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Each spring, the Chapter’s Washingtonian Residential Awards Program recognizes distinctive local residential architecture. Winning homes are chosen for excellence in total design, regardless of size, scope, or cost. Public attention is focused on the winners through coverage in the Washingtonian magazine, a forum at the National Building Museum, and the Chapter’s annual spring Garden Party.

Four winners were selected from sixty entries in the 1999 Washingtonian Residential Awards Program.

In the fall, the Chapter’s annual Awards Program recognizes excellence in Architecture, Interior Architecture, and Historic Resources, demonstrating the wide variety of services performed by architects. The winners of the 1999 Chapter Awards show the breadth of Washington design talent: winning projects range from a small exhibit to a large office building.

The jury for the 1999 Chapter Awards Program chose twelve entries from 143 submittals, and announced the winners as part of Architecture Week’s festivities.
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How does a bleak and neglected apartment house become a spirited addition to a grand avenue? For the Church Place Condominiums on 16th Street, Colbert reconfigured the façade, adding new balconies, bay windows, and colorful painted steel, along with reorganizing the interior units. According to the jury, "the result is a wonderful three-dimensional composition of perfectly balanced vertical and horizontal, opaque and transparent elements."

The building's bright color refreshes the street, working as "a light touch on the mass of the urban block," one juror explained. In what the jury termed a "painterly fashion," Colbert carefully introduced blue-green, red and yellow to this downtown boulevard.

Most impressive to the jury, this project is a decidedly modern complement to its historic neighbors. In fact, the city's Historic Preservation Review Board encouraged Colbert to pursue a bold design to fit between a Gothic church and an Art Deco apartment building. In the end, "this project would stand on its own even if taken out of context, but actually does as much for its neighbors as it does for itself."
The goal was to create a new farmhouse that would appear to be the carefully restored original "old" farmhouse on the property. Patterned after vernacular eighteenth-century stone buildings, the house is conceived as a series of additions to an early structure—a home that grew naturally over time.

According to the jury, the house is not only "a tribute to the disappearing agrarian landscape," but also "a real exercise in restraint: the temptation to make a bigger house is resisted." By sketching and measuring historic houses in the surrounding countryside, the architects created "a new house whose volumes are together and apart exemplary of exquisite proportion and scale."

In addition, the architects were careful not to "over-glaze." They carefully selected vernacular materials, using fieldstone harvested from old stone walls, stucco, originally-patterned moldings, and wood shingles and standing-seam "tin" for the roofs.

Because of the architects' attention to materials, proportion and siting, the house becomes part of the landscape, as if it's been there forever. One juror noted, "as the porch sits comfortably on the stone façade, so sits the house on the hilltop."
The house shared the constraints of many close-in suburban Washington homes: small spaces, poor circulation, and limited access to the
backyard. Like many modern families, the owners needed larger living, eating, and cooking areas, better interaction with the outdoors, and
a construction schedule that would not disrupt their busy lives.

Jameson's plan accommodated all these needs—as well as the neighborhood's single-story zoning restrictions—in a design that recalls an
outdoor pavilion. Departing from the original building's box-ish constraints, the addition opens the family's private domain to the outside
without intruding into the neighborhood context. Inside, "the execution of detail and spatial relationships make this project very special," the
jury noted.

The jury proposed that Jameson's design could resolve a societal need. "What is really admirable about this addition is its success, more
than some large opulent homes, in addressing the program of 90's family life by a direct and sensible integration of cooking, eating, and
entertaining spaces."
McInturff Architects

Withers Residence
Accokeek, Maryland

Architect: Mark McInturff, AIA, Principal; Stephen Lawlor, AIA, Design Associate
Owner: Josephine Withers
Contractor: Joe Barry
Photography: Julia Heine

This tiny house occupies a wooded ten-acre site in rural Southern Maryland. The client, a University of Maryland art history professor, asked for two things: a simple and inexpensive cabin in the woods, and the proper setting for a commissioned artwork, a sun drawing that changes with the movement of the clouds.

The jury praised this "very reductive" solution. Two pavilions for differentiated functions are connected by a bridge which becomes a living space and gallery for the sun drawing. Elements of color, structure, and surface are simple and carefully controlled, heightening awareness of the artwork and the lush outdoors.

Impact on the site is minimized by the raised bridge, allowing light to filter under the house. Approaching from the outside, one would gradually discover that "the lightness of the whole is consistent throughout the project," one juror explained.

*Also awarded Award of Excellence in Architecture, 1999 Chapter Awards
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In the heart of downtown Washington, this new headquarters for a large Washington law firm brings contemporary design to a 19th-century neighborhood, balances public shopping space with a private firm’s needs, and establishes a bold identity for its client. The building’s exterior blends into the historic fabric of its neighborhood as if it’s always been there; in fact, the jury admitted that “we couldn’t tell” if it was new or old. But inside, a dramatically modern eleven-story glass and steel atrium greets the visitor, like “a whole new building built within the shell of an older one,” according to the jury. The complete structure elegantly resolves the tension between Washington’s historic architecture and the needs of modern offices.
The jury welcomed Cleveland’s new prototype for a regional air concourse as a “particularly fresh” departure from the “mall-like” design of many other new airports. The passenger-friendly plan incorporates visual cues of form, material, and scale to distinguish different airport functions and quickly orient the rushing traveler. One juror explained, “considering how complex airports can be, the diagram of the Cleveland concourse is very straightforward.”
Award of Excellence in Interior Architecture

Hanson Sciannella Residence
Rockville, Maryland
McInturff Architects
Architect: Mark McInturff, AIA, Principal; Peter Noonan, AIA, Design Associate.
Owner: Roberta Hanson and Frank Sciannella
Contractor: Dreieck Builders Group
Photography: Julia Heine/McInturff Architects

In his preface to this project’s portfolio, McInturff explains, “this project involved a ranch house and an eraser—a process of editing, not adding.” McInturff’s eraser removes some walls and organizes others into planes of colored plaster, glass, and maple cabinetry. The finished product is a light-filled, colorful space that impressed the jury with its “fresh character.” They praised the architect for “taking a ranch house and cleverly altering it to make something very elegant.”
How does an ordinary apartment become a private gallery for an extraordinary collection of Amazonian tribal art? Adamstein & Demetriou provide an innovative solution to this challenge by using materials that reflect the natural palette of the art, lighting that allows the space to glow, and display panels that can change to feature different elements of the collection. The jury noted that the plan was “very thoroughly considered,” with “careful attention to materials, details, and lighting,” achieving the perfect balance of “a work of architecture that doesn’t overwhelm but complements the art.”
Merit Award in Interior Architecture

Academy for Educational Development Conference Center
Washington, D.C.
Alan Dynerman Architects
Architect: Alan Dynerman, AIA, Principal in Charge, Principal Designer; Design Team: Todd Ray, AIA, Greg Mella, AIA, Greg Horgan, Sam Brooke (Base Building Changes and Code Review)
Owners: Academy for Educational Development
Contractor: James G. Davis Construction
Photography: Alan Dynerman, AIA

This conference center grew inside an existing office building, in what had been the top six levels of an internal parking garage. The jury commended the architect for tackling such a difficult program with flair, incorporating a style that one juror described as "LeCorbusier meets Finland!" Using cut-outs, moving partitions, and creative lighting, the architect integrates the conference center into its surrounding system of offices. Unlike a closed-off, "black box" type of conference center, this space functions as a central point of its organization's activity and circulation.
Greenwell Goetz wanted a fresh environment that would liberate them from the hard walls and static spaces that defined their former offices. The new office is flexible, ergonomic, functional, and stimulating: "a very enjoyable place to work," the jury surmised. They noted the architects' use of "ambitious details" to define overlapping zones of activity: lighting, curved edges, and carefully placed objects become fluid walls that signify function. Finally, the jury commended the firm's obvious success: "they must have good fees if they can afford this office!" one juror exclaimed.

Merit Award in Interior Architecture

Greenwell Goetz Architects
Washington, D.C.

Greenwell Goetz Architects
Architect: Lewis Jay Goetz, AIA, IIDA; Linda Jackson, AIA; Mansour Maboudian; Robert Cox, AIA; Peggy Fitz-Simons, IIDA; Robert Holzbach, Assoc. AIA; Kathleen Farah Cahill; Brent Doherty.
Owner: Greenwell Goetz Architects
Contractor: James G. Davis Construction
Photography: Maxwell MacKenzie

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KCF-SHG was faced with an unique task: create a state-of-the-art laboratory that would also serve as an informative exhibit on the three-year process of conserving the Star Spangled Banner. "I just love this program!" one juror exclaimed. The architect’s solution allows visitors to watch the conservators at work through floor-to-ceiling glass walls, but protects the flag with low ultraviolet light, pressurized air, and climate control. KCF-SHG also designed a moveable gantry platform that suspends conservators above the cloth. These protective measures convey a sense of reverence, assuring the public that the flag is in capable hands. But the jury was left with one concern: "What happens to the project when the flag is repaired?"
Award of Excellence in Historic Resources

The Carnegie Institution of Washington
Washington, D.C.

KCF/SHG, Inc.


Owner: The Carnegie Institution of Washington

Contractor: Sigal Construction Company

Photography: Prakash Patel Photography

This project successfully preserves a historic building by thoroughly updating it, allowing the Carnegie Institution to maintain a strong architectural presence on a major Washington boulevard throughout the next century. The jury especially praised KCF-SHG for improving the building in subtle ways: "they didn’t give their stamp, but respected the original design with new additions that don’t call attention to themselves." These additions include inconspicuous interior lighting, modern audio-visual systems, ADA-compliant equipment, and new sprinkler, HVAC, electrical, and telecommunications systems. KCF-SHG also reorganized previously unused spaces to create new classrooms and laboratories. Finally, they cleaned and repaired the building’s historic features. The architects’ work was “lovely,” “elegant,” and “so skillful,” according to the unanimous jury.
Award of Excellence in Historic Resources

Staff Apartments at Neuilly-sur-Seine

Paris, France

Sorg and Associates

Architect: Suman Sorg, AIA, Principal in Charge/Design Architect; Raymond Novitske, AIA, Project Manager.

Owner: U.S. Department of State

Contractor: Entreprise Dijonaise

Photography: Hermine Cleret, Paris, France

"If this project had been in this country, it would have been torn down," one juror lamented, since the 1950's International-style apartment building in Neuilly, France is not old enough to meet typical American preservation standards. But local Neuilly preservationists, Sorg & Associates, and the Chapter Awards jury all "fell in love with the building's subtle palette," as one juror described it. The first step in the project was to convince others to preserve the structure; the jury noted the firm's "role as advocate—they worked to educate the client and educate the residents." Another challenge arose in the task of preserving the building's modern materials (such as concrete, concrete stucco, steel-framed windows, glazed brick, etc.), since techniques for this type of preservation are less well-documented than techniques for preserving older materials. The completed restoration now serves as a fine example of an important architectural style, and as a credit to Sorg for "understanding the resource, and respecting it."
Merit Award in Historic Resources

Building 33 and Quadrangle Buildings, Washington Navy Yard
Washington, D.C.

Ewing Cole Cherry Brott
Owner: Naval Facilities Engineering Command
Contractor: Smoot Construction Company
Photography: Jeffrey Totaro Photography

The jury praised the architect for this creative reuse of a 19th century munitions factory complex, turning "an awkward institutional space into an asset." Most notably, the firm overcame difficult site constraints by connecting several buildings in a glass atrium that's clearly new. Far from challenging the original buildings' historic integrity, the contemporary glass structure "maintains the indoor-outdoor continuity of the original space," according to the jury. "This was a noble effort that successfully retains the industrial quality of the Navy Yard," the jury concluded.
When the Shakespeare Theater purchased this 1878 Empire-style building for administrative and educational space, it had fallen into severe disrepair and was inhabited only by pigeons and vermin. Tobey + Davis is credited with "bringing the building back from the dead," according to the jury, "above and beyond what it started out as." On the building’s exterior, the architect carefully removed a later storefront, restored brickwork, and added a new slate roof. Compared to other winning projects, this historic structure was relatively modest and especially deteriorated, yet the architect saved "what others might consider unsalvageable," the jury noted. Finally, "this is an excellent example of how preservation isn't just about exceptional buildings."
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FIRST ANNUAL ARCHITECTURE WEEK

In September 1999, the Chapter introduced Architecture Week, a week of activities showcasing the value and contributions of architects in Washington. Programs for both the public and the profession included a lecture by Craig Barton on culturally sensitive landscapes, the AIA’s first Architecture Student Competition, a Construction Watch Tour, and the results of our design awards—all of which are profiled in this issue. Additional programs included exhibits, tours and the ever-popular “How to Work with an Architect” with Stephen Vanze, AIA. Plans are already under way for next year’s week-long celebration of the best in Washington architecture.

Sites of Memory

A lecture by Craig Barton, University of Virginia, Charlottesville, Va., cosponsored by the AIA Diversity Program and The Washington Chapter of The American Institute of Architects

History can be commemorated in many ways. In his lecture “Sites of Memory,” at AIA Headquarters on September 13th, Craig Barton, an architect and architectural historian at the University of Virginia in Charlottesville, delved into ways that the built environment can convey meaning.

For a long time we have expressed culture spatially, and the way we use architecture and landscapes has emphasized the invisible role assigned to minorities in American society. Today, says Barton, it can be used to celebrate minorities’ achievements and struggles. Evoking author Ralph Ellison’s novel Invisible Man, Barton described the sense of ambiguity and tension experienced by many African Americans in the United States. Barton went on to suggest that minorities’ background status has been maintained not just through laws, but through architecture as well.

For example, at Monticello, Thomas Jefferson suppressed the slave quarters from view, blending them into the landscape while the main house rides high above on a hilltop. The Paramount Theater in Charlottesville still has a second, now unused, door that was once the “colored” entrance.

Low Profile Site Planning

Selma, Ala., is a larger example of site planning designed to maintain the low profile of the black sphere. The town was created in 1820 on the banks of the Alabama River at a major transfer point for cargo en route to Mobile or New Orleans. West Selma became the prime civic area, laid out as a square that ran parallel to the river. There the municipal services were located—hospitals, police, courthouses, churches, and banks. West Selma also had tree-lined streets, sweeping avenues, and large homes, making it the residential area of choice—and the place where white people lived.

East Selma, on the other hand, became the industrial part of town and the place where African Americans lived. This was where the cotton was stored and processed, and where the commercial railways and ports were located. Running perpendicular to the river, East Selma’s streets do not follow the neat grid pattern of the other side of town.

Placed firmly outside of the main civic area, the black population was made invisible: just as they were politically absent from the voting process, so too were they physically separated from the political heart of the town. As the Civil Rights movement began to pick up speed, African Americans in Selma turned to two churches on Sylvan Street—Brown’s Chapel and First Baptist Church—as their political arena. Their struggle took place in structures built with other functions in mind, since the typical public and civic spaces of visibility were denied. As a result, observed Barton, it can be difficult for visitors today to understand the historical complexity of the city.

Memorializing Events

How can we memorialize events that took place on unusual battlefields? The Pettus Bridge raises this question. It was on this bridge that Civil Rights marchers on their way down Route 80 to Montgomery were met forcefully by the National Guard, who used beatings and tear gas to turn people back. Now the space is occupied by a defunct car dealership.

White culture has long used marble monuments to commemorate historical events. Cities such as Savannah are full of their marble statues and monuments to Confederate war heroes. Other cities in the South have adopted the frozen-in-time method. The Lorraine Motel in Memphis, where Martin Luther King was killed, has set the rooms behind plate glass windows, leaving all the 1968 furnishings intact. The Woolworth lunch counter in Greensboro, N.C., where four black men were forcibly evicted, has become a museum. What is needed, said Barton, are designers willing to branch out beyond the public realm, using a sense of place to show what makes that site significant.

And this is exactly what Barton is doing in Selma. Along with several other architects, Barton has recently been commissioned to create a National Voting Rights Museum in Selma for the National Park Service (NPS).

National Voting Rights Museum

Initially the NPS was interested in locating the museum on a site inside the city. But Barton and his colleagues convinced officials that the best location would be at the Pettus Bridge, the site of the violent and deadly clash between marchers and the National Guard.

The actual point of the physical confrontation will be the entrance of the museum. At the end of the journey through the building, visitors will be faced with a wall listing the names of all the participants in the struggle, even those who opposed the marchers. Viewers will look out at the bridge, down toward Montgomery, and across Route 80. There will be no sound-proofing, said Barton, to ensure that visitors are fully connected to the feel of the site.
Midway through Architecture Week, in the tail-end of a hurricane that decided to move north, the Washington Architectural Foundation hosted its first Student Architecture Competition. Students at The Catholic University of America, Howard University, The University of Maryland and Virginia Tech's Washington-Alexandria Architecture Consortium where challenged to design an "urban timepiece" for Washington. The students were given the program at 5 p.m. on the Friday before the competition, and asked to have finished boards submitted by Monday. Schools picked their best entrants and brought them to the National Building Museum for the final awards.

The Jurors represented all three local AIA Chapters: Stanford Britt, FAIA, of Washington AIA, joined Mark McInturff, AIA, of AIA Potomac Valley, and Robert M. Gurney, AIA, of AIA Northern Virginia. Architect Carlos Jimenez, a professor at Rice University in Houston, chaired the jury. Jimenez was at the Building Museum to give a lecture on his work, to which all the students were invited.

On the day of the competition, all of the submittals were set up in the main hall of the National Building Museum so the jury and the public could view them. After an afternoon of deliberation the jury awarded the following prizes:

**First prize $1000**
Daniel Curry, University of Maryland
For Curry, an "urban timepiece" translated to a public archive beneath the Lincoln Memorial where visitors could record their visit to Washington as a moment in time. A touching journal entry provided an example of the simplicity and poetry of the timepiece.

**Second prize $800**
Desmond Hall, Virginia Tech’s Alexandria Architecture Consortium
Hall designed a giant ring that would move almost imperceptibly down the center of the Mall, marking the passage of time. The scale and movement of the urban pendulum impressed the jury.

**Third prize $500**
David Oviedo, Virginia Tech’s Alexandria Architecture Consortium
Oviedo added a base to the Washington Monument to act as an observatory, sundial and annual clock.

Four teams of students also received honorable mentions. Each team received a signed copy of Mr. Jimenez’s book.

The students’ enthusiasm and creative energy were inspiring to all who attended the event. The Foundation hopes to continue this important program next year.

The competition was organized by Jim Clark, AIA, of the Northern Virginia Chapter and sponsored by many local firms, including:

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Construction Watch Tour: Pope John Paul II Cultural Center

The sun came out for the end of Architecture Week, allowing thirty architects and members of the public to take part in Friday's Construction Watch Tour of the Pope John Paul II Cultural Center in Northeast Washington. Attendees donned hard hats and joined project architects from Leo A Daly and project managers from James G. Davis for a look at the development of a unique and complex project.

In designing the Pope John Paul II Cultural Center, Leo A Daly drew on powerful architectural forms in Catholic tradition, emphasizing light, movement, and materials. A sandblasted glass façade will span the building, allowing light inside to change from soft and diffused to crisp and sparkling. Separate volumes will articulate each major program component, linked by meandering ramps that should invite contemplation. Materials (including limestone, granite, fieldstone, marble, sandblasted glass, and copper) are selected to reinforce a sense of permanence.

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1999 Centennial Award

This award is the highest honor the Chapter can bestow upon a member, and is given to an architect whose contributions span at least a decade of service to the Chapter, the community, and the profession.

The 1999 Centennial Award Committee unanimously selected Isham O. Baker, FAIA, as the winner of the 1999 Centennial Medal, noting his commitment to both the people and architecture of Washington throughout the past four and a half decades of his career. As president of Baker Cooper & Associates, PC, Baker has designed institutional projects that strengthen communities, such as St. Paul United Methodist Church in Oxon Hill, Maryland, the Neo-Natal Intensive Care Unit for D.C. General Hospital, and master plans of Howard University’s Central Campus. In addition to his architectural contributions, Baker serves Washingtonians through his leadership on the boards and task forces of several area organizations, including Sibley Memorial Hospital, Wesley Theological Seminary, and Asbury United Methodist Church.

Baker also has a long history of activity with the AIA. On the national level, he served on the task force that prepared the 1977 Code of Ethics and Professional Conduct, the Institute Honors Jury, the National Capital Committee, and the AIA Committee on Environmental Education. Since his tenure as President of the Washington Chapter/AIA’s Board of Directors in 1976, Baker has continued to serve the Chapter as a volunteer on Community Design Services projects, an advisor to various committees, and a mentor to young architects.

At the Chapter’s Annual Awards Ceremony on November 6th, the 1999 Centennial Medal was presented to Baker by Chapter President Stanford R. Britt, FAIA.

Remarks by Isham O. Baker, FAIA, 1999 Centennial Medal Winner
November 6, 1999

Mr. Magastrati, Mr. Benazzo, to other members of the staff of the Embassy of the Republic of Italy, to Stan Britt, to Don Myer, to Mary Fitch, to all of those who had a hand in making this occasion a reality, and to all of you who have come to receive or to witness these awards, I want to express my sincere appreciation for this unforgettable moment in my life.

With immense gratitude and humility I accept this Centennial Medal. Let me quickly acknowledge that this achievement is not mine alone. A good portion of my contributions to the profession are the result of efforts of so many persons who have helped to shape my career. Some of them are in this room tonight and some are not with us. For instance, Stan Britt and I worked for years as officers in the same company. Before that, during charrettes at Perkins & Will, I probably spent more time with Joe Reid than I did with my family. At Sibley Hospital, I have attended numerous committee meetings in which I voted to approve the work of Sibley’s architect, Gerry Oudens. (The meetings are always at 7:30 in the morning: I am not sure how wide awake I am at that time, but I think we make the right decisions.) And Raj Barr Kumar was a fine professor at my alma mater, a splendid Chapter President, and a great national President of the Institute. I am indeed grateful for the kind remarks by each of them.

Circumstances With Surprising Results

History has placed me here because of a legislative circumstance. When I graduated from high school in San Antonio, Texas, in 1947, the state law prohibited persons of my race from entering any of the architecture schools in Texas. Consequently, the State of Texas actually paid my tuition to attend a school of architecture out-of-state. I enrolled at Howard University, in Washington, D.C., a thousand miles from home.

Unfortunate circumstances sometimes produce surprising results. In my freshman year, Louis Fry, Sr., one of the premier professors of architecture (who several years ago was awarded this Centennial Medal), began his first year of teaching at Howard, and was my advisor. The late Howard Mackey was head of a strong faculty that included Leon Brown, Granville Hurley, Hyman Cunin, Leroy Brown, Alexander Richter, and others.

Laws throughout the south also kept other black high school graduates from attending architecture schools in their home states. Many of these also entered Howard University. In fact, during those years, I estimate that Howard educated almost half of the blacks studying architecture in the United States. It brought together quite a student body. Names like Frank West, Robert Nash, Alexander Taylor and Nathaniel Gaines might not mean much to many in this audience, but for my class they kept the academic curve high and caused me to spend many all-night sessions in the architecture building, in order to maintain the pace.

Help Along the Road

During those years, my wife Josephine used to come over and help me stipple in the grass on some of my design projects. She claimed that was about the limit of her artistic ability. Josephine, our three children and our extended family have been an irreplaceable inspiration for me over the years. Along with them here tonight is one of my sisters, Ruth, who kept me straight when I was a kid. I told Joe Reid, who has known my family for many years, that had it not been for the state law that kept me from going to architecture school in Texas, I might not have come to Washington and not married Josephine. Joe said, “Isham, if you had never married Josephine, it would have been a complete disaster!”

Many of you would agree that the real learning in architecture takes place after one has finished school. I shall always be grateful to Stan McGaughan and the late Hugh Johnson for giving me my first full-time job in the profession. Fry & Welch and Horowitz-Seigel subsequently employed me and also added to my growth. In 1971, Lee Cochran, Whit Murphy, and other partners spearheaded my
1999 Chapter President Stanford R. Britt, FAIA presents the Centennial Award to Isham Baker, FAIA.

1999 Design Awards

Proposals sometimes contain a clause like this: “Firms expressing interest in this project should describe five of their $20 million buildings completed within the last five years.” That is a difficult requirement for a small business to satisfy!

The Green Light to Architecture

There is an incident that sticks in my mind that occurred during the summer following my third year in architecture school. My mother introduced me to one of her friends and informed her that I was studying architecture at Howard. The neighbor asked me candidly, “Do you think they are going to let you practice architecture?” I told her, “Yes.” Although things have improved considerably today, there are architects in my generation that rise every morning to give living proof of that statement to unbelievers. It is important that all good, young minds, white or black, male or female, understand that the green light to architecture shines brightly for them. That promise must not be broken.

Gardner Taylor had it right when he said: “It is no longer p.m. in our lives; it’s a.m. It is still dark. But it is not the darkness of gathering night, it is the darkness of approaching dawn; and that in our lives, here or somewhere, the brokenness will be made whole; and that in our lives we shall come into the fulfillment of what our humanity was meant to be.”

Let me thank you again for this high honor.
Architects Play with Food

Architects match their wit and talent for designing and building in CANSTRUCTION, the Chapter's service project. Already a national success, CANSTRUCTION made its first Washington appearance in the fall of 1998 and continued in 1999.

Each team is comprised of five architects. Rules for CANSTRUCTION are simple: use only canned or boxed food; structures must be self-supporting within an eight-foot cube; build in eight hours with minimal supplies such as rubber bands and tape. The outcome of this effort is wonderfully imaginative and structurally impressive. Structures are on public display and judged on their merits in categories such as Best Meal, Best Use of Labels, Structural Ingenuity and Jurors' Favorite.

The sculptures are dismantled before Thanksgiving, and all the food is donated to the Capital Area Food Bank for distribution to soup kitchens and homeless shelters. Over 80,000 pounds of food have been raised in the past two years.

Major support for CANSTRUCTION comes from the Builder's Ball, Giant Food, Inc., Hilldrup Moving & Storage/Commercial Division, Hines Interests Limited Partnership, Hoachlander Davis Photography and Ridgway's Repographics.

Photographs by Hoachlander Davis Photography

Welie Design Group - Cans Across America 1999 CANstruction Committee Award

Pentagon Renovation Office - Jefferson Memorial 1999 Structural Ingenuity and People's Favorite

Burt Hill Kosar Rittelmann Associates I Have a Feeling We're Not in Can'tas Anymore 1999 Best Use of Labels

Daniel, Mann, Johnson, Mendenhall - CANdld Camera Honorable Mention
In the end we (architects) are all interested in stone: the multiplicities, the possibilities, the unequaled qualities inherent in the material.

CHARLES GWATHMEY, ARCHITECT
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