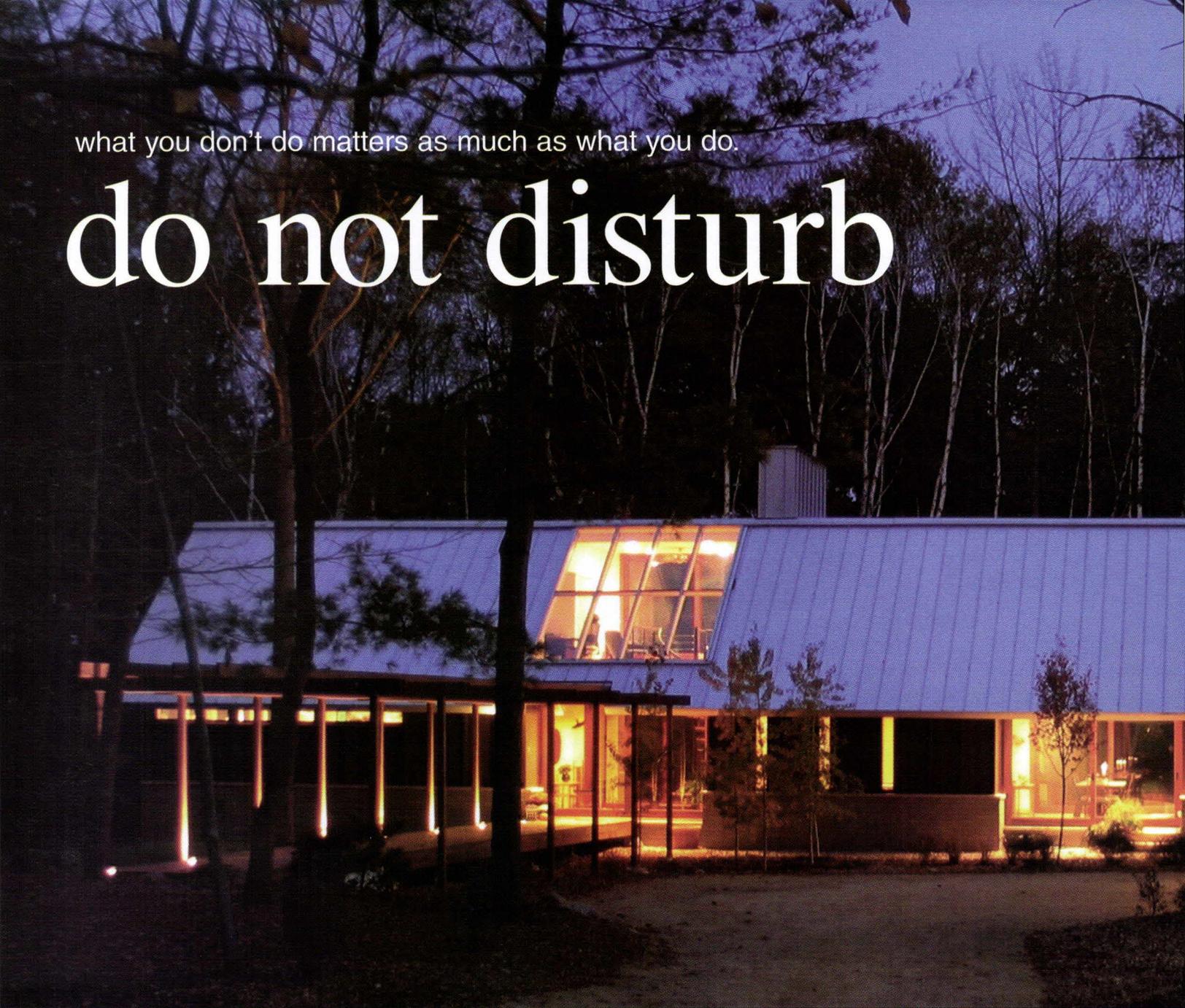
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do not disturb



The bar-shaped design of this Lake Michigan house aligns water views and promotes energy-saving cross-ventilation. A large west-facing skylight over the second-story observatory draws solar heat when the trees have shed their leaves. And a polycarbonate clerestory fills the garage with natural light by day and glows from within at night.





by nigel f. maynard,
meghan drueding, and
shelley d. hutchins

sheltering birches

It's an undeniable fact that home building consumes resources and disturbs nature. The goal of a responsible architect, then, is to design a house that blunts the blow to its delicate surroundings. This 2,700-square-foot gem in Wisconsin is such a house. "The homeowners wanted something sensitive to the environment," says Brian Johnsen, AIA, of Milwaukee-based Johnsen Schmalig Architects, but like many laypeople, they were unsure of what and how much that would entail. "We tried to introduce as many [sustainable strategies] as we could without going over the budget," he says.

Located in a rural area of the state, the 2.5-acre site is graced by a grove of birch trees, which provide a degree of privacy the clients wanted to preserve. Because the site also encompasses a steep bluff overlooking Lake Michigan, the architects sought to maximize the views as well. To accomplish these goals, the duo designed the house as an 18-foot-wide linear volume oriented on a north-south axis. "The shape takes advantage of the views, but the thinness allows light to penetrate the interiors and maximizes cross-ventilation," thus reducing electric loads for lighting and air conditioning, Sebastian Schmalig, AIA, explains. Very few trees were removed from the site. Instead, the house cleaves tightly to the birch grove, borrowing shade from the tree



do not disturb

canopy in summer and drawing light and warmth through a large, west-facing skylight in the winter.

The architects looked to the area's agrarian traditions for their exterior palette but kept most of the colors dark to blend house and foliage. The base is stained concrete block, the siding is fiber cement and cedar board-and-batten, and the roof is standing-seam metal. "The steel roof can be recycled and has a low lifecycle cost," Schmaling says. "The light color also reduces heat gain."

The architects' biggest sustainable move—successfully winnowing the size of the house while still answering the clients' program—is the least obvious. Instead of multiple single-purpose rooms, they designed multiuse, flexible spaces that adapt to various tasks; large, custom sliding doors augment the feeling of space with expansive views to the outdoors. Other sustainable attributes come from low-VOC paints and stains, reclaimed flooring, a super-efficient HVAC system, and Energy Star-rated appliances.

Along with its satisfied clients, the firm's biggest enjoyment derives from the stealth quality of the house's sustainable design. It doesn't scream green, nor did it consume vastly more green than a conventional house. "It does cost a little more to design an efficient house," says Johnsen, "but there are simple common-sense things you can do" to make a house that rests lightly on the land, stresses quality over quantity, and consumes less energy.—*n.f.m.*

project:

House in the Woods, Port Washington, Wis.

architect:

Johnsen Schmaling Architects, Milwaukee

general contractor:

Ruvn Bros., Glendale, Wis.

project size:

2,700 square feet

site size:

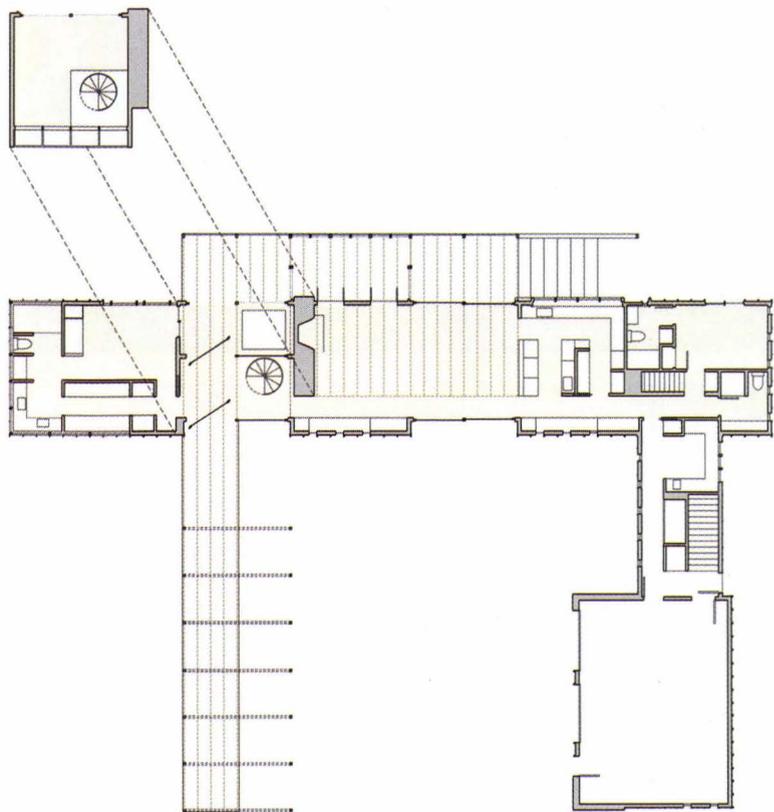
2.5 acres

construction cost:

Withheld

photography:

Courtesy Johnsen Schmaling Architects, except where noted





Photos (above and left): Doug Edmunds



The house blurs its boundaries with 7-foot-wide custom mahogany-and-glass doors at front and back. But, like dutiful sentinels, the birch trees shield the building from unnerving transparency.



Two semi-protected, screened porch and deck areas (above and opposite) are made from sustainably harvested ipe hardwood. An ipe trellis, which tops the entry colonnade, penetrates the building envelope for a sense of continuation.

“it does cost a little more to design an efficient house, but there are simple commonsense things you can do.”—*brian johnsen, aia*

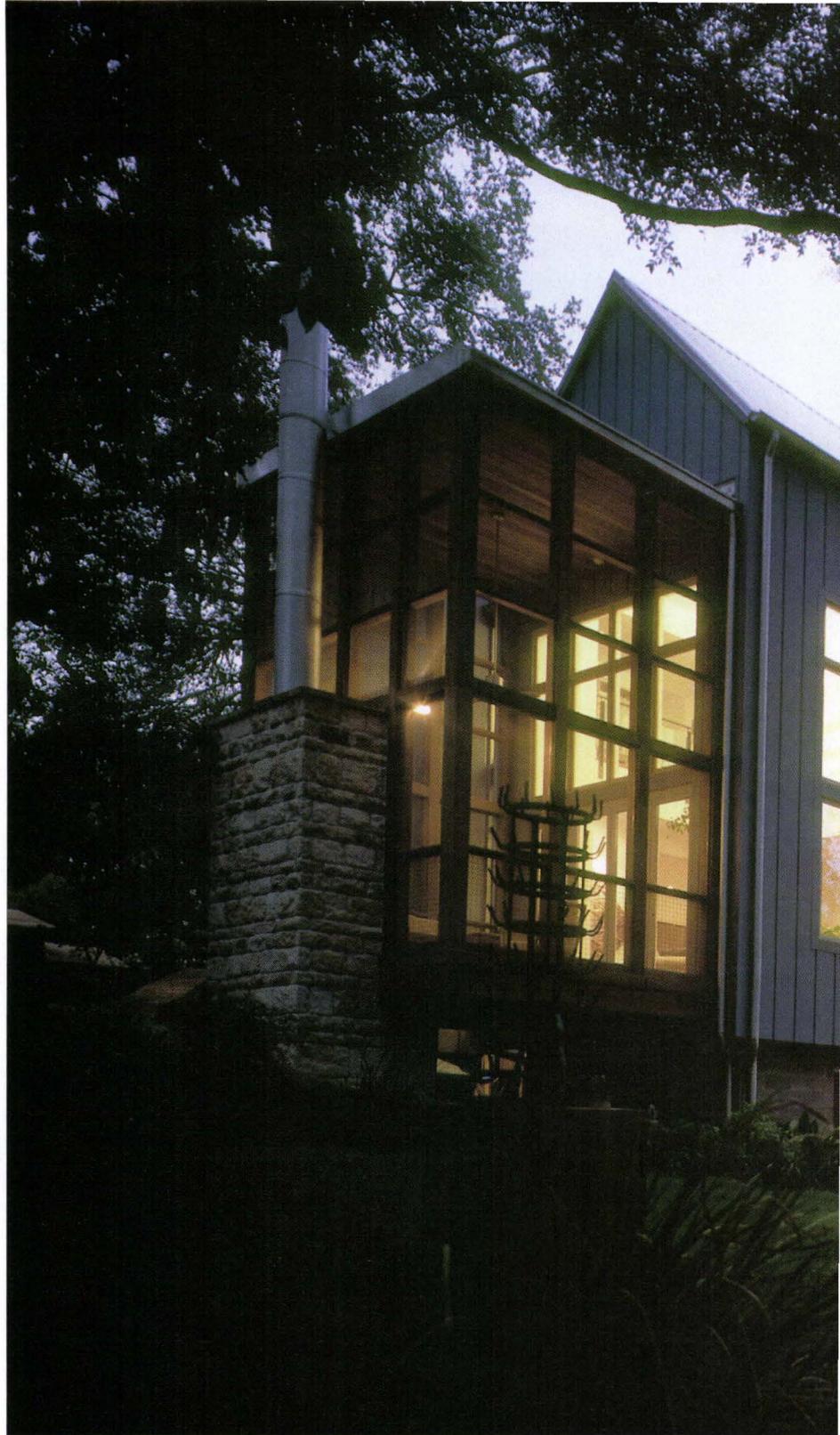
do not disturb

blue heaven

Some architects approach sustainability from an energy-efficiency point of view, making houses that require as little power as possible. Others concentrate on materials, trying to source as many green elements as they can. And a brave few throw most of their environmental efforts into designing buildings that produce their own energy. McKinney Architects borrowed a little from each strategy for this sky-blue Austin, Texas, residence, with admirable results: The home's well-rounded sense of sustainability won it a rare five-star rating from Austin Energy's Green Building Program.

The project features a water-cooled, closed-loop air conditioning system that consumes 30 percent less energy than standard air conditioning. More commonly used in commercial and industrial buildings, the system incorporates an exterior cooling tower hidden by landscaping. "It's very quiet both outside and inside, which was an unforeseen benefit," says principal-in-charge Heather McKinney, AIA. Spray-in foam insulation, double-pane low-E windows, and programmable thermostats help the house retain cool or warm air as the weather outside dictates. And fluorescent lighting—some mixed in with halogen bulbs and some used on its own—also saves electricity.

McKinney and project architect Brian Carlson worked with the clients, an Austin couple with two young children, to find green materials such as compressed-wheatboard cabinetry, low-VOC paints, and recycled-glass countertops. The original house on the property was clad in stone veneer, which the architects stripped off and reused in the retaining walls and fireplace of the new building. (The old house, meanwhile, was bought and moved to another site—the ultimate nod to recycling.) Hardwood floors consist of cumaru, also known as Brazilian teak, purchased from a sustainable lumber supplier. And eco-conscious cork covers the floors in the "messy room," a multipurpose space for activities like art projects and flower arranging.



Painted, vertically applied fiber-cement siding accentuates trim geometric forms. A recycled-stone-clad fireplace warms the sunroom as well as the double-height family room.

"breaking up the massing by having two forms made it seem like a smaller house."

—heather mckinney, aia



A nearly invisible array of photovoltaic panels occupies the roof of the home's dark-blue half (top). The glass hyphen linking the twin building components creates an interior core of natural light.



do not disturb

The building's shape—two long, “Monopoly house”-like forms connected by a slim glass link—lends itself to both photovoltaic panels and a rainwater collection system. Rain runs down off the pitched, standing-seam metal roofs and flows through gutters into a free-standing, 1,200-gallon backyard cistern. The clients use the water for landscape irrigation, so no filters are necessary. A three-kilowatt photovoltaic system sits unobtrusively on the south side of one roof; it's only visible from the side elevation, and then only upon close inspection. During cooler, non-air-conditioned months, it often provides all the energy the home needs to function.

The home's distinctive profile serves a purely aesthetic purpose as well. “We were really concerned with not doing something so massive that it overwhelmed the street,” says McKinney, speaking of herself, Carlson, and partner Al York, AIA. “Breaking up the massing by having two forms made it seem like a smaller house. We also liked the proportions of the two pieces. They're tall and narrow and have a playfulness to them that wouldn't have been possible with bigger forms.”—*m.d.*



project:

Robbs Run House, Austin, Texas

architect:

McKinney Architects, Austin

general contractor:

Bill Dorman Construction, Austin

landscape designer:

Theresa Kwilosz, Austin

interior designer:

Agnes Bourne, San Francisco

mechanical contractor:

Allied Energy Systems, Austin

project size:

3,900 square feet

site size:

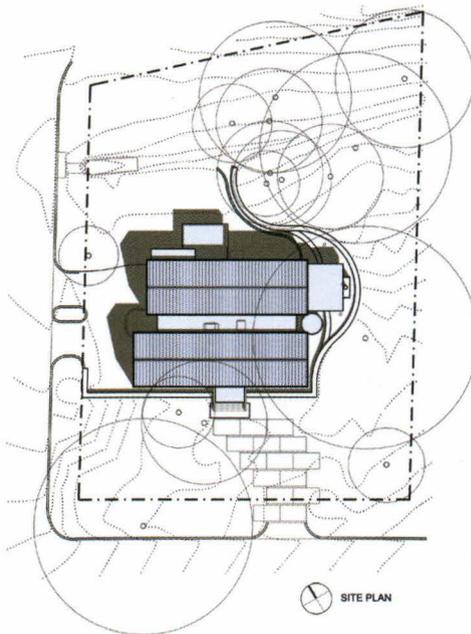
0.3 acre

construction cost:

Withheld

photography:

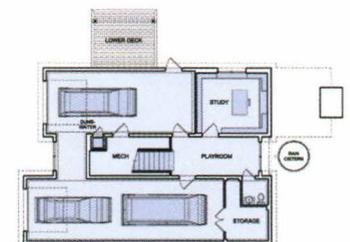
Greg Hursley, except where noted



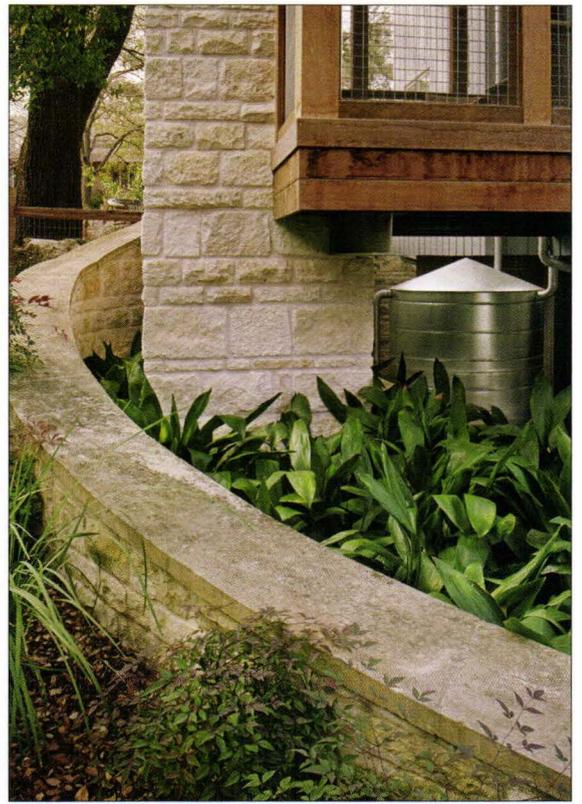
SECOND FLOOR PLAN



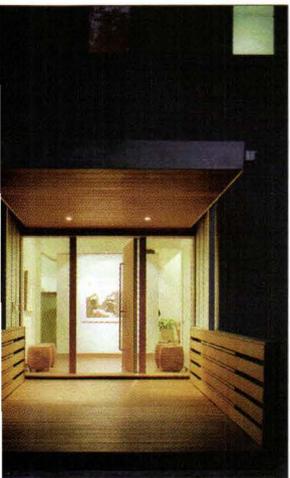
FIRST FLOOR PLAN



GROUND FLOOR PLAN



Casey Dunn



Outside, a quirky bump-out holds an all-purpose space Heather McKinney, AIA, calls the "messy room" (left), and a rainwater cistern nestles discreetly into the landscaping (above).

The house gracefully addresses its site with an entry bridge over uneven topography (above and top). A child-friendly staircase turns into an open-riser conductor of light (above middle), and a gleaming quartz-surface counter reflects overhead light in the kitchen (right).

do not disturb

cool moves

Desert dwellers live with extremes. Summer heat easily escalates to triple digits and nighttime temperatures slide precipitously into sweater weather. It's a tough assignment to conserve energy under these harsh conditions. But, fresh from architecture school with a business newly minted as "vs. design," Ken Vermillion and Michael Song wisely looked to the past for help battling the elements. Their biggest lesson was to prioritize passive cooling, and to balance its accommodations with the modern taste for indoor-outdoor living and low-maintenance materials.

"I feel that, in this profession, you can't help but be aware of the environmental impact as part of the design," Vermillion says. "In this case, we suggested a Trombe wall as an effective method to increase both cooling and heating efficiency." The three-foot-thick wall bisects the floor plan along the east-west axis, absorbing due-south rays during the day and radiating them back into the house once the mercury drops at night. For maximum benefit, primary living spaces are organized around the exposed concrete monolith, and polished-concrete floors underscore the quotidian cycle of cooling and heating.

"Providing natural air movement drops the temperature 10 degrees to 15 degrees," explains Song, who also teaches sustainable design at Los Angeles Harbor College. The designers studied prevailing wind patterns and used those results to locate the pool to maximize evaporative cooling. And if the winds change direction? Then the nearby guesthouse reaps the benefit. In the main house, raised ceiling heights near the center of the plan and electronically operable transoms help vent hot air and drive refreshing cross-ventilation. When daylight dims, artificial illumination is doled out through a central lighting-control system that adjusts each fixture by degrees to conserve every possible kilowatt.

One energy concern was the broad expanse of roof, which had been dictated by the client's single-floor program. "We used rigid insulation





A balanced variety of materials and color on the exterior elevations helps break up the substantial footprint of the single-story building. Natural wood beneath exterior overhangs adds warmth to a durable palette of stucco, glass, and corrugated metal. Vermillion and Song exaggerated front and rear door overhangs to “symbolize arrival and make grand entries.”

“i feel that, in this profession, you can’t help but be aware of the environmental impact as part of the design.”—*ken vermillion*

do not disturb

on top of the traditional stuff as well as a reflective white roof liner,” says Song. “That allows the roof to absorb far less heat.”

Sustainable due diligence didn't stop with energy conservation. Materials chosen for environmental friendliness, including integrated-color stucco, raw concrete, maple-faced MDF, and Galvalume, also tend to be low- or no maintenance and are, therefore, client-friendly as well.

The designers also looked for ways to make outdoor living comfortable year-round. A courtyard layout tucks pocket terraces into undulating exterior walls. “This way, even in the height of summer, there's always somewhere to escape to where the sun isn't beating directly down,” Vermillion says.

The sun was certainly beating down one summer afternoon when Vermillion and Song went to visit the clients in their completed home. As they were touring the house, the husband leaned over and told Vermillion in a conspiratorial whisper that he didn't even have the air conditioning on. It appears the team's effort to build for a more sustainable future is already paying off, one electric bill at a time.—*s.d.h.*



project:

Vista Dunes Residence, Rancho Mirage, Calif.

designer:

vs. design, Los Angeles—Ken Vermillion, Michael Song, and Roderick Villafranca

general contractor:

Nubank International, Palm Desert, Calif.

structural engineer:

Stricker Engineering, Cloverdale, Ore.

landscape designer:

Bohemian Designs, San Bernardino, Calif.

project size:

5,500 square feet

site size:

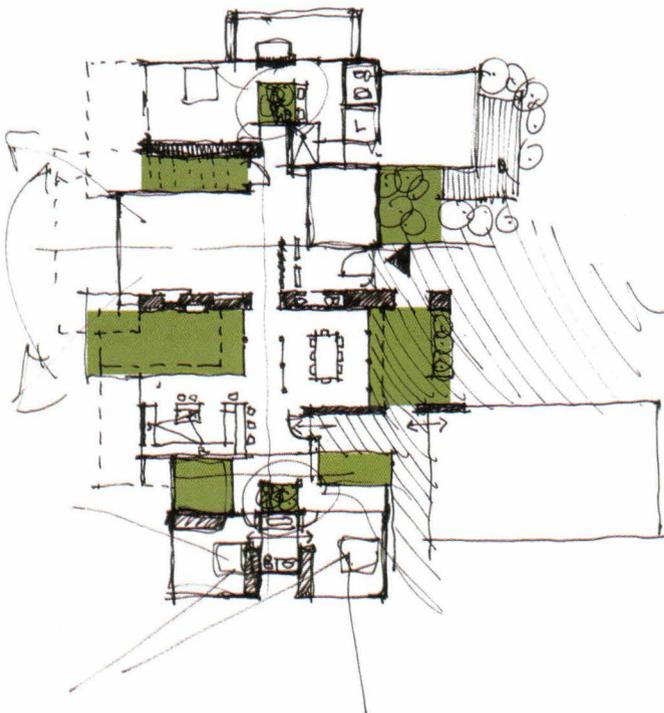
4.9 acres

construction cost:

\$229 per square foot

photography:

Benny Chan/Fotoworks

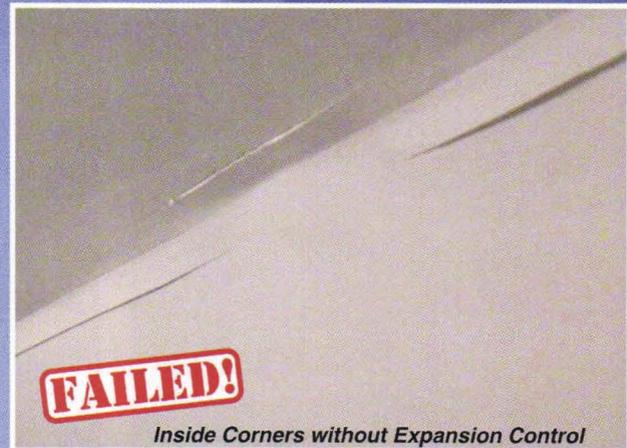


The home's Trombe wall protects the living room and master bedroom wing from direct southern exposure. Indoor and outdoor fireplaces are housed within the concrete shell.



The guesthouse (left) provides privacy and space for the homeowners' large extended family. Having a separate structure for guests minimizes energy costs because the entire building can be closed down when not in use.

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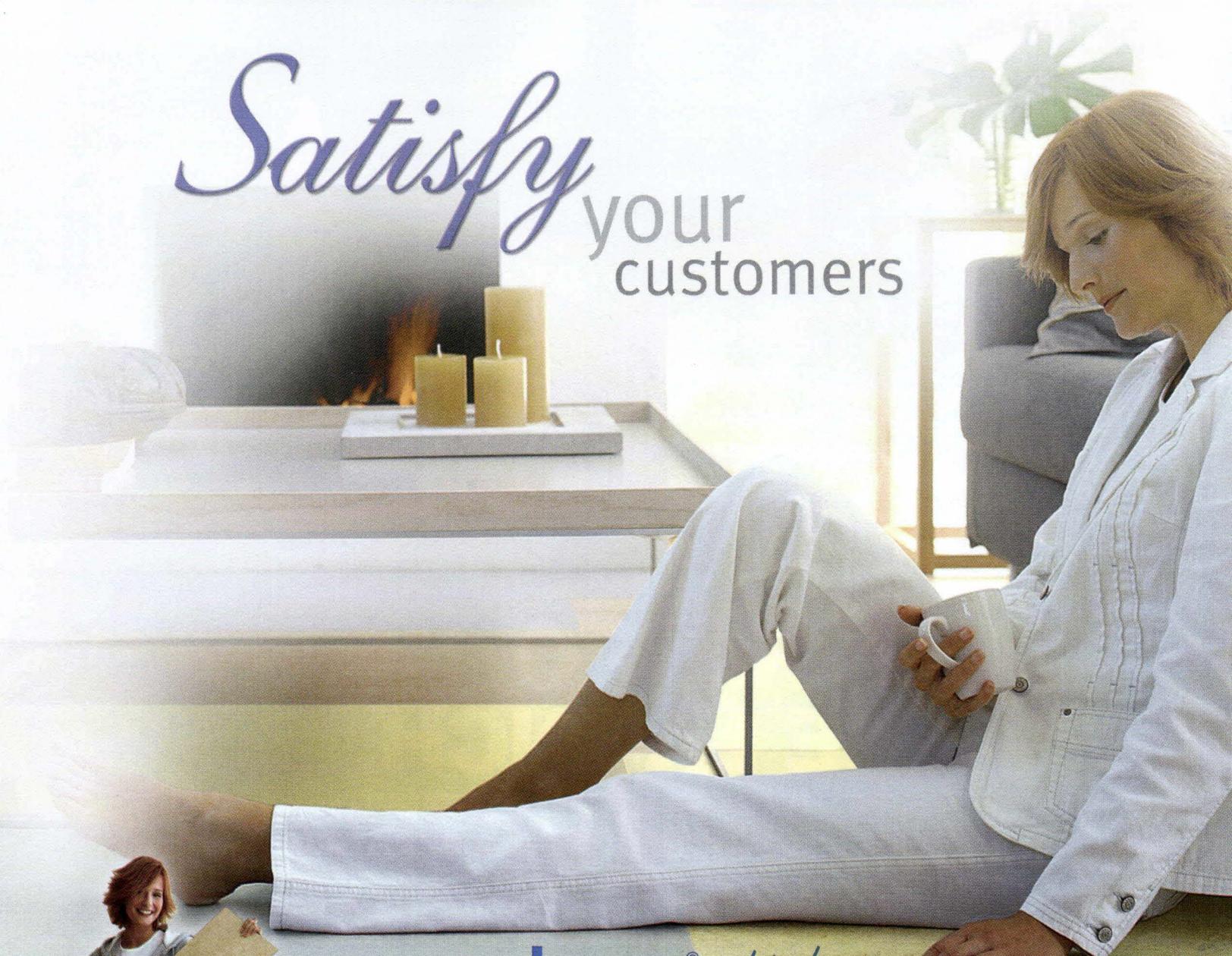
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by nigel f. maynard

The fireplace has long been an iconic symbol in American culture. “It takes us back to grandmother’s house,” says Carbondale, Colo.-based architect Doug Graybeal, AIA, “and it’s better than television.” But, setting aside our affinity for nostalgia, grandma’s house was woefully short on energy efficiency, and her fireplace was a major source of the problem.

Today’s higher standards for sustainability and energy efficiency are putting that much-loved hearth in a compromising position. “Fireplaces have a high aesthetic value, but they have a low environmental efficiency value,” says Rick Harlan Schneider, AIA, principal, Inscape Studio, Washington, D.C. “They’re often more trouble than they’re worth.”

fireside chat

According to the California Environmental Protection Agency’s Air Resources Board, most wood-burning fireplaces rob houses of heat because they draw air from the room and send it up the chimney. Along with their inefficiency, fireplaces contribute to indoor and outdoor air pollution. In 2004, the American Lung



Finnish-made Tulikivi thermal-mass fireplaces are pricey, but they burn cleanly and their soapstone surrounds generate warmth for up to 24 hours after the flames have dimmed.

Association of California called wood smoke from fireplaces “the largest stationary source of air pollution in the Bay Area during [the] winter months.”

That’s not to say that fireplaces have fallen out of favor with architects. Indeed, they’re as popular as ever. Graybeal is a huge fan—especially of efficient, heat-producing Rumford models—and Harlan Schneider still specifies them in his work. “In one project, we designed a fireplace for aesthetic value, but the chimney was designed to be a thermal mass,” he says.

As Graybeal and Harlan Schneider’s experiences demonstrate, fireplace-favoring architects con-

cerned with energy efficiency do have options. Hearth & Home Technologies, Travis Industries, Lennox Hearth Products, and other manufacturers have developed a large and varied line of eco-friendly hearth products that offer the aesthetics of fire—and some of the warmth that goes with it.

Pellet stoves, for example, are among the cleanest-burning hearth products on the market. Available in freestanding or built-in models, these stoves burn biomass pellets made from recycled wood waste. “Pellet stoves are very efficient,” says John Crouch, director of public affairs in the Citrus Heights, Calif., office of the Hearth, Patio & Bar-

becue Association (HPBA). “The key to the system is that it burns a small internal fire.” Pellet stoves also provide a fair amount of heat—anywhere from 25,000 BTUs to 60,000 BTUs per hour, Crouch says. Some even use clean-burning corn kernels and don’t require a conventional chimney.

An EPA-approved wood-burning stove is another excellent alternative. According to the agency’s Web site, EPA-certified wood stoves burn more efficiently than older, noncertified models because significantly less creosote builds up in their chimneys. EPA-certified stoves perform a slow, controlled burn by limiting the

continued on page 84

amount of combustion air, resulting in an air-to-fuel ratio of about 15:1. (By comparison, open wood-burning fireplaces typically have an air-to-fuel ratio of more than 50:1.) According to HPBA, wood stoves are excellent heat sources because they operate at rates of up to 70,000 BTUs per hour.

“Before I got into doing green houses, I loved fireplaces, because they are a very sculptural element in a room,” says Paula Baker-Laporte, an architect and author on sustainable design practices based in Tesuque, N.M. Then she discovered more eco-friendly options, including Tulikivi fireplaces. According to their Finland-based manufacturer, Tulikivi thermal-mass fireplaces store large

amounts of heat because they’re made mostly of soapstone. They also burn wood so cleanly that they even outdo the strictest environmental codes. Baker-Laporte says she sometimes uses a mason to build a custom thermal-mass fireplace, but she’ll substitute certified wood stoves when the budget is tight.

Gas units are also tried-and-true alternatives to wood-burning models. Consisting of factory-built fireboxes with glass doors, gas units are typically spec’d for their aesthetic value. HPBA says “heater-rated” units will provide efficiency and heat output similar to a central furnace. Other models feature ducting to circulate heat throughout a particular zone of a house. “Heated units

have air exchangers and a thermostat so a homeowner can control the heat,” HPBA’s Crouch explains. “It burns cleanly and gives off only a tiny amount of emissions.”

Purists might cringe at the thought, but electric fireplaces—which use light and reflective material to simulate flames—can deliver the cheery appeal of fire without the concerns associated with gas or wood. “You are not piercing the building envelope, so there is no opportunity for outside air or moisture to penetrate the interior,” explains Martyn Champ, president, Dimplex North America, Cambridge, Ontario. An electric unit can, therefore, be installed anywhere in the house. A built-in electric unit on a 220-volt circuit will give off about 10,000 BTUs per hour, which is comparable to a traditional fireplace, Champ says. The company even offers a unit that has a built-in hypoallergenic air-purification system.

intelligent design

EcoSmart is another relatively new hearth product. The flueless, environmentally friendly, open fireplace burns denatured alcohol, which comes from sugar cane, wheat, bananas, and other biodegradable items.

“The byproduct of the burning process is carbon dioxide and heat,” explains Paul Fiermonte, president of Chicago-based Casa-monte, one of the product’s distributors. Manufactured by The Fire Co. in Sydney,

Australia, EcoSmart fireplaces don’t require any installation or utility connection for the fuel supply. They’re available in built-in renovator models or as burner kits for greater design versatility. Fiermonte says the fireplace gives off about 13,000 BTUs per hour and holds a 5-liter can that will burn for eight, 12, or 24 hours, depending on the setting.

match point

Specing an eco-friendly hearth is a fairly straightforward and inexpensive process. At \$1,000 to \$4,000 a pop, most of the units discussed here fit most budgets. (Tulikivi fireplaces can exceed \$20,000, however.) Of course, you’ll still need to consider jurisdictional limitations, which vary from state to state, and adhere to appropriate chimney placement requirements.

Once these determinations are made, it’s simply a matter of selecting the right unit—a task Crouch says is easier than ever and will grow even more important in the years to come. “As energy prices have demonstrated over the last year, it makes more and more sense to design a home with more than one way to keep warm,” he says.

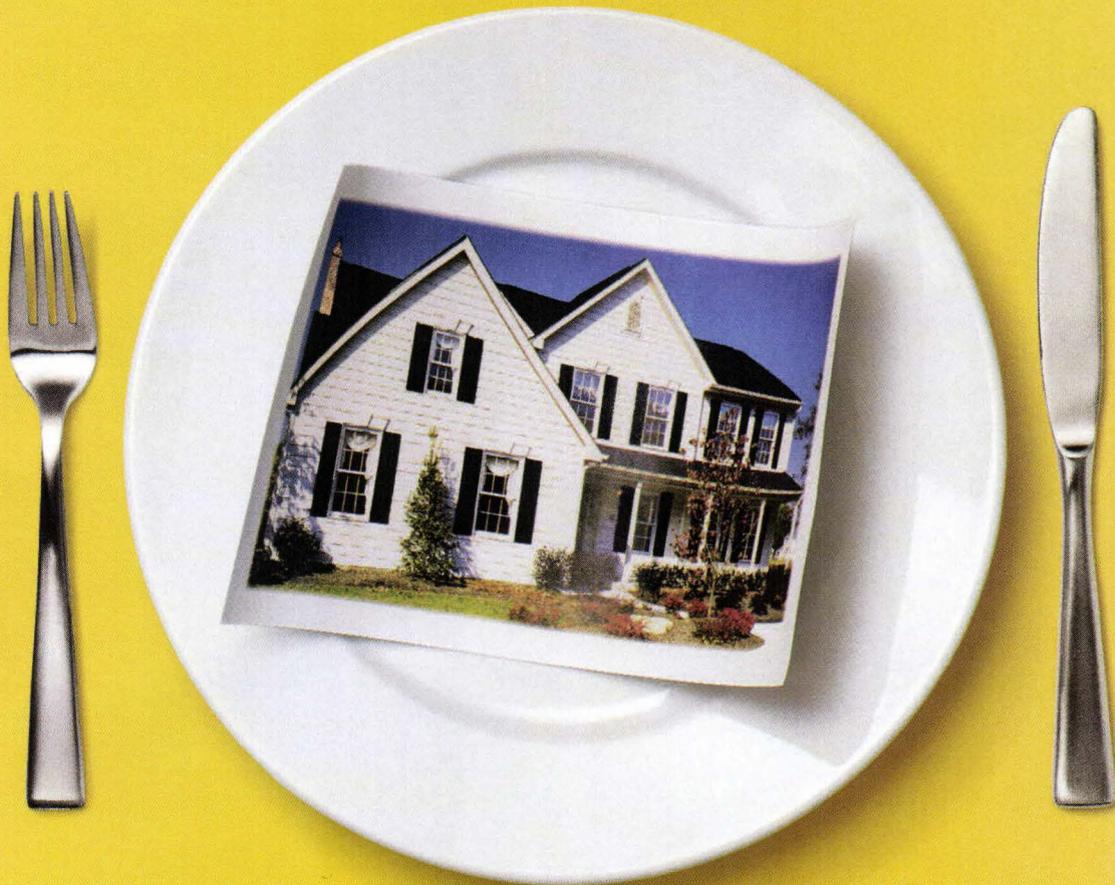
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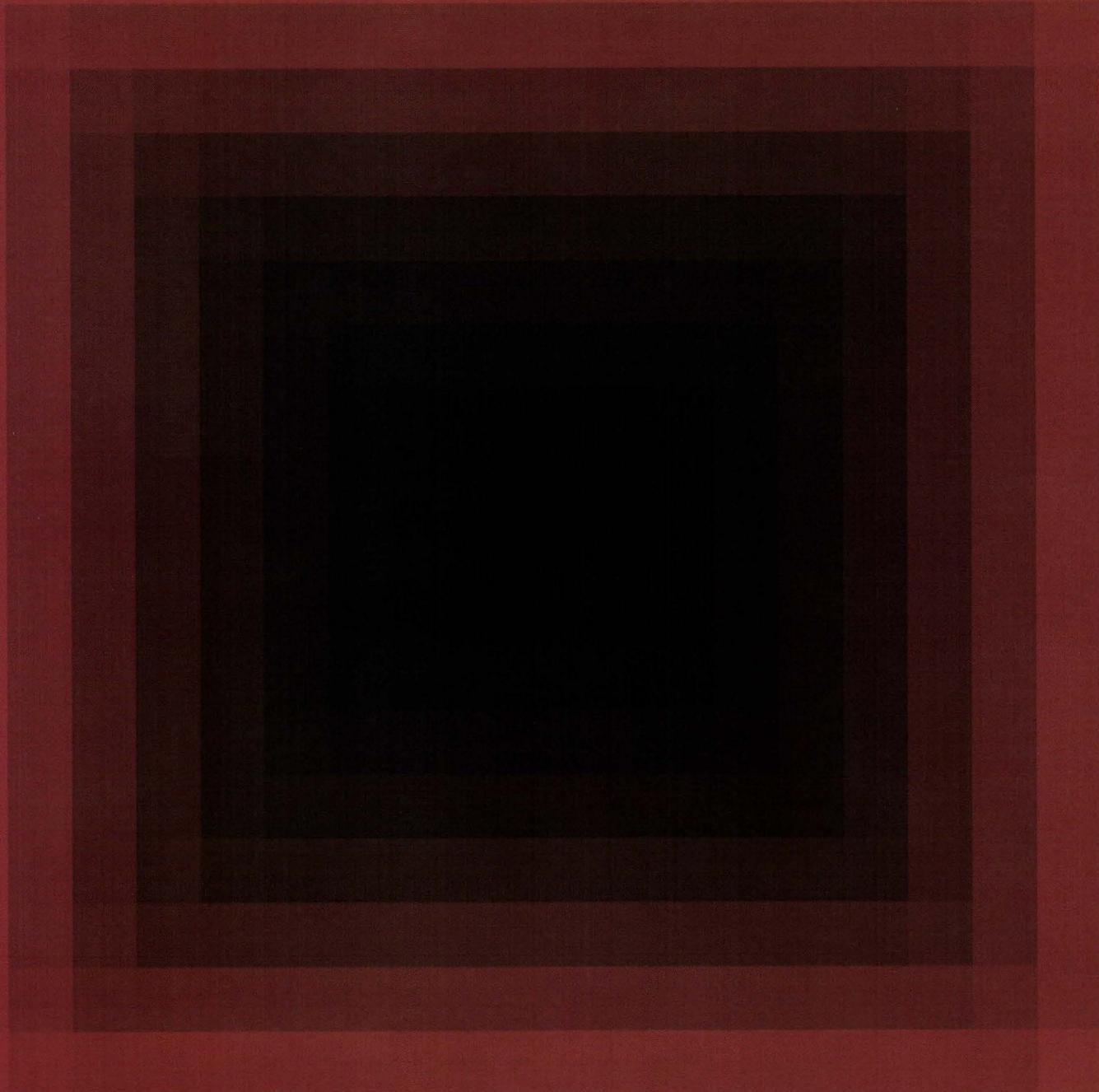


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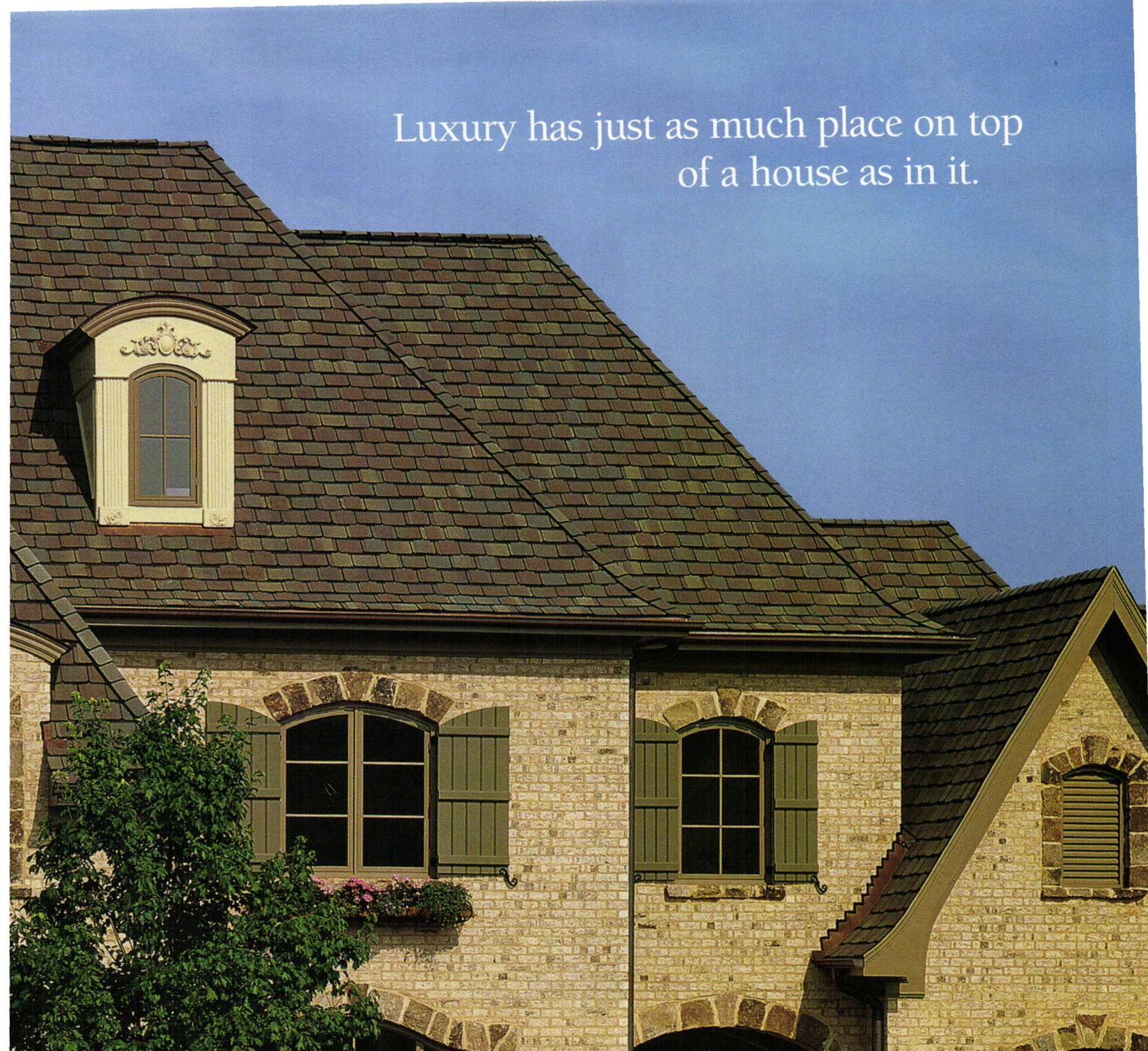
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- What is your firm's primary business activity? (check only one)**
 - 1 Architectural, Architectural Engineering, Design
 - 2 Home Builder/General Contractor/Remodeler
 - 3 Design/Build
 - 9 Other business activity (please describe) _____
- What residential design services does your firm provide? (check all that apply)**
 - 1 single-family - custom
 - 2 single-family - production
 - 3 multifamily
 - 7 remodeling
 - 4 community planning
 - 5 interior design
 - 6 landscape architecture
 - 9 other (please describe) _____
- Which of the following best describes your job title at your firm? (check only one)**
 - 01 managing principal/CEO/partner/corp exec.
 - 02 job captain/staff architect
 - 03 chief architect
 - 04 designer
 - 05 specification writer
 - 06 interior designer/space planner
 - 07 management/marketing
 - 08 construction administration
 - 09 planner
 - 10 drafts person
 - 99 other (please describe) _____
- What is the average annual number of new housing units built from architectural designs provided by your firm?**
 - 1 over 500
 - 2 251 - 500
 - 3 101 - 250
 - 4 51 - 100
 - 5 26 - 50
 - 6 11 - 25
 - 7 5 - 10
 - 9 1 - 4

10. Is this your copy of Residential Architect? 1 YES 0 NO

4. Which one of the following ranges best describes the average annual total revenue of your firm?

- 1 \$10,000,000 or more
- 2 \$5,000,000 - \$9,999,999
- 3 \$3,000,000 - \$4,999,999
- 4 \$1,000,000 - \$2,999,999
- 5 \$500,000 - \$999,999
- 6 \$250,000 - \$499,999
- 7 \$100,000 - \$249,999
- 8 \$1 - \$99,999
- 9 None

7. Are you a registered architect? 1 YES 0 NO

8. Do you plan on purchasing a truck in the next 12 months? 1 YES 0 NO

9. To receive more information on each product category, check the corresponding box below. (Check all that apply)

- 01 Appliances
- 02 Business Products/Services
- 03 Cabinetry
- 04 Computer Software/Hardware
- 05 Countertops
- 06 Decking/Railings
- 07 Doors-Interior & Exterior
- 08 Faucets
- 09 Fireplaces & Accessories
- 10 Flooring
- 11 Hardware-Finish
- 12 Home Automation/Technology
- 13 HVAC
- 14 Insulation/Housewrap
- 15 Lighting
- 16 Locksets
- 17 Molding/Millwork
- 18 Plumbing-Fixtures
- 19 Roofing/Roof Vents
- 20 Siding
- 21 Structural-Concrete/Masonry
- 22 Structural-Lumber
- 23 Structural-Metal Framing
- 24 Structural-Panels
- 25 Tools
- 26 Windows

FOR FREE PRODUCT INFORMATION CIRCLE THE CORRESPONDING NUMBER BELOW

1	26	51	76	101	126	151	176	201	226	251	276	301	326	351	376	401	426	451	476	501
2	27	52	77	102	127	152	177	202	227	252	277	302	327	352	377	402	427	452	477	502
3	28	53	78	103	128	153	178	203	228	253	278	303	328	353	378	403	428	453	478	503
4	29	54	79	104	129	154	179	204	229	254	279	304	329	354	379	404	429	454	479	504
5	30	55	80	105	130	155	180	205	230	255	280	305	330	355	380	405	430	455	480	505
6	31	56	81	106	131	156	181	206	231	256	281	306	331	356	381	406	431	456	481	506
7	32	57	82	107	132	157	182	207	232	257	282	307	332	357	382	407	432	457	482	507
8	33	58	83	108	133	158	183	208	233	258	283	308	333	358	383	408	433	458	483	508
9	34	59	84	109	134	159	184	209	234	259	284	309	334	359	384	409	434	459	484	509
10	35	60	85	110	135	160	185	210	235	260	285	310	335	360	385	410	435	460	485	510
11	36	61	86	111	136	161	186	211	236	261	286	311	336	361	386	411	436	461	486	511
12	37	62	87	112	137	162	187	212	237	262	287	312	337	362	387	412	437	462	487	512
13	38	63	88	113	138	163	188	213	238	263	288	313	338	363	388	413	438	463	488	513
14	39	64	89	114	139	164	189	214	239	264	289	314	339	364	389	414	439	464	489	514
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16	41	66	91	116	141	166	191	216	241	266	291	316	341	366	391	416	441	466	491	516
17	42	67	92	117	142	167	192	217	242	267	292	317	342	367	392	417	442	467	492	517
18	43	68	93	118	143	168	193	218	243	268	293	318	343	368	393	418	443	468	493	518
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23	48	73	98	123	148	173	198	223	248	273	298	323	348	373	398	423	448	473	498	523
24	49	74	99	124	149	174	199	224	249	274	299	324	349	374	399	424	449	474	499	524
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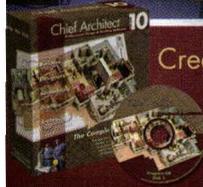
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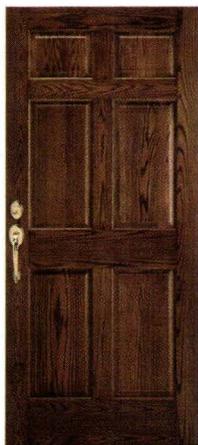
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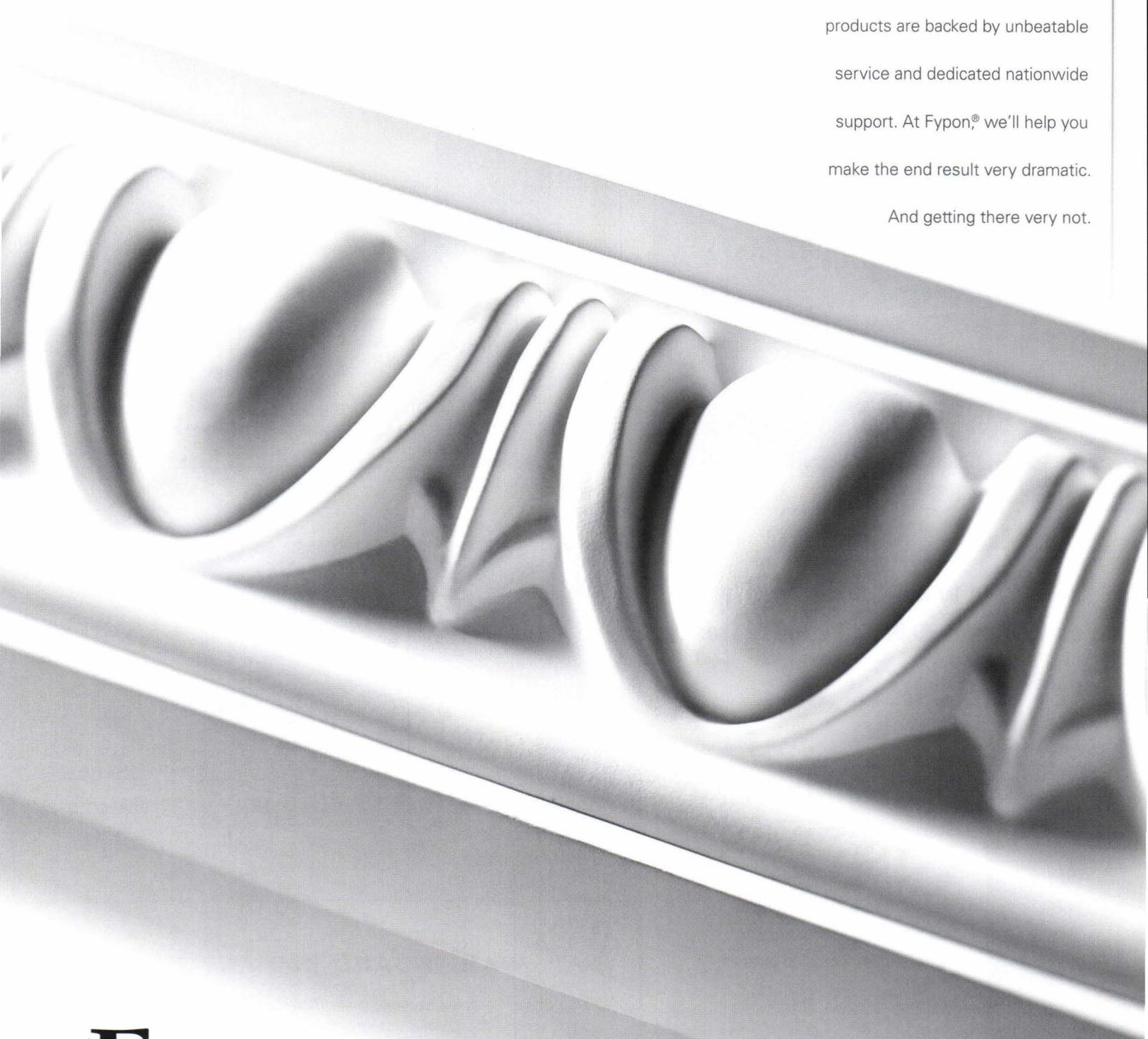
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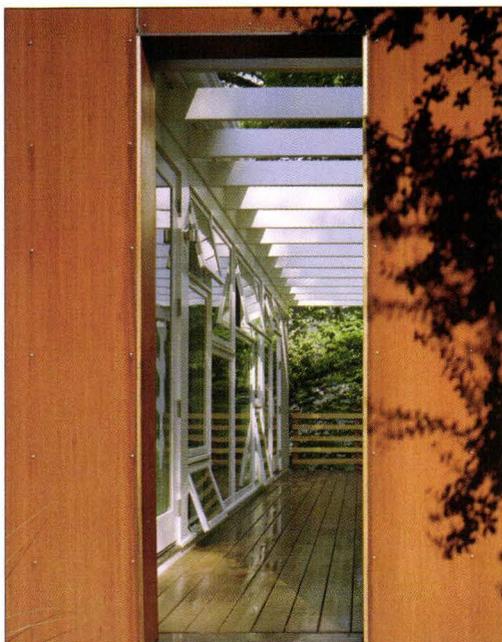
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Judy Davis, Hoachlander Davis Photography

nice to trees

Dwight is fond of renewable resources, particularly cork flooring. "I've had cork-tile floors in every house I've owned," he says. "The cork bark is harvested without harming the tree, and the



resiliency of the tiles is easy on your back during lengthy dinner preparations." Dwight's preferred supplier is Expandko, which offers 12-inch-by-12-inch or 12-inch-by-24-inch tiles as well as a glueless floating floor system that comes in 12-inch-by-36-inch planks. Expandko, 800.345.6202; www.expandko.com.

oh, nature!

Cor-Ten is a steel-copper alloy that is prized for its durability in commercial construction; Dwight likes the material because it's virtually maintenance-free and has a high recycled content. "It's normally used for bridges and overpasses so that they don't have to be painted and repainted," he says. "I also love the way the color looks when it rusts. The steel starts out with a bluish industrial look that makes neighbors nervous and ends with a warm brown that looks remarkably like redwood." United States Steel Corp., 888.243.6851; www.ussconstruction.com.



Carolyn Bates Photography

brick is back

Dwight says bricks add instant character to a building and warm even the most modern spaces. But not just any brick will do; it has to be old. "There are so many brick buildings being torn down these days that I don't see why anyone would buy new bricks," he says. When securing the cooperation of a demolition site proves elusive, Dwight turns to reclaimed brick supplier Chicago Antique Brick. The company sells authentic, reclaimed Chicago common bricks and street pavers in clay and granite. Chicago Antique Brick, 800.828.1208; www.chicagoantiquebrick.com.

—nigel f. maynard

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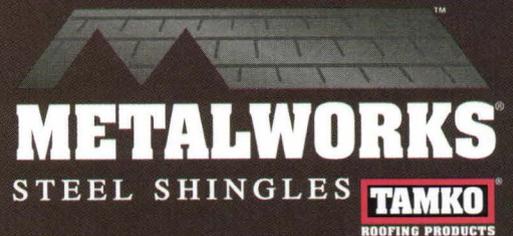
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Circle no. 215

incendiary devices

where there's no smoke, there's still fire.



good spirits

The Fire Co. calls denatured ethanol—also known as methylated spirits—the fuel of the future, because it produces a smoke-free blaze that leaves no emissions or particulates behind. The Sydney, Australia-based manufacturer's EcoSmart product line consists of flueless freestanding and portable fire fixtures that can be positioned almost anywhere in the home. EcoSmart's innovative designs provide the visual and physical warmth of traditional fires, while their stainless steel fuel boxes allow adjustments in heat and flame output. The Fire Co.; www.ecosmartfire.com.



eco inferno

The EcoFire Super-Grate's heated air jets burn wood nearly 800 degrees hotter than the average fire, which increases radiant heat and produces less smoke, says the maker. Woodside, Calif.-based Andiron Technologies claims its product reduces particulate matter and carbon monoxide emissions by 60 percent and 80 percent, respectively. Forcing more air to the base of the fire raises the temperature to 1,800 degrees Fahrenheit, resulting in a cleaner, slower burn. The unit comes in four sizes to fit fireplaces of various widths and depths and is available with a left- or right-mounted fan housing. Andiron Technologies, 650.330.1051; www.ecofire.com.



carry a torch

Acantha Lifestyle's line of contemporary, portable gel burners deliver a clean and attractive flame. The United Kingdom-manufactured vessels are available in pyramid, cone, globe, and glass-plate designs with ceramic, stainless steel, and marble finishes. A container of the carbon dioxide-free gel burns for more than two hours and may be recycled once depleted. Acantha Lifestyle; www.acanthafireplaces.com.

continued on page 94



hot water

Whoever said water and electricity don't mix never saw the Aqueon in action. The electrolysis-fueled fireplace passes an electrical current through water to separate the hydrogen from the oxygen. This ignites the hydrogen to produce a flame and releases the oxygen into the room. Because hydrogen combustion doesn't produce pollutants, the flame doesn't require venting. The Aqueon's fuel core fits into nearly any décor and can be placed wherever a proper electrical hookup exists. Heat & Glo, 888.427.3973; www.heatnglo.com.



northern lights

Artequa's patented "Digital Living Lights Process" is endearingly schizophrenic: One minute it's a fire, the next it's a mirror. Developed in Finland to simulate natural light effects, the company's firelight products (including the Ellumo Classic and Panoramic) brighten rooms safely and easily with all of the atmosphere and none of the mess of traditional flames. Each fixture looks like an elegant mirror during daylight hours; at dusk, a simple switch triggers an image of flickering firelight. Trim size, color, and materials can be customized. Artequa; www.artequa.com.

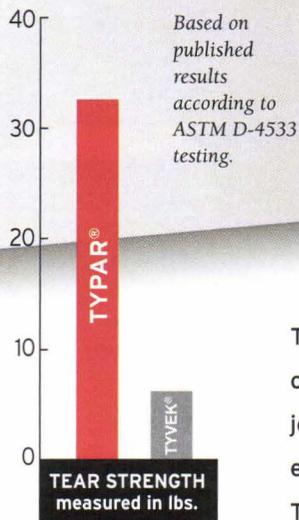


advanced degrees

Owners of pellet stoves like Quadra-Fire's Santa Fe can control the intensity of their fires with the flick of a switch. The units use compressed pellets—recycled from wood scraps or cornhusks—which burn hotter and cleaner than wood logs. Despite its compact design (25⁷/₁₆ inches wide by 27³/₄ inches tall by 21³/₁₆ inches deep), the stove can heat up to 1,500 square feet of surrounding area. Trim options include gold and brushed nickel. Quadra-Fire, 800.926.4356; www.quadrafire.com.

—shelley d. hutchins

We'd be happy to rip our competition to shreds, but Mother Nature beat us to the punch.



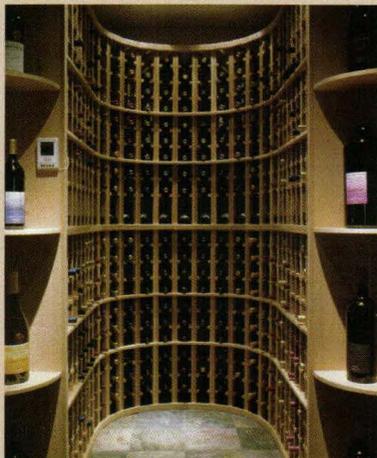
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Wine Cellars



Apex Wine Cellars & Racking
Circle no. 501

The nice thing about wine is that you don't have to be a connoisseur to enjoy it. But whether you're a novice or an expert, you must store your wine properly or risk losing the inventory you have, be it five bottles or 500. Wine enthusiasts, in particular, often spend a good deal of money on wine and want to protect their investment with a home wine cellar.

There are so many factors that go into proper wine storage. Temperature and humidity are prime considerations, of course, affecting everything from layout to location to construction materials used. In addition to these crucial but practical concerns, homeowners should decide whether to build a room solely for wine storage or to create a showroom with furniture, lighting, and decor.

By keeping abreast of the wine storage market and advising clients who have an interest in wine, builders and architects can tap into a larger market and improve their own profitability. Read on to learn about two wine storage manufacturers and the products they offer.

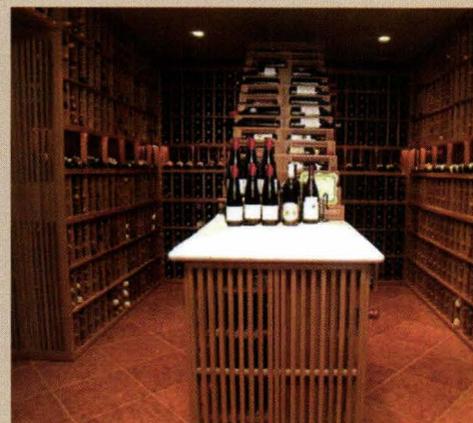
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Keep reading through this special section for more information on fine manufacturers of wine storage products.



Westside Winecellars Circle no. 502

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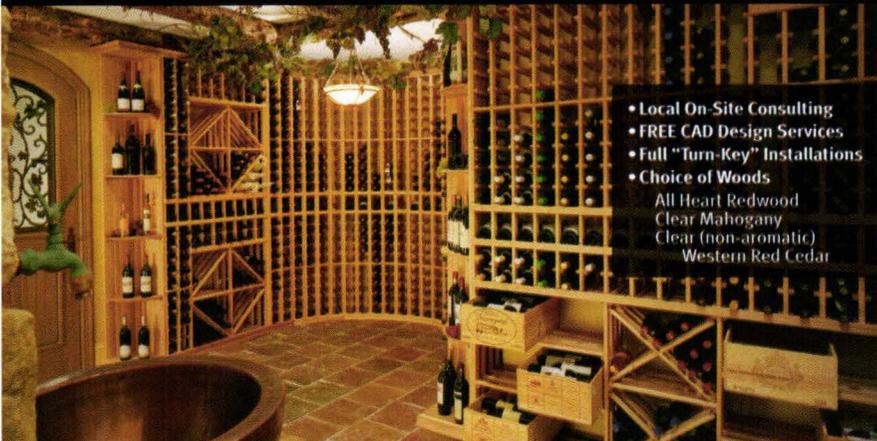
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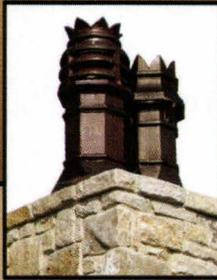
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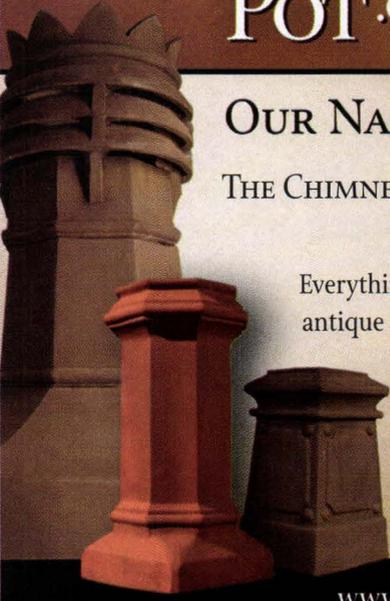
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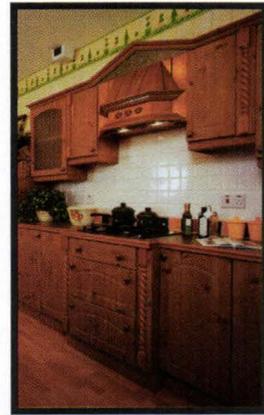


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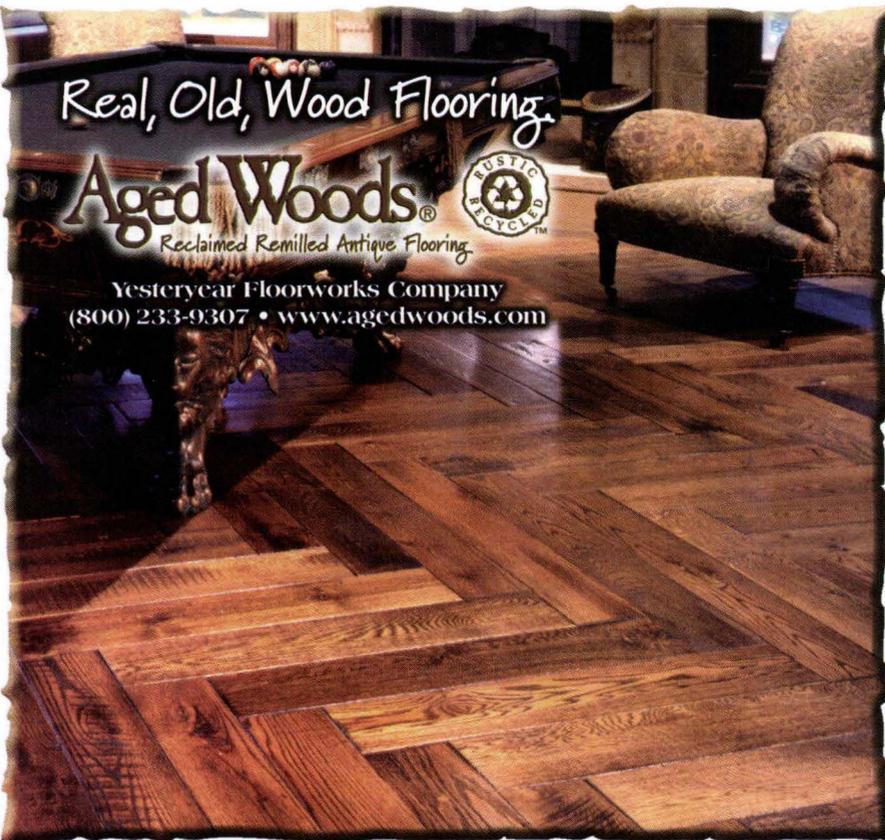
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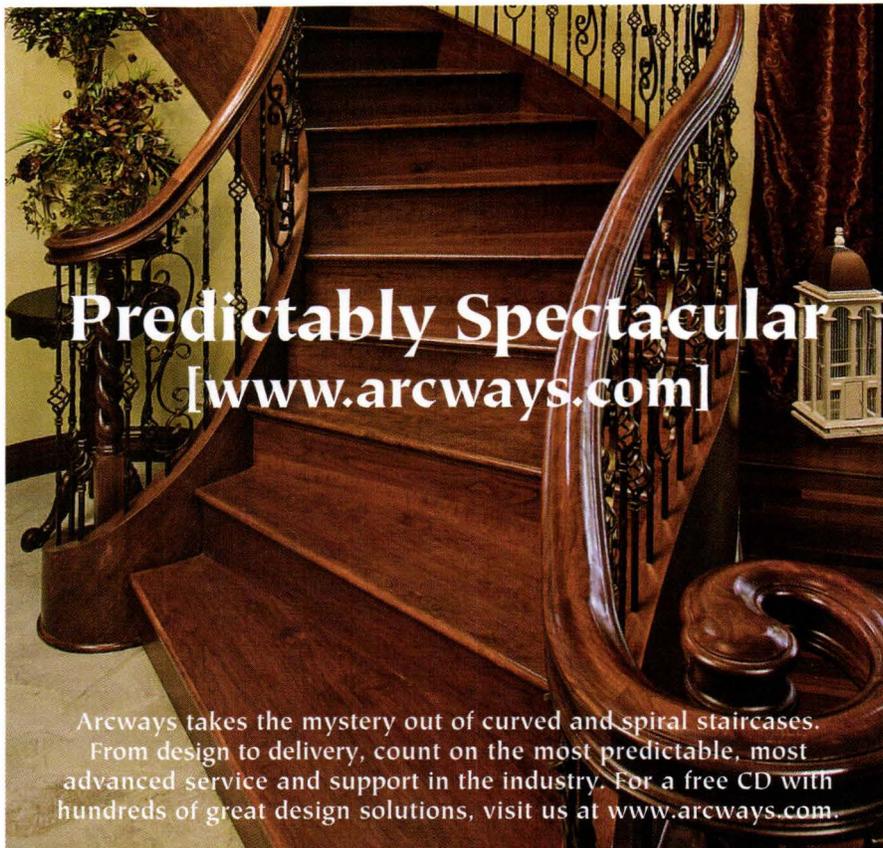
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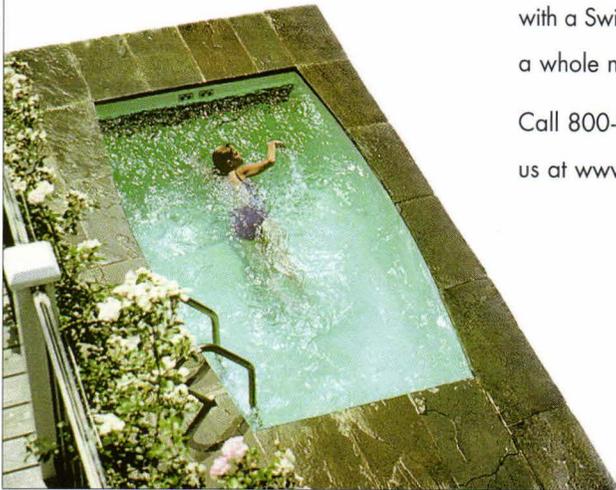
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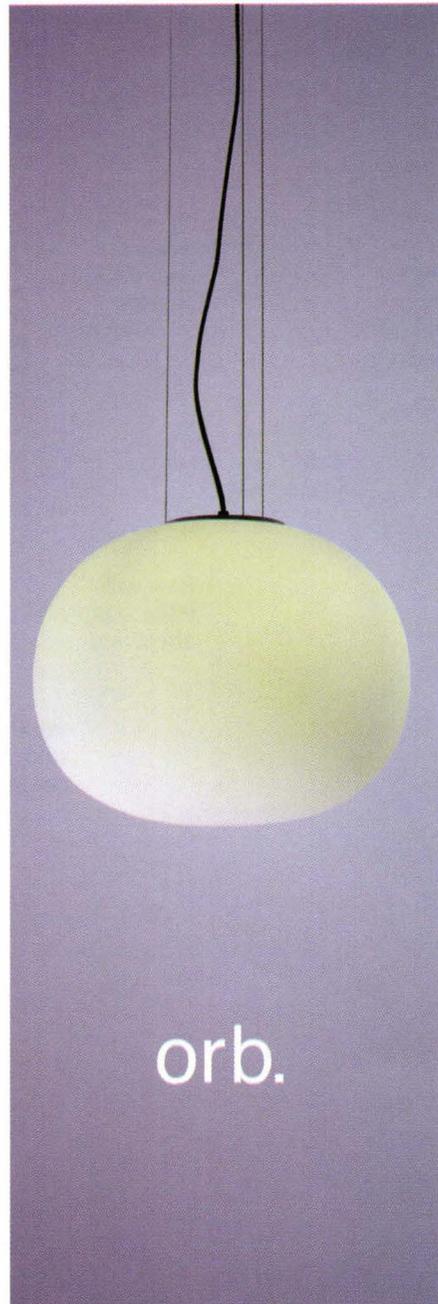
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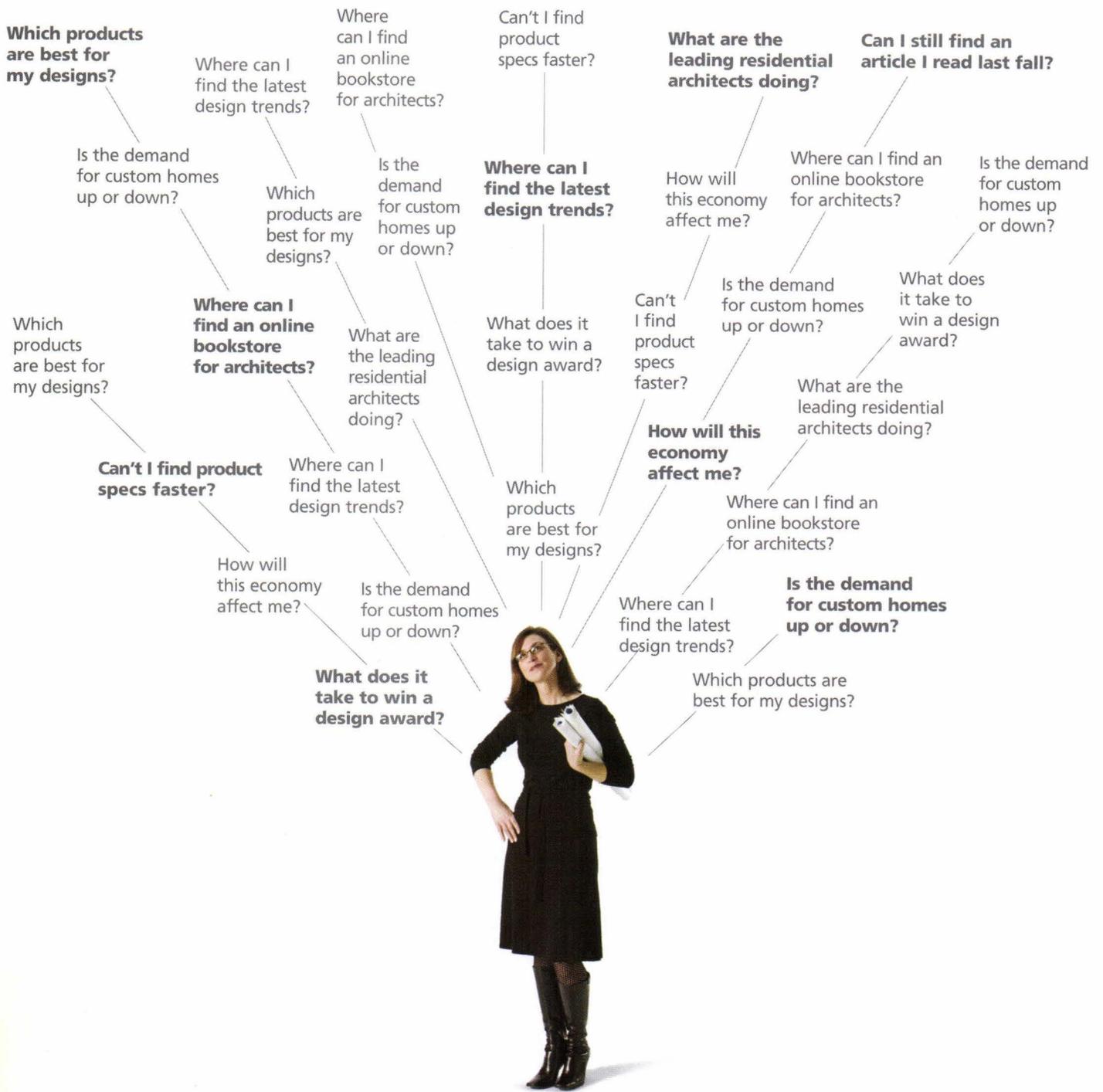
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end quotes

which visionary has influenced you most?

Sebastian Schmaling, AIA

Johnsen Schmaling Architects, Milwaukee

“Miroslav Šik [not pictured] is a Czech architect who studied under Aldo Rossi and whose (mostly unbuilt) architecture emphasizes the inherent qualities of a specific place. His abstract understanding of what it means to be contextual (or ‘analogous,’ as he calls it) permits him to quote from the everyday—sometimes even banal—vernacular, without submitting to vulgar folklore or sentimental historicisms.”



Eddie Jones, AIA

Jones Studio, Phoenix

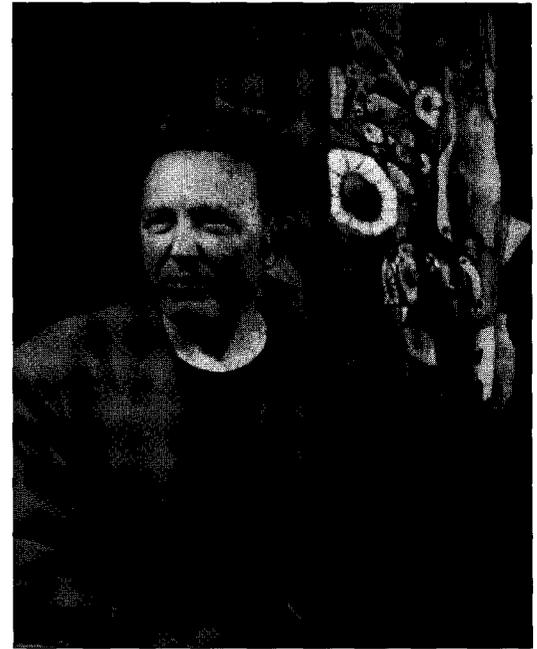
“Frank Lloyd Wright, because of his ability to keep reinventing himself. He never stopped being a student of architecture. Bruce Goff. His education did not get in the way of his creativity. Lou Kahn [left]. I admire him so much, because even with the most complex project he could hold it all in his mind—all the systems were beautifully

integrated and resolved. Paul Rudolph was extremely creative and clever—he could counter whatever mass it took to make a space. The voids were twice as dynamic as the mass.”

Heather McKinney, AIA

McKinney Architects, Austin, Texas

“I consider Susan Maxman, FAIA [not pictured], a visionary in the realm of green building. As the first woman president of the AIA, she was a strong and effective advocate for sustainable design, in essence bringing it into the mainstream of our practice.”



Neal Jones, AIA

Jones Studio, Phoenix

“One is Bruce Goff [above]. The other one is him” [points to his brother, Eddie Jones, AIA].



Griz Dwight, AIA

GrizForm Design Architects, Washington, D.C.

“Akira Kurosawa [above]. The beautiful intricacies of color, movement, light, and shadow of his films create a visual depth that is far beyond the two dimensions of his chosen medium. His ability to create space and mood through subtle variations is something that I strive for in my architecture.”

Photos (clockwise from top right): Courtesy Bruce Goff archive, Flyerson and Burnham Archives, The Art Institute of Chicago (Bruce Goff); Photofest (Akira Kurosawa); and The Architectural Archives of the University of Pennsylvania (Louis Kahn)

—megan drueding



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