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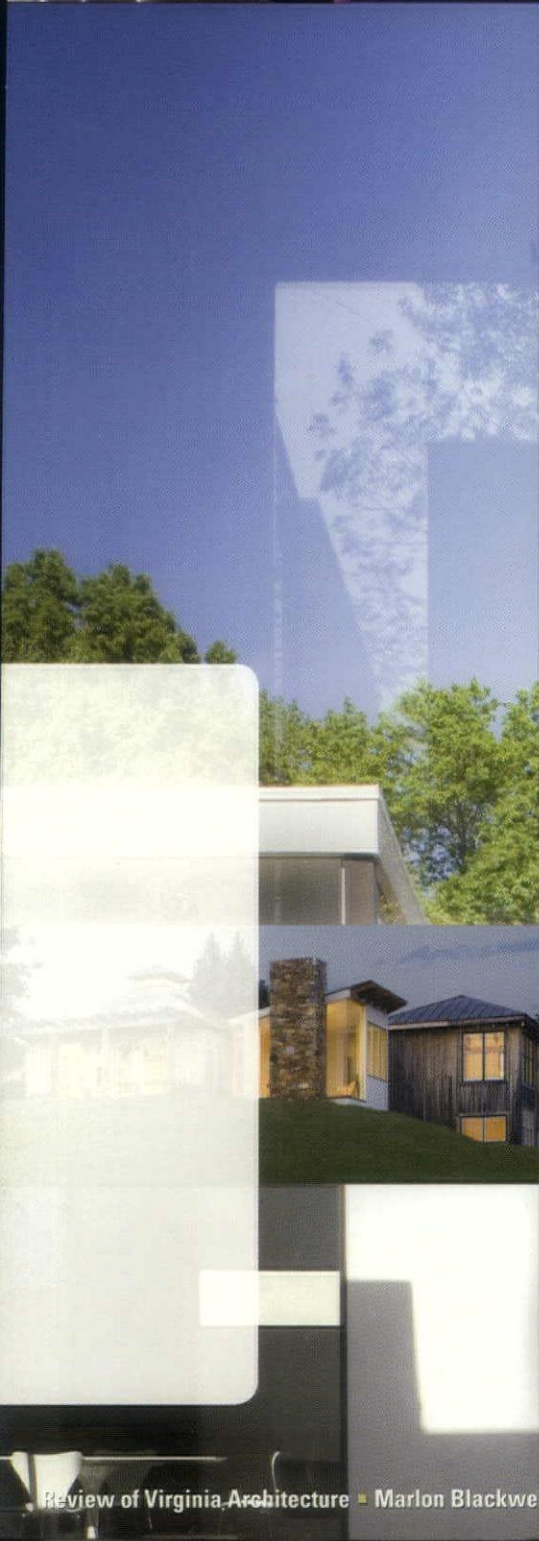
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2008: number two

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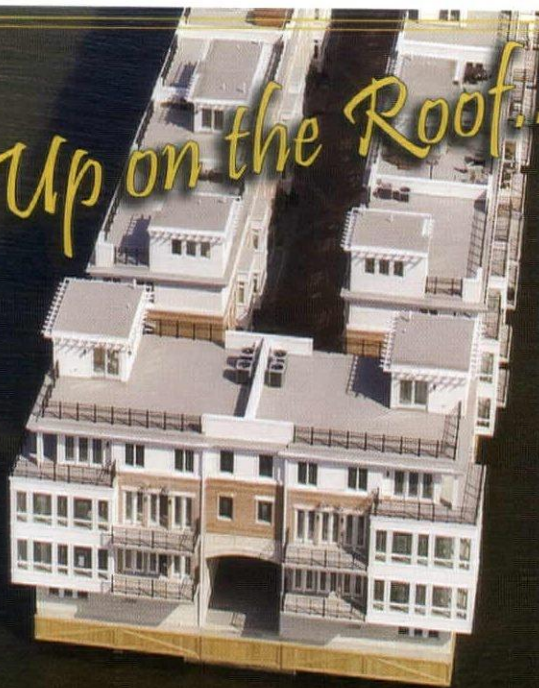
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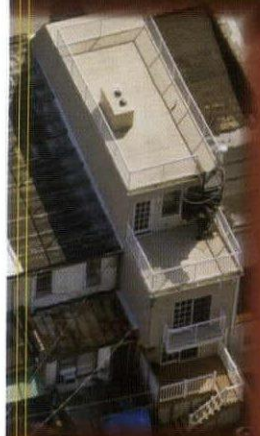
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FROM THE EDITOR

Surveying The Field

Regional identity and lost opportunities are challenging themes throughout "Never Built Virginia," an exhibit of unrealized projects at the Library of Virginia until July 26. In thinking about the commonwealth's architectural endowment, curator Vincent Brooks, Senior Archivist for Architectural Records at the library, asks "what if" of three dozen schemes, ranging from an 1808 manse design (pasted into a copy of Vitruvius) to Haigh Jamgochian's bold, cantilevered towers from the 1960s. In some cases, you wonder if a twist of the Olfa-blade or a turn of the leaded pencil might have pushed these projects in a different direction towards realization.

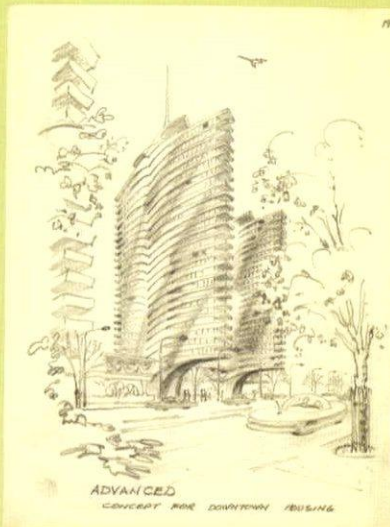
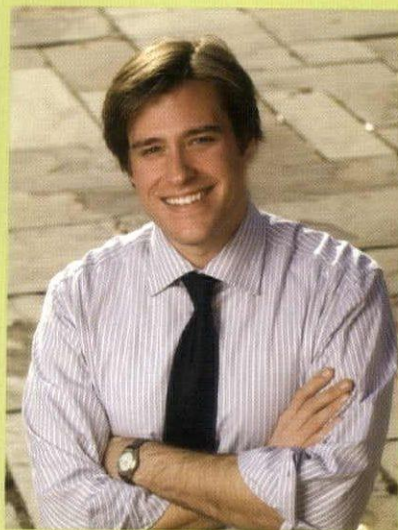
In other cases, it seemed that they were derailed by the politics and economics that lay at the center of any building enterprise. Regardless, what might have been an iconic (or even iconoclastic) contribution to the landscape in another time asks us to consider what these artifacts say about architectural ideals of that time.

Inform's current review of Virginia architecture favors what has been built, and represents more or less successful design or restoration campaigns. But to the extent that architecture can stand for something, these projects all speak about a process, a craft, and a set of embodied ideals. Under review here are the back stories and choices that are made in each design process with the intent of offering insights into the culture of architecture in this state.

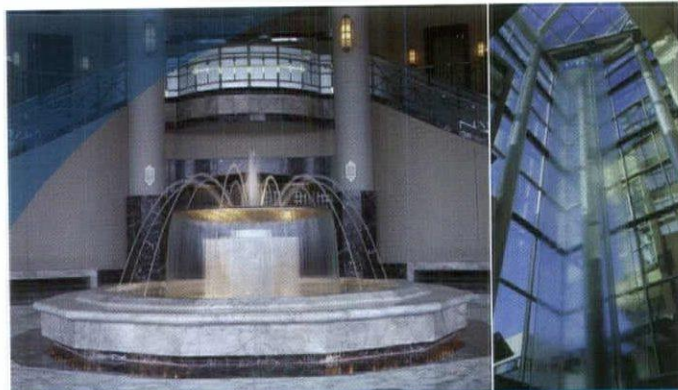
Unrealized works on paper, even if they are robbed of having a functional life, also speak about these things. Suspended as they are between idea and reality, un-built works testify to what we might have hoped to accomplish – the vessel of form as it might have best expressed function or a series of gestures that might have become spaces. A complete picture, then, of any era will include built and un-built work. As "Never Built Virginia" demonstrates, the culture of architecture in any state is sustained by both abeyant ideas and living spaces.

In speaking about Menokin, the architectural historian Camille Wells (consulted on two separate but unrelated stories in the pages that follow) noted that, "History isn't just written by the victors. The survival of a paper trail also makes all the difference." In the larger pursuit of architecture as a process and a product, the paper evidence enriches the meaning of the built evidence that's out there. What we know and experience of Virginia architecture is a much more complex proposition when you consider the entire landscape, which is composed of the real, the ideal, and the unrealized.

—William Richards



Haigh Jamgochian "Advanced Concept for Downtown Housing" c. 1965



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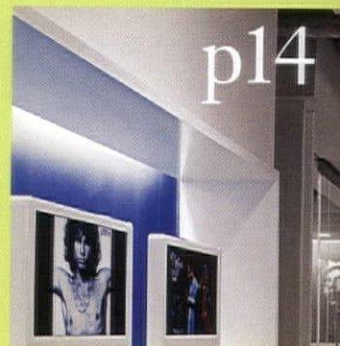
new developments in design



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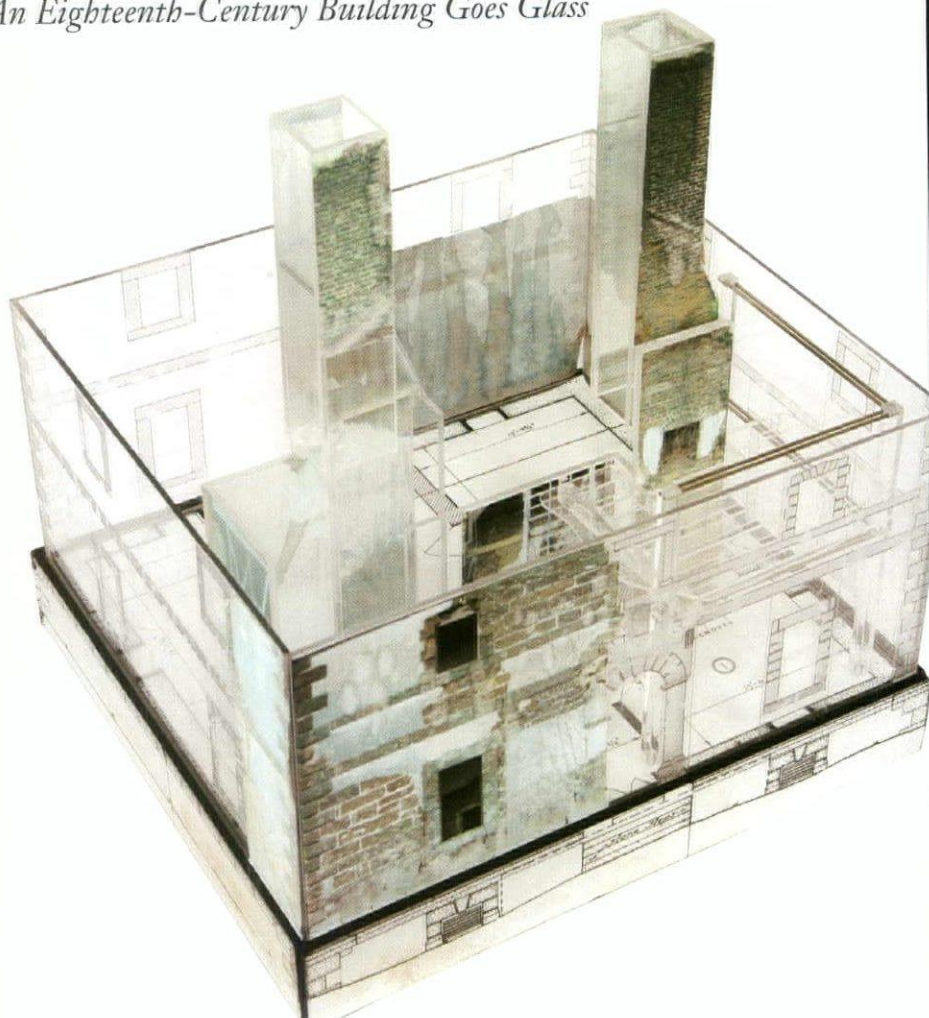
Menokin, a rare surviving example of eighteenth-century domestic architecture in Virginia, hardly seems to be there anymore. The southeast corner was felled by a tree, the northwest corner is a crumbled morass of brick and wood, and what's left of the southwest corner has been tethered to the interior scaffolding. Once the home of Rebecca Tayloe and Francis Lightfoot Lee, a signer of the Declaration of Independence, the building has largely fallen apart but is still discernable as a structure. If the Menokin Foundation succeeds, however, that structure will be reassembled using as much of the original fabric as possible. More importantly, the missing parts of the building would be re-constructed and ultimately encased in glass, effectively redefining how restoration is done on similar sites.

The "ruins," as they are sometimes called, sit at the head of what was once a terraced estate that overlooked Menokin Bay and, to the south, Cat Point Creek on Virginia's Northern Neck. After the Lees died, both in 1797, ownership of the property passed to her family (whose familial homestead Mount Airy is just up the road), and then to four different owners over the next 70 years. The Omohundro family, which had owned it since 1872, ultimately ceded everything to Martin Kirwan King, a Northern Neck native and former Exxon executive, and the Menokin Foundation after nearly 40 years of vacancy in 1995.

Many of the extant parts of Menokin are stored at its conservation center, named for King, and include hundreds of feet of neatly organized, original interior woodwork that was saved by the Omohundros. Next door is the conservation barn, in which 1600 additional pieces of the building have been tagged and arranged. Some of the recovered timbers are severely rotted and seemingly beyond repair, but have been carefully laid out for restoration with epoxy resin to stabilize the rotted members (essentially cementing the cavity in place). Once they are strengthened,

Engineering A Ruin

An Eighteenth-Century Building Goes Glass



By extruding the plan up and using the existing parts of the façade, the Menokin Foundation is able to form a complete picture of the building's massing.

the Menokin Foundation hopes that they can be put back together behind glass as a way to show how they were put together in the first place. "Menokin is about process. When it is completed, it still will be about how any eighteenth century mansion house was built and finished," notes the architectural historian Camille Wells who has done extensive research on the house. "It's like an enormous cut-away drawing and vastly more instructive and evocative in many ways than it would be if had survived intact. Not, of course, that anyone involved with it is glad it fell into ruins."

But, the epoxy resin method of shoring-up the pieces of those ruins is being phased out as it presents a long term problem in the current preservation climate. "Epoxy resin is partially reversible

in theory, but in practice it chemically changes the object," explains John Lee, whose conservation firm John Greenwalt Lee Company is working on the project. He and the foundation are moving towards the use of carbon fiber to stabilize the timbers, as it is more aligned with the material properties of wood, itself. "Wood is polymer-reinforced fibers, and that's all it is. Carbon fiber is no different. It's tremendously strong and light, and it's infinitely conformable."

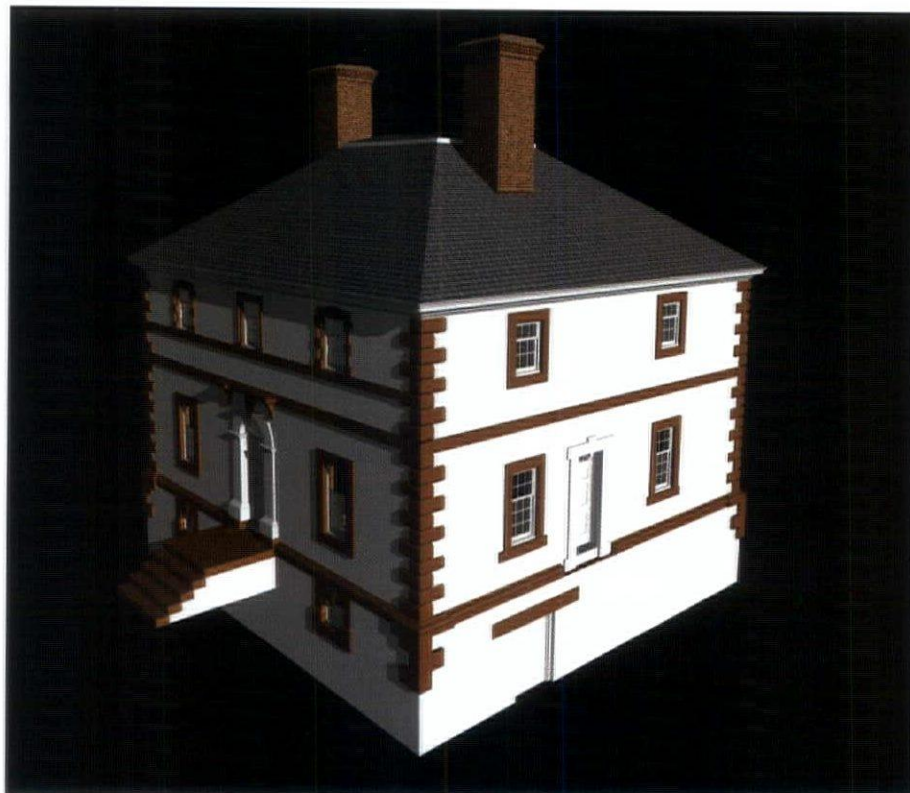
The added benefit, explains Sarah Pope, Executive Director of the Menokin Foundation, is that carbon fiber, which resembles a thick, woven screen is removable if a better method comes along later. Wood rot is, of course, a bad situation. If it has occurred in most of a given wood sample, historic or not, it's usu-

ally au fait complet. Carbon fiber, like epoxy resin, can suspend that process and strengthen what's left but, unlike epoxy resin, it can be disengaged from the timbers, the most damaged of which is still a prized asset. "People think we're crazy to try and save these pieces," says Pope, "But, the point is to keep as much of the original fabric as possible so we can use glass to show you how the house worked."

Glass is the key to Pope and Menokin's long term plan for the structure, and an uncommon material in the world of structural restoration. The idea is that parts of the building lost to weather or time could be reconstructed in glass, offering an idea of the original structure, and the currently half-formed or half-rotted parts could be seen in their original places in the building. Instead of replacing what was missing with new materials, period pieces, and conjecture, Menokin hopes to lay the building bare as a workshop for conservators, restorers, and preservationists.

The challenge for Menokin, and as Pope argues, any ruined or partially standing structure, is how to compose a complete picture without compromising the authenticity of the enterprise and respecting what you don't know. "Whatever we don't have and whatever we can't document, we're not going to put it back. The beauty of Menokin is that what we have, we know exactly where it went. For everything else, that's where the glass comes in."

As a larger teaching tool, Menokin



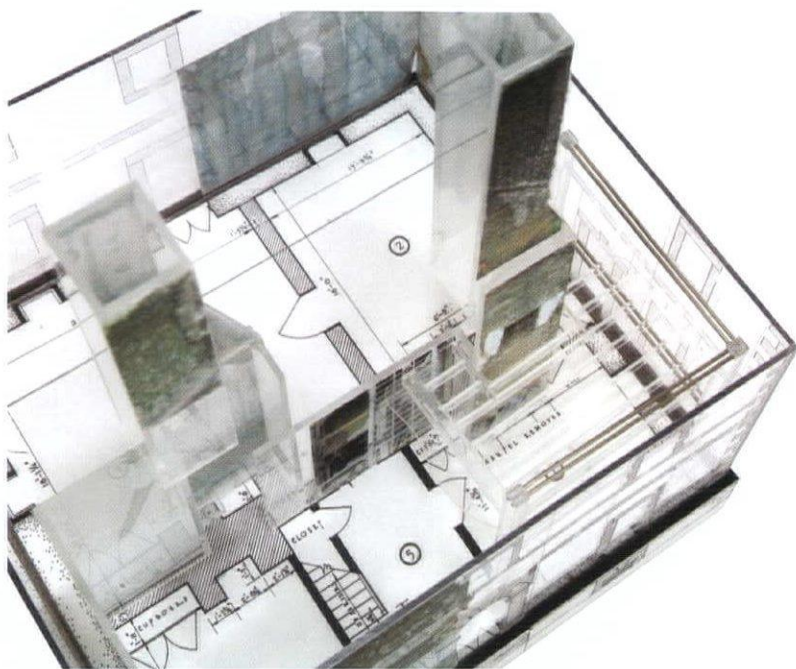
Choptank ironstone and brick were the primary building materials, which were then covered with stucco on the exterior. Distinctive Georgian quoining, where two façades meet, provided the only real ornamentation on an otherwise modest building. Below, glass would stand in for the original stone and brick walls and, where parts of those walls still stood, it would encase the original fabric.

would offer the public something to consider and, hopefully, a critical tool to assess any historic site that has been restored. "We are trying to be as truthful as possible," Pope goes on, "For buildings similar in size and condition to Menokin, we think it will have an impact. One thing we've seen in this field lately is a real attempt to make things truer and come to life. People see through con-

jecture, and just aren't interested in it any more."

The Glass House Project, as it is called, is the future of Menokin and possibly the key to architectural restoration as institutions strive for greater verity in their interpretive missions. Lee agrees, in his nearly 40 years as furniture maker and conservator, that preservation has come a long way since the early 1970s. "Preservation was off-the-shelf solutions then. What we would never do to our car or a piece of furniture, we would do to buildings and call it 'preservation,' and it's nothing of the sort."

Charles Phillips, AIA who consulted on the project echoes this sentiment. "One of the things we bemoaned for years is that we often see buildings in their original condition that are fixed up, painted up, and suddenly none of the surfaces are the same any more. We need to rethink the way we approach buildings as artifacts, and the use of glass at Menokin will complement the structure. It will make it understandable without taking away all the advantages it has of being a ruin." Making the ruin understandable, however, is a return to the central concern of Menokin and the Glass House Project: authenticity. The reason





Menokin's temporary shelter has been an imperfect solution to the issue of protection. While its basic coverage has provided researchers coverage from the sun, precipitation continues to affect the structure.

why glass works so well is its transparency, and its potential to be suggestive as well as substitutive. If Menokin can become the sum of its original parts again, glass would celebrate that accomplishment and, in a practical sense, protect those parts.

Philips took his cue from several places including the Menil Collection in Houston, particularly its Byzantine fresco chapel. The walls of the chapel are formed with panels of frosted, translucent glass and tie-rods that give the space reference points and a sense of volume. Floating above are the transplanted frescoes, themselves, which are snugly fit into a specially made shell.

It was the Apple Store on Fifth Avenue in New York, however, that led Phillips and Lee to Tim Macfarlane who engineered the computer company's prominent entrance and main staircase. The glass cube is noticeably different from its curtain-walled neighbors in appearance and for the fact that its glass is essentially structural. DuPont SentryGlas Plus (SGP), a laminating interlayer that bolsters the weather and impact resistance of the material, is seen everywhere now, from sky bridges to sky boxes, and from elevators casings to

atrium ceilings. The achievement at the Apple Store, however, is the use of SGP in an enclosed, freestanding structure is totally composed of glass.

While he is unsure how or if SGP is right for Menokin, Macfarlane explains that, "Material knowledge is always progressive and, in a historical context, you are more aware that technologies develop as a way to solve problems. Problems will always keep re-emerging and Menokin is an extraordinary challenge that's neither been attempted, nor thought about. The thing that's most interesting is that you've got absolutely dedicated people, and I became infected by their commitment. They're a group of people that you rarely find in that industry, because it's so formalized in many ways. So, finding genuinely committed and thinking craftsmen and designers is an exciting experience."

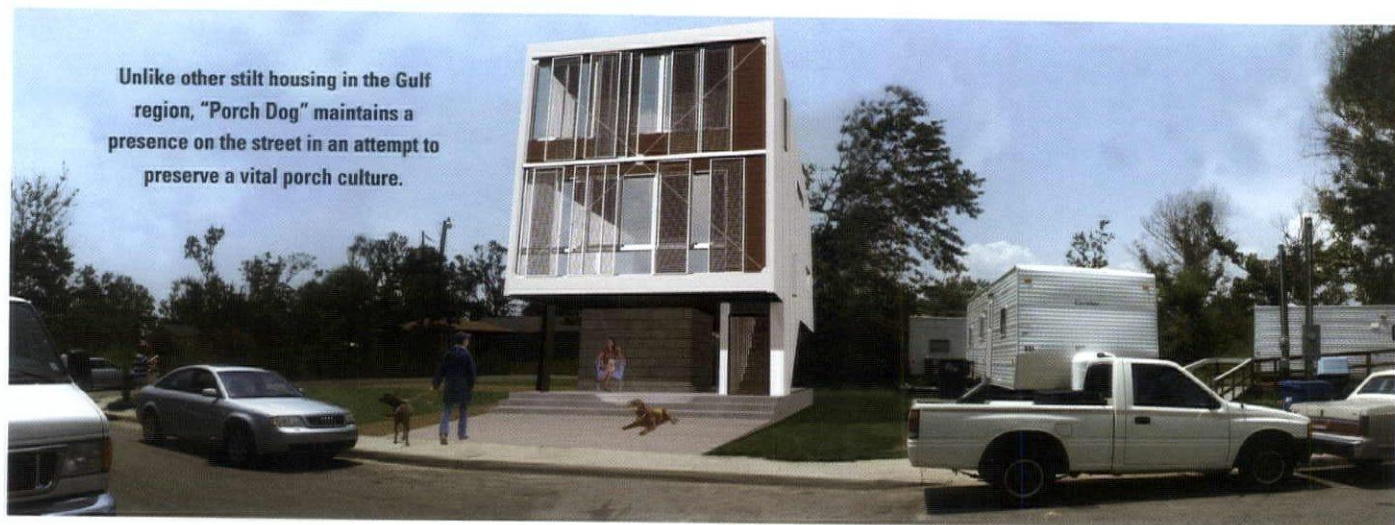
Craftsmanship unifies the Menil chapel, the Apple cube, and Menokin, which all point to the relationship between material and context. In all three of these cases, this relationship is in service of a single object, be it a fresco, an entrance pavilion, or an historic home. But, Menokin is unique among them for the special kind of craftsmanship that

must be employed in restoring its timbers and the narrative that those timbers reflect. It's certainly a history of the Tayloes and the Lees, two very old Virginia families, but it's also a narrative about a physical artifact, how it was conceived, constructed, and survived.

Mark Twain's 1877 essay on Francis Lightfoot Lee is dedicated to the patriot's good nature. "He dealt in no shams; he had no ostentations of dress or equipage. Mr. Lee defiled himself with no juggling, or wire-pulling, or begging." In this account, he had a decent library, enjoyed walnuts and port on his front porch, and seemed to be an affable, if reticent, member of the Colonial gentry whose accomplishments as a statesman are only now coming to light. Lee may have passed on, but his house is still very much present. Menokin's timbers are not in the best shape, but they are part of a contributing structure to this region and, uniquely, they are evidence of that structure's life. In describing Lee, Twain noted that "His course was purity itself," to which Menokin's course may also be ascribed, making this ordinary structure a rather extraordinary artifact.

—William Richards

Unlike other stilt housing in the Gulf region, "Porch Dog" maintains a presence on the street in an attempt to preserve a vital porch culture.



Marlon Blackwell Architect

The Instrumental and the Critical: **Marlon Blackwell**

The architect, educator, former bear wrestler and Bible salesman, and transplanted Arkansonian Marlon Blackwell was featured this past spring as part of the Virginia Center for Architecture's exhibit "Southern Exposure." Regional and material culture linked the work of several of its architects, including Blackwell's prototype for hurricane-ravaged Biloxi, "Porch Dog." The project addresses new flood-line regulations without compromising the vital role the simple porch plays in urban life. Blackwell, Professor of Architecture at the University of Arkansas and winner of a 2008 AIA Housing Award for his own Fayetteville home, "L-Stack," recently sat down with *Inform* to discuss craft, conditions, and common sense.

You have been quoted as saying "I work from the conviction that architecture is larger than the subject of architecture." This seems to be a polemical position born of the late-nineteen sixties or early-nineteen seventies. Why is it still necessary, 40 years later, to make a distinction between architecture as a practice and a craft and architecture as a subject?

It's like making a distinction between the instrumentality and the criticality of architecture. For me, you need to have both but it's the instrumentality of architecture that allows us to work in and on the world, whereas the criticality of architecture is about commenting on the world. It's great to have both, and the idea of fidelity to craft is that working in and on the world. The ability to work transformatively or analogously, so that you are interpreting the world and commenting on it simultaneously so that you are developing propositions that are specific or born out of its own condition.

What does craftsmanship mean to architecture as an everyday operation?

For me, it's a precise way of thinking and making. It suggests a level of care and thought into what's made that helps make it useful for everyday and at the same time allows it to rise above the everyday. So, it distinguishes it self from the thoughtless and the careless and the happen-stance. Craft is a more ordered way of making, and I think it's necessary.

What was the challenge for Porch Dog in Biloxi, in terms of

making something for people who needed it?

I think that the biggest challenge for us was to see – and I don't know if it was a challenge – but the way in which we saw that disaster as an environmental disaster. It was as a Darwinian moment in which mutations or new models could be permuted. What it forces you to do is to recognize the inevitability of what can happen and to respond to it through form. For us, it was, 'Okay – how do we operate with these new guidelines from FEMA,' which by their very nature are anti-urban. Or, you could say that the challenge is: how do I make another kind of urbanity, through this incredible constraint, which is basically disengaging housing from the earth – from its very place, its very rootedness.

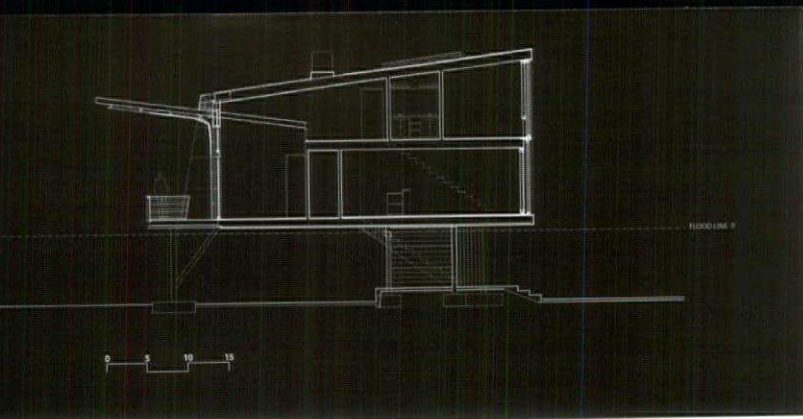
Urbanity to me is very much about the culture of the street. So, that was the challenge, and for us, rather than see (Porch Dog) as a traditional or historicist bungalow. Respecting the character of the city is one thing, but (architecture) has to become more instrumental in how it operates. It's not merely nostalgic. There has to be a change made. So, rather than extending the project into the site, and setting it up on narrow little piles, we really took on the challenge on how do we make the space useful at the street level and encourage the continuation of urbanity or street culture in the city.

What you're talking about is accountability at multiple levels to the local ecology, environmental conditions, and the people who live there, what they need, how they need things to be...

Yes, I mean how do you imagine a city on stilts?

It changes the whole game.

It does, and I think that people right now in an expedient way are blinded by that to the point where the advocates of New Urbanism say, 'Well, maybe buildings should take a swim every eight years.' Anything to protect the viability of a type that's preserved rather than a type that could be seen as dynamic and adaptable; many of the other prototypes we proposed for Biloxi and New Orleans start with the shotgun type, but begin to demonstrate an adaptability, a transformation of that type, whereas the Porch Dog begins to transcend that type. Not negating type, challenging it.



In finding what Blackwell calls a "new kind of urbanity," the project attempts to reconcile FEMA regulations and the social rhythms of a typical neighborhood.

How does this intersect with your notion of sustainability?

Well, my notion of that is common-sensical. It's not about product-based green-speak. It's more about being responsive to a particular place, or environment, or culture. Being highly observant of it and critical of it; being able to find a place – a material condition – that is very conscious of its time (and) its duration in culture. What (design) takes from society and culture, and what it gives back – and that to me is a sustainable position that an architect can have, and a building can have. It's being highly cognizant of what's involved in making something.

Culturally, (sustainability) is something that's qualitative and exceeds expectations or a mandate for the basest aspect of life. So much about sustainability is about quantifying it, and somehow that's supposed to translate into something qualifiable or enrich-

ing, and I'm not sure any of that is guaranteed. I think that sustainable design is much deeper than a political position about being green or carbon footprint. It's much deeper and richer than that.

Sustainability seems like a new design economy in some ways.

Yes, that's true. Thinking how we build, how we make things, where things come from – that whole process of making is being reconsidered. And, in many ways it supports what a lot of us working in small towns already have to practice in the demographics and economies we're working in – so it's not so much of a mystery to us. But, to be capitalized on, (sustainability) has to be quantified and institutionalized in a certain way. My biggest concern is that it gets commodified in such a way that it loses content or intent, and just becomes the miasma of a poorly built environment.

Well, I think there's still hope for the ideal of sustainability, but the word "green" has become something else.

Product-based. We're getting lists now from magazines, 'Please tell us about all your green blah blah blah,' and in some ways it's their way of qualifying the viability of the design, rather than the qualities inherent in good space, material articulation, and light...

These are fundamental elements.

Right, but ('green') is becoming more of a litmus test – and I think it's a pretty narrow way to focus. I think it guarantees us little, even though it wants to be guarantee of something.

Marlon Blackwell Architect

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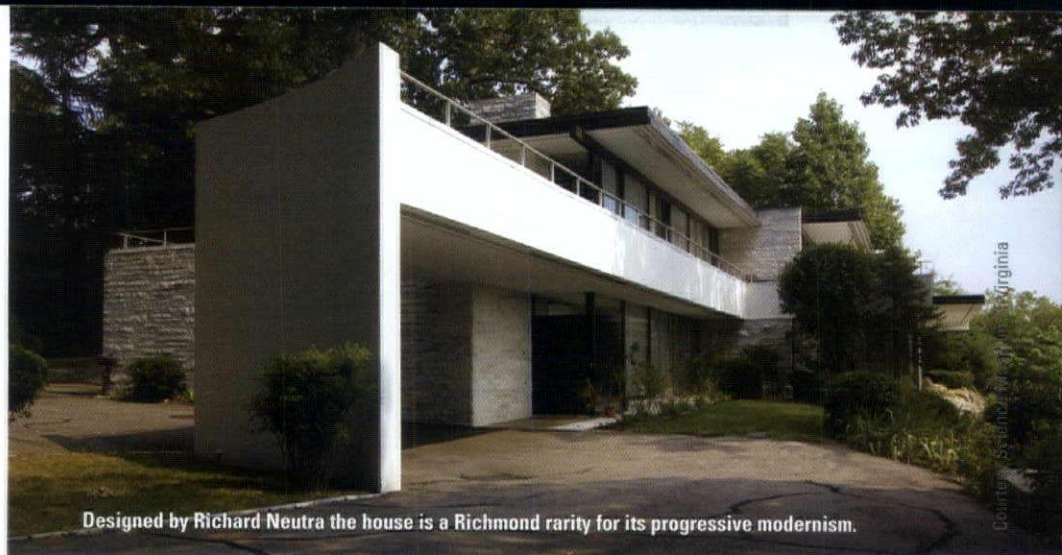


Dr. Gro Harlem Brundtland, former Prime Minister of Norway, former Director-General of the World Health Organization, and currently Special Envoy on Climate Change for the United Nations, was awarded the Thomas Jefferson Medal in Architecture on April 11, 2008.

In 1974, after nearly a decade in public health, she was appointed Norwegian Minister of Environmental Affairs and, between 1981 and 1989, served three terms as Prime Minister of Norway. In 1987, the United Nations World Commission on Environment and Development, chaired by Brundtland, published a report entitled *Our Common Future* that redefined growth, development, and conservation as interdependent concepts. The book defined sustainable development as "...development that meets the needs of the present without compromising the ability of future generations to meet their own needs." Importantly, sustainability is offered by the Brundtland Report as a collective, global concern regardless of a country's status as "developed or developing, market-oriented or centrally planned."

Since 1966, the Jefferson Medal in Architecture has recognized achievement in design and distinguished contributions to the field of architecture and is granted jointly by the Thomas Jefferson Foundation and the University of Virginia School of Architecture. "From an architectural standpoint, she has synthesized public policy, the question of building, and her own profession of medicine," said William Morrish, Elwood R. Quesada Professor of Architecture at the University of Virginia. "She has impacted so many fields by showing how they are and can be connected," he noted. Brundtland joins a diverse group of honorees including Alvar Aalto, Ada Louise Huxtable, Dan Kiley, and Peter Zumthor.

— William Richards



Designed by Richard Neutra the house is a Richmond rarity for its progressive modernism.

Neutra's Rice House Reconsidered

Richmond's landmark home finds new stewards and a second chance.

On a bright, chilly morning in late March, two dozen architects, landscape architects, educators, historians, engineers, and other consultants converged on Lock Hill, west of downtown Richmond, against a backdrop of flowering trees and the distantly rumbling James River rapids. Invited for a half-day brainstorming session, the group discussed future plans for the Rice House, a rare local example of residential modernism designed in 1962 by Richard Neutra for Inger and Walter Rice, who served as US Ambassador to Australia from 1969-73. By soliciting feedback from the local design community, the Science Museum of Virginia Foundation initiated the next stage of its stewardship of the property, pledged in 1995 and recently transferred to its control.

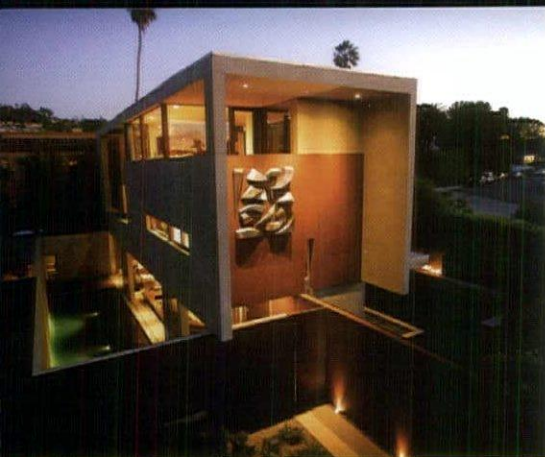
Upon making the gift, the Rice family stated two goals: First, that the house and its property be preserved in a manner reflecting the lives of Ambassador and Mrs. Rice, as well as their love for its riverside beauty and ecology. Second, that the site's significant local history, with ties to both the Revolutionary and Civil Wars, be made available for scholarly use and limited public access. The Foundation's first step, a decade ago, was to place the property on the National Register of Historic Places. They now intend to "preserve, refurbish, and renovate" as required to provide a residence for the Science Museum's Director/CEO, to accommodate visiting scientists and dignitaries, to conduct small community meetings, and to stage modest fundraising events.

Hosted by the Foundation, the day's work explored several key questions: How can the project best serve as both a private residence and a living record of Neutra's vision for the Rice family? Will its furnishings and appointments remain consistent over time, or will latitude be extended to reflect the taste of each new resident? If so, to what degree and under what guidelines? How often will the property be used to host social functions, and at what point does it stop being a private residence and become a public building with very different code, accessibility, and liability implications? Which aspects of renovation are unavoidable, and what design characteristics should be declared inviolable?

A short list of summary recommendations, made to the Foundation, concluded and focused the day's discussion. First, to commission a Cultural Landscape Report on the site and an Historic Structures Report on the house itself, including thorough documentation of Neutra's working drawings, original finishes and furnishings, family photographs, and oral history. Second, to study a range of preservation approaches by identifying and visiting analogous facilities, including similar Neutra projects. Third, to form an advisory group to review and clarify project direction. Finally, to develop a master plan to address technical, code, and maintenance challenges without losing respect for the site's long-term historical value.

Such value is not lost on Richard Conti, Museum Director and CEO, whose opening remarks included a revealing anecdote. Talking recently with potential donors in the Rice House living room, his back to the view, he said he watched the group's eyes light up and felt they were really connecting with his message. "That is," he said, "until I realized they were looking past me, at a bald eagle flying just beyond the terrace." Mr. Conti, it turned out, had been upstaged by the site and its special magic, but he seemed to be just fine with that.

— Rab McClure

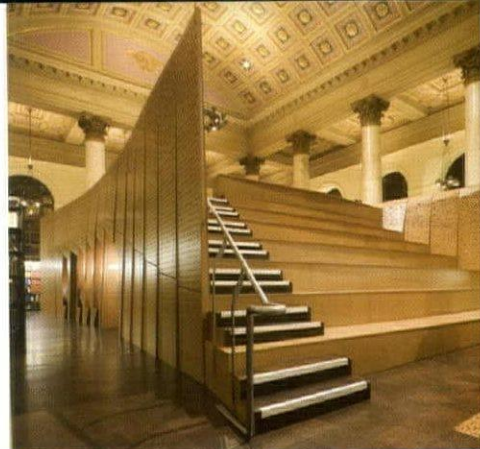


Jonathan Segal, FAIA
Jonathan Segal, FAIA & Development Companies, San Diego

© Adrian Smith + Gordon Gill Architecture



Gordon Gill, AIA
Adrian Smith + Gordon Gill Architecture, Chicago



Monica Ponce de Leon
Office dA, Boston

Virginia Design Forum VIII

Control: *the changing role of architects*

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There were plenty of imaginative new spins on the notions of sustainability, responsibility, and practice at Virginia Design Forum VIII, sponsored by the Virginia Society AIA this past March 7 and 8. "Control" and the changing role of the architect were the designated issues for attendees at the National Building Museum, in Washington, D.C. and, across the Potomac, at Mount Vernon. Four speakers and full day later, what emerged from the proceedings was a frank discussion about choices and what drives a design methodology by four very distinct voices.

The forum's keynote speaker, Thomas Phifer, led the audience through an enchanting presentation in his soft, South Carolina accent. For the architect, the idea of architectural "control" is a holistic journey and collaborative process. Displaying a slide of his office and its long, sunny projects table, Phifer said "We come together as a group before we 'make a site.'" It was a strong reminder of Eliel Saarinen's historic studio in Hvitträsk, Finland, also home to the young Eero Saarinen, with its table and picture window at which Eliel made detailed renderings of everything from the National Romantic-style Helsinki Railroad Station to an iconic Chicago skyscraper.

Another approach to the notion of "control" was offered by Gordon Gill of Adrian Smith + Gordon Gill, who outlined a philosophy of using architecture to shape civic life. Architecture today, he explained, is founded not so much on aesthetics, but on a process of integrated

design. "The process is more one of embracing [specific constraints] and harnessing, not muscling through them."

Gill presented plans of Pearl Tower, in Chicago, which has been called the world's first net zero-energy skyscraper, and whose crown functions almost as an energy-saving engine. "Positive energy is not additive," he offered as a pillar of his approach to design, "it is holistic." Pearl Tower means business: its top floor is a high-tech shape that was crafted by wind-tunnel testing and computer-modeling and designed to essentially cleave, or steer through, Chicago winds.

Monica Ponce de Leon, in her presentation, aligned the idea of control with LEED standards. Her structures have a handmade look, though they are actually computer designed, and often consist of parts cut by CNC routers. De Leon, whose background is in carpentry, is informed by origami and traditional dressmaking techniques of the 19th century. Her team's work consisted of delicate, intricate, and yet supremely functional arrangements. All told, they are essentially strip-constructions made from wood, molded concrete, and rubber that are ultimately folded and linked into their respective forms.

"It is like cardboard box construction," says de Leon, "only the folds are what make the structures rigid." One project used boat-builders lathing and fiberglass technology and another was inspired by nineteenth-century garments, including snaps. Ponce De Leon's offered an escape from what she calls the

"tyranny of the square grid," into a parametric freedom of lacey, honeycombed, or triangulated skin-like surfaces and supports consisting of a great many caverns or bowers. "We used to be stubborn and actually make things by hand," said de Leon, "but now we find it more efficient to work closely with contractors who make the parts."

Jonathan Segal, the final presenter, has a different attitude toward collaboration and control. Seeking to redefine the role of the architect by radical cost-cutting and the elimination of both middleman and client, the architect, for Segal, should strive to be a composite figure who is simultaneously agent, developer, architect, contractor, tenant, and labor force. "Control is everything. Design is everything, too!" he insisted. In contrast to the more measured tones assumed by the other presenters, Segal took obvious delight in startling the audience and turned his remarks into an often rapid-fire soliloquy.

"You need an iron stomach for development," Segal stressed, "and maybe Attention Deficit Disorder." His modus and philosophy is deceptively simple in that "distilling down to the minimum, you can make a better product. I work on a shoestring and my 'vocabulary' is all about just a few parts." Segal has won numerous awards for producing superior design while at the same time underbidding the competition. He obviously relishes being a do-it-yourself person. "But not plumbing," he warned, "I don't do the plumbing." — Alex Van Oss

Contributors to **Inform** Issue 2, 2008

Sally Brown has written for *Oculus*, *Architectural Record*, and was the architecture critic for the *Richmond Times Dispatch*. She holds a masters degree in Architecture and Design Criticism from Parsons in New York.

Lisa Goff is a freelance writer living in Charlottesville, Virginia.

Rab McClure is Assistant Professor of Interior Design at Virginia Commonwealth University. His "Socialite Luminaria" was selected for exhibition at *Interieur 06* in Kortrijk, Belgium, and his "Cubbyhole Studio" was a finalist in the 2005 IDEC International Design Competition.

Whitney Woollerton Morrill is principal of Woollerton Edifice, PLLC in Charlottesville, Virginia. Her work has appeared in *Slate*, *Arts* and *Streetlight*.

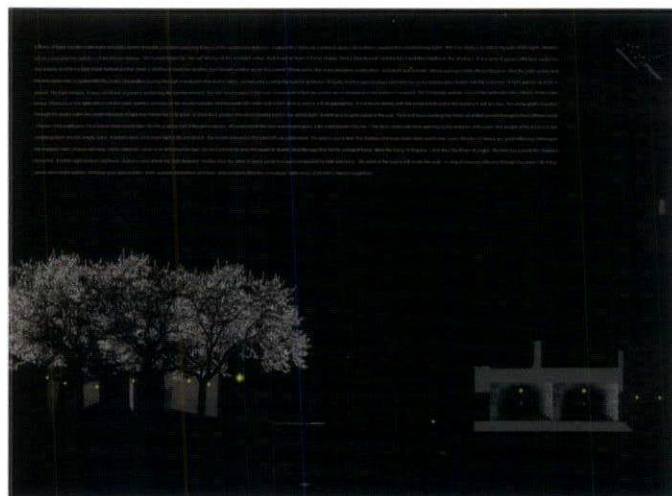
Mary Harding Sadler is an historical architect and principal with Sadler & Whitehead Architects, PLC, formed with husband Camden Whitehead in 1997. She serves on Richmond's Commission of Architectural Review and chairs the Capitol Square Preservation Council.

Clay Risen is a Washington-based writer.

Alex van Oss has reported for National Public Radio and *The Washington Post*, and recently produced an audio project on nineteenth-century, Washington, D.C. architect Adolf Cluss.

Correction

BeeryRio was incorrectly identified twice in Inform 1, 2008 as "BerryRio." We regret the error.



2008 VSAIA Prize Announced

Five areas students took home VSAIA Prize honors at the eighth annual Virginia Design Forum. "Sustainability" and "control" were key words for the entrants, who had been charged with designing an installation for Fort Monroe, Virginia, incorporating three environments: the fort's walls, interior lawn, and surrounding waters and marsh. The designers had to come up with their concepts over a weekend and presented them on a single sheet of paper. The terms of the annual competition, sponsored by the Virginia Society of the American Institute of Architects, are reappointed each year by a guest designer. Daisy O'Lice-Williams and Sarah Robertson, both of Hampton University, devised this year's charrette program.

Marisa Brown of Virginia Tech took home the VSAIA prize with her "Untitled," a night scene of silhouetted figures on either side of the fort's moat, which unfolds along the bottom of the page. Above, the stark white words of Henry Longfellow's poem "Slave in the Dismal Swamp" appear against an oil-black background like a Cartesian constellation. "I wanted to keep my project simple," said Brown, "and by focusing on the light I was able to create a simple piece that stayed within the limits of the project." Brown's approach was noted for its ability to draw the viewer in and, as Virginia Society Vice-President Jim Clark noted, it "allowed visitors to bring along their own experience."

All of the entries showed great discipline and style, and invited close scrutiny. There was also a range of submission materials, but a connection between designer and design seemed most evident in the entries submitted on brown wrapping paper, an admirably sensuous material, but difficult to study in the dim room. Among the other recognized projects, Best of School contestants were Lesley Golenor of Washington Alexandria Architecture Center and Mark Paulo Ramos Matel of Hampton University, and Honorable Mentions went to participants Nikkolos Smith of Hampton University and Jon Gabriel Ganes, also of Washington Alexandria Architecture Center.

— Alex Van Oss

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inform

AWARDS

2008

The seventeenth annual Inform Awards, assessed by a jury of New York architects and critics, proffered twelve outstanding projects in the categories of interiors, exteriors, and objects. Dozens more were certainly very good, but in a particularly tight competition nine submissions were premiated with Merit Awards and only three with Honor Awards. The jury, itself an eclectic mix of designers, seasoned judges, and thoughtful observers, reflected the programmatic diversity of the projects that follow. As one juror remarked about a memorable submission, "This is a single great idea." In surveying the winners, the jury valued each of these projects as singular in their ingenuity and craftsmanship.

Interiors • Exteriors • Objects

Town House

Robert M. Gurney, FAIA, Architect

Honor Award

Previously commercial space on all three levels, this Washington, D.C. town house is only 18 feet wide. Getting light to the center of a town house remains the building type's most enduring problem, and it's one that the architect resolved with acuity. Remarked Linda Pollak, "This is so opened-up in the middle, which makes the section powerful and functions to integrate the spaces." Oliver Freundlich was also interested in the "decomposition" of the traditional town house plan. "It's got this restored façade, but an unexpected interior. There's some real vertical connection through this space and it's very tactile." All of the jurors appreciated the finishing on every aspect of the interior, from the blue epoxy floors to the use of galvanized steel to the glass.

Owner: Max and Katie Brown
Contractor: Prill Construction
Associate Architect: John Riordan



Jayne Merkel This year's jury was chaired by Jayne Merkel, a contributing editor of *AD/Architectural Design* magazine in London and of *Architectural Record* in New York. She edited *Oculus*, the magazine of the American Institute of Architects New York Chapter from 1994 to 2002 and worked as Architecture Critic of *The Cincinnati Enquirer* from 1977 to 1988. She is also the author of the acclaimed monograph *Eero Saarinen* (2005) and recently won an Emmy for the script of the Civil Pictures' documentary film, "The Gateway Arch, A Reflection of America."

Linda Pollak, AIA, ASLA Affiliate, is an architect, educator, and a principal in Marpillero Pollak Architects, part of the NYC Department of Design and Construction Design Excellence Program. She has taught at Harvard University, the Rhode Island School of Design, and currently teaches at the University of Pennsylvania. Pollak has received numer-

ous grants and fellowships from the American Academy in Rome, the National Endowment for the Arts, and the Graham Foundation, among others. She is co-author of *Inside Outside: Between Architecture and Landscape* (1999), and author of essays in *Lotus International*, *Praxis*, *Daidalos*, *Appendx*, *Landscape Urbanism Reader* (2006) and *Large Parks* (2007).

Oliver Freundlich is a principal at the Brooklyn-based design/build firm MADE. He holds a Bachelor of Arts in Art History from Vassar College and a Master of Architecture from the Yale School of Architecture, where he was awarded the Janet Cain Sielaff Award and the Enid Storm Dwyer Scholarship. Prior to founding MADE, Freundlich worked at Beyer Blinder Belle Architects & Planners on the restoration of Grand Central Station and as a project manager for Michael Haverland Architects.

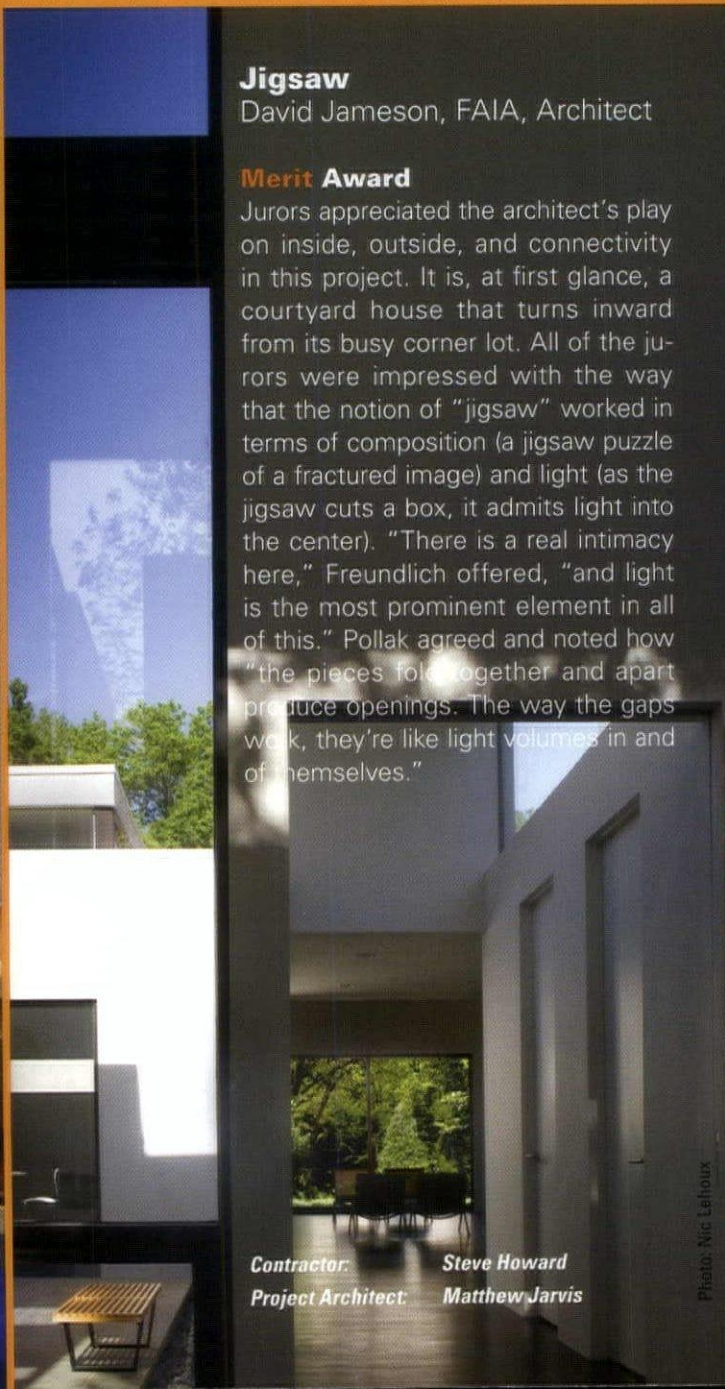


Jigsaw

David Jameson, FAIA, Architect

Merit Award

Jurors appreciated the architect's play on inside, outside, and connectivity in this project. It is, at first glance, a courtyard house that turns inward from its busy corner lot. All of the jurors were impressed with the way that the notion of "jigsaw" worked in terms of composition (a jigsaw puzzle of a fractured image) and light (as the jigsaw cuts a box, it admits light into the center). "There is a real intimacy here," Freundlich offered, "and light is the most prominent element in all of this." Pollak agreed and noted how "the pieces fold together and apart produce openings. The way the gaps work, they're like light volumes in and of themselves."



Contractor:

Steve Howard

Project Architect:

Matthew Jarvis



Smithsonian Institution SmithGroup

Honor Award

To accommodate 18 different divisions within this venerable Washington institution, the architects had to meet a wide variety of needs including research facilities for visiting scholars, archives, and office space for 800 employees. The new offices at Capital Gallery include nearly 220,000 square feet of public space that jury chair Jayne Merkel called "a real virtuoso." She went on, "there's a consistency without small-mindedness, hints of color that hold your attention, and a real rhythm to the spaces." Pollak agreed, "A lot of office interiors were submitted, and it's clearly a challenge to do something bright and light and airy, but this project succeeds." The jury went on to praise SmithGroup's subtle treatment of the seams that run between surfaces and planes. "It's a very thin edge," Pollak noted, "and it helps to make the space so light."

Contractor: James G. Davis Construction

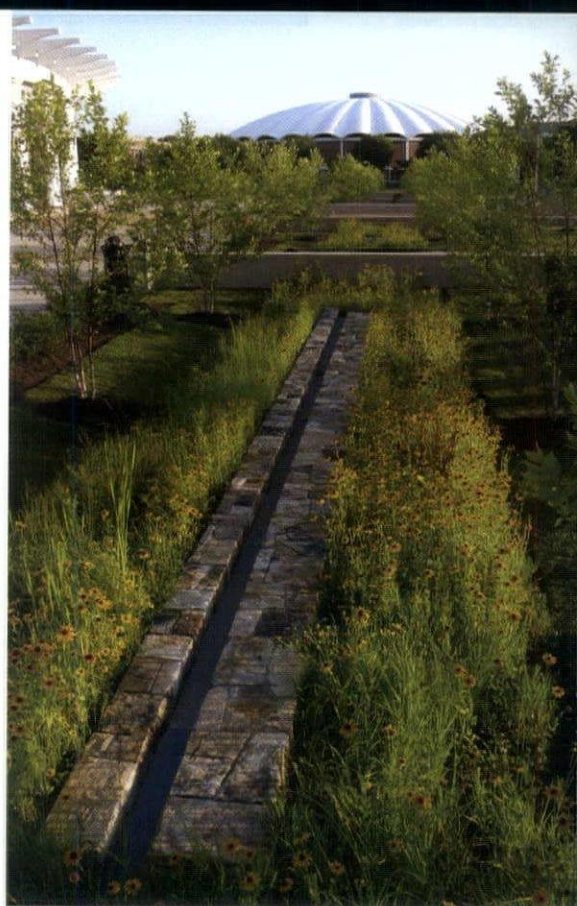


John Paul Jones Arena Landscape

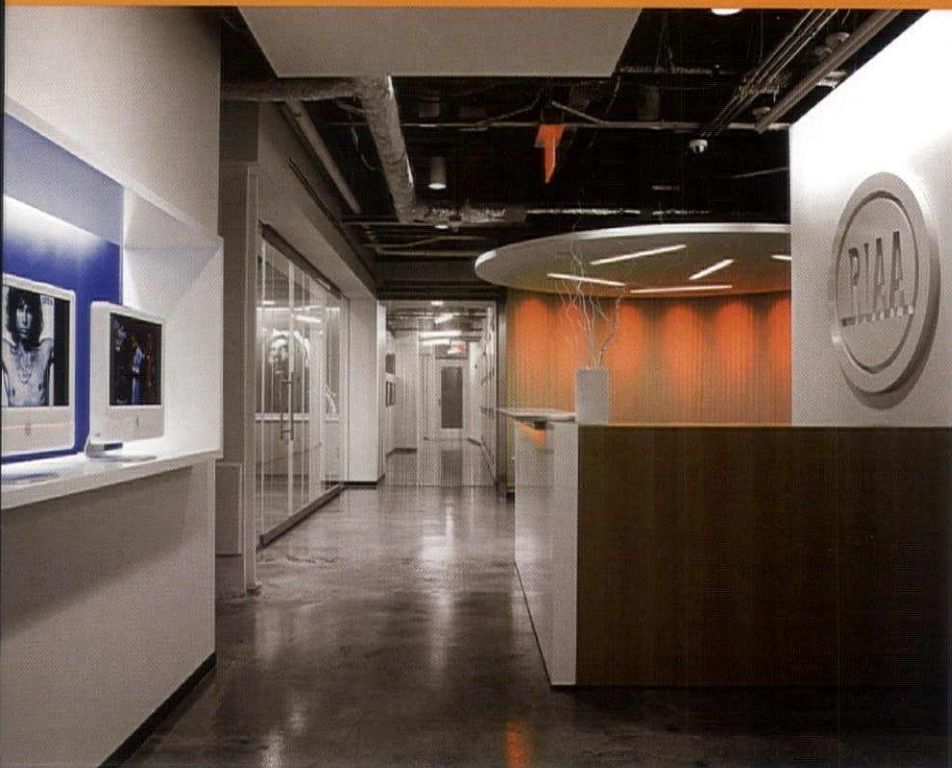
Siteworks

Merit Award

The designers employed a hydrologic infrastructure as a means of collecting and cleaning run-off and, uniquely, as a program for the landscape. Different textures, custom seating, native plants, and a series of retention walls mediate site flows of water and people, both of which have their functional and poetic ways of moving. The jury agreed that in addition to its textured and thoughtful design, the firm's project went a long way towards improving an area that was formerly a parking lot. "It crafts the landscape in terms of striations and there are a lot of different things going on," noted Pollak, to which Merkel replied, "Yes, and most importantly, it's a place that people can use."



Client: University of Virginia
Civil Engineer: PHRA Civil Engineering
Biohabitats: Lee Maloney



Recording Industry Association of America Headquarters

Envision Design, PLLC

Merit Award

The RIAA may represent the business and legal interests of its members, but as these spaces attest, it doesn't have to be a stuffy affair. "We've seen a lot of lobbyists in the judging today, and these are the fun lobbyists," Merkel noted with a smile. "There's a real sparseness here, but also an over-the-top quality that's wonderful and proportionate." Freundlich added that the use of super-graphics to mark different parts of the program was useful. "It draws your attention to the things that are designed and the things that are inherited elements of the space," which occupies the top floor of an early twentieth-century department store. Speaking about the relationship between new and old, Pollak concluded, "There's something about it that's just so resolved and integrated."

Contractor: HITT Contracting Inc.
Environmental Graphics: Ashby Design



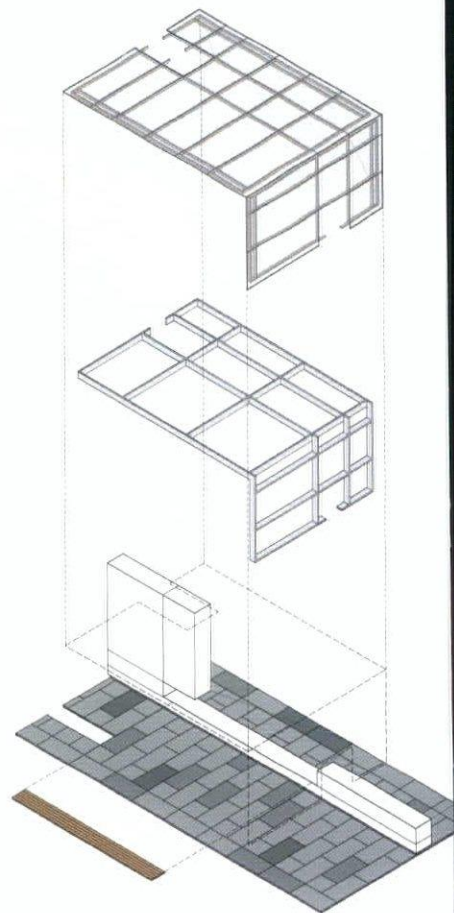
Jim West

WTCC Bus Shelter Prototype PBC+L Architecture

Merit Award

The new bus shelter at Wake Tech Community College's Main Campus anticipates the growth of the school's public transportation system and satellite campuses. Concrete cast on site, an aluminium frame fabricated off-site, a laminated polycarbonate skin, slate panels, and a simple wooden bench offer a rich, if simple, material palette for the only winner in the Object category. "This, as a bus stop, is nicely done," offered Pollak. The jury felt that the project was a rare example of a well-conceived public amenity, but its achievement was how well it was executed. Pollak went on, "Pieces of streetscape that are spatial and make an environment should be rewarded, and we should be making more of them."

Client: Wake Technical Community College
Contractor: Tonic Construction



BTR House

David Jameson, FAIA, Architect

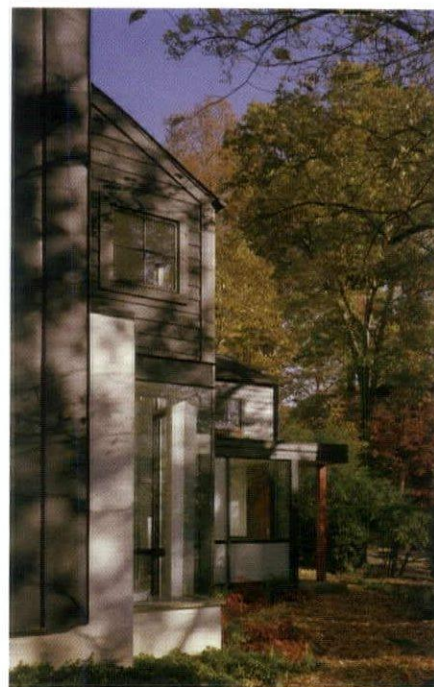
Merit Award

The Burning Tree Road house was a project conceived as a renovation and addition. The reality, however, is a careful meditation on the relationship between interior and exterior space. "The continuity of the ground plane and the relevance of the ground plane are beautifully addressed," noted Pollak. The jury was also interested in BTR's plan, essentially two volumes that appear to be slipping past each other, which established different relationships inside the house. "The strength of the entire composition impacts the interior by creating these points of view," continued Freundlich. "The way the fenestration frames different views, the subtle details in the millwork, and the furniture-like finishes make the spaces feel very crisp."

Owner/Contractor: José Andres and Patricia Fernandez de la Cruz
Project Architect: Christopher Cabacar

Paul Warchol





Ten Year House

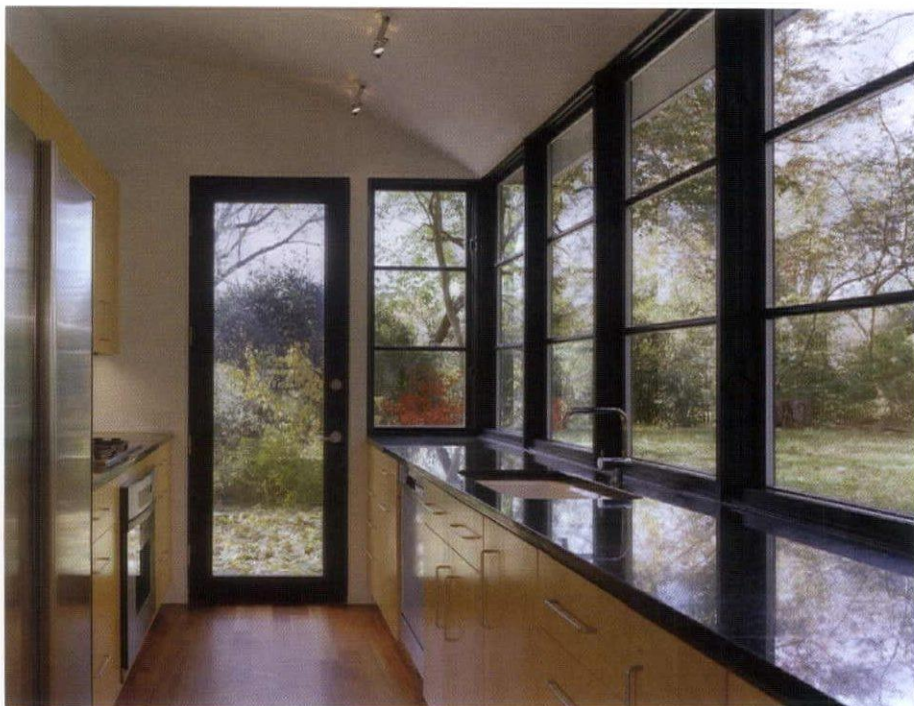
Robert M. Gurney, FAIA,
Architect

Honor Award

Lasting over ten years, the project was a renovation of a 102 year-old structure with two newer additions and was executed in stages as budget would allow. Despite its long gestation period, the house emerged as a unified whole. "As a model of a process, it achieves real integration as a project," noted Pollak. Freundlich agreed that "the interiors are very balanced, and it could only come from a relentless attention to proportion through time. There is a complexity to it." The jury agreed that the space is composed of crisp lines and finely crafted details, but did not represent an austere volume. "The space is sculpted," Freundlich went on, "and it holds your interest." The jury agreed that the design approach, steadfast in its attention to holistic growth and sensitive to budgetary concerns, gave the project real integrity.

Owner/Contractor: Peter Hobby and Anice Hoachlander

Interior Designer: Therese Baron Gurney, ASID





Old Frederick County Courthouse

Reader & Swartz Architects, P.C.

Merit Award

Drawing the incredulity of the other jurors, Jayne Merkel's first reaction to the restoration of this 1840 landmark was "It's very modern. It's a space-driven environment that's very restrained, very symmetrical, and in a building that was beautiful to begin with." The principle space driving the program, of course, is the court room on the first floor, which doubled as a hospital operating room during the Civil War. A warren of second floor offices, once a prison for Union and Confederate troops, has been cleared to create a gallery for exhibits. On permanent exhibit is what Freundlich called "a literal archaeology" of crudely-rendered graffiti from those troops, framed through the gallery's walls. For Freundlich, though, "the centerpiece of this whole project is the courtroom," in which clean, white, newly painted columns, moulding, barrister's bookcases, and newel posts contrast with the warmth and richness of the restored wooden floors.

Ron Blunt

Client: County of Frederick, Virginia

Contractor: Lantz Construction Company

M2L Collection

Robert M. Gurney, FAIA, Architect

Merit Award

One of three American showrooms, the M2L Collection's new Georgetown location contrasts with its gritty, industrial neighbors along the C&O canal. White terrazzo and white oak flooring, aluminum and Wenge paneling, and details like the black painted window muntins make the space stand out. "The use of materials and the detailing is incredibly fine, and it was notable for that," said Freundlich. "There's a lot of craft that goes into the execution of such refined details." The subtle interplay among planes and surfaces in the nearly white-washed interior gives visual primacy to the products, "making them look fabulous," concluded Merkel.

Client: Michael Manes

Project Architect: Claire L. Andreas





Owner: Greens Restaurant Group LLC
Contractor: MCN Construction

Sweetgreen

CORE Architecture + Design

Merit Award

The design challenge for this salad, yogurt, and wrap place was its size. 500 square feet had to contain food storage, food preparation, and circulation space for the health-conscious, Georgetown-area patrons that pass through its doors. "It's so small and modest, so restrained, but also spatially complex," remarked Pollak, who emphasized the clean lines of Sweetgreen's surfaces and how they signal parts of the program. "The wrapping surface of the wood holds your view," she continued, meaning the customer area that is clad in wood and directs you to the menu on the back wall upon entry. "It's strategic and gives the space its scale." Scale and proportion, the jury agreed, was something that this entry demonstrated well.

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Black's Bar and Kitchen


GrizForm Design Architects

Merit Award

Fighting a darkened, shotgun plan, the architects' biggest challenge was bringing light into the back of the restaurant. Opening it up to the street was the obvious decision, but materiality and imagery was also employed as a way to enhance that experience of openness. "They've used a very light wood," remarked Merkel, "and it's a disciplined use of the material." Pollak agreed insofar as, "The different uses of the same wood is so integrated. It's an interesting strategy to have one material and max-out its potential, and there's a real elegance about it." Using the imagery and pallet of a vineyard, the designers transformed what were once featureless, dim surfaces through texture and super-graphics. One wall features a panorama image of a vineyard at sunset while another features over a hundred bottles of wine, like so many stubby branches waiting to be grabbed.



Owner: Jeff Black
Contractor: Potomac Construction Services, LLC



Berryville architects Carter+Burton create a mountain respite for two scientists high above the Shenandoah Valley.

By Clay Risen

Shenandoah Retreat

These days the phrase “Northern Virginia” conjures up strip malls, office parks, and endless square miles of condo developments, all written across the rolling, once-wooded hills of the northeast Shenandoah. But fortunately there is a limit to how far even marathon commuters will go, and that, combined with some smart zoning on the part of some outlying counties, has ensured that at least a few patches of NoVa real estate have retained their arboreal splendor.

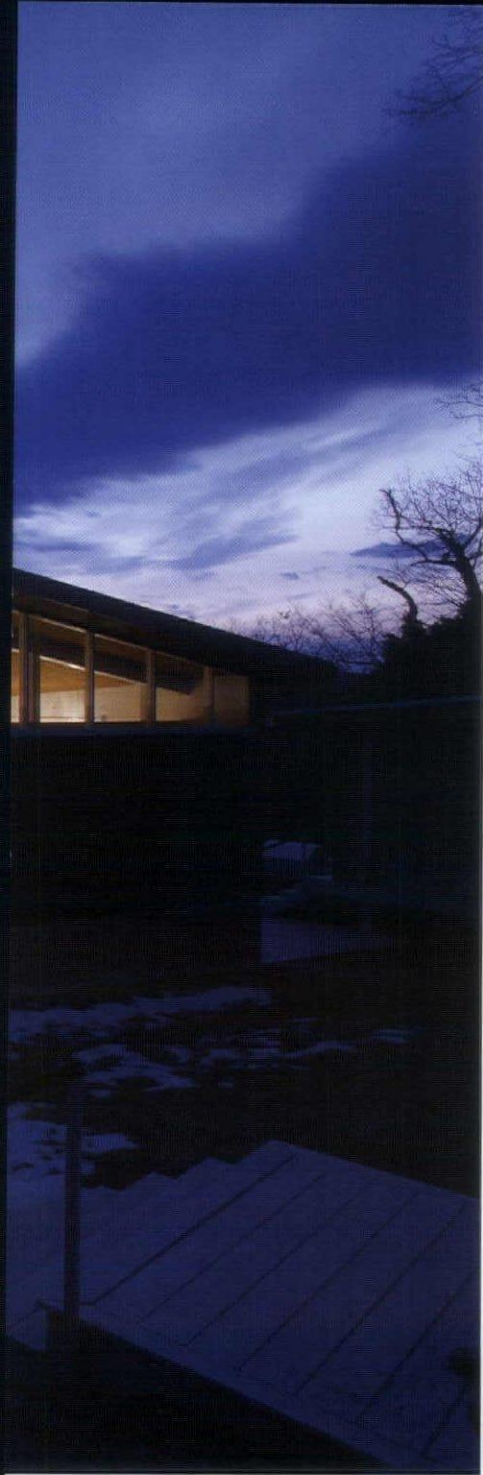
A few years ago, Roxanne Fischer and her partner Donald Orlic stood overlooking one such patch, a hilly parcel that descended to the floodplain of the Shenandoah River, all part of a 24-

acre parcel of land. Across the river rose a steep bluff, owned by the Norfolk Southern railroad. “I thought, my goodness, what a beautiful piece of property,” recalls Fischer. The couple, both scientists at the National Institutes of Health in Bethesda, were looking for a plot on which to build a weekend retreat. “We had it within three days,” she says.

Deciding what to build was a different question. Having recently visited Frank Lloyd Wright’s Fallingwater and being already familiar with the mid-century homes of Richard Neutra and Rudolf Schindler, Fischer and Orlic knew they wanted something modern. But they also wanted a space that framed

and accentuated, rather than overpowered, the landscape. “We’re mountain people,” Orlic says. Sustainable design was equally important. But as they drove around the area, all the new homes were steroidal variations on a colonial theme, which was the opposite of what they were looking for.

Fortunately, the architects at Carter+Burton were located just up the road in Berryville. A small, young shop led by principals Page Carter and Jim Burton, the firm had been earning a quiet reputation for its blend of people-friendly modernism with a strong commitment to sustainability, having built a well-received yoga studio and the Patsy

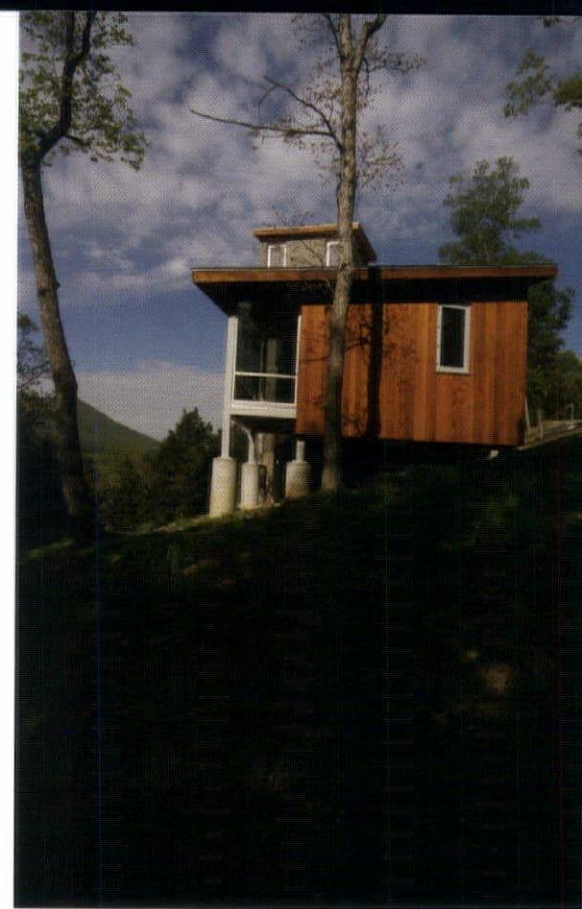


Cline Museum in downtown Winchester. The pair comes with impeccable pedigrees: Carter trained at Harvard under Rafael Moneo, while Burton studied under Samuel Mockbee at Mississippi State. The firm could hardly have asked for a better project to show off its stuff.

"A weekend house is, among other things, an ideal project for exploring the relationship between frame and nature," writes architect Michael Cadwell in his book *Strange Details*. This was precisely Carter+Burton's task, along with a third factor, the couple's desire to showcase the large-panel artwork of Fischer's son, Jonathan Feldschuh. "The clients were good at pushing us to let nature and art take up a presence so that the architecture frames it without getting in the way," Burton says.

The firm organized the resulting 4,000 square-foot, two-bedroom retreat into three parts: A master bedroom wing, a two-level living wing, and a central tower. Composed of hand-poured concrete that is left bare both inside and out, the tower visually articulates the retreat's components and provides a counterpoint to the cedar-clad walls and roofs of the two wings.

But the tower also plays multiple practical roles. It's a foyer; a main stairwell; a passageway between the two wings; a heat vent; an art gallery for some of Feldschuh's larger works; a ser-



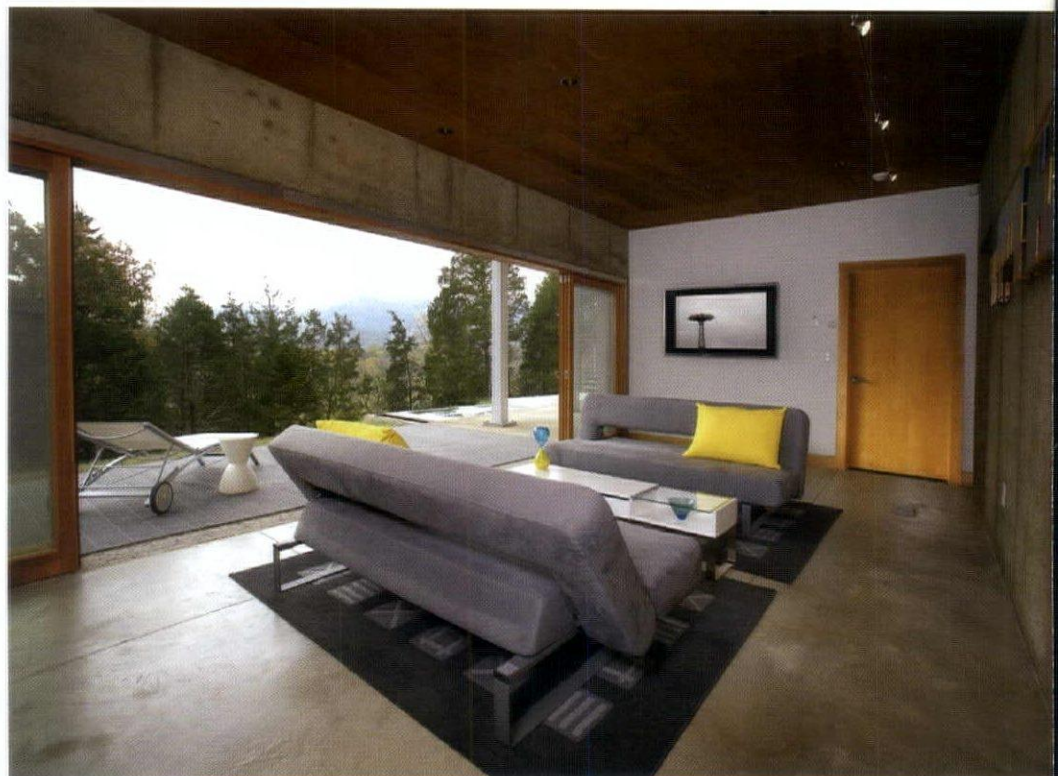
vice core, including the chimney; and, topped by a small space with expansive views of the valley below, a guest bedroom. It also provides access to a mezzanine office balcony that cantilevers dramatically into the open space of the living wing.

Even as the house makes an impressive visual statement, it also clearly in-

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A circulation tower separates the living and master bedroom wings (above) of the home, which is poised on a hillside overlooking the Shenandoah Valley (above right). The floor-to-ceiling windows on the lower level (below right) roll apart to provide open access to a patio.

Photos: Daniel Afzal





The low, sloping roof of the master bedroom wing (left) contrasts with the height of the central tower and the living wing. The dramatic open plan of the living space (above right) includes a mezzanine office level perched above the fireplace.

corporates itself into its surroundings. Built into the side of a steep hill, the retreat needed to provide a way for water to run downhill, so Carter+Burton perched the master bedroom on piers and made the entrance walk a bridge, so that water can flow beneath unimpeded. And despite its multiple floors, the building is sleek and low enough to allow a view of the valley from the gravel driveway just a few feet uphill and behind it. It defines the hillside without trumping it.

The main floor of the living wing, with interior designs by Carter+Burton's Michelle Timberlake, combines dining, cooking, and relaxing into a single space (though a massive island partly sets off the kitchen). Along the hill side runs a series of barn-door panels mounted on aluminum frames that roll aside to reveal vertiginous storage units; the exte-

rior of the panels double as wall space for more of Feldschuh's art. Above the entire wall runs a set of clerestory windows, which soften what would otherwise be an imposing surface without disrupting the privacy and thermal barrier it provides.

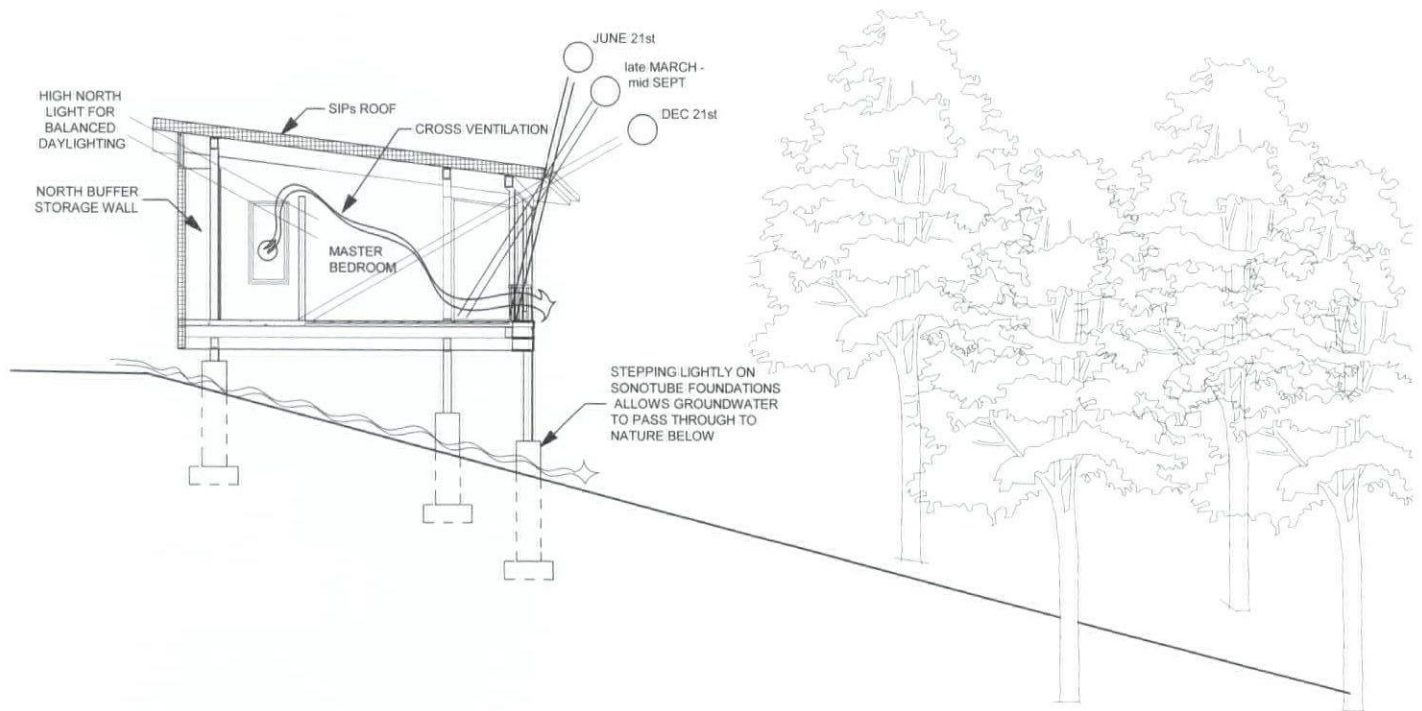
If the hill side of the wing doubles as a frame for art, the valley side frames nature. Seventeen-foot structural insulated panels (SIPs) provide uninterrupted floor-to-ceiling views across the flood plain and bath the entire room in southern light.

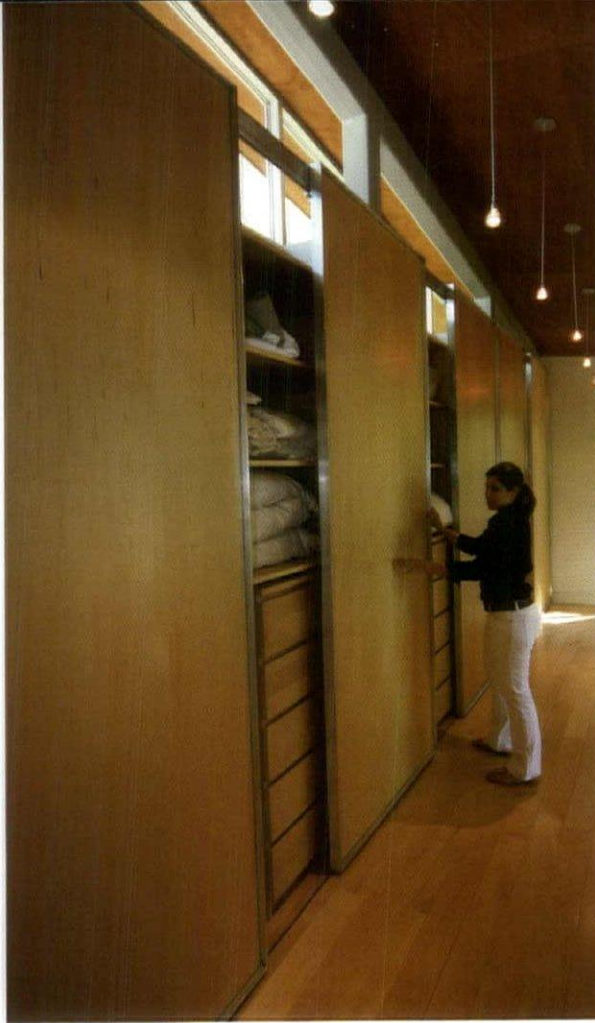
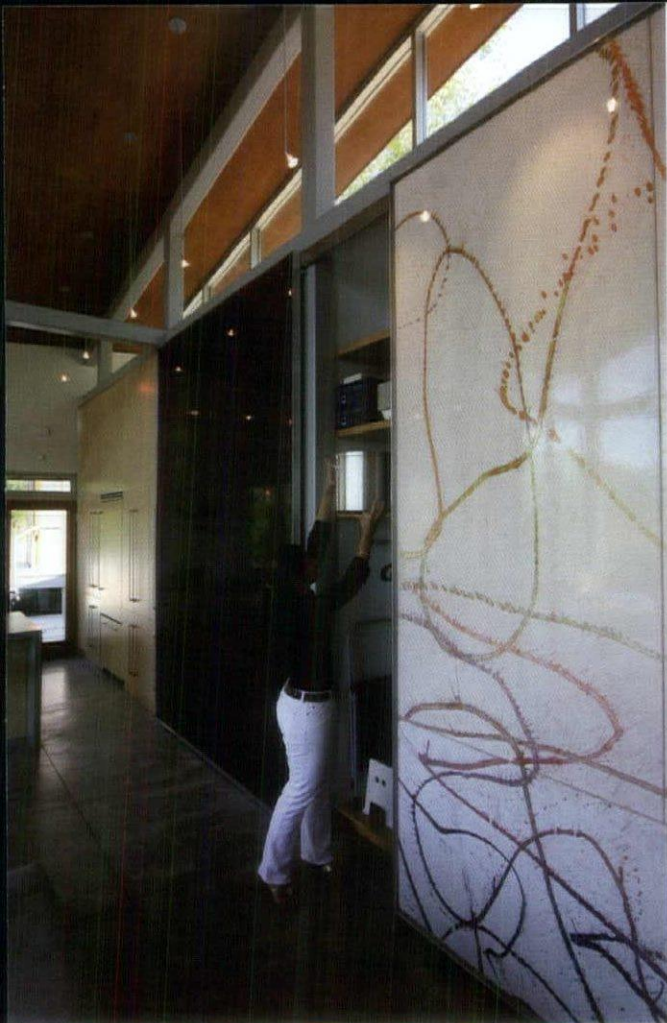
While maple flooring runs through the tower and master bedroom wing, both levels of the living wing are concrete. The same material provides the retaining wall on the hill side of the wing, running up from the floor and then poking out from the sides of the kitchen to

become countertops. While the floors and kitchen surfaces are polished and sealed, the exterior concrete, as well as all sides of the tower, are left as poured, so that the wood-grain imprints and rough-hewn edges bespeak their original handiwork.

All the concrete work was done locally, as was the fabrication of the structural steel. Using local artisans and small contractors is a priority for Carter+Burton, which sees it as an extension of sustainable architecture, even for a modernist firm in the middle of rural Virginia. "We push local craftsmen to their limits," says Burton. "Culture is the other half of sustainability. Craftsmanship and local tradesmen sometimes need nurturing, but they can evolve to new things."

Since the couple is gone during the





Barn door panels in both wings (left) provide easy access to storage units. The central tower (right) allows natural light to filter into the core of the house while providing gallery space.

Photos: Daniel Afzal

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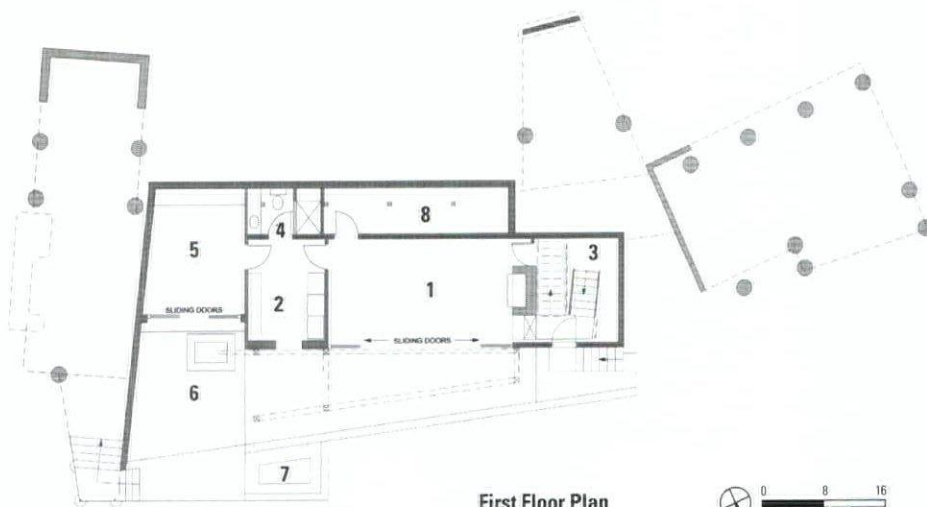
week, it was important that the house be able to heat and cool itself passively. The location provided an easy answer: With a southerly, hillside orientation, its overhanging roofs provide cover from the high summer sun, while the wide expanse of windows captures the low winter sun as it passes to the south. Thermal mass in the cave-like basement, where Carter+Burton installed a second bedroom, mud room, and den, warms the floor above, while the open central tower allows excess heat to escape. Additional heating and cooling comes from a geothermal unit, designed by Waterfurnace, with the heating portion connected to a radiant system in the floors.

Outside, a multi-tiered deck made from pressure-treated southern yellow pine rolls away from the kitchen toward a massive grill built into yet another concrete wall; a short set of stairs leads uphill from the deck to a cocked-roofed, screened-in porch for summer entertaining. At the other end of the deck stairs lead to an outdoor custom spa and a steep grassy slope below the house. And Carter+Burton recently put the finishing

touches on a guest house about 150 yards downhill, accessed by either a driveway extension or a foot path through the woods. The couple uses it for their frequent visitors, though when no one is staying over Orlic likes to spend his Saturday mornings there, lost in Wagner operas.

Fischer and Orlic say their next project will be a permanent structure along

the river, including boat storage and a grill. A shallow launch allows easy access to the water, and Orlic says the river abounds in smallmouth bass. From the river, across several acres of hay fields, the house is barely visible, even in the winter; all you can see is the top of the concrete tower, peaking through the trees. And that's just how the owners, and Carter+Burton, like it.



First Floor Plan



Project: Shenandoah Retreat

Architect: Carter + Brown Architecture, PLC (Jim Burton, AIA, project architect; Will Harrison and Ted Singer, design team)

Interior designer: Michelle Timberlake, Carter + Burton Architecture, PLC

Landscape designer: Frank McDonald, Riverhill/Halbea Nursery

Consultants: Richard Lew (exterior sculpture); Johnathan Feldschuh (art installations); Painter Lewis Engineering (structural)

Contractor: Owners in consultation with Thomas Clymer

Owner: Roxanne Fischer and Donald Orlic

RESOURCES

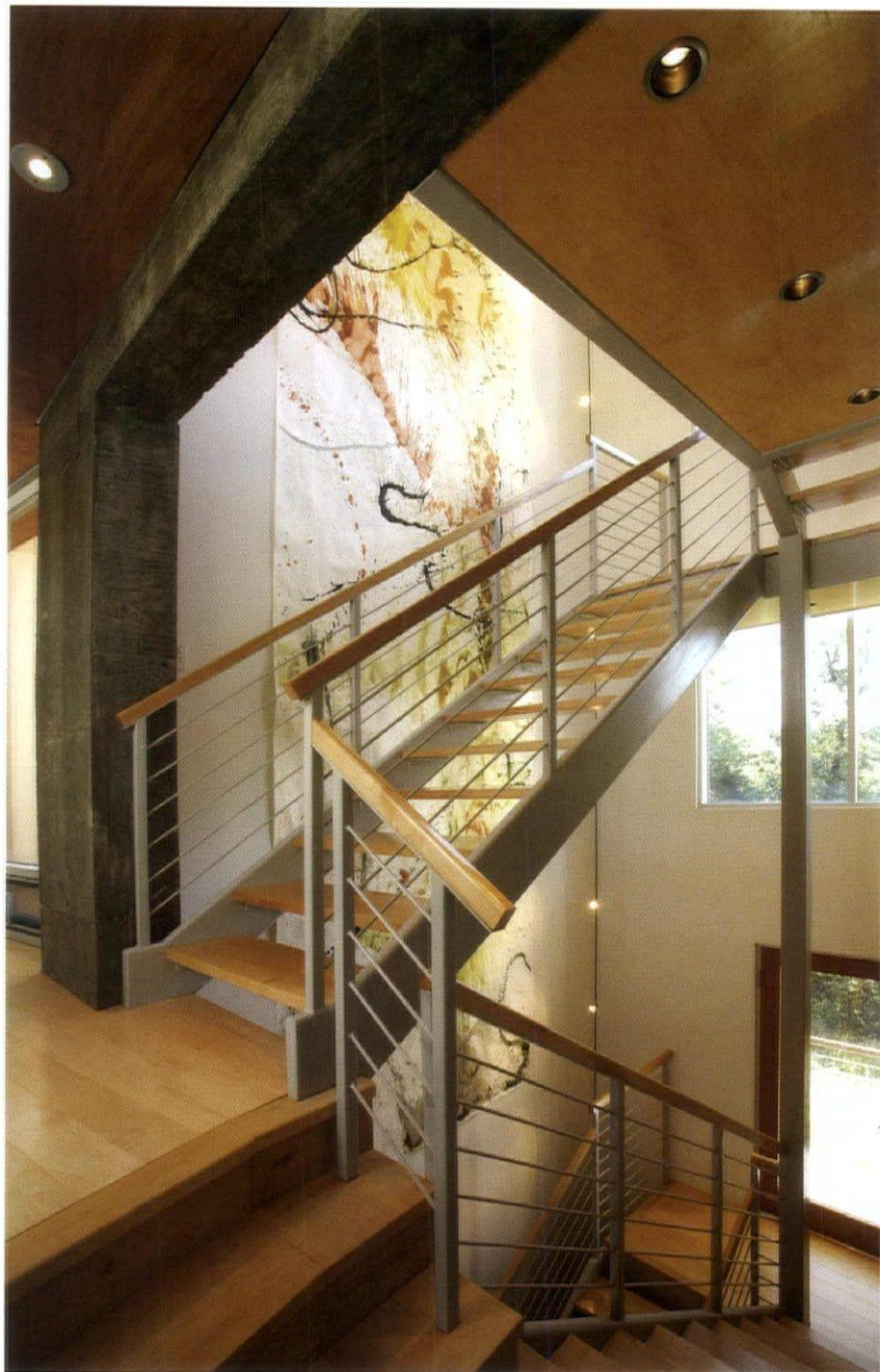
DOORS: Charles Snead Company; **EXTERIOR**

CLADDING: CMI Architectural; **STEEL FRAME:**

Irongate; **KITCHEN CABINETS:** Neff Kitchen

Cabinets; **CUSTOM STORAGE AND CABINETS:**

Thomas Clymer; **CONCRETE SPA:** Jeff Densic



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1 Living Area

2 Laundry

3 Stair Tower

4 Bathroom

5 Bedroom

6 River Rock Drained

7 Spa

8 Mechanical Room

9 Concrete Bridge

10 Entry

11 Master Bathroom

12 Master Bedroom

13 Dressing Area

14 Kitchen

15 Pantry

16 Closet Bank

17 Great Room

18 Loft Above

19 Dining

20 Upper Deck

21 Screen Porch

22 Powder Room



Second Floor Plan

Rural Infill

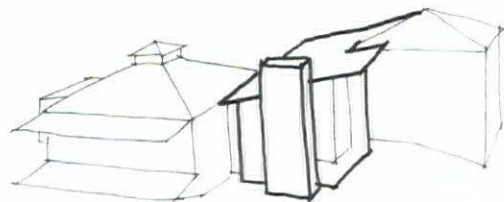
Meditch Murphey Architects reclaims two extant barns and preserves a landscape by employing an urban strategy.

By William Richards

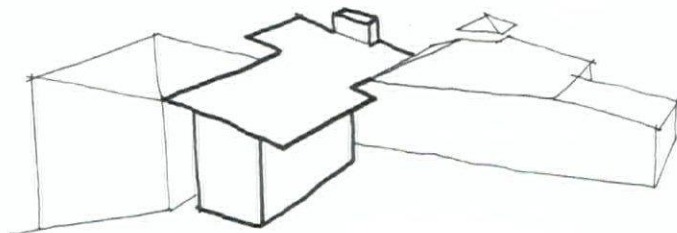


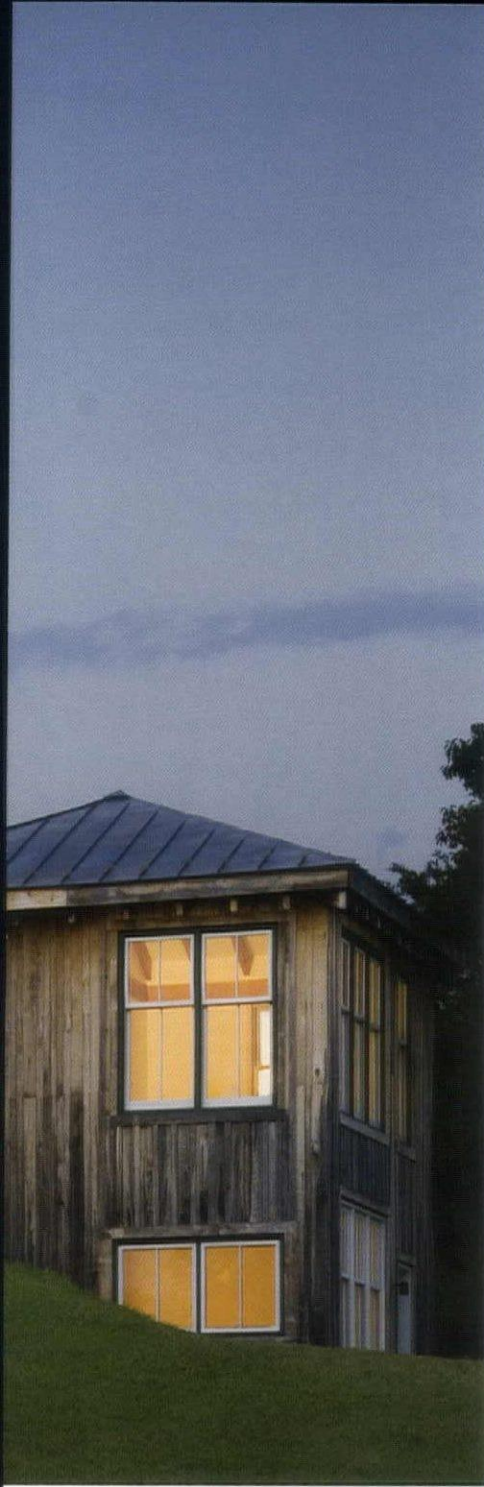
One of the claims advanced by William Whyte in *The Last Landscape* was that even by the middle of the twentieth century, the American landscape was still regarded as a bountiful, and boundless, frontier. In cases of development and expansion, “we were using five acres to do the work of one,” and, as a result, nearly every American city was dotted with what he called “waste lands,” or vacant lots that were under-utilized, abandoned, or generally passed over for a more ideal situation elsewhere. Filling-in those lots, he argued, was a way to control growth, maximize the spaces we had already carved out of the landscape, and increase density. Whyte, a sociologist and journalist, would later in his career observe the complexities of urban “schmoozing patterns,” at the micro level, but in 1968 at least, his observations centered on finding common sense in the divisive issue of growth in the American city.

Infill, then, began as an urban solution and came to rep-



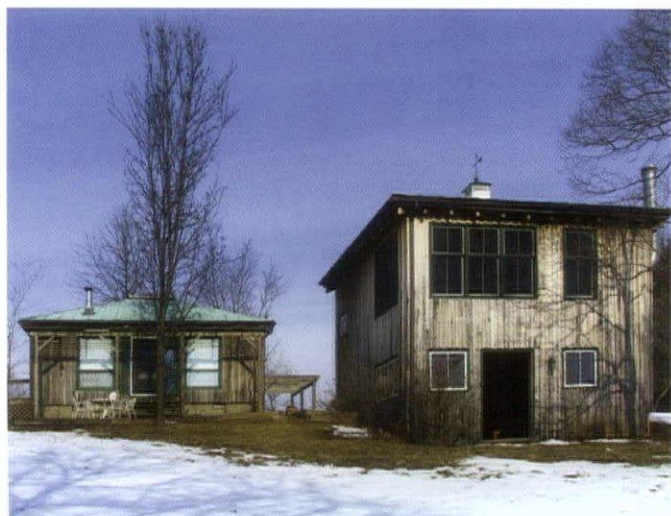
Conjoining two barns presented several challenges, not least of which was negotiating disparate rooflines.





Maxwell MacKenzie

The addition (above) increased living space and a covered connector to the "sleeping barn" at right. The north façade of the sleeping barn was rearranged to be more uniform. Before (below), it had three different kinds of windows and a door with peculiar proportions.



resent a land ethic. The decision to create *rural* "infill," far from any city and where none is required, is a novel idea as well as an ethical one. "Rural Infill," a project in the wilds of Rappahannock County by Meditch Murphey Architects, carries that land ethic forward and, in doing so, presents an economy of form. Two extant structures, the first, a one-room barn built from a kit in the 1970s, and the second, a sleeping barn built 20 years later, both hugged the brow of a small hill. Its owners, George Robinson and Maureen Moran, enjoyed retreating to the site overlooking the pond below, eating and living in the first one-room barn, and sleeping in the second, which stood 20 feet away.

John Murphey's initial task was to do *something* with the site, the resources of which included prospect over an entire square mile, nearly total seclusion, and two barns that had seen better days. But, it was their alignment that encouraged the architect to appropriate them for George and Maureen's "new" house and, in the process, confoundingly apply an urban strategy to a situation that certainly did not call for it. "The context of these barns was just so strong, plus they were part of a dialogue with other buildings in the area, so there was really no other choice," Murphey notes. Filling-in the sliver of space between the two cedar-clad buildings, he adds, was the best way to reflect the relative autonomy of each barn, but add the necessary space for his clients.

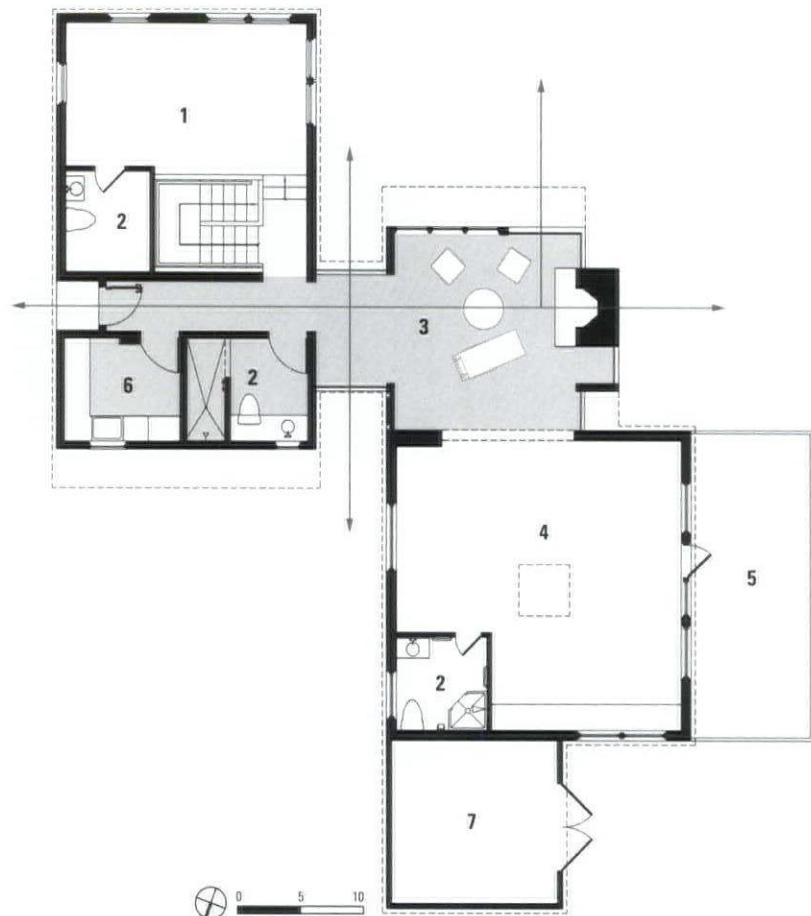
The central challenge in this connection was negotiating two disparate roof lines. For Murphey, "It was the thing that really hooked me into the idea of keeping the two barns." The angles were so different, and of course rain water is so persistent, that keeping the barns around was as much about context as it was about making two copper roof surfaces work together. Inside, what he calls the "real work" of the project, were un-insulated, bug-infested, and leaky walls. "Keeping the shape of the two buildings was incredibly important," but shoring up their walls, for Murphey, was the only way it would be livable.

As a unified structure, the house sits squarely just at the cusp of the hilltop and reads as a series of related volumes in stone and naturally-weathered cedar. Inside, the differences



among these volumes is muted and we are left with an easy flow of living spaces. In some places, the view to the south and southeast is glimpsed through the original windows; in others, giant swaths of the green appear through floor-to-ceiling, single-glazed panels. Murphey enriched the house with a visual connection to the landscape, and more importantly, he did so by taking advantage of the existing sight-lines. An economy of form, in this case, is really an economy of means: making the greatest impact with the fewest gestures while fulfilling the demands of a domestic program.

Murphey's addition traces the shortest distance between two points. In the spirit of urban infill, it makes use of the liminal space between the barns and nothing more. More to the point, and perhaps in the nature of infill itself, this addition is a consecration of space. In a nod to the pass-through that existed before, the architect enclosed a portion of the infill addition in glass. Much more than a vertical ribbon of glazing, which offers more than a mere suggestion of the rural context, we can fully see the meadow the north and the valley to the south when we stand within it. The unity of the conjoined barns dissipates in this space and we can appreciate their original differences in form, in plan, and in program. The infill addition is a welcomed reference, like the barn renovations themselves, to what existed before and Rappahannock County is still a seemingly boundless frontier. Projects like Rural Infill will ensure that this perception continues and offers a convincing argument against suburban "wasteland."



- 1 Bedroom
- 2 Bath
- 3 Sitting Room
- 4 Kitchen
- 5 Deck
- 6 Laundry / Mechanical
- 7 Shed

Project: Rural Infill

Architect: Meditch Murphey Architects (John Dennis Murphey, AIA, design principal)

Project Manager: Jana Vander Goot

Consultants: MCLA, Inc. (lighting)

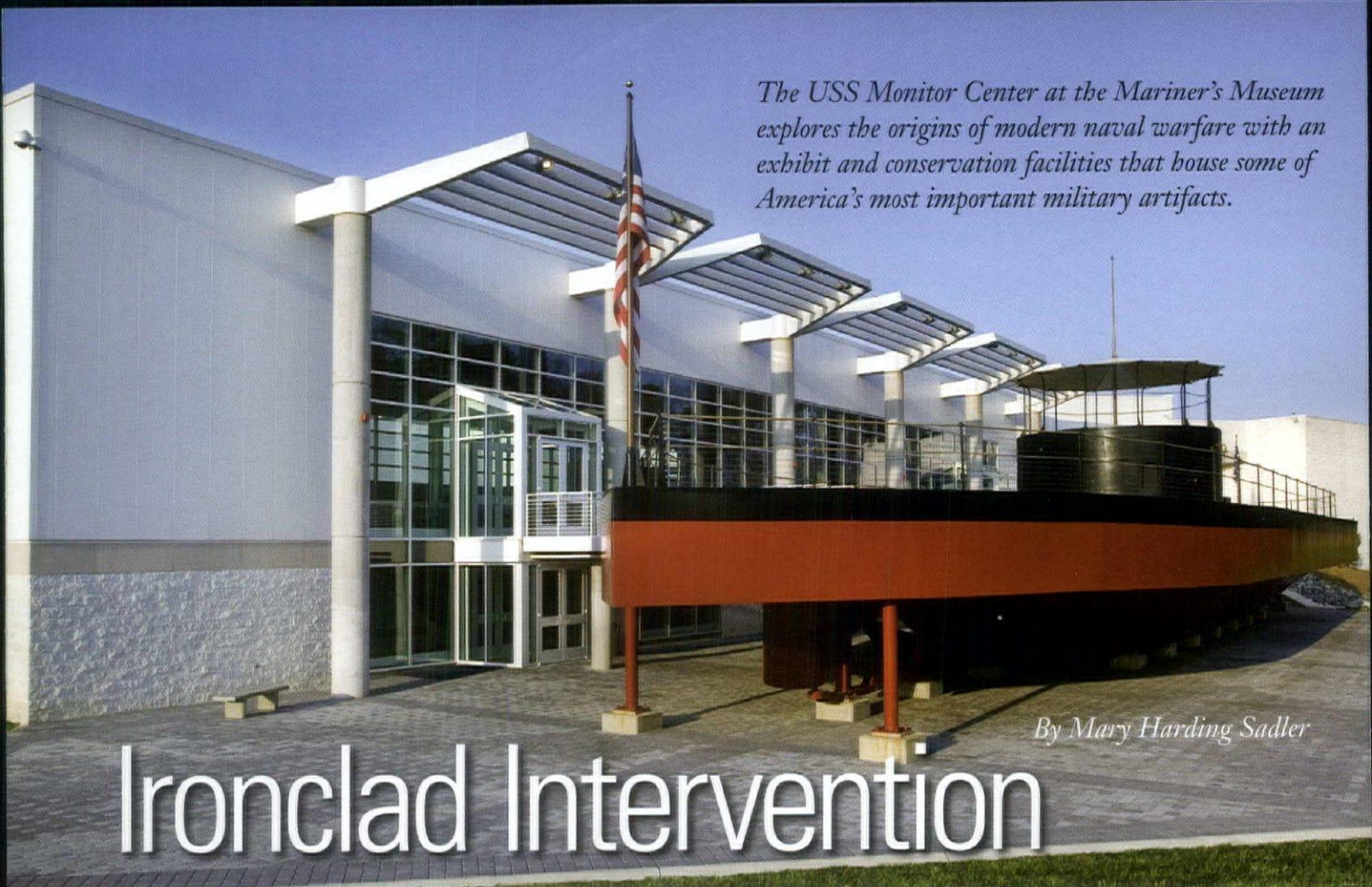
Contractor: Lee Levick

Owner: George Robinson and Maureen Moran

RESOURCES

CHIMNEY STONE WORK: John Ward; **WINDOWS:** Weathershield; **GLASS:** Culpepper Glass; **FLAGSTONE:** Serra Stone Work; **FENCES:** Walpole Woodwork

Preserving a remnant of the cut between the existing structures (left) the passage is lit on either side by floor-to-ceiling windows. The fireplace beyond marks the new axis in plan that unifies the two barns.



The USS Monitor Center at the Mariner's Museum explores the origins of modern naval warfare with an exhibit and conservation facilities that house some of America's most important military artifacts.

By Mary Harding Sadler

Ironclad Intervention

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The USS Monitor Center which opened March 9, 2007 at the Mariner's Museum is a resounding response to Lieutenant James Rochelle's famous query upon seeing the odd silhouette of the Monitor as it approached the CSS Virginia to engage in battle. The center's opening took place exactly 145 years after the two ironclad ships engaged each other during the Civil War. In the museum's \$30 million 62,500-square-foot addition, visitors learn how the Battle of Hampton Roads fundamentally changed naval warfare from a clash between wooden sailing ships to an exchange of explosive gunfire between ironclads.

The two-day Battle of Hampton Roads, one of the most storied events of the Civil War, opened on March 8, 1862 near Sewell's Point in Hampton Roads, where the James and Nansemond Rivers meet the Chesapeake Bay. The CSS Virginia, (which was built using the hull of the burned wooden frigate, the Merrimack) laid waste to the USS Cumberland and the USS Congress, two wooden Union ships. The next day, the USS Monitor arrived and the two ironclad boats battled to a draw. The confrontation, publicized around the world and widely depicted in etchings and oil paintings, was immediately understood by military strategists and the media as charting the future of naval warfare. Rear Admiral John Dahlgren, who designed the guns arming the Monitor, declared, "'Now comes the reign of iron and cased sloops are to take the place of wooden ships.'" The benefit of these ironclads was, of course, that they appeared to be virtually impervious to gunfire.

The relative battle-worthiness of the Monitor and the Merrimack was not tested again, as the Virginia was blown up on May 10, 1862 by Confederate troops to prevent its capture and the Monitor was overcome by storm waves just offshore

from North Carolina's Outer Banks on December 31, 1862. Discovery of the Monitor's wreck site in 1973 and the subsequent salvage of the turret by NOAA was a widely heralded moment in underwater archaeology and historic preservation, and in 1987, NOAA designated the Mariner's Museum as the repository for all of the artifacts salvaged from the wreck of the USS Monitor. The brainchild of Archer Milton Huntington, whose father founded the Newport New Shipbuilding and Dry Dock Company (since 2001 a part of Northrop Grumman), the Mariner's Museum, which opened in 1930, now houses a collection of more than 35,000 artifacts.

To complement the Mariner's Museum mission, the new USS Monitor Center houses an 18,000-square-foot exhibit titled *Ironclad Revolution*, a collaborative effort of 30 companies involved in exhibit design, in addition to James River Architects, Rancorn Wildman Architects PLC, and general contractor, W. M. Jordan Company. The project was fast-tracked as a design-build effort in the interests of quickly housing more than 1,200 artifacts recovered from the Monitor's wreck site by NOAA. Time was of the essence, and the project team first joined in New York City for a charrette to hatch the exhibit concept. What evolved from this initial design effort were the three components of the museum addition: a new entry concourse, an exhibition gallery, and a conservation wing.

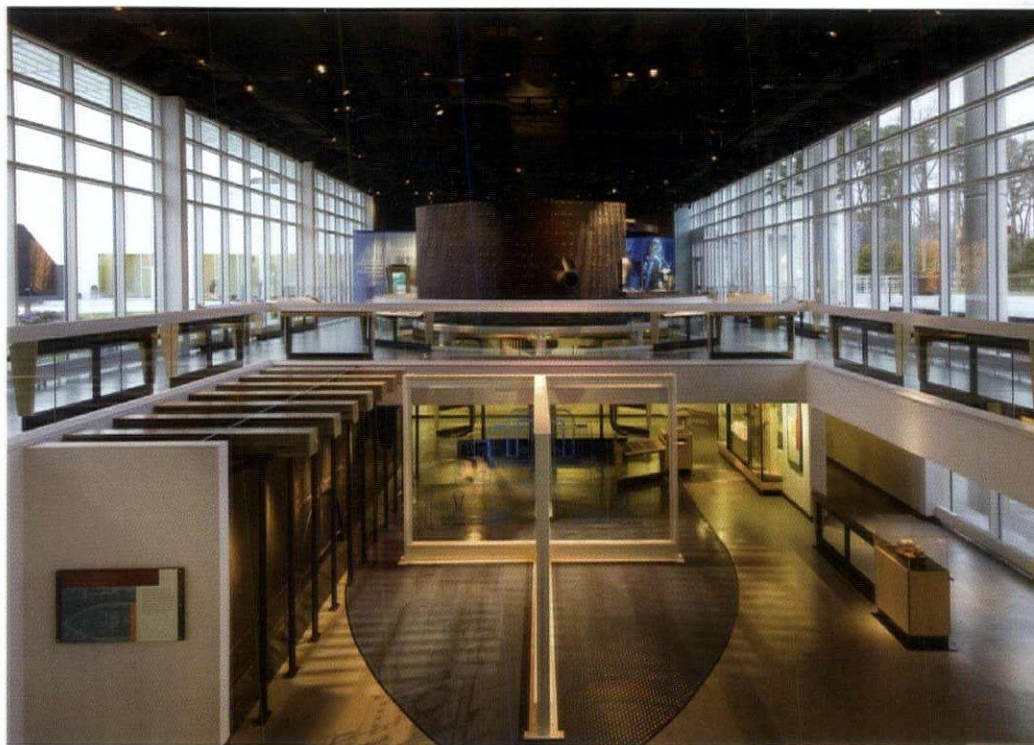
Design architect Rick Moberg observes that unlike most architectural projects, "this building was designed around the story." The new addition is a crisp white box, clad in *Centria* metal panels, opening to an astounding range of interactive exhibits and conservation facilities. The gallery experience was conceived as a carefully sequenced array of high-defini-

tion films, detailed timelines, paintings, models, and artifacts. The exhibit is laid out in a circular path around a large interior courtyard, whose focal point is the enormous steel claw, called the “spider,” that was used to recover the Monitor’s turret from the ocean floor.

The the dominant *leitmotif* of the gallery is the turret, which stands 9 feet high, 21.5 feet in diameter, and is composed of 8 layers of inch-thick iron plating. It had two gun ports that allowed the Monitor’s Dahlgren cannons to be discharged in any direction without repositioning the ship, as the entire turret could rotate, which was the first to do so in naval history. Since 2002, the actual turret has been immersed in a huge tank in the museum’s wet lab where it will undergo conservation for more than a decade before assuming its place in the large artifact gallery. The axial alignment of the original turret with the “spider,” a replica of the recovered turret, and the reconstructed turret mounted on the full scale replica of the Monitor, reminds observant visitors of the ship’s complex history. The ingenuity involved in its original design is echoed in the engineering feats required for its salvage and interpretation nearly a century-and-a-half later.

Visual cues throughout the exhibit buttress the narrative surrounding the artifact. Fabric-covered curved screens through which the introductory video is projected in the first theater suggest the storm winds and ocean currents that sank the Monitor off the coast of Cape Hatteras. The circular plan of the Battle Theater, where the film *Iron Clad Glory* is shown, recalls the shape of the Monitor’s turret. Prominently displayed on the addition’s north side, is the full-scale replica of the USS Monitor, which was created by more than 100 employees of Northrop Grumman and built in the Newport News Shipyard using material donated by the U.S. Navy. The replica invites visitors to understand and experience the scale and deceptive simplicity of this revolutionary warship. A full-size painted silhouette of the Virginia covers the south wall of the courtyard in alignment with the Monitor’s replica. Reproductions of the Monitor’s cannons aim at the Virginia’s round gun ports, which are depicted by windows opening into the conservation wing.

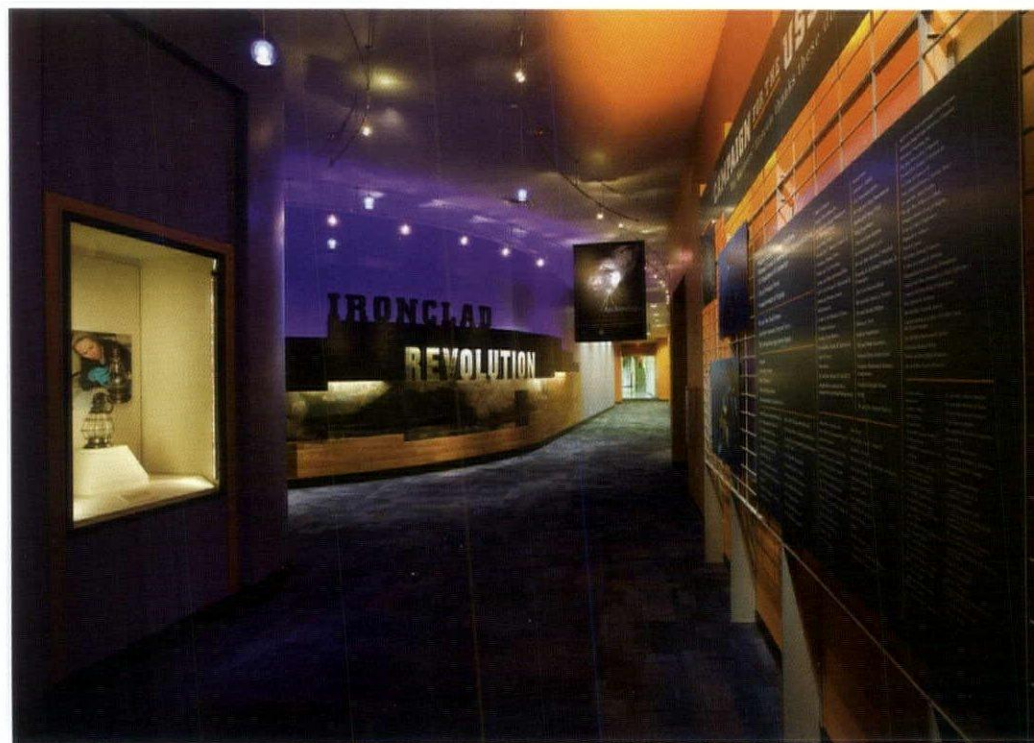
The purpose of the new USS



Visual cues buttress the narrative posted on panels throughout the exhibit. Contrasting flooring at the lower level illustrates the Monitor’s shape and scale, and helps visitors understand the location and operation of the engines.

“Such a craft as the eyes of a seaman never looked upon before—an immense shingle floating in the water, with a giant cheesebox rising from its center: no sails, no wheels, no smokestack, no guns. What could it be?”

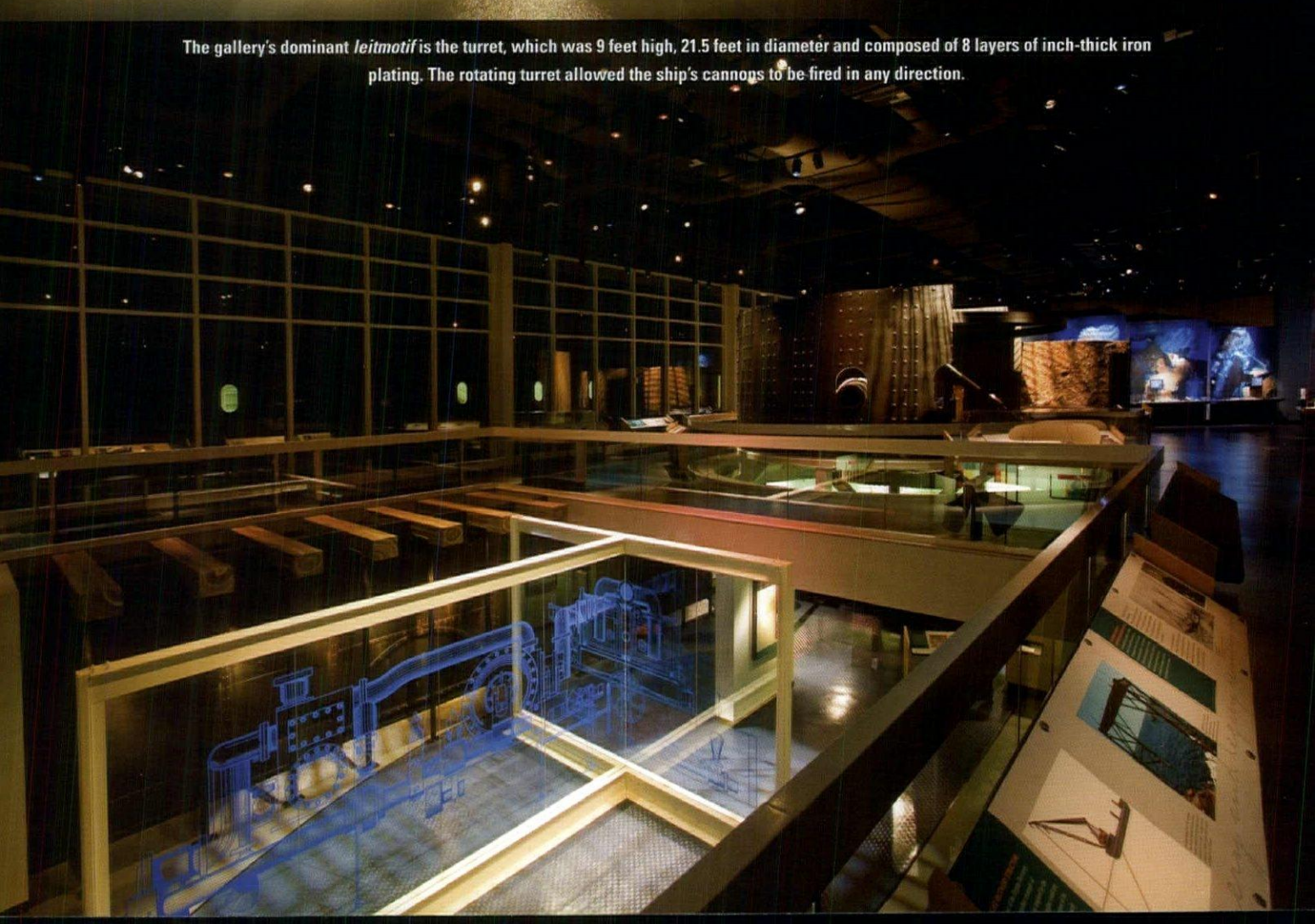
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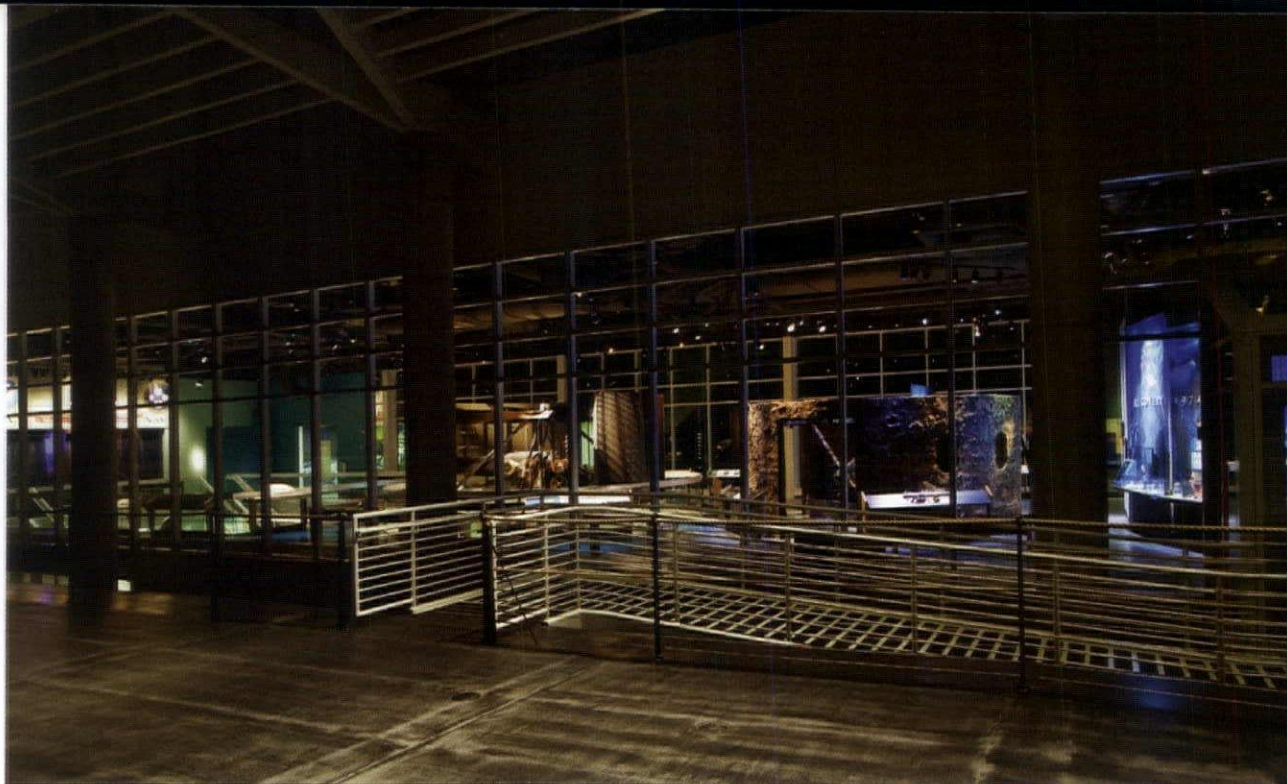
The new USS Monitor Center houses an 18,000-square foot exhibit produced in a collaborative effort of more than 30 companies led by general contractor W. M. Jordan Company and James River Architects.



The gallery's dominant *leitmotif* is the turret, which was 9 feet high, 21.5 feet in diameter and composed of 8 layers of inch-thick iron plating. The rotating turret allowed the ship's cannons to be fired in any direction.



A ramp (at right) brings visitors from the gallery to the deck of the replica, which was built by Northrop Grumman. The Monitor's artifacts (below right) are conserved and stabilized in the Batten Conservation Lab.



Monitor Center is to provide a complete understanding of the history and significance of the first ironclad ships built in America by immersing visitors in the full breadth of traditional and non-traditional museum experiences. In addition to the new exhibit gallery, research facilities, and conservation laboratories, the design of the USS Monitor Center includes a skylit entry, gift shop and café. The simple mass of the entry piece and its ground-face block walls quietly knits this expansion into the serrated face of Carlton Abbot's museum addition, the 1989 Chesapeake Gallery. A triangular terrace responds to the angled beam of Abbot's Chesapeake Wing, further weaving this massed new addition into the much-evolved museum site.

The Batten Conservation Laboratory, named for media executive Frank Batten, allows visitors to see how historic artifacts like the Monitor's turret, cannons, and its steam engine are cleaned, stabilized and protected. The sterile white walls of the laboratory wing with its high ceilings and simple steel stairs with pipe rails offer a compelling contrast to the activity in the rest of the exhibit space. Two-levels of catwalks introduce visitors to ongoing conservation of more than 1,000 artifacts recovered from the wreck site, now designated the Monitor National Marine Sanctuary.

The mass of the conservation wing screens views to the museum's back-of-house functions, housed in a pre-existing hodgepodge of sheds and pre-engineered buildings. People driving along Warwick Boulevard now enjoy a new vista across Lake Maury, where the full-scale replica of the Monitor can be seen framed by the addition's north window wall and its handsome *brise-soleil*. "We wanted to create a window to Warwick Boulevard," Moberg notes. "The ideal all along was to get more exposure [for the Mariner's Museum]."

The original Mariner's Museum buildings were 1930s institutional blocks that housed a collection of maritime artifacts related to "preserving and interpreting the culture of the sea and its tributaries, its conquest by man, and its influence on civilization." The clean aesthetic of this most recent addition perpetuates the spare articulation of Carlton Abbot's 1989 expansion, while providing a new visual tie to the larger commu-

nity. With the opening of the USS Monitor Center the museum provides an engaging and commodious setting for visitors and scholars to understand the history of the Civil War's fabled ironclads, as well as the means by which the artifacts of that story were discovered, retrieved, and conserved.

Project: USS Monitor

Architect: James River Architects, PC (Rick Moburg, AIA, IIDA, President);

Consultants: Food Service Consultants Studio, Inc. (kitchen); Available Light (lighting design)

Contractor: W.M. Jordan Company (John Lawson, President)

Owner: Mariners' Museum

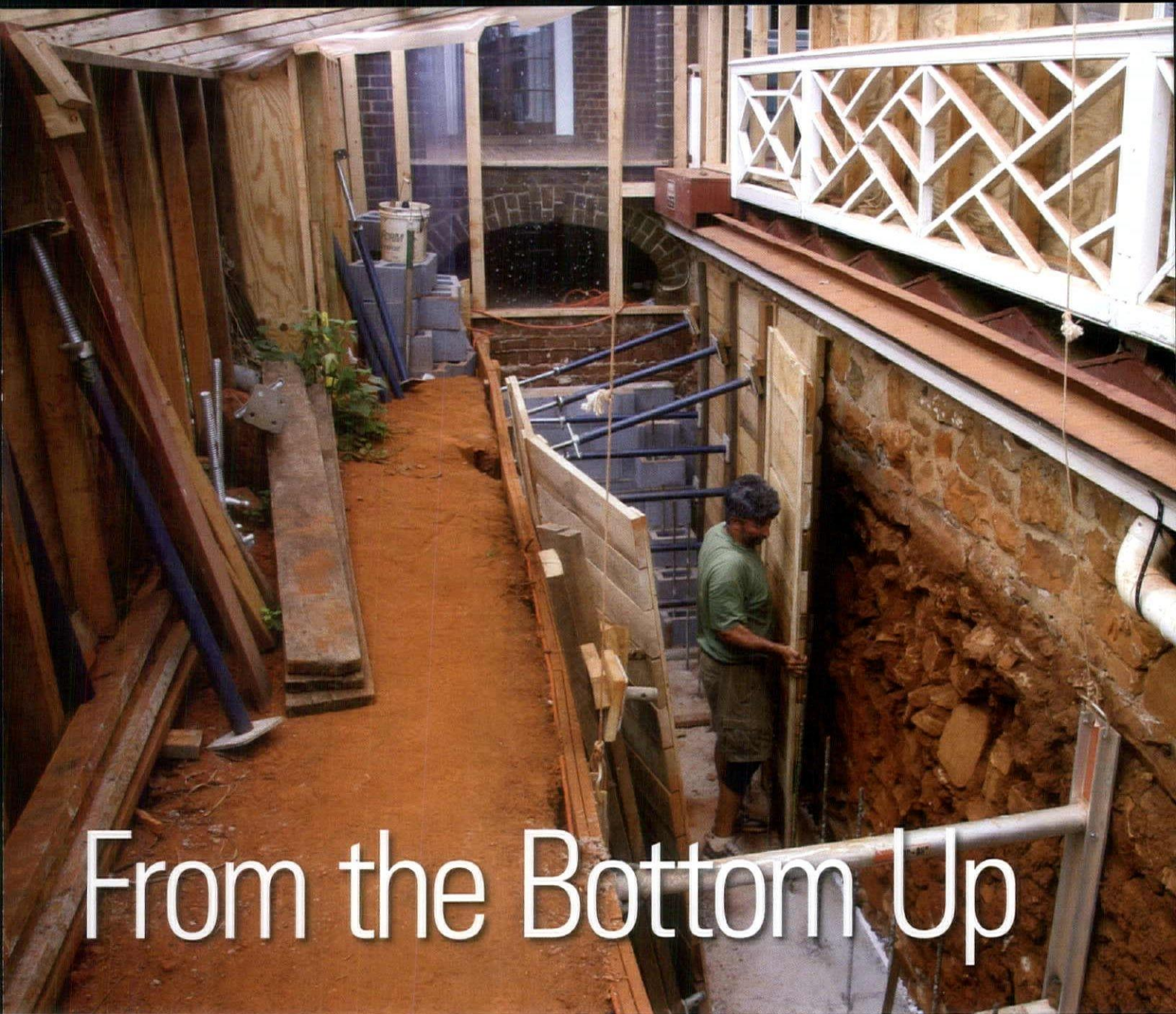
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RESOURCES

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From the Bottom Up

New work at Monticello reinterprets a network of support spaces below the Albemarle County plantation.

by Lisa Goff

Over the years visitors to Monticello have come away with indelible images of Thomas Jefferson's inventiveness: the eight-day clock in the entrance hall; the contraption that made copies as he wrote; the dumbwaiter in the dining room; and of course the design of the house itself. Now, thanks to an ambitious restoration project, visitors are leaving Monticello with equally indelible impressions of the enslaved laborers who worked "below stairs": Peter Hemings tapping a cask in the beer cellar; Fanny Hern slipping a gleaming copper pot from its hook on the kitchen wall; Joseph Fossett, the blacksmith, stoking the fire in the whitewashed room he shared with his wife and 10 children.

Located beneath the terraces that lie at right angles to the rear of the house, or off the "all-weather" passage that runs beneath it, these "dependencies" were little more than afterthoughts when the workspaces were first curated in the early

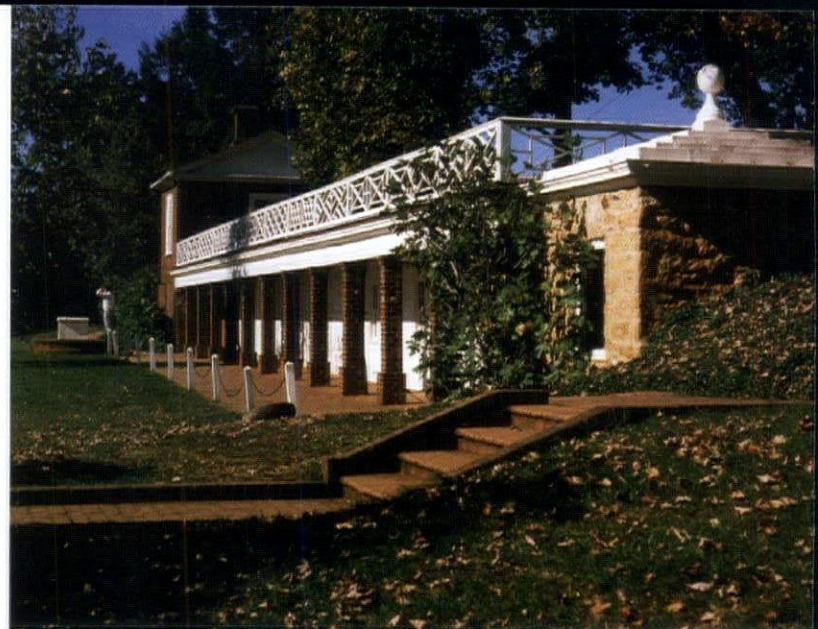
1940s. Now they have been lovingly excavated, researched, and re-interpreted for the twenty-first century. So far the beer cellar, kitchen, north privy, cook's room, and a storage cellar have been restored and re-opened to the public. The north pavilion is currently being converted into a washing and bathing space, and the restored smokehouse will soon be refurnished. The ice-house is being re-built, and the wine cellar has been stripped to its walls, awaiting resolution of thorny questions such as: what did eighteenth-century wine racks really look like?

That level of commitment to historical accuracy did not necessarily guide mid-century curators, who positioned a restroom in what had been a dairy and decorated the kitchen in what project coordinator Justin Sarafin calls "phony-coloni." For the restorations, which began in 2001, each room was researched by a team of architectural historians from the Colonial Williamsburg Foundation working with William L.

Beiswanger, Robert H. Smith Director of Restoration at Monticello. The current restorations foreground the workers who lived and worked in the house and along Mulberry Row, the industrial “main street” of the plantation.

“None of this is Jefferson-centric,” says Sarafin. New images of workers, narrated on waist-high “reader rails,” mingle with the more familiar scenes of Jefferson to create a rich story of the multiple populations that inhabited Monticello, a story not only more accurate but more interesting than the “great man” approach that still prevails at many presidential house museums. Jefferson is no less great, but he is no longer alone on his mountaintop.

In Jefferson’s era the so-called “dependencies” – the name given to workspaces, storage areas, and slave quarters – were usually located in separate outbuildings. But Jefferson submerged them beneath the house and its terraces, making them invisible to occupants of the house. Architectural historian Camille Wells has called this disappearing act “the most highly articulated example of how slavery affected the design of building.” The current restorations reveal the backstage of Jefferson’s set, spotlighting not only the life that went on below-stairs but the points of intersection between the occupants of the house and its enslaved staff.

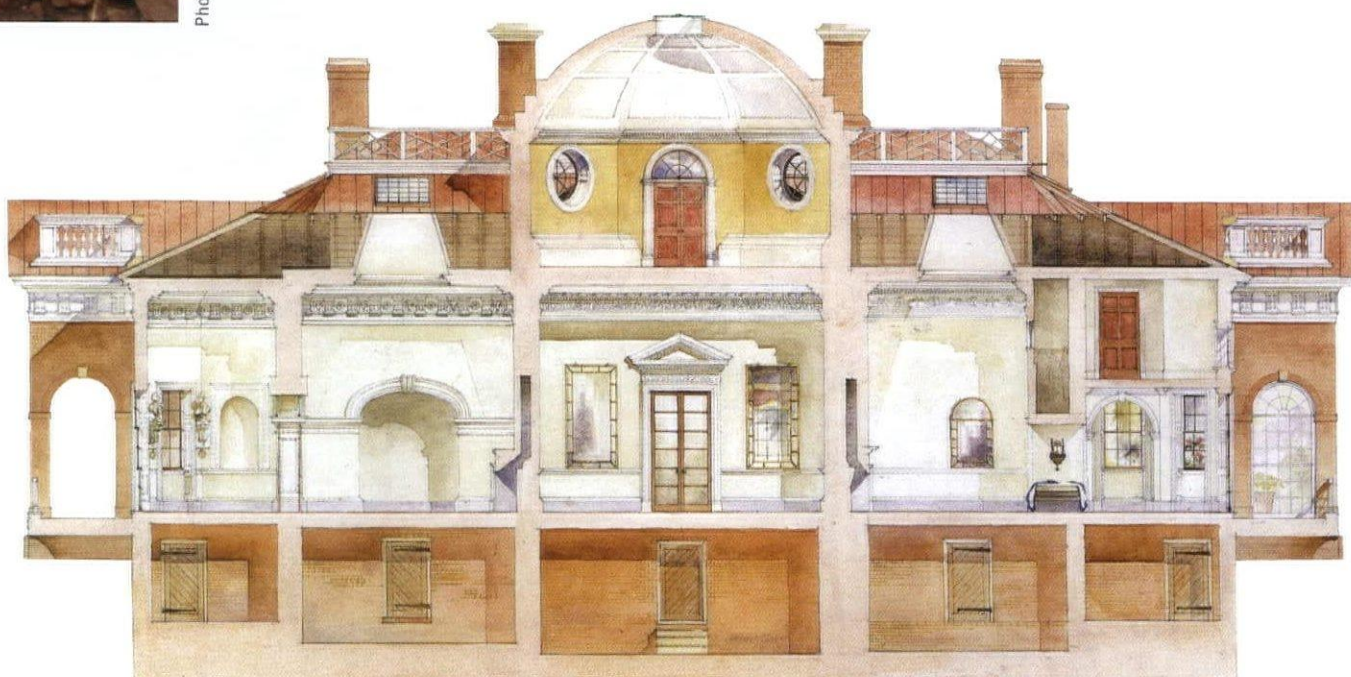


Most eighteenth-century plantation owners built separate outbuildings to house enslaved work spaces. But Jefferson submerged these “dependencies” beneath Monticello and its terraces, hiding enslaved workers from the occupants of the main house.

The kitchen is the most radically transformed space. Crews repositioned a door, laid a new brick floor, rebuilt the fireplace wall and replaced a historically inaccurate wooden lintel with an iron arch. Consulting Jefferson’s packing lists from France, restoration researchers “worked backward from the French food” served at Monticello to find out how the kitchen was equipped. Robert Self, Monticello’s architectural conservator, recreated a wall-size sideboard with counter space and storage shelves. The colonial revival-style open hearth, familiar to generations of tourists, has been replaced with a “stew stove” set

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Photos: Courtesy TJF, Inc



The recent restoration (above left) foregrounds the lives of Jefferson’s enslaved workers, who labored out of sight “below stairs” (above).



Throughout the restored spaces, waist-high "reader rails" reproduce original documents and display actual artifacts that tell the stories of enslaved workers, such as cooks Fanny Hern and Edith Fossett.

into a brick countertop, a precursor to the modern range. A small platoon of copper pots, which would have been necessary for French cooking, covers one wall. Reader rails tell the story of cooks Fanny Hern and Edith Fossett. In the corner of the kitchen a huge clock, which Jefferson personally wound once a week, looms over the space, a potent reminder of the plantation owner's power.

Similarly meticulous scholarship and archeology have cleared the wine cellar of its 1950s wine racks and installed an authentic 18th-century toilet seat in the north privy (from Poplar Forest, Jefferson's plantation in Bedford County). Invisible to visitors, the rubble-stone retaining walls of the all-weather passage have been straightened, a three-year process of excavation and reconstruction (by Cersley Masonry Inc. of Charlottesville) that used screw-jacks to literally push the bulging walls back into plumb. What the visitor notices, however, are the new "reader rails" that line the restored rooms. The waist-high panels feature not only text but artifacts mounted inside plexiglass boxes, visceral connections to the people who worked in each room. A fragment of a stoneware beer bottle is displayed in the beer cellar, a knife blade in the kitchen. In the cook's room, remnants of a Creamware tea bowl and brass

straight pins illustrate the Fossett family's relative affluence among enslaved workers. Wherever possible, primary documents and illustrations have been reproduced on the reader rails, so that visitors see, for example, a 1796 kitchen inventory written by James Hemings, Jefferson's undated design for a brewhouse, and a line from a memoir written by Peter Fossett after he was free.

"Showing primary documents brings the rooms to life in a way that simply explaining the brewing of beer or the cooking of food would not," says Sarafin. Throughout the rooms, new signage focuses attention on the activities of workers, as opposed to the genius of Jefferson. "In the earlier signage, Jefferson thought and devised and executed, but trays "were carried," says Sarafin. "Passive voice has been replaced with the actions of real people."

One of the major goals of the restoration is a sense of the dependencies as a linchpin between the house, Mulberry Row, and the farm fields beyond. "Our organizing principal is points of intersection" between the family and the workers, says Sarafin. "The dependencies are where the servers met the served." Future restoration projects will help visitors experience the 5,500-acre plantation as a series of "concentric

rings" that stretch, for example, from the dining room to the passage below, where workers loaded and unloaded the fabled dumbwaiter; down the passage to the kitchen where they prepared meals; through the kitchen yard to the vegetable garden; and finally from the garden out to the field, where other enslaved workers farmed and hunted the food that ultimately ascended the dumbwaiter into the dining room.

"The spatial and axial arrangement of the mountain reflected the human relationships between owner and slave, and other groups beyond the boundaries of the plantation," says Sarafin.

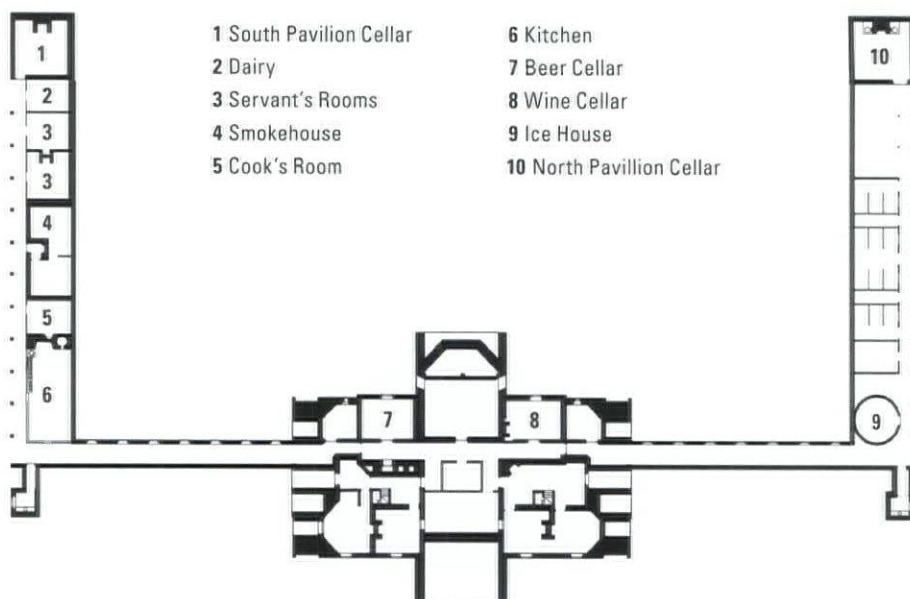
But while the dependencies restoration presents a much more complete and satisfying story of life at Monticello, so far it doesn't connect the dots between main house, below stairs, Mulberry Row and beyond. More dramatic interventions will be required to get that larger notion of connection across to visitors. And they're coming. A new visitors center opening this November will remove the gift shop from Mulberry Row and permit the restoration of the adjacent weaver's cottage. Other, longer-term landscape restorations, such as cutting down the hedge that wraps around the kitchen yard and ripping around the brick walkway that marches, in defiance of history, from the front porch to Mulberry Row, would restore the intricate layers of separation and connection Jefferson inscribed on the Monticello landscape.

The question remains whether restoration projects such as these, which depend upon visitors absorbing the subtle intimations of the Monticello landscape, will attract visitors. Recent renovations at Mount Vernon took an entirely different approach, adding dozens of galleries and an "immersion theater" to tell, with more technology, the same heroic story of the first president. It has been wildly successful, making Mount Vernon one of the few historic sites in Virginia to actually increase attendance last year. "And our own dear Monticello, where nature has spread so rich a mantle under the eye?" Jefferson wrote in a 1786 letter. "Mountains, forests, rocks, rivers. With what majesty do we there ride above the storms!" By steering into the storm that was American slavery, Monticello has charted a brave course. Its success will depend on visitors' willingness to make the journey with them.

Photos: Courtesy TJF, Inc



Extensive renovations restored the kitchen to its original design, ripping out earlier "phony-coloni" equipment and replacing it with historically accurate fittings.



Project: Monticello Dependencies Restoration

Senior Curator: Susan Stein

Project Coordinator: Justin Sarafin

Restoration Architect: Bill Beiswanger

Conservator: Robert Self

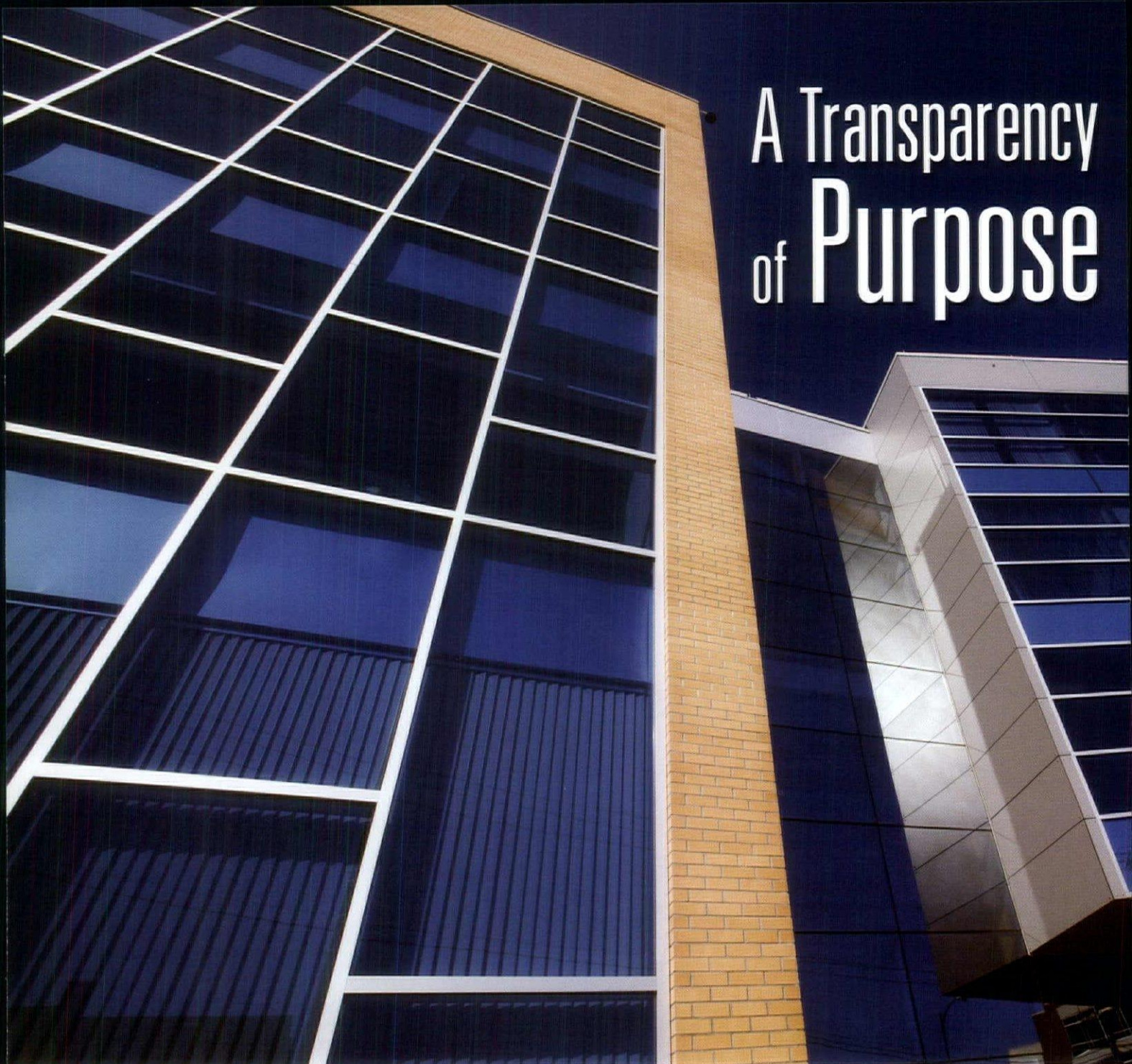
Contractor: John Houghton

Archaeologists: Frasier Neiman and Sara Bon-Harper

Consultants: Staples & Charles LTD (interpretation and exhibition design); Hefernan Partnership Inc. (lighting design)

RESOURCES

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A Transparency of Purpose

How do you celebrate the true heroes in organ transplantation? And how do you commemorate the process that a donor family experiences as they arrive at the decision to donate while in the midst of extreme loss and grief? That was the challenge put to Chris Fultz, AIA of SMBW Architects. The National Donor Memorial is nearly complete at The United Network for Organ Sharing Headquarters and represents the final stage of the complex, begun in 2002 on a boomerang shaped lot on the northwest edge of a biotechnology park, in downtown Richmond, Virginia.

The United Network for Organ

Sharing (UNOS) is the vehicle through which donor families, transplant professionals, and recipient patients connect with replacement organs. The organization maintains the nation's transplant waiting list and matches donor organs with the candidates. In addition, UNOS accumulates all transplant data and studies it to refine organ-sharing policies to maximize the successful use of donated organs. Education and maintenance of a resource information website as well as development of a national speakers bureau to facilitate large-scale events around the country rounds-out the program.

Prior to moving to North 4th Street in Richmond, UNOS Headquarters was housed in a suburban office park and although the facility was a crowded collection of dark cubicles lacking any exposure to natural light, the employees were loath to leave their park-like setting with fitness trails and a large suburban parking lot. Walter Graham, Executive Director of UNOS, requested that the architects work with a staff committee to engage them in the process of designing their new work environment. Fultz's response to their concerns was to create a building filled with a layering of light, space and textures. Although the struc-

Hope, renewal and transformation offered evocative keywords for the National Donor Memorial at the United Network for Organ Sharing's headquarters, by SMBW Architects.

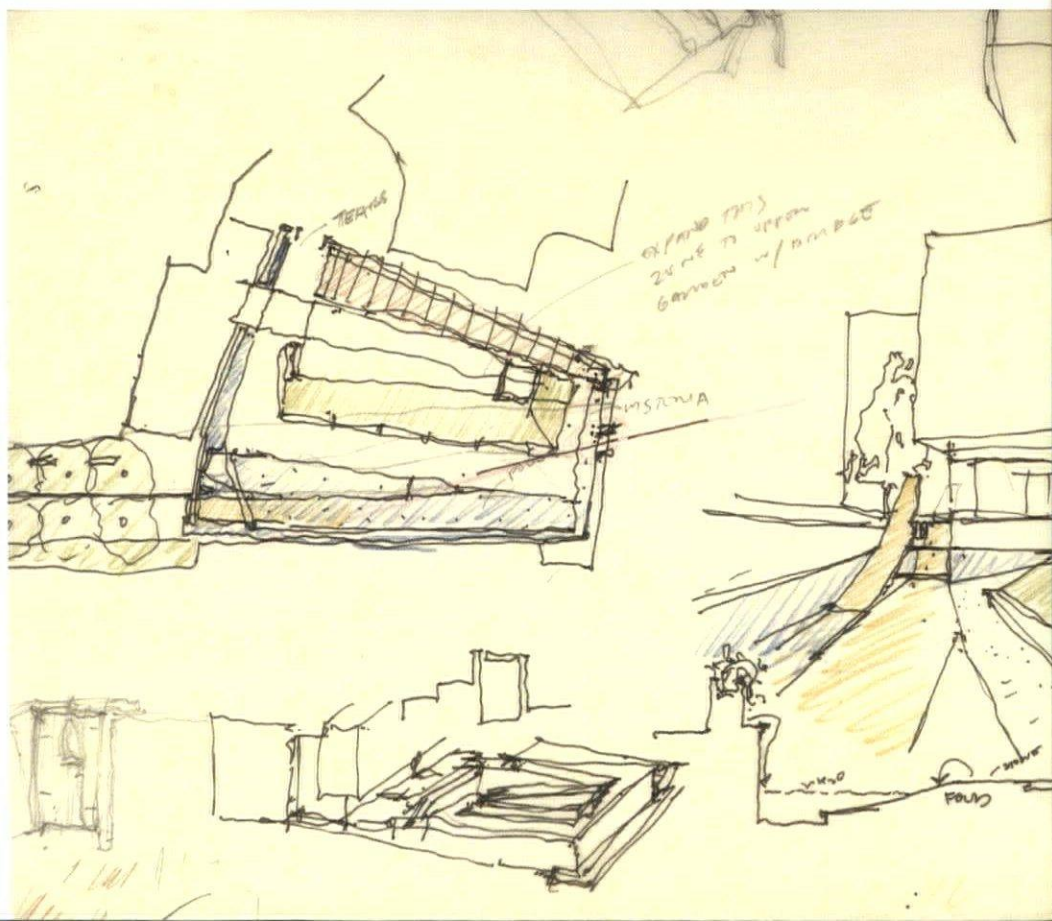
By Sally Brown



Located just north of downtown Richmond, the UNOS headquarters is one of the first things visitors to the city see at the intersection of Interstates 95 and 64.

41

The new headquarters admits more natural sunlight to the interior offices than its previous incarnation. Openness is a hallmark of the organization and, now, its envelope.





ture is a rigid geometry of open rectilinear spaces, some single story and some two, there is continuous use of natural light and warm materials to soften the experience of the space.

Transparency and connectedness were the primary themes for the architect. A composition of materials, concrete block, and rust-colored orange brick is juxtaposed with cool blue tinted glass walls, and punctuated by the occasional wall of stacked bluestone. Inside bands of horizontally mounted fir boards warm the otherwise austere materials.

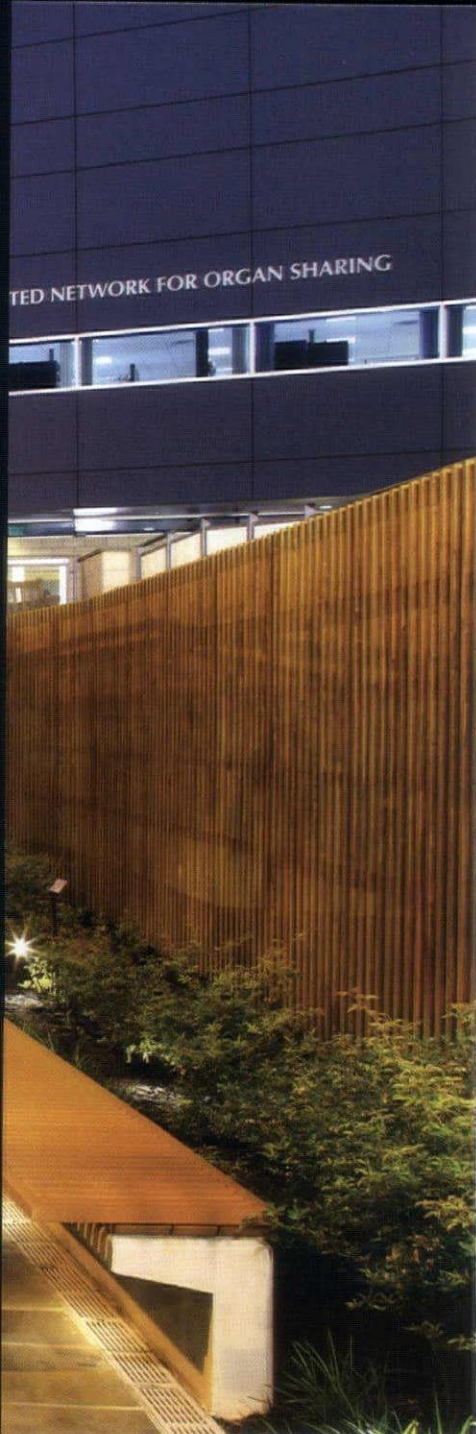
Graham wanted a “transparency of purpose,” which for him meant a constant visual and emotional reminder of

the organization’s mission to be more than a computerized link between donor and recipient. Representing the process and culture of organ donation, its people, their stories, and the history, the building is an essay in connectedness and transparency. In addition to a liberal use of interior glass walls, pictures and memorabilia play a big part. Flanking the door to the library is furniture from the office of David Hume, M.D., a pioneer in transplant surgery in the nineteen sixties. Across the room sits an early container for the transportation of live organs, reminiscent of the old “iron lungs” from the days before the polio vaccine.

For the actual Donor Memorial,

Graham named a committee of living donors, recipients, and surviving relatives of donors. According to Fultz, “The committee held a series of charrettes, and the first one was a morning of confessions where each member told their story about the loved one they lost. Then we came back that afternoon and began a group design process that produced the seminal sketches.”

The Donor Memorial was conceived as a sequence of experiences before you enter a building that symbolizes the emotional process of donation and transplantation. To be sure, it is a journey of hope, renewal and transformation that Fultz and his team wanted



The "Wall of Tears" (at right) begins the Donor Memorial sequence and opens into one of its main spaces (at left).

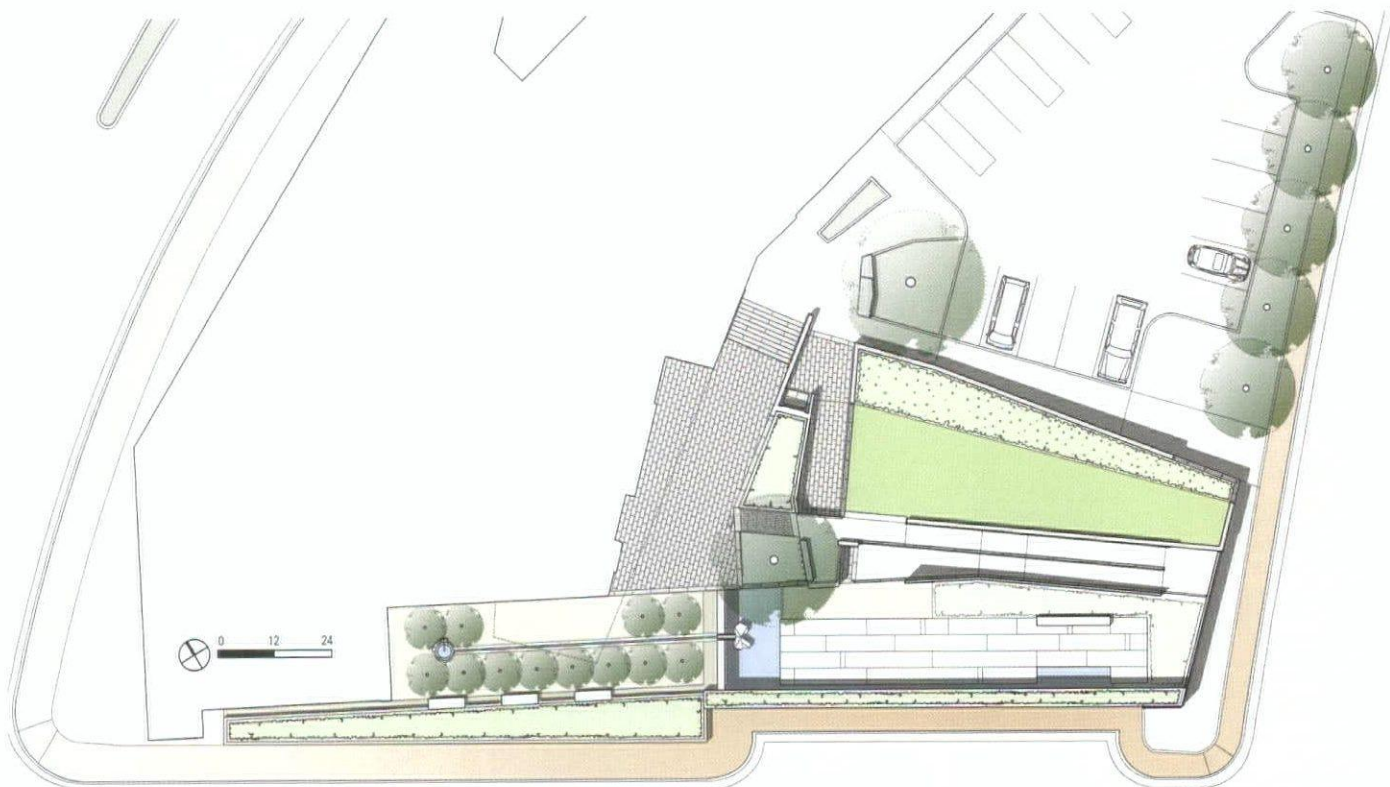


to accurately convey. "We were very sensitive and protective of that little patch of land," he explained that, from the beginning of the design process, was intended to be an important moment for the entire project. As it is both a beginning and an ending, the memorial's sequence of spaces had to work in two different ways.

Beginning with a "Wall of Tears," we are confronted with an intimate space with room for only two people. Carved bluestone is stacked one over the other, upon which appears words such as mother, son, sister, and friend. Water trickles down like a veil of tears over the names, representing the beginning of



A committee of living donors, recipients, and surviving relatives held a series of charrettes, out of which a sequence of spaces were constructed using imagery and metaphors.



The Donor Memorial (above) defines the northern corner of the UNOS complex and provides a respite in one of the densest sections of Richmond.

the process of donation, the grief, and the despair.

Stepping back from the wall that now begins to close the world out behind us, we proceed under a wooden footbridge into the first room. This is the "Water Garden," a symbol of hope, comprised of a long wall of poured concrete formed in the shape of oak planks. To the right is another bluestone wall over which a waterfall tumbles into the "Gift of Life," a bronze sculpture created by Charles Yeager and Christopher

McBayer, and eventually into a trough of water that runs the length of the plaza. Names have been sandblasted into the concrete "planks" and recesses are scattered along the wall within which visitors have left small remembrances – a teddy bear, a rose, a framed photograph.

Ascending the ramp behind a cypress screen, allowing glimpses of each name, we rise to the "Butterfly Lawn," in which row of butterfly bushes and a line of bamboo trees serves to attract songbirds and butterflies to what feels like an

urban oasis. At the west end of the lawn is a row of yellow roses, a hybrid from Oregon specially bred for the memorial. This spring a wind chime will be placed on the east end of the lawn adding another sensory experience to a pleasantly saturated space.

Continuing the metaphor of transparency and connectedness, we cross a wooden bridge to "the Memorial Grove," the room representing transformation. Reminiscent of a Buddhist garden, an *allee* of holly trees shades a con-



ical bronze basin and "bamboo" spigot, suggesting the beginning of life. This is the initial source for the water that flows through the memorial and it is here that the garden engages the building. This "room" and the entrance lobby open to each other and link us with the stories of each individual donor. UNOS describes the garden "as a symbolic journey that begins in the holly garden with a single drop of water. Like the ripples continually created by this drop, many lives are forever changed by a solitary act of donation." It is at this precise moment that the visitor perceives those words of hope, renewal and transformation and comprehends what

Kenneth P. Moritsugu, M.D., Ph.D. deputy surgeon general of the United States and a donor husband and donor father said at the dedication, "Let this memorial be a resounding messenger of ordinary people accomplishing extraordinary things, bringing the gifts of hope and of life." The UNOS National Donor Memorial celebrates those donors and their families who, in their darkest moments, generously gave the gift of life to so many.

Project: United Network for Organ Sharing Donor's Memorial

Architect: SMBW Architects (Chris Fultz, AIA, principal in charge; Shelley Meyers, AIA, project architect; Tommy Pollman, intern architect).

Consultants: Stroud Pence & Associates (structural engineer); Draper Aden Associates (civil engineer); Barrett, Woodyard & Associates, Inc. (mechanical, electrical, and plumbing engineers).

Contractor: KBS (John Gillenwater, project manager; Mike Allshouse, project superintendent).

Owner: United Network for Organ Sharing

RESOURCES

Contributing Advertisers: **GENERAL CONTRACTING:** KBS, Inc. (see ad, p.53); **CIVIL ENGINEERING:** Draper Aden Associates (see ad, p.49); **PRECAST STONE:** Seaboard Concrete (see ad, p.4); **SIGNAGE:** Talley Sign Company (see ad, p.45) Other contributors: **SCULPTURAL BRONZE:** Five Point; **CURTAIN WALL & WALL PANELS:** East Coast Glass Systems, Inc.; **SCREEN WALL, BENCHES, & WOODWORK:** TMS Millwork; **MEMBRANE WATERPROOFING:** Henry Company; **WATER FEATURE:** Douglas Aquatics; **TERRAZZO FLOORING:** Terrazzo & Marble Flooring; **GLAZING:** Viracon

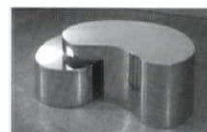


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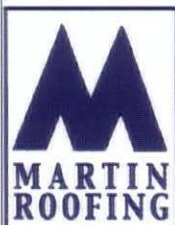
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Interior Design Directory 2008

In conjunction with coverage of the 17th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 51 is a companion directory of firms that offer landscape architecture services.

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Fax: 804-232-2092
Email: kplane@3north.net
Web: www.3north.net

Principals:

Kristi Pipes Lane, CID, John A. Hugo, AIA, CID, ASLA, Sanford Bond, AIA, David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	11
Other Professionals	3
Administrative	2
Total	25

Top Five Projects: The Homestead, Hot Springs; American Civil War Center at Historic Tredegar, (VSAIA Merit Award), Richmond; Visual Arts Center of Richmond, Richmond; Savor Cafe in the Corrugated Box Building, Richmond; Stony Point Green Residence, Richmond.

• Baskervill

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Web: www.baskervill.com

Principals:

Bob Clark, PE, Brent Farmer, AIA, Bruce Tyler, AIA, Mike Nash, AIA, Mark Lindsey, AIA, Mark Larson, AIA, Carole Hochheiser-Ross, NEWH, Don Tate, AIA, Margaret Hood

Firm Personnel by Discipline:

Interior Designers	19
Architects	53
Engineers	21
Other Professionals	7
Administrative	20
Total	120

Top Five Projects: Central Virginia Food Bank and Meals on Wheels Community Kitchen, Richmond; Village Bank Headquarters, Richmond; Creative Office Environments Corporate Headquarters (2006 GRACRE Industrial Project of the Year), Richmond; The Edgeworth Building (2007 GRACRE Adaptive Re-Use Project of the Year), Richmond; West Palm Beach Doubletree Hotel EMC, Palm Beach Gardens, Fla.

• BCWH Architects

1840 West Broad St., Ste. 400
Richmond, VA 23220
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Fax: 804-788-0986
E-mail: bcwh@bcwh.com
Web: www.bcwh.com

Principals:

Robert E. Comet, Jr., AIA, LEED AP, Charles W. Wray, Jr., AIA, Charles D. Piper, AIA, REFP, LEED AP, Roger D. Richardson, AIA, REFP

Firm Personnel by Discipline:

Architects	11
Intern Architects	6
Interior Designers	5
Other	8
Total	30

Top Five Projects: Virginia State Capitol Restoration (in association with RMJM Hillier), Richmond; Virginia Commonwealth University Mary & Frances Youth Center; New Fluvanna Comprehensive High School, Fluvanna; University of Richmond Heilman Center Renovations & Additions, Richmond; New Powhatan Elementary School, Powhatan.

• Carter + Burton Architecture, PLC

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Berryville, VA 22611
Tel: 540-955-1644
Fax: 540-955-0410
E-mail: michelle@carterburton.com
Web: www.carterburton.com

Principals:

Page S. Carter, AIA, Partner, James G. Burton, Jr., AIA, Partner, K. Michelle Timberlake, CID, Interior Designer

Firm Personnel by Discipline:

Interior Designers	1
Architects	3
Technical	1
Administrative	1
Total	6

Top Five Projects: Yoga Studio, (VSAIA Excellence in Design Honor Award and LEED for Homes Gold Rating), Clarke County; Red Oak Mountain, Woodville; Healthy House, Front Royal; Boxhead, Clarke County; The Glen, Clarke County.

• Clark Nexsen

6160 Kempville Circle, Ste. 200A
Norfolk, VA 23502
Tel: 757-455-5800
Fax: 757-455-5638
E-mail: sdrew@clarknexsen.com, Susan Drew, CID, IIDA, LEED AP, Director of Interiors
Web: www.clarknexsen.com

Principals:

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Kenneth Stepka, PE

Carl Cholewa, PE
Robert Kal, PE
Thomas Winborne, AIA
William Keen, PE
Peter Arany, AIA
Gregory Hall, PE

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	12
Architects	39
Engineers	106
Planners	4
Other Professionals	143
Technical	4
Administrative	50
Total	360

Top Five Projects: SKANSKA USA Civil Southeast Inc., (2008 AIA Hampton Roads Design Award), Virginia Beach; Clark Nexsen Headquarters, (HRACRE Best Interior Award of Merit, IIDA/ASID Interior Design Excellence Award), Norfolk; Showroom for Beachford, Virginia Beach; Sitter Barfoot Veterans Care Center, Richmond.

• Commonwealth Architects

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Patricia Taylor, CID, Thomas Heatwole, AIA, LEED AP, Walter Redfearn, Robert S. Burns, AIA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	8
Architects	15
Planners	2
Other Professionals	7
Technical	10
Administrative	6
Total	50

Top Five Projects: 8th & 9th Street State Office Buildings, Richmond; VCU Medical Sciences II Building, Richmond; Chamberlin Hotel Rehabilitation, Hampton; Miller & Rhodes Mixed-Use Project, Richmond; Maury Commons, Fredericksburg.

• Davis Carter Scott

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Associate Principals: Patricia A. Appleton, Robert Atkinson, Marcia K. Calhoun, Christine C. Garrity, Christopher L. Garwood, Assoc. AIA, Alan K. Houde

Firm Personnel by Discipline:

Interior Designers	19
Architects	14
Other Professionals	65
Administrative	23
Total	121

Top Five Projects: Dow Lohnes Law Office Renovation, Washington, D.C.; Venable Law Office New Fit-out, Baltimore, Md.; Spriggs & Hollingsworth Law Office New Fit-out and Renovation, Washington, D.C.; Wachovia Bank New Fit-out, Norfolk; Northrop Grumman – TASC Office Fit-out, Chantilly.

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Fax: 703-787-6886
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Web: www.dbia.com

Principals:

Alan L. Storm, AIA, Jennifer Klein, AIA,
Roseanne Beattie, AIA, Michael Hartman, AIA

Firm Personnel by Discipline:

Interior Designers	27
Architects	22
Other Professionals	14
Administrative	5
Total	68

Top Five Projects: VA Office of DBI Architects (IIDA Bronze Award, Washington Business Journal Best Real Estate Deal for Interior Design, Fairfax County Merit Award), Reston; Lockheed Martin (Hampton Roads Assoc. for Commercial Real Estate First Honor Award), Suffolk; CARANA Corporation (NAIOP Award of Merit), Arlington; Google, Washington, D.C.; NeuStar, Sterling.

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Principals:

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Joseph H. Trost, AIA, Sharon L. Szalai, AIA

Firm Personnel by Discipline:

Interior Designers	5
Architects	7
Technical	3
Administrative	4
Total	19

Top Five Projects: Farifax Renovations, Eastern Virginia Medical School, Norfolk; Taylor Academic Center, Norfolk Christian School, Norfolk; Konikoff Suffolk Office, Suffolk; Ambulatory Surgery Center, Sentara Obici Hospital, Suffolk; Patient Tower, Virginia Beach General, Virginia Beach.

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Principals:

H. Randolph Holmes, Jr., AIA, Lori Snyder Garrett, AIA, James S. Finch, AIA Int'l Assoc., S. Jeanne LeFever, AIA

Firm Personnel by Discipline:

Interior Designers	9
Architects	24
Other Professionals	2
Administrative	6
Total	41

Top Five Projects: Pinehurst Resort and Country Club, Pinehurst, N.C.; Lewis Archer McMurran Jr. Hall, Christopher Newport University, Newport News; Susan Terry Residence, Manakin-Sabot; The Colonnade, Washington and Lee University, Lexington; Allen & Jeannette Early Center for Christian Education and Worship, Union Theological Seminary, Richmond.

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Principals:

David L. King, AIA, Wilson P. Rayfield, AIA

Firm Personnel by Discipline:

Interior Designers	7
Architects	10
Other Professionals	1
Technical	5
Administrative	4
Total	27

Top Five Projects: CJW Medical Center, Chippenham Campus, Levinson Heart Hospital (AIA Richmond Chapter 2003 Merit Award), Richmond; Richmond International Airport Terminal Expansion (AIA Richmond Chapter 2003 Honor Award), Richmond; St. Joseph's Medical Center Expansion and Renovation, Baltimore, Md.; Maynard H. Jackson International Terminal at Hartsfield-Jackson Atlanta International Airport, Atlanta, Ga.; Fort Mill Medical Center, New Replacement Hospital, Fort Mill, S.C.

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Firm Personnel by Discipline:

Interior Designers	21
Licensed Architects	48
Other Architectural	46
Licensed Engineers	145
Other Engineering	254
Other Professionals	60
Administrative	91
Total	665

Top Five Projects: Eisenhower Executive Office Building 17th Street Wing Modernization, Washington, D.C.; U.S. Army Maneuver Center of Excellence, Fort Benning, Ga.; Wolf Law Library Addition and Alterations, Marshall-Wythe School of Law at the College of William and Mary, Williamsburg; Young Hall Renovation, Radford University, Radford; Butterfly Pavilion at the Smithsonian National Museum of Natural History, Washington, D.C.

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Firm Personnel by Discipline:

Interior Designers	2
Architects	15
Planners	1
Other Professionals	11
Technical	8
Administrative	11
Total:	48

Top Five Projects: Williams Mullen Legal Offices, multiple locations Va. & N.C.; Blackhawk! Products Group Headquarters (HRACRE 2007 Design Excellence Award, AIA Hampton Roads 2008 Design for Interiors Award), Norfolk; NATO SACT Headquarters, NSA, Norfolk; 1 Foot 2 Foot: Podiatrist & Retail Shoe Outlet (HRACRE 2007 Historic Preservation Design Excellence Award, ASID Virginia Chapter and IIDA West Virginia Chapter 2007 Design Excellence Award, AIA Hampton Roads Design Achievement for Architecture Award), Historic Downtown Suffolk; Tilted Table Restaurant, Red Mill Commons Shopping Center, Virginia Beach.

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Principal:

Chuck Means, AIA, ACHA
Associate Principals:
Leslie Hanson, AIA, Craig Rader, AIA

Firm Personnel by Discipline:

Interior Designers	6
Architects	37
Planners	2
Other Professionals	3
Technical	1
Administrative	6
Total	55

Top Five Projects: Moore Regional Heart Hospital, Pinehurst, N.C.; The Pavilion at Helen F. Graham Cancer Center, Newark, Del.; VCU Ed Expansion & Renovation; Gwinnett County Braves Stadium, Gwinnett County, Ga.; George Mason University Basketball Training Facility.

• **KGD Architecture (Kishimoto.Gordon Dalaya)**

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Fax: 703-749-7998
Email: info@kdgarchitecture.com
Web: www.kdgarchitecture.com

Principals:

Tsutomu Ben Kishimoto, AIA, Chris Gordon, AIA
Manoj Dalaya, AIA

Firm Personnel by Discipline:

Interior Designers	5
Architects	18
Planners	1
Other Professionals	4
Technical	2
Administrative	4
Total	34

Top Five Projects: Institute for Defense Analysis, Alexandria; Delucchi Plus, Washington, D.C.; The Aerospace Corporation, Chantilly; The Tower Companies Headquarters, Rockville, Md.; Winkler Family Trust, Alexandria.

• **Mancini Duffy**

1627 K Street, N.W., 5th Floor
Washington, DC 20006
Tel: 202-463-2340
Fax: 202-822-3650
Email: yspringuel@manciniduffy.com
Web: www.manciniduffy.com

Principals:

Yves Springuel, Anik Jhaveri

Firm Personnel by Discipline:

Interior Designers	37
Architects	24
Other Professionals	27
Technical	65
Administrative	27
Total	180

Top Five Projects: Council on Foreign Relations, Washington, D.C.; Capital One Lecture Hall Atrium (2007 Washington Building Congress Craftsmanship Award Winner, 2006 NAIOF Northern Virginia Awards: Best Interiors, Building Common Area Award of Merit), Retail Replan and Conference Center (Best Interiors, Building Common Area Award of Excellence), McLean; Morrison & Foerster, LLP, McLean and Washington, D.C.; Belvedere Corporate Center, Charlottesville; Capital One Lecture Hall Addition (Best Building, Low Rise Award of Excellence), McLean.

• **McKinney and Company**

100 South Railroad Ave.
Ashland, VA 23005
Tel: 804-798-1451
Fax: 804-798-7120
Email: lwinn@mckinney-usa.com
Web: www.mckinney-usa.com

Additional Offices: Williamsburg, Panama

Principals:

Art McKinney, CEO, Frank Wilson,*President

Firm Personnel by Discipline:

Landscape Architects	5
Interior Designers	2
Architects	14
Engineers	33
Planners	2
Other Professionals	11
Technical	16
Administrative	19
Total	102

Top Five Projects: Northrop Grumman Enterprise Solutions Centers, Chesterfield and Russell Counties; International Truck, Hanover County; B.I. Chemicals, Petersburg; Danville Research Lab, Cyber Park, Danville; Department of Forensic Science, Office of the Chief Medical Examiner, Prince William County.

• **Perkins+Will**

2100 M Street, N.W., Ste. 800
Washington, DC 20037
Tel: 202-737-1020
Fax: 202-223-1570
Email: Cathy.fawell@perkinswill.com
Web: www.perkinswill.com

Principals:

J.L. "Rusty" Meadows, II, Holly S. Briggs, AIA, LEED AP, Michael Considine, IIDA, Tama Duffy Day, IIDA, FASID, LEED AP, William Hodges Hendrix, AIA, Daniel L. Moore, AIA, Steve Manlove, AIA Lynn Osborne, IIDA LEED AP, Janet White, FAIA, NCARB, James A. Wood, III, LEED AP

Firm Personnel by Discipline:

Interior Designers	46
Architects	45
Planners	8
Other Professionals	8
Administrative	8
Total	115

Top Five Projects: U.S. Coast Guard Headquarters, Washington, D.C.; Children's National Medical Center, Washington, D.C.; U.S. Green Building Council, Washington, D.C.; National Football

League Players Association, Washington, D.C.; Carlyle Group, Washington, D.C.; U.S. Nuclear Regulatory Commission, Washington, D.C.

• **SFCS, Inc.**

305 South Jefferson St.
Roanoke, VA 24011
Tel: 540-344-6664
Fax: 540-343-6925
Email: cwilkinson@sfcs.com
Web: www.sfcs.com

Principals:

Manjit Toor, PE, Tye Campbell, PE, Rudy Jennings, AIA, Timm Jamieson, FAIA, Drew Kepley, AIA Vernon Feather, AIA, Scott Radner, AIA, Mark McConnell, AIA, Tim Mueller, AIA, David McGill, AIA, Joe Scanlon, AIA, Allen Hale, AIA, Kerry Buck, AIA, Steve Laughlin

Firm Personnel by Discipline:

Interior Designers	4
Architects	23
Engineers	7
Technical	34
Administrative	15
Total	83

Top Five Projects: Knollwood, Washington, D.C.; Preswick Glen, New Hartford, N.Y.; Washington & Lee Leyburn Library, Lexington; Whitney Center, Hamden, Conn.; Armed Forces Retirement Homes, Gulfport, Miss.

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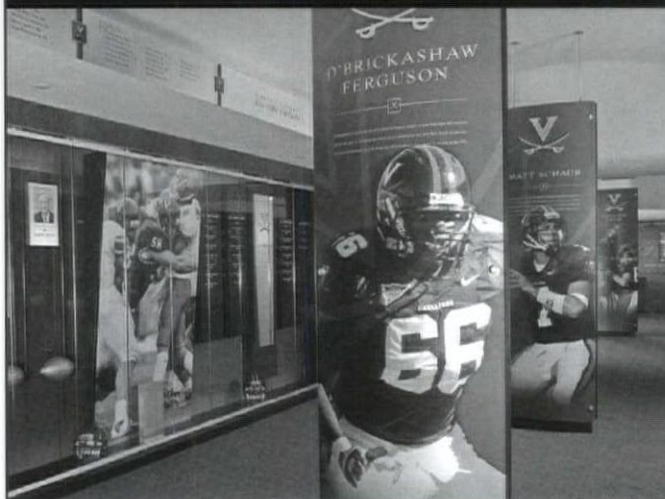
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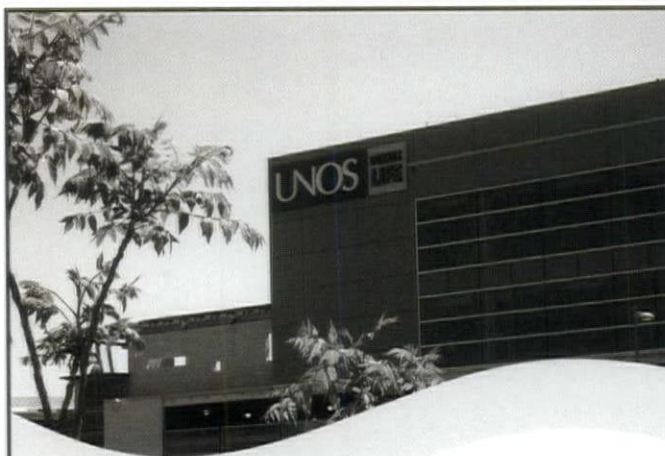
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Web: www.3north.net

Principals:

Kristi Pipes Lane, CID; John A. Hugo, AIA, CID,
ASLA; Sanford Bond, AIA; David Rau, AIA

Firm Personnel by Discipline:

Landscape Architects	3
Interior Designers	6
Architects	11
Other Professionals	3
Administrative	2
Total	25

Top Five Projects: The Homestead, Hot Springs;
American Civil War Center at Historic Tredegar,
(VSAIA Merit Award), Richmond; Visual Arts
Center of Richmond, Richmond; Savor Cafe in the
Corrugated Box Building, Richmond; Stony Point
Green Residence, Richmond.

• Ann P. Stokes Landscape Architects, LLC

440 Granby St., Ste. 200
Norfolk, VA 23510
Tel: 757-423-6550
Fax: 757-423-6500
Email: astokes@apsla.net
Web: www.apsla.net

Principal:

Ann P. Stokes, CLA, ASLA

Personnel by Discipline:

Landscape Architects	3
Technical	1
Administrative	1
Total	5

Top Five Projects: College of William and Mary
Mason School of Business, Williamsburg;
University of Virginia Curry School of Education,
Charlottesville; University of North Carolina Student
and Academic Services Building, Chapel Hill,
N.C.; James Madison University Comprehensive
Landscape Master Plan, Harrisonburg; Private
Residence Site Design, Virginia Beach.

• Basnight Landscape Architecture

1401 Precon Dr., Ste. 105
Chesapeake, VA 23320
Tel: 757-436-9617
Fax: 757-436-0112
E-mail: mkb@basnightlandandlawn.com

Principals:

M. Kent Brinkley, CLA, CLARB, FASLA

Firm Personnel by Discipline:

Landscape Architects	4
Other Professionals	2
Technical	1
Total	7

Top Five Projects: 'Edinburgh' Planned Unit
Developments, Chesapeake; The Retreat at
Greenbrier, Chesapeake; Liberty Executive
Park, Chesapeake; Hampshire Glen, Hampton;
Sommerton, Chesapeake.

• J. Buckley & Associates, Inc.

9300-F Old Keene Mill Rd.
Burke, VA 22015
Tel: 703-451-6069
Fax: 703-451-6123
E-mail: jbuckleyinc@verizon.net
Web: www.JBuckleyInc.com

Principals:

Joseph R. Buckley, CLA, ASLA

Firm Personnel by Discipline:

Landscape Architects	4
Administrative	2
Total	6

Top Five Projects: Mirant Potomac River Power
Plant, Alexandria; The Woodlands Retirement
Community, Fairfax; L'Arche Washington, D.C.,
Arlington; Peterson Residence, Lorton; Lewis
Residence, Fairfax.

• Clark Nexsen

6160 Kempsville Circle, Ste. 200A
Norfolk, VA 23502
Tel: 757-455-5800
Fax: 757-455-5638
E-mail: tdalton@clarknexsen.com – Thomas Dalton,
ASLA, CLA
Web: www.clarknexsen.com

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Stepka, PE; Carl Cholewa, PE; Robert Kal, PE;
Thomas Winborne, AIA; William Keen, PE; Peter
Arany, AIA; Gregory Hall, PE

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	12
Architects	39
Engineers	106
Planners	4
Other Professionals	143
Technical	4
Administrative	50
Total	360

Top Five Projects: ODU Foreman Field, Norfolk; ODU
Powhatan Sports Complex, Norfolk; Bolling Square,
Norfolk; ODU Quad Housing, Norfolk; Gateway@
South Norfolk, Chesapeake.

• Commonwealth Architects

101 Shockoe Slip, 3rd Fl.
Richmond, VA 23219
Tel: 804-648-5040
Fax: 804-225-0329
E-mail: info@comarchs.com
Web: www.comarchs.com

Principals:

Robert Mills, AIA; Dominic Venuto, CID; Lee
Shadbolt, AIA; Richard Ford, AIA; Patricia Taylor,
CID; Thomas Heatwole, AIA, LEED AP; Walter
Redfearn; Robert S. Burns, AIA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	8
Architects	15
Planners	2
Other Professionals	7
Technical	10
Administrative	6
Total	50

Top Five Projects: 8th & 9th Street State Office
Buildings, Richmond; VCU Medical Sciences
II Building, Richmond; Chamberlin Hotel
Rehabilitation, Hampton; Miller & Rhodes
Mixed-Use Project, Richmond; Maury Commons,
Fredericksburg.

• EDAW, Inc.

601 Prince Street
Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
Email: paul.moyer@edaw.com
Web: www.edaw.com

Principals:

Paul Moyer, AICP; Alan Harwood, AICP; Brad
Wellington, ASLA; Richard Dorrier, AICP; Marsha
Lea, ASLA; Roger Courtenay, ASLA; Dennis
Carmichael, ASLA

Firm Personnel by Discipline:

Landscape Architects	29
Architects	1
Engineers	1
Planners	19
Other Professionals	3
Technical	4
Administrative	5
Total	62

Top Five Projects: National Museum of the
American Indian, (Traveling Award – ASLA
Potomac/Maryland Chapter), Washington, D.C.;
Wilmington Vision 2020 Downtown Waterfront
Plan (Merit Award for Planning – International
Downtown Association), Wilmington, N.C.;
Washington Convention Center (Award of
Excellence – Urban Land Institute), Washington,
D.C.; U.S. Patent & Trademark Office Headquarters
(Merit Award – ASLA Potomac/Maryland Chapter),
Alexandria; Big Darby Accord Watershed Master
Plan (Outstanding Achievement Award – American
Council of Engineering Companies, First Place Award
– Ohio Planning Conference), Columbus, Ohio.

• Graham Landscape Architecture

229 Prince George St.
Annapolis, MD 21401
Tel: 410-269-5886
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Web: www.grahamlandarch.com

380 East Main St.
Abingdon, VA 24210
Tel: 276-698-3125
Fax: 276-698-3126

Principals:

Jay Graham, FASLA

Firm Personnel by Discipline:

Landscape Architects	13
Other Professionals	1
Administrative	2
Total	16

Top Five Projects: Blackberry Farm, Walland, Tenn.; Wye Hall (2007 MDASLA Honor Award), Queenstown, Md.; Tidewater Farm (2006 Inform Award, 2005 MDASLA Merit Award), Trappe, Md.; Piedmont Farm (2006 MDASLA Merit Award), Glenwood, Md.; William King Regional Arts Center, Abingdon.

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Additional Offices:

Virginia Beach; Washington D.C.; Charlotte

Principals:

Cecil G. Doyle PE, President/CEO; Michael N. Biscotte, PE; Joseph E. Wells, AIA; Michael Brennan, AIA; Guy E. Slagle, Jr., PE, LS

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	21
Licensed Architects	48
Other Architectural	44
Licensed Engineers	145
Other Engineering	254
Other Professionals	60
Administrative	91
Total	665

Top Five Projects: Broadway Streetscape Enhancement, Broadway; Washington Parks and Recreation Master Plan, Washington, N.C.; Zebulon Urban Master Plan, Zebulon, N.C.; Jack Warren Memorial Park, Lewisville, N.C.; Liberty Street Rehabilitation, York, S.C.

● **InSites, PLC**

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Norfolk, VA 23517
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Web: www.insites-studio.com

Principals:

Keith M. Oliver, ASLA

Firm Personnel by Discipline:

Landscape Architects	3
Administrative	1
Total	4

Top Five Projects: Old Dominion University Term Landscape Architectural Contract for Multiple Projects, Norfolk; Freeman Justice Center "Star Witness" Public Art Installation, Key West, Fla.; Lesner Bridge, Virginia Beach; Belharbour at SoNo, Chesapeake; Broad Creek Landscape Master Plan, Infrastructure and Rental Housing, Norfolk Redevelopment and Housing Authority, Norfolk.

● **Land & Water Design**

7208 Forkland Way
Gainesville, VA 20155
Tel: 571-261-5925
Fax: 571-261-5926
Web: www.LandandWaterDesign.com

Principals:

Don Nesmith

Firm Personnel by Discipline:

Landscape Architects	1
Other Professionals	1
Technical/Administrative	1
Total	3

Top Five Projects: Bunton Residence, Front Residential Entranceway (2007 Grand Award), Arlington; Miller-Nesmith Residence, Front Entry (1991 Distinction Award), Bethesda, Md.; Frierson Residence, Total Residential Contracting (1992 Honorable Mention Award), Alexandria; Sully Plantation (ASLA 1979 Honor Award), Chantilly; McLean Central Park (ASLA Honor Award), McLean;

● **LandDesign**

200 South Peyton St.
Alexandria, VA 22314
Tel: 703-549-7784
Fax: 703-549-4984
Email: sjordan@landdesign.com
Web: www.LandDesign.com

Partners:

Peter Crowley, ASLA, ULI; Stephen Jordan, ASLA, ULI

Principals:

Kevin Tankersley, ASLA, ULI, LEED AP; Gabriela Cañamar, ASLA; Matt Clark, ASLA

Additional Offices: Charlotte, Pinehurst and Asheville, N.C.; Tampa, Fla.; Nashville, Tenn.; Beijing, PRC

Firm Personnel by Discipline:

Landscape Architects	11
Landscape Designers	8
Engineers	1
Other Professionals	2
Technical	1
Administrative	3
Total	26

Top Five Projects: National Harbor, Prince George's County, Md.; Heritage Hunt (National Council on Seniors Housing Award – Best Active Adult Community in the Country), Gainesville; Snowshoe Mountain Resort, Pocahontas County, W.Va.; Pennsylvania Avenue Corridor Land Development Plan, Pennsylvania Avenue, Washington, D.C.; Wuhan University City and Software Park, Wuhan, Hubei Province, Peoples Republic of China.

● **Land Planning + Design Associates, Inc.**

310 E. Main St., Ste. 200
Charlottesville, VA 22902
Tel: 434-296-2108
Fax: 434-296-2109
Email: bill@lpda.net
Web: www.lpda.net

Principals:

Bill Mechnick, ASLA; John Schmidt, ASLA

LPDA Williamsburg
161 B John Jefferson Rd.
Williamsburg, VA 23185
Tel: 757-476-7800

Principal:

Zachary Lette, Principal

Firm Personnel by Discipline:

Landscape Architects	8
Administrative	1
Total	9

Top Five Projects: Camp Morrison Redevelopment, Newport News; Newport News Southeast Commerce Center, Newport News, Woodstock Courthouse Square Renovation, Woodstock; Rockingham Memorial Hospital, Harrisonburg; Air National Guard Headquarters, Camp Springs, Md.

● **Land Studio, PC**

P.O. Box 10801
Norfolk, VA 23513
Tel: 757-858-8585
Fax: 757-858-2070
Email: crizzio@landstudiopc.com
Web: www.landstudiopc.com

Principals:

Carol Rizzio, CLA, AICP; Bill Spivey, CLA, APA

Firm Personnel by Discipline:

Landscape Architects	2
Planners	1
Administrative	1
Total	4

Top Five Projects: Thalia Creek Greenway Master Plan, Virginia Beach; Cape Charles Community Trail, Cape Charles; Colonial Beach Comprehensive Plan Update, Colonial Beach; Parks & Recreation Design Standards Manual, Virginia Beach; Central Park, Cape Charles.

● **Lewis Scully Gionet Inc.**

1919 Gallows Rd., Ste. 110
Vienna, VA 22812
Tel: 703-821-2045
Fax: 703-448-0597
Email: info@lsginc.com
Web: www.lsginc.com

Principals:

Mark R. Lewis, ASLA; Mark C. Gionet, ASLA, AICP; Robert K. Esselburn, ASLA; Connie Fan, ASLA, LEED AP

Firm Personnel by Discipline:

Landscape Architects	22
Administrative	4
Total	26

Top Five Projects: Howard Hughes Medical Institute – Janelia Farm Research Campus, Ashburn; The Gramercy at Metropolitan Park – Phases I, II, & III, Arlington; Arcola Center, Loudoun County; City Center, Falls Church; Town Point Park, Norfolk.

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Fax: 804-798-7120
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Web: www.mckinney-usa.com

Additional Offices: Williamsburg, Panama

Principals:
Art McKinney, CEO, PE; Frank Wilson, President, PE

Firm Personnel by Discipline:

Landscape Architects	5
Interior Designers	2
Architects	14
Engineers	33
Planners	2
Other Professionals	11
Technical	16
Administrative	19
Total	102

Top Five Projects: Northrop Grumman Enterprise Solutions Centers, Chesterfield and Russell Counties; Virginia Blood Services Corporate Headquarters, Henrico County; Union Bankshares Corporation Operations Center, Caroline County; Biotech 8, Biotechnology Research Park, Richmond; Department of Forensic Science, Office of the Chief Medical Examiner, Prince William County.

• MSA, P.C.

5033 Rouse Dr.
Virginia Beach, VA 23462-3708
Tel: 757-490-9264
Fax: 757-490-0634
Web: www.msaonline.com

Principals:
Robert S. Miller, III, PE; Bruce A. Seamans, PE;
Wayne D. McCoy, CES; Douglas M. Will, PE

• Firm Personnel by Discipline:

Landscape Architects	2
Engineers	13
Planners	2
Other Professionals	9
Technical	44
Administrative	15
Total	85

Top Five Projects: Papineau Residence, Landscaping/Hardscaping, Weems; Jones Residence, CBPA Site Plan, Buffer Restoration, Hardscaping, Outdoor Kitchen, Virginia Beach; Harris Teeter & Wawa Convenience Store at Ferrell Parkway, Site Layout Concept and Landscape Construction Plans, Virginia Beach; Crescent Place Apartments, Site Layout Concept and Landscape Construction Plans, Portsmouth; Oscar Smith Middle School Replacement, Landscape Construction Plans, Chesapeake.

• O'Doherty Group Landscape Architecture

91 Cathedral St., Ste. 200
Annapolis, MD 21401
Tel: 410-269-4101
Fax: 410-263-6087
Email: contact@odohertygroup.com
Web: www.odohertygroup.com

Principals:

Pearse O'Doherty, FASLA; Shelley Rentsch, ASLA

Firm Personnel by Discipline:

Landscape Architects	9
Administrative	2
Total	11

Top Five Projects: Clarksburg Town Center, Clarksburg, Md.; St. Mary's College (2002 AIA Metro Washington Chapter, Grand Award; 2002 *Inform* magazine, Landscape Architecture Award), St. Mary's City, Md.; United States Naval Academy (2002 Maryland/Potomac Chapter ASLA, Merit Award), Annapolis, Md.; Severn Savings Bank – Green Roof, Annapolis, Md.; BWI Airport Terminal Enhancement, Linthicum, Md.

• Siska Aurand Landscape Architects, Inc.

523 W 24th St.
Norfolk, VA 23517
Tel: 757-627-1407
Fax: 757-622-5068
Email: siskaaaurand@siskaaaurand.com
Web: www.siskaaaurand.com

Principals:

C. Douglas Aurand, AIA

Firm Personnel by Discipline:

Landscape Architects	4
Technical	3
Administrative	2
Total	9

Top Five Projects: Bermuda Bay Mixed-Use Housing Master Plan and Site Improvements, Kill Devil Hills, N.C.; North River Club Mixed-Use Housing Master Plan and Site Improvements, Beaufort, N.C.; Norfolk Botanical Garden, Baker Perennial Garden, Norfolk; Kliewer Residence (Gold Medal, APSP International Award of Excellence 2005), Virginia Beach; Doris Miller Community Swimming Complex (Silver Metal APSP 2007), Newport News.

• Siteworks

826-C Hinton Avenue
Charlottesville, VA 22902
Tel: 434-923-8100
Fax: 434-295-6611
Email: oshea@siteworks-studio.com
Web: www.siteworks-studio.com

Principals:

Peter O'Shea, ASLA, FAAR; Sara Wilson

Firm Personnel by Discipline:

Landscape Architects	7
Architects	1
Total	8

Top Five Projects: John Paul Jones Arena Landscape, University of Virginia, Charlottesville; Rockefeller Park and University Circle Master Planning, Cleveland, Ohio; Institute of Conflict Analysis and Resolution Retreat Center, George Mason University; The Community Chalkboard, A Monument to Free Expression (Virginia ASLA, Merit Award), Charlottesville; VM Ware Corporate Campus, Palo Alto, Calif.

• Timmons Group

1001 Boulders Pkwy., Ste. 300
Richmond, VA 23225
Tel: 804-200-6500
Fax: 804-560-1016
Web: www.timmons.com

Principals: Dave Lucado; Brian Bortell; Stig Owens

Firm Personnel by Discipline:

Landscape Architects	14
Engineers	250+
Planners	6
Other Professionals	50+
Technical	8
Administrative	10
Total	300+

Top Five Projects: 1050 K Street, Washington, D.C.; Richmond City Hall (2007 1st Place – Keep VA Beautiful), Richmond; Manchester Courthouse, Richmond; First Day at Chancellorsville Interpretive Trail, Spotsylvania; State Fair of Virginia, Caroline County.

• Urban Resource Group

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Web: www.kimley-horn.com/urg

Additional office:

3001 Weston Pkwy.
Cary, NC 27513
Tel: 919-677-2000
Fax: 919-677-2050

Key Contacts:

Pat Hart, RLA; Scott Mingonet, RLA, AICP; Bruno Carvalho, RLA, AICP; Sal Musarra, RLA, ASLA; Kevin Van Hise, RLA

Firm Personnel by Discipline:

Landscape Architects	67
Engineers	788
Planners	46
Total	901

Top Five Projects: Tree Hill Master Plan, Henrico County; 6000 New Hampshire Avenue Residential Development, Washington, D.C.; Greenbriar Park, Arlington County; Obici Hospital, Suffolk; Clarendon Plaza, Arlington County.

• **Van Yahres Associates**
Campus Planning – Site Design

800 East High Street
 Charlottesville, VA 22902
 Tel: 434-295-4734
 Fax: 434-295-6844
 Email: mvy@vanyahres.com
 Web: www.vanyahres.com

Principals:

Mike Van Yahres; Peggy Van Yahres; Syd Knight

Firm Personnel by Discipline:

Landscape Architects	3
Technical	1
Administrative	1
Total	5

Top Five Projects: Davidson College Master Plan, Site Design for Athletic Facilities, Student Union and Main Campus Walkways, Davidson, N.C.; Wake Forest University Campus Improvement Plan and Quad Renovation, Winston-Salem, N.C.; Wright State University Master Plan and Campus Site Redesign, Dayton, Ohio; Salem Academy and College Master Plan, Entrance Gate and Central Terrace Design, Winston-Salem, N.C.; Emory & Henry College Campus Improvement Plan, Entrance Gates, Site Design for Science Center and Central Campus Walkways, Emory.

• **WPL**

242 Mustang Trail, Ste. 8
 Virginia Beach, VA 23452
 Tel: 757-431-1041
 Fax: 757-463-1412
 Web: www.wplsite.com

Principals:

William D. Almond, ASLA; Buddy Pritchard, LS;
 Brian Large

Firm Personnel by Discipline:

Landscape Architects	4
Engineers	1
Other Professionals	4
Technical	21
Administrative	5
Total	35

Top Five Projects: Plum Point Park (2005 Award for Ecological Excellence by The National Soil & Water Conservation Society – VA Chapter), Norfolk; Hermitage Elementary School (2005 LEED Certified), Virginia Beach; Grassfield High School, Chesapeake; Providence Park Pony League Baseball and Multipurpose Fields and Concession Building, Virginia Beach; Virginia Beach Convention Center Site and Landscape Design.



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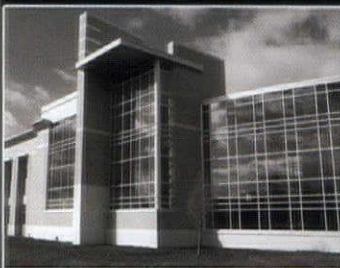
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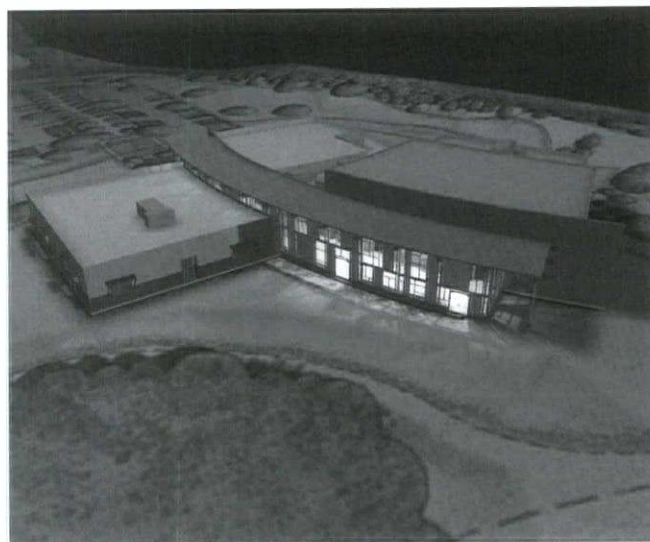
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Architect: Baskervill, Richmond

Project: Henrico Doctors Hospital Medical Office Building, Richmond

The new Medical Office Building will be four stories and approximately 95,000 gross square feet, providing multi-tenant facilities for medical practices associated with the hospital. Tel: 804-343-1010 / www.baskervill.com

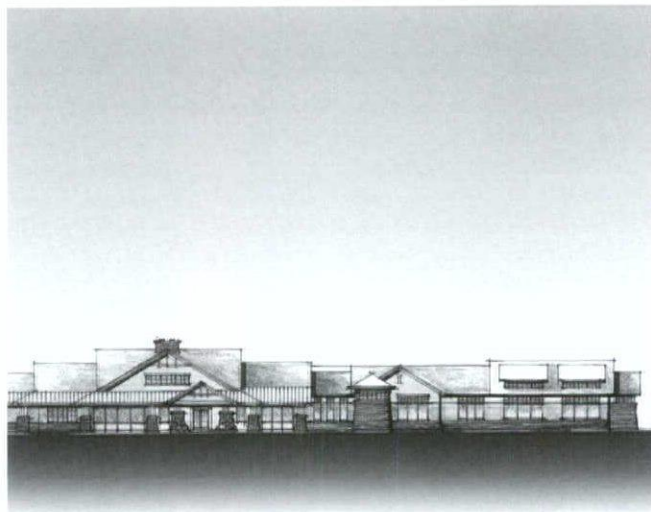


Architect: BCWH Architects, Richmond

Project: Hope Church, Goochland

Phase One of this master plan is a 32,000 s.f. building including administration, Childhood Ministry Education, multi-purpose meeting and theatrical space, and a main 600 seat worship auditorium with stage and theatrical systems. Opens summer 2008. Tel: 804-788-4774 / www.bcwh.com

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Architect: BeeryRio, Springfield

Project: Sunrise of Branchburg, New Jersey

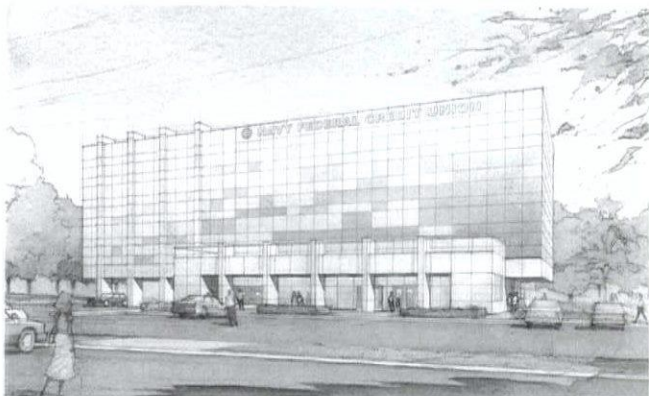
A new 220-unit independent and assisted living arts and crafts style campus is the newest master planned site for Sunrise Senior Living. The campus includes multiple resident towers connected to a center commons area. Tel: 703-426-9057 / www.beeryrio.com



Architect: Bowie Gridley Architects, Washington, DC

Project: The University of Virginia, School of Nursing, Charlottesville

This new 33,800 s.f. building expands the School of Nursing while creating a strong link with existing facilities. The new 4-story building will house classrooms, student commons, faculty and administrative offices. Tel: 202-337-0888 / www.bowie-gridley.com



Architect: Clark Nexsen Architecture & Engineering, Norfolk
Project: Navy Federal Credit Union Regional Office Prototype

The 45,000 s. f. facility includes banking operations, training, and office spaces. The reflective glass and metal panel building features a two-story botanical break area, and two elevated landscaped terraces. Tel: 757-455-5800 / www.clarknexsen.com



Architect: Dalgliesh Gilpin Paxton Architects, Charlottesville
Project: Mountain Retreat, Nelson County

The cottage, adjacent to a stream and waterfall, features flowing roof lines, local stone and stucco walls, and concrete roof tiles. The stone base grows out of the boulders on site. Tel: 434-977-4480 / dgparchitects.com



Architect: CMSS Architects, PC, Virginia Beach, Reston, Richmond
Project: East Bank Tower, Richmond

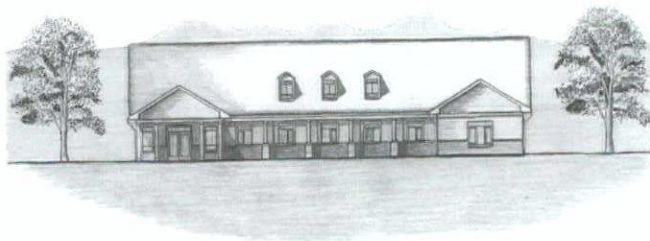
Located in the Village of Rocketts Landing on the James River, the 13-story, mixed-use East Bank Tower will house street-level retail, office space, and 87 luxury condominium units. Tel: 757-222-2010 / www.cmssarchitects.com



Architect: DJG, Inc., Williamsburg
Project: Anderson's Corner Animal Hospital, Toano

The hub of activity here is a large treatment area surrounded by support spaces that promotes efficiency, offers a full surgical suite, and offers a pet boarding area. Tel: 757-253-0673 / www.djginc.com

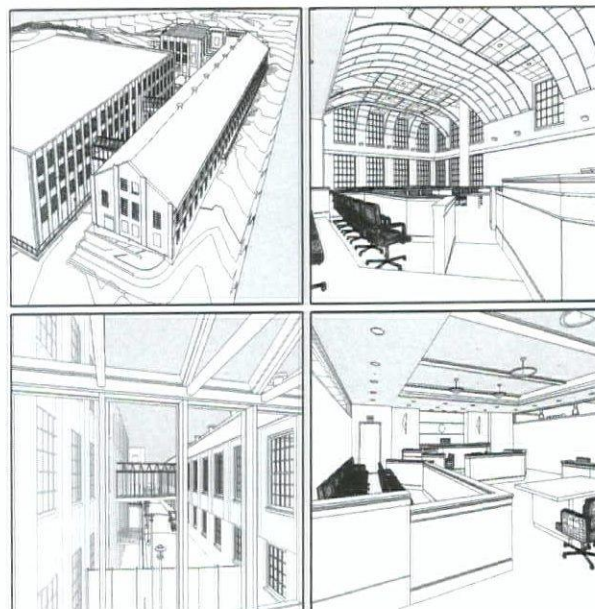
On the Boards



Architect: Dominion Seven, Lynchburg

Project: Amherst County Animal Shelter, Amherst

Shared by the county and the local Humane Society, this 9,349 s.f. building has interior dog runs and a fenced exercise area utilizing split face concrete masonry and fiber cement siding. Tel: 434-528-4300

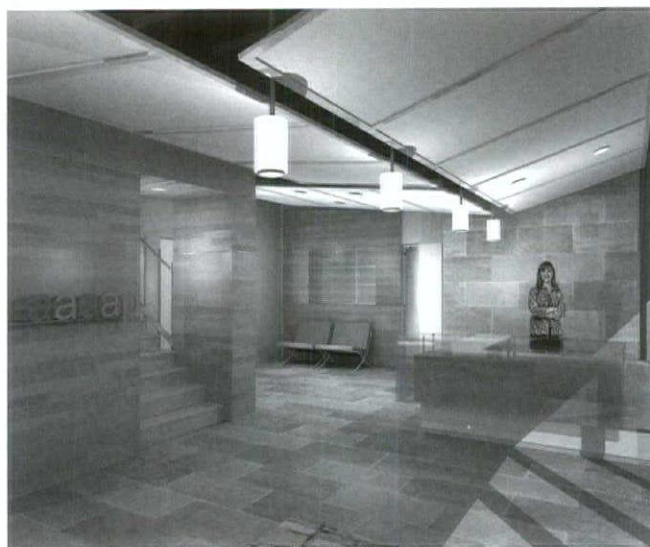


Architect: DMJM Design, Washington, DC

Project: Crawford Building, Martinsburg, West Virginia

As part of the Berkeley County Judicial Center, this c. 1900 woolen mill is being adapted for ceremonial and two new civil courtrooms as well as judicial offices. 703-682-4900 / www.dmjmn.com

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Architect: Geier Brown Renfrow Architects, Alexandria, VA

Project: AACAP Interior Office Renovation

Design for a corporate headquarters to unify three levels of offices, identify work groups within the space and incorporate exterior elements of the building architecture. Visual transparency and access to daylight are key design features. Tel: 703-836-9775 / www.GBRArch.com



Architect: Gresham Smith & Partners, Richmond

Project: Moses Cone Health System Ambulatory Care Center and Medical Office Building, High Point, North Carolina

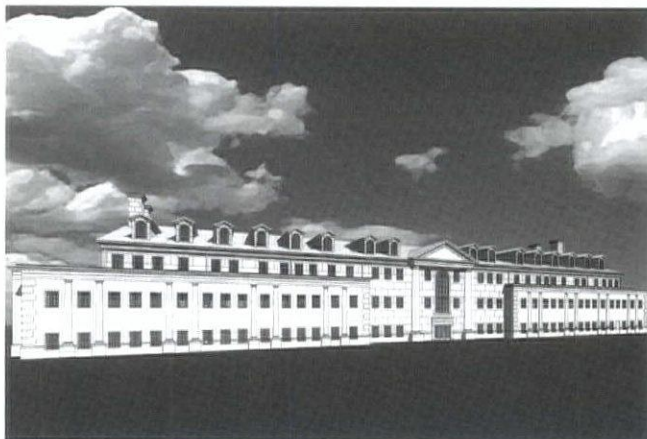
This 80,000 s.f. three-story building is the first component of a multi-phase planned campus that includes an emergency department, rehabilitation center, imaging department, and oncology suite. Tel. 804-788-0710 / www.gspnet.com



Architect: HKS Architects, Richmond

Project: University Hospitals, Ahuja Medical Center, Cleveland, Ohio

This 244,000 s.f., 7-story, 144-bed hospital and 60,000 s.f. office building, connected by an atrium, is clad in terra cotta, composite metal panel, and glass. Expandable to 600 beds. Tel: 804-644-8400 / www.hksinc.com



Architect: HSM, Washington, DC

Project: Adjudication Co-location Facility, Fort Meade, Maryland

This 151,500 s.f., Georgian-style office facility was designed to meet LEED Silver criteria and includes raised access flooring and demountable walls to create a flexible space. Tel: 202-721-7700 / Contact Bob Priest at rpriest@hsmm.com.

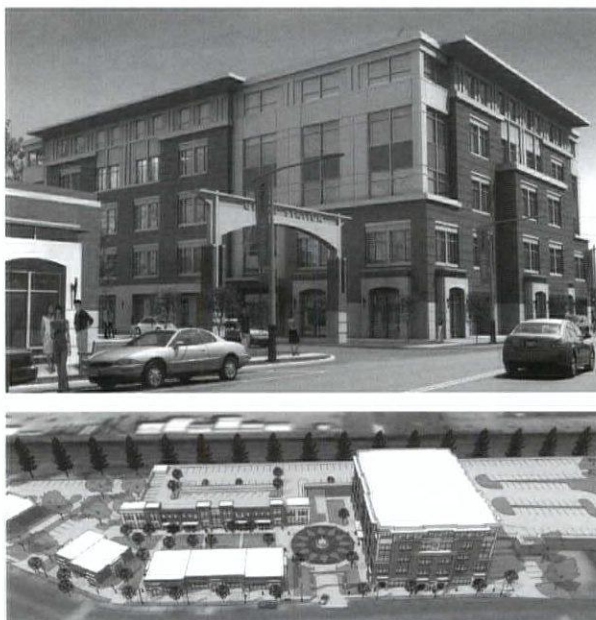
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Architect: Kishimoto.Gordon.Dalaya (KGD), Rosslyn

Project: Institute for Defense Analyses

This master-plan redesign will create a campus distributing 360,000 s.f. between two new buildings in addition to a multi-story parking garage that comply with Department of Defense Anti-Terrorism Standards. Tel: 202-338-3800 / www.kgdarchitecture.com

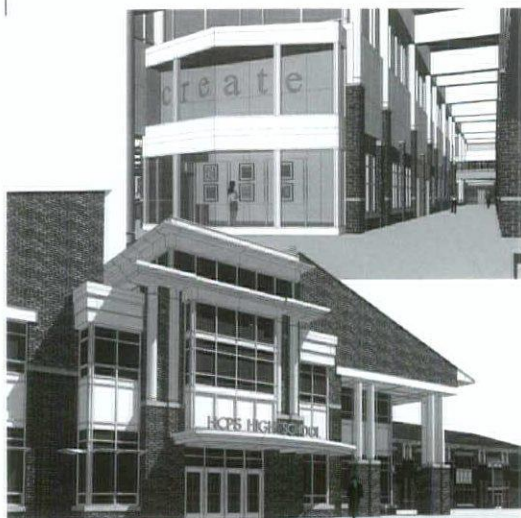


Architect: Lyall Design, Norfolk

Project: Ghent Station

Located on a site between Colley Avenue and Hampton Blvd, Ghent Station will feature retail and Class A office space. The park promenade is designed for public gatherings. The project is designed for LEED certification. Tel: 757-622-6306 / www.lyall.com

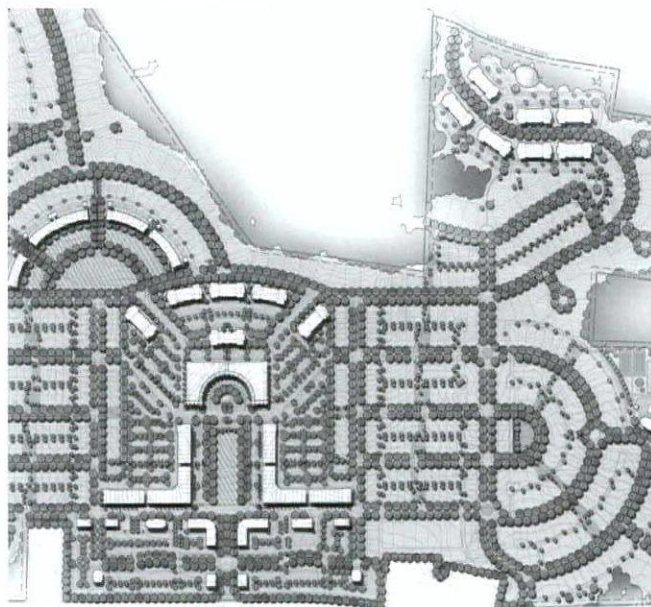
On the Boards



Architect: Mosley Architects, Richmond

Project: Henrico County High School No. 1, Henrico County

A new two-story, 255,000 s.f. high school will serve the growing student population in the northwest part of the county. Clerestory windows are a constant design theme. Tel: 804-794-7555 / moseleyarchitects.com

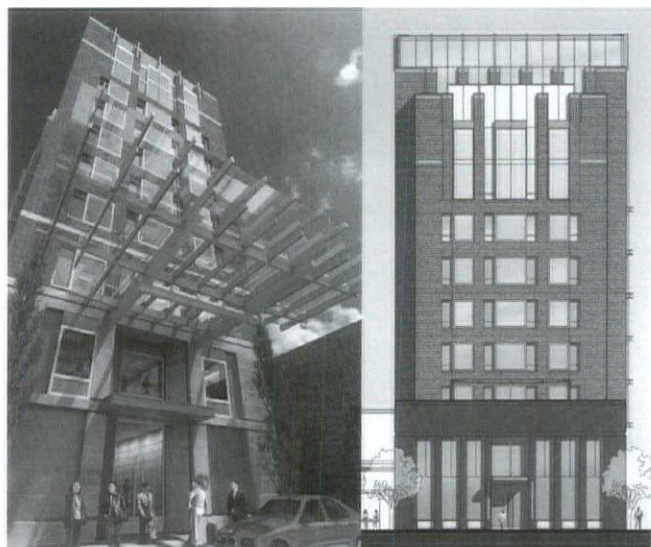


Architect: Mitchell/Matthews, Charlottesville

Project: Augusta Square, Augusta

Based on New Urbanist principles, this new pedestrian-oriented, environmentally-responsible community will be a live-work community that takes its cue from nearby historic settlements. Tel: 434-979-7550 / www.mitchellmatthews.com

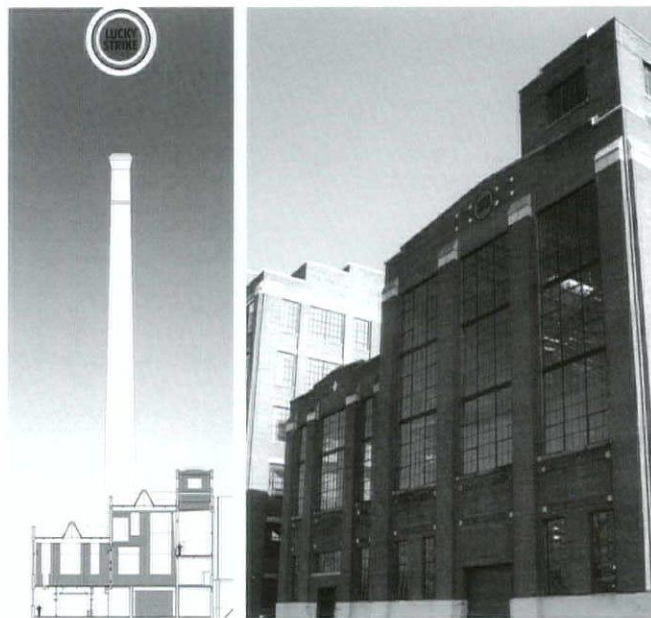
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Architect: nbj Architecture, Glen Allen

Project: The Landmark Hotel, Charlottesville

This 10 story boutique hotel, in the historic downtown area, will feature a penthouse lounge and offer an upscale restaurant in a renovated one-story building at street level. Tel: 804-273-9811 / www.nbjarch.com



Architect: Odell Associates Incorporated, Richmond

Project: The Power Plant at Lucky Strike, Richmond

The Power Plant at Lucky Strike will become the new home for the Richmond office of Odell Associates, which retains key historical features of the building in a sustainable approach. Tel: 804-827-8200 / www.odell.com



Architect: PSA-Dewberry, Fairfax

Project: Rockford Federal Courthouse, Rockford, Illinois

The 197,000 s.f. building has been designed to accommodate the 10-year space requirements of the District Court and court-related agencies, by design architect Koetter Kim Associates of Boston, Massachusetts. Tel: 703-698-9050 / www.psa-dewberry.com

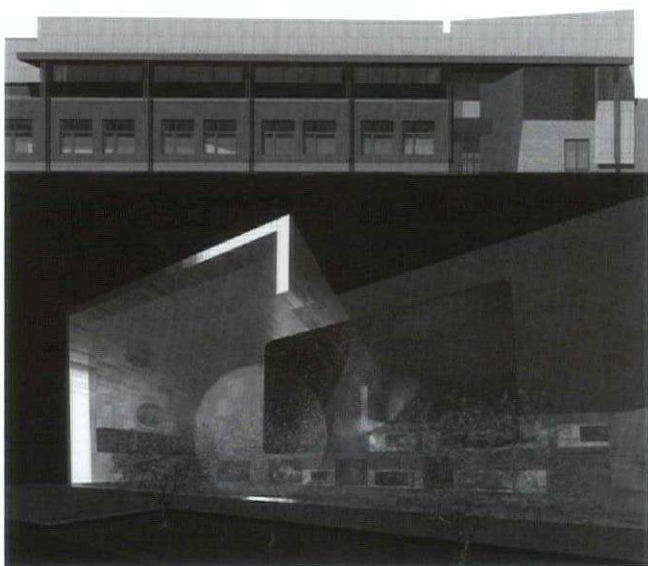


Architect: SFCS Inc., Roanoke and Charlotte

Project: Fairfield Glades

Part of a senior living campus for over 100 residents in rural, central Tennessee, the massing and materials for this 15,000 s.f. community center were selected to evoke a mountain lodge. Tel: 540-344-6664 / dkepley@sfcs.com

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Architect: SHW Group, Reston

Project: High School 2011, Charles County, Maryland

Energy conservation, sustainable building materials, high-performance mechanical and lighting systems, and environmentally-responsive site planning are the features of this project, which includes a multi-use dome theater. Tel: 703-480-4020 / www.shwgroup.com



Architect: SmithGroup, Washington, DC

Project: 1701 Duke Street, Old Town Alexandria

The 115,000 sf contemporary glass and masonry office was designed with a landscaped plaza and incorporates interpretative materials which detail the rich history and context of the historic site. Contact: Andrew Rollman at 202-842-2100 / www.smithgroup.com

On the Boards



Architect: VOA Associates, Inc., Washington, DC

Project: Volkswagen of America U.S. Headquarters, Herndon

The new headquarters for Volkswagen of America will provide a unique design representative of their culture, enabling them to attract top caliber talent while providing a showcase for their brand. Tel: 202-822-8227 / www.voa.com

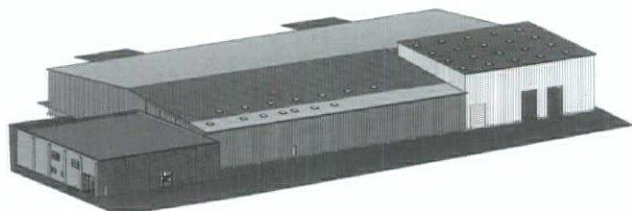


Architect: Watershed, Richmond

Project: EcoLogic, Richmond

Green building retailer will offer wide range of environmentally preferable products within 4,300 s.f. of rehabilitated warehouse in the heart of Richmond's Fan District. Project is slated for LEED Gold certification. Tel: 804-254-8001 / www.watershedarch.net

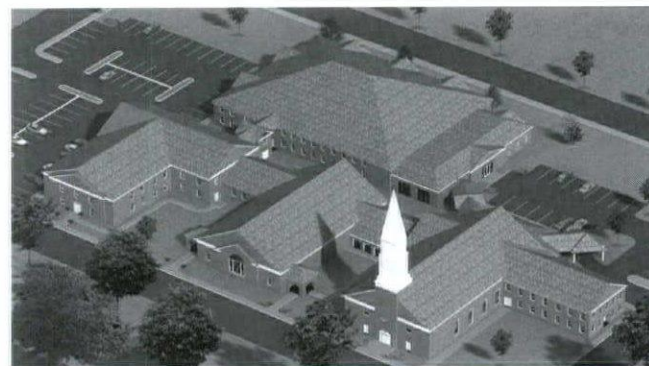
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Architect: Wiley & Wilson, Lynchburg, with Envision, Washington, DC

Project: ACE Recycling Facility, Chester

Ace Recycling is expecting a LEED Gold rating from renovating a former tobacco plant to install a facility that will recycle construction debris and give tours to display state-of-the-art processes. Tel: 434-947-1901 / www.wileywilson.com



Architect: William Henry Harris & Associates, Inc., Richmond

Project: First Baptist Church, Waynesboro

This new master plan will expand an established church to a full city block and will include a state of the art nursery wing, counseling center, and Community Life Center. Tel: 800-473-0070 / www.harrisarchitects.org

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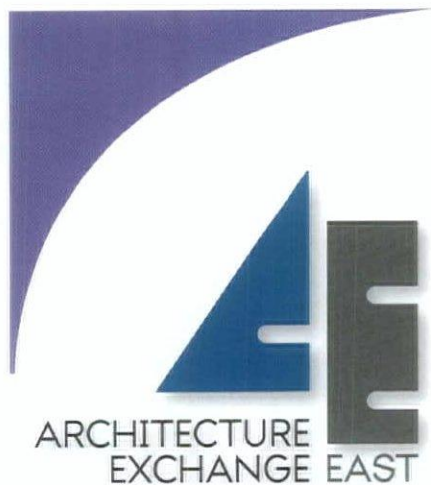
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The movie "My Architect" arrived in our mailbox the same week last December that construction finished on a screened porch addition I designed for my family's house. The timing was coincidental but perfect. I'd wanted to see Nathaniel Kahn's film about his father, Louis I. Kahn, since its release. But with young children, three businesses to attend to, and a construction project underway, my husband and I weren't getting to the movies much. When Friday night rolled around, we put the kids to bed, did our nightly inspection of the porch in the dark cold of our backyard, then fired up the DVD player.

There on our television was 'Lou' Kahn, an icon to architects everywhere, and perhaps no where more than at the Graduate School of Fine Arts at the University of Pennsylvania where Kahn taught, and where I studied architecture in the 1980s just twelve years after his death. For all the Jefferson worship at the University of Virginia where I went on to receive my Master of Architecture degree, its tone was remote from the passage of time; even hard-partying fraternity brothers referred to the University's founder and architect as "Mr. Jefferson." At Penn, by contrast, Kahn's presence was visceral and his absence painful. On campus one could literally walk among the characters from his infamous personal life and extraordinary pedagogical legacy. Kahn's widow and mistress would, in their advancing years, shuffle through opposite entrances of the school's auditorium to attend a guest lecture by a famous architect or artist—someone they likely knew from their connection to Kahn. Older students would discreetly point to identify Mrs. Kahn or Anne Tyng to the new arrivals. Then there were the two former doctoral students who everyone said descended into psychosis when Kahn died. Each day they'd report to the Furness Fine Arts Library in tattered khakis and oxford shirts, carrying disintegrating briefcases crammed with personal items and old papers. As students we took our cues from the sympathetic librarians who didn't fear the men but gave them a wide berth.

Seeing "My Architect" got me thinking about this business of being

I, Architect *By Whitney Woollerton Morrill*



Photos: Courtesy Whitney Morrill and Joe Rinkevich

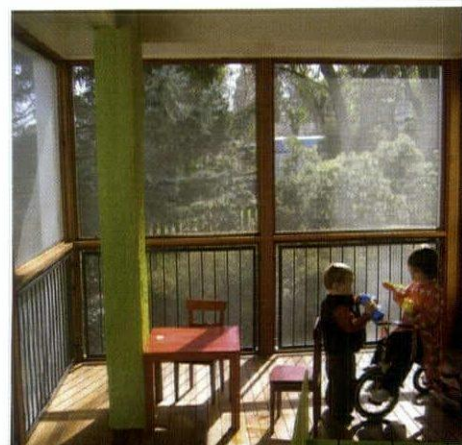
Designed around an existing pier, the addition came to mean much more than the sum of its cedar and pine parts.

an architect and a parent. Kahn's three parallel households clearly represented an extreme—as did his talent as an architect and teacher. Yet every architect I know grapples with a tension between family and work, however he or she splits time between the two. Both endeavors veer easily into workaholicism, and last summer converged for me when I undertook the screened porch addition to shelter our children from Charlottesville's mosquito-clad summers. Not a paying project, it had to wedge between my already overbooked schedule of running my firm in the mornings and caring for our children in the afternoons. Still, I couldn't suppress myself into designing just a screened porch. It had to be modern and beautiful. And it had to be buildable by the only contractor we could find who was both affordable and willing to take on our tiny project: an outfit whose typical jobs were decks and siding replacement. It was, of course, a recipe for drama. We dove in anyway. I designed the porch in the interstices of my evenings and nights, the baby monitor whirring away next to my laptop.

I'll always remember one of those nights because in the stillness of the house, I clicked over from being an architect to feeling like an architect. After twenty-one years invested in college, graduate school, internships and numerous projects of my own, I was an architect with a license and practice to show for it. But it wasn't until

that unexpected moment working on the porch that I realized I'd been on the cusp of becoming something I now was. I could see every three-inch detail required to deliver the quarter-scale elevations I'd drawn, every material in every view addressed and resolved. It was all I could do not to wake my family, whose love and mosquito-stippled arms and legs had led to this epiphany.

Months later, I watched Nathaniel Kahn skate across the Salk Institute's courtyard. It occurred to me that despite all I'd been taught in darkened lecture halls about Louis Kahn and Rome, maybe it was simply a stream from his son's overturned sippy cup that inspired the Salk's rivulet to the sea, or his daughter's shape sorter that led to the Exeter Library's circular cut-outs. In the quiet hours where delineations between work and family dissolve and beauty and grace whisper their plans, the only task is to listen and record.





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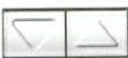
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