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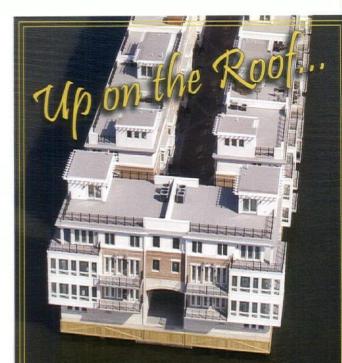
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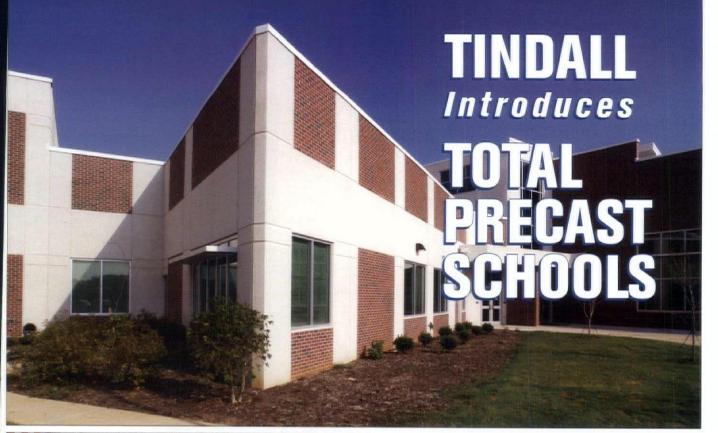


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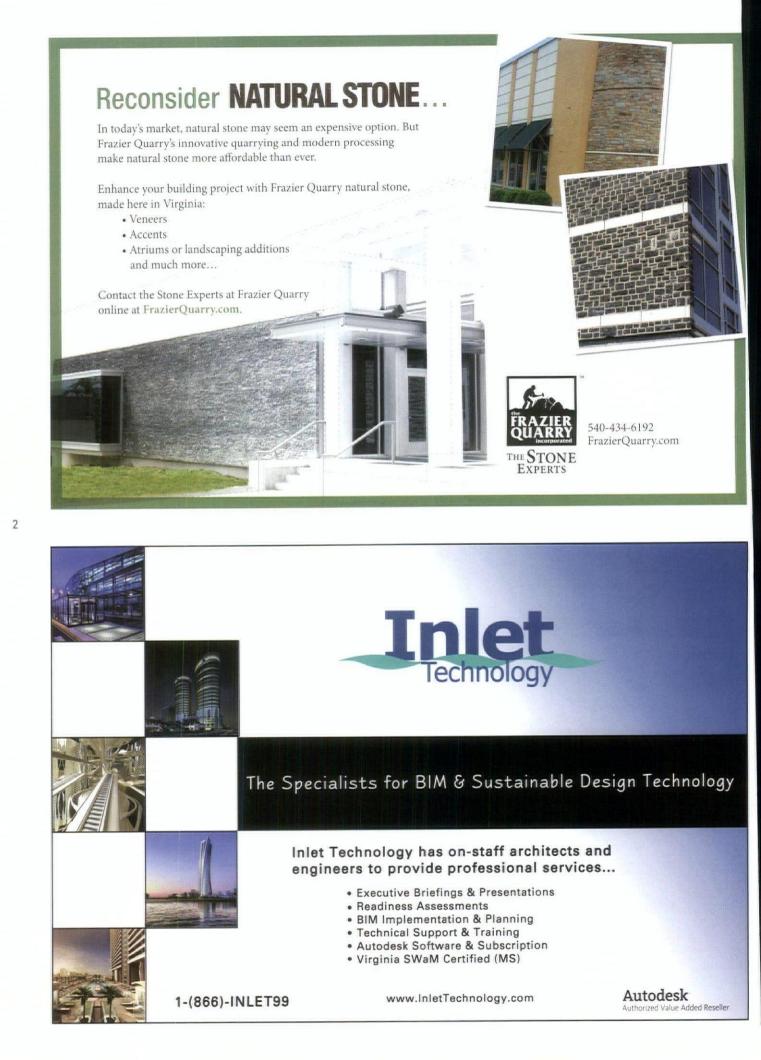
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Inform (ISSN 1047-8353) is published five times a year by the Virginia Society of the American Institute of Architects and is funded in part by a grant from the Virginia Center for Architecture Foundation.

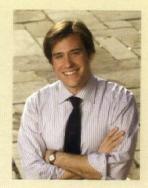
Subscription rate: \$22 for one year, \$6 for single copies of quarterly issues. POSTMASTER: Please send address changes to **Inform** The Virginia Center for Architecture, 2501 Monument Ave., Richmond, VA 23220. Telephone: 804-644-3041. Note to subscribers: When changing address, please send address label from a recent issue and your new address. Periodicals postage paid at Richmond, Virginia, and additional mailing offices. Editorial offices: 2501 Monument Ave., Richmond, VA 23220. Phone: 804-644-3041. Copyright 2008 by **Inform**.

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FROM THE EDITOR

User Needs

It is now 36 years since *Housing Generated by User Needs*, authored by a 28-member "Masters Class" at Harvard University's Graduate School of Design, was published. The report blended data analysis with informal observations, diagrams with charts of cascading numbers, and some very handsome axonometric drawings of twentieth-century housing precedents. As a document, it revealed a method of working and thinking about the typological "dwelling" as a perennial design challenge. As a project, *Housing Generated by User Needs* foregrounded the relationship between function and form in a way that is still resonates.



Greg Lukmire, AIA, was part of the cadre that researched and executed this remarkable effort that demonstrates some of the forms that housing can take and the ways that its users inhabit those forms. Lukmire is now behind the venerable Arlington firm Lukmire Parnership and, while he modestly claims to remember little about the report ("It was a long time ago," he noted with a laugh), his insights reveal a dedicated group of designers interested in re-examining the most fundamental design challenge and its implications: shelter.

The report is both descriptive and proscriptive, in that existing buildings are compared, and standards for new ones are proposed. Why are "user needs" important to accommodate?

User needs are the basis of any good design, which was true then as it is now. At the time, they were blowing up the Pruitt-Igoe housing complex and others, because they didn't work. They were ghettos, and so the issue of 'why doesn't this work' really came to light.

In the 70s and even the 60s, people began to think about a multicultural world where there are lots of different kinds of needs. Air and light and communal space are all lessons learned. Today, we're still having discussions about 'will this work' as well as 'what will it look like,' and so these things have always stuck with me.

The evaluations of housing units (4-bedroom, 2-bedroom and so forth) rely heavily on quantitative data. Can you tell me a little bit about the formal pursuit of "architectural research" as it developed in the 1960s?

Most of us tried to get past the numbers as quickly as possible [laughs]. A lot of what we were doing back then looked towards (Moshe) Safdie's Montreal Habitat and also (José Luís) Sert, who had an incredible influence. There was a lot of discussion of how one creates form. The GSD was really into process and how one develops a design, as opposed to the Saarinen school of the artist-as-architect. Not everyone was as talented as Saarnien, so a lot of it [the GSD process] was to train us to design for people and to understand their needs before you create this piece of overriding sculptural form. The gist of the whole thing was to get away from the architect-as-sculptor, and housing was the vehicle.

What, for you, linked your project at Harvard with the student protests only a few years earlier?

There was a lot of frustration that architects were 'artists,' and I think that created a lot of tension. At the same time, with the Vietnam War, we were fascinated by the concept of industrialization. Le Corbusier and those folks were not quite cold in the grave, and we still thought of architecture as a vehicle for social change. User needs and these things were responses to social pressures. Christopher Alexander and folks like that were interested in systems of design, and all of us were searching for Modern architecture and how to create it. We were getting mixed signals from our professors – some wanted us to be sculptors, some were interested in process – and, process, for me, was always more interesting. *–William Richards*

Senior Living Is About Lifestyle Choice



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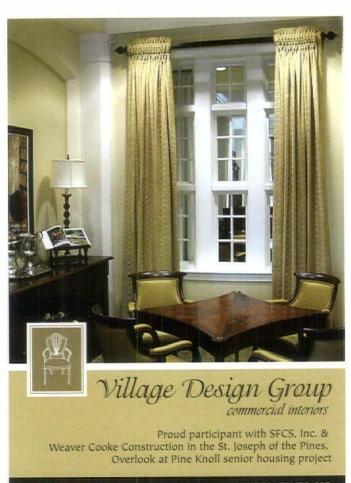
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form

volume nineteen number three

14 Railway Express

Hord Coplan Macht capitalizes on a crossroads between Baltimore neighborhoods and turns an old postal building into a burgeoning nexus. By Roger K. Lewis, FAIA

18 Averett's New Face

VMDO's New Student Center at Averett University in Danville infuses a traditional campus with contemporary, contextual design. *By: Mary Prevo*

24 Metro Modern

Three new houses reclaim mid-century Modernism for a Washington, D.C. context. By Clay Risen

30 Defying and Defining the Age

Two retirement communities by SFCS Architects are making the golden years, for some, a lot more sustainable. By William Richards

> 6 Design Lines new developments in design



48 Taking Note

In this issue: Design Industry Consultants Directory p. 37

Next issue:

On Washington, D.C.

On the cover: Averett University's new student center Photo by: Hamerick Photography

1501

RAILWAY



p29

Design Lines

After months of spirited debate, lottesville's City Council aped a modified rehabilitation packon July 21 for Charlottesville's oric Downtown Mall, originally igned by Lawrence Halprin and sociates. Earlier this year, more borate plans to update the Mall MMM Design Group generated a orm of controversy as the scope of ne firm's proposed alterations, crites contended, grew beyond what was needed to simply repair the Mall's aging streetscape elements. Design scholars worried the "improvements" were out of sync with Halprin's vision and, alarmingly, the Cultural Landscape Foundation labeled the Downtown

Mall a "Landscape at Risk." Like many communities in the mid-1970s, Charlottesville watched as its downtown was abandoned in favor of new shopping centers at the city's edge. Under pressure from business leaders, City Council commissioned Lawrence Halprin & Associates to redesign its primary shopping street into a pedestrian mall in 1974. In just two years, after a public design process, the Downtown Mall was open for business. The Mall is a dynamic and distinctive example of urban place-making, or the creation of accessible public spaces that offer a variety of uses. Halprin boldly reimagined the public street, drawing inspiration from Europe, where pedestrian areas are a relatively common feature. The Downtown Mall is reminiscent of a café-lined boulevard, with trees, fountains, and impromptu

gathering places. Originally seven blocks long (now eight), it is one of the longest pedestrian malls in the United States, and at 60 feet across, it provided an excellent opportunity for the landscape architect to explore his theories on space modulation. Halprin staggered placement of trees and planters and to induce a curvilinear pedestrian flow. He advocated movable benches that can be shifted with the sun into groupings or pairings such as they are in Paris and Rome. In addition, streetscape elements were custom designed to reinforce a unique sense of place.

Urban Placekeeping

At the center of area preservation debates, a "Landscape At Risk raises questions about best practices and urban interventions.





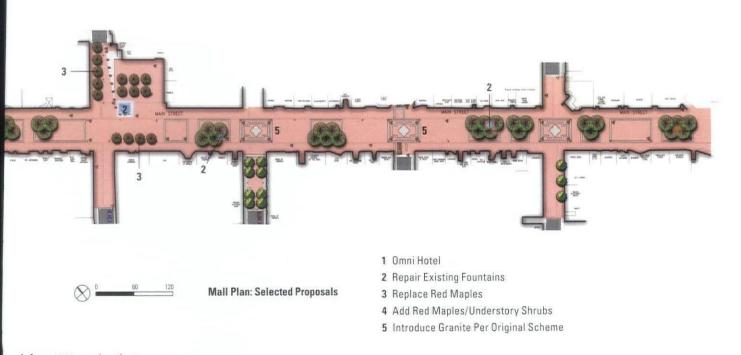
The Downtown Mall as it appears today (above), completed in 1976 by noted firm Lawrence Halprin and Associates. MMM Design Group's proposed plan (below) to reappoint the space includes the replacement of nearly 375,000 bricks.

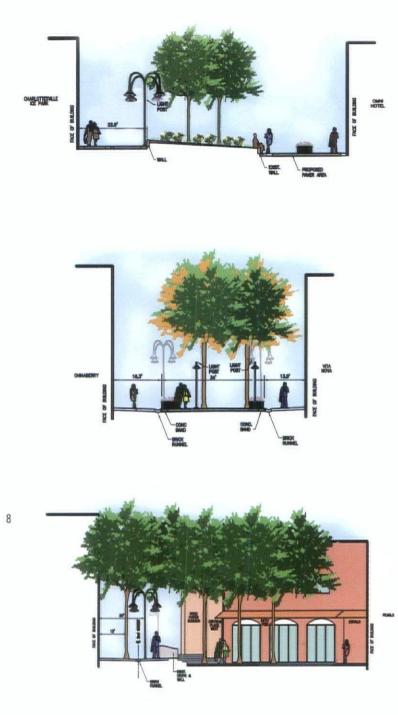
Planning to Rehabilitate the Mall

It has been 32 years since the Downtown Mall was constructed, and it shows. A close inspection reveals heaving brick pavers, clogged fountains, and broken light fixtures that detract from the Mall's overall aesthetic appeal. In 2005, the city turned to Wallace Roberts Todd (WRT) for a master plan study; the firm called for incremental upgrades while "respecting and preserving the integrity of the historic Lawrence Halprin design." In 2007, Norfolk-based MMM Design Group was tasked to provide civil engineering services to provide the construction drawings to upgrade the Mall. According to Taylor Gould, MMM's landscape architect, "the biggest issue all along was the failing brickwork." The existing 4x12" utility bricks are mortar-set in a herringbone pattern on a concrete slab. Over time, the mortar deteriorated, causing the bricks to shift and loosen. To save on future maintenance costs, the city advised MMM not to specify a rigid mortar bed again, but to instead lay the bricks in a flexible sand setting. This meant pulling up and replacing approximately 375,000 bricks.

MMM originally planned to replace the oversize bricks with smaller, more stable, and more readily available units. Critics pointed out that such a move could radically alter how the floor of the Mall is perceived. The larger 4"x12" utility brick is scaled to the landscape, and is distinctive from the bricks used on the facades of the surrounding historic buildings. Plus, any change to the dimension of the brick could impact other more subtle Halprin features, such as the location of the drainage runnels, which shadow the old street's curb and gutter line. In response to these concerns, Gould acknowledged the value of the elongated brick, "We would like to continue to use the 4x12 paver because it makes the ground plane so unique."

As part of their scope, the city also asked MMM to update WRT's schematic plan. The firm duly conducted seven design charrettes to generate input from local businesses and residents. 7





After consolidating WRT's plan with the charrette comments, a long list of proposed improvements emerged. These suggestions, incorporated into MMM's concept drawings, were later criticized for not being sensitive to Halprin's design vision – they include adding a children's play area, developing a Sister City plaza (complete with 60' high flag poles), adding height to light fixtures (for improved emergency vehicle access), increasing the number of fountains, corralling messy newspaper bins, and creating semi-permanent bollards to enclose café spaces. The plan also recommended less controversial elements such as upgrading the concrete paving bands to granite (originally proposed by Halprin but eliminated in the 1970s due to earlier cost cutting measures), replacing diseased trees, increasing planters, installing bike racks, adding wi-fi, and bringing more street furniture to the Mall.

Design in the Spotlight

Concerned that Halprin's original design vision might be compromised, the Board of Architectural Review raised concerns. Shortly after, a local weekly paper's cover article, "Mauling the Mall," raised the profile of the project and coverage caught the attention of the design community, which responded in turn with letters and calls to City Council. At the heart of the controversy were concerns about altering a potentially historic and significant landscape. Would the City, in their haste to move forward, ignore the architectural heritage of the Mall? Would the redesign degrade a unique urban public space into a more ordinary environment? On June 30th, a record crowd packed into the Charlottesville Community Design Center to weigh in at a public meeting.

UVa Associate Professor of Landscape Architecture Beth Meyer, an opponent of the redesign said, "I was concerned because a whole series of changes were being proposed, and in the absence of any real research on the mall's cultural significance, you want to be as conservative as you can." Former City Councilor Satyendra Huja, who was the City Planner when the Mall was originally installed, agreed, "In this case, less is more. What is there is so uncluttered and elegant. Adding so many things to it will just deter from the quality." Of particular concern to the design community was the increasing sense of balance that appeared in the redesign of the Mall. Meyer explains; "One characteristic of the Mall's modernity was this meandering, spatial sequence...it was specifically designed not to be symmetrical."

Critics of the redesign also worried too many changes might jeopardize a future National Register nomination. MMM and the City contend they were listening and responding to the needs of today's users. According to Robert Stroh, Co-Chair Downtown Business Association of Charlottesville (DBAC), "The merchants are supportive of what MMM tried to do. We don't see the Mall as a historic Halprin design that can't be changed, but rather as a living, breathing space in serious need of infrastructure improvement." Jim Tolbert, the City's Planning Director, echoes that sentiment, "We need to get it improved, but we need to balance the needs of the business community with the preservation community. It was never meant to be a museum piece."

The Decision: Repair, but Don't Redesign

Heeding all those who urged design restraint, Charlottesville City Council officially approved a slightly scaled back version of the improvement plan, which now more closely adheres to the Halprin legacy. "I was heartened and surprised by City Council's decision," said Beth Meyer. "I think that prior to this, no one had really made an intelligent argument about the significance of the Mall." While all the bricks will be replaced, they will be replaced in-kind, so that the ground plane will remain relatively unchanged, other than the sand-setting. Halprin-inspired street furniture will be added, original light fixtures and fountains will be repaired, and wi-fi will be installed. Enhancements like new fountains, the Sister City Plaza, and the children's play area have been put on hold indefinitely. An intensive, four-month construction phase to repair the Mall (for an estimated \$7.5 million) is slated to begin January 1, 2009.



Framing to Finish

Habitat for Humanity and local builders partner on the second Home Builders Blitz

Part of a nation-wide initiative this past June, three area chapters of Habitat for Humanity (HFH) completed 20 new homes in a week-long "Builders Blitz," between May 31 and June 7. South Hampton Roads HFH completed 16 homes in the Huntersville neighborhood of northern Suffolk, Peninsula HFH, based in Newport News, completed three homes in James City County and Newport News, and the New River Valley HFH, based in Christiansburg, completed one home.

"To be surrounded by people with so much history in my new neighborhood, and then contribute to the neighborhood, has been a great experience," says Yvette Saunders, whose 1,800 squarefoot Suffolk home was sponsored and built by the Hampton Roads AIA, G.C. Stilwell, LLC, and volunteers from more than a dozen area firms. To qualify, Saunders and other homeowners were required to complete between 250 and 400 hours of sweat equity, which included homebuyer classes on topics ranging from insurance to maintenance. "Building and painting sheds, community clean-up in Norfolk, gift-wrapping at the mall during the holidays – we did all sorts of things to get our hours done," reports Saunders, "and now we have a great house in brand new neighborhood."

Builders, architects, and volunteers worked for several months to procure land, easements, utilities, and permits for each of the projects. Building materials were then secured through donation and purchase from area vendors. "There were about 2,500 people that put in 30,000 hours of work to make it happen. It's a real credit to our community," says Helen Sommer, Senior Resource Development Manager for Hampton Roads AIA, "and it was an opportunity for folks in the building industry to give back, doing what they do best." According to Habitat for Humanity, the first national Home Builders Blitz in 2006 realized 459 homes nationwide. This year, 263 homes were built across the country, on 110 sites. "We didn't participate in 2006, but we decided it was time to put-up or shutup," says Joanna Hall, AIA, of Clark-Nexsen, one of the volunteers for Saunders' home, "This was a real outreach opportunity and we've already begun planning for the next one."

- William Richards

9



Among the 263 homes built nationally this year through Habitat's Blitz Built, Yvette Saunders' Norfolk home (above) was completed in just five days.

Can Historic Modern Architecture Go Green?

ike a gate-crasher at a wedding, modernist architecture is posing a new challenge to the recent marriage between historic preservation and sustainability, according to a panel discussion held June 30 at the National Building Museum in Washington, D.C. "It's more like a complicated three-way," said panelist Barbara Campagna, AIA, LEED AP, the Graham Gund Architect of the National Trust for Historic Preservation.

With both iconic and vernacular examples of the modern movement reaching fifty years of age or more, the notion of sustainable preservation has become even more complex, according to Vernon Mays, former curator of architecture and design at the Virginia Center for Architecture. In addition to Campagna, the panel featured presentations by Christopher Davis, LEED certification coordinator at USGBC; James Gatsch, FAIA, managing director of the AIA's sustainable headquarters renovation; and Abram Goodrich, an associate principal at STUDIOS Architecture, the architect of record for the AIA project.

Modern architecture is often sculptural and experimental, Campagna stated, raising questions about whether sustainable restorations must exactly replicate novel materials and assemblies or whether a building's general concept is the more important consideration. Furthermore, modern buildings are typically energy hogs, forcing preservationists to make tough choices between retaining historic materials and installing features (such as replacement windows) that are more energy-efficient, Campagna reported. "But when is the Glass House no longer the Glass House?" she asked rhetorically, referring to architect Philip Johnson's iconic Connecticut residence.

The USGBC, Davis said in his remarks, is doing its part to help architects sort through these decisions by further The AIA headquarters renovation will serve as a model, says Building Museum panel, but a method for preservation and sustainability is still in the works.



The headquarters of the American Institute of Architects (above) in Washington, D.C., by The Architects Collaborative, was completed in 1973.

refining its popular LEED rating systems. The new edition of the LEED for Existing Buildings system, for example, contains a greater range of achievable credits in such areas as sustainable sites, water consumption, and renewable energy, according to Davis. The system is placing a higher priority on measuring actual building performance than previous versions, he stated.

One potential proving ground for the merger between modernism, sustainability, and preservation may be the AIA's Washington, D.C., headquarters—designed by The Architects Collaborative, a firm founded by Walter Gropius, and completed in 1973. The structure is now outdated, said Gatsch, and interior spaces are illogical and inflexible and hinder collaboration.

In what has been termed its "21st Century Workplace" initiative, the AIA plans to completely renovate the building, including changes to its façade, interior, and mechanical systems, to achieve the ambitious goals of a 60 percent reduction in energy consumption by 2012 and complete carbon neutrality by 2030. The organization is considering passive sustainable strategies such as solar shading and daylight harvesting as well as more aggressive renewable energy options like small-scale wind turbines.

A great challenge for the project architects will be preserving the building's landmark façade while making changes that allow for natural ventilation and other green interventions, Goodrich said in his concluding presentation. The project will require "deep empathy for what's great about the building," he said. "AIA has set the bar exceptionally high. It feels like climbing Mount Everest—but what more can you ask for as a designer?"

Wright Was Right, In Fact

An argument for the Pope-Leighey House, sustainable design, and the simpler life.

By Steven M. Reiss, AIA

"Site the house to take advantage of prevailing winds, locate windows to control the sun's movement through the house, select a simple palette of locally available materials, develop a construction sequence to minimize wasted materials."

To many of us these design guidelines could be excerpts from any of the latest publications on sustainable design. In fact they date back to the early 1930's and are a part of Frank Lloyd Wright's design precepts for his "house for families of moderate income." Wright frequently arrived at solutions of a sustainable nature that seem remarkably prescient today. Such innovations as nature-based site planning, interior day lighting, radiant and passive solar heating, natural evaporative air cooling and interior plant-scaping, are just some of his many solutions to problems that today are identified as "sustainable." Wright's nature-based architecture is powerfully relevant to current sustainability concerns on both innovative and symbolic levels.

America's major architectural problem

Frank Lloyd Wright designed over 1,000 structures. Arguably the most important of these, certainly when considering smart design, were the houses he called Usonians, 20 small homes designed between 1935 and 1945 for clients around the country. Ranging in size from 1,200 to 1,800 square feet these were among his smallest commissions. Wright saw them as his answer to "America's major architectural problem," creating affordable, single-family housing for America's middle–class families still recovering from the 1929 Great Depression.

One of the best examples of Wright's early Usonians houses is in Virginia. The Pope-Leighey House was the tenth of Wright's first group of Usonians designed in 1939 for Charlotte and Loren Pope of Falls Church. Saved from demolition due to construction of Interstate 66 in 1965, the Pope-Leighey House has been carefully restored and preserved to reflect the house that the Popes moved into in March 1941. The 1,200 squarefoot house now rests on a site owned by the National Trust for Historical Preservation in Alexandria.

Wright, reconsidered

The Pope-Leighey House is remarkably relevant as a case study of both creative small house design *and* sustainable design practices. Carefully sited on just over an acre of land to minimize impact on the existing vegetation, the L-shaped house



The Pope-Leighey house (above right) seen from the entrance driveway soon after completion in 1941. Near completion (above), the screened porch on right was added to provide a play area for the two Pope children.





The Pope-Leighey house under construction in 1940 (above). The three masonry piers provided support for the roof and allowed the open plan typical of early Usonians.

was designed to gracefully fit around a mature tulip popular tree. The tree became the visual anchor for the outdoor living space while also providing shade for the west-facing bedrooms. Trellises and perforated shutters to filter the winter sun and privatize the bedrooms from the public street side were integral to the Pope-Leighey design and other Usonians of this period. Wright planned for maximum penetration of the low winter sun for solar gain. Access to the prevailing southerly summer breezes to cool the house and provide continuous cross-ventilation was provided through large expanses of windows on both sides of the house. Heating came from hot water-filled pipes embedded into the four-foot concrete slab.

12

Wright's concept for the Pope-Leighey house, as with all of his Usonians, was to develop a simple and efficient building system that would minimize material waste, expedite construction and reduce costs. The house was completed in nine months for \$7,000 (including Wright's 10 percent design fee). Its innovative enclosure system was a 2 ¹/₂- inch wall constructed of red tidewater cypress on the inside and the outside, both attached to a plywood core. At the time, cypress was readily available, inexpensive, and virtually maintenance-free making it the perfect material for the house. The outside layer weathered to the colors of the surrounding tree while inside the cypress required only an occasional waxing. Wright's wall section, called drywall, could be easily disassembled and modified – a forerunner of modular house design.

Construction of the house followed that of traditional Japanese houses. Three large masonry support piers supported the roof. Wall sections were fitted into place along with expansive windows, creating the transparency and openness typical to these houses. Wright described the house to Loren Pope as being a good companion to the hill upon which it was built.

In 1965 as part of the house's relocation to Alexandria, Edgar Kaufman Jr., son of Wright's Fallingwater client, said "Wright left his greatest legacy to the nation in this small house." Looking back we can clearly see how these houses formed the basis for much of today's contemporary house designs; open floor plans, minimal decorative detailing, and multipurpose rooms – features we now take for granted in our modern houses and yet which had their origin seventy years ago. Wright's houses were also intrinsically linked to the environment. Is it not appropriate to look at Wright's Usonians from seventy years ago as a starting point for many of the environmentally sensitive design decision we are faced with today?

The Usonians offer us inspiration, encouragement, and important considerations of sustainable design. While it is reasonable to assume that the word "sustainability" was not used by Wright, a study of his Usonians offers startling similarities between his designs from the 1930's and today's green movement.

At the start of each project Wright met with his young Usonian clients, and briefly noted to each, "You yourself must see life in simpler terms." With these words he was suggesting that a lifestyle of less space, fewer possessions, and a connection back to family were the most essential requirements for living and enjoying their new house. These lessons from 70 years ago may well be the basis for us to move forward as we continue to search for that balance between home and environment. Remembering the first Usonians offers an opportunity to pause and reflect on our lifestyle and those of our clients. Before that first line is drawn should we not ask ourselves and our clients if life can be seen in simpler terms?

Around the VCA

Design at All Scales

Participants in a week-long Governor's School charrette plan a small city.

"Design from a spoon to a city," after the Italian architect Ernesto Rogers, poetically describes the complexities of working at multiples scales. 26 students from the Math & Science Innovation Center's Governor's School found out pre-



Shea George

cisely what that entails during a workshop at the Virginia Center for Architecture during the week of July 7. Working in teams assigned to various design programs (entertainment, academic, residential, athletic, commercial, and dining), each emerging designer was asked to create their own building within that program. A formidable task, even for seasoned designers, teams were then asked to negotiate easements, infrastructure, and circulation on an urban scale to make their programs work. Underscoring their efforts at all scales was a mandate "go green" whenever possible. From grass roofs to rainwater cisterns, the projects demonstrated both a grasp of sustainable solutions and the impact of those solutions in their prototype city.

Architecture Snapshot

Workshop for high school students explores architecture from multiple angles.

Becoming an architect begins with an education and, as more than a dozen area high school students found out, there are more ways than one to educate yourself. "Architecture Snapshot," an all-day event at the VCA on July 21st, brought together young professionals in architecture, landscape architecture, preservation, and architectural history for a series of presentations and talks aimed at answering basic questions about the their fields. Most of the participating students were not without experience, however, as "my mother is an architect," or "they tell me I live in a 'contributing structure'," were overheard among the group. Buttressing the talks was a session led by Virginia Museum of Fine Arts artist Rachel Sawan White entitled, "Drawing and the Art of Seeing." Students used the VCA's Branch House as a model to explore contours, negative space, composition, sighting, perspective, and texture. The Snapshot series will continue into 2009 with Interior Design and Green Building.

Collegiate Questions

Speakers from Savannah College of Art and Design offer perspectives on art and design college programs.

Art and design programs have been the starting point for countless careers in architecture. Representatives from Savannah College of Art and Design (SCAD) outlined this path in a July 23rd talk at the VCA in terms of both how to approach a design education and why it can be rewarding. In attendance was a mix of high school and college students and the presentation focused on the benefits of an art and design program, versus a typical liberal arts program. **Roger Lewis, FAIA**, is an architect, planner, and Professor Emeritus of the University of Maryland School of Architecture, Planning, and Preservation. Lewis, a columnist for *The Washington Post*, is also the author of Architect: *A Candid Guide to the Profession* (1985, 1998).

Kathy Moore, Principal of Moore Public Relations LLC, writes about design and preservation in Virginia's historic communities.

Kim O'Connell is a writer based in Arlington, Virginia, who specializes in historic preservation, sustainable design, and conservation. She has written for *Preservation*, *Architect*, *Traditional Building*, *National Parks*, and *The Washington Post* and has a master's degree in historic preservation from Goucher College.

Mary Prevo is Lecturer in Fine Arts at Hampden-Sydney College. She is co-author and editor of *Farmville*, *An Illustrated History* (1999). Formerly the Deputy Director of the New York City Percent for Art Program, Prevo has also worked as a researcher for the Metropolitan Museum of Art, the Canadian Centre for Architecture and the Municipal Art Society.

Steven M. Reiss, AIA, is an architect living in a midcentury, Wright-inspired house in Irvington. He is an architectural consultant for the Frank Lloyd Wright Conservancy and to the Pope-Leighey House in Alexandria. He is currently working on a book detailing Wright's early Usonian houses and a study of Alan McCullough's contemporary house designs.

Clay Risen is a Washington-based writer.

Corrections

The photograph of Black's Bar and Kitchen (Inform 2, 2008), on page 21, was unattributed and should be attributed to Anice Hoachlander and Judy Davis. On the same page, the photograph of Sweetgreen was also unattributed. It should be credited to Eric Laignel. We regret the omissions.

Moseley Architects was incorrectly identified in On The Boards (Inform 2, 2008). We regret the error.



Railway Express

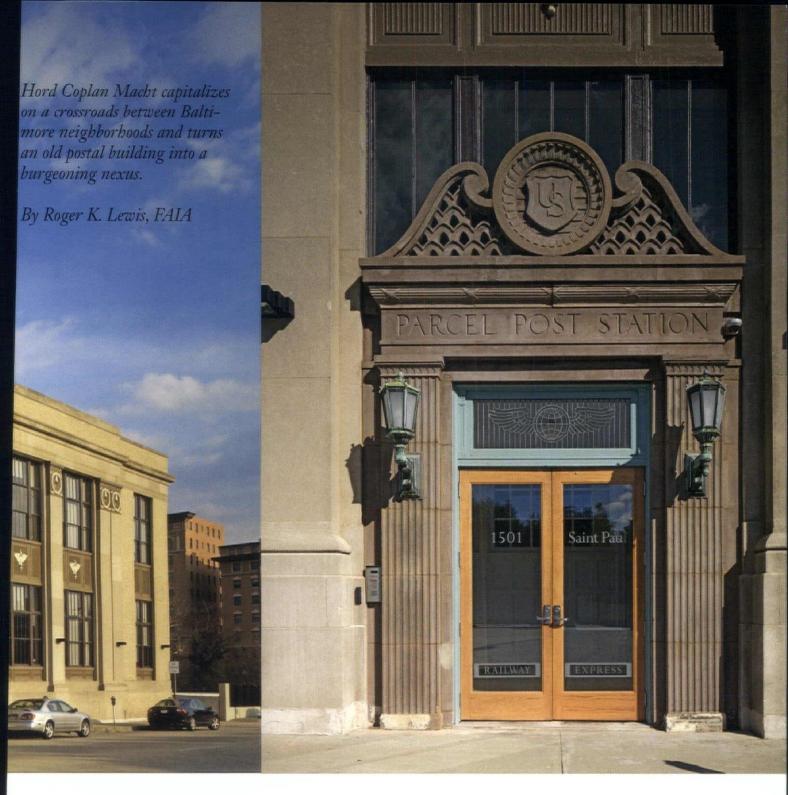
The arched loggia on the north side of Railway Express, once the Parcel Post loading dock, today provides service access for commercial tenants. The building's Neo-Classical façade and industrial-scale windows have been restored.

In the 1960's, when I was an architecture student, design education and practice were predicated on a singular professional mission: to invent compelling building form. Every studio project required original architecture designed from scratch. "Context," "historic preservation", and "adaptive reuse", were never mentioned. Aesthetic and technological innovation defined the future. Convinced that architecture could cure society's ills, we couldn't wait to replace aging neighborhoods and obsolete buildings.

Architects still relish the opportunity a blank slate offers. But today ever more projects entail preserving and reusing older buildings. American cities contain countless aging, sometimes dysfunctional structures worthy of preservation and reuse because of favorable location, architectural merit or historic value. As land and construction costs rise, as neighborhoods evolve and as sustainability becomes a necessity, saving and renovating such edifices for new functions makes sense economically, environmentally and culturally. But making sense doesn't make the task of adaptive reuse easy.

Emblematic of this trend with its difficult challenges is Baltimore's historic Railway Express building, constructed in 1929 for the U.S. Postal Service and located just east of Baltimore's Penn Station. In 1973 the city acquired the building, occupied for the next 30 years by Baltimore's Housing Authority Rehab Services Center. In 2002, no longer needing the building, the city requested proposals for redevelopment of the property, knowing that its unusual site and awkward geometry posed serious problems for adaptive reuse.

Rhombus-shaped in plan and two stories high with 18-foot ceilings on each floor, Railway Express is an air-rights building



perched over railroad tracks, which was a new idea in 1929. Two very busy north-south Baltimore streets – Calvert and St. Paul – abut the building's east and west facades, and the Jones Falls Expressway (I-83), depressed below street grade, sweeps past the building's southern side. Thus Railway Express is a veritable island of highly visible real estate sitting on an elevated platform amid a ceaseless, eddying flow of noisy rail and vehicular traffic. It looks exactly like what it was designed to be: a utilitarian but dignified edifice designed in Classical Revival style, dedicated to shipping and linked directly to rail and motorized transportation. It seemed a poor candidate for a makeover.

Nearby, however, are lots of makeovers. The historic Mount Vernon neighborhood, only one block south of Railway Express, has been steadily gentrifying. Mt. Vernon property owners have extensively refurbished the area, greatly enhancing the neighborhood's appearance and real estate values. Immediately to the west and northwest of Railway Express, the University of Baltimore and the Maryland Institute College of Art, plus other cultural facilities, have catalyzed the emergence of a growing arts district. North and east of Railway Express, artists are moving into lofts and studios in old, still affordable residential and commercial buildings.

Therefore, Railway Express offered notable assets to offset its liabilities: proximity to increasingly healthy and vibrant neighborhoods; adjacency to the train station for regional travel; street network accessibility; and cachet as a registered historic building. With imaginative design and development thinking, this awkwardly configured edifice could be resuscitated. And imaginative thinking was exactly what came forth from Railway Express, LLC, the development team selected by the city. The The entry vestibule is a self-contained form within the 18-foot high, light-filled lobby, where the interior design theme permeating Railway Express – openness, exposed systems, freestanding volumes and partitions – is immediately announced.

And the state of the

Baltimore firm Hord Coplan Macht, known for its award-winning housing design work, was the architect – and one of the project investment partners - on the team.

The team's goals were straightforward: develop 30 lofttype rental apartments on the second floor and 18,000 square feet of commercial space for offices, shops and studios on the first floor, adjacent to surface parking on structural decks extending north and south of the building. Less straightforward was project financing, which required cobbling together several federal and state investment tax credit programs.

The design and preservation approach called for restoring the exterior but devising a wholly new interior within the building's existing structural fabric. Accordingly, work on the facades entailed cleaning and refurbishing limestone, metal and brick surfaces; repairing and repainting operable window sash and frames; and refurbishing entrance doorways and ornamental details made of brownstone, plaster, glass, metal and wood.

Inside, the firm faced a more daunting task: how to configure marketable apartments within a rhombus-shaped floor plate whose width, approximately 140 feet, is more than twice that of typical apartment buildings with double-loaded corridors. Encompassing a huge amount of interior floor area far from window walls, the footprint of Railway Express is ill-suited for conventional apartment unit layouts. But thanks to the existing ceiling height, the architects were able to find an ingenious solution. They composed deep, "cascading" loft units, approximately 20 feet wide and 65 feet deep, which capitalize on the high ceilings and large windows.

Units are entered from the double-loaded corridor traversing the building. Along the edge of each unit, a narrow hallway leads past a low-ceilinged powder room, coat closet and small, windowless flex-room. The passage terminates at the 18foot-high kitchen-dining-living space where daylight pours in through tall windows. Behind the kitchen and adjacent to the hallway, a stair ascends a half-level up to a sleep/study/bathroom mezzanine overlooking the kitchen at the center of the unit. The stair then turns and continues up another half-level to a bedroom and bathroom spanning the spaces next to the entry hallway below.

With partitions held well below the ceiling, a large interior bedroom window, open guardrails and cascading floor levels, the designers achieved several objectives: enabling daylight to penetrate deep into the spatially layered apartment; providing views to the outside even when 45 feet away from exterior windows; and imparting a sense of openness and dimensional generosity through dynamic interplay of planes and volumes.

The first floor offered similar aesthetic possibilities for commercial tenants. Mezzanines, partial-height partitions and partitions with openings allow light and views across the deep interior. Near each end of the common corridors bisecting both floors, an octagonal concrete shaft has been preserved as an iconic anchor and reminder of the building's history. Each of the two shafts houses a spiral stair that provided access to elevated catwalks from which postal inspectors once oversaw Parcel Post operations below.

The significance of Railway Express is twofold. First, by providing attractive space in a strategic location for residential and commercial tenants, it contributes further to the cultural, social and economic revitalization of Baltimore's growing arts district. Second, by illustrating the feasibility and aesthetic value of re-purposing historic architecture, it serves as a model of successful preservation and transformation. Railway express demonstrates convincingly that an apparently obsolete urban structure, burdened with adverse site and physical characteristics, can acquire new life through creative design.

Project: Railway Express

Architect: Hord Coplan Macht (Chris Parts, AIA, project architect)

Contractor: Duracon Contracting with Banks Contracting

Historic Consultant: Charles Belfoure Owner: Railway Express, LLC

RESOURCES

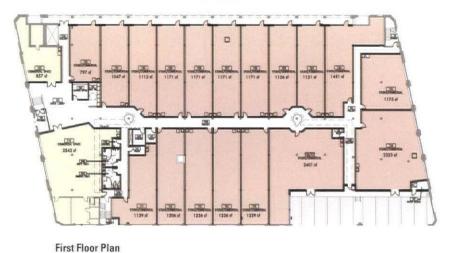
MECHANICAL & ELECTRICAL ENGINEERING: Johnson Consulting Engineers; STRUCTURAL ENGINEERING: ReStI Engineering; CIVIL ENGINEERING: Carroll Engineering







Visible from the apartment's living space (above) is a layered collage of planes and solids. Levels step up and back from kitchen to intermediate loft and finally to the bedroom borrowing daylight through its large window.





Unit Plan

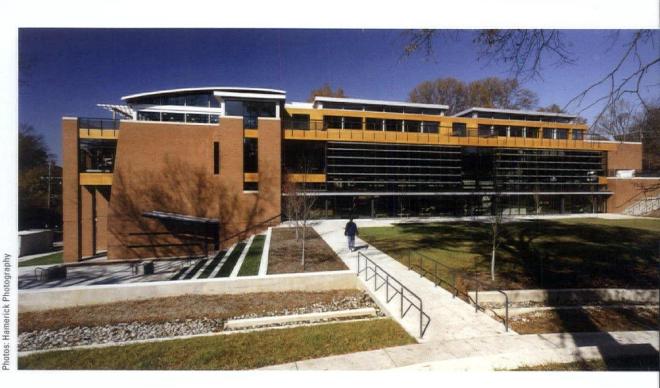
Averett's New Face

VMDO's New Student Center at Averett University in Danville infuses a traditional campus with contemporary, contextual design

By Mary Prevo

The Federal revival campus of Averett University, which sits in a residential neighborhood in Danville, Virginia, has a new, award-winning, student center designed by VMDO Architects of Charlottesville. Just under 42,000 square-feet, the building houses dining facilities, coffee shop, multi-purpose event space, game room, computer laboratory, and offices for student services and organizations. The new building provides a space for students to gather and relax – to see and be seen. According to student affairs staff, it is busiest in the evenings and on weekends. Notably, in a happy surprise to the University, it has become a destination for the larger Danville community as well, bringing residents together with Averett students to the benefit of both.

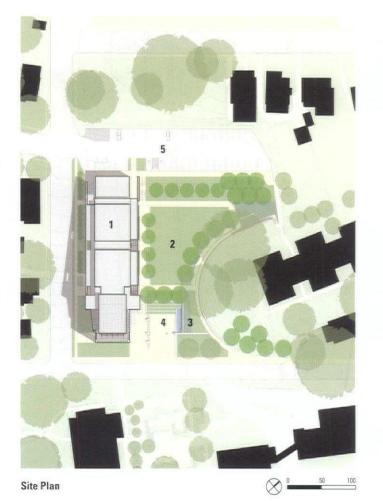
The building's success is anchored in its careful placement on the site. Joseph Atkins, VMDO principal in charge of the building program and conceptual plan, worked with the landscape by stretching the structure up the long side of the narrow and steeply sloping site. A quiet brick wall turns to the residential neighborhood; a glass screen opens to the campus. The remaining open space has been landscaped to include parking at the top of the site and lawn, terraces, and an entry plaza down the center. On the far side, a steep wooded hill rises above curved concrete retaining walls that form the back border of a water garden designed to manage storm water. Channels and pools drain in different patterns depending on run-off. Using the natural topography, VMDO solved a serious drainage prob-



lem and created relaxed open space for quiet recreation.

Privacy for the adjacent residential neighborhood became an important issue during the zoning approval process. A common refrain noted that placing an active building near houses would create traffic and noise problems. VMDO's avoided this by using the building as a privacy screen - the structure becomes increasingly opaque as it moves from campus to street. On the campus side, the glass wall opens to the terrace, which becomes an extension of the student center. Inside the transparent façade, a three-story atrium, or commons, runs the length of the building to accommodate an open stair and balconies, which in turn give access to more enclosed dining, event, and student activity spaces. The final slice of the building holds kitchen, retail, storage, and office spaces. Utilitarian spaces, like the loading dock and air handlers at the top of the site, are further screened by walls the same height at the building. Ultimately, the building is much quieter than nearby campus facilities and does not overwhelm the mid-20th-century bungalows across the street.

One of the bigger buildings on campus, the student center celebrates human scale in the height of the floors, the way the building follows the site, and the proportion of the fenestration and paneled sheathing. Flowing open spaces, connected by a vertical commons, pro-



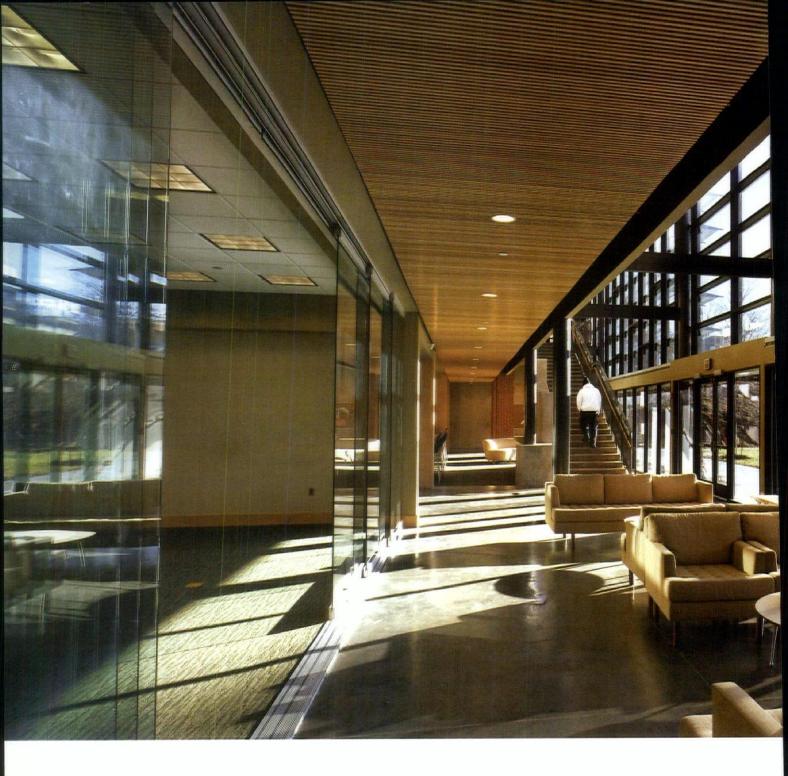
19

1 Student Center

- 2 Commons and Lawn
- 3 Stormwater Channel/Basin
- 4 Ampitheatre / Plaza
- 5 Parking

The building's street facade turns the corner to the campus and open up for a

and open up for a monumental portico that encloses a suspended steel balcony (above left). From the campus side (above right), the massive lower wall and stair tower anchor the sweeping roof and striking horizontal window wall.



vide various informal gathering spots. The interior combines concrete, anodized steel, glass and brushed aluminum together with brick and wood to create warm, but edgy spaces. The decision to use structure as interior finish required careful craftsmanship and on-site supervision of the construction. A careful eye can see how the Blair Construction Company mastered the requirements for the exposed interior walls. The payoff of their careful craftsmanship comes with rhythms of regularly placed, form tie-holes, playful openings in stair walls, and charming details like the brushed aluminum-lined niche that perfectly accommodates the television remote control. Joining modern and traditional materials can easily result in an awkward or forced marriage, but it works, and achieves the stated goal of the project, which according to recently retired University president, Dr. Richard Phau, was to demonstrate that Averett is embracing change and is dedicated to improving campus life. One visitor, obviously impressed by the contemporary, yet warm aesthetic, remarked, "It's functional and homey at the same time, if that makes sense." During his tenure, Pfau successfully lobbied for the student center's completion as, like many smaller liberal arts colleges, Averett has an aging physical plant. VMDO was selected precisely because of their modernist aesthetic and the success of their past projects on similar, historic campuses – particularly the student center at Washington and Lee. "It fits the site like a hand in a glove," noted one trustee and member of the building committee. Nearby dormitories provided a visual palette of materials for the brick walls, cast stone trim, and roofing material. Glass curtain walls and wood-



The Commons (left) unites the building vertically and provides various opportunities for seating. Windows open to the campus on one side; sliding floor-to-ceiling glass panels separate event spaces further within the building. veneered, manufactured panels counter these more traditional materials. A curved roof sails above the campus end of the building where heavy brick piers and angled wall of the main stair tower mark the lower entrance terrace and portico. Furthermore, the roof and angled wall echo the curves of the landscape and hint at spaces inside, where exposed concrete, black anodized steel, glass, and brushed aluminum combine with brick and wood.

LEED rating was not originally a goal of the project, but Randy Livermon, project architect, said the firm used sustainable products and engineering whenever possible. The building has a heat recovery system and the aluminum louvers on the window wall provide a solar shade so that the building's highest solar heat gain comes in chilly November. The exterior wood-veneered panels function as a rain screen, which further increases the energy efficiency of the building.

Some changes have been made to the building since it opened – softer furniture has been added to the coffee shop, wireless internet has been installed, and spaces intended for student organizations are more often used for group study. But by in large, the building successfully represents a new direction for Averett. Even if Averett's Main Hall on West Main Street still presents the city with a historic face, to those who venture onto campus, the student center speaks of the school's aspirations for the future.

Horizontal aluminum fins (right) function as a solar screen. Together with vertical steel cables, they form a delicate outer grid that is beginning to support Virginia Creeper.







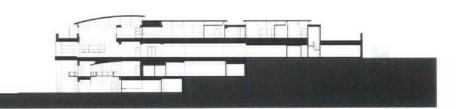
Glass extends the Commons outward (above) while lighting the soft gray cement floors and the wood slats of the dropped ceiling to provide a good spot for a conversation.

Project: Student Center, Averett University Architect: VMDO, Charlottesville (David Oakland, AIA, design principal; Joseph Atkins, AIA, design principal; Randy Livermon, associate design principal) Landscape Architect: Peter O'Shea for VMDO Landscape Studio Contractor: Blair Construction Owner: Averett University

RESOURCES

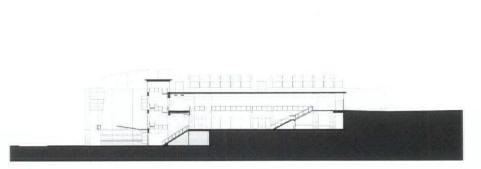
MECHANICAL, ELECTRICAL, PLUMBING ENGINEERING: 2RW Consultants, Inc. (see ad p. 35); STUCTURAL ENGINEERING: Fox and Associates; CIVILENGINEERING: Land Engineering & Design, P.C.; INTERIOR DESIGN: Bagby Planning & Design; STORM & SITE WORK: H&H Enterprises; UNIT MASONRY: Lawrenceville Brick; GLAZING, MIRRORS, CURTAIN WALLS: Piedmont Glass; BUILDING PANELS: Proderma North America PAINT: Sherwin Williams (see ad p. 47)

Reminiscent of the construction traditions of gymnasia, the curved ceiling (left) suspended over the two-story dining room is simply the underside of the pine roof decking supported by exposed trusses.



23

Dining Level Section

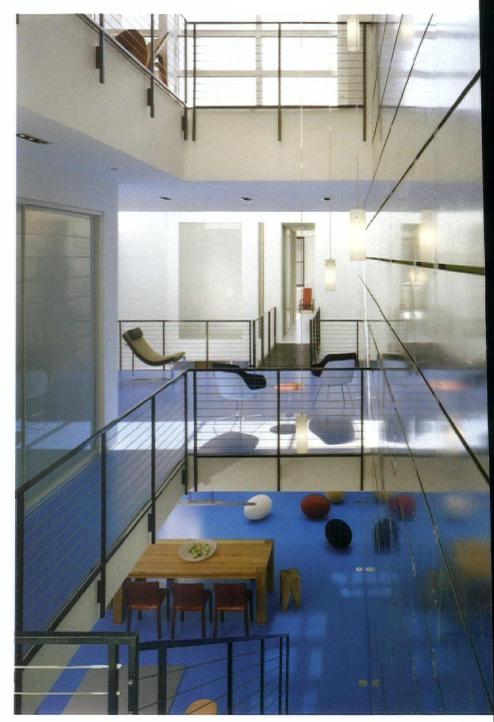


Commons Level Section

ith its acres of McMansion estates and condo farms rolling out from the District, the Washington region has long been an inhospitable terrain for architects committed to modernist residential design. But three wellrespected firms are trying to change that. Alexandria-based Robert M. Gurney, FAIA, David Jameson, AIA and Bethesda-based McInturff Architects have all debuted high-profile residential projects in the last few years to showcase their strengths. Each project was decidedly different: Gurney carved an apartment out of a former Chinatown office building, Jameson radically refashioned a connected pair of Bethesda one-stories, and McInturff built a new Viennaarea three-bedroom home. But all three have similar concerns: a close attention to details, an appreciation of volume and materiality, and a maximization of light. Perhaps more important, each firm has proved able to take on a challenging set of site and budget requirements and produce distinctly modernist homes, showing that even design-stodgy Washington has promise yet.

Perhaps the most challenging project was Gurney's. The building - a ground-floor storefront with two floors above it - is only 18 feet wide, but 100 long, with nine-foot ceilings. Even worse, it is hemmed in on either side, so that outside light came only from the front and back windows. Gurney's solution is both simple and audacious: a massive light well coming from the roof, through the third floor, into the main living area on the second. Unencumbered by walls, the light pours back into the kitchen and forward the entrance area. White-washed brick walls and a corrugated, galvanized steel ceiling up front further amplify the light. The well does more than just lighten things up. "Tving the levels together vertically makes the entire place feel bigger," Gurney says. "We worked hard not to have a long expanse of ceiling."

To keep the spaces from being too sterile, Gurney relies heavily on a variety of textures. Galvanized steel also climbs up the right-hand wall of the second floor, while bright-yellow drywall encases the entry staircase, itself framed in glass. But the standout feature is a blue epoxy floor running through most of the second and third floors. It is a dar-

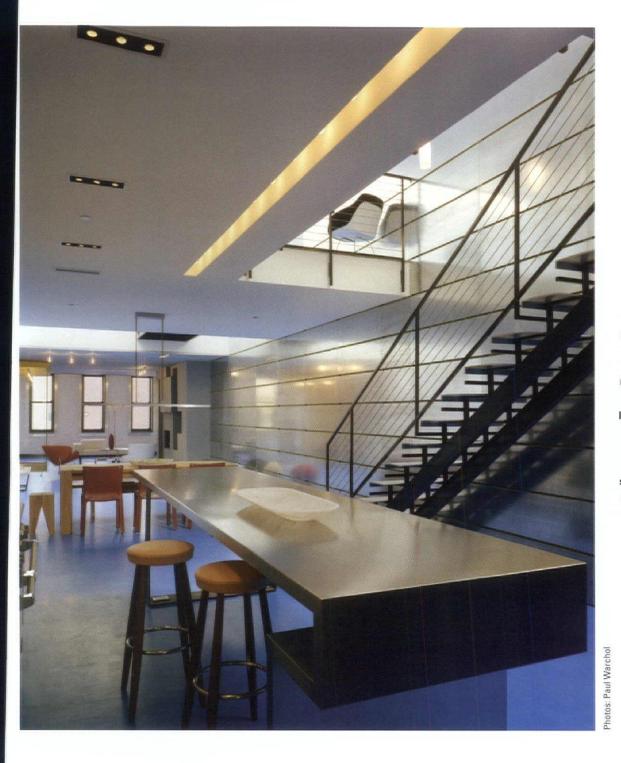


Metro

Three new houses reclaim mid-century Modernism for a Washington, D.C. context.

By Clay Risen

Vlodern



Robert Gurney compensated for the low ceiling and narrow walls of his clients' Chinatown apartment by punching a large light well through two floors and strategically deploying reflective materials, such as the aluminum siding running along the right-hand wall.

25

ing gesture, and one that would not work for every client.

The inverted-T of the light well and the second-floor communal spaces are surrounded by a host of rooms: a den at the back of the second floor, two children's bedrooms at the back of the third floor, and a master bedroom—reached via a bridge that dramatically spans the light well—at the front of the third. To further break up the weight of the low ceilings, Gurney left an inch-wide gap in the floor of the master bedroom, just enough to allow light to climb up from below. Finally, Gurney added a fourth floor, accessible by a tight spiral staircase at the top of the third-floor stairs. At either end of the room are retractable glass doors that in turn open onto small patios at the front and back. "It's a good way for a young family to get some of the outdoors," he says.

Jameson's project, which he calls the "Jigsaw House," was also a renovation, though, in his case, it was a pair of postwar suburban boxes on a tree-draped street corner. The original structures, a 1950s rambler up front and a 1970s addition of similar volume in back, were linked by a passageway clumsily added along one side.

Many architects would have recommended demolition and starting over from scratch. But Jameson decided to work with the existing structures, reinterpreting the houses by drastically reducing them to their essential mass. He connected the other side of the buildings, creating a courtyard in the center. He then pushed and pulled them to create a ring of volumes that rise from the front door, now located at the former connecting point between the buildings. And rather than framed windows,



glass incisions run at irregular intervals around the outside of the house—here a clerestory, there an L-shape.

Jameson further simplified the masses by eliminating the gabled roofs, and he clarified the surfaces by reworking them in starkly simple materials: white stucco inside and out, frameless glass, and black-stained oak floors. "Our work starts with the idea of distillation, where each project is about doing less instead of more," Jameson says. Though the house still tops 3,000 square feet, he says it is about 15 percent smaller than originally—even though, with its clean lines and open, circular main-floor plan, it feels much larger.

Like Gurney's apartment, the cen-

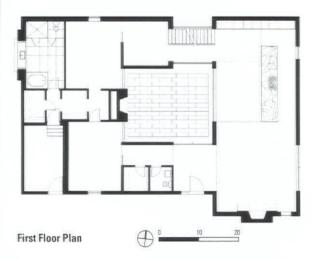
terpiece of the Jigsaw House is a central open area. Inward-facing, floor-to-ceiling windows in the main-floor rooms create a sense of interiority and intimacy, while also blurring the line between interior and exterior. At the same time, the house doesn't completely turn its back on the street; large windows go both ways, of course, and at night they cast a soft, inviting light. And Jameson was sensitive enough to the conventional suburban context to use modernist elements that reach back even as they make a strong claim on the present-think of Richard Neutra's Lovell House in Los Angeles crossed with a domestic version of Brad Cloepfil's renovation of 2 Columbus Circle in New York City.



Rather than demolishing two existing structures, David Jameson tied them together with a new entrance hall, then radically simplified their exterior surfaces before teasing out sections of the resulting volumes. Jamison simplified these elements with strongly traditional forms,

like the house's two chimneys (left). One result of his new parti is an intimate interior courtyard (right).







Second Floor Plan

The different colors and materials on the front and back (left) of McInturff Architect's Kaleidoscope House give clues to the house's internal spatial arrangements (right). TTTTT I -.





Photos: Julia Heine

Mark McInturff and his firm faced a different challenge in their project. While they could build from scratch, they were working with a tight budget and a narrow piece of land, with neighboring houses just feet from the edge of the property. Their solution was to orient the house aggressively lengthwise, with enormous windows at the front and back that allow in ample amounts of natural light while maximizing privacy. McInturff heightened the visual impact of the building by dropping the 43-foot front façade to just 28 feet in back, with fourfoot overhangs on both ends that give the impression of an interior space being wrapped in a single protective layer. To top it off, the wall surfaces at the front and back are bright yellow and light blue stucco and darkly stained wood, creating both playfulness and continuity—imagine if Mondrian had been a house painter.

"We had to pay close attention to the budget, so the forms had to be fairly simple," says Julia Heine, one of the project architects. "But we still wanted something dramatic. Mark thinks of it as a kaleidoscope." The interior of the house is centered around an open kitchen that spills into the dining room in back and the living room up front. Off to the side is an enclosed deck and exterior patio. Downstairs are office and studio spaces for the retired owners, while upstairs is a suite of two guest bedrooms and a massive master bedroom. Bamboo floors run throughout, reflecting light and laying down a consistent softness to the interiors.

Though Gurney, Jameson, and McInturff are in close contact (the first two even work in the same building), and often compete for the same jobs, it would be hard to argue that they share similar aesthetics. Gurney and McInturff are additive, filling their volumes with complexities and material variety, while Jameson is subtractive and minimalist. What they do have in common, though, is close attention to detail, a concern for maximizing light, a deft feel for materials, and a sensitivity to context. And, of course, they are working in the D.C. area, at a time when good design is finally gaining a foothold in residential architecture.

Project: Town House

Architect: Robert M. Gurney Architect (Robert M. Gurney, FAIA, principal; John Riordan, AIA, associate architect) Contractor: Prill Construction Engineer: D. Anthony Beale, LLC Owner: Max and Katie Brown 29

Project: Kaleidoscope House Architect: McInturff Architects Contractor: M.T. Puskar Construction Co Engineer: Neubauer Consulting Owner: Victor and Lorraine Randecker

Project: Jigsaw House Architect: David Jameson Architect (David Jameson, FAIA, principal; Matthew Jarvis, AIA, project architect) Contractor: A&F Applicators with Steve Howard Engineer: Linton Engineering Owner: name withheld



Defying and Defining the Age

Two retirement communities by SFCS Architects are making the golden years, for some, a lot more sustainable.

By William Richards

he plan of Southern Pines, North Carolina is a grid that straddles US Route 1, and is the midpoint between Charlotte and Raleigh. For golfers, there are no less than 14 country clubs in a six mile radius around the town and since last year, the Overlook at Pine Knoll has offered a regal residence for the active, if somewhat older, South Carolinian. Renovated by SFCS Architects at a cost of nearly \$10 million, the Overlook began as a luxury hotel in 1927 and now consists of 24 senior residences on five floors. Owned and operated by St. Joseph of the Pines Health System, it joined Pine Knoll and Belle Meade as part of the organization's growing retirement community campus. Other luxury hotels built along the east coast in fin de siècle America, such as the Mount Washington (1902), The Homestead (1892), or Pinehurst (1895) shared a rural setting, wealthy patrons, and often a steroidal use of a revival architectural styles. The Overlook, on the other hand, seems at home

in its Tudor skin, save for a towering statue of St. Joseph that presides over the porte-cochere.

The other thing that makes the Overlook different is the green agenda that SFCS has pursued. "LEED was never mentioned during the redesign process, which happened largely before the real swell of LEED standards a few years ago, but we did talk about prudent design here," reports Scott Rasner, AIA, project architect for the Overlook. "The preservation of our icons is a point of community pride, and we did what we could to match our efforts to the values of the community today." While the project was not an applicant for LEED certification, measures were taken to align the building with current trends in sustainable remodeling. Anti-microbial and low-VOC paint is used throughout the interior, all of the lights are being upgraded to energy-saving bulbs, and current and future renovations will make use of bamboo flooring where it can. The big-





The Overlook (left) has been an adaptive reuse project for most of its life after beginning as a luxury hotel in 1927. The pub (above) is a focus of social life along the Overlook's "Grand Arcade."

gest change was the replacement of all windows with insulated, low-emissivity glass.

In speaking about retirement community living, however, sustainability takes on a different form – from being a general, ecological mandate to an explicitly human one.

This dialogue between sustainability and the retirement community housing market, one of the largest and fastest growing, is a spatial one. Flexible social areas that can accommodate different kinds of activities (a pub, general store, card table, billiards room, library, and chapel – in the case of the Overlook) are important, as three distinct generations of seniors will utilize them in the next 15 to 20 years.

Generational nomenclature takes a few forms, but the socalled "Greatest" generation (born before 1936), the unfortunately-named "Forgotten" generation (born between 1937 and 1945), and the massive "Baby Boomer" generation (born between 1945 and the early 1960s) are three distinct markets that the Overlook and other communities are trying to anticipate.



Overlook's primary

public space, called

"The Grand Arcade"

by staff, accomodates

a series of programs

from a chapel (far

The gently curving forms of Westminster Canterbury evoke its seaside context on a 12-acre, Chesapeake Bay site.

"When you've got a sophisticated group of residents, and other groups behind them, it's expected that we will go above and beyond base solutions," says David McGill, AIA, of SFCS's Roanoke office. Continues Rasner, "When you talk about 'flex-living,' you have to create opportunities to adapt spaces as trends in senior living change." Adaptation, in the smallest way, means chair-rails that double as railings with a slightly more prominent entablature. In the largest sense, of course, adaptation means taking a former hotel, military installation, and hospital and turning it into a viable and mar-

ketable solution for any generation. One of SFCS's firm specialties is senior living and another project in its portfolio is the Westminster Canterbury

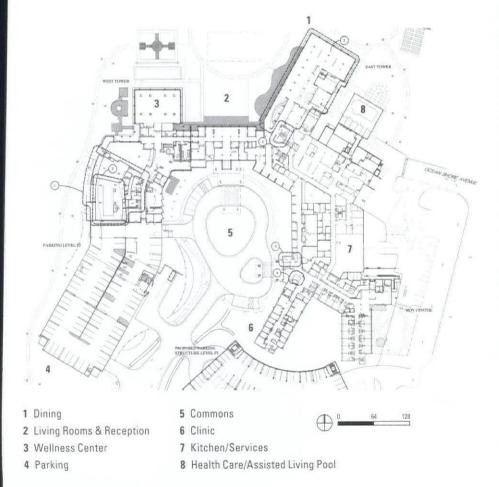


on Chesapeake Bay in Virginia Beach. Completed four years before The Overlook, Westminster Canterbury takes sustainability and adaptability to a much larger scale with 14 floors, 164 units, and around 300,000 gross square feet. Situated on over 12 acres and at a cost of over \$60 million, the community takes advantage of its location with a series of gardens, paths, and garden plots for residents. Echoing the form of midcentury high-rises along the east coast, the building's curves evince the seaside resort lifestyle of Virginia Beach, but with easy access to the Hampton Roads metropolitan region.

Sponsored by the Episcopal Diocese of Southern Virginia and the Presbytery of Eastern Virginia of the Presbyterian Church, Westminster Canterbury offers different types of units for different needs: independent living, assisted living, "memory support," and "skilled nursing" beds. "Continuum of care' was a big buzz word not 10 or 15 years ago," says McGill, "but it has evolved from a 'continuum' to wondering how we can sustain a resident for as long as possible." In other words, it's not about moving residents into increasingly dependent situations over time, but responding to the growing independence of residents who remain that way for most of the time.

The American Geriatric Society states that between 2010 and 2030, 20 percent of the American population will be over the age of 65. They will be better educated, more technologically savvy, and interested in a wider range of activities at home and afield. Moreover, notes McGill, "Couples are growing old together, they are living longer, and they are far more active than they ever have been at this stage in their lives." Sustainability intersects here in an obvious way between the need to sustain a mixture of retired, semi-retired, but altogether active residents and the need to sustain the quality of their lives.

Defining "quality," though, is about comfort but also a holistic attitude towards their environment. "You wouldn't believe how important an inch or two can be on a handrail," says McGill, and it's the details that matter most. The orientation of thresholds, light fixtures, and signage in a space is a vital concern for whom physical or cognitive concerns are more acute than the other 80% of the population. "It's about lifestyle," says Rasner," and maintaining it, as well as broadening what it could mean."





Project: Westminster Canterbury on Chesapeake Bay Architect: SFCS, Inc. (Greg Jones, AIA, project architect)

Landscape Architect: Mahan Rykiel Associates, Inc. (Catherine Mahan, project architect)

Contractor: W.M. Jordan Company

Consultants: Raymond Wilson and Associates (waterproofing); Williamson and Associates (waterproofing)

Owner: Westminster Canterbury on Chesapeake Bay 33

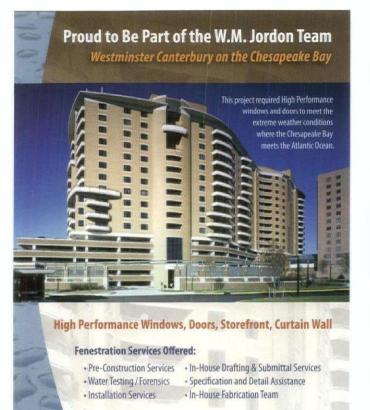
RESOURCES

ARCHITECT: SFCS, Inc. (see ad, p. 36); GENERAL CONTRACTING: W.M. Jordan Company (see ad p. 4); WINDOWS & DOORS: Burgess Snyder Windows (see ad p. 34); STRUCTURAL ENGINEERING: Abiouness Cross & Bradshaw, Inc.; CIVIL ENGINEERING: Landmark Design Group; INTERIOR DESIGN: Design Purchase Link; PLUMBING & HVAC: Bay Mechanical, Inc.; CUSTOM MILLWORK: Compostella Builders and Supply Corporation

Project: Overlook at Pine Knoll Architect: SFCS, Inc. (Scott Rasner, principal in charge) Contractor: Weaver Cooke Construction Owner: St. Joseph of the Pines

RESOURCES

ARCHITECT: SFCS, Inc. (see ad, p. 36); GENERAL CONTRACTING: Weaver Cooke Construction (see ad p.35); APPLIANCES: General Electric Company (see ad p. 34); INTERIOR DESIGN: Village Design Group (see ad p. 4); WINDOWS & SILLS: Greebriar Architectural Precast Products, Metro Windows and Doors; PLUMBING: J.N. Mayberry & Sons, Inc.; ELECTRICAL: Johnson's Modern Electric Company, Newcomb Electric; RESTORATION: Sleet Restoration; CIVIL ENGINEERING: Vince Zucchino Associates





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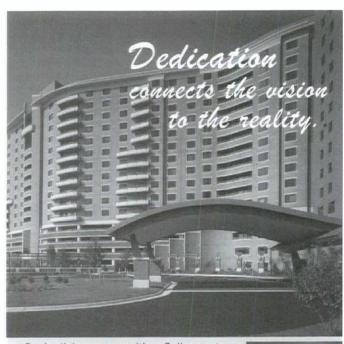


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Thorburn Associates, Inc.

150 Dominion Dr., Ste. B Morrisville, NC 27560 Tel: 919-463-9995 Fax: 919-463-9973 E-mail: jah@ta-inc.com Web: www.ta-inc.com Contact: James A. Horn

Thorburn Associates provides Acoustical Engineering (room acoustics, sound isolation, mechanical noise control) and Audiovisual Systems Design (audio, video, control systems, data, communications) from the Raleigh-Durham, N.C., San Francisco and Los Angeles, Calif. area offices. We work on all facility/project types including commercial, corporate, education, leisure, public, residential, retail and worship centers. Let us help make your next project a success.

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The Whitlock Group

3900 Gaskins Road Richmond, VA 23233 Tel: 804-273-9100 Fax: 804-273-9380 E-mail: halld@whitlock.com Web: www.whitlock.com Contact: Doug Hall

The Whitlock Group is a systems integration firm focused on the design, procurement, engineering, installation and service of audiovisual, videoconferencing, video-streaming, digital signage, videoproduction and broadcast solutions. The Whitlock Group delivers complete solutions that seamlessly integrate the audio, video, display and system controls to create unique multimedia solutions.

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Hadley Photography

9208 Bayard Place Fairfax, VA 22032 Tel: 703-425-5671 Fax: 703-425-5672 E-mail: greg@greghadleyphotography.com Web: www.greghadleyphotography.com Contact: Greg Hadley

Greg Hadley specializes in photographing interiors of residential and commercial projects for architects, designers, home builders, shelter magazines and advertising agencies. In addition to winning numerous awards such as AIA, NARI, NKBA, Monument and Chryslis, Greg has been featured in 4 lifestyle books.

Recent projects: Book: Cape Cod: Houses and Gardens; Books: Mystique I & II; Principal photographer for K. Hovnanian Homes, mid-Atlantic region, 1995-present; Garnered over 50% of Contractor of the Year Grand Awards for fellow NARI members since 2000; Numerous AIA, Chryslis, Monument, QR, Aurora, Max, and NARI National Awards for clients.

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Hoachlander Davis Photography is dedicated to the fine art of photographing architecture and interior design. These professional artists bring to their discipline an inexhaustible interest in finding ways to communicate their client's design intent. Photographs are featured in magazines and marketing materials and have contributed to numerous winning design awards.

Recent projects/awards: Washingtonian Awards: Custom Home Renovation by Robert Gurney, Bethesda, Md.; Inform Awards: Cherry Street House by Moore Architects, Falls Church; Student Commons at Gonzaga College High School by Geier Brown Renfrow Architects, The Plains Custom Home Design Awards; Custom Home Renovation by Cunningham Quill Architects, Bethesda, Md.; Northern Virginia AIA Design Awards; The City Meat Building by Reader & Swartz Architects, Winchester.

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Recent projects: Renderings and Models: Forest Hills Resort and Spa, Hiroshima, Japan, William H. Atwood, Architect; Renderings: Castello di Casole, Tuscany, Italy; Timbers Corporation; Renderings: Waterhouse New Urbanism Concept, Charlottesville, William H. Atwood, Architect.

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C.M. Kling & Associates provides interior and exterior architectural lighting.

Recent projects: New Headquarters Buildings with compliance and/or sensitivity to LEED: Air National Guard, FDA, Lowe's Corporation, CoStar, IM Clone, and Howard Hughes Medical Center, Federal Courthouse in Richmond, and numerous U.S. Embassies in over 10 foreign countries; Hotel Renovations/Additions: Marriott Orlando Hotel, 4 hotels in San Antonio, University of Maryland Center for Advanced Medicine; The "Jail Hotel", Boston; Renovation of the meeting rooms and historic Blue Room (Ballroom), Waldorf Astoria Hotel, New York City.

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Architect: Baskervill, Richmond Project: Cooper Vineyards, Louisa County

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Architect: BCWH Architects, Richmond Project: Bellwood Elementary School, Chesterfield County

This 16,400 s.f. addition will create a new front door for the school along with new classrooms, new administrative suite, and an enclosed interior connector corridor that will create a secure outdoor courtyard. Tel: 804-788-4774 / www. bewh.com





Architect: BeeryRio Architecture + Interiors, Inc., Springfield Project: Westlawn Elementary School

Westlawn, opened in 1952, is receiving additions and a full renovation. The new media center and classrooms will provide an exciting educational environment within this diverse community. www.beeryrio.com



Architect: Bowie Gridley Architects, Washington, D.C. Project: George School, Bucks County, Pennsylvania

The new 27,000 s.f., LEED Gold-certified, Mollie Dodd Anderson Library will provide study areas, classrooms, and conference facilities for school and community use. Tel: 202-337-0888 / www.bowie-gridley.com

On the Boards listings are placed by the firms. For rate information, call Cathy Guske Inform at 804-644-3041.



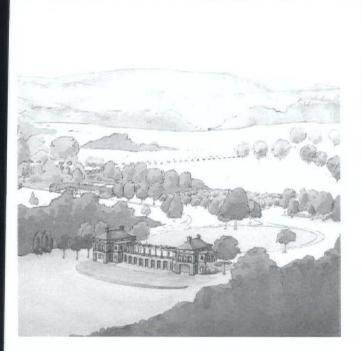
Architect: Clark Nexsen Architecture and Engineering, Norfolk Project: Richmond Office Building

This 144,000 s.f. downtown office building and 800-space parking garage sits creates an opportunity for a procession and transition between human scale and urban scale. Tel: 757-455-5800 / www.clarknexsen.com



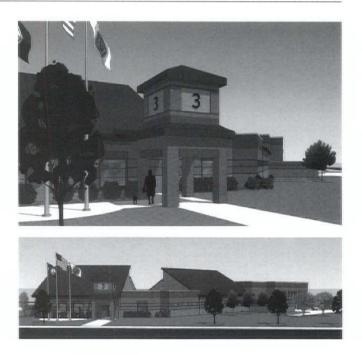
Architect: CMSS Architects, PC, Virginia Beach, Reston, Richmond Project: Towne Pavilion Center II, Virginia Beach

This new 5-story, ocean-front office building will house 83,811 s.f. of commercial space and will feature a modern, flexible lobby for rotating art exhibitions. Tel: 757-222-2010 / www.cmssarchitects.com



Architect: Dalgliesh Gilpin Paxton Architects, Charlottesville Project: Sports Complex at a Virginia Estate, Albemarle County

Upon approach, a one-story garden pavilion masks the extensive sports complex within, consisting of a basketball court, fitness room, pool, bowling alley, kitchen, locker rooms, and guest quarters. Tel: 434-977-4480 / www.dgparchitects. com



Architect: DJG, Inc., Williamsburg Project: Fire and Rescue Station 3, Newport News

This 17,000 s.f. facility replaces the historic Hilton Village station on a difficult site facing Jefferson Avenue. The issue of two fronts is uniquely addressed while meeting programmatic requirements. Tel: 757-253-0673 / www.djginc.com



Architect:	Dominion Seven Architects, Lynchburg			
Project:	Thompson Building, Lynchburg College, Lynchburg			

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This 5,000 s.f. addition for offices and classroom space, as well as interior renovations to existing spaces, will accommodate a growing student population at Lynchburg College, a private institution. Tel: 434-528-4300



Architect: DMJM Design, Washington, DC Project: The North Gate Park, College Park, Maryland

A respite for pedestrians and cyclists, this park offers a bus drop-off plaza and a convenient crossing for the Paint Branch stream. The park will serve locals and the University of Maryland. Tel: 703-682-4900 / www.dmjmhn.com



Architect: Evolve Architecture, Richmond Project: Wendover, Utah Airport Terminal

As a portal for casino charters, this 11,000 s.f. replacement terminal will utilize wood siding, exposed wood trusses, and metal roofing consistent with adjacent, historic air base architecture. Tel: 804-649-9400 / www.evolvearchitecture.com



Architect: HKS Architects, Richmond Project: Gwinnett Braves Stadium, Atlanta, Georgia

Drawing from the region's industrial past, the plan and industrial design of this 7,500-seat ballpark will anchor planned, mixed-use development that is nestled in the rolling, Georgia landscape. Tel: 804-644-8400 / www.hksinc.com

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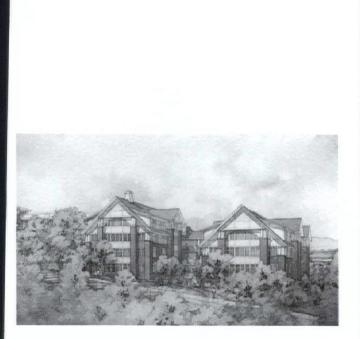


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This new, approximately 116,000 s.f., Class-A office building in the Cooperative Way Caompus off the Dulles Toll Road will include a free-standing, 5-level parking garage. Tel: 202-338-3800 / www.kgdarchitecture.com



Architect: Mitchell/Matthews, Charlottesville Project: Windsor IV, Albemarle County

Windsor IV follows strict design guidelines and will tuck two levels of parking out of view within a 30-foot site slope, below four floors of residential units. Tel: 434-979-7550 / www.mitchell/matthews.com



Architect: Moseley Architects, Richmond Project: Henrico County High School No. 1

This new two-story, 255,000 s.f. high school will serve a growing student population. Clerestory windows are featured throughout student commons areas, the main gymnasium and the media center. www.moseleyarchitects.com

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Architect: Odell Associates Incorporated, Richmond Project: Bon Secours Ambulatory Care Center, Richmond

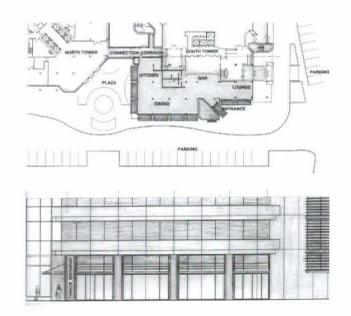
11

This Patterson Avenue project for a multi-tenant facility is a redesign of an abandoned supermarket. To be completed in December, 2008, it will include family practice and an imaging center. Tel: 804-287-8200 / www.odell.com



Architect: nbj Architecture, Glen Allen, VA Project: Management Services Corporation HQ, Charlottesville

This LEED-certified project seeks to consolidate various company divisions at the corner of Airport Road and Timberwood Boulevard and is designed to create a healthy work environment. Tel. 804-273-9811 / www.nbjarch.com



Architect: PSA-Dewberry, Fairfax Project: Panache Restaurant, Tyson's Corner, McLean

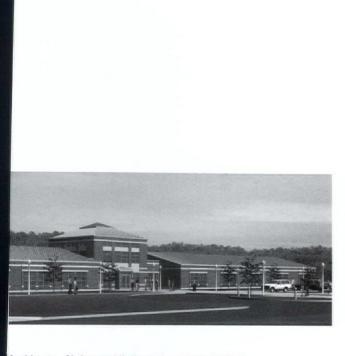
This restaurant, located on a plaza and main lobby level within an existing office building, will provide a new vibrant environment through versatile interior and exterior material choices. Tel: 703-698-9050 / www.psa-dewberry.com



Architect: SFCS Inc., Roanoke and Philadelphia Project: Our Health Phase II, Winchester

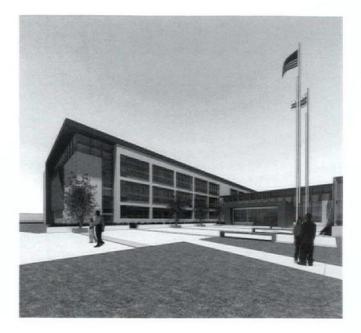
This LEED-Silver-certified and historic tax-credit project is a rehabilitation of the former SNAPP Foundry Building. It will be the future home of Winchester's Health Clinic and Social Services Department.Tel: 540-344-6664 / www. sfcs.com

On the Boards listings are placed by the firms. For rate information, call Cathy Guske Inform at 804-644-3041.



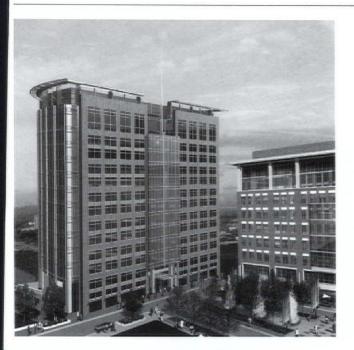
Architect: Shriver and Holland Associates, Norfolk Project: Training Center, Eastern Shore Community College, Melfa

Phase one of the new campus master-plan includes a 21,000 s.f., steel and masonry building and features a flexible, mediaintegrated community meeting/dining/classroom/lab. Tel: 757-627-4525 / www.shrivhol.com



Architect: SHW Group, Reston Project: HD Woodson High School Replacement, Washington, DC

Flexible learning spaces for science, engineering, and mathematics programs define this LEED-certified facility that incorporates a number of sustainable systems including a green roof. Tel: 571-521-7510 / www.shwgroup.com



Architect: SmithGroup, Washington, DC Project: 8030 Towers Crescent, Vienna

This 300,000 s.f. office building for the Towers Crescent campus is a glass and masonry structure that includes retail space and connects a 375,000 s.f. parking garage and land-scaped plaza. Tel: 202-842-2100 / www.smithgroup.com



Architect: The M Group Architects, Vienna Project: NAP of the Capital Region, Culpeper

This 30-acre, secure campus for Terremark Worldwide, Inc. will consist of five, 100,000 s.f. data centers, a 70,000 s.f. of-fice building, and several facility support structures. Tel: 703-448-8786 / www.mgrouparchitects.com



Architect: VOA Associates, Inc., Washington, D.C. Project: Proton Beam Therapy Center, Hampton University

This new 100,000 s.f. healthcare facility will treat approximately 2,000 patients a year using proton beam technology, less harmful to surrounding tissue than standard radiation therapy. Tel: 202-822-8227 / www.voa.com



Architect: Watershed Architects, Richmond Project: "Living Green in the Watershed" Virginia Living Museum

Demonstrating the gamut of "green" building practices for 250,000+ annual visitors, this exhibit pavilion features recycled materials, low-energy/passive design, and rainwater harvest. Tel: 804-254-8001 / www.watershedarch.net



Architect: Wiley & Wilson, Alexandria Project: Washington College of Law, American University

This renovation of the main lobby provides the building with a new look and features a lighted metrodome ceiling, wood and stainless steel finishes, and terrazzo flooring. Tel: 703-329-3200 / www.wileywilson.com



Architect: William Henry Harris & Associates, Inc., Richmond Project: The Church of St. Therese, Gloucester

A series of new and renovated spaces enlarges this established church, whose traditional style will be echoed with brick cladding and white trim. Among them, a renovated sanctuary. Tel: 800-473-0070 / www.harrisarchitects.org

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Taking Note

Design Dialogue

Like a lot of historic cities, Richmond has a diverse design community in which architecture, preservation, and public awareness of the built environment share a dialogue about what "place' might mean. The following is a small window into those discussions. As the respondents offer some compelling ideas about design practice in this region, they ask us to think about architecture as both a product and a process – a coordinated effort across disciplines and communities, both present and past.

What is the relationship between writing and designing?

Wilson Rayfield, AIA, Gresham Smith and Partners – Aside from the obvious differences in form and structure, conveying a message and telling a story makes them similar pursuits. Writing remains fluid the whole time until you're finished, whereas a lot of our solutions in architecture are set in stone before they're fully realized. I learn a lot from our buildings as they're being built, so the process is a lot more front-loaded.

Bryan Clark Green, Ph.D., Commonwealth Architects – One of the overlooked aspects of writing is a way of framing the visual process for non-visual people. When it's done correctly, it's tremendously useful because people generally aren't used to reading drawings and images. It's a way of reaching out in a format that non-visual people are used to everyday. So much of architecture writing is adjectives – there are no nouns – and the good architectural critic will know how to use both effectively.

Robert Comet, AIA, BCWH Architects – It's critical that good design be broadly conceived – not just graphically. There are different ways to do that. For some, writing is a response to that. But, I've known good designers that don't write anything and good designers that do.

Bruce Jarrett Shirley, AIA, Ratio PC – Most of my "writing" is more of a sketch process and a verbal dialogue with clients.

What makes a good plan work?

WR – Flow, function, program; how it can change and evolve. How it lends itself to generating space.

RC – A good design plan responds to a clear understanding of a user's needs. It's effectively organized and well thought out. Hopefully, a plan starts to create place.

BJS – There are "plans" in the graphic sense and "plans" in the orchestration sense. Both are equally important. For me, the section is more important than the graphic plan – which, actually, can be thought of as a plan turned on its side – and if you can make the building work from a functional point of view, then the plan was successful.

What **everyday** thing do you admire for its **design** alone?

WR – I've always been fascinated with clocks. They all do the same thing, but they are all so dramatically different.

BCG – Working down here in Shockoe Slip and walking down Cary Street everyday. The relationship between building, sidewalk, cobblestones, and trees – the everydayness of the whole environment – is something I admire. Every year they do the blessing of the animals in the Morgan Fountain, and it's my favorite thing all year – to see that space come alive with dogs and horses and cats is remarkable.

RC – In my recent experience while working on the State Capitol, I have always enjoyed walking through the rotunda. I can't really explain it, but it has an effect on me that's both unconscious and subconscious.

BJS – Not necessarily. I try and find alternate uses for everyday forms – recycling forms to give them new functions.

What is the difference between restoration and preservation?

BCG – There are official definitions – restoration as bringing back a building to a particular time; preservation as the extension of the building through time and making it usable again. I think about *building conservation* a lot, though – it's more about the overall health of the building and extending the life of that building – and it doesn't have that baggage of those older definitions. Restoration is – and ought to be – a fairly rare thing.

RC – Restoration is putting the building back together so that it has a continued useful life. Preservation goes to the next level and seeks to preserve as much of the original fabric as it can – even if you have to go to some extreme solutions in the way it's put together.

BJS – To me, it's the amount of "new" being put into a project that defines where it falls in this question. Renovation is using newer items to create an old effect. Preservation is truly using the old methods and old contexts to create what was there originally. For me, that connection is what creates the final object in a 1+1=3 sense: by adding the parts together, you get something more than their sum total.



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