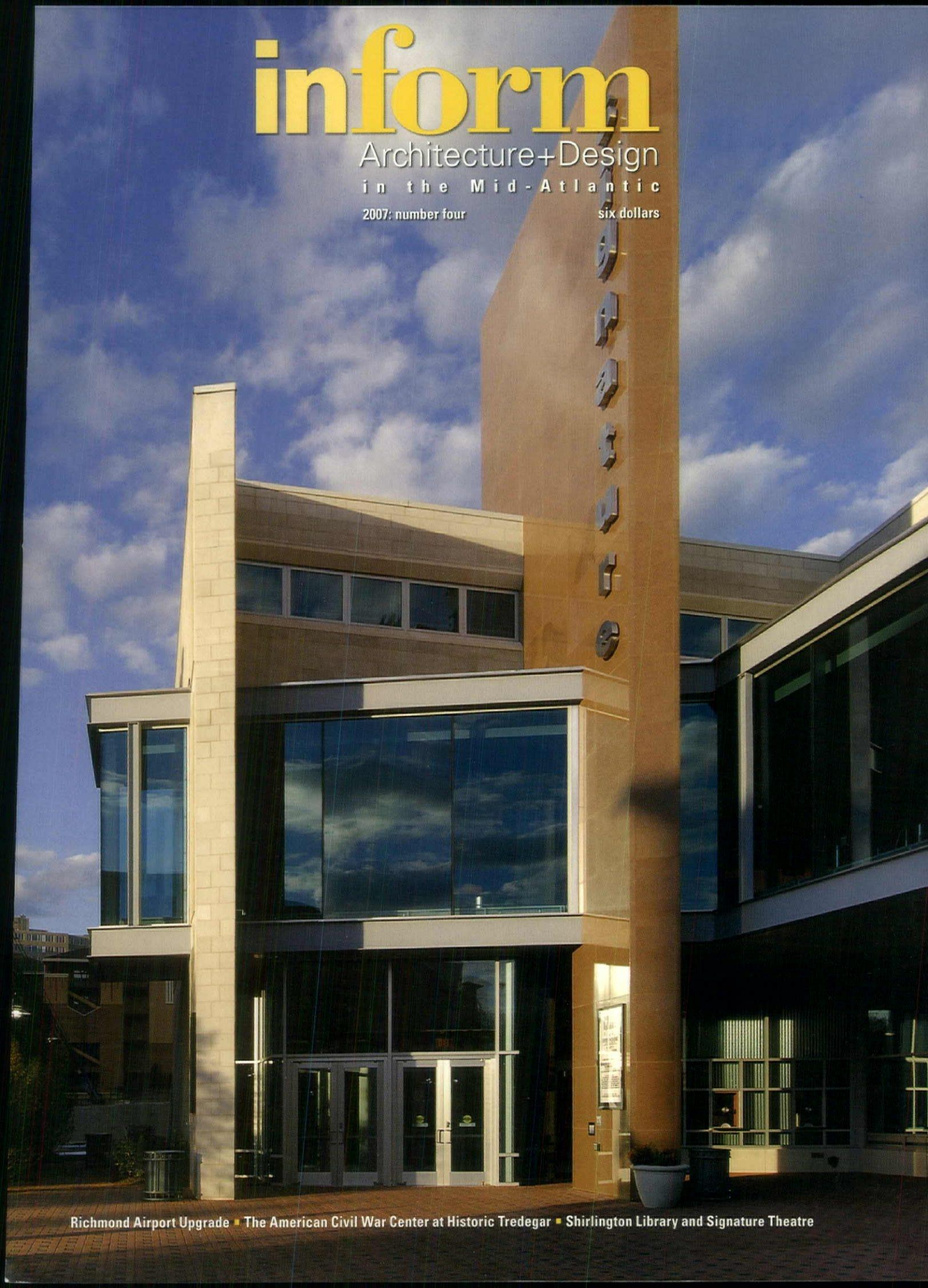


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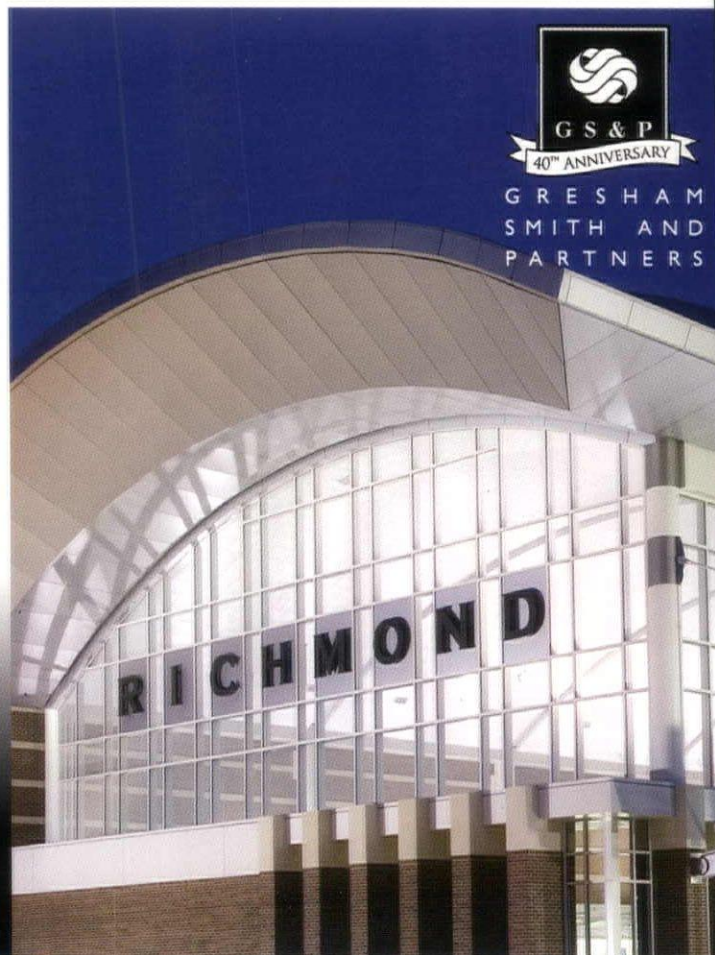
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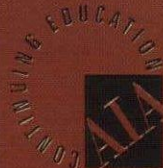
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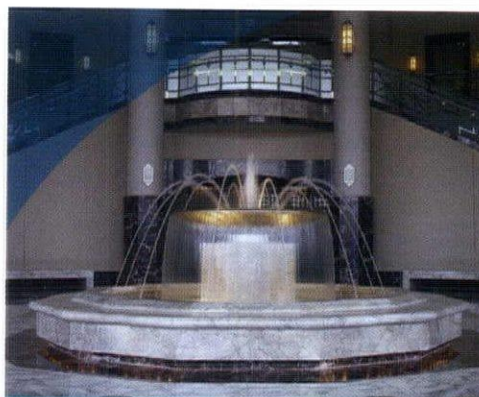
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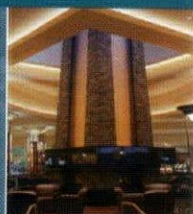
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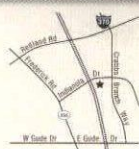
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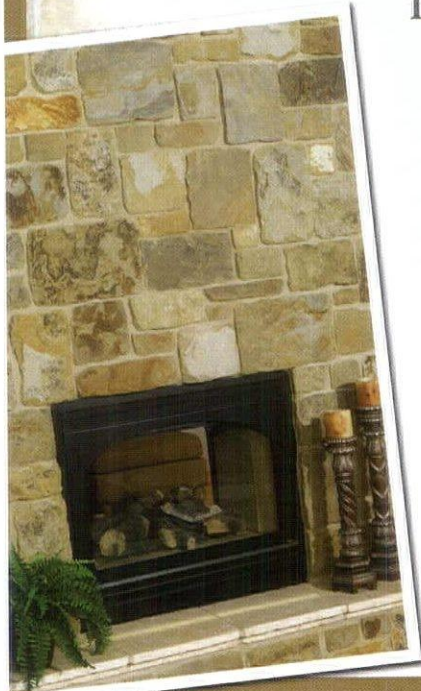


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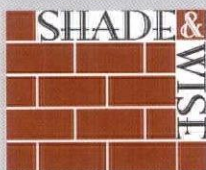
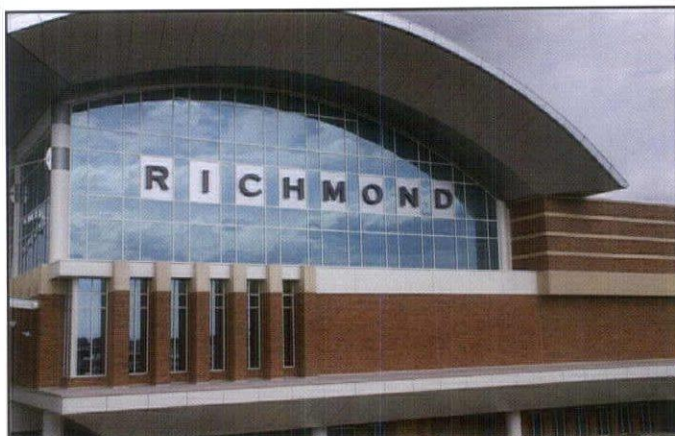
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FROM THE EDITOR

On Civic Space

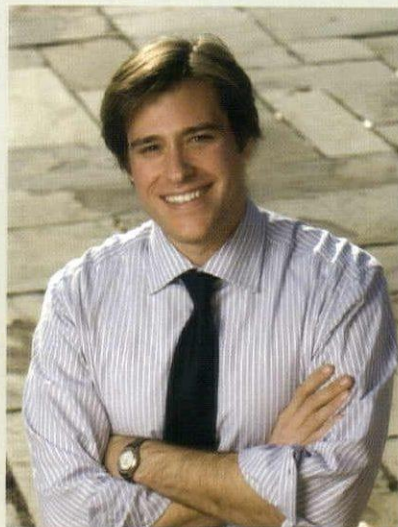
The Loudoun County Design Cabinet has no authority, charges no fees for its services, and does not commission any buildings. It is not a regulatory board, has no design ethos, and has a very limited agenda. When you consider all this, it's hard to believe that its members, from a variety of design disciplines, are doing the most important work in northern Virginia – an area that has seen its share of questionable design and development decisions. This collective joins other community-based design organizations that seek to raise design awareness in the mid-Atlantic region, such as the Charlottesville Community Design Center and Virginia Tech's Community Design Assistance Center, all of which hold *civitas* as an ideal and a possibility.

One wonders, however, why the creation of a design cabinet is necessary. The truth is that good architecture is a rare thing and its "public" is narrowed to a limited number of design-minded people, even if its actual public should be *everyone*. The Design Cabinet is predicated on this recognition that architecture's actual public is its most important constituency.

Through its two primary programs, the "Signatures of Loudoun" awards and its public charrettes, the Design Cabinet has spent the last five years promoting not just the *idea* of good design, but the process of how it's accomplished. This is not to say that "good design" is an elusive product conjured only by "starchitects." To the contrary, good designers ask the right questions of a site and a community and probe the answers that follow. The Design Cabinet represents a process, and process drives the best kinds of public offerings. All architecture, I would argue, is a public offering.

The realms of public discourse and public amenity provide for a range of ideas about architecture and its influence on everyday life. Civic space, for the purposes of this issue of *Inform*, is an inclusive one and our three features explore how the public and private sectors have selectively interpreted how it directs, educates, or otherwise serves the public good. Not insignificantly, our attendant news items and concluding essay discuss the civic realm as a past concern and a living debate. New findings at Historic Battersea, the achievement of Virginia Tech's School of Architecture and Design, and (yet another) intervention in the fabric of Jefferson's Rotunda broaden the range of "publics" that are to be served.

The civic realm, then, is both refined and reconstructed, if only selectively, in the pages that follow. Taking the Design Cabinet's lead, the final issue of *Inform* for 2007 is an account of the less conventional forms that civic space takes; how this space has been imagined, constructed, and in some cases, recovered.



—William Richards



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Air Travel, Not Trauma

Gresham Smith restores a sense of arrival to Richmond International Airport by focusing on the traveler experience. The \$80 million makeover fortifies a regional gateway and gives Dulles a run for its money. *By Rob Walker*

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Expanding the Narrative

The American Civil War Center at Historic Tredegar by 3North anchors the riverfront with a new visitor's center and reconstituted exhibit hall. In attempting to tell three stories simultaneously, the center takes a hard look at issues of memory and the industrial legacy of its site. *By Mary Harding Sadler*

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Double Entendre

The Lukmire Partnership's Shirlington Library and Signature Theatre sets the stage for mixed-use development in Arlington County. This new, unostentatious landmark defines downtown Shirlington by cleverly balancing two programs and a range of materials. *By Lisa Goff*



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Design Lines

new developments in design and preservation

36



Taking Note

doing the small things well

On the cover:

The Signature Theatre entrance

Photo by Eric Taylor

Next issue:

Context in Landscape

Battersea Excavation Sets Stage for Preservation



6

The Petersburg villa known as Battersea is one of the nation's most significant remaining examples of Palladian architecture. The 240-year-old building has retained its distinctive five-part massing and now awaits restoration and a new use.

Sometimes, the first clue about how to preserve a building lies not within the structure itself, but beneath it. Such was the case on a clear day in October, when a team of amateur and professional archaeologists mounted a public excavation at Battersea, an eighteenth-century Palladian villa in Petersburg, Va.

The dig, undertaken as part of Virginia Archaeology Month, aimed to reveal information about the building's various inhabitants, who have spanned more than two centuries. Built by Revolutionary War patriot Col. John Banister in 1767-68, Battersea is listed on the National Register of Historic Places and remains one the nation's best remaining examples of Palladian design. Now owned by the city of Petersburg,

the building had been uninhabited for years and has languished in a state of disrepair.

"The house has such distinction," says Leslie J. Naranjo, executive director of Battersea, Inc., a nonprofit organization that is working with the city on a long-term stewardship plan for the house and its 37-acre grounds. "This was a good way to demonstrate publicly how archaeology can be used as a planning tool to determine the future use of a site."

During the excavation, which began on October 16 and culminated in a public event on October 20, archaeologists from the state's Department of Historic Resources (DHR) focused their efforts on both the front porch and an area behind the house, to discern differences between how primary and secondary

entrances were used and maintained. Digging in five-foot-square pits, the team uncovered several artifacts near the porch, including architectural debris such as mortar and window pieces, as well as ceramics and buttons. The pit behind the house revealed more objects that directly related to residential life, such as bottle glass, a door latch, a padlock, a comb, and other items. This information will be compared with data from an earlier excavation performed by the College of William and Mary, with a full report expected next year.

"There is a lot more archaeology that can and should be done at Battersea," says Mike Barber, an archaeologist with DHR who led the excavation and finds it comparable to the higher-profile archaeological digs performed at the Jamestown settlement. "We're talking about a fairly elitist white population living in the villa itself, but over the course of its history there were also African-Americans living on the property and Native Americans as well."

After the core excavation was completed, more than 140 people gathered for an "open house" event at the site, which featured presentations by local and state officials and included a session in which schoolchildren sifted for artifacts alongside the professionals. "Though this week's excavations uncover only a small part of Battersea's history," DHR Director Kathleen Kilpatrick said at the event, "they contribute to a growing body of evidence that, pieced together over the years, will allow Battersea, Inc., to share the full story of this place and the people who lived there."

Architecturally, Battersea has retained its Palladian features through a succession of owners, particularly its distinctive five-part massing. Later alterations have generally complemented the original structure, such as the early nineteenth-century addition of Federal-style windows and other details. Notably, a Chinese latticework staircase in the main hall has survived. Although the site was first listed on the National Register in the 1960s, recent research supported by the Center for Palladian Studies in America, along with the city and local preservationists, allowed the site to be further designated in the Register in 2006 as having national significance in addition to local and state importance.



John J. Zeugner

State archaeologists, along with local preservationists and volunteers, dig beneath the villa's front entrance to discern how this area might have been treated differently from dependencies at the back of the house.

Battersea, Inc., and the city are now seeking funding for further research, preservation, and interpretation of the property. "The potential for additional archaeology is very high there," says Hugh Miller, FAIA, a former director of DHR who serves on the board of Battersea, Inc., and chairs its property committee. "The next logical step is to get funding for a systematic archaeological survey of all 37 acres, and start to develop some research questions and do some investigations. The comparison between objects of material culture and the documented history is going to be very interesting."

For her part, Leslie Naranjo views Battersea not just as a historic house, but as a catalyst for education, recreation,

and economic development in the region. Just as the archaeology has begun to reveal the layers of history at Battersea, Naranjo believes that the site will one day support several different functions that will appeal to a cross-section of society. "We're studying a living community, not a static site of the past," she says. "Battersea represents many parts of the past and many peoples. A full archaeology survey will reveal to us the areas that we really need to protect and those where there might be more flexibility as to how the site is used. It's ripe for some really creative thinking."

— Kim A. O'Connell



During Tech's "Chicago Studio 2007," Shota Ban, a fourth-year architecture student from Zushi, Japan, presented an Olympic village proposal.

Virginia Tech Ranked First in Annual Survey

8

The undergraduate program in architecture at Virginia Tech's School of Architecture and Design was ranked first in the nation in the 2008 edition of *America's Best Architecture and Design Schools*, published by DesignIntelligence and the Design Futures Council. Nearly 300 American architecture firms, which collectively employ 100,000 professionals, were polled to rank interior design and accredited architecture programs. Ranked fifth overall in the nation and first among public university programs, the graduate program in architecture fared almost as well. More than 1,100 students are enrolled in the School of Architecture and Design, which also employs nearly 100 faculty and staff, making the student-teacher ratio favorable for the nearly 700 students who are in the architecture division.

The achievement of the undergraduate program crowns a series of positive rankings over the past six years. Ranked fourteenth in 2003, Tech spent the next four years in the top 10 and climbing as high as fourth in 2007. Cornell University's undergraduate program, ranked first last year, fell to take Tech's former position in fourth this year.

Over the last five years, the School of Architecture and Design has spent close to \$700,000 on high-end fabrication and digital equipment, seen its applicant pool grow, and grown, itself, more selective about admission, reports Scott Poole, AIA, Director of the School

of Architecture and Design. Beyond its formidable resources, the program has refined its interdisciplinary curricular approach through an emphasis on what Poole calls "lateral movement" among students. The idea, he notes, is that graduates are prepared to work among and have fluency in somewhat proprietary design disciplines such as landscape architecture, industrial design, and interior design.

Graduates are also able to work among a range of digital platforms and

programs, making them an important asset to firms. This fact has, in some circles, been called the "up-mentoring" phenomenon, in which green hires often have a thing or two to teach their mid-career colleagues about green building and sustainability practices. While there is no doubt that the mentoring goes both ways, Tech's approach reminds us that the hope of the "both/and" approach was always about creating a range of possibilities.

— William Richards



Student work, exhibited at the 2007 Architecture Exchange East in Richmond, will travel to the Milan Furniture Fair in April, 2008.

Sustainable Sites Initiative Releases Preliminary Report

May affect LEED criteria

The Sustainable Sites Initiative released a preliminary report on Nov. 1 outlining standards and guidelines for site intervention. Identifying the hazards of conventional land practices, long under attack for their inadequate support of climate regulation, clean air and water, the report offers nine principles for future site development. The report also proposes a rating system comparable to the U.S. Green Building Council's (USGBC) Leadership in Energy and Environmental Design (LEED) performance criteria. The Sustainable Sites Initiative began in 2005 as a partnership between the American Society of Landscape Architects (ASLA) and the Lady Bird Johnson Wildflower Center, and was joined in 2006 by the United States Botanic Garden. Since then, it has grown to include a development committee comprised of 10 stakeholder groups, including the USGBC, which plans to incorporate the final report into future LEED criteria revisions.

"One of the things that is impressive about [this proposition], is that they have a very high bar for research criteria," notes Elizabeth K. Meyer, FASLA, Associate Professor of Landscape Architecture at the University of Virginia. "This is not just about best practices, but substantiating practices with research done by soil scientists, hydrologists, and others."

"Do No Harm," "Design with Nature and Culture," and "Use a Systems Thinking Approach," among other principles, codify the environmental mandate that has become part of contemporary design practice. All of these principles, its proponents argue, will ultimately foster what the organization calls "ecosystem services." These services, or the healthy products of soil, vegetation, and water, also include the proper handling of human material byproducts (waste, building supplies, off-gassing). By framing its principles in terms of a series of natural services, the Sustainable Site Initiative advances its most compelling (if its most tenuous) goal for "human well-being."

Notably the report defines a sustainable site as "one that links natural and built systems to achieve balanced environmental, social, and economic outcomes to improve quality of life and the long-term health of communities and the environment." This should not sound unfamiliar, however. Aldo Leopold's *Sand County Almanac* will be 60 years old in 2009, when the Sustainable Site Initiative's final report will be released. The anniversary of Leopold's observations about a balanced, biotic community underscores some of the language contained within the report. In this way, both texts reflect the same common sense "land ethic" developed by Leopold.

The release of this report anticipates the American Institute of Architects' own sustainable solutions campaign, to be launched in early 2008. Uniting both efforts is a focus on the practice and implementation of sustainable design as well as a refinement of a land ethic that is more urgent now than it ever has been. The 45-day review period for the preliminary report ends on January 11, 2008. Until then, comments and suggestions can be offered at www.sustainablesites.org.

— William Richards

Contributors to **Inform** Issue 4, 2007

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Mary Harding Sadler is a historical architect and principal with Sadler & Whitehead Architects, PLC, formed with husband Camden Whitehead in 1997. She serves historic property owners, architects, and engineers as a historic preservation consultant. Mimi received her undergraduate degree in Art History from Williams College in 1977 and a Masters Degree in Architecture from the University of Virginia in 1981. She serves on Richmond's Commission of Architectural Review and chairs the Capitol Square Preservation Council.

Rob Walker is a writer and editor based in Richmond who specializes in real estate, growth and development, higher education, and legal issues. He is editor of *Richmond Law* magazine. He worked for daily newspapers in South Carolina and Virginia for 15 years, and has taught English in high schools, and journalism at Virginia Commonwealth University.

Clarification

The exhibition review for "Staying Power" at the Virginia Center for Architecture (*Inform* 2007, Issue 3) noted that the 1,800 voters in "America's Favorite Architecture" represented less than a tenth of the U.S. population. While this is technically true, a more meaningful number could have been offered to make the point that 1,800 is a small fraction of the population.

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Air Travel, Not Trauma

Gresham Smith restores a sense of arrival to Richmond International Airport by focusing on the travel experience. The \$80 million makeover revamps a regional gateway and gives Dulles a run for its money

By Rob Walker



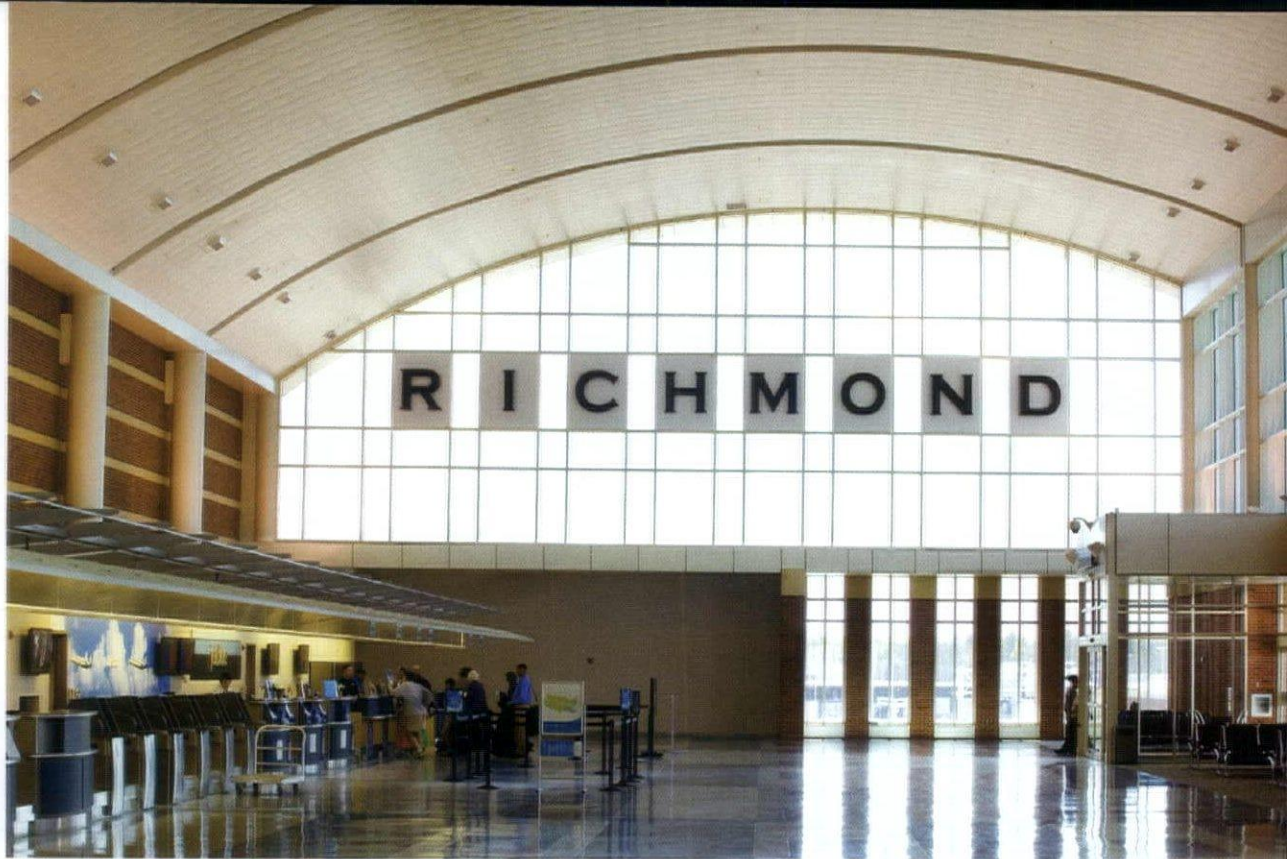
For years travelers endured Richmond's airport, its front door and first impression, as an uninviting, dreary cavern, with high fares, limited flights, and an aromatic suggestion of a high school locker room. Hardly an appropriate welcome to a vibrant region. But an \$80 million makeover has turned the place into an impressive gateway.

Today, Richmond International is full of space and light with a soaring, trussed roof, wide, clean corridors, glistening terrazzo flooring, and even a typically-Virginian colonnade.

Though it never ceased functioning during all the demolition and construction, the airport formally opened last summer to happy travelers, a pleased airport administration, and air carriers enjoying record-breaking ticket sales.

In the first days after the new building opened, Troy M. Bell, the airport's marketing and air services director, says he would watch passengers disembark into the new space, wondering aloud if they had, somehow, landed at the wrong destination. "That was great to see," he says. "It's been a long time coming."





From the curb (top left) to the concourse (bottom left) and ticket counters (above), two of the directives for Richmond International Airport were clean, bright spaces and easy navigation.

Wilson P. Rayfield, AIA, principal with Gresham Smith and Partners, was in his mid-twenties in 1995 when he started working on plans for the Richmond terminal from his firm's Nashville office. By the time he moved to Richmond in 1999, two large parking decks had already been built, dwarfing everything in sight. Dubbed the "garage-mahal," the decks were set back making them seem all the more dominant to accommodate the new terminal, still years from completion. Simply put, Rayfield says, "The airport commission wanted to make a strong, positive statement: 'This is Richmond.'"

"We started with character," he says. "In Jefferson's Virginia, a few things ring true. Start with brick and white concrete that simulates marble; think proportion, symmetrical buildings, and a white colonnade across the front with our entry at the center."

"We also were designing a modern airport for a vibrant region so the building says, 'Yes, you are in Virginia and, yes, you are going to get on a plane and take off for anywhere in the world.'"

Today, visitors driving into the airport first experience the new terminal from the road, framed by the brick and concrete garages. To separate traffic, the terminal is built on two levels. The lower level offers plentiful curbside space where people can be picked up outside the baggage claim area, or walk under cover to the new rental car garage next door. The upper level access road is for use by passenger cars, taxis, and limousines dropping people off.

Visitors entering on the upper level are protected by a glass and steel canopy, and above the canopy, the building is almost all glass until it reaches its dramatic conclusion at the roof, which flares at the edges and flattens out at the center like a huge airplane wing. "It's a subtle move, not a complex structural deal, but it gives that extra bit of character across the front," Rayfield



says. "We took making this first impression seriously."

A lot of airports have canopies but because Richmond's is glass and steel, visitors can see through it. The view to the roof and sky is great, but all that glass facing a western exposure posed a problem in Richmond's summer heat. The solution was double-pane, low-E glass (or low-emissivity glass, which is coated with metal or oxide layers that reduce radiant heat flow) that included a painted frit pattern, making it 50 percent opaque.

A second canopy containing an LED sign band fits over ticket counters inside, providing information on airlines while shielding ticket agents from the afternoon sun.

Inside the 269,000-square-foot terminal, "It's like the old train stations from the era when travel was an adventure," Rayfield says. The lobby walls on three sides are glass, and the vaulted aluminum ceiling is open to trusses that stretch up to

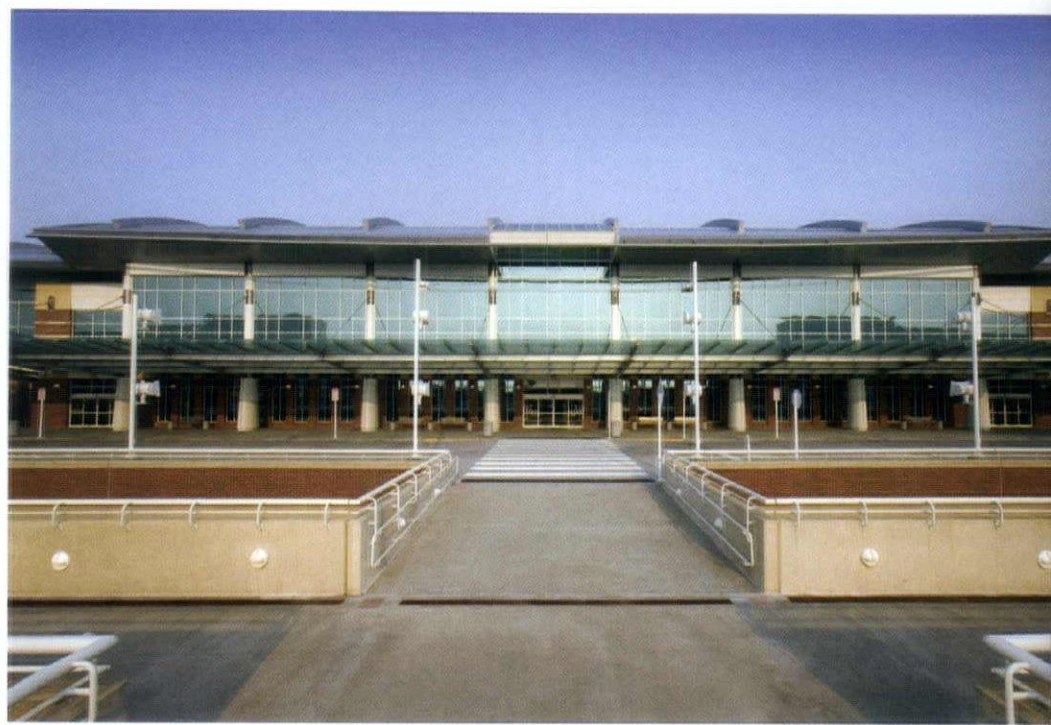
94 feet across the space below. At the lobby's opposite ends, RICHMOND is spelled out across the windows. "The commission wanted to make splash," Rayfield says. "When we put the letters in the plans, it was whimsical, but everyone liked it so we went with it. That's our brand."

The wide lobby stretches out with ticket counters to the left and right. At its center, elevator towers are surrounded by illuminated beacons and frame a central corridor. At the corridor's entrance, visitors looking back may see cars and vans passing outside, and looking forward, they may see a plane taxi by. "The minute you walk in the door, you know which way you want to go," Rayfield says. "You're in this grand place but it's not huge and overwhelming."

Natural light, so abundant in the lobby, continues throughout the building. There are skylights over the concourses, and above the familiar central atrium. Where the concourses in-



Chris Cunningham (left, top right)



The terminal's exterior (above) includes typically-Virginian elements, such as a symmetrical design and colonnade. Its central corridor (left) directs travelers from curb to gate (or vice versa) without confusion.

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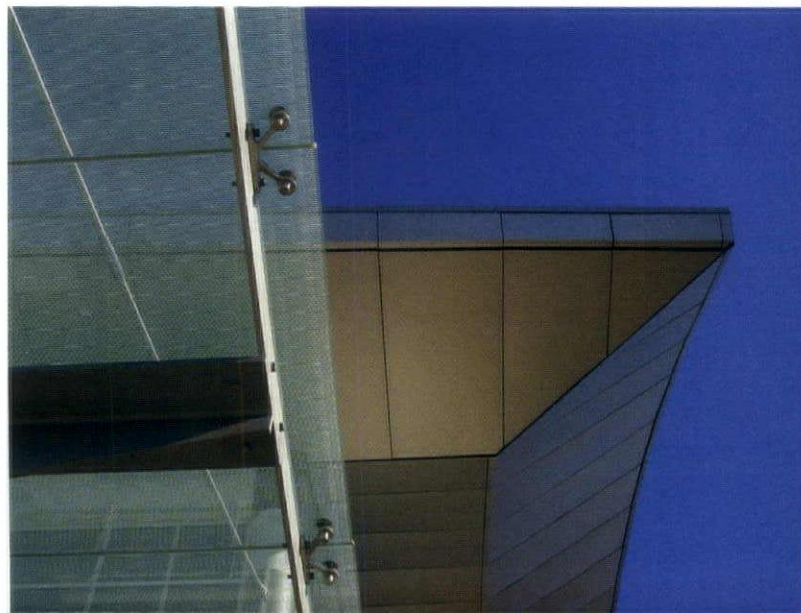
The airport's exterior roofline (below), with its abstracted wing design, offers a nod to Eero Saarinen's terminal at Dulles International Airport in northern Virginia.

tersect, part of the old building is revealed. The skylights trace paths of circulation, as do Art-Deco patterns in the terrazzo floor. "There are few decision points here," Rayfield says, "and those are easy to navigate." The old gray and brown paint job and the dull carpet have been replaced by soft blue and red on both the signage and in the polished floor tile below. The baggage claim area on the lower level is greatly expanded, and the glass walls around it bring in light while extending the space. "This may be the place regular travelers will appreciate most," Rayfield says. "It used to be so dark and cramped, and now, it's bright and open."

The work at Richmond International was moving along when the terrorist attacks of 9/11 brought airport projects across the nation to a halt. "Everything up until then had been capacity, capacity," Rayfield says. "Then it was security, security."

"We changed some things but mostly we did things right

Wilson Rayfield





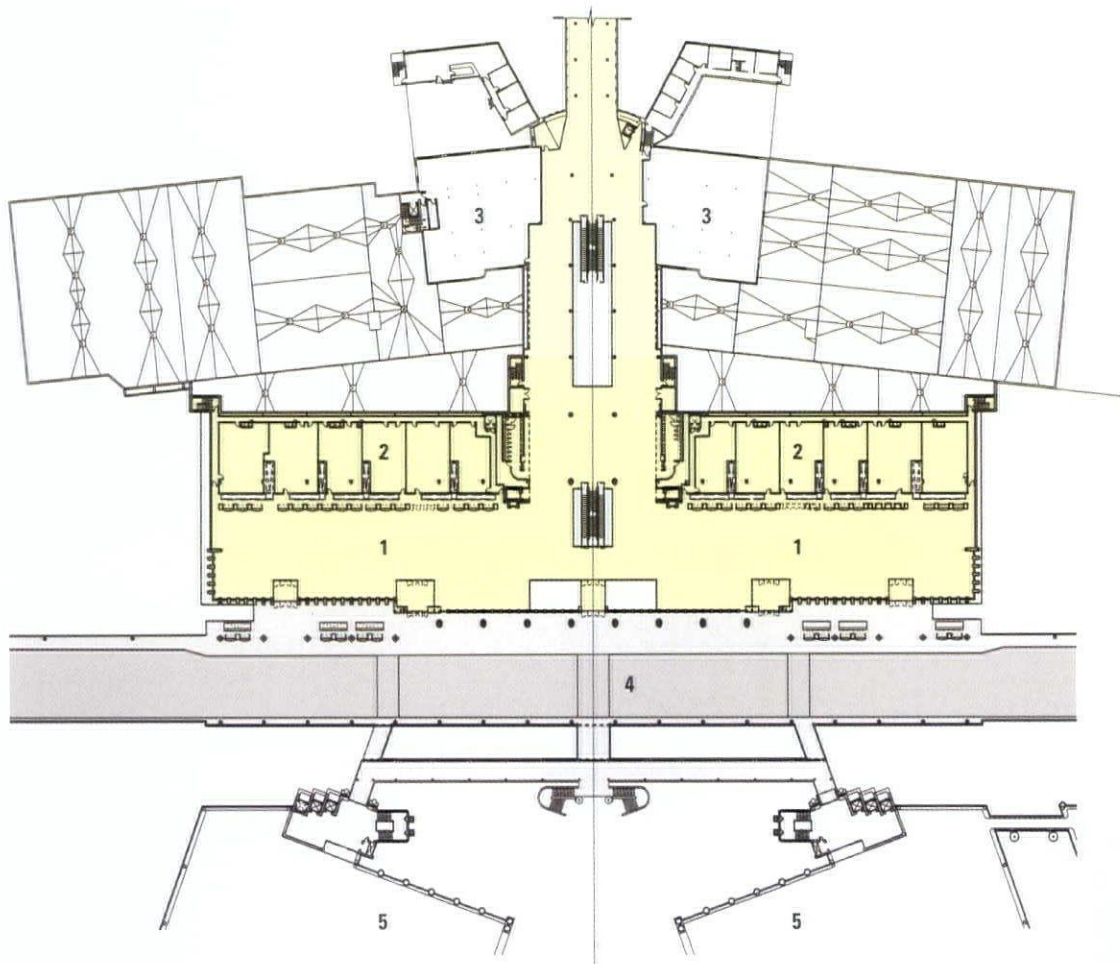
Bricks and concrete at ground level and glass and steel above conveys the region's ubiquitous, historic material, but also its ambition for the future.

away that we'd planned to phase in over time," he says. "They had to put in a lot of expensive equipment but the impact overall was not huge." Airport design has always been subject to lots of oversight and 9/11 brought an additional layer. "But [security officers] have been straightforward. We interface with them directly," Rayfield says.

As design and construction proceeded, architects and engineers did encounter some unusual challenges. "The curved roof with the long-span trusses is the terminal's most interesting structural element," says Dave Spriggs of Draper Aden Associates, the structural engineer of record for the project. But the one key decision in terms of holding time and cost in line is invisible today. "We re-engineered the foundation system to use geopiers because the old commercial and industrial site held so many surprises underground," Spriggs says. Geopiers, constructed by excavating a shaft and filling it with compacted aggregate, were particularly useful here, as the soil below was not dense enough to support a building of this size.

"They kept running into stuff from old buildings. With the geopiers instead of piles, we were able to better deal with the unknowns. We could accommodate the obstructions." Rayfield and Spriggs agree that executing construction in phases on a working airport was the biggest challenge. The documents on phasing alone ran into hundreds of sheets.

The new facility helped lure low-cost carriers including AirTran and Jet Blue into what had been one of America's most expensive airports. Fares dropped immediately, and for the first nine months of 2007, passenger traffic at the airport was up 47 percent from the same period in 2004. The airport has room to grow to accommodate more carriers and travelers. But in the ever-changing air travel industry, you never quite know what the future will bring. "We were so totally geared toward capacity and we have all this room for additional ticket counters," Rayfield says, "but already we're seeing that online ticket purchases technology may eliminate that need. This is such a dynamic industry. At airports, you're never finished."



Second Floor Plan



- 1 Ticketing Lobby
- 2 Ticketing Offices
- 3 Administration Offices
- 4 Departures Curbside
- 5 Parking Garage

Project: Richmond International Airport, Terminal Expansion

Architect: Gresham Smith and Partners (David King, AIA, division vice president; Wilson Rayfield, AIA, principal; Chris Yago, AIA, associate; Julia Rayfield, CID, associate)

Consultants: URS Construction Services (program manager); Draper Aden Associates (structural engineers); Dunlap and Partners (mechanical, electrical, and fire protection engineers); Delta Airport Consultants (civil engineers)

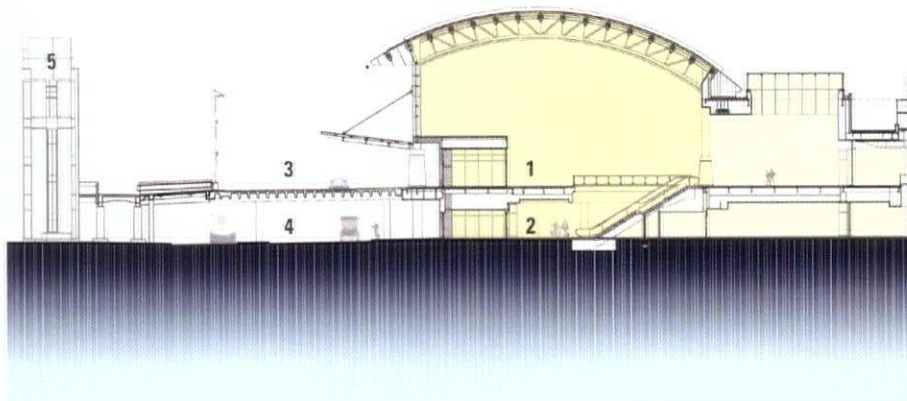
Contractor: Hunt Construction Group

Owner: Capitol Region Airport Commission

RESOURCES

Contributing Advertisers: **ARCHITECT:** Gresham Smith and Partners (see ad, inside front cover); **STRUCTURAL ENGINEER:** Draper Aden Associates (see ad, p. 34); **MECHANICAL, ELECTRICAL, and PLUMBING ENGINEERS:** Dunlap & Partners (see ad, p. 34); **PAINT:** Sherwin Williams (see ad, p. 34); **MASONRY CONTRACTOR:** Masonomics (see ad, p. 4); **SPECIAL INSPECTIONS:** Schnabel Engineering (see ad, p. 9); **UNIT MASONRY:** Shade and Wise (see ad, p. 9); **PHOTOGRAPHY:** Chris Cunningham Photography (see ad, p. 34)

Other vendors: **PROGRAM MANAGER:** URS Construction Services; **COMMUNICATIONS SYSTEMS:** CSC; **SKYLIGHTS:** United Skys, Inc.; **MILLWORK:** Architectural Casework, Inc.; **CASEWORK:** Compatible Solutions, Inc.



Section

- 1 Departures Lobby
- 2 Arrivals Lobby
- 3 Departures Curbside
- 4 Arrivals Curbside
- 5 Parking Garage

Expanding the Narrative

The American Civil War Center at Historic Tredegar by 3North anchors the riverfront with a new visitor's center and reconstituted exhibit hall.

By Mary Harding Sadler



When former Department of Historic Resources director H. Alexander Wise, Jr. hatched plans in the late 1990s for the creation of a new American Civil War Center, many wondered how much more light could be shed on the subject of the Lost Cause. Other Richmond institutions dedicated exclusively to Civil War History include the Museum of the Confederacy, which opened in 1896, and the United Daughters of the Confederacy's mausoleum-like edifice built in 1957. In 2000 the National Park Service, which owns several nearby battlefield sites, began operating The Civil War Visitor Center at the Tredegar Ironworks.

There's no denying that Richmond's ambience is defined by its historic role as capital of the Confederacy. The Civil War and its associated mythologies infuse the city's *genus loci*, its sense of place. A series of bronze statues of Confederate heroes marks the city's celebrated Monument Avenue. The best known feature of Hollywood Cemetery is a pyramid commemorating the Confederate dead. Painted portraits of Robert E. Lee adorn the

walls of local institutions and plaques on downtown buildings mark where Rebel soldiers were hospitalized.

Fortunately, the American Civil War Center at Historic Tredegar is a multi-faceted gem that presents new and unexpected reflections of the 1860s conflict that continues to animate historians, students, and re-enactors nationwide. Touting itself as the "nation's first museum to interpret the Civil War from three perspectives," this new Civil War Center uses an expanded foundry building to house a dynamic exhibit that surrounds visitors with sights, sounds, and quotations from the War Between the States as it was experienced by unionists, confederates, and African-Americans.

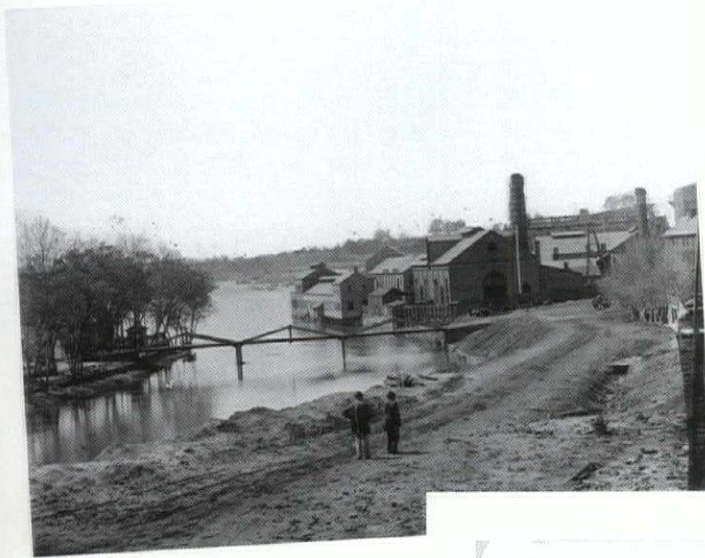
Led by principal Sanford Bond, AIA, 3 North designed a glass and steel entry pavilion at the corner of the 1861 gun foundry built to supply cannon to the Confederacy. The massive brick foundry building that houses the exhibit is carefully preserved in memory of Floyd D. Gottwald, Sr. As chairman of Richmond-based Ethyl Corporation, Gottwald was respon-



Chris Cunningham

The Tredegar site holds countless clues to an industrial history that began in the 1790s.

Chris Cunningham

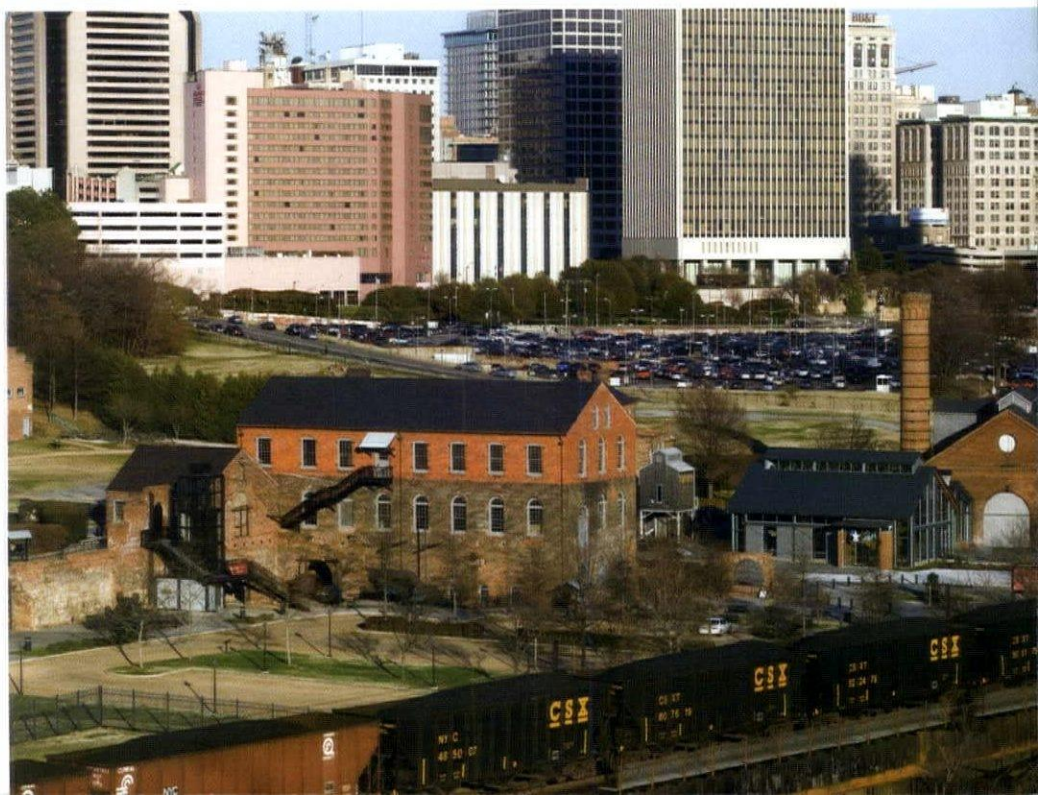


Alexander Gardner's 1865 image before the fall, with foundry at right and the Neilson's Island foot-bridge at center.

Tredegar Ironworks as it appeared in April of 1865. The remnants here, in addition to those from the twentieth century, provided a guide for 3North's intervention.



Courtesy: Library of Congress





sible for a meticulous reconstruction of the foundry building after a 1970s fire destroyed its gable roof.

3 North has placed the handsomely articulated new entry and shop on 1994 concrete and bluestone paving installed for the failed Valentine Riverside project, and melded the addition with fragments of turn-of-the-twentieth-century industrial structures and the 1861 foundry to create an elegant setting for the Center's primary exhibit, *In the Cause of Liberty*.

Initial planning for the American Civil War Center resulted in drawings of a separate museum building north of the foundry. When funding projections fell short of budget demands the owners requested proposals for a design-build solution. The selected team of Conquest Moncure & Dunn, Inc. and 3 North PLLC submitted a concept that placed the museum shop at the Foundry Building's northwest corner and cocked the entry pavilion at an angle dictated by nearby industrial ruins. The addition's massing echoes the monitors and gabled roofs

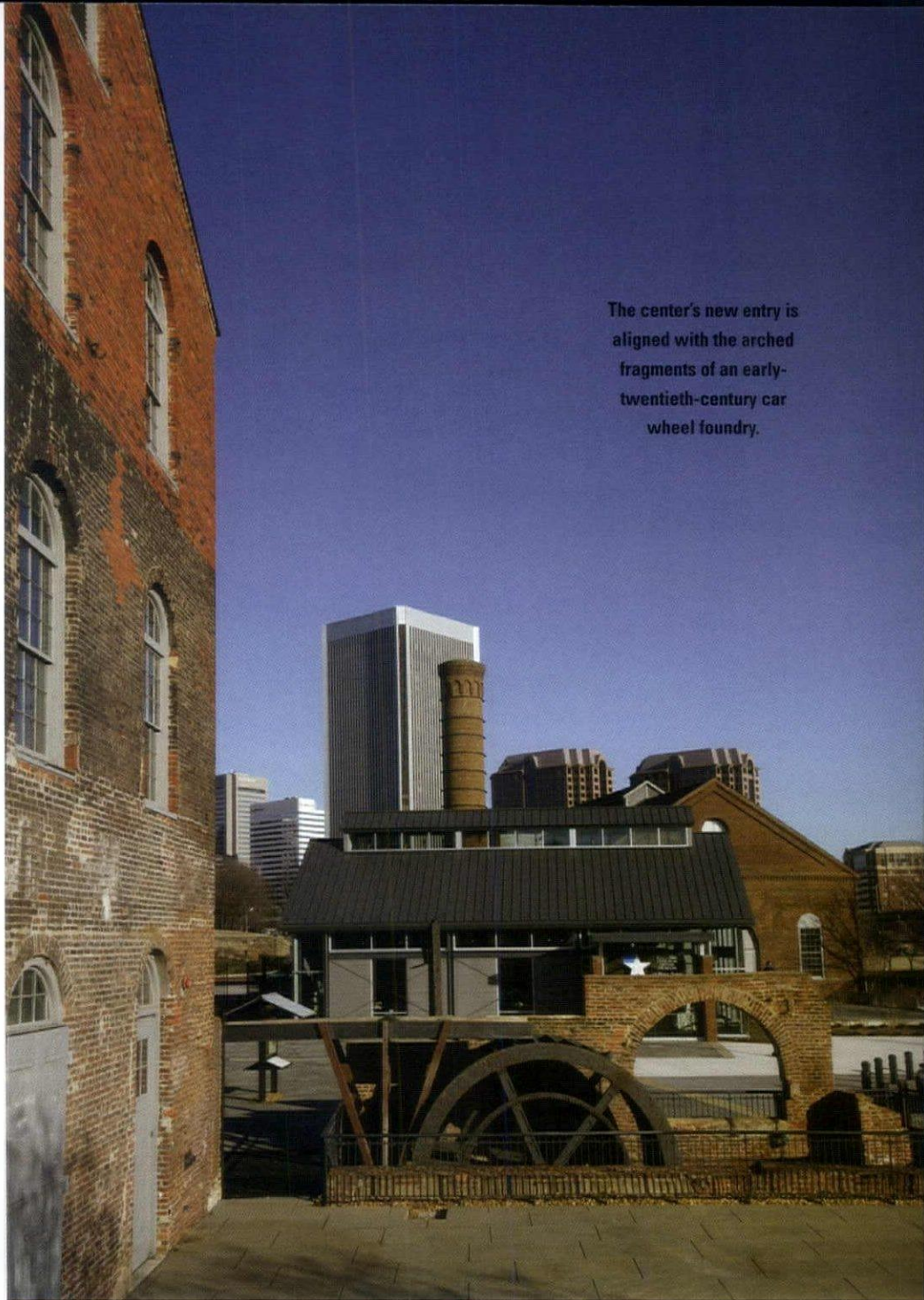
of the foundry building and of other buildings now lost, whose footprints are indicated by exposed aggregate pavers.

The center's new entry aligns with the arched openings of two architectural remnants, both fragments of an early-twentieth-century car wheel foundry. One arch stands between the foundry and the parking area, and the other is internalized as an arched gateway to the exhibit. The low slate roof of a 1920s sand shed projects at an angle over the ticket desk. Portions of the sand shed's volume were used as restrooms following the 1970s restoration. Now updated, they continue to serve the same purpose and are screened from public view by a partition that encloses the building's electric panels.

The ironworks' historic industrial character dictated a restrained palette of materials, finishes and colors. Structural members and infrastructure components are exposed throughout. The range of colors used throughout the building is determined by the indigenous qualities of the materials. The struc-



The entry pavilion (above) is lit by windows that frame views of the James River. Zinc panels flank the glazed openings and brick remnants frame the entry.



The center's new entry is aligned with the arched fragments of an early-twentieth-century car wheel foundry.

tural steel is painted black while the steel angles used to mount the exhibit panels are gray. Lightly stained fir roof decking is exposed within the museum shop, just as the stained wood decking is exposed within the historic foundry building. The brushed zinc panels of the addition's exterior skin distinguish it from the rest of the site's built environment.

While the interior of the entry pavilion is brightly lit from huge windows that frame views of the James River and Haxall Canal, lighting in the foundry's exhibit area is limited to track lights. The entry pavilion invites visitors to place themselves in the larger context of the historic industrial setting at the river's edge. In contrast, deliberately focused lighting in the museum channels visitor's views inward to the carefully sequenced illustrations, photographs, timelines, maps, artifacts, and movies that fulfill the center's educational mission.

The exhibit is mounted on a two-level steel platform set ten feet away from the historic walls of the foundry building



Inside the new gift shop and ticket area historic arched openings frame the entry to the exhibit space beyond.

and supported by auger piles. The full volume of the building with its massive wood roof trusses is fully understood at the perimeter and from the mezzanine level. The varied scale of the exhibits from bullets, to jackets, to life-size photographs, to staggered twenty-five-foot-tall banners, and the range of media used to tell the War's stories result in a compelling museum experience.

David Dutton, the Center's former Chief Operating Officer, observes that "this is not supposed to be a quiet museum, but one whose sounds can remind visitors of the noise generated by industrial activities that occupied the foundry for a century and a half." Sounds from the exhibit's several films and recordings blend unexpectedly within the exhibit area, and are mixed with the clanging of color-keyed metal pegs that visitors lift to reveal facts related to the Civil War's human toll.

A key goal of the exhibit design by the PRD Group Ltd. is to encourage visitors' interaction. During the first video, viewers address the causes of the Civil War by pressing buttons in the arms of their seats. At the end of the exhibit, note paper and pencils are provided as an invitation for personal observations that are posted for future visitors to read.

The evolution of the Tredegar Ironworks property is more layered than meets the eye. The uniquely warped topography and its collection of buildings, ruins, and industrial remnants hold countless clues to an industrial history that began in the 1790s when the Kanawha Canal formed a path around the James River's falls and offered the potential for hydraulic power. As visitors experience the site today, the complex holds two Civil War museums on a hillside park shaped by the remnants of an industrial past. The new American Civil War Museum at Historic Tredegar continues a public use of the ironworks property that began in the mid-1990s. Tredegar's current use as a

public park and museum site contrasts sharply with the gritty industrial uses – mills, workers housing, tannery, foundries, and assorted support buildings – that once carpeted the property.

Neatly anchored to its riverfront site, 3 North's entry pavilion quietly asserts a contemporary aesthetic. The American Civil War Center at Historic Tredegar gives fresh meaning to an old subject and new expression to the conventions of museum architecture.

Project: The American Civil War Center at Historic Tredegar

Architect: 3North, PLLC (Sanford Bond, AIA, senior principal; Jill Nolt, associate; Jason Duifilo, associate)

Consultants: Dr. David W. Blight; William E. Fleming; James M. McPherson; Dr. Emory M. Thomas (historians); Paul Muller Engineering Associates (structural engineer); Bohannon Staley and Associates (mechanical engineer); PRD Group, Ltd. (exhibition consultants); Design & Production, Inc. (exhibit fabricator)

Contractor: Conquest, Moncure, & Dunn, Inc.

Owner: The American Civil War Center at Historic Tredegar

Land Owner: NewMarket Corporation (formerly Ethyl Corporation)

RESOURCES

Contributing Advertisers: **PHOTOGRAPHY:** Chris Cunningham Photography (see ad, p. 34)

Other Vendors: **EXHIBIT CONSULTANT:** Kym S. Rice; **MEDIA:** Pyramid Studios; **LIGHTING:** LSI; **LIGHT INSTALLATION:** Lighten Up; **MOUNT MAKERS:** Para Mounts; **ELECTRICAL WORK:** Tolley Electric; **PRINTING/GRAPHICS:** Rieger Imaging; **BOOKSHOP GRAPHICS/SIGNAGE:** Graphics Gallery



Site and Building Plan



Both the American Civil War Center's alignment with extant foundation lines (in plan, above) and its permanent exhibit *In the Cause of Liberty* (right) reveal several histories simultaneously.

Photos: Chris Cunningham





Double Entendre

The Lukmire Partnership's Shirlington Library and Signature Theatre sets the stage for mixed-use development in Arlington County.

By Lisa Goff

Most town centers in Northern Virginia are post-modern attempts to evoke a small-town past. Predictable mixtures of brick, cornices, and columns often produce effects no more memorable than the average megamall. But thanks to The Lukmire Partnership, the Village at Shirlington is enjoying a different fate.

In March 2007, the Shirlington Library and Signature Theatre opened at the foot of Campbell Avenue, the downtown's main thoroughfare. The modernist sentinel is a signature building in more ways than one. Rather than looking backward to an imagined past, the building reflects the forward-looking sensibilities of its two users: a branch library committed to high-tech information delivery, and a regional theater with a national reputation for innovation.

"Both clients insisted upon a design that would make

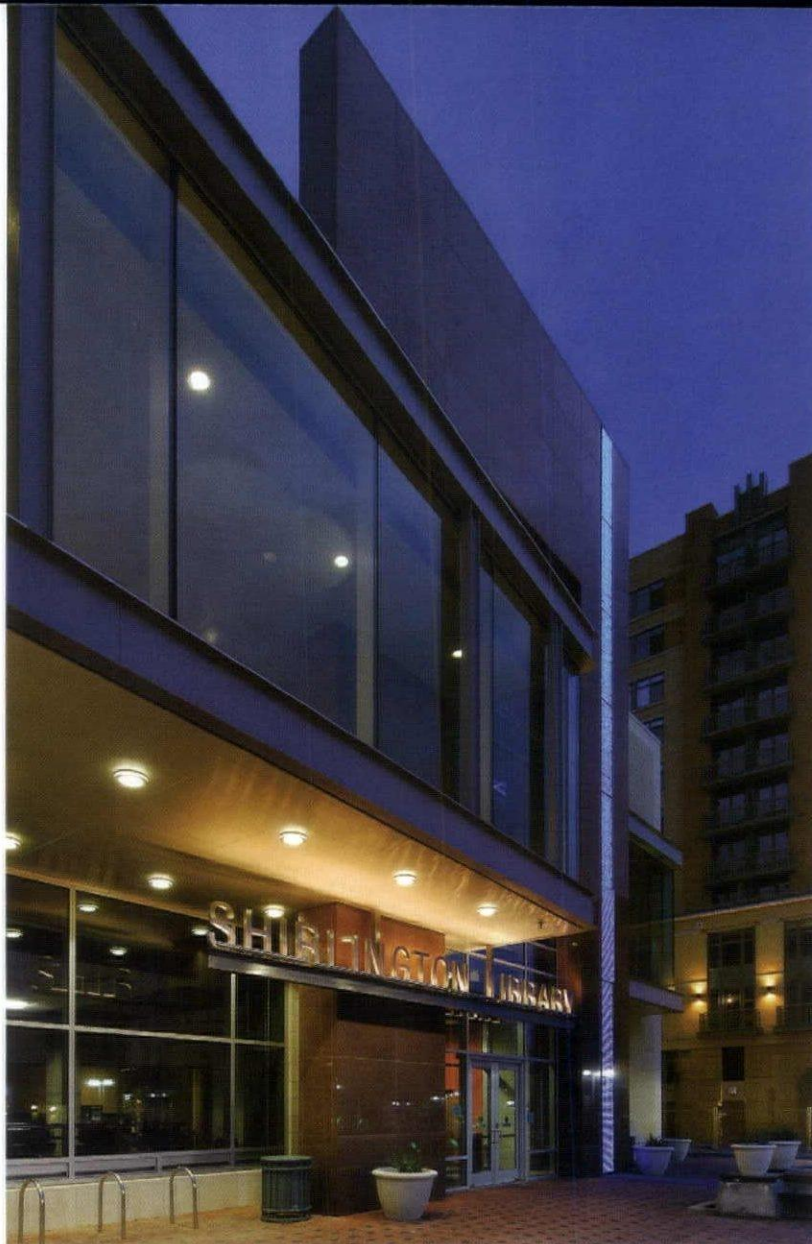
them credible in the twenty-first century," says Lukmire partner William Evans, AIA. A vocal cadre of Shirlington residents, however, demanded a more traditional, post-modern treatment. "There were some bitter fights," says Evans. But Arlington County, a partner in the public-private development, supported the architects' vision through two years of public hearings. The result is a distinctive architectural landmark that sets Shirlington apart from nearby suburbs.

The facade of the \$16.7 million building is rendered in rose granite, exposed concrete, glass, and steel. The classic modernist materials unify the two parts of the building, which fronts a small and undistinguished plaza of red bricks done by project partner Federal Realty Investment Trust Corp. (A river rock and mosaic fountain, currently under construction, may enliven the space.)



Eric Taylor

The project's modernist design distinguishes downtown Shirlington from other Northern Virginia suburbs (left and right). Exposed ductwork and electrical conduits in the second-floor theater lobby (below) preserve the gritty industrial feel of the company's former home, a converted auto body shop.

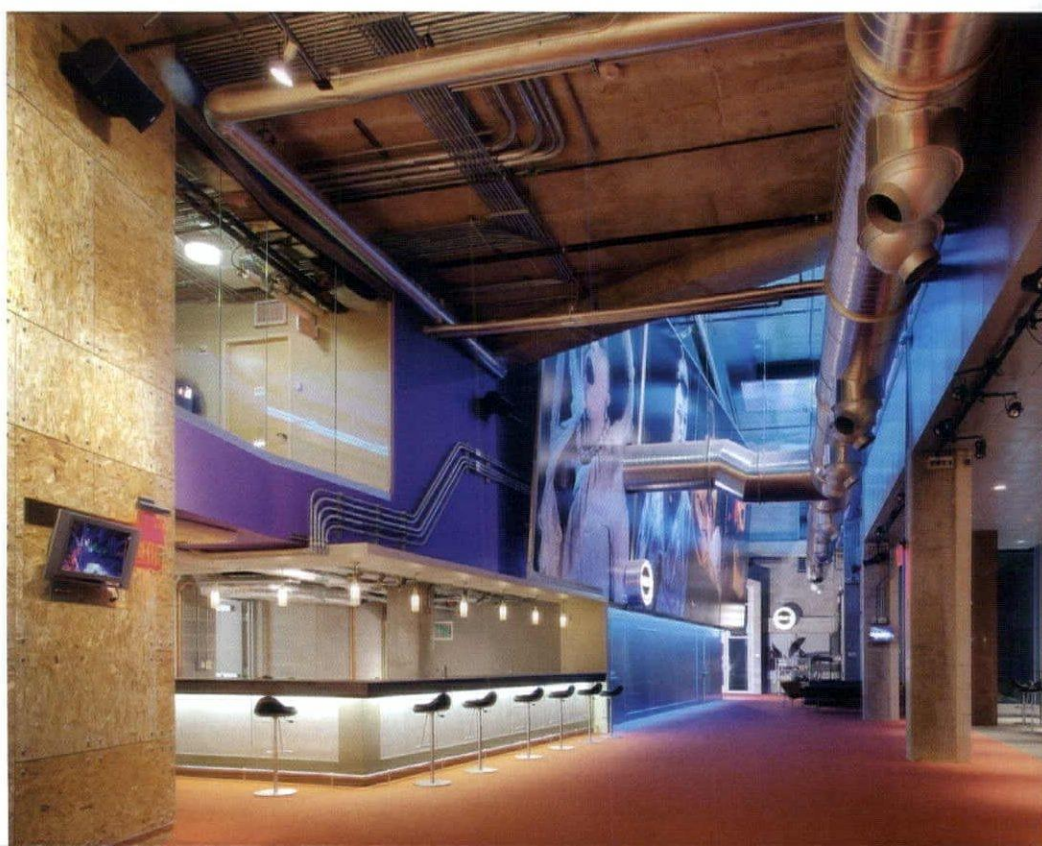


Eric Taylor

The overscaled facade weaves vertical and horizontal elements of concrete and glass, visually dominating taller adjacent buildings. "We had to find a way to make the library and theater prominent without being the biggest kids on the block," says Evans. At the second story, the protruding theater lobby serves as a horizontal "bridge" between the building's two users. The almost completely transparent glass front encourages a continuing dialog between plaza and lobby, patron and pedestrian. "It's promenade as entertainment," says Evans.

Originally, Lukmire designed a single entrance to the building, which is LEED-certified. But the two users demanded separate entrances that announced their identities. The library, in particular, was concerned that it not be overshadowed by its more dramatic roommate. Lukmire introduced two ver-

Boris Feldblyum





VOA Associates used rough and polished surfaces to create visual tension in the Signature Theatre stairwell, which leads to two black-box theaters on the second floor. The juxtaposition reflects the theater's transition from a regional upstart to a nationally acclaimed company.



Vertical rose granite slabs mark the entrances to the library and the theater. At night the backlit Signature sign welcomes theater-goers, while a blue stripe of LCD lights draws attention to the library.

25

tical granite slabs, one near each entrance. They extend beyond the roofline and appear to pierce the building, a visual effect that is echoed in the both the theater and library lobbies. The tall motif is especially important for the Signature Theater entrance, which is located to one side of the principal mass of the building, and off-center from the view down Campbell Street. The shaft becomes a banner for the theater's sign, which is backlit with an electric, red-orange wash. Another lighting effect – a river-like stripe of LCD lights that crawl up the elevation – marks the entrance to the library.

Both interiors are minimalist. The 15,000-square-foot library immediately telegraphs its techno savvy with a bank of 28 public-access computers right inside the front door. "Libraries nationally are on a search for relevance, and we wanted to advertise the technology," says Evans. The next thing a visitor sees in the airy, two-story space are do-it-yourself checkout counters, followed by rows of barcoded DVDs and CDs. A visitor must persevere past several exposed, disappointingly mottled concrete columns to the rear of the first floor in order to encounter actual shelves of books. An adjacent lounge for adults looks out on a 10-foot retaining wall that hides a bus transit yard beyond, and opens into a multi-media meeting room that is transparent on both sides.

The 17-foot ceilings were meant to recall grand reading rooms from days gone by, but the effect is tempered by the heavy foot traffic around the computer stations and the positioning of the sitting area in the rear, where it feels somewhat of an afterthought. More successful is the theme of transpar-

ency, which invites an ongoing interchange between library patrons, theater-goers, and passersby. From the plaza pedestrians can see the bank of flickering computers, supported by a gleaming steel and black Corian counter. Above, the red letters of a digital news ticker streams with information about current events, inviting pedestrians to peer inside even after the library is closed. Indeed, passersby can see all the way through the library space, out the back windows to the retaining wall, where the blue LCD stripe on the facade – a piece of public art called "Flow" – is repeated in triplicate.

The Washington, D.C., office of VOA Associates Inc. designed the layout and interior finishes for the 38,000-square foot theater. Particle board, concrete block, and metal piping echo the gritty industrial feel of Signature's former home in a renovated auto body shop. "The goal was not to lose the edge of the garage space," says VOA design architect Pablo Quintana. "But the design also needed to signal that the company had grown up." Quintana expressed that tension with materials that "juxtapose the raw and the polished." Luxurious carpets exist alongside rough concrete, elegant glass light fixtures provide a counterpoint to industrial metals.

Quintana says Signature co-founder and artistic director Eric Schaeffer and his staff contributed numerous design ideas, including the two-story billboard that hovers over the entrance to the main stage. Scenes from current plays are visible from the plaza outside, turning the lobby into an advertising space. "More than the backlit sign, these billboards are the face of Signature Theatre," says Quintana, who says he has rarely had



A wall of rear windows floods the Shirlington Library with natural light. Lukmire's design combines the spirit of grand reading rooms of the past with modernist materials like concrete. The open, multi-purpose space accommodates not only books but computer terminals and several meeting areas for community events.

a more involved client. "We took the design process out of the office to the [former] theater," he says. "They would literally put the architects on stage, turn the spotlight on us, and say 'so, what have you got?'" says Quintana.

Lukmire sculpted the major interior spaces, including the street and upper lobbies, the stairwells and Signature's two black box theaters. Like the library, the hallmark of the theater interior is transparency. Large glass windows put the street-level lobby and box office on display. Upon entering the lobby, patrons are presented with an imposing three-story steel staircase, which leads the eye upward to the grant second-floor lobby. "Climbing it provides a sense of ceremony, and invitation to the show," says Evans.

Three stories tall, the same height as the main stage space, the lobby runs the length of the building and overlooks the plaza below. Both the 250-seat main stage and a second, smaller 125-seat theater open off the lobby, which overhangs the plaza below. Lukmire had to fight to retain the large 8'x14' glass panels, which the contractors wanted to replace with smaller, less expensive panes and additional mullions. They used thicker

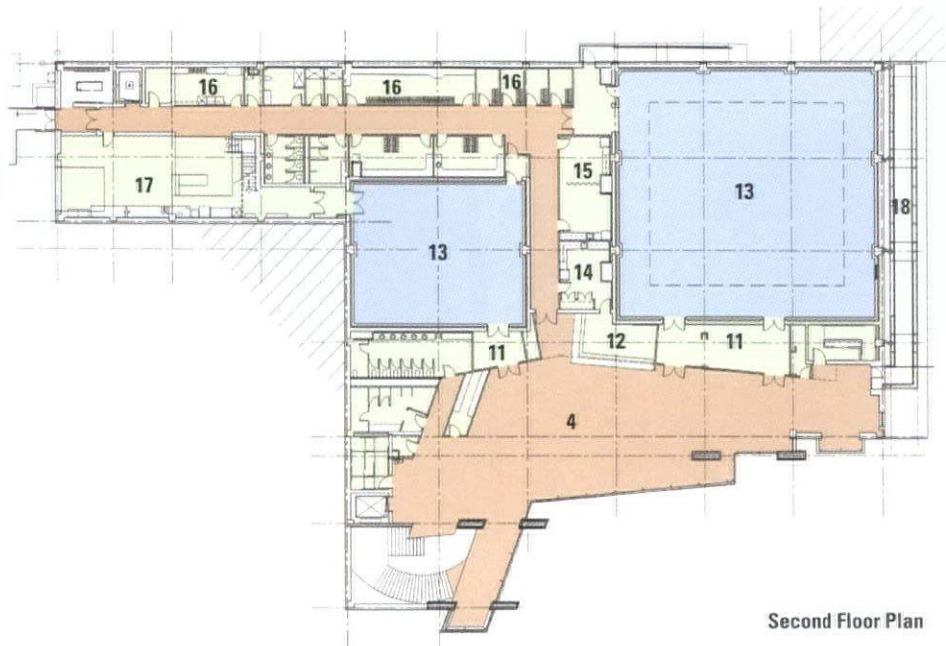
glass instead, making possible the sweeping ground-to-sky views that connect the theater to the plaza, and Shirlington's bustling main street.

Lurking unseen – and more important, unheard – behind the visual excitement of the theater lobby are the acoustical gymnastics that make it possible for two black box theaters and a library to share one space. In addition, the building is directly below the flight pattern for Pentagon helicopters, and nestled alongside the I-395 traffic corridor. Finally, Signature performers are never amplified, a tradition subscribers count on. To insulate the theater from the noisy outdoors, and keep theater noise from reaching the library directly below, the architects floated independent concrete and masonry containers, complete with separate roofs, which in turn were contained within the building's own concrete and masonry envelope. "Imagine an egg crate floating inside of another egg crate," says Evans, who credits close coordination between Lukmire, VOA, and a small army of consultants with the successful outcome. Floating floors, sound chambers for the HVAC equipment, soft connections for piping and conduit, sound-tested air

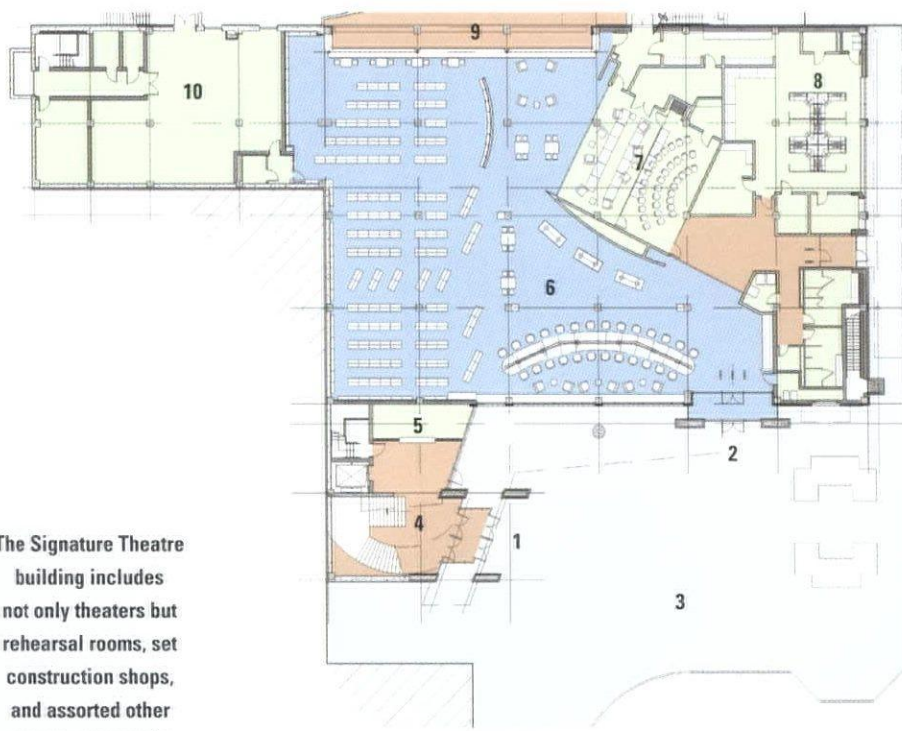
handlers, and oversized lined ductwork helped to further isolate the black box theaters, rehearsal spaces, and backstage circulation routes.

Further engineering pyrotechnics were required when Signature announced, months after final building plans were approved by Arlington County, that it needed an additional floor to accommodate rehearsal and support space. Lukmire squeezed it in, shaving a few inches off the existing three floors and creatively tucking building systems into every nook and cranny. "We snaked ductwork where God never intended ductwork to go," says Evans.

The Village at Shirlington is a wash of new construction, which could multiply if the county re-zones a nearby industrial area for entertainment use. None of the buildings rising on Campbell Street match the dignified geometry of the library and theater, although several make gestures toward it with industrial ornamentation or big windows. A variety of heights, from three stories to 10, makes the local scale seem inconsistent in a jarring way. But luckily, center stage in downtown Shirlington will always belong to the Shirlington Library and Signature Theatre.



Second Floor Plan



First Floor Plan

The Signature Theatre building includes not only theaters but rehearsal rooms, set construction shops, and assorted other support spaces. An elaborate egg-crate structure insulates the performance spaces from the noisy outdoors.



- | | |
|----------------------|--------------------------------|
| 1 Theatre Entrance | 10 Main Mechanical |
| 2 Library Entrance | 11 Vestibule |
| 3 Plaza | 12 Concessions |
| 4 Lobby | 13 Studio |
| 5 Ticket Sales | 14 Kitchen |
| 6 Library | 15 Green Room |
| 7 Multi-Purpose Room | 16 Dressing Room |
| 8 Work Room | 17 Scene Shop |
| 9 Japanese Garden | 18 Pedestrian Bridge to Garage |

Project: Shirlington Public Library and Signature Theater

Architect: The Lukmire Partnership, Inc. (William Evans, AIA, principal designer)

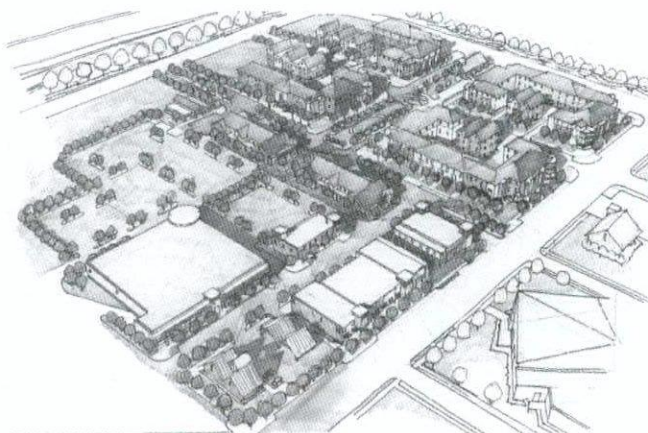
Consultants: S3E-Klingerman, Inc. (Donald Klingerman, principal); Shen Milsom & Wilke, Inc.; Talaske Associates (acoustic engineers); VOA Associates, Inc. (theater interior design); William H. Gordon Associates (civil and site engineering); McDonough, Boyland, Peck (commissioning engineer)

Contractor: Sigal Construction Group

Owner: Arlington County Board of Supervisors

RESOURCES

Vendors: **DOOR HARDWARE:** A.G. Mauro; **EXTERIOR LIGHTING:** Alliance Lighting for Louis Poulsen Light Fixtures; **MASONRY:** Capitol Brick; **PAINT:** Duron Paints; **VINYL FLOORING:** Forbo Flooring North America; **ART CASES:** Hopes Windows, Inc.; **INTERIOR ROLLER SHADES:** MechoShade; **ENTRANCE/STOREFRONT:** Amco Metal Products, Inc.; **SIGNAGE:** Art Display, Inc.



Architect: Arc Studio, Newport News
Project: New Urbanism Concept, Newport News

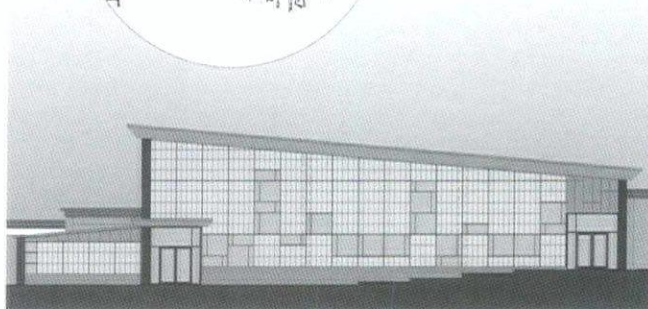
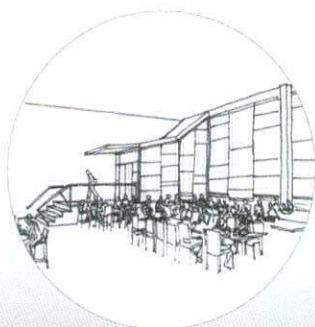
The City of Newport News solicited designs for an 11+ acre parcel at the northern end of the Southeast District for future major urban revitalization in the area. The plan consists of office, commercial, residential, mixed-use and retail space.



Architect: Baskervill Motorsports, Richmond
Project: Cayuga International Speedway

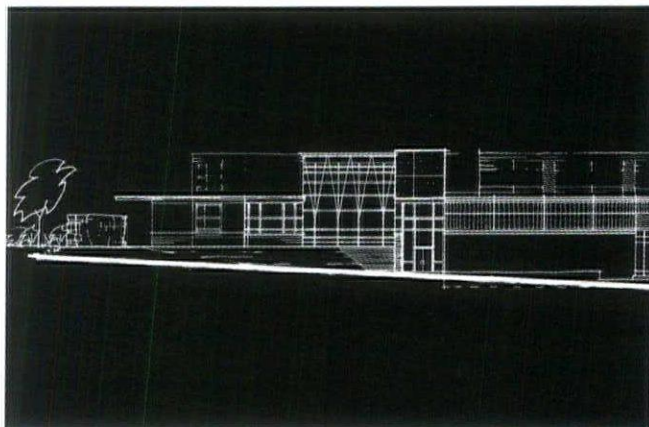
Baskervill was retained to design a state-of-the-art multi-use entertainment and sports racing facility near Toronto, Canada. This design will incorporate VIP areas, box seating, hospitality rooms and an extensive public midway plaza. Tel: 804-343-1010 / www.baskervill.com

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Architect: BCWH Architects, Richmond
Project: Varina High School Cafeteria Addition

The 6000 s.f. Varina High School cafeteria addition, containing additional seating for 300 students, a third serving line, a teachers' break room and restrooms, will connect the two existing dining areas. Tel: 804-788-4774 / www.bcwh.com



Architect: BeeryRio Architecture + Interiors, Springfield
Project: Carderock Elementary School

The proposed new building unifies the natural features of the site with geometry. Part of the material palette is derived from the local Carderock stone and the wooded surroundings. Project will be LEED registered. Tel: 703.426.9057 / www.beeryrio.com



Architect: Clark Nexsen, Norfolk

Project: Foreman Field Football Complex for Old Dominion University

This is a stadium upgrade project with a new game-day building and 725 car parking complex. The stadium will seat 20,000 for the new Division 1A ODU Football team. Opens fall of 1999. Contact: David Keith at dkeith@clarknexsen.com



Architect: CMSS Architects, PC, Virginia Beach, Reston, Richmond

Project: State College Town Center at Toftrees

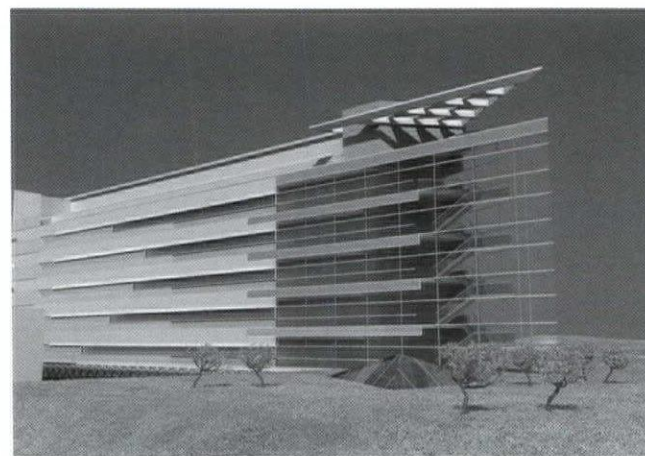
Located in State College, PA, this new 715 acre, mixed-use development will feature 500,000 s.f. of retail space, more than 1,100 residential units, 3 upscale hotels, and limited commercial office space. Tel: 757-222-2010 / www.cmssarchitects.com



Architect: DJG, Inc., Williamsburg

Project: Old Point Townhomes for Hampton Redevelopment & Housing Authority

This infill project is focused around green space. Single family homes line the site perimeter, in keeping with the existing fabric. All units will be EarthCraft certified for sustainability. Tel: 757-253-0673 / www.djginc.com



Architect: DMJM Design, Washington, DC

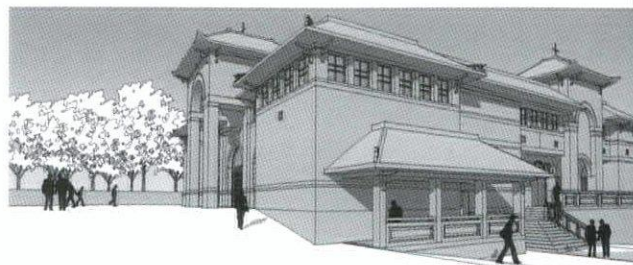
Project: Army National Guard Readiness Center Addition

DMJM Design, in association with CH2MHILL, is providing a full range of architecture, planning, engineering and interior design services for this project in Arlington VA. The project is a 250,000-s.f. headquarters facility targeted for LEED NC Silver. Tel: 703-682-4900



Architect: Dominion Seven Architects, Lynchburg
Project: New Residence Lynchburg

This is a new residence for a repeat client who desired a residence to reflect her eclectic classical European tastes and to house artwork that she has collected. The design of the home has been configured to fit onto a steeply sloping site with a very restricted building site. Tel: 434-528-4300



Architect: Geier Brown Renfrow Architects, Alexandria
Project: Holy Martyrs of Vietnam Catholic Church

A 1950's era Catholic Church for a predominately Vietnamese parish will be expanded and reshaped through a new exterior that draws from elements of traditional Vietnamese architecture. Contact Joe McCoy, Tel: 703-836-9775 / www.GBRArch.com

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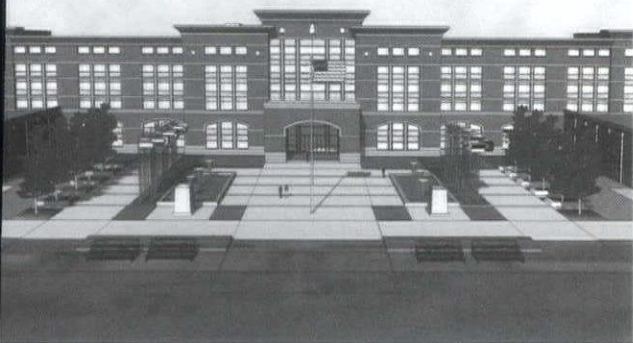
Architect: Gresham Smith & Partners
Project: Arcadian Residence & Resort, Concord, North Carolina

This 13-story, 152-unit residential high-rise offers 1, 2 and 3 bedroom units, two-level penthouse units and corporate suites. The sloping butterfly roof opens periodically to reveal gardens and a rooftop observation deck overlooks the adjoining golf course. Tel. 804-788-0710 / www.gspnet.com



Architects: HKS PC, Washington DC & HKS, Inc., Richmond
Project: North Bethesda Market, North Bethesda, Maryland

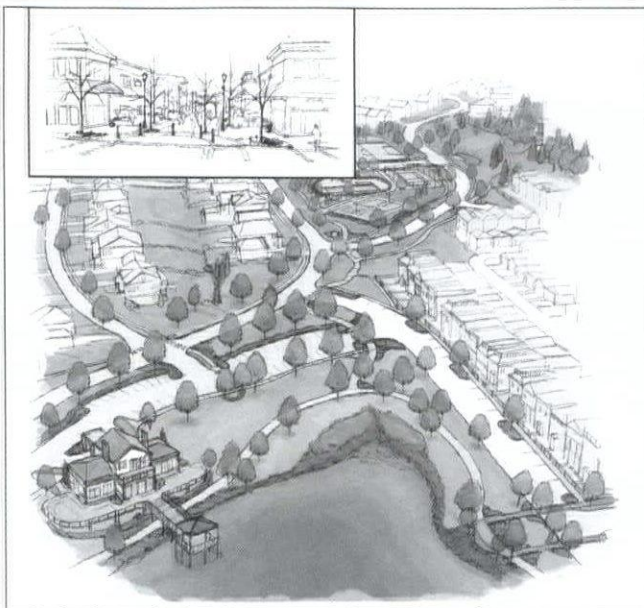
North Bethesda Market is a mixed use development comprised of three buildings above a below-grade parking structure. Roof terraces provide outdoor recreation space for the residents of the 397 apartment units. Tel: 804-644-8400 / www.hksinc.com



Architect: HSMM, Roanoke

Project: Army Maneuver Center of Excellence HQ Renovation, Ft. Benning, Georgia

This 500,000 s.f. renovation includes an auditorium, classrooms, and administrative offices. The existing façade will be renovated to create an image consistent with the building's mission. Contact Michael Brennan: 540-857-3100 / mbrennan@hsmm

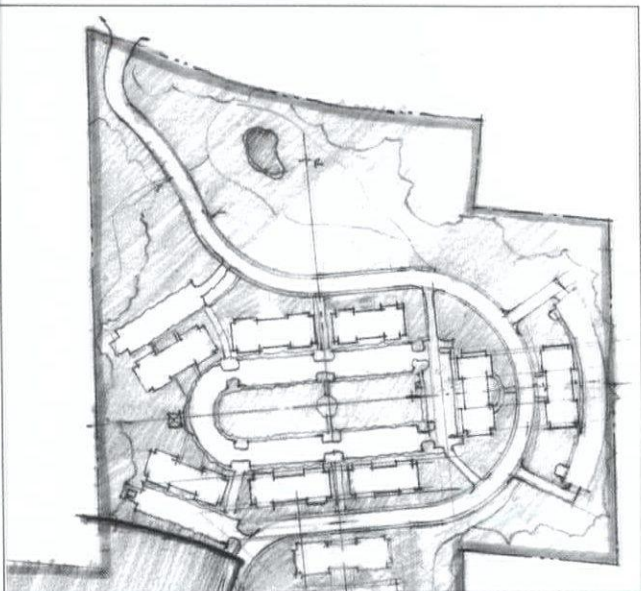


Landscape Architect: Land Planning and Design Associates, Charlottesville

Project: Preston Lakes, Rockingham County

LPDA is working to implement Preston Lakes, a traditional neighborhood development in Rockingham County. Nestled in the Shenandoah Valley, the community focuses on amenity and lifestyle based design with shopping and green space convenient residences. Tel: 434.296.2108 / www.lpda.net

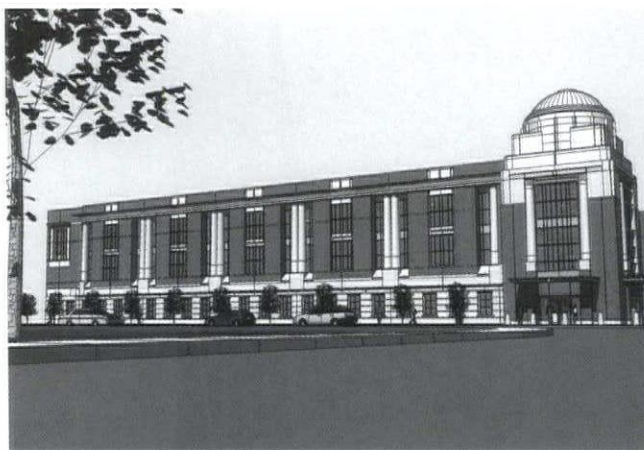
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Architect: Mitchell/Matthews Architects, Charlottesville

Project: Atherton

Atherton is a 160-unit, environmentally responsive, high-end, eco-condominium community situated on a steeply sloping site adjacent to the Blue Ridge Mountains. Tel: 434-979-7550

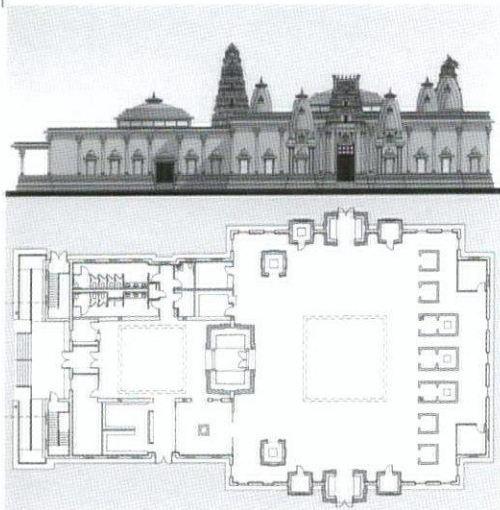


Architect: Moseley Architects, Richmond

Project: Portsmouth Circuit Court Building

This facility, which will anchor a major downtown intersection and provide space for six courtrooms, is configured to accommodate future expansion for all of the city's courts. Tel: 804-794-7555

On the Boards



Architect: nbj Architecture, Glen Allen
Project: Hindu Temple, Richmond

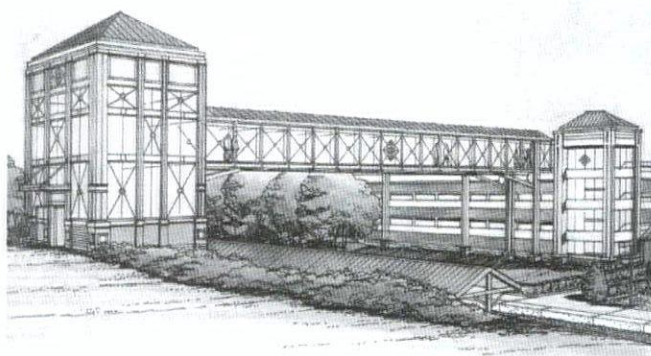
Richmond Hindu temple is designed in authentic Indian Temple Architecture style using sustainable design principals for the local and statewide Hindu Community. The project will be the first of its kind to achieve Silver LEED certification. Tel. 804 - 273 - 9811 / www.nbjarch.com



Firm: Odell Associates Incorporated, Richmond
Project: Reynolds Office Building

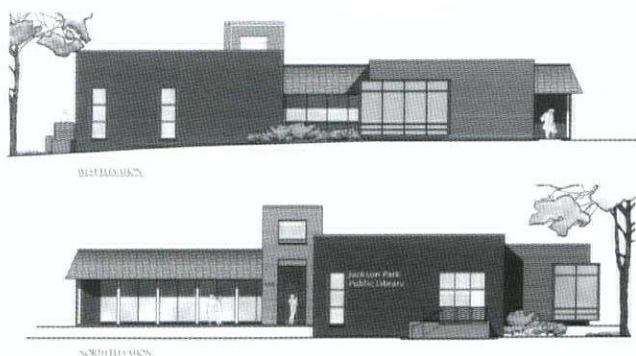
The latest addition to the Richmond corporate campus originally planned by Gordon Bunshaft for Reynolds Metals is a seven-story, 210,000 SF, multi-tenant office building clad in high-performance glass and aluminum panel. www.odell.com

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Architect: PSA-Dewberry, Fairfax
Project: Woodbridge Rail Station complex renovation

A Virginia Railway Express complex that will include a new pedestrian access bridge over the existing tracks and expanded passenger platforms for access to the future mass-transit hub located along the Route 1 edge of the complex. Tel: 703-698-9049



Architect: SFCS, Inc., Roanoke
Project: Jackson Park Library

Part of SFCS and PSA-Dewberry's renovation of Roanoke's libraries to make them more patron-friendly. To the Jackson Park branch, a teen room and community reading room is being added. Tel: 540-344-6664 / tjamieson@sfcs.com



Architect: SK&I Architectural Design Group, Bethesda, Maryland
Project: Lee Center

The project consists of two buildings. The first is a 4-story building with ground floor retail, parking and 3 floors of residential. The second is a 5-story building with ground floor retail, parking and 4 floors of residential. Tel: 301-654-9300 / www.skiarch.com



Architect: Wiley & Wilson, Richmond
Project: Soldier Support Center, Ft. Lee, Virginia

This 84,000 s.f. building will provide training facilities and administrative support for military personnel. Major spaces will include an auditorium, five large classrooms, and an administrative office space for over 220 personnel. Tel: 804-254-7242 / www.wileywilson.com


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Architect: William Henry Harris and Associates, Inc., Richmond
Project: Winfree Memorial Baptist Church, Midlothian

This new Community Life Center for an existing church that is located on Route 60 in the historic Village of Midlothian, includes a 24,000 square foot Multipurpose Center with new Commons connector to the existing Sanctuary. Tel: 800-473-0070 / www.harrisarchitects.org

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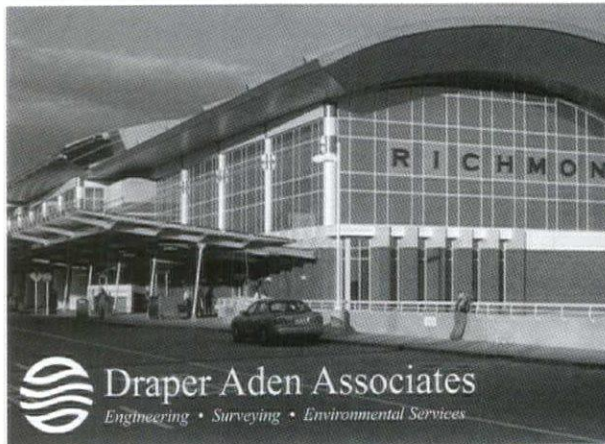
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For architects, there is no building in Virginia that is more sacred than the Rotunda at the University of Virginia. In 1976, a national survey of the profession ranked Jefferson's library as the best piece of American architecture ever. So it should come as welcome news that the university plans to spend \$40 million and six years restoring the Rotunda.

The university's renovation will build upon a thorough historical analysis by preservationist John Waite, one of the best in the business. For its part, the university will proceed reverently, and their stated goals of stabilizing the fabric while bringing the Rotunda back into the daily life of the school are laudable.

Even so, there are questions about renovation, restoration, the uses of history, and the role of memory, for the Rotunda is as much an idea as a physical reality. No one would suggest that this American civic and educational landmark not be restored. Yet, how does one seek, much less find, the *authentic* in a 182-year-old building that was enlarged in the nineteenth century, burned to the walls in 1895 and restored by Stanford White, and then again restored in 1976? And what of the genealogy of the dilettante architect basing his university library on sixteenth-century drawings of an ancient temple that he had never seen?

When the Rotunda was restored in 1976 it was a shocker. After Stanford White's patinated copper dome, the new snow-white topper lacked gravitas (as a far more accomplished designer than Jefferson, White surely deserved a claim to his interpretation



An 1895 fire consumed all but the shell of the Rotunda, but began in Robert Mills' 1853 annex to the north (not pictured). In a failed attempt to save Jefferson's structure, its adjacencies with the Mills annex were dynamited. Stanford White went on to replace the annex with a portico and plaza that many mistake for the building's original entrance.

of the Pantheon). At the time, it seemed that the Rotunda fix-up was a rush job, making it pretty for the visit of Queen Elizabeth. How strange that so many Bicentennial events revolved around the very monarchy from which we declared our independence. In fawning over Her Majesty we put aside the memory of the Virginians who risked everything to be rid of royalty. How much more enlightened it would have been to invite a true anti-colonial revolutionary in the mold of Ho Chi Minh (whose own war of liberation was inspired by the sage of Monticello).

Is the obsessive Jefferson hero worship that demands a further restoration of the Rotunda analogous to the repeated replenishment of embalming fluid in Lenin's corpse? Do we remember the spirit of our past, or just its husk? While

we honor Jefferson for introducing classicism to the antipodal shore, the cult of Mr Jefferson has stultified creative design at his university. Architecture is about shelter and aspiration, about making the world a better place. One wonders what the university's founder would make of Robert Stern's bombastic Georgian business school where future leaders of commerce are cosseted by a country club setting.

The Rotunda's entire history needs to be interpreted. If we wish to honor the spirit of the Rotunda's designer, it is time to think an entirely new building – a future icon. Preserve the quaint historical relic in amber, if need be. But, it is time to hold an open competition to build a bold new tribute to Jefferson.

– William Morgan

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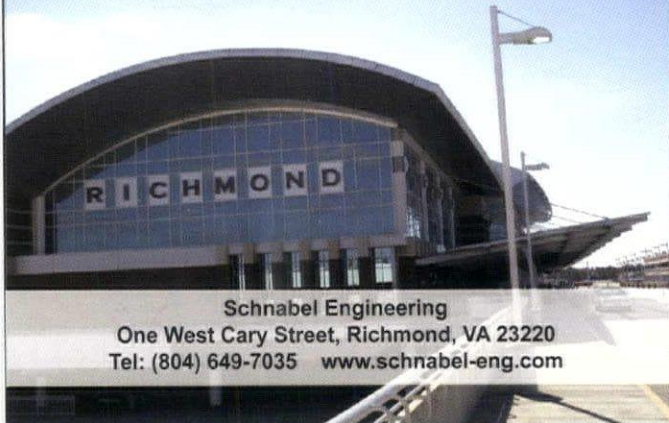


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