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This country house borrows forms from vernacular New England farm structures to create a work of abstract art that is "playful yet serious," according to the jury.

The eye is fooled by the architect's slight-of-hand. Visitors approach along a central axis that determines how the house, land, and view relate. It's a big house, but its mass is disguised by oversized doors and windows, and by eaves lowered to seven or fourteen feet above the ground. Using simple forms and exterior materials, the architect lets the house look like something that could have always been there. But step inside and it's strikingly modern.

It's a delightful deceit, according to the jury. The architect proves that "architecture is fun."
Two neighboring houses in Chevy Chase were missing something. The architects identified the deficiency: these homes needed porches.

According to the jury, the architects' simple solutions resolve a greater problem of "what suburban housing needs today."

The porches serve as a transition between outside and the inside, the public and the private, the flat scale of the street and the two-story scale of the existing homes. Unlike the secluded retreat of a fenced-in backyard, front porches allow neighbors to interact, watch their children play together, and welcome visitors to the front of the house—notes that seem almost antique today.

The jury especially liked how the porches work with each other. They are not identical but rather "fraternal twins." While similar in character, each porch differs in use materials and details. They relate the houses to each other while distinguishing each owner's preferences.

Finally, the jury commended the architects for understanding how a small addition can have profound results. Without adding any bathrooms or kitchen space, the architects "significantly raised the value of these homes."
It's a common program in the Washington area: add kitchen and living space to a private residence, plus open the house to the backyard. This architect's solution perfectly resolved the client's needs with "beautiful restraint," according to the jury.

"We're all guilty of wanting to put as many ideas as possible into a project," one jury member suggested, "but you can't wear all your favorite clothes in one day." This project is "a very simple, clean move" that adds to the house without overwhelming the existing structure or the yard. A gabled roofline preserves third-floor windows; three large masonry arches open the lower level to the garden. Inside, the plan is "straightforward" and "well-organized" to serve the family's needs.

The jury also admired the architect's choice of materials, which bring a sense of permanence to the new addition. They especially liked the brick exterior: "the architecture of brick shows great strength—it's a convincing argument."
The challenge was to provide generous space for a young couple, five children, and an au pair, while remaining sympathetic in scale to the neighboring homes. The architect's solution "jams a lot into the program in an ingenious way, and responds beautifully to the context," the jury agreed.

The residence employs a T-shaped plan to organize interior and exterior spaces. Circulation is managed by a central stair hall with both formal and private stairways. Porches link the house to the neighborhood and provide direct access to its park-like setting.

By contrasting materials on the home's exterior, the architect disguises its mass. The jury especially liked the use of board-and-batten and stained cedar shingles. "It's perfectly perfect!" one juror exclaimed, cautioning that "it's easy to overlook houses that use straight-forward American details, but they can often have very complex programs."
This tiny project—eleven feet wide and thirty feet long—represented a big opportunity for its owners, who lived in the adjacent rowhouse and longed for the little garden this new property included. Their goals for the interior space were simple and flexible: create a series of stages from which to enjoy the new garden.

The architect’s solution is "so pure," according to the jury. The small house was gutted, stripped to the brick and painted white. In this bare, open state it becomes a sort of interior courtyard, connecting the adjacent rowhouse to the outdoors. A stepped wooden platform is suspended here, doubling as a seating area above and the frame for a new master bedroom below.

The jury fell in love with the seed for this project, a simple concept model that the architect faithfully followed through execution. "You knew what you were doing and you did it very well," they told the architect.
In judging the Washingtonian Awards, the jury was impressed by how many projects were "beautiful additions to beautiful homes." This addition sets itself apart as a particularly spirited complement to the existing house. "It's always a challenge with a traditional form to do an addition within that vocabulary, but this is done with imagination and creative energy," the jury said.

From the outside, the massing and detailing of the addition are consistent with the original 1930s French Renaissance Revival house. But from the inside, the addition is a soaring two-story space that "looks like a hops barn," according to the jury. It serves as a climate-controlled porch for year-round use, and creates a transition between the formal interiors of the original house and the outdoor patio and pool area.

The jury saw this project as a lesson: "just because the client wants you to match [the original house] doesn't mean you can't do something wonderful," they said.
The Calvert Street Residence won both a 2000 Washingtonian Residential Design Award and a 2000 Chapter Award of Excellence in Architecture.

It started out as a total wreck, a vacant and gutted eyesore on one of Washington's best boulevards. But its new owners saw a rare opportunity to build a completely new, modern residence in an established in-town neighborhood. "The client found two walls," one juror explained, "and inserted life between them."

There were serious constraints—including a narrow footprint and a budget limited to $140 a square foot—but the finished product would amaze both the Washingtonian and the Chapter Awards juries. "We are hands-down in love with this house," the Washingtonian jury announced, while the Chapter Awards jury concluded that "we were all taken with this project; it's just terrific."

The architect combines rich and unexpected materials, shapes, and angles in a way that is warm, intimate, and elegant—"today's international style," according to one juror. Both juries noted the impressive palette of materials: concrete, steel, lead-coated copper, copper wire cloth, sandblasted glass, Kalwall, limestone, maple, and Brazilian cherry—to name a few. "It's amazing that this project can keep its balance without being too busy," one juror noted. The plan has "enormous bravado," said another.
A cross-cultural effort brings a bold addition to Washington's Embassy Row. First Leo A Daly worked with the Italian Ministry to develop a design competition program that would comply with local codes and zoning. Italy's leading architects submitted proposals; Piero Sartogo won, designing a striking Chancery that recalls elements of a Tuscan villa in a modern light. It earned the unanimous favor of the Chapter Awards jury.
The product of a fundamental rethinking of office design, this building respects both the workers inside and the natural world outside. "This is a straight-forward office building that improves the quality of life," one juror explained. Occupants enjoy daylight, fresh air and views of the outdoors while energy-efficient systems maintain comfort. Outside, a prairie of native grasses grows over the building's undulating roof, providing thermal and acoustical insulation as well as a visual link to the surrounding terrain.
The new village of Windsor, Florida, is a planned community by Andres Duany and Elizabeth Plater-Zybert with strict aesthetic codes. This home's design addresses those codes but also expresses the architect's unique style. The front of the house presents a restrained facade. Its core hides behind plain garden walls, where a dramatic living room pavilion is sheathed in glass from floor to ten-foot ceiling. "I knew it had to be Hugh Jacobsen!" one juror exclaimed when the identification of the architect was revealed. "It's too good!"

For Georgetown Visitation, the oldest girls' Catholic secondary school in the United States, the small old gym would better serve as a theater. A new Physical Fitness Center would not only be the first new building on the campus in over sixty years, but also a symbol of the growing importance of physical fitness in the young women's academic lives. The jury commended the architect for a good solution: the new Center relates to the rest of the nineteenth-century campus—sharing careful, classic details and materials like brick and cast stone—without being nostalgic.
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"A beautifully simple combination of old and new," is how one juror described this ambitious project. The architect was challenged to preserve the base structure of the original building as well as the primary material of its facade—seven-story high white marble pilasters. (The jury commended both the architect and owner for "respecting something that most people would stick their noses up at.") A new structure was woven between these original elements, creating a corporate office building that is unusually complex, sensitive, and "so strong," according to the jury.

How does an abandoned housing complex become a viable mixed-income community? This project provides the answer: through cooperation between developers, the community, and business leaders; by careful planning and execution; and, especially, by good design. "What struck me is that the architect knew absolutely the right thing to do," one juror noted.

Designed to complement the surrounding historic neighborhood, the houses feature familiar details used in fresh ways. They vary in building type and facade, creating a different staccato rhythm for each block. Noting this variety, one juror commented wistfully, "It must be fun to do a whole neighborhood."
"We saw a lot of office buildings," the jury explained, "but this one stood out." The architect was asked to design a program that would resolve conflicting needs, providing specialized security measures but also an open environment that would foster community. The solution "pushes the limit of the site," incorporating "beautiful details," and a "tremendous lobby" that opens into an atrium, the centerpiece of the building. "Both in and out, this is a good, fun building," the jury concluded.

This new law school joins a picturesque campus of collegiate Gothic buildings. While the new structure is in perfect keeping with the character of the original campus, the jury commended it for "not being slavish to precedent." They appreciated how "the project is as good inside as outside, a complete piece" that includes an elegant library and reading room, a gracefully curving main stair, and a generous central courtyard.
Any design/build project is plagued by problems with money and time, especially one in an academic setting. But in this case students overcame those challenges to create works of good design, good building, and...theater! These festival stages for Catholic University's Theater Department have a life of their own; composed of cloth panels, they mimic activity even after the show is over. The jury applauded the students' enthusiasm, noting that they clearly had "a lot of fun putting these projects together."

"This is a strong contextual project," the jury said. The addition to a historic church complements the original structure by carefully borrowing forms and materials. Its exterior is composed of fieldstone and stucco, just like the original; stone buttresses on the old reappear as fieldstone piers on the new. In addition, the architect created a sensitive site plan that preserves a historic graveyard but opens the church to the street, reinforcing the building's role as a "Main Street" church.
On a high wooded cliff in West Virginia, this house takes full advantage of its panorama without intruding on it. Its mass is divided into three compartments for three separate functions: working, living, and marveling at the vista. For this latter purpose the architect created a tower of porches to take full advantage of the spectacular view. Noting the project's clean organization, simple materials, and sensitivity to its site, the jury proclaimed this "a great, fun house."

This new home in historic Waterford, Virginia, is a respectful neighbor to the eighteenth- and nineteenth-century structures that surround it. It shares traditional details: an exposed stone foundation, a broad wood porch, classic Greek revival pilasters, and a standing-seam metal roof. The jury commended the architect for careful planning and perfect execution. "We've seen a lot of traditional architecture today—beautiful places where I'd like to live—but this is one of the best," a jury member concluded.
Award of Excellence in Interior Architecture
Curtis National Center for the Treatment of the Hand and Upper Extremity
Cannon Design
Baltimore, Maryland

This new medical treatment center is the product of a radical rethinking. "It discards the cold, scary and impersonal image of most medical facilities," the jury explained. Instead, the Center is "a serene, beautiful, and open setting that evokes the feeling of a handsome club or hotel."

A circular Hand Therapy Area is the Center’s focal point. Surrounded by glass panels, this open space conveys a sense that injuries are not limitations to be concealed. The jury applauded such an innovative approach: "It’s clear that this facility was designed from the perspective of the patient, rather than the medical equipment planner."

Photography: Michael C. Denin
"It's avant-garde and timeless all at once," according to the jury. The architect uses traditional materials like wood, limestone, glass, and plain white drywall in non-traditional ways. A simple white infrastructure is enhanced with "sophisticated" details: a plane of ebony floats in the reception area; panels of filtered blue glass modulate light throughout the office. "This is one of the freshest images seen in recent years," according to the jury.

The Interiors jury selected one residential project for distinction, a project that transforms a single-story, outdated addition into a modern, elegant space. Unlike most suburban projects, this one challenged the architect to accommodate a small program (a place to watch television, enjoy a fire, and play billiards) in a generously large space. The result isn't a stuffy billiards room, but an open, sculptural space defined by projected surface planes with lights in the reveals. The television is ingeniously hidden behind rolling doors: "Finally, somebody solved the TV problem!" one juror exclaimed.
Award of Merit in Interior Architecture
Greenpeace USA Headquarters
Envision Design, PLLC
Washington, D.C.

For this international environmental organization, their new headquarters must be highly efficient on many levels—in material selections, material applications, durability, space organization, and energy efficiency.

The jury was pleased to find an example of responsible, sustainable architecture with such style and color. In addition to being environmentally-friendly, "this office is a pleasant place to work for the individual worker," the jury noted.

For this new call center, the architect was asked to create a space that would help attract and retain the best employees. Budget constraints were tight, but "the budget stirred creativity," according to the jury. The architect used standard products in inventive ways: desks were built on-site out of solid core birch-veneer doors; supervisors' stations were made of plywood with plastic laminate; fluorescent fixtures were installed upside-down with simple metal shields to create general indirect lighting. The result is a dynamic space with a total cost—including construction and furniture—of $31.29 per square foot.
An unusual site—a century-old power plant on Baltimore's Inner Harbor—set the tone for a new kind of office space. The jury commended both the client and the architects for "having enough guts to go into a piece of urban architecture." While preserving the industrial character of the structure, the architect incorporates a modern, flexible office system. "It's not a Dilbert world," the jury explained. Workstation bays are open, finished with freestanding furniture that can be reconfigured for teams or individuals. Informal and more formal meeting areas are sprinkled throughout. The result is an innovative office that supports new ways of working.

Design a space to go with the furniture? Many architects might balk at the request, but in this case the furniture is a new line of high-quality office furniture, and the result is a stunning showroom. "We love this project," the jury agreed, noting how the architecture complements the furniture without being a distraction. When all of the perimeter surfaces are painted white, a classic Manhattan loft becomes a clean palette. Elegant glass and wood panels separate the exhibit area from private work space, creating a Mondrian-like composition.
"The jury was in complete consensus on this wonderful project," they announced. The architect restored and added to a 1936 residence by Washington architect Gertrude Sawyer, AIA, "without losing the simplicity of the original structure." Part of the project involved undoing previous unsympathetic alterations, including an inappropriate front portico, a rear addition, modern replacement windows, and modernist landscaping. New additions were carefully considered for scale, materials, and methods of construction. The architect's attention to detail helps the new blend with the old; for instance, slate from the rear existing roof was reused on the front of the addition, so that all the slate on the front of the house matches. "We applaud the architect's sophistication and skill," the jury concluded.
The Drury-Austin House may be the oldest habitable log structure in Montgomery County, but it needed extensive technical work before it could become hospitable. Parts of the 1768 structure were sinking into the ground; logs were rotting; the daubing between logs had dissolved. The architect researched, investigated, and then designed a careful restoration. "We were very impressed with the thoughtful approach to solving all the different technical problems," the jury said. The final product is "beautifully simple and sophisticated at the same time."
Award of Merit in Historic Resources
Severance Hall
David M. Schwarz
Architectural Services, Inc.
Cleveland, Ohio

Designed by Walker and Weeks, Severance Hall is a 1931 neo-classical building of Ohio sandstone and Indiana limestone. The building's interiors are an eclectic combination of many styles, including Art Deco, Classicism, and Egyptian Revival.

The permanent home for the Cleveland Orchestra, Severance Hall needed expanded backstage and office space, improved circulation and better accessibility. An aesthetically severe 1958 concert shell conflicted with the Art Deco interior of the auditorium. The architect remedied these deficiencies sensitively and gracefully, according to the jury. They restored the Concert Hall to the original splendor envisioned by Walker and Weeks, while allowing for greater flexibility.

In its original design, the Ariel Rios Building would have extended along Pennsylvania Avenue from 12th to 14th Streets. But the total concept was never realized; instead an unfinished "temporary wall" bridged the corner—and the stylistic gap—between the building’s dissimilar facades on Pennsylvania Avenue and 13th Street.

The architect was asked to complete the unfinished facade, linking two sides of the building that were never intended to adjoin. The jury credited the architect for "lots of thought," a "structural sophistication," and for "guiding the transition between the old and the new with the same language, in a sure-handed way."
"This is a wonderful reuse of an urban landmark" the jury agreed. A 1902 furniture factory becomes an exciting office space while conforming to the National Park Service’s guidelines for rehabilitation of historic structures. The jury especially liked how the architect "knit the industrial fabric" into a modern design. "The architect allows the original building to strengthen the design work. There’s an honesty in the exposed materials," one juror explained. The result is not only a successful preservation project, but also "an obviously fun place to work."
Pro Bono Publico Awards

The Washington Architectural Foundation's Pro Bono Publico Awards recognize good designs that are done as good deeds for area non-profits and public-interest groups. The Foundation is pleased to announce the three winners of the 2000 Pro Bono Publico Awards competition.

Woven Identities
Meghan Walsh, AIA

Every Saturday for one year, Meghan Walsh, AIA, met with a group of youths at the Casa Del Pueblo Community Center in Columbia Heights to design a mural. Many of the participants had their own idea of murals—graffiti. They educated Walsh on the finer points of "tagging," and Walsh helped them consider ways a tag could become part of a larger, collaborative composition. The result of this group effort is Woven Identities, now a permanent installation in the Columbia Heights Metro Station. The jury commended the team for creating a "spectacular" artwork that "creates an important community identity in a public space."

Fulton House of Hope
Moore Poe Architects, P.C.

Once rundown and crime-infested, the Fulton Hotel in Chinatown now houses a successful drug rehabilitation program for women. This ambitious transformation was spearheaded by the Gospel Rescue Ministries, which runs a similar residential program in the area for men. The project required that the building itself be rescued from severe neglect and decay. The architect's plans addressed the needs for rehabilitation, preservation, and new spaces that would be clean and well-organized. Then the architect guided the design through D.C.'s zoning, permit, and historic preservation review process. The jury commended both the architect and the client for addressing a critical need. "These kinds of services are being pushed out of the neighborhood under the pressure of new development," one juror noted. "But this project serves a very important mission. It's a model example of pro bono design."

The House That Tayloe Didn't Build
Troy Benesch of V!Studio, Mark Burlinson and Jeff Pulford of Interface Media, Richard Chenoweth, AIA, & Richard Houghton

Computer renderers, traditional perspectivists, and architects collaborate to bring a unique exhibit to the Octagon. The exhibit shows the public how architectural perspectives are created, and how they help create the built environment. Each contributor's renderings are based on the same historical documents, drawings that Benjamin Henry Latrobe executed in 1797 for a house John Tayloe III never built. The different interpretations allow visitors to compare traditional perspectives with computer-generated reconstructions. All of the perspectives demonstrate how these images can be both visually convincing and beautiful. The jury credited this project for reaching the core of the Foundation's purpose: it shows the public what architects really do, and how their work shapes the built environment around us.
The 2000 Glenn Brown Award

In 2000, the Washington Chapter of the AIA and the Washington Architectural Foundation announced a new award, the Glenn Brown Award. The Glenn Brown Award honors an individual who has raised public awareness of architecture and its benefits to society and who thereby has improved the quality of life in Washington, D.C.

Sarah Booth Conroy, Hon. AIA, (right) accepts the 2000 Glenn Brown Award from 2000 Chapter President Mary Katherine Lanzillotta, AIA.

Glenn Brown, AIA, was the founder of the Washington Chapter of the AIA and the quiet force behind the resurrection of the L'Enfant plan and the development of the McMillan plan in 1900. Author, scholar, presidential advisor and, most of all, civic activist, Brown began a strong legacy of architectural involvement in city affairs.

The inaugural recipient of the Glenn Brown Award is journalist Sarah Booth Conroy, Hon. AIA. In a career that has spanned over fifty-five years, Conroy has encouraged the public to see and enjoy architecture in new ways. For thirty years she has written for The Washington Post, editing the weekly "Living in Style" section from 1971 to 1982, serving as the Post's Design Editor in the '80s, and continuing to contribute as a feature writer to "Style" today.

Conroy has brought a lively range of projects, architects, and design issues to her readers' attention. Her subjects could be the dog kennel at the home of Washington architect Warren J. Cox, FAIA, or an intimate eulogy for Chloethiel Woodard Smith, winner of the first Washington Chapter/AIA Centennial Award. With her pen on the pulse of the local architectural community, Conroy has showcased good design that might otherwise never be recognized.

Conroy's articles are known for their engaging and entertaining voice. Her sentences are straight-forward; her tone is lively, with a hint of the author's genteel Southern background. Describing a design that is out of context for its neighborhood, Conroy suggests that the building "sticks its tongue out at passers-by...as unpleasant as a rude person." Everyone—architects and non-architects alike—can enjoy her colorful insights.

Sarah Booth Conroy, Hon. AIA, received the 2000 Glenn Brown Award at the Annual Awards Ceremony on November 17th.
At the Chapter’s Annual Awards Ceremony on November 17th, the 2000 Centennial Medal was presented to Colden Florance, FAIA. This award is the highest honor the Chapter can bestow upon a member. It is given to an architect whose contributions benefit the Chapter, the community, and the profession.

In his acceptance speech, Florance encouraged Washington architects to challenge the status quo and let the nation’s capital become a leader in design.

Remarks by Colden Florance, FAIA, 2000 Centennial Award Winner

Thank you to all of the supporters who have brought me here tonight. I am a pleased and proud recipient of this award.

In thirty-five years of practice, I have been devoted to Washington and its architectural history. We have a distinguished history that is nationally important. Many renowned architects have called Washington their home; Benjamin Latrobe, Glenn Brown, Waddy Wood, and Hugh Jacobsen are a few who come to mind, and there are others. Good national firms like HOK, Ellerbe Becket, RTKL, and SOM keep strong branch offices in Washington. And our Chapter has a strong showing in the AIA's College of Fellows.

Every year, the Chapter recognizes excellent projects such as those we have seen here tonight. But we do not win as many national design awards as we could or should. We all know in our hearts that this is not where cutting-edge work is going on. Washington is not in the lead nationally; styles arrive here years after their appearance in the more forward-looking cities of New York, Paris, or London.

Even our clients perceive Washington as architecturally conservative, but they seem comfortable that way. Our review agencies maintain a good level of quality, but they don’t seem to be in a position to push for cutting-edge design.

What can we do about it? I see potential superstars out there in the audience, but will they ever surface in this climate? How can we rival New York or Chicago, London or Paris?

We can begin by pushing the envelope in our design work. We can accept more risks and challenge our clients more forcibly. We can exploit new design opportunities by aligning with regional high-tech firms who have the money to do amazingly innovative work, or by joining in the development of new cultural facilities throughout the region.

I suggest that we get back to the graduate school frame of mind, when we were dedicated to design and less preoccupied with the daily grind. Let us study the profession more deeply: read journals; take trips to see good work by our peers; attend lectures at the National Building Museum and our local schools of architecture. Let’s approach the universities and push for more interaction between the profession and the academy. Let’s encourage our bright and creative younger staffers.

Either within or outside the Chapter, we ought to engage in serious design dialogue and cross-critiques among ourselves. Philip Johnson used to host a monthly black-tie dinner in New York where one or another superstar or emerging talent would give a paper. There was an architectural intellectual life there, and I’m sure it continues today. Why not here? The city has a new planning office with a good staff that seems to be very supportive of architects. Let’s work with the review boards and create a dialogue about better design. Let’s challenge established conventions such as the city’s height limitations. We all know the skyline impact of Healy Hall, the Washington Cathedral, or the National Shrine next door to us tonight. Why not resurrect old studies of how limited and careful height increases could enrich the city and the building profile along our streets? We certainly don’t want to make Washington a skyscraper city, but we could preserve its low-rise scale without monotony.

If we really thought about it, stepped a little bit out of our daily routine and decided we really wanted it to happen, we might raise the bar for design here dramatically. Handsome is as handsome does. Why not go for it?

Here endeth the lesson. Thank you again for this much-appreciated award.
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In the end we (architects) are all interested in stone: the multiplicities, the possibilities, the unequaled qualities inherent in the material.”

CHARLES GWATHMEY, ARCHITECT
At the 2000 Annual Awards Ceremony at the Pope John Paul II Cultural Center

The 2000 Annual Awards Ceremony at the Pope John Paul II Cultural Center

The year later, on November 17th, 2000, nearly a hundred members of Washington's architectural community arrived at the Pope John Paul II Cultural Center without hard hats, but elegantly dressed for the Washington/AIA's Annual Awards Celebration. The celebration honored a host of winners: the 2000 Chapter Award winners, the Centennial Medal winner, the winner of the new Glennown Award, the new 2000 Fellows, and the winners of the 2000 Pro bono Awards. This was one of the first events at the Center, a premier for Chapter members before the public opening in Spring 2001.

The building proved to be an excellent host. Three different levels separated each stage of the party, all linked by a transparent central ramp stem. Arriving guests enjoyed cocktails in the large entry rotunda and lobby, where posters of the award-winning projects were displayed. Following the ramps down, guests were introduced to the winners during a slide presentation in the three-story-high foyer of the auditorium. After the program, an elegant banquet feted the winners and guests on the third floor, which will serve as a scholarly reflection area when the Center opens.

The Celebration was not only a chance to toast the winners and view a spectacular new building, but also an opportunity to support an important cause. The fundraiser netted nearly $20,000 for the Washington Architectural Foundation.

Thank you to the generous sponsors and guests at the Annual Awards Celebration. Sponsors were ABC Imaging LLC; Clark Construction Group, Incorporated; Grunley Construction Company; Horizon Builders, Incorporated; James G. Davis Construction Corporation; Gensler; Hellmuth, Obata, and Kassabaum; Ehlert/Bryan, Incorporated; David M. Schwarz/Architectural Services; Versaci Neumann and Partners Architects; M2L Incorporated; Sigal Construction Corporation; Trammel Crow; and Acadia Contractors.
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