A black and white sketch of a landscape. In the foreground, there are some scribbled lines representing the ground. In the middle ground, there is a building with a flat roof and some vertical lines suggesting windows or structural elements. To the left of the building, there are some dark, scribbled shapes representing trees or dense foliage. In the background, there are more scribbled lines suggesting a distant landscape or sky.

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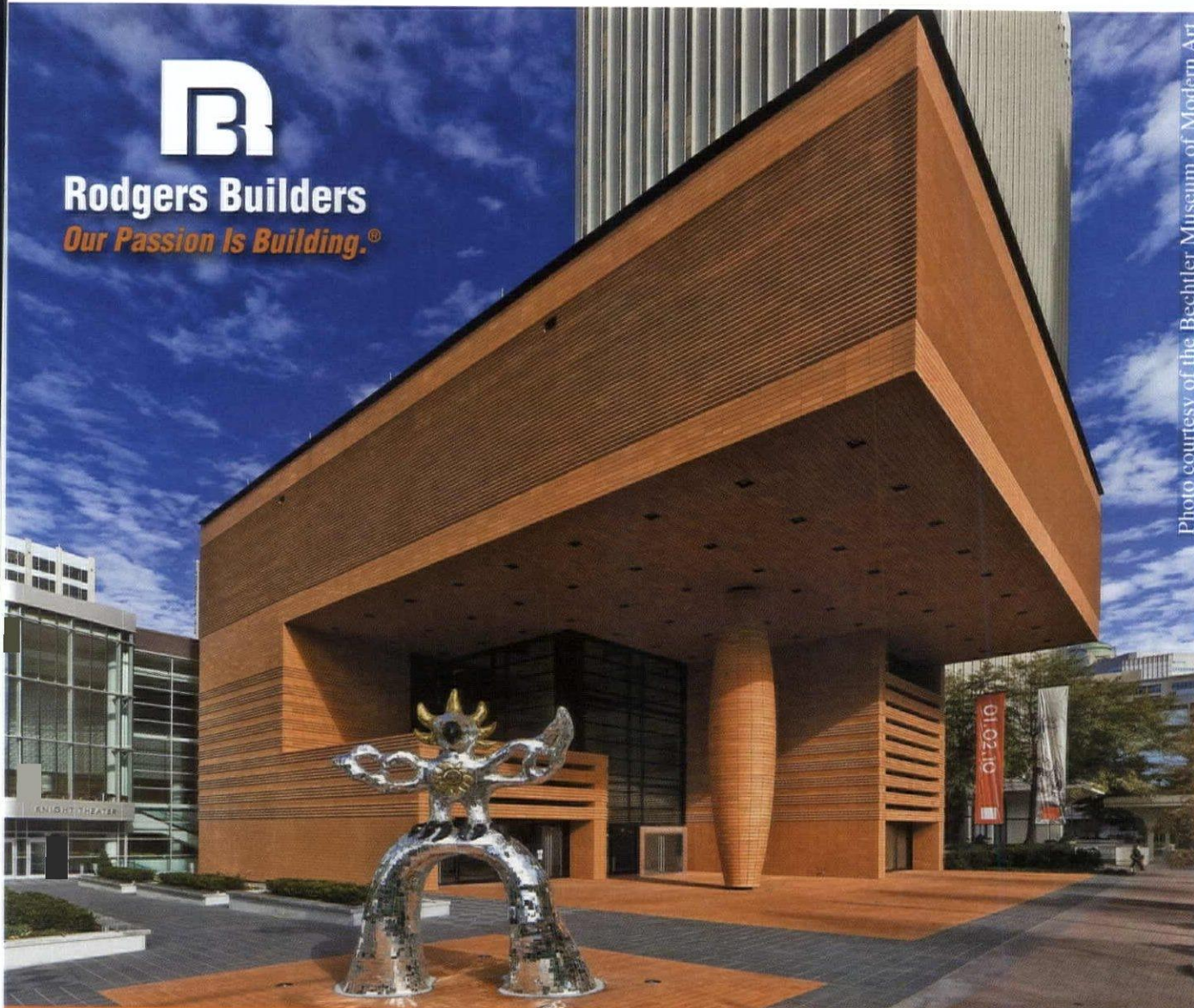
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FROM THE EDITOR

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Inform has grown over the last 20 years along a parallel track, like many magazines, with the growth of digital media. The precipitous rise of affordable laptops, handheld devices, PDAs, Smart Phones, and, now, tablet computers, has changed the way we all seek out magazine content. For some people, the change has been moderate, but, for most people, it has been dramatic. As this magazine's readership habits have evolved, *Inform's* obligation to meet its readers head-on has never been stronger.

To celebrate 20 years as the Mid-Atlantic's only architecture and design magazine, and on behalf of the Virginia Society AIA, I am pleased to announce the launch of www.readinform.com—a dedicated and brand new website that

offers more content, more images, and adds more to the story.

What will you find at www.readinform.com?

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What will you continue to find in the print version?

Inform's excellent writing and broad coverage of architecture, design, preservation, and urbanism will remain unchanged. Its goal is to be useful for architects yet accessible to everyone else will also remain unchanged. Most importantly, *Inform's* print version will continue to represent the region and offer you the same great coverage of new projects and the evolving discourse about architecture and design throughout Virginia, Washington, D.C., North Carolina, Maryland, and West Virginia.

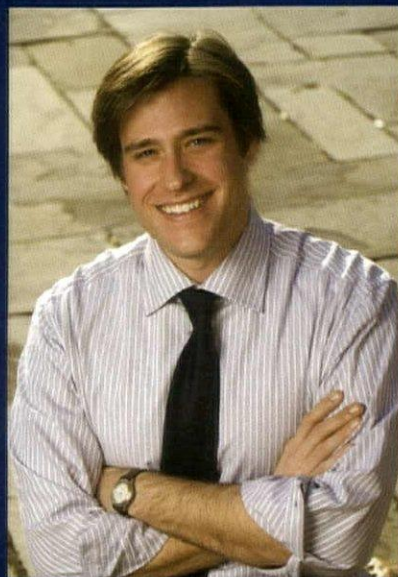
What *Inform* represents, in other words, will remain unchanged—even as it takes your featured projects and coverage by award-winning journalists and writers to the largest possible audience via www.readinform.com.

Inform has a **mobile version of the site**, too, so you can keep up with all of our news and features on your **iPhone, Blackberry**, or other Smartphones. And, find us in the **iTunes App Store**—*Inform* is a free application.

I encourage all of you to read this issue of *Inform* first and then go to www.readinform.com for **expanded content**—like the project submissions for each of this year's *Inform* Awards winners and more renderings and photographs—and other, **exclusive features** that you can only find on the web.

Here's to 20 years of *Inform*, and counting!

—William Richards



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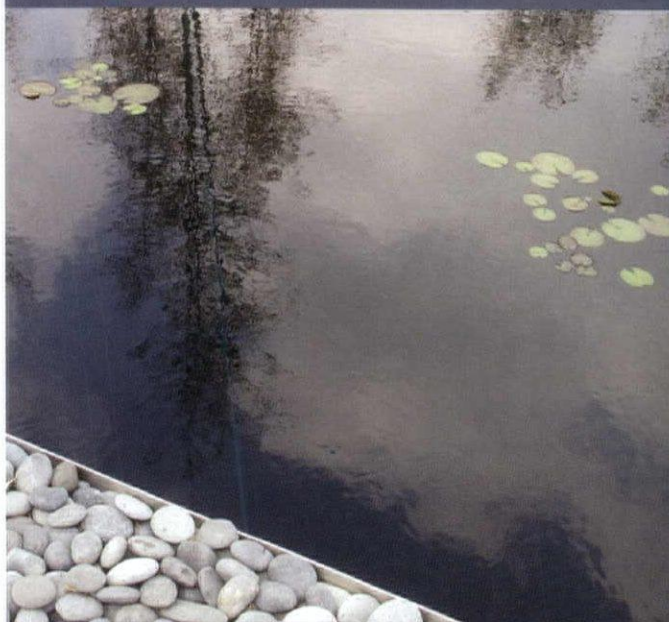
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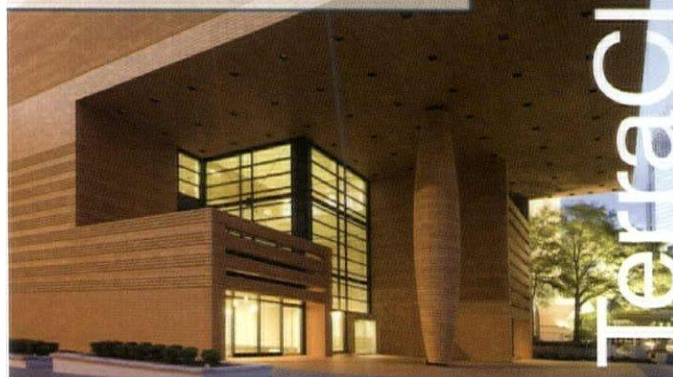
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North Carolina's traditional and progressive forces have always collided to form a unique identity.

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Directories

Gehry Unveils **Eisenhower Memorial Design**

Praised as a "superb design," the memorial is slated for a 2015 completion.



A colonnade of limestone columns will run along Independence Avenue in Gehry's proposed memorial for the 34th President.

Amanda Kolson Hurley

6

At a Capitol Hill press conference on March 25, Frank Gehry and several members of the Dwight D. Eisenhower Memorial Commission revealed the preferred design concept—one of three concepts proposed by Gehry Partners—for the National Eisenhower Memorial, which will be built on a four-acre parcel along Independence Avenue, between 4th and 6th Streets SW, in Washington, D.C. The 12 members of the commission were unanimous in their choice of the third (of three) Gehry Partners submissions, said Chairman Rocco C. Siciliano, who praised it as a "superb design."

Answering the commission's wish that the memorial include both physical and living elements, the selected design calls for a plaza with a grove of oak trees and limestone walls with sculptural reliefs that portray scenes from Eisenhower's life. The walls will be topped by stone lintels bearing quotations from the 34th president. Speaking about Eisenhower's most memorable quotes, Gehry noted, "There are many. They're great and very powerful."

A colonnade of limestone columns will run along Independence Avenue—in front of the Department of Education building—with one column removed to preserve the view to the Capitol dome from Maryland Avenue, which passes through the memorial site. The boldest gesture will be a set of three multi-story metal tapestries, made of woven stainless-steel mesh, that will depict images of Eisenhower—and serve as "a backdrop and proscenium within the urban stage set of this site," according to a release from Gehry Partners.

Discussing the design at the press conference, Gehry, 81, emphasized Eisenhower's modesty and said he tried to formulate a design in the same spirit—one reason he avoided the kind of large-scale statuary found at the Lincoln, Jefferson, and Korean War Veterans memorials and opted instead for carved stone. "I have a personal bias against bronze representations; they never live up to Greek statues," he said.

Many elements of the design are still unknown. Gehry said that the sculptor of the reliefs had not been selected, and neither had the images that will be displayed on

the metal tapestries. It seems clear that the scheme—while not the usual Gehry burst of warped titanium—will bring a more modern sensibility and a new regard for urban context to the capital's memorials. Maya Lin notwithstanding, Washington's contemporary memorials still tend to be historicist—look no further than Friedrich St. Florian's National World War II Memorial, dedicated in 2004. And in fact, the chunky columns in the Eisenhower design strongly recall an earlier Gehry work: the campus of Loyola Law School in Los Angeles.

Before ground is broken on the memorial—which is expected to cost between \$90 million and \$110 million and to finish construction in 2015—the design must gain approval from the National Capital Memorial Advisory Commission, the Commission of Fine Arts, and the National Capital Planning Commission. Gehry was optimistic about the outcome. "[Washingtonians] liked the Corcoran," he said, referencing his design for an addition to the Corcoran Gallery of Art that was scrapped for financial reasons back in 2005. "And that was far more radical."

—Amanda Kolson Hurley

Inside the Box



Think of Chad Everhart's E3 house as a sustainable alternative to the FEMA trailer.

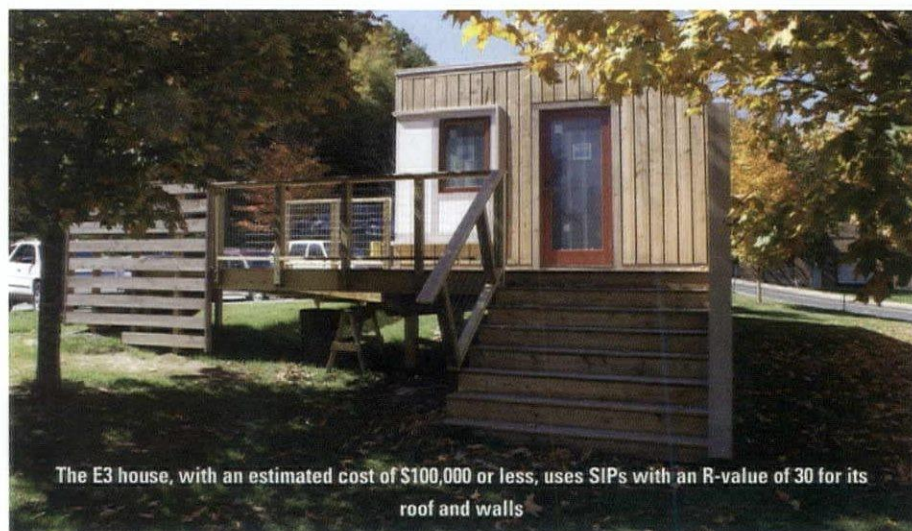
Aiming to take the stigma out of temporary housing by making it green—and *very* cool—professors and students at Appalachian State University (ASU) in Boone, N.C., teamed up to create the 14-foot by 34-foot mobile disaster relief shelter called “E3.” It’s so green, in fact, that ASU has been selected to compete in the 2011 Solar Decathlon, held in Washington, D.C.

Architect and ASU professor Chad Everhart, AIA, designed the 476 square-foot prototype, managing construction with his students. The current president of AIA Winston-Salem and a native of Wilmington, he’s also experienced at coping with disasters. “I’ve lived through seven direct hits by hurricanes, some of them Category 2,” he said. “You end up with no water, no electricity and no waste disposal. We wanted to address that—and not just meet the basic minimum, but take it to the highest level.”

The ASU-E3 uses structural insulated panels (SIPs) with an R-value of 30 for roof and walls. It utilizes photovoltaic panels, so that two and a half kilowatts power the whole building, while solar thermal provides hot water. It harnesses rainwater with a collection and purification system that stores water for a bath with shower and lavatory. A composting toilet assures no black water exits the building.

“It’s a completely autonomous, self-reliant disaster relief house. It’s off the grid—and a healthy, attractive living environment,” Everhart said. “We’re trying to improve the quality of life after a traumatic event.”

The ASU-E3 sleeps five, with a master bedroom, bunk beds in a second bedroom and a living room with daybed. Four people can eat comfortably in its dining room.



The E3 house, with an estimated cost of \$100,000 or less, uses SIPs with an R-value of 30 for its roof and walls

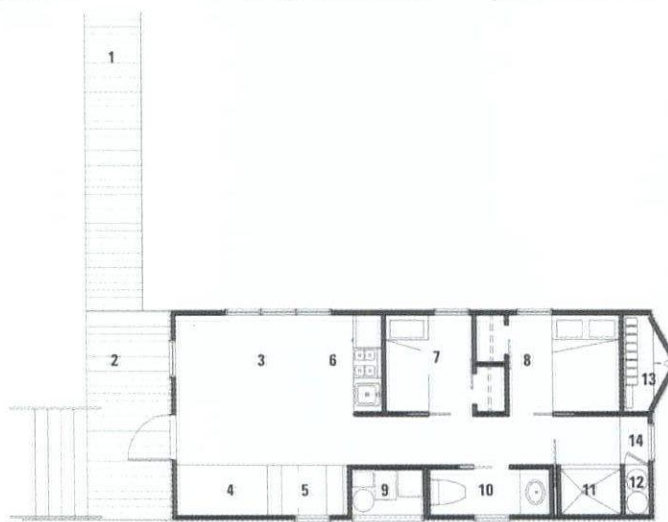
Everhart and team relied heavily on tightly crafted built-ins for efficiency and storage.

Project manager Nick Hurst, a third-semester graduate student, said 50 students have worked on the project to date, and another 50 would finish it before a fall open house. Labor was drawn from classes in Building Science and Appropriate Technology with materials donated by local businesses. At an estimated cost below \$100,000, the project aims to achieve savings through mass production.

The E3 name (“Actually, it’s E cubed,” Hurst said) refers to a movement on campus to raise consciousness about energy, the environment and the economy. “There’s always been an environmental edge to the student body and the faculty as well,” he said.

But this is a building intended primarily to take the sting out of a Katrina-like disaster. “It’s temporary housing, but it’s clean, comfortable and totally self-sufficient,” Hurst said. —*J. Michael Welton*

- 1 Boardwalk
- 2 Porch
- 3 Living
- 4 Bench
- 5 Dining Booth
- 6 Kitchen
- 7 Bunk Room
- 8 Bedroom
- 9 Mechanical
- 10 Powder Room
- 11 Shower/Dressing
- 12 Water Purification
- 13 Battery Storage
- 14 Desk



Defining an Architecture of Necessity

Notes from Virginia Design Forum IX,
March 19+20, 2010



Plato's *Republic*, written more than two thousand years ago, declared necessity the mother of invention—a notion that resonated at this year's Virginia Design Forum IX, entitled, "An Architecture of Necessity." Over two days, a panel of four nationally recognized speakers discussed their work and explored the theme, defining necessity in broad-ranging terms, from economics, aesthetics, politics, and ethics, to design approach.

Philip Freelon, FAIA, founding principal of The Freelon Group, of Durham, North Carolina, delivered the keynote address. With a polished, understated delivery, Freelon tracked the firm's hyperbolic rise from coffee table designers to architects-of-record for the \$500 million National Museum of African American History and Culture (as part of the Freelon Adjaye Bond team).

Throughout the firm's history, projects have taken form in response to users' needs. One particular school project placed children—the "clients"—at the center of the planning process. In another case, the firm's suggestion to renovate an abandoned municipal incinerator (rather than demolish it) reduced unnecessary new construction. A series of built museum projects followed, including the Harvey B. Gantt Center for African American Arts and Culture: a long, slender building with a handsome, patterned façade that is inspired by quilting—an art form, Freelon explained, based on the concept of making something out of nothing. Freelon repeatedly stressed the need to address each project's unique circumstances in the formulation of its solution.

Julie Eizenberg, AIA, of the Santa Monica-based firm Koning Eizenberg Architecture,

Design Forum IX participants, from left to right (above): Ned Cramer, Andrew Freear, Philip Freelon, FAIA, Julie Eizenberg, AIA, and Teddy Cruz, AIA. Freelon delivered the keynote address (opposite, left). A reception to welcome the speakers was held at the Virginia Center for Architecture (opposite, right).

led Saturday's speakers. Her manner was witty and self-deprecating, but her opening challenge to restate, to take exception, to dig deeper, and to do more with less, was heartfelt. Architects, she said, challenge convention by their very nature, and she advocated a mixture of keen observation and doubt.

Eizenberg's use of doubt to leverage a thoughtful architectural solution was best characterized by the firm's competition entry for the American Craft Museum, a renovation of the iconic Edward Durell Stone building at 2 Columbus Circle in New York City. Feeling trapped by the building's tiny, inefficient floor plate, the design team's solution was to go outside the box, resurfacing the building with a glassy, cantilevered vitrine containing new stairs, in a move that created essential interior space for exhibits.

the parts from a television tower to create a new tourist destination. Recent research explored creative uses for thinings—trees too young or misshaped to be harvested as lumber—with students refining the program's mission to be more self-sufficient and sustainable. New goals include eliminating the use of 2x4's from Lowe's and feeding the program from crops students grow themselves.

Teddy Cruz, AIA, a San Diego-based architect and principal of Estudio Teddy Cruz, expressed the need for social and political activism on the part of architects to reform land use, zoning, and policy formulation. On bold yellow slides with red capital letters, Cruz spelled out the tenets of his manifesto, with messages like, "neighborhood: site of production," "plug housing with sup-

port systems," and "parcels: micro socioeconomic systems." Cruz seeks to replicate the inventive, entrepreneurial spirit he finds in tough, struggling places like Tijuana, where a front lawn might host an impromptu taco stand or where the space between two houses becomes an informal repair shop. As a matter of urgency and necessity, Cruz challenged attendees to expand the traditional role of architects.

The concluding panel discussion, moderated by **Ned Cramer**, Editor-in-Chief of *Architect* magazine, restated the call for a renewed emphasis on the way things work and operate, on the process of integrating political and architectural activism, and on more cross-disciplinary collaboration.

—*Rab McClure*

For more coverage of Design Forum IX, please visit readinform.com

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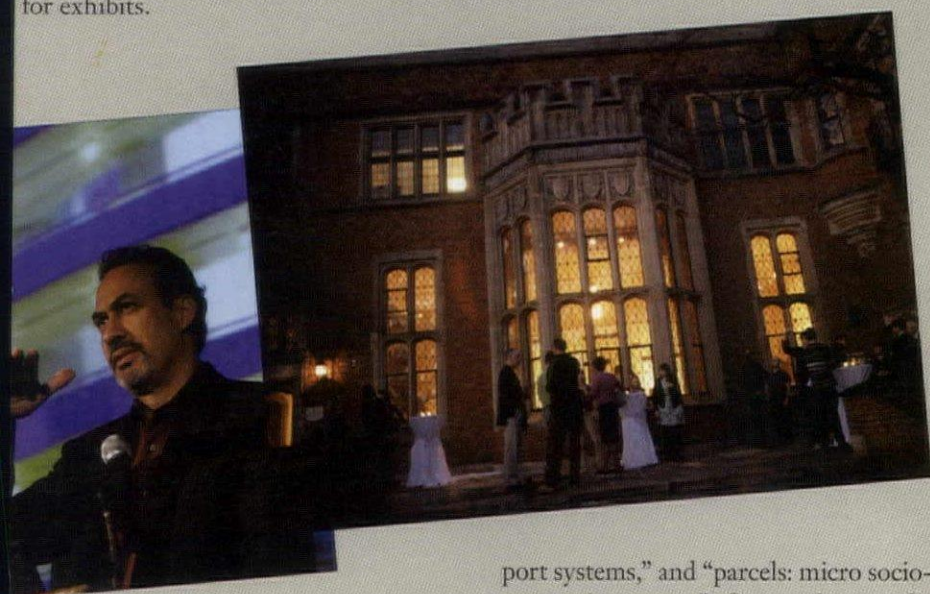
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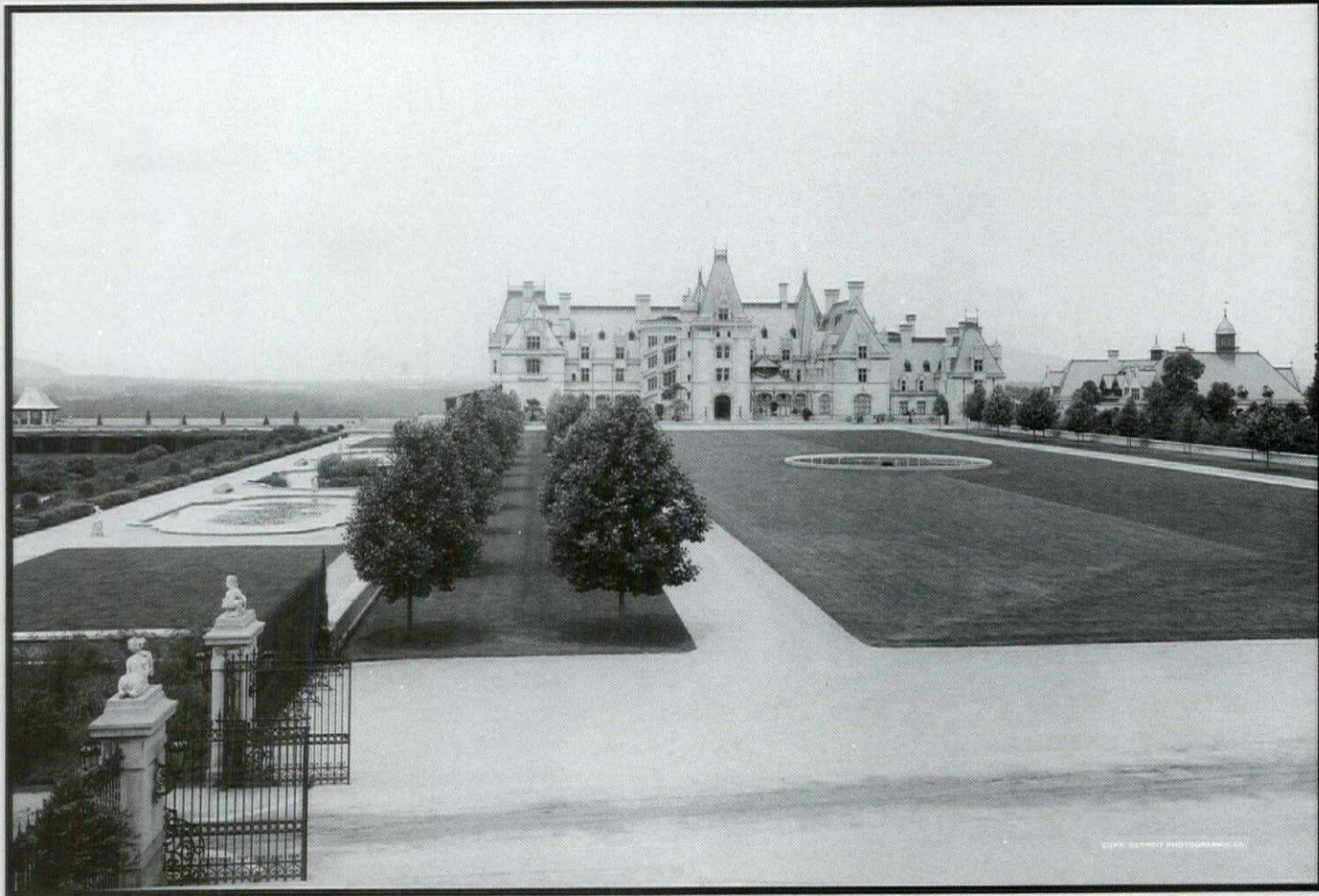
Andrew Freear, the Director of Auburn University's Rural Studio, outlined the school's famous design-build approach, which operates in impoverished western Alabama. The student-driven program intervenes in places that often lack basic regulatory agencies and, by necessity, Freear explained, an important social contract emerges between the students and their clients in an ethical framework of self-regulation.

Freear chronicled the program's history of scrounging for resources and inventing ways to creatively employ donated materials: developing wall systems from carpet tiles or used tires, forming a playground from 55-gallon drums, or dismantling, moving, and reconfiguring

Far Fetched, Dear Bought, and Homegrown

North Carolina's traditional and progressive forces have always collided to form a unique identity.

By Catherine Bishir



Biltmore House, Asheville, North Carolina, 1889-1895.

Since the colonial period, architecture in North Carolina has embodied many cross currents of influence and practice. For most of the state's history as a rural and small-town state, vernacular traditions dominated the landscape. Artisans planned and built the vast majority of buildings, in which they incorporated time-tested forms and techniques carried from various regional and cultural backgrounds, such as German-inspired forms and plans in the Piedmont or Caribbean influenced porches along the coast. In the 19th and 20th centuries, local carpenters and masons incorporated changing popular styles and industrialized production of building materials, bringing their work increasingly into the broadening American mainstream.

Yet, from the colonial period onward, architects of myriad backgrounds

have designed some of the state's premier architectural landmarks. Although some stereotypes depict Southern architecture as being static and localized (and some of it is), in North Carolina (as elsewhere) architects from hither and yon have turned up regularly for a single project or a lifetime of work. Some were big-city architects who provided designs long distance: "Far fetched and dear bought" complained a local man in the mid-19th century. Others came from elsewhere and stayed for a time before moving on, and still others settled down, sometimes as a "big frog in a little pond," in a community that offered fresh opportunities.

Three buildings stand out among the state's best-known architectural landmarks, which highlight these patterns and illuminate architectural practice in different times.

BILTMORE

Designed by the "dean" of late-19th century American architects, the Beaux-Arts trained Richard Morris Hunt of New York, Biltmore was the grandest private home in the nation and Hunt's last major work. The magnificent grounds culminated the landscape design career of Frederick Law Olmsted, likewise at the head of his profession. Biltmore was the project of steamboat and railroad heir George Washington Vanderbilt, who had fallen in love with Asheville and the mountains during a stay at a local hotel. Biltmore's design marked a transition in American architecture that played out in North Carolina as in the rest of the nation.

On one hand, Biltmore stood at the end of a period of picturesque and romantic eclecticism, which had produced elab-

orate edifices by a variety of architects in North Carolina. Even before Biltmore, the resort town of Asheville had a full spectrum of ornate Queen Anne style buildings by architects from England, New York, and Philadelphia. Elsewhere in the state, big city architects such as Samuel Sloan of Philadelphia designed equally ornate edifices. Some city architects moved to the state, such as Sloan's assistant, Adolphus Gustavus Bauer of Philadelphia who designed exuberant Queen Anne style buildings during his short life. Minnesota architect Charles McMillen who won a competition for a Masonic lodge in Wilmington and moved there, designed robust Richardsonian Romanesque buildings like those in Duluth, before relocating to Oklahoma. Biltmore also opened an era of Beaux-Arts influenced architecture. English-born architect Richard Sharp Smith, supervising architect for Biltmore, became western North Carolina's leading architect, working in a Biltmore picturesque mode as well as Beaux-Arts Classicism. Douglas Ellington, the first North Carolinian trained at the École des Beaux-Arts, arrived in Asheville to create the city's celebrated array of Art Deco detailed Beaux-Arts work before moving to Charleston.

NORTH CAROLINA STATE CAPITOL

The Greek Revival capitol resulted from contributions by four different architects. The cruciform plan came from the highly mobile architect William Nichols, who had come from Bath, England, around 1800, and introduced that city's English neoclassicism into North Carolina. In 1819, he redesigned the 1790s State House in Raleigh into a cruciform edifice with a dome and porticoes before leaving in the 1820s for Alabama and later Louisiana and Mississippi. After the State House burned in 1831, he and his son supplied a cruciform plan for the new State Capitol of local granite. After construction began in 1833, the nationally prominent New York firm of Ithiel Town and Alexander Jackson Davis entered the picture. Necessarily retaining Nichols' cruciform plan, Town and Davis redesigned the building in their bold Greek Revival style inspired by the order of the Parthenon. Town sent David Paton, an Edinburgh-trained neoclassicist who had worked with Sir John Soane, to super-

vise the project. Paton soon supplanted the New York firm as architect and refined the design. Disgruntled about his pay, Paton left for Scotland and then settled in New York. Davis, however, maintained a long relationship with North Carolinians and designed buildings that fulfilled antebellum leaders' progressive vision of the state.

DORTON ARENA

An icon of modernism in North Carolina, the daringly engineered livestock judging pavilion at the State Fair was designed by the brilliant young Russian-born architect Matthew Nowicki, who came from Poland to New York after World War II and became acting head of North Carolina State's newly established School of Design. His design for the state fair expressed a progressive's vision for the postwar era and he seemed headed for architectural stardom until he was killed in a plane crash in 1950. William Henley Deitrick's firm, with whom he had been affiliated, completed the project, which instantly became the pride of the state and garnered international recognition.

The School of Design became a widely influential center of modernism. Founding dean and devoted modernist Henry Kamphoefner came from Oklahoma and recruited a stellar faculty that included not only Nowicki but also Argentinian Eduardo Catalano, Californian George Matsumoto, Nebraskan-born, New York-raised James Fitzgibbon, and others. California architect Harwell Hamilton Harris joined the faculty in the early 1960s and graced the state with late ex-



North Carolina State Capitol, Raleigh, North Carolina, 1833-1840.

amples of his gentle, regional modernism. Other modernists who arrived in the mid-20th century era of architectural ferment included Miesian architect G. Milton Small, who came from Chicago to Raleigh to work for Deitrick and established his own firm, Charlotte corporate modernist A. G. Odell, and Edward Loewenstein of Chicago, who married a



J. S. Dorton Arena, Raleigh, North Carolina, 1952

daughter of Greensboro textile family, the Cones, and became the city's premier modernist architect.

For more landmarks and commentary, please visit readinform.com

Design Dialogue

Triangle Architects Design Society

Raleigh and Durham's best and brightest architects meet every month for a strong dose of design therapy.

By Dipika Kohli

Heavy rains in early March didn't deter fourteen architects from driving to Raleigh to talk shop.

"This is Boylan Heights, right?" I asked. "The up-and-coming part of Raleigh?"

"If you want to know the truth, it's already up and come," laughed Matt Griffith, AIA, an architect in the office of Frank Harmon Architect.

Harmon, himself, appeared with a glass of red wine for each of his guests and it became clear that shoptalk meant something different in this end of the Triangle.

Known as the Triangle Architects Design Society (TADS), this loose collective of area architects gets together every month to check in on current projects and each other. Importantly, they get together to critique each other's work. Process and the architect-client relationship are often at the heart of their discussions, which center on renderings, sketches, and working models.

"The corners aren't pinned up on most of these projects," says Philp Szostak, FAIA, "So we get to hear what others think of our work—and not just accolades."

Whether accolades are offered or not, it's an honest group of peers whose individual interests take a back seat to the collective goal of challenging the project in question. Everything from the client's needs, to the site and context, to the forms that the buildings take is up for debate in what is often a lively discussion.

"You consider sequence and how to make places, not just rooms," says Louis Cherry, FAIA, whose firm, Cherry Huffman Architects, was named Firm of the Year in 2009 by AIA North Carolina.

"Yes, and you do things like build 100 foam core models, and try a lot of arrangements," says Kenneth Hobgood, FAIA. "When you get to something that feels right for your client, you'll just know it."

A client's wishes and the give-and-take of the architect-client relationship often emerge in these discussions. As any architect will tell you, sometimes client and architect are in perfect align-



TADS meetings are hosted by a different member each month, during which one member of the group presents a work in progress.

ment and, other times, two sets of ideas have to be merged in order for the design to move forward in a way that's meaningful for both sides.

Szostak reports that he was approached by a European couple with a Bauhaus-inspired aesthetic for a residential project. To create a sense of home, though, Szostak wanted to step back from his tendency to create sparse, white, modern spaces. "I wanted to tell myself, 'Don't do what you usually do,' he says. "But, in the end, that's what the client wanted."

"You always have this thing as an architect: you want people to respect what it is that you do," says Hobgood. "I have a client—an academic who works 80-hour weeks—who said to me, 'I do research. I want to come home and relax, but I don't know the first thing about architecture,' and, for me, that level of trust is completely gratifying."

Two parts project critique and one part professional therapy, TADS sessions reproduce a studio context for its architects to be, well, architects. But, it's also a salon, around which a design community gathers to refine their personal practices.

Even if there is a performance aspect to TADS meetings, its members also gather to reinforce their listening and mentoring skills. Hobgood, who recently collaborated with his sons, Patrick and Paul (both architects), recalled, "Patrick, he works in New York, and he's all about 'clarity.' But, Paul is a visual person and he likes to talk about 'beauty,'" while cracking a smile.

"I guess I learned to just listen to them, and say 'Yeah, what you're saying—that's cool!'"

Size Matters

By Nicholas E. Vlattas, AIA, with Deborah Marquardt

Janet Bloomberg was a sole proprietor for five years before incorporating as KUBE in Washington, D.C., with partner Richard Ortega-Loosle, and hiring three employees. Why? She wanted to be in a financial position to offer health care and 401K benefits.

The new Patient Protection and Affordable Care Act, signed into law by President Barack Obama on March 23, might have shortened her timeline. Bloomberg, who once lived in Canada under a socialized system before starting KUBE in 2005, supports the law. She doesn't understand how anyone could argue with its provisions, which call for a ban on lifetime limits of coverage and forbid exclusion for pre-existing conditions.

Yet, questions remain. Few of us have a clear idea of the new legislation's impact on our businesses.

Technically, no employer is required to provide health insurance to employees. No employer is required to contribute toward premiums if insurance coverage is offered.

In 2009, the American Institute of Architects published an "Issue Brief," stating it believed its members, together with all American workers, deserved affordable health care coverage. It noted the cost of job-based health insurance had increased by 59 percent since 2000 and reported, "Many architects are reluctant to start their own firms because of the prohibitive costs of health insurance as a small or solo practitioner." The AIA urged Congress "to pass legislation to make health care more affordable."

Congress has obliged, but will it ease the health-care burden for architecture firms? Will it encourage architects to start firms?

"Before much of the bill takes effect in 2014, significant work will have to be done by the government on turning the law into rules and regulations," says Tom Bergan, the AIA's manager of Federal Legislative Reforms. The legislation must also survive legal challenges, such as the recent suit filed by Virginia's Attorney General Ken Cuccinelli that questions the bill's constitutionality.

Who will benefit from the bill in question? Small firms like Bloomberg's fare better, it seems, than medium- and large-size firms.

Beginning immediately and lasting through 2013, small businesses with fewer than 25 employees are eligible for a tax credit to offset 35 percent of health insurance costs if they contribute half of their employees' premiums. By 2014, once new health insurance exchanges are established, the tax credits increase to 50 percent for two years. This should please Bloomberg, as KUBE contributes an annual amount equating to more than half of employees' premium costs.

However, sole proprietors or freelance architects have no employees and, therefore, cannot take advantage of the credit unless they make so little money as to fall in the category of

"making less than four times the federal poverty level." In that case, they could apply for an insurance subsidy. The new law also doesn't extend COBRA (bridge) coverage beyond the current 18 months, which is significant for architects who were laid off in the current recession.

If your firm is larger than 50 full-time employees (at 30 or more hours per week), you are neither eligible for tax credits to offset employee health insurance, nor are you immune from penalties for providing no insurance at all. This leaves employees to find their own coverage or apply for a federal subsidy if your program is not affordable.

The Treasury Department has not decided how the penalty rule will apply to salaried workers or company owners. Firms with shareholders: stay tuned.

There's actually some good news for architects in the bill's proposed Small Business Health Options Programs or Exchanges, which must be operable in each state by 2014. These "SHOPS" will allow small and medium-size businesses (100 employees or less) and solo practitioners to pool together, spread risks, and thus, reduce premium costs.

Why hasn't the AIA organized an insurance pool that might have helped its membership with more affordable rates?

"It hasn't been possible to create pools across state lines," Bergan says. But this could change as details of the new law are

hammered out by legislators and regulators. A March 31 blog post in *The New York Times* entitled, "You're the Boss," implied that states might be able to band together to create regional exchanges. But, that's only speculation now.

Anne Durkin, a principal with BAM Architects in Richmond, has scheduled an informational session with the agent who helps her firm evaluate policy options. BAM provides insurance for its six employees. "But, if individual policies are affordable, since we're not required because of our size, we might reconsider," she said.

Our own firm, Hanbury Evans Wright + Vlattas, which has seen annual premium increases ranging from four to 20 percent in the last five years, provides 100 percent of employee health care premiums—although, admittedly, 10 years ago we did not make such a contribution. Happily, our current size of 75 qualifies us to purchase insurance through the SHOPS.

For the immediate future, however, the insurance marketplace won't be changing much. Experts predict it will be business as usual, including rate increases.

The Computer Architect

By Will Rourk

Behind the great software tools that designers use today are scores of computer scientists and programmers who have poured years of research and development into making these tools professionally reliable and robust. Frederick P. Brooks, Jr., a North Carolina native, stands alone as a legend in computer science who has advanced the tools and methods that nearly every design firm employs today.

Brooks was born in Durham, N.C., attended Duke University as an undergraduate in physics, and graduated from Harvard University with a Ph.D. in computer science. While working to develop supercomputers in the 1950s for IBM, Brooks coined the term "computer architecture," which he defined as "the art of determining the needs of the user of a structure and then designing to meet those needs as effectively as possible within economic and technological constraints."

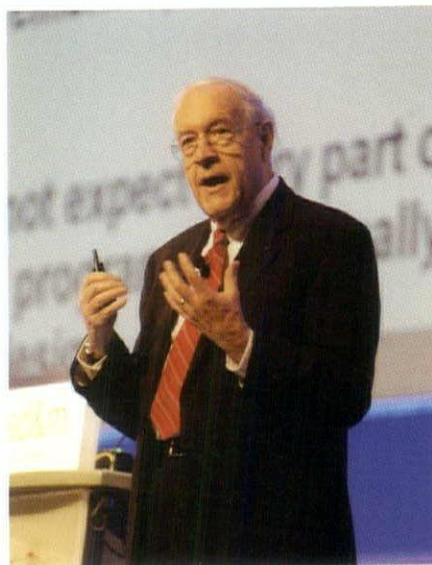
During his work with IBM, Brooks wrote extensively on his project management philosophies that ultimately appeared in *The Mythical Man-Month: Essays on Software Engineering* (1975). The central principal of the book is what is now known as Brooks' Law: adding manpower to a late software project makes it later. In other words, the overhead needed to educate new workers for an existing project that is already behind schedule will push out the project's completion date. Bringing in more people also increases the number of communication channels necessary to sustain the project, delaying completion and adding unnecessary complication and complexity.

Brooks also founded the Department of Computer Science at the University of North Carolina, Chapel Hill, where he pioneered research in the development of virtual environments and human-computer interactions in three dimensions.

Before there were computer "flythroughs" of a project, there were "walkthroughs." Brooks' 1986 proposal for this kind of virtual space was intended as a tool for architects to rapidly construct 3D prototypical models from CAD data. As a tool to engage clients in the experience of walking through buildings before actual construction, it has become an indispensable. Designers can be more explicit in their intentions and clients gain a higher degree of spatial literacy in order to communicate effectively during the design process.

The "Walkthrough" project found its first real application, a UNC expansion, in the 1980s. Brooks' research testing involved stereo 3D glasses that enhanced a sense of immersion with the 3D model of the project. These techniques have been employed by countless researchers in the last 25 years in developing more advanced 3D visualization environments and interaction with virtual worlds.

The fruition of these efforts can be publicly encountered today with free technologies like Second Life or Sketchup and other network-based 3D software and animation tools.



Courtesy SD&M

Winner of the 1994 Allen Newell Award for cross-disciplinary achievement and the prestigious Turning Award in 1999, Fred Brooks is recognized as an innovator in both project management and computer science.

Contributors to Inform Issue 3, 2010

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J. Michael Welton writes on architecture and design for regional and national publications, and at www.architectsandartisans.com.

Build-On: Converted Architecture and Transformed Buildings

Edited by Robert Klanten and Lukas Feireiss

Berlin: Gestalten

2009, 240 pages, \$75.00

When Bernard Tschumi Architects' New Acropolis Museum opened last year, criticisms about acontextuality were heard just as loudly as praise for the firm's contribution to site and memory. Not all architects care about historic preservation and many preservationists care little for contemporary architecture's methods and materials. Those differences account for one of the most urgent architectural debates in the last 50 years.

In *Build-On*, Europe's architectural patrimony meets a living design profession. Projects like Coop Himmelb(l)au's Vienna apartment building (2001) and Merckx+Girod Architects' Maastricht bookstore (2008) render the idea of context as a function of historicity. Occasionally, "context" is expanded to take in topography or urbanism. For the most part, though, the buildings contained within *Build-On* fulfill the title's promise in a literal way.

Each approach is classified broadly: highlighting physical differences in "Add-On," preserving the envelope in "Inside-Out," or total transformation in "Change Clothes." There are a few American projects here, like Steven Holl's stairwell for New York University and Blackburn Architects' barn renovation in Leesburg, Virginia.

Wood Architecture

By Ruth Slavid

London: Laurence King Publishing

2009 (paperback), 240 pages, \$19.95

In *Wood Architecture*, Ruth Slavid makes a case for wood as a contemporary building material. With a degree in Metallurgy and Materials Science from the University of Cambridge, she is the author of four books that focus on wood structures and experimental design. Slavid's understanding of wood as a modern material, however, is somewhat one-sided. She views historical applications of timber as representative of only the vernacular.

Architects have always appreciated the inherent warmth and beauty of wood and have used it in innovative ways. Two reasons for the increased use of timber by architects emerge: the expansion of sustainable forests combined with technological advancements. Wood may now be bent, molded, and strengthened in more ways than ever imagined and Slavid presents an impressive catalogue of contemporary wood designs.

From wood's use in its most natural state to lavish and curvilinear wood-paneled interiors and buildings with large-scale wood expanses that test the limits of technology, Slavid showcases the wide range of methods in which architects are experimenting with the material.

Renzo Piano's Parco Della Musica complex in Rome, for example, is notable for its three connected concert halls lined with pine. The building's bulbous lead roofs are supported with arched glulam beams and undulating wood panels cover the interior of the main concert hall. Beautifully illustrated, *Wood Architecture* covers this and other projects in a large-format design.

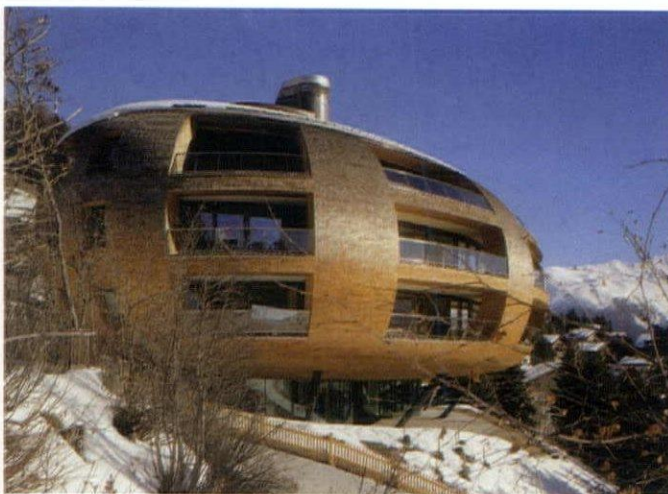
The downside of wood's increased popularity, however, is that engineered woods often contains chemicals and glues that produce



Herzog & de Meuron's Caixa Forum in Madrid (2008).

Generally, this book is about adaptive use in a non-American context.

No matter the location, the questions remain the same for anyone that lives and works around old buildings. What is the right intervention? How to contribute work and still pay tribute to work already done? How can design speak about its moment in time and yet acknowledge that it is part of a continuum? Seek out this book if you have asked just one of these questions lately. —William Richards



Foster + Partners' Chesa Futura Apartment Building in St. Moritz (2000-2004).

harmful emissions. Aware of the growing interest in green design, Slavid provides a number of environmentally conscious examples in her collection of case studies. One of the more socially intriguing is the Rural Studio program for low-income architecture students at Auburn University in Alabama. Here students design adaptable community buildings and housing using free or low cost materials, reclaimed and recycled timber, and hand-made laminates. Beyond this, the book does little to challenge architects to consider the environmental factors when selecting which type of wood products to use.

If part of the vogue of wood is that it is environmentally friendly, architects should be reminded that many of the manufacturing processes are not. —Caroline Warner

2010 AWARDS inform

Now in its 19th year, the **Inform Awards** continues to recognize the best in **Interior Design, Landscape Architecture,** and **Object Design.**

In total, 15 projects (out of 185 entries) were recognized for their rigor and insight into program, site, and craftsmanship. "This was such a good batch of projects," said jury chair **Judith Kinnard, FAIA**, "and the region was represented well—a fact that made our decision making process very difficult." Rounding out the jury, **Steve Dumez, FAIA**, of the New Orleans firm Eskew+Dumez + Ripple, and **Wayne Troyer, AIA**, of the New Orleans firm Wayne Troyer Architects reviewed and critiqued each project. Mr. Troyer kindly hosted the jury deliberations at his office on February 22, 2010

Objects • Interiors • Landscape

Open to anyone in Inform Magazine's primary circulation area (Virginia, Maryland, Washington, D.C., West Virginia, and North Carolina), the program recognizes design excellence in the mid-Atlantic region through Awards of Honor and Awards of Merit. Architects, landscape architects, furniture designers, industrial designers, professionals young and old, faculty, and students were encouraged to submit their work for consideration. Interested in submitting? **Look for next year's CALL FOR ENTRIES in November of 2010.**

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Award of Merit

David Jameson Architect
Tea House
Bethesda, Maryland
Completed 2009

Hovering in the corner of a suburban lot, a number of activities gather around this small glass and bronze structure. Meditation chamber, stage, tea house, and oversized lantern—it evokes the idea of the architectural folly. But, this is no mere novelty from Stowe, or Parc Monceau, or Versailles. This project stands at the center of a family's life, where they conduct musical recitals together and retreat to be alone. "Beautifully detailed," noted one juror, "and the otherwise slippery idea of tranquility came through nicely in the end."

David Jameson, FAIA, Principal
Christopher Cabacar, Project Architect
Photography: Paul Warchol

Award of Merit

VOA Associates

Volkswagen Headquarters Stairway

Herndon, Virginia

Completed 2008

Derived from Volkswagen's iconic logo, the central lobby stairs at VW's North American headquarters is a piece of sculpture in its own right. "It uses the corporate identity in a way that one cannot necessarily imagine at first," said one juror, "but, what they were then able to do with that reinterpretation was to create a compelling environment that connects a series of spaces." Praising the engineering and detailing of the stairs, another juror concluded, "I think the main thing that we are really responding to here is the strong sense of what this inventive space has become beyond a mere utility."

John G. Jessen, AIA, Managing Principal

Contractor: Rand Construction Corporation

Photography: Nick Merrick



Objects

Award of Merit

Robert M. Gurney, FAIA, Architect

Watergate Apartment Wall

Washington, D.C.

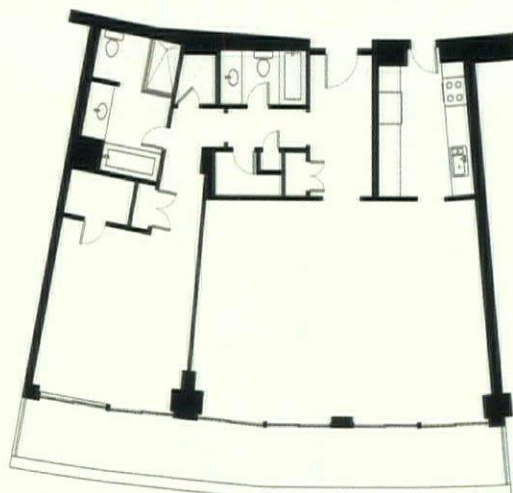
Completed 2009

Within the envelope of one of Washington's most iconic buildings, the design team gutted the entire unit right down to the concrete floor slab. In utilizing the low, horizontal prospect and barely eight-foot ceilings, the design team made the space feel as open and expansive as possible. The key, for the jury, is its unique dividing wall—shaped like a "V" in plan—that "activates the conversation between public and private spaces." So important was this singular gesture that the members of the jury voted to recognize the project in the Object Design category rather than its original Interiors Design category.

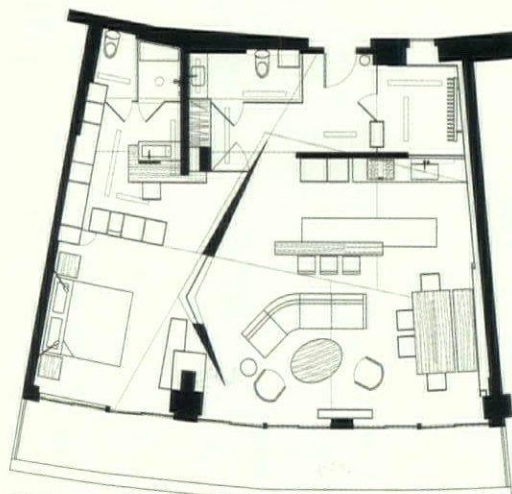
Robert M. Gurney, FAIA, Principal

Sarah Mailhot, Project Architect

Plans: Robert M. Gurney, FAIA, Architect



before



after



Interiors

Award of Honor
Cannon Design
Richmond Olympic Oval
Richmond, British Columbia, Canada
Completed 2008



Olympic architecture defines its own field of design and allows cities to make a global statement. Seven miles south of Vancouver, Richmond has staked its claim with "one of the most beautiful projects, inside and out," according to one juror. A jury favorite, the building's use of site-harvested wood, low-VOC solvents, and non-PVC tiles helped qualify the building for LEED Silver. "It's compelling for many reasons, chiefly the minimal use of materials and color to offset the structure," noted another juror. Regardless, it will surely give Russia a run for its architectural money in 2014.

W. Kenneth Wiseman, AIA, Principal
Contractor: Dominion Construction Company, Inc.
Photography: Derek Lepper

Award of Merit

Robert M. Gurney, FAIA, Architect
Suite 4511
Washington, D.C.
Completed 2007

This project was about tectonics and finding strategies to unify parts of the program. Marble, stainless steel, and white oak draw together the closet, vanity and sink, lavatory, shower, and tub. "Functionally and spatially, this is a successful space," applauded one juror. The use of natural light along one edge was a particularly sensitive detail, which creates a vital link to the outside. Ultimately, the jury felt that this space is defined by the design team's ability to create a total environment, in which all of the parts worked well together.

Robert M. Gurney, FAIA, Principal
Claire L. Andreas, Project Architect
Photography: Maxwell MacKenzie



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Award of Merit

Richard Williams Architects
Restoration of the Luis Marden House
McLean, Virginia
Completed 2006

Few houses demonstrate ideas of prospect and refuge within the landscape better than work that came out of Frank Lloyd Wright's office. As a typical Usonian (completed mere weeks after Wright's death in 1959), the house is about a certain economy of means and materials. As part of its complete restoration, the design team approached the furniture, built-ins and upholstery, carpets, fixtures, and fittings with respect and, the jury felt, a sense of ownership. "To knock-off a bunch of Wright pieces from the period certainly was an option but, instead, they asked 'what would the original owners have done?'"

Richard Williams, AIA, Principal
Contractor: Adams General Contractors, Inc.
Photography: Nikolas Koenig



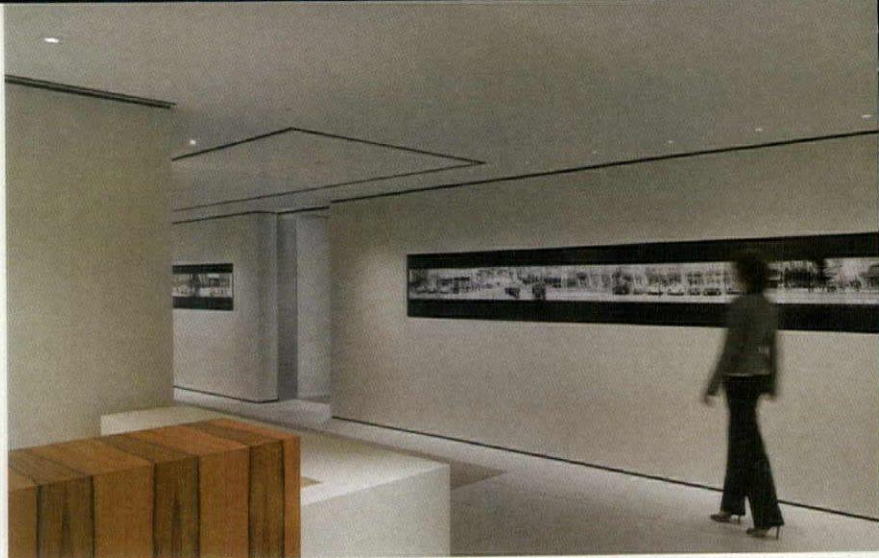
inform AWARDS

For the complete winning project submissions, please visit readinform.com

Award of Merit

Gensler (Washington, D.C.)
Cassidy & Pinkard Colliers
Washington, D.C.
Completed 2008

For the jury, this project demonstrated how materials can define spatiality. "Polished, refined, and incredibly well done," noted one juror, "I could certainly work here." The jury was universally impressed with how something as banal as a window or door casement was approached with great care. "Here, somebody clearly said, 'we're going to really frame this moment and make something special.'" Ultimately, the design team transformed 27,000 square-feet of office space to make each view special—even, as the project brief notes, views that did not include a window to the outside.



Mariela Buendia-Corrochano, Hansoo Kim, Steve Martin, Raria Rucks, Carey Ryder, Robert Sollinger, Andrea Cleveland, and Shareya Mehan, project team
Contractor: Rand Construction
Photographer: Benny Chan

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Interiors

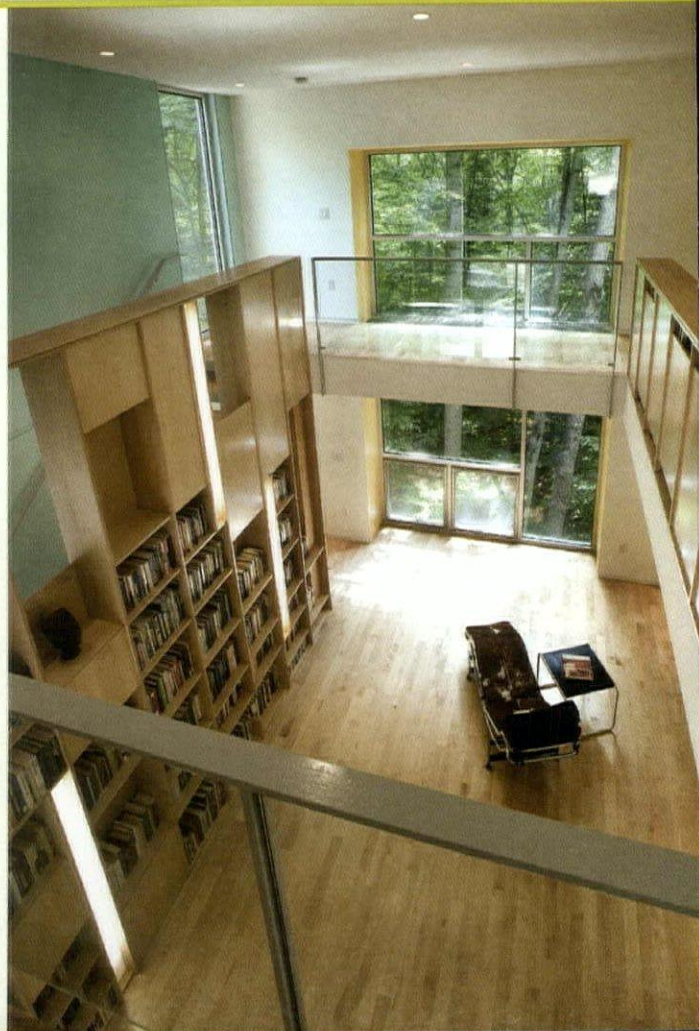
AWARDS

Award of Merit

KUBE Architecture, PC
Forest House
Great Falls, Virginia
Completed 2008

For this home renovation and addition, the design team chose a tower form to draw together old and new. As the land drops away along a steep hillside, the tower rises up to capture, among other things, a double-height library. The book shelves, which double as the adjacent stairway's wall, integrate the anticipation of ascension with that of scanning dozens of displayed books. "This is a really strong feature in the project," noted one juror. "Imagine catching glimpses of that space at eye level, all of a sudden, while you're climbing those stairs."

Janet Bloomberg, AIA, Principal
Contractor: M.T. Puskar Construction
Photography: Paul Burk





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Award of Honor

David Jameson, Architect
Matryoshka House
Bethesda, Maryland
Completed 2008

"The interior draws from the exterior, but this house seems to be conceived from the inside," observed one juror. The conceptual center of the project also happens to be the literal center: a meditation chamber suspended over the everyday activities of the house. "This house really engages us from the core," noted another juror, "and its spaces seem to radiate out from that point." Whether the volumes radiate out or are "nested" within, as the project brief describes, there is a definite energy to the house that all members of the jury felt—if only remotely through images.

David Jameson, FAIA, Principal
Matthew Jarvis, Project Architect
Photography: Paul Warchol





Award of Merit

Bonstra | Haresign Architects, LLP
Hello Cupcake
Washington, D.C.
Completed 2008

Texture, color, and olfactory temptation drove the creation of Hello Cupcake, which is more than your average confectioner. Taking the cupcake as a starting point, the design team drew out the elements of its character in the icing swirls for the gypsum counter face and toppings as backlit totems. Pointing out the minimal jewel cases in the front window (each displaying exactly one cupcake) and the way one is drawn into the space, the jury admired the design team's attention to the street. Noted one juror, "no matter what I'm looking at, I think, 'mmm.'"

William J. Bonstra, AIA, Design Principal
David Drobnis, AIA, Project Architect
Brian Forehand, Interior Designer
Photography: Maxwell MacKenzie

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inform AWARDS

Award of Merit

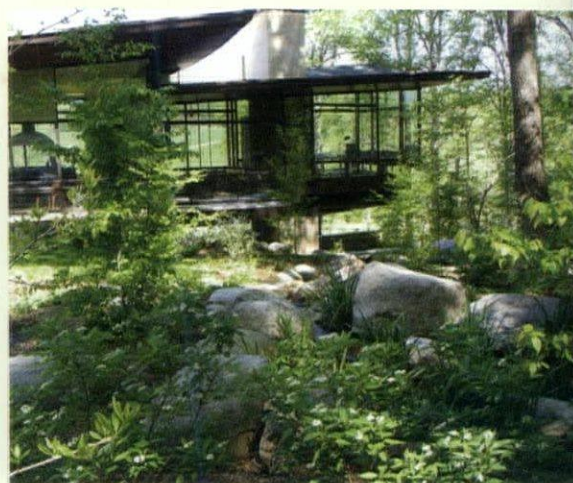
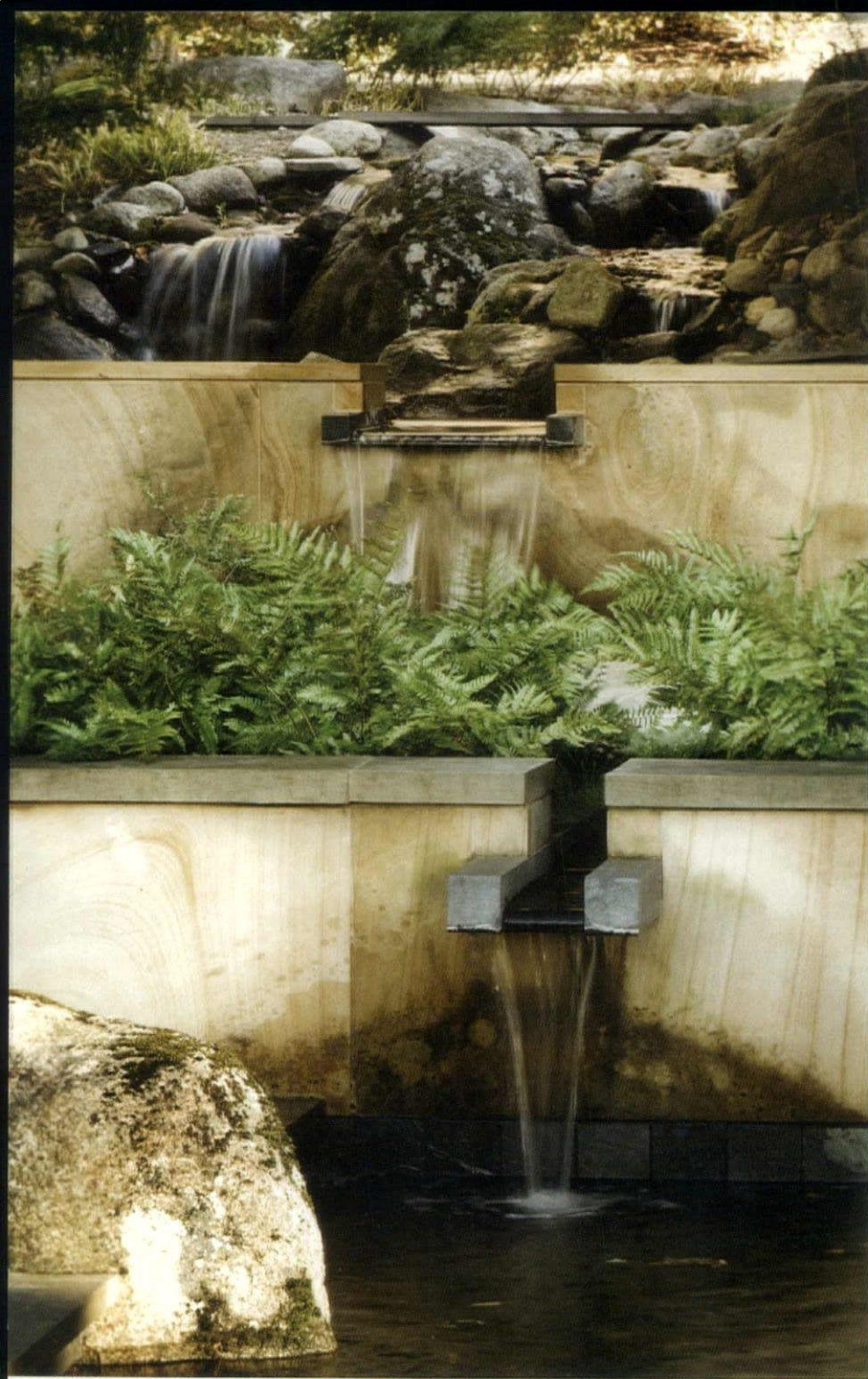
Gensler (Baltimore)
Gensler Office
Baltimore, Maryland
Completed 2009

Bringing people together, creating local identity within a multi-national firm, and showcasing innovative design strategies—three clear, if complex, goals that Gensler's Baltimore team set out to accomplish. Taking full advantage of the site to bring light into the middle of the space, the jury felt that the design team both expanded the studio's spaciousness while unifying the space. Green accents further connect elements of the interior space and the firm's plaza-side benches and bike racks. The subtle use of color, recycled materials, and energy-efficient systems captured the jury's attention as a sophisticated and enviable office environment.



James S. Camp, AIA, Managing Director
Contractor: Wilhelm Commercial Builders
Photography: Michael Mora

Landscape

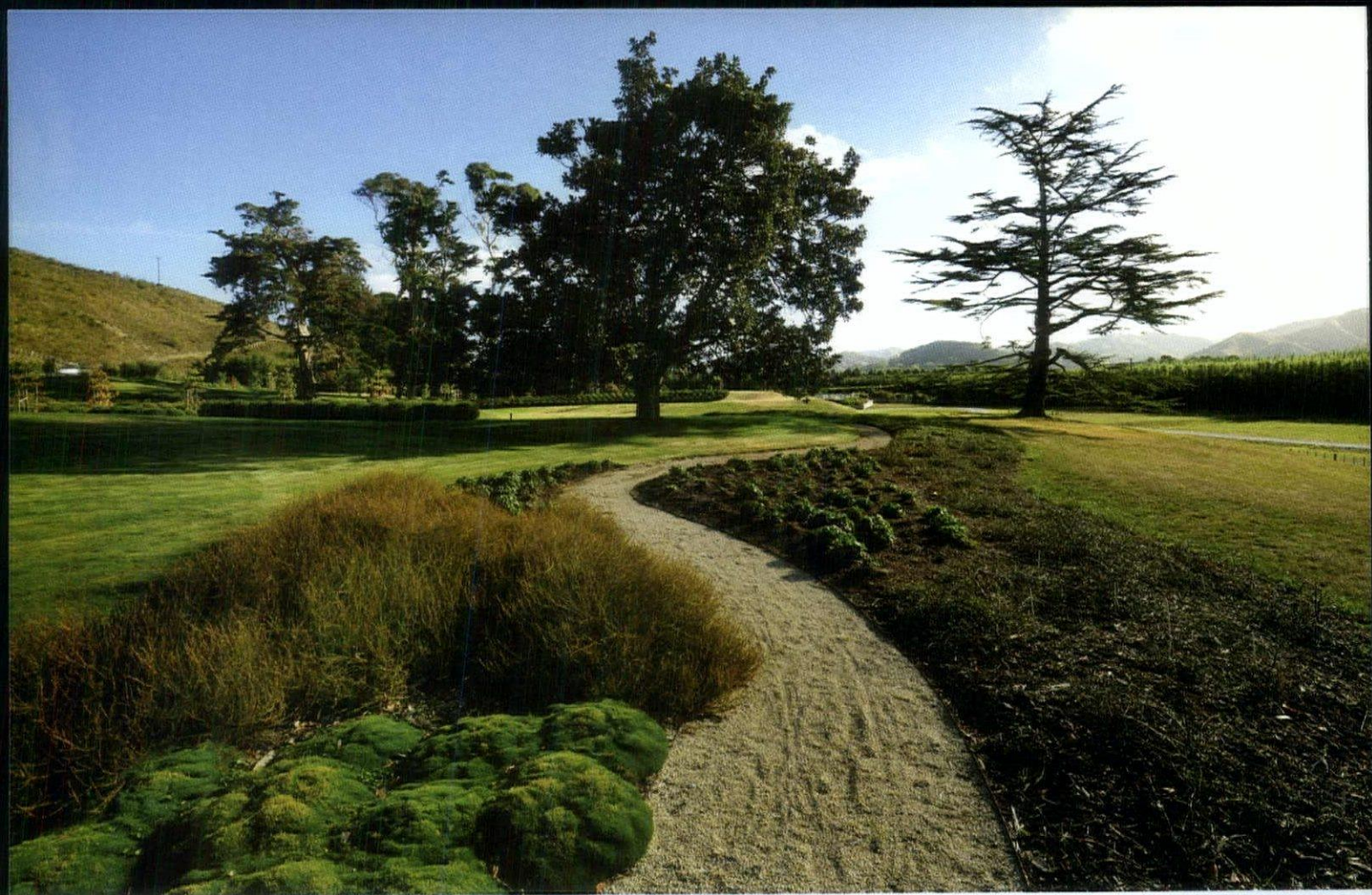


Award of Honor

Nelson Byrd Woltz Landscape Architects
Western Albemarle Garden
Albemarle County, Virginia
Completed 2005

Nelson Byrd Woltz's achievement in this project, noted the jury, was the sense of continuity within the landscape. "The way in which the landscape flows through the house and ties the two sides of this project together creates a system," observed one juror. From an upper pasture clearing to a second-growth, deciduous forest, the existing house is perched between two worlds. Mediation, siting, and conveyance defined the conceptual core of the project. As the jury pointed out, the task of organizing a landscape is made harder with the decision to foster existing connections rather than invent them. The design team certainly rose to the occasion.

Warren T. Byrd, Jr., FASLA, Principal-in-Charge
Christina Michas and J. Hunter McCardle,
Project Managers
Maria Tucker, Staff Designer
Photography: Darren Higgins



Award of Honor

Nelson Byrd Woltz Landscape Architects
Orongo Station Homestead Gardens
Muriwai, New Zealand
Completed 2009

Small, intimate moments contrast with the larger landforms and sculpted lawns at this 130 year old property. This project is not about difference, but unification as a series of "garden rooms" unfold, one after the other, to register New Zealand's rich ecology. Colonial interventions, like the English perennial garden, are mere feet from the native bush species restoration that encircles a quarter of the site. Threaded throughout are paths that take the visitor from Cook's scurvy grass, past a series of shelter belts, and into some of the earthworks, themselves. The strength of this project, the jury felt, is the diversity of the landscape and the unity and clarity of the concept.



Thomas L. Woltz, Principal-in-Charge
Breck A. Gastinger, Senior Project Manager
Photography: Nelson Byrd Woltz Landscape Architects

Award of Merit

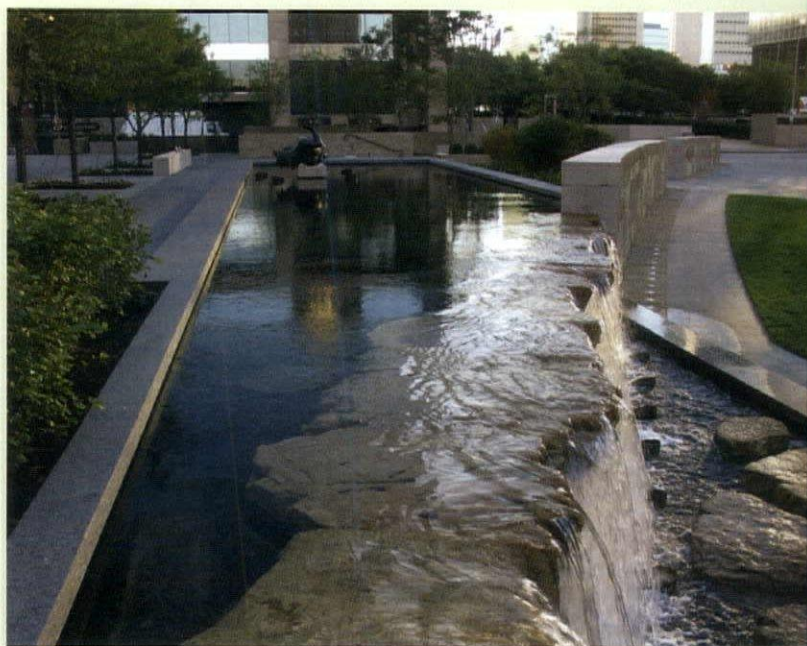
Nelson Byrd Woltz Landscape Architects
Citygarden
St. Louis, Missouri
Completed 2009

"What is so positive about this project," said one juror, "is that it brings people downtown into a collection of different kinds of spaces." The guiding principle here is accessibility. Intimate areas for conversation, broad swaths of space for meandering, and a series of connective devices cultivate any number of programmed and un-programmed uses. A range of sculptures and vegetation define its tripartite plan: the precincts mimic our southeasterly journey to the Mississippi River from bluff to flood plain to river terrace. "Activating city centers is hard," said another juror, "but this is a great start."

Warren T. Byrd, Jr., FASLA, Principal-in-Charge

Sara C. Myhre, Mary W. Wolf, and Breck A. Gastinger, Senior Project Managers

Photography: Steve Hall © Hedrich Blessing



inform AWARDS

Landscape

Award of Merit

Nelson Byrd Woltz Landscape Architects
New Landscape for the University of Virginia School of Architecture
Charlottesville, Virginia
Completed 2008

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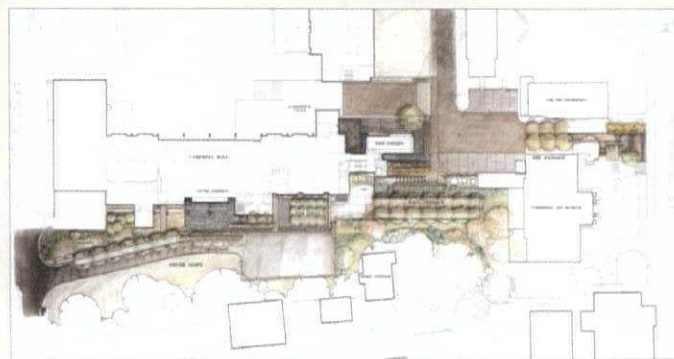
The jury admired this project's responsiveness to seasonal shifts and the design firm's attention to texture and variety. Four distinct zones work with the site and newly enlarged building to create terraces, workspaces, and a bio-retention basin. The new landscape draws on Piedmont region plants, walls, pavings, and paths that, according to the project brief, "evoke regional geologies." As presented, the project had two obvious strengths for the jury: its careful modulation of topography and context and its potential as an instructional tool.

Warren T. Byrd, Jr., FASLA, Principal-in-Charge

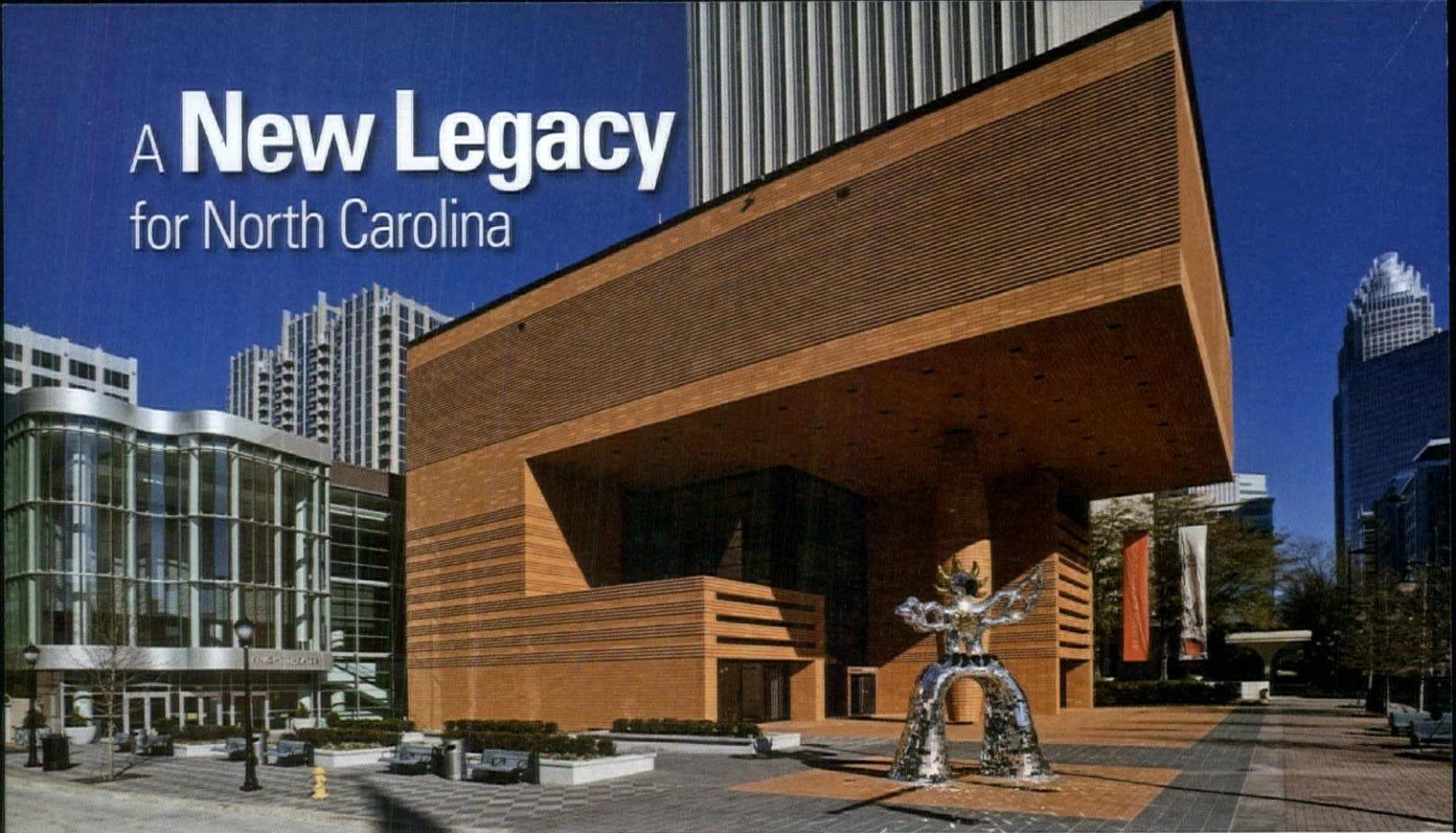
Todd Shallenberger, ASLA, Senior Project Manager

Serena Nelson, Staff Designer

Photography: Scott Smith



A New Legacy for North Carolina



Three recent museums mark what many believe is the beginning of an era in the fastest growing state east of the Mississippi River.

By J. Michael Welton

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In North Carolina, 2010 may be remembered as the year the cultural sound barrier was shattered with a collective boom.

In Charlotte and Raleigh, the Tar Heel State is moving forward with a series of status-changing advances that lay down a new legacy for art and architecture.

These are no small or inexpensive endeavors. In downtown Charlotte, the \$1 billion Wells Fargo Cultural Campus, with its theater, museums and 48-story retail/commercial tower, is nearing completion. On the outskirts of Raleigh, a \$100 million publicly funded museum, dedicated to illuminating a world-class art collection, has taken shape while working hard to disappear into its 164-acre landscape.

The state, once considered a cultural backwater by some, now stands at the forefront of design with bold works by respected architects—one by Switzerland's **Mario Botta**, another by Durham's **Freelon Group** and a third by New York's **Thomas Phifer and Partners**.

"North Carolina has reached a tipping point," said Dan Gottlieb, director of planning and design at the North Carolina Museum of Art (NCMA). "It's an attractive place to live and it has a fairly progres-



sive social outlook as a leader of the New South."

John Boyer, president and CEO at the \$21 million Bechtler Museum on Charlotte's cultural campus, said the complex evolved from a decades-old, ongoing strategic plan. "While it's fair to say that the Wells Fargo Cultural Center is a significant step in Charlotte's rise as a cultural community, it's also just another step," he said.

His new museum's 1,400 works of contemporary art are the fruits of one family's friendship with leading artists of the 20th century. For 70 years, the Bechtlers collected pieces by Picasso, Giacometti, Miró, Calder, Warhol and artists from *l'École de Paris*.

Their collection of 60 works by the Swiss master Le Corbusier alone is breathtaking. It includes prints, a tapestry, and

The Bechtler Museum of Modern Art (opposite, above and below) overlooks South Tryon Street in Charlotte. Among the works in the museum's permanent collection are two original LC1 chairs by the Swiss-born architect Le Corbusier.

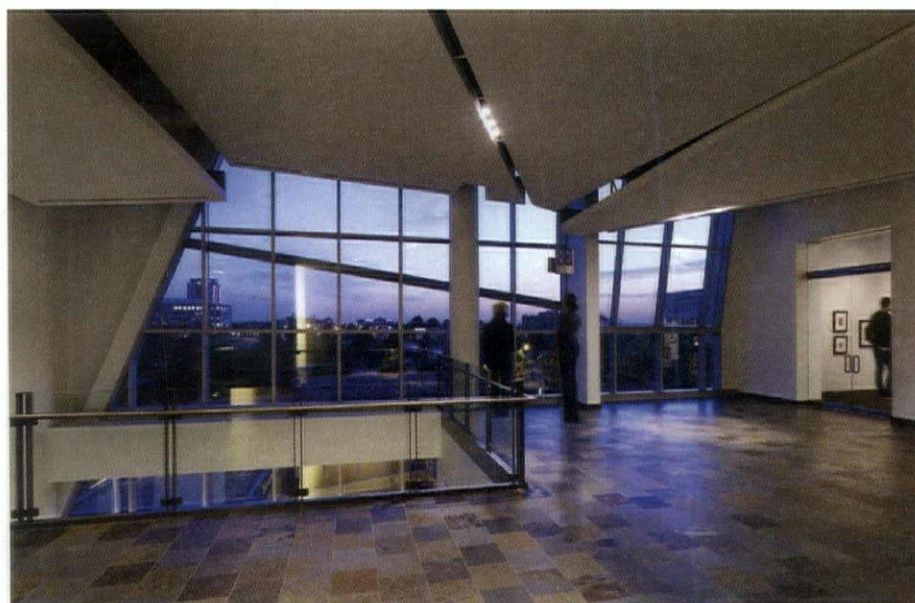


a pair of "LC1" chairs from 1929, with chromed tubular steel, leather straps and pony skin backs. There's also one of the painting he created while working on the Villa Savoy between 1928 and 1931.

The family originally intended to place their Botta-designed museum on a site overlooking the Catawba River outside Charlotte. When civic leaders heard of it, they dispatched emissaries bearing a proposal for a location on the four-acre downtown cultural campus. Andreas Bechtler rethought his plans, then committed with a proviso stipulating Botta as architect.

The result is a four-story cantilevered building, clad in monochromatic terra cotta, overlooking South Tryon Street. Its interior is a crisp palette of white walls, black granite and reinforced concrete floors, with maple trim. At its forefront is a four-story atrium opening up to vistas of Charlotte's skyline, its main galleries on the top floor.

Across Tryon, The Freelon Group faced a complex set of challenges for the \$18.8 million Harvey B. Gantt Center for African-American Arts and Culture. At 60 by 400 feet, the site straddles a commercial towers below-grade entrance ramp for cars and trucks. "It's a very narrow, diffi-



cult, leftover site," Phil Freelon said.

No small amount of social zeitgeist accompanied it. The neighborhood where the center now stands was once part of a thriving black community called the Bronx. With its own hospitals, offices and churches, it was Charlotte's iteration of the Jim Crow-era "separate-but-equal" law. It was also home to an African-American public school known as "Jacob's Ladder,"

The challenge and opportunity of the Gantt Center project lay in its site: 400 feet by a mere 60 feet.



Which comes first? The architecture or the art? Thomas Phifer's museum for North Carolina is stridently about both, with the landscape playing the part of mediator.

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because the exterior stairs raised students up, a metaphor equating education with progress.

"Two things happened in the 60s—racial desegregation and urban renewal," Freelon said. "The entire community in this area was wiped out. There were no remnants."

His firm responded to history and site alike with a thoughtful iconography. They lifted the center's main lobby up above the entry ramp, using escalators and stairs for access. "People enter at the end of this very narrow building and go up by escalator, by Jacob's Ladder. That's the *parti*, the idea," Freelon said.

An exterior metal skin weaves a second strand of history. The team looked at African-American quilting patterns and West African textiles to arrive at the idea of a quilt. "The stitching together of these rain screens—that's the pattern of the exterior," Freelon said. "It's subtle, but there are two different colors of brown."

In Raleigh, architect Thomas Phifer spent five years contemplating a new home for the North Carolina Museum of Art's permanent collection. Already on his



drawing board: a public sculpture garden inspired by Olmsted's ideas about landscape and democracy, a brick and glass museum built by Edward Durell Stone in 1983, and a collection of art reaching back 5,000 years.

He placed the art at the center of his design. "This building pushes the collection together, and lets the gardens take over," he said. "Over time, the landscaping will come up and envelop the building."

A series of subtractive courtyards pierces his 127,000 square-foot, box-like form. In a gesture reminiscent of James Wines' groundbreaking 1970s designs, Phifer seeks to take the art outside—and allow an invasive nature almost inside. At the edge of one gallery jam-packed with 24 Rodin studies, a pair of doors swings open to a gravel-floored, bamboo-forested courtyard populated by six of the artist's larger-than-life sculptures.

To pursue what he calls a cathedral of light—where ambient daylight sanctifies a structure inside and out—Phifer sought inspiration from a trio of Texas museums: Renzo Piano's Nasher Sculpture Center in Dallas, his Menil Collection in Houston, and Louis Kahn's Kimbell Art Museum in Fort Worth.

"Louis Kahn made the advancement with the Kimbell to open up lighting from above," he said. "We've taken it a little further. We're the first with vertical windows, plus letting the gardens in."

An exterior skin of 50 percent glass permits a selective spectrum of light inside, through screens and curtains. With elliptical skylights in ceiling coffers and computer chips to control track lighting, a one-of-a-kind filtering system delivers light without shadows onto walls of art. Above the coffers hover fixed louvers on the roof, their spooned shapes aligned with the arc of the sun, quietly recalling the Kimbell's barrel vaults.

"It's harnessing natural light," Phifer said. "Light is joy—it's uplifting. It illuminates the art spaces, the café and the living room." But the architect has magnified its power here too, projecting a riotous explosion of color off his Benjamin Moore Super White walls.

"It's a Jetsons kind of building,"

Gottlieb said. "We're putting old masters in a silver spaceship."

Where floor-to-ceiling glass does not cover the exterior, anodized aluminum does. Other parts of the exterior are clad in quarter-inch thick, 5.5 foot by 24.5 foot panels of the metal, tiled one on top of another, then tilted two degrees back and six degrees off of polished stainless steel. The effect on the human eye is that of a building in transition. "The aluminum changes morning, day and night, just as the galleries do," Gottlieb said. "On a gray day, the building almost disappears."

One of the crowning achievements of Phifer's scheme is its respectful nod to Stone's original 184,000 square-foot building. He aligns new and old on a diagonal axis, placing a Henry Moore sculpture midway between the two, on a generous piazza. By limiting the new museum to one level, he's complemented the Stone building in scale and perspective—and made it look better than ever.

Some say that the nation's recent explosion of cultural centers is officially over—that there will be no more to come. Many in North Carolina, however, may disagree. In fact, these three designs in Charlotte and Raleigh could be harbingers of others to follow.

Stay tuned.

Project: Bechtler Museum of Modern Art

Architect: Mario Botta Architetto (Mario Botta, Hon. FAIA, Principal-in-Charge) with Wagner Murray Architects: (David Wagner, AIA, Principal-in-Charge)

Contractor: Rodgers Builders, Inc. (John Taylor)

Owner: Bechtler Museum of Modern Art

RESOURCES

GENERAL CONTRACTOR: Rodgers Builders, Inc. (see ad., p. 1); **STRUCTURAL ENGINEER:** King Guinn Associates, PA (see ad., p. 51); **SKYLIGHT COVERS:** Fisher Products (see ad., p. 4); **CERAMIC CLADDING/RAINSYSTEM:** Boston Valley Terra Cotta (see ad., p. 4); **LIGHTING CONSULTANT:** Hefferan Partnership, Inc.; **TILE & STONE FLOORING:** Lomax Tile & Marble, Inc.; **SITINGWORK:** Showalter Construction Company, Inc.

Project: Harvey B. Gantt Center for African-American Arts+Culture

Architect: The Freelon Group, Architects (Philip G. Freelon, FAIA, Principal-in-Charge; Kevin Turner, AIA, Cassandra L. Gooding, and Frank Jackson, Project Team Members)

Contractor: Batson-Cook Construction; H.J. Russell & Company; R.J. Leeper Construction, LLC

Owner: Afro-American Cultural Center

RESOURCES

ASSOCIATE ARCHITECT: Neighboring Concepts; **LANDSCAPE ARCHITECT:** Hughes Good O'Leary & Ryan; **STRUCTURAL ENGINEER:** TRC International, Ltd.; **CIVIL ENGINEER:** Geoscience Group, Inc.; **LIGHTING CONSULTANT:** Horton Lees Brogden Lighting Design, Inc.; **A/V CONSULTANT:** The Sextant Group; **PROGRAMMING CONSULTANT:** Kimberly Camp

Project: North Carolina Museum of Art

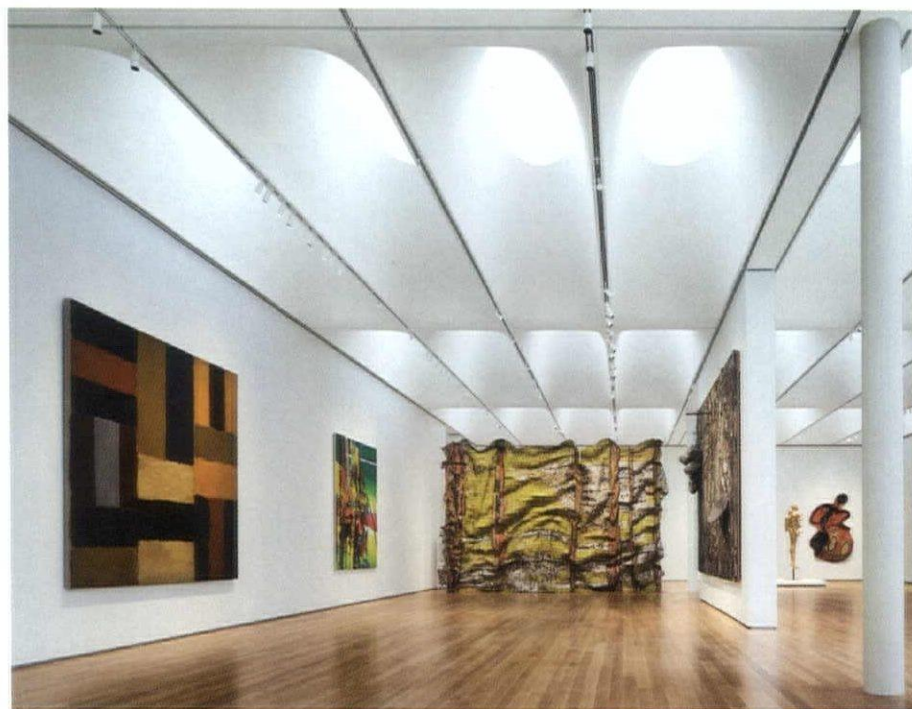
Architect: Thomas Phifer and Partners (Thomas Phifer, FAIA, Principal-in-Charge; Gabe Smith, AIA, Project Architect) with Pearce Brinkley Cease + Lee Architecture (Jeffrey Lee, FAIA, Principal-in-Charge)

Contractor: Balfour Beatty Construction (Bill Blank, President; Tony Stoneking, Project Manager)

Owner: North Carolina Department of Cultural Resources

RESOURCES

MECHANICAL, ELECTRICAL, & PLUMBING ENGINEERS: Altieri Sebor Wieber (see ad., p. 2); **GENERAL CONTRACTOR:** Balfour Beatty Construction (see ad., inside-front cover); **LANDSCAPE ARCHITECT:** Lappas & Havener, PA (see ad., p. 4); **ACOUSTICAL CONSULTANT:** Creative Acoustics, LLC (see ad., inside-back cover); **DAYLIGHTING:** ARUP; **STRUCTURAL ENGINEERS:** Lasater Hopkins Chang PC and Skidmore, Owings & Merrill, LLP.



Elliptical skylights in the ceiling coffers admit light (above) and define the North Carolina Museum of Art's silhouette (opposite, below).

About Corncribs and the Unpainted Aristocracy

Notes on contemporary architecture in North Carolina.

By Frank Harmon, *FATA*

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The corn crib's iconic form defines an important element of North Carolina's unique vernacular building tradition.

It is possible to discuss the current condition of architecture in North Carolina by referring to a geologic event that happened between 150 and 200 million years ago. A great geologic uplift, known as the Cape Fear Arch, pushed what is now North Carolina upwards several hundred feet. The arch also raised the sea floor, which had once been joined with South America, and the waves produced by this change created the Outer Banks, a chain of barrier islands that are farther offshore than in any other part of the Atlantic Seaboard. As a result, North Carolina has shallow rivers and only one major harbor at the mouth of the Cape Fear River, which is made treacherous by offshore shoals. Shifting river patterns caused by the Cape Fear Arch, which continues to rise, remove topsoil thus giving North Carolina poorer soils than in surrounding regions. The lack of rivers for transport, inaccessible harbors and poor soils meant that early settlements in North Carolina were modest. For much of its history, North Carolina was a land of small landowners, its population scattered across a vast landscape.

Though we have become the tenth largest state in the nation, our dispersed settlement pattern persists to this day. And that dispersal has created among North Carolinians a spirit of independence that is individualistic, self-sufficient, resourceful, and proud. If we have less wealth, we have fewer pretenses. A long history of dwelling apart can also engender a people who are watchful of their neighbors, self-righteous, and at times dour. I believe that all these qualities can be found in the architecture of North Carolina, not only in the past but also in the present.

Today an urban crescent nearly 200 miles long straddles the Cape Fear Arch along Interstate 85, from Charlotte to Raleigh, an urban banana-like farm where, as every proud Carolinian will tell you, there is chardonnay on every table, NPR in every car, and enough digital progress to make, if not a Silicon Valley, a Silicon Piedmont. Parallel to this strip, which is about eight miles wide, there lies an older North Carolina, a quieter place where thousands of small frame houses, vegetable gardens and barns rest in the countryside. In these places it is possible to see an architecture of plain living made by hard-working people not opposed to wealth but not happy with opulence either. I believe there is a rare beauty here, portrayed in the paintings of Sarah Blakeslee, Francis Speight, Maud Gatewood, and Gregory Ivy and in the photographs of Bayard Wooten.

The diversity of plant and animal life in North Carolina is another legacy of the Cape Fear Arch. Six fully distinct ecological zones span the state, from the sub-tropics of the coast to the proto-Canadian climate of the highest mountains east of the Mississippi. Today our architecture trends towards sameness across this tapestry of plants and climate, but it was not always so. To a degree that seems remarkable now, the early settlement pattern of North Carolina tells a human story of ordinary buildings close to the land, as varied as the mountain tops and coastal plains on which they stand.

The first buildings in North Carolina were sustainable to their roots: built of local materials, embedded in the landscape, oriented towards the sun and breeze. They were made by Native Americans, not Europeans, in the eastern part of our state. In 1585 English explorer and artist John White documented them in drawings that depict a native people at rest in nature. For over three hundred years this pattern of local adaptation would persist across the state.

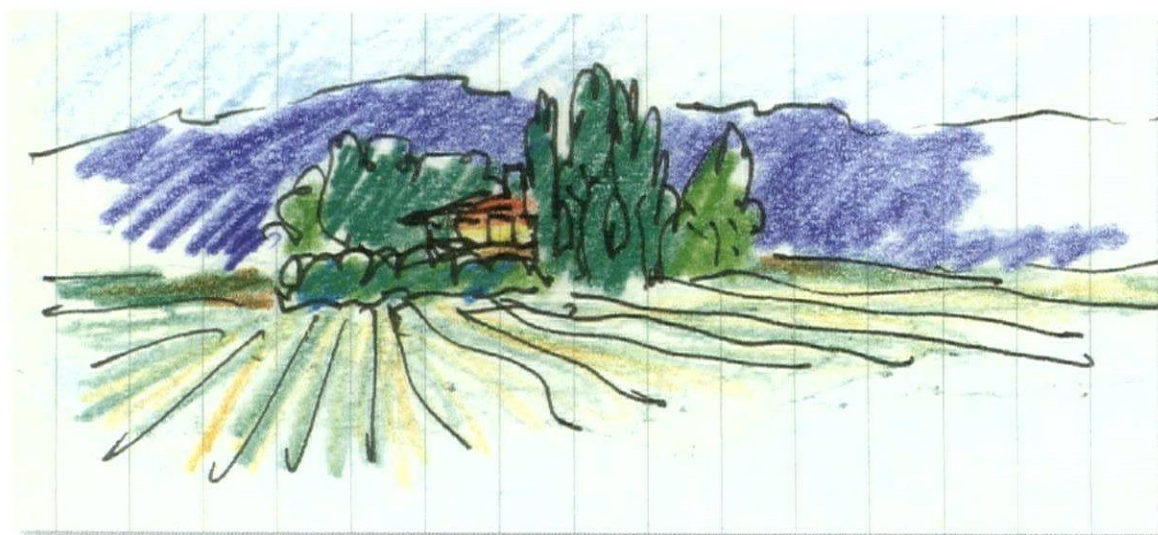
In the mountains, for example, farmers built their houses on wind-sheltered slopes facing south, next to a spring or a creek. They planted pole beans and morning glories to shade their porches in summer. Their houses were raised on stone piers to level the slope and to allow hillside water to drain underneath. The crops and the animals they raised varied from mountain valley to river bottom, according to how steep the land was and how the sun came over the mountain ridge. Their barns varied from one valley to the next for the same reasons.

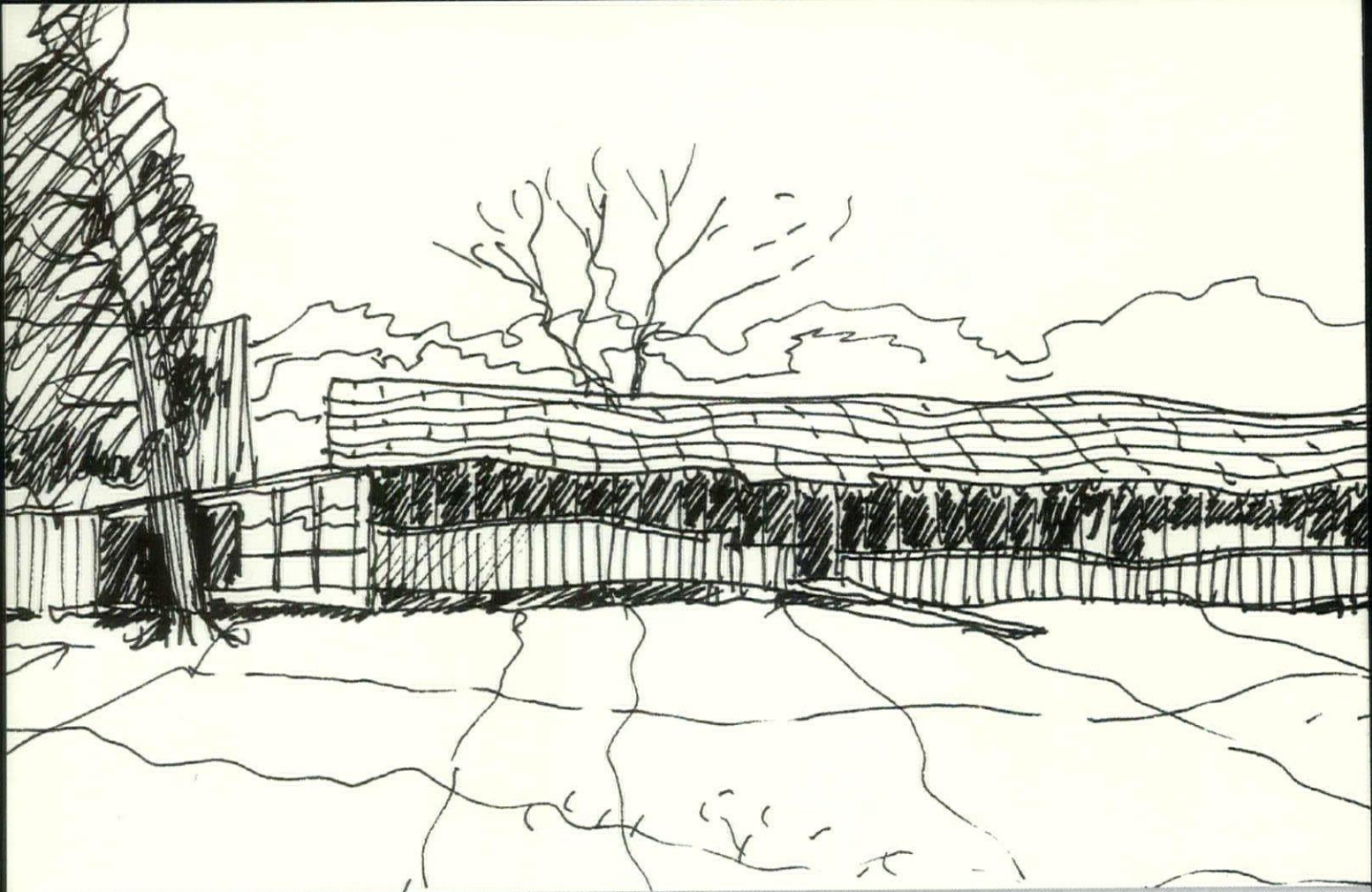
Strewn across the piedmont hills of North Carolina are flue-cured tobacco barns, built to dry what was, for over two hundred years, the state's dominant cash crop. Sixteen to twenty-four feet square and usually the same height, they were sized to fit racks of tobacco leaves hung inside to dry in heat that could reach 180 degrees. Capped with a low-pitched gable roof, these humble barns remind me of Greek temples. Legions of them populate the landscape, yet no two are the same because farmers modified each standard barn with sheds to suit the microclimate of his land. To know where to build a shed onto his tobacco barn, the farmer had to know where the sun rose and set and where the good winds came from, where the bad weather came from and when it came. He designed his house just as carefully because the lives of his children depended on his knowledge. The philosopher Wendell Berry has written that in such attention to place lays the hope of the world. Ordinary people who had no idea they were architects designed



and built these extraordinary barns and farmhouses across North Carolina. Their builders are anonymous, yet they embody the wisdom of successive generations.

An equally extraordinary group of rustic cottages at Nags Head on the Outer Banks were also built on instinct for place — not for farming, but for summers at the beach. The Nags Head cottages date from circa 1910 to 1940, and for nearly one hundred years have been the first things hurricanes struck coming in from the Atlantic. Though made of wood framing, their builders made them sturdy enough to resist danger, yet light enough to welcome sun and breeze, elevating each cottage on wooden stilts to avoid floods and provide views of the ocean. Porches on their east and south sides guaranteed a dry porch in any weather, but there were no porches on the north side where bad weather hits the coast. Clad





in juniper shingles that have weathered since they were built, the Nags Head cottages were referenced by former *News and Observer* editor Jonathan Daniels as the “unpainted aristocracy.” Today they seem as native to their place as the sand dunes.

Mountain houses, piedmont barns, and ocean cottages suggest that there is a fundamental, direct way of building that, left to themselves, most non-architect, non-designer makers will discover. I can see this design ethic in corncribs and textile mills, in peanut barns and in the way early settlers dovetailed logs to make a cabin. These structures are to architecture what words are to poetry. I see this ethic in the way a farmer stores his corn because a corncrib is simpler and quieter than most things we build today but no less valid because of its simplicity. Looking at plainspoken architecture allows us to get to the substance of good building.

I think that the same ethic is present in the minds of people who want buildings today, because it shows up in structures unencumbered by style, fashion, appearance commissions, or advertising. In countless DOT bridges, soybean elevators, and mechanics’ workshops across North Carolina, I sense the practical mindset of this state.

Good building was much in demand in North Carolina in the years following World War II, when the state struggled to emerge as a progressive leader of the New South. The director of the State Fairgrounds in Raleigh, Dr. J. S. Dorton, wanted to build a new livestock pavilion that would make “the NC State Fair the most modern plant in the world.” His architect was Matthew Nowicki, a brilliant young Polish architect who had arrived in North Carolina in 1948 to teach at the newly founded School of Design at North Carolina State College.

Extraordinarily talented yet foreign, Nowicki had an unassuming and practical attitude towards building and clients. He needed it because he proposed to fling two immense concrete arches into the sky, anchor them at an angle to the earth, and spin a three-inch-thick roof on steel cables between the arches, creating what was one of the most efficient roof spans ever made. Strange as it looked, Dorton Arena’s practical efficiency made sense to his tobacco-chewing, country boy clients the way a tobacco barn or a John Deere tractor would. When it was finished, the *News and Observer* declared that it was “a great architectural wonder that seems to lasso the sky.” It remains today the best-known North Carolina building outside the state.

At the same time that Dorton Arena was rising, the young architect George Matsumoto came to North Carolina from his native California to practice architecture and to teach at the School of Design. Matsumoto quickly established himself as one of the most gifted design talents of the post-war generation. Matsumoto’s early buildings were modest houses for small business owners and assistant professors. Working with landscape architect Gil Thurlow, Matsumoto sited his buildings to enhance the landscape, elegantly merging with the site. Often he used deciduous trees to shade the buildings in summer and to allow the sun to warm them in winter. Typically his houses were oriented to capture the prevailing summer breezes, and to shelter their occupants from winter wind.

Matsumoto’s understanding of the technique and craft of construction encompassed wood, steel, stone and brick. His Gregory Poole Equipment building in Raleigh (1956) was a logical and well-built construction that contrasted the delicacy of its steel and glass enclosure with the massive D8 caterpillars displayed inside.



Modern though his buildings were, Matsumoto was welcomed because his designs had the directness of a corner crib: they were perceived to be useful and practical.

In 1962, Harwell Hamilton Harris moved to Raleigh to practice and teach at the School of Design. Harris, like Matsumoto, was a native Californian, renowned for his residential architecture. Arguably his finest North Carolina building was St. Giles Presbyterian Church, began in 1967. Harris convinced the church building committee to build a family of low-slung, wood shingled buildings around a pine grove. "Did you ever hear of anyone having a revelation indoors?" he asked. The buildings have wide porches

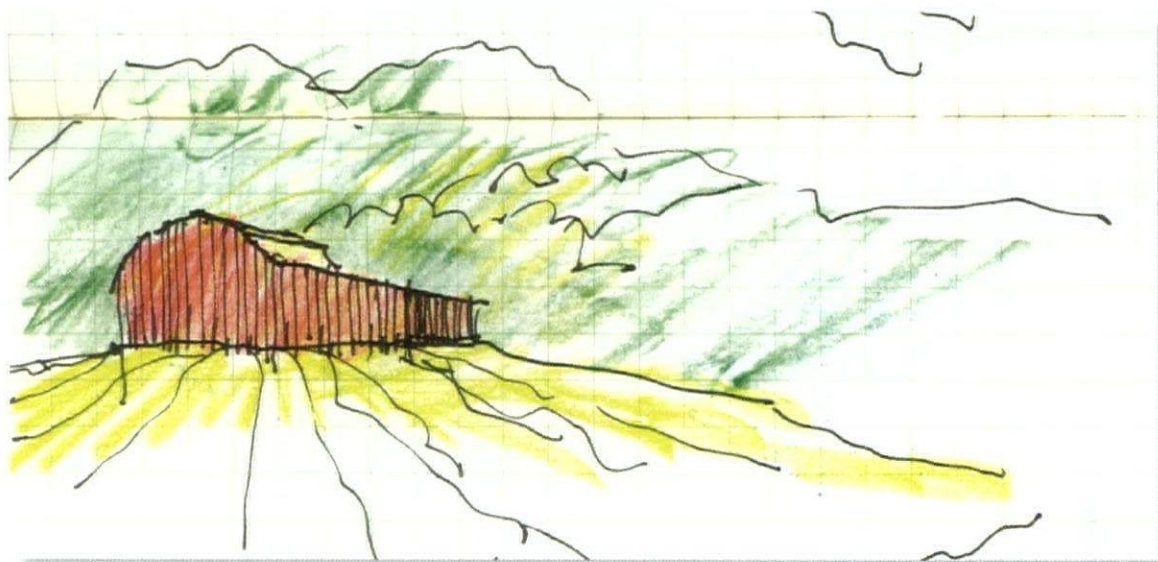
and deep eaves that foster outdoor rambles and contemplation. St. Giles is unmistakably modern, and it brought a whiff of California to a piney hillside of Carolina, but it is also in keeping with an older, native tradition of building close to the land.

Although all three 20th century architects were non-native, it is possible to discern a common thread that bound them to their clients: a belief in a practical kind of architecture, without pretense or opulence, that was as plain-spoken as it was confident. In 1952 Harris wrote that, "A region's most important resources are its free minds, its imagination, its stake in the future, its energy and, last of all, its climate, its topography and the particular kinds of sticks and stones it has to build with." His words could describe the cigar-smoking farmers who approved Dorton Arena, the small landowners who lived in houses designed by George Matsumoto, the Deacons of St. Giles Presbyterian Church, and the generations of anonymous barn-builders and cottage dwellers who preceded them.

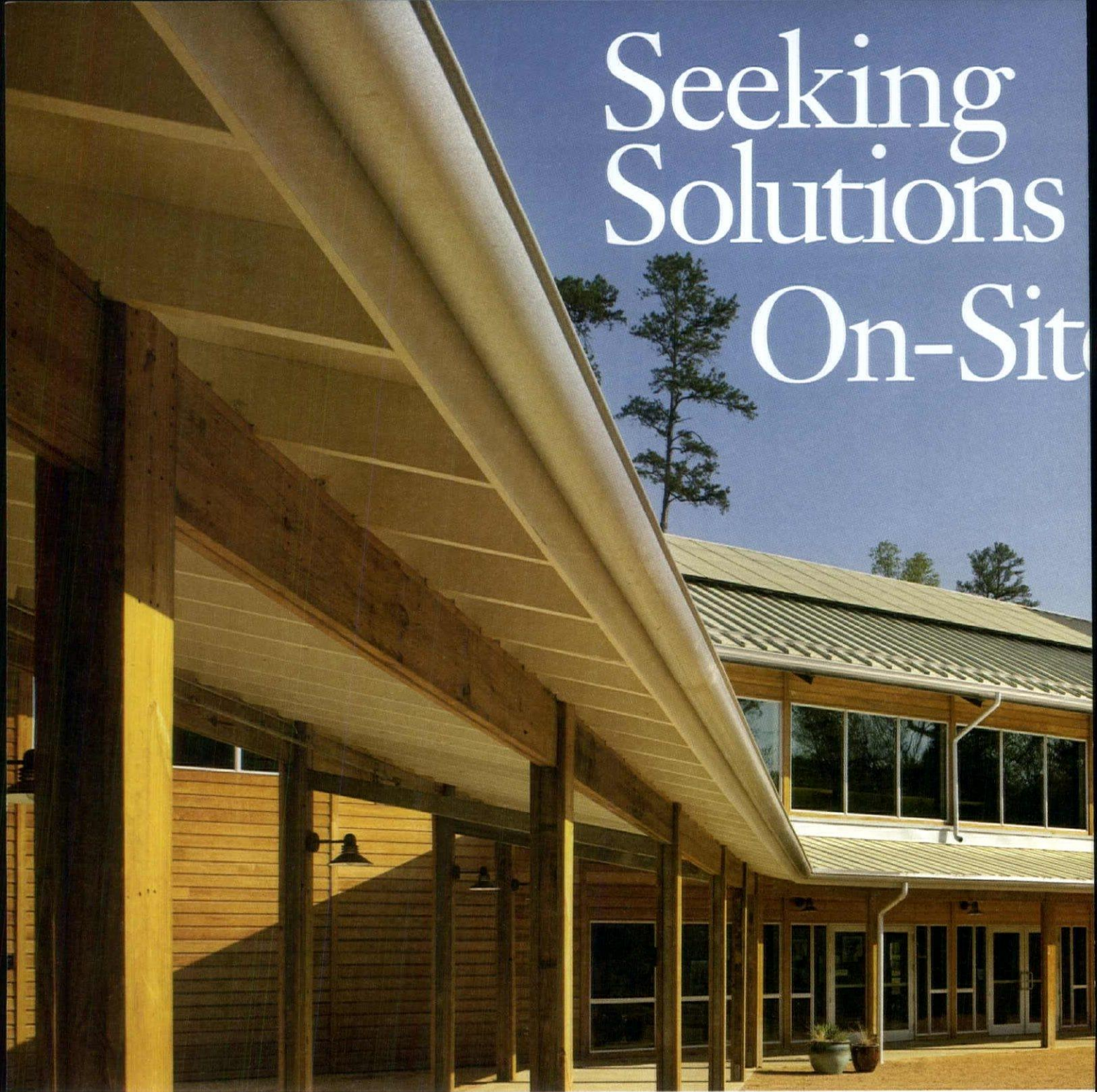
My reference to older buildings in North Carolina in no way means that we should go back to building such dwellings. Rather it illustrates how the accumulated wisdom of our past can enable us to build in the present. As the English Arts and Craft architect W. R. Lethaby said, "No art which is one man deep is worth much—it should be a thousand men deep. We cannot forget the knowledge of our historic origins, and we would not want to forget it, even if we could."

In the future, our society will be judged by how we build today. Arguably the most important issue facing architecture today is sustainability. What is the best way to build in equilibrium with this particular place? A balanced architecture rises up from the land it is built on, its hills, streams, weather and its people, their connections, ideas and stake in the future. Today we have the opportunity to return North Carolina to its former balance with nature. And as we do that, we must remember that we are not a land apart: the rock we live on was once part of South America, the wind that blows across our fields originated in the tropics, and the rain that washes over us comes largely from the Pacific Ocean and the Gulf of Mexico. The forces that shape our buildings are much older than building.

Mr. Harmon's title derives, in part, from Catherine Bishir's 1978 book entitled *Unpainted Aristocracy: The Beach Cottages of Old Nags Head*. —Ed.



Seeking Solutions On-Site



Every now and again, architects are asked to do something in almost perfect alignment with their talents, sensibilities, and convictions.

The commission for the North Carolina Botanical Garden's Education Center seemed to be an obvious fit with the office of Frank Harmon Architect in purpose and scope. If certified—the process can take up to a year—it will be the first LEED Platinum building in the state, designed by a firm that has long pursued environmentally sound solutions. “Aiming for LEED Platinum was a great advantage for the garden,” says Harmon. “It gave them a rational, quantifiable system for thinking about the building—these are scientists, after all—and for certifying the final result.”

Aspiration to LEED Platinum was also a great boost for

fundraising,” the architect noted, “since a building that is kind to the earth and open to the sky really fits the core of their mission. LEED gave them and us the tools.”

Part of the University of North Carolina at Chapel Hill, the education center was entirely funded by private donors, while still complying with the myriad of requirements typically attached to state construction projects. Over the course of 10 years, the budget grew from \$3.5 million in 2000 to \$8.9 million upon its completion this spring, as program and performance expectations grew. One third of this sum went to the extensive site work related to the mission of this building as the center of a botanical garden. “Our mission is to inspire understanding, appreciation, and conservation of plants in gardens and natural areas and to advance a sustainable relationship between people and

Frank Harmon Architect aspires to LEED Platinum with a new education center for the North Carolina Botanical Garden.

By Paul Tesar



Divided into three wings, the North Carolina Botanical Garden fulfills a tripartite mission: conservation, appreciation, and understanding. A breezeway (above) connects the central building (left) to offices and classrooms.

staff offices and classrooms (with indoor growing spaces) and adjoining outdoor learning gardens. The three volumes are connected by a generous system of shaded porches on three sides of a bowl-shaped terraced garden. Breezeways frame the actual center of the building, which seems to be content with providing the backdrop for the large outside space.

Located off-campus and apart from UNC's architectural and planning constraints, Harmon's unpretentious architectural language sought inspiration from the larger natural and cultural context of North Carolina. He did so by adopting many of the straightforward principles of rural, utilitarian buildings of the region: siting that takes advantage of solar orientation and minimizes earth movement, masses that appear thin with proportions reminiscent of barns and sheds, simple metal roofs that prevent unwanted solar gain, shady porches and breezeways, and no-nonsense details.

The project's strongest connection to the region is, perhaps, in the materials, themselves. The wood for the interior trim was salvaged from the site, Gates County debris from Hurricane Isabel became exterior white cedar siding, and even the structural steel used 75 percent recycled content.

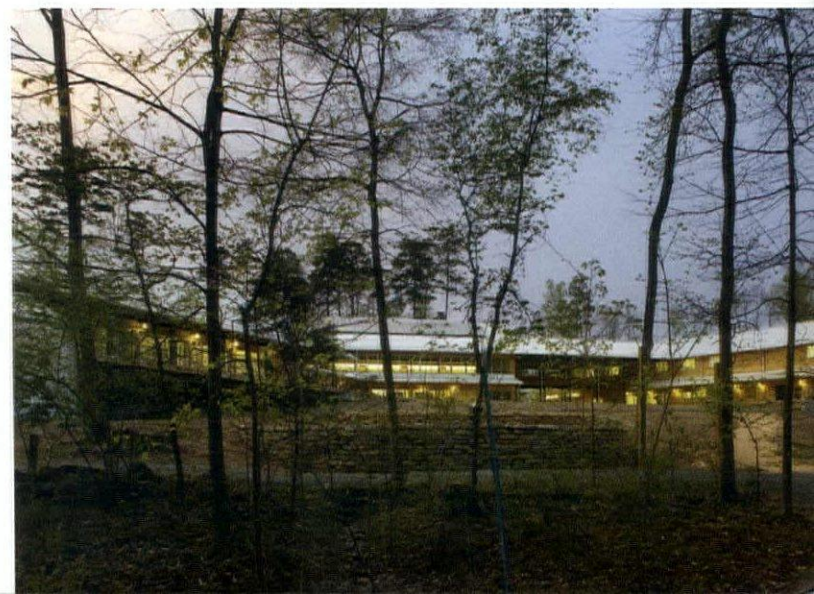
This strategy of employing a stringent economy of means, already developed and refined in several of Harmon's previous buildings, was, in part, a budgetary measure. Harmon's approach

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nature," reports Peter White, Director of the North Carolina Botanical Garden.

"It was, therefore, very easy for us to translate our mission to the ambition of incorporating environmental features into our building design and in setting the highest possible goal: a LEED Platinum rating," he says.

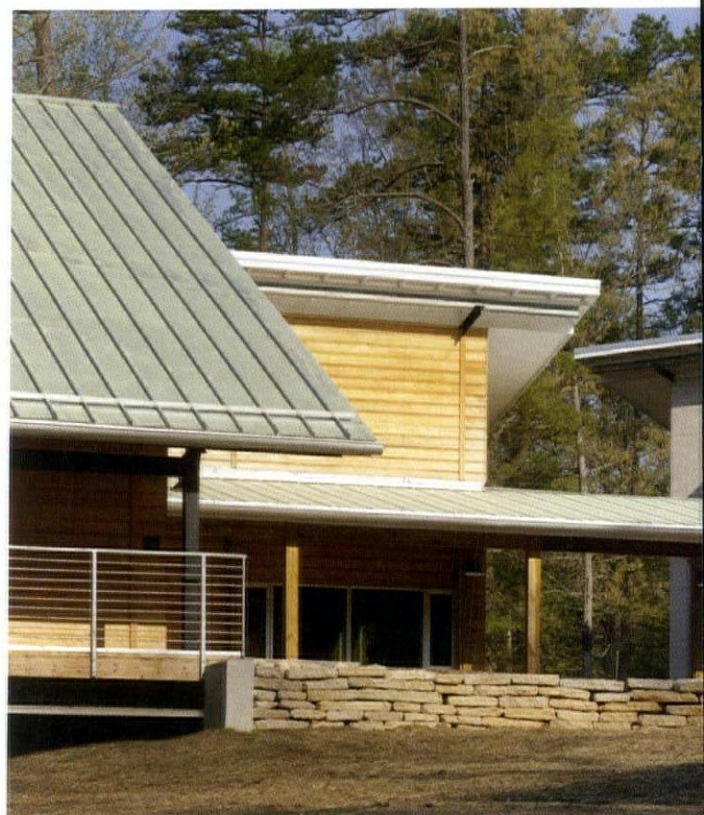
The building accommodates the 30,000 square-foot program in three separate, sensitively sited volumes. The center building, which serves as the entrance, accommodates an exhibit hall, gift shop, and reference room, as well as administrative offices on the upper floor. The western wing of the complex features an auditorium, a large multi-purpose space for workshops, special events, and group meetings, as well as a catering kitchen and space for special library collections. The eastern wing houses





also enforces the project's intention: to make many of its elements pull double duty. Eight connected cisterns (seven visible and one underground) provide 54,000 gallons of storage capacity. An enclosed geothermal heat exchange system and photovoltaic panels provide about 20 percent of the estimated electricity. A reclaimed water system provides water for toilets and a back-up irrigation system. A permeable parking lot conceals a storm water storage system for anything under two inches of rainfall and bio-retention areas to improve the water quality of runoff.

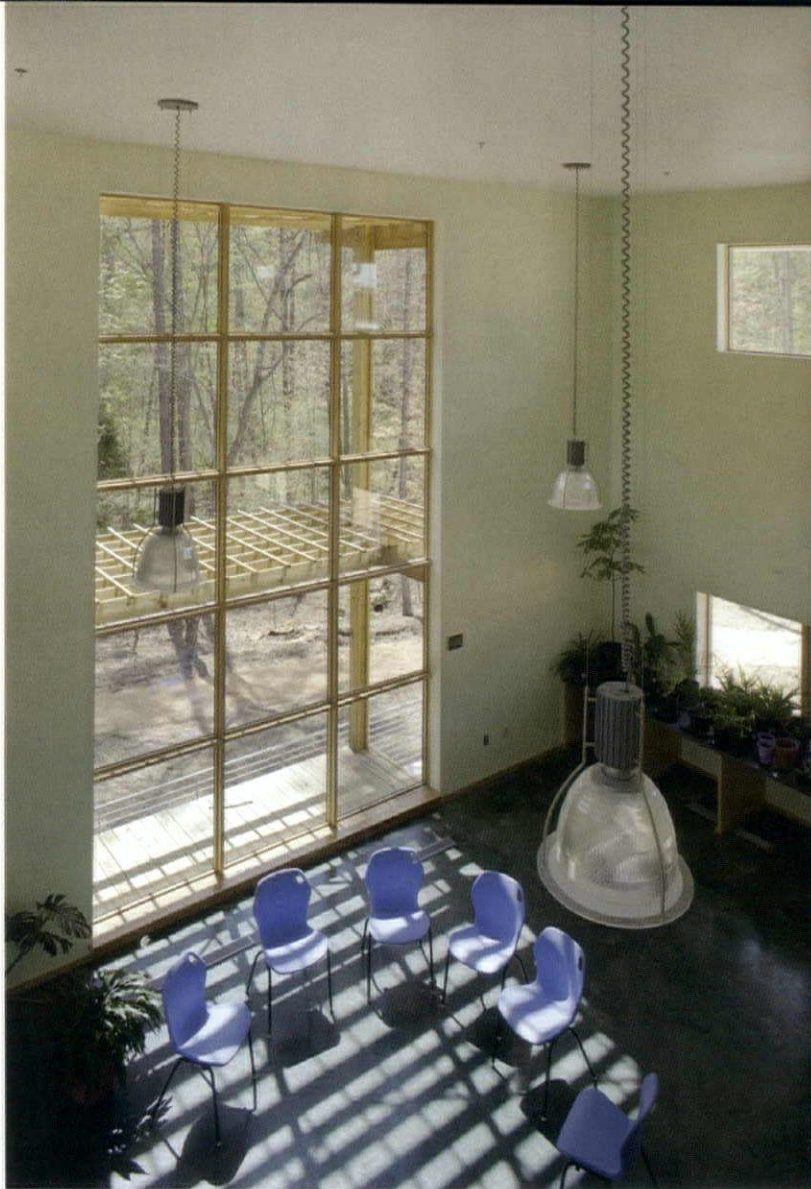
With "education" as one of the main missions of the project, it seems appropriate that many of the building's sustainable qualities are on display for visitors—not buried backstage. Architecture is quickly heading into a new era of what we might call eco-functionalism: sustainable forms and an economy of means that strengthen the profession's ties to environmental engineering. While the "delightful" aspects of architecture, in the Vitruvian sense, are too often reduced to visual aesthetics, one gains new energy from new architecture that is as sustainable as it is remarkable. As much as we may yearn for a congruence of truth and beauty, of ethics and aesthetics, we know from experience that they do not always coincide: there are ugly truths and there are beautiful lies. Harmon's building almost succeeds to convince us that beauty and duty could become one.





Photos: Richard Leo Johnson

By adopting many of the design principles of rural, utilitarian buildings in the region, Harmon took advantage of sustainability's low hanging fruit, so to speak: light, air, and efficient engineering.



Project: North Carolina Botanical Gardens

Architect: Frank Harmon Architect, PA (Frank Harmon, FAIA, Principal-in-Charge; Matthew Griffith, AIA, Project Architect)

Contractor: New Atlantic Contracting, Inc. (Dave Walters, President; Jeff Johnson, Project Superintendent)

Owner: University of North Carolina

RESOURCES

RAINWATER CISTERNS: Brae; **CIVIL ENGINEER:** CMS Engineering; **CONTROLS & INSTRUMENTATION:** Schneider Electric; **STRUCTURAL ENGINEER:** SGI Engineering; **LANDSCAPE ARCHITECT:** Swanson and Associates, PA; **WOOD SIDING:** Gates Custom Milling; **METAL ROOF & WALL PANEL SYSTEMS:** MBCI; **WINDOWS & DOORS:** Salem Millwork

Modern Performance

PBC+L's Kennedy-Campbell Theater for Barton College joins an eclectic cast of campus buildings.

By David Hill

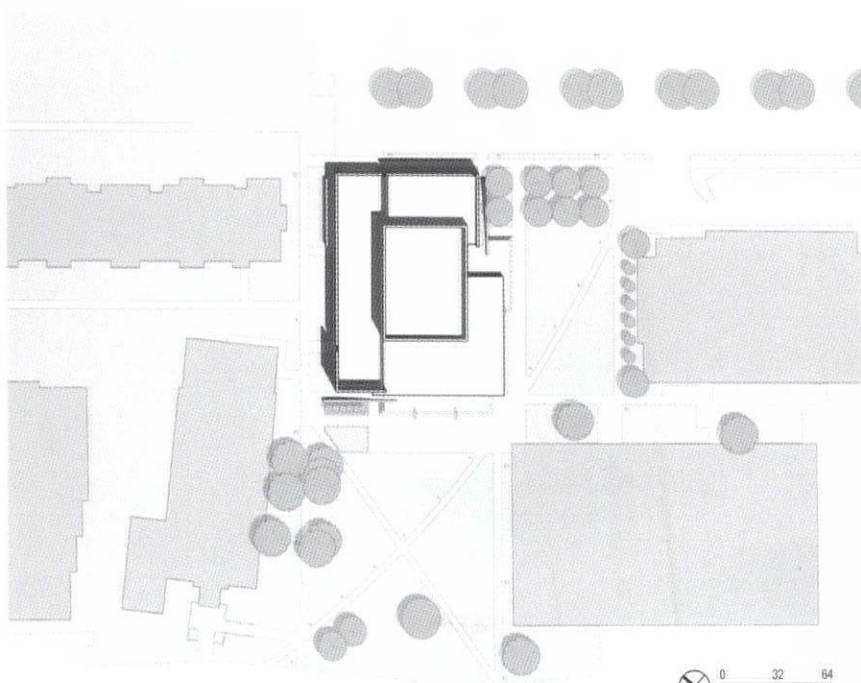
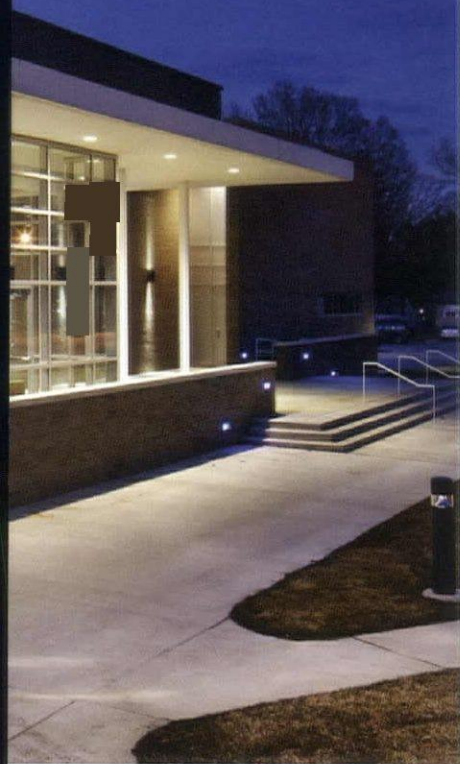


Barton College may be better known for its 2007 NCAA Division II National Basketball Championship than its theater arts program and, perhaps, Eastern North Carolina architecture is better known for its Colonial-style houses and rustic tobacco barns than its High Modern structures. With the new Lauren Kennedy and Alan Campbell Theater, the small liberal arts college in Wilson, North Carolina, has partnered with architects Pearce Brinkley Cease + Lee (PBC+L) to challenge these perceptions.

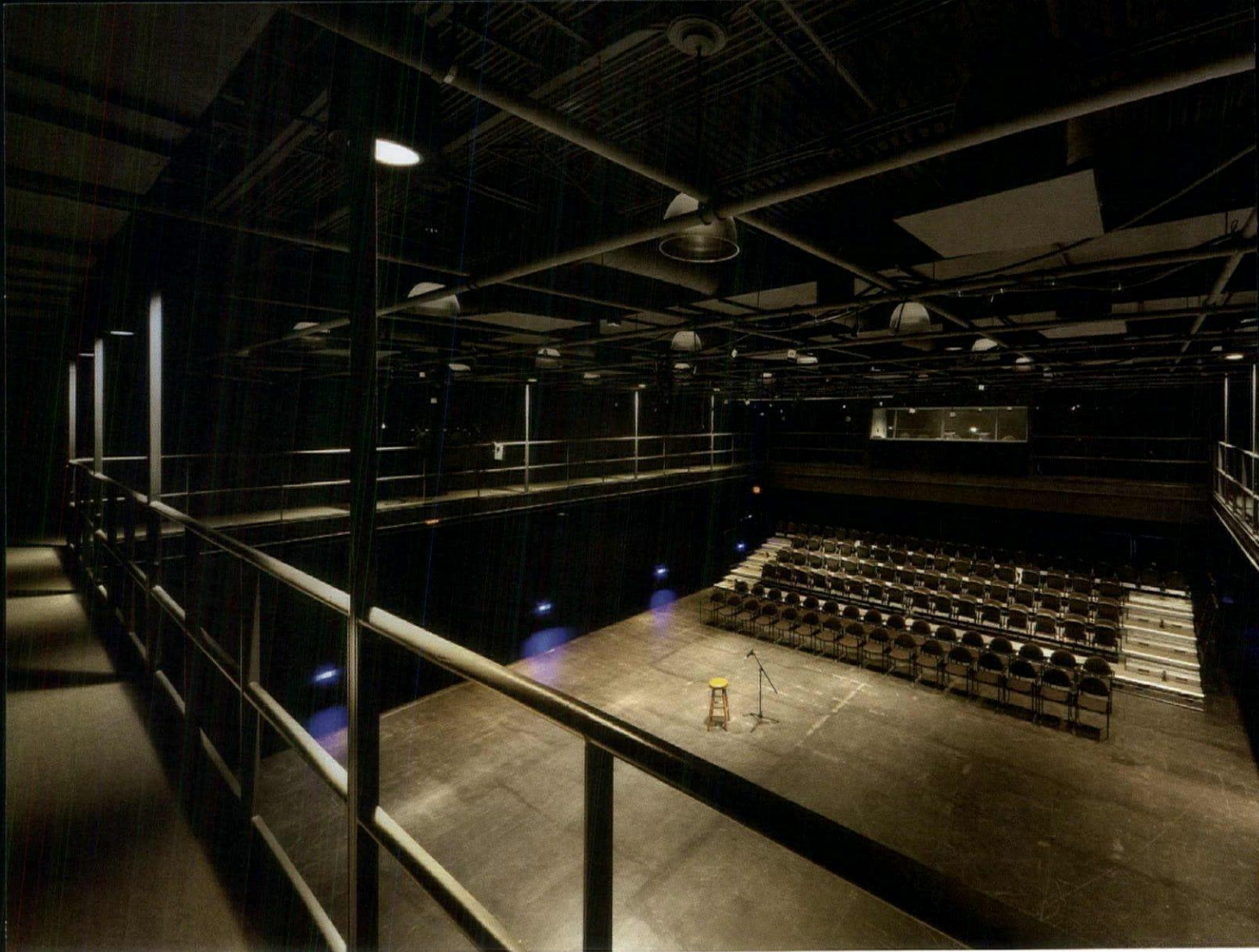
Barton College's 65-acre campus has a series of quaint

courtyards surrounded by an eclectic mix of buildings, ranging from a stately 1939 brick and slate chapel, to 1960s International Style classroom buildings, and more recent developer-driven student housing. PBC+L's work takes a friendly disposition toward the neighboring structures by complementing—while not mimicking—their architectural styles. The Kennedy-Campbell Theater does not attempt to be the star of the show with diva-like drama, but it exhibits a graceful and elegant stage presence that goes beyond a mere support role. The theater program, itself, has always been drawn to performing modern master-

High-Modern and low-slung—the Kennedy-Campbell Theater draws on the state's rich International Style architectural heritage.



Site Plan



works, including *Drift*, *Waiting for Godot*, and *No Exit*. Fittingly, PBC+L has built an impressive portfolio of campus projects that intertwine Modernist sensibilities with contextual sensitivity.

The theater's demeanor is, at once, introverted and extroverted and it achieves remarkable programmatic and spatial complexity on a modest budget. The brick-clad black box by definition is closed off from adjacent spaces so that stage sets, sound systems, and lighting rigs can create unique environments for a variety of shows. While the black box forms a simple, flexible performance and teaching venue, the glass-enclosed lobby offers a generous, light-filled counterpoint that is equally theatrical. The architects designed a series of shifting brick walls and terraces that "mask the black box" and extend into the courtyard, anchoring the building to the site. A sheltering roof plane floats overhead, which provides a visual connection and shade to the lobby and outdoor spaces.

PBC+L clearly understands that good campus buildings work collectively to create memorable campus spaces. Their theater is a singular building that creates two such spaces: one fronts the campus' iconic chapel, while the other works in concert with the Fine Arts and Music Buildings to create an arts quad where theater patrons, actors, and students mingle before and after shows. The architects and the client carefully considered the entire campus when planning the theater, and the resulting quality of the building and its attendant outdoor spaces

is a product of their mutual efforts.

Lead design architect Jeffrey Lee, FAIA, recalls that "one of the major challenges of this project was determining its exact site location, and in the end, the building is not where it was originally anticipated." After the design process was initiated, the possibility of creating two distinct campus spaces, ultimately, became evident. "The college administration seized the opportunity and was, in fact, willing to displace a significant parking lot in order to achieve the objective," reports Lee.

For years, the campus chapel—equipped with a proscenium stage—doubled as a theater for drama performances, but program director Adam Twiss recalls that the aging structure "was challenging to use" for some productions. He describes the new theater as a "remarkable, flexible space that has surpassed the expectations" of the college and the city of Wilson. Since its completion, the theater has become a popular venue not just for plays, but also for community dinners and meetings. This comes as no surprise to Twiss who says that the theater and glassed-in lobby provide a "beacon for a growing program" and a setting where people are "always astonished by the beauty and intimacy of the space."

At Barton College, PBC+L has added a sophisticated theater to their distinguished repertoire of performing arts venues and they have offered a fresh example of contemporary forms and compositional strategies that strike a pleasant balance be-

tween building and landscape, with indoor and outdoor spaces, which enrich campus life.

As it turns out, each of the firm's design partners graduated from the N.C. State University School (now College) of Design. Together, they have carried forward the design principles espoused by the school's founding dean, the architect Henry Kamphoefner, who was an early advocate of Modern architecture and its practitioners. Barton College's Kennedy-Campbell Theater proves that Modernism's legacy is alive and well in North Carolina and will serve the campus arts community for years to come.

Project: Lauren Kennedy and Alan Campbell Theater

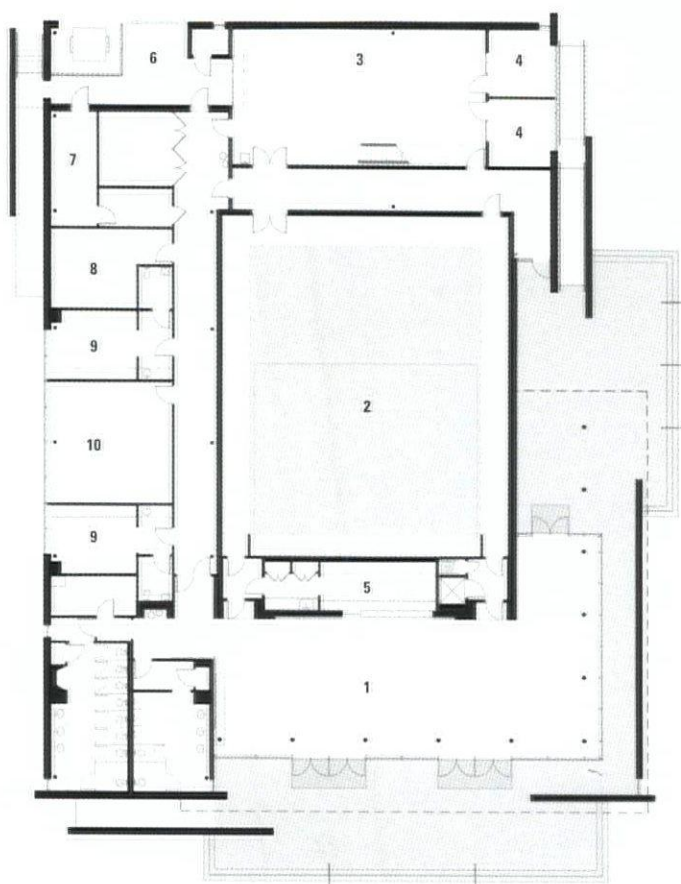
Architect: Pearce Brinkley Cease + Lee Architecture (Jeffrey Lee, FAIA, Principal-in-Charge; Irvin Pearce, AIA, Project Architect; Rob Harkey, Staff Architect)

Contractor: D.S. Simmons, Inc. (Kathy Edmundson, President; Robbie Edmundson, Project Superintendent)

Owner: Barton College

RESOURCES

ACOUSTICAL CONSULTANT: Creative Acoustics, LLC (see ad., inside-back cover); **BRICK:** Custom Brick & Supply Company (see ad., p. 51); **LANDSCAPE ARCHITECT & CIVIL ENGINEER:** Herring-Sutton Associates, PA; **STRUCTURAL ENGINEER:** Kaydos-Daniels Engineers, PLLC; **MECHANICAL, ELECTRICAL, & PLUMBING ENGINEER:** Stanford White; **TILE:** Batten Ceramic Tile, Inc.; **CONCRETE WORK:** Johnson Concrete Company; **ARCHITECTURAL WOODWORK:** Stephenson Millwork Co., Inc.



First Floor Plan

- 1 Lobby
- 2 Performance Space
- 3 Scene Studio
- 4 Offices
- 5 Concessions
- 6 Loading Dock
- 7 Lounge
- 8 Costume Studio
- 9 Dressing Room
- 10 Green Room

The theater defines the building's central space (above), which has become "a beacon" for the school's growing arts community, says program director Adam Twiss.



Interior Design Directory 2010

In conjunction with coverage of the 19th annual Inform Awards, the magazine offers this directory of firms that include interior design in their portfolio of services. Following on page 45 is a companion directory of firms that offer landscape architecture services.

• 3NORTH

201 W. 7th St.
Richmond, VA 23224
Tel: 804-232-8900
Fax: 804-232-2092
Email: kplane@3north.com
Web: www.3north.com

Principals:
Sanford Bond, AIA
John A. Hugo, AIA, ASLA, CID
Kristi P. Lane, ASID
David Rau, AIA

Firm Personnel by Discipline:	
Landscape Architects	5
Interior Designers	8
Architects	8
Other Professionals	4
Total	25

Top Five Projects:
Monroe Park Master Plan, Richmond; Carolina Inn, Chapel Hill, N.C.; Greater Richmond ARCenter, Richmond; Café Caturra, Raleigh, N.C.; The Martin Agency Kitchens Redesign, Richmond.

• AECOM

Web: www.aecom.com

Virginia Offices:
3101 Wilson Blvd., Ste. 900
Arlington, VA 22201
Tel: 703-682-4900
Fax: 703-682-4901

10 South Jefferson St., Ste. 1600
Roanoke, VA 24011
Tel: 540-857-3100
Fax: 540-857-3180

448 Viking Drive, Ste. 145
Virginia Beach, VA 23452
Tel: 757-306-4000
Fax: 757-306-4001

Principals:
Michael Brennan, AIA
Oscar Perez, AIA, LEED AP
Peter Brown, ASID, LEED AP
Kristi Barker, CID
Ruth Jansson, IIDA, LEED AP

Firm Personnel by Discipline:	
Landscape Architects	12
Interior Designers	24
Architects	181
Engineers	274
Planners	82
Technical	137
Other Professionals	144

Top Five Projects:

Army National Guard Readiness Center Interior Architecture & FF&E, Arlington; Lafayette Building Modernization Interior Architecture/Historic Renovation and FF&E, Washington, D.C.; General Electric Executive Offices, Norwalk, Conn.; Headquarters Air Combat Command, Building 681, Furniture Package, Langley AFB; Command and Control Facility Complex, Fort Shafer, Oahu, Hawaii.

• Architecture, Inc.

1902 Campus Commons Drive, Ste. 101
Reston, VA 20191
Tel: 703-476-3900
Email: buzz@archinc.com
Web: www.archinc.com

Principals:
Phanie Gapinski, LEED AP, Director of Interior Design
William R. Drury, AIA, LEED AP
Carl R. Shaw Jr., AIA, LEED AP
Chris Comeau, AIA, LEED AP
Clint Brackman, AIA, LEED AP
Gene Weissman AIA, LEED AP
Ken White

Firm Personnel by Discipline:	
Interior Designers	4
Architects	32
Other Professional	2
Administrative	4
Total	42

Top Five Projects
Women's Imaging Center (IIDA Bronze Award, Health Care, Fairfax County Interior Design Excellence Award), Reston; A.I. Design Studio (NAIOP Design Award - Interiors, Fairfax County Interior Design Excellence Award), Reston; The Kettler Capitals Iceplex (Design Excellence Arlington, NAIOP, Structural Engineering Association Award), Arlington; The City of Alexandria Dept. of HHS (NAIOP Design Award Public Space), Alexandria; Salamander Resort & Spa, Middleburg.

• Baskervill

101 S. 15th St., Ste. 200
Richmond, VA 23219
Tel: 804-343-1010
Fax: 804-343-0909
Email: tgould@baskervill.com
Web: www.baskervill.com

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

Firm Personnel by Discipline:	
Interior Designers	19
Architects	39
Engineers	14
Technical	5
Administrative	17
Total	4

Top Five Projects

Richmond Marriott, Richmond; Chesapeake Capital Corporation, Richmond; VCU 500 Academic Centre, Richmond; Big River, Richmond; Spring Hill Suites, Alexandria.

• BCWH Architects

1840 West Broad St., Ste. 400
Richmond, VA 23220
Tel: 804-788-4774
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, LEED AP
Charles D. Piper, AIA, REFP, LEED AP
Roger D. Richardson, AIA, REFP

Firm Personnel by Discipline:

Interior Designers	3
Architects	15
Administrative	8
Total	26

Top Five Projects:

Gayton Library Renovation, Henrico; University of Richmond Robins Stadium Expansion, Richmond; New Fluvanna High School, Fluvanna; Virginia Commonwealth University New General Classroom Building, Richmond; Martin Luther King Jr. Middle School Renovations, Richmond.

• BeeryRio, Inc.

8001 Braddock Road, 4th Floor
Springfield, VA 22151
Tel: 703-426-9057
Fax: 703-426-9280
Email: dkay@beeryrio.com
Web: www.beeryrio.com

Principals:

William T. Brown, AIA, REFP, LEED AP BD+C
Steven H. Ruiz, AIA, OAA
John I. Mills, AIA, LEED AP BD+C
Eka S. Rahardjo, AIA, LEED AP BD+C
Dora Kay, AIA, LEED AP BD+C
Timothy Fennell, AIA, LEED AP
Sherry Sabruno

Firm Personnel by Discipline:

Interior Designers	2
Architects	9
Technical	2
Other Professionals	10
Administrative	4
Total	27

Top Five Projects

Saudi Arabian Airlines, Vienna; Northrop Grumman, Various Locations; SAIC Cafeteria Renovation, McLean; The Kensington Senior Living, Kensington, N.Y.; Richard Byrd Library, Springfield.

• Clark Nexsen

6160 Kempville Circle, Ste. 200 A
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E-mail: sdrew@clarknexsen.com

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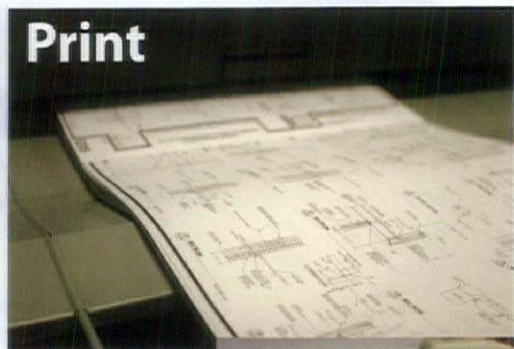
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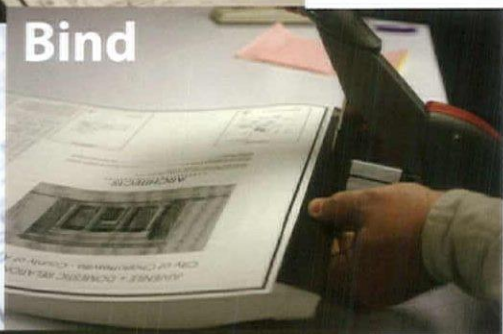
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Peter J. Aranyi, AIA
Gregory J. Hall, PE, RCDD, LEED AP
William R. Keen, PE, LEED AP

Firm Personnel by Discipline:

Landscape Architects	4
Interior Designers	19
Architects	62
Engineers	110
Planners	7
Technical	182
Other Professionals	42
Administrative	70
Total	496

Top Five Projects:

Powhatan Sports Center, Old Dominion University (2009 IIDA/ASID Virginia IDEA Awards, Best Institutional), Norfolk; Hancock Geriatric Treatment Center (2009 IIDA/ASID Virginia IDEA Awards, Best Healthcare), Williamsburg; Webb Center Dining, Old Dominion University (2009 IIDA/ASID Virginia IDEA Awards, Honorable Mention), Norfolk; Hampton Roads Chamber of Commerce, Norfolk; Office Renovation, Clark Nexsen Architecture and Engineering (2009 AIACBC Design Award Citation), Washington, D.C.

• **Commonwealth Architects**

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

Principals:

Robert S. Mills, AIA, CID
Dominic Venuto, CID, IIDA, LEED AP
Walter Redfearn
Richard L. Ford, Jr., AIA
Lee Shadbolt, AIA
Patricia Taylor-Marais, CID
Thomas B. Heatwole, AIA, LEED AP
Robert C. Burns, AIA, LEED AP
Kenneth J. Van Riper, AIA, LEED AP
Stephen V. Scott

Firm Personnel by Discipline:

Landscape Architects	2
Interior Designers	8
Architects	14
Planners	1
Other Professionals	15
Administrative	5
Total	45

Top Five Projects:

Movieland at Boulevard Square (AIA Richmond, Merit Award; VDDA Award of Merit: Alliance to Conserve Old Richmond Neighborhoods, Special Recognition), Richmond; Patrick Henry Hotel Adaptive Reuse, Roanoke; Virginia State University Hunter-McDaniel Hall Renovation/Expansion, Petersburg; MWV Headquarters, Richmond; Miller & Rhoads Adaptive Reuse (AIA Richmond, Merit Award; Alliance to Conserve Old Richmond Neighborhoods, Honored for Excellence), Richmond.

• **DBI Architects, Inc.**

1707 L St., N.W., Ste. 600
Washington, DC 20036
Tel: 202-872-8844
Fax: 202-872-4265
E-mail: astorm@dbia.com
Web: www.dbia.com

Additional Office:

1984 Isaac Newton Square West, Ste. 400
Reston, VA 20190
Tel: 703-787-0882
Fax: 703-787-6886

Principals:

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

Firm Personnel by Discipline:

Interior Designers	22
Architects	20
Other Professionals	3
Administrative	5
Total	60

Top Five Projects:

Lockheed Martin Corporate Headquarters, Bethesda, Md.; David Nassif Associates/Constitution Center, Washington, D.C.; Twinbrook Place, Rockville, Md.; Cassidy & Pinkard Colliers Virginia Headquarters (NAIOP Northern Virginia 2009 Award of Excellence), Vienna; Yenagoo City Centre Master Plan (in association with Gensler), Bayelsa State, Nigeria.

• **Glavé & Holmes Architecture**

2101 East Main Street
Richmond, VA 23223
Tel: 804-649-9303
Fax: 804-343-3378
Email: cjones@glaveandholmes.com
Web: www.glaveandholmes.com

Principals:

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

Firm Personnel by Discipline:

Interior Designers	9
Architects	32
Other Professionals	2
Administrative	5
Total	48

Top Five Projects:

Montalto Scholar Retreat Center for the Thomas Jefferson Foundation, Charlottesville; Washington Duke Inn Renovations, Durham, N.C.; The Colonnade Renovation, Washington and Lee University, Lexington; Lewis Archer McMurrin, Jr. Hall, Christopher Newport University, Newport News; 151 Flyaway Drive, Private Residence, Kiawah Island, S.C.

• **INNOVATE Architecture & Interiors**

441 Washington Street
Portsmouth, VA 23704
Tel: 757-393-9900
Fax: 757-393-9907
Email: admin@innovate-arch.com
Web: www.innovate-arch.com

Principals:

Mark D. Dignard, AIA
Paul C. Garrison, AIA
Kelly A. Moran, AIA

Firm Personnel by Discipline:

Interior Designers	3
Architects	3
Technical	1
Administrative	1
Total	8

Top Five Projects:

Sentara Princess Anne Hospital – Medical Office Building & Garage, Virginia Beach; 1168 Medical Office Building – 3 Story, (Virginia Beach Planning Commission 2009 Design Award), Virginia Beach; Sentara Internal Medicine Physicians, Dr. Melvin Johnson, MD (IDEA 2009: Health Care Award), Hampton; Williamsburg Nephrology (IDEA 2009: Custom Product Award), Williamsburg; Sentara PACE Center – Adult Day Care, Portsmouth.

• **Kishimoto | Gordon | Dalaya PC (KGD Architecture)**

1300 Wilson Blvd., Ste. 250
Rosslyn, VA 22209
Tel: 202-338-3800
Fax: 703-749-7998
Email: bkishimoto@kgdarchitecture.com
Web: www.kgdarchitecture.com

Principals:

Tsutomu Ben Kishimoto, AIA, LEED AP, Principal
Christopher L. Gordon, AIA, Principal
Manoj V. Dalaya, AIA, LEED AP, Principal
Stefan Dyrtr, Associate Principal
Henry Mahns, Assoc. AIA, Associate Principal

Firm Personnel by Discipline:

Interior Designers	2
Architects	5
Technical	13
Administrative	3
Total	23

Top Five Projects:

KGD Architecture Studio (VSAIA Award of Excellence, AIA NoVa Award, NAIOP NoVa Award, USGBC LEED CI Gold), Rosslyn; The Tower Companies Corporate Headquarters (USGBC LEED CI Platinum), Rockville, Md.; REHAU Corporation North American Headquarters (VSAIA Award of Merit, Signatures of Loudoun Award), Leesburg; The Winkler Family Trust Headquarters (NAIOP NoVa Award – Best Interiors), Alexandria; U.S. Bureau of Land Management Headquarters (GSA), Washington, D.C.

• **MMM Design Group**

300 East Main Street
Norfolk, VA 23510
Tel: 757-623-1641
Fax: 757-623-5809
Client Contact: Karen M. Califano, CID
Email: kcalifano@mmmdesigngroup.com
Web: www.mmmdesigngroup.com

Principals:

George I. Wilson, Jr., PE
Wylie R. Cooke, Jr., AIA
Billy R. Jenkins, PE
Stephen L. Castiglioni, PE
Thomas S. McVey, AIA
Stelios M. Xystros, AIA
Donald M. Gay, PE

Joseph H. Schinstock, III, PE
 Thomas P. Herbert, PE
 Randall O. Carey, AIA
 B. Taylor Gould, CLA, ASLA, APA
 Kelly J. Olt, AIA
 Wayne A. Sutton, III, PE
 Karen M. Califano, CID

Firm Personnel by Discipline:

Landscape Architects	1
Interior Designers	2
Architects	9
Engineers	23
Planners	5
Technical	20
Other Professionals	2
Administrative	14
Total	76

Top Five Projects:

Operations Center and Vehicle Maintenance Buildings, APM Terminals (Hampton Roads Association for Commercial Real Estate (HRACRE) 2008 Award of Merit in Best R&D / Flex / Industrial Building Category), Portsmouth; The Commons, The College of William & Mary (American School and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Williamsburg; Dietrick Hall, Virginia Tech (American School and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Blacksburg; Harrison Hall and Annex, James Madison University (American School and University Architectural Portfolio, 2006 Outstanding Design in the Renovation / Modernization Category), Harrisonburg; Burnette Hall, J. Sargeant Reynolds Community College, Richmond.

• **Odell**

2700 East Cary Street
 Richmond, VA 23237
 Tel: 804-287-8200
 Web: www.odell.com

Principals:

Jim Snyder, AIA
 Roger Soto, AIA, LEED AP
 Bill Talley, AIA, LEED AP
 Tim McLaughlin, AIA
 Tommy Ladd, AIA, LEED AP
 Cindy Vaughan, CID, IIDA
 Richard Morton, P.E., S.E., LEED AP
 Max Gray
 Ray Scheller, AIA
 Mike Mazzucca
 Mike Woollen, AIA, LEED AP

Firm Personnel by Discipline:

Total 100

Top Five Projects:

The Power Plant at Lucky Strike (Best Renovated or Historic Preservation Project by Greater Richmond Associates for Commercial Real Estate), Richmond; Reynolds Office Building (2009 Award of Merit for Design Excellence, AIA Richmond), Richmond; Memorial Hermann Hospital Heart & Vascular, Houston, Tex.; Bon Secours Cancer Institute at St. Francis (2007 Award of Honor for Design Excellence, AIA Richmond), Midlothian; Bon Secours Heart Institute at Reynolds Crossing, Richmond.

• **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:

Stephen Manlove, Associate AIA, LEED AP
 Holly Briggs, AIA, LEED AP
 Tama Duffy Day, FASID, IIDA, LEED AP
 Daniel Moore, AIA, LEED AP
 Greg Williams, AIA, LEED AP
 Jeffery Welter, LEED AP
 James A. Wood, III, LEED AP
 Edward Feiner, FAIA

Firm Personnel by Discipline:

Interior Designers	31
Architects	24
Planners	5
Technical	1
Other Professionals	9
Administrative	8
Total	78

Top Five Projects:

Mead Westvaco Corporate Headquarters (Green Globes/Four Globes), Richmond; Arlington Free Clinic (Winner of 5 awards including AIA Presidential Citation/Sustainable Design), Arlington; Equal Employment Opportunity Commission (EEOC) Headquarters (2008 Award of Honor, Inform Magazine Awards), Washington, D.C.; NFL Players Association Headquarters, Washington, D.C.; Nuclear Regulatory Commission Satellite Office Building, Washington, D.C.

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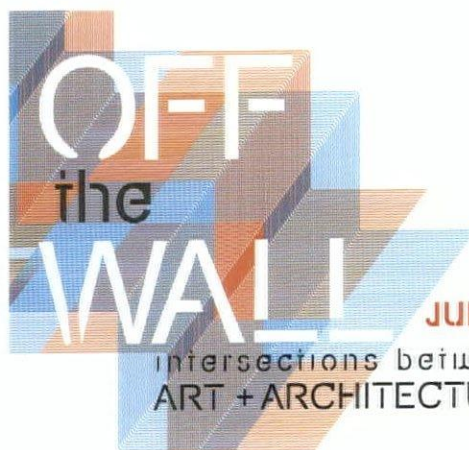
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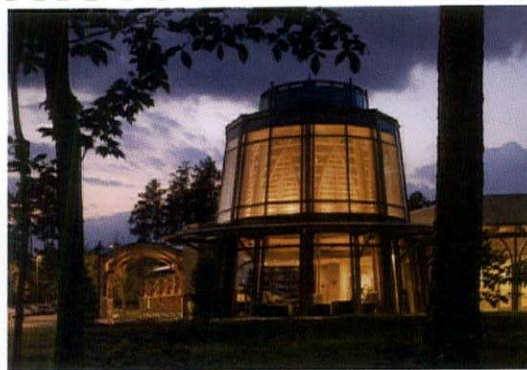
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Web: www.3north.com

Principals:
Sanford Bond, AIA
John A. Hugo, AIA, ASLA, CID
Kristi P. Lane, ASID
David Rau, AIA

Firm Personnel by Discipline:
Landscape Architects 5
Interior Designers 8
Architects 8
Other Professionals 4
Total 25

Top Five Projects:
Monroe Park Master Plan, Richmond; Carolina Inn, Chapel Hill, N.C.; Greater Richmond ARCenter, Richmond; Café Caturra, Raleigh, N.C.; Marin Agency Kitchens Redesign, Richmond.

• AECOM

601 Prince Street*
Alexandria, VA 22314
*This office will be moving to the following location in August 2010:
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Alexandria, VA 22314
Tel: 703-836-1414
Fax: 703-549-5869
Email: andrea.sweigart@aecom.com
Web: www.aecom.com/What+We+Do/
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Additional Offices:
448 Viking Drive, Ste. 145
Virginia Beach, VA 23452
Tel: 757-306-4000

410 East Water Street, Ste. 600
Charlottesville, VA 22902
Tel: 434-872-0050

Principals:
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Roger Courtenay, FASLA, LEED AP
Richard Dorrier, AICP, LEED AP
Allan Harwood
Marsha Lea, ASLA, LEED AP
Paul Moyer, AICP
Brad Wellington

Firm Personnel by Discipline:
Landscape Architects 12
Architects 181
Engineers 274
Planners 82
Technical 137
Other Professionals 144

Top Five Projects:
National Capital Framework Plan, Washington, D.C.; Katzen Arts Center (2009 Award of Honor, Inform Magazine Awards), Washington, D.C.; The Ford Orientation Center and Donald W. Reynolds Museum and Education Center at Mount

Vernon (Honor Award, ASLA Potomac/Maryland Chapter), Mount Vernon; Dulles Station Mixed-Use Development, Herndon; Emily Couric Clinical Cancer Center, Charlottesville.

• Ann P. Stokes Landscape Architects

440 Granby Street, 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 & Mary Landscape & Site Design for Miller Hall at the Mason School of Business, Williamsburg; 201 Twenty-One – Site Design for a new mixed-use residential/commercial project in the Ghent section of Norfolk, Norfolk; Rockingham Memorial Hospital Master Plan & Phase 1 Implementation, Harrisonburg; University of Virginia Landscape & Site Design for Bavaro Hall at the Curry School of Education, Charlottesville; Radford University Site Design at the College of Business and Economics.

• Clark Nexsen

6160 Kempville Circle, Ste. 200 A
Norfolk, VA 23502
Tel: 757-455-5800
Fax: 757-455-5638
E-mail: tdalton@clarknexsen.com
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Gregory J. Hall, PE, RCDD, LEED AP
William R. Keen, PE, LEED AP

Firm Personnel by Discipline:
Landscape Architects 4
Interior Designers 19
Architects 62
Engineers 110
Planners 7
Technical 182
Other Professionals 42
Administrative 70
Total 496

Top Five Projects:
Warriors in Transition BEQ, Fitness & Administration Facilities, Bethesda, Md.; Virginia Tech Ambler Johnston Hall Renovation, Blacksburg; Deep Creek Park, Chesapeake; Norfolk Redevelopment Housing Authority Headquarters, Norfolk; Roanoke Urban Effects Competition (First Place), Roanoke.

• Commonwealth Architects

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

Principals:
Robert S. Mills, AIA, CID
Dominic Venuto, CID, IIDA, LEED AP
Walter Redfearn
Richard L. Ford, Jr., AIA
Lee Shadbolt, AIA
Patricia Taylor-Marais, CID
Thomas B. Heatwole, AIA, LEED AP
Robert C. Burns, AIA, LEED AP
Kenneth J. Van Riper, AIA, LEED AP
Stephen V. Scott

Firm Personnel by Discipline:
Landscape Architects 2
Interior Designers 8
Architects 14
Planners 1
Other Professionals 15
Administrative 5
Total 45

Top Five Projects:
Movieland at Boulevard Square (AIA Richmond, Merit Award; VDDA Award of Merit: Alliance to Conserve Old Richmond Neighborhoods, Special Recognition), Richmond; Patrick Henry Hotel Adaptive Reuse, Roanoke; Virginia State University Hunter-McDaniel Hall Renovation/Expansion, Petersburg; MWV Headquarters, Richmond; Miller & Rhoads Adaptive Reuse (AIA Richmond, Merit Award; Alliance to Conserve Old Richmond Neighborhoods, Honored for Excellence), Richmond.

• DHM Design Corporation

600 Wade Avenue
Raleigh, NC 27605
Tel: 919-805-3586
Fax: 919-892-7901
Contact: Graham Smith, Sr. Associate
Email: gsmith@dhmraleigh.com
Web: www.dhmdesign.com

Principals:
Mike Gasper
Bob Smith
Gregg Brown
Roger Burkart
Bud Simon
Ann Christensen
Dave Carpenter
Laura Kirk
Joy Gess
Mark Wilcox
Bill Neumann

Firm Personnel by Discipline:
Landscape Architects 25
Planners 5
Technical 7
Other Professionals 8
Administrative 5
Total 50

Top Five Projects:

Jefferson Memorial – Site and Security Enhancement (in design development), Washington, D.C.; Witherspoon Trail and Greenway (American Trails Award 2008), Anchorage, Ky.; Burlingame Ranch Affordable Housing (ASLA National Honor Award – Analysis and Planning 2005), Aspen, Colo.; Seasons International Golf Club (in design development), Chengdu, Sichuan, China; Columbine Memorial (ASLA Honor Award, Colorado Chapter 2009), Littleton, Colo.

• InSites, PLC

424 West 21st St., Ste. 201
Norfolk, VA 23517
Tel: 757-622-6446
Fax: 757-622-6466
Email: info@insites-studio.com
Web: www.insites-studio.com

Principals:

Keith M. Oliver, ASLA

Firm Personnel by Discipline:

Landscape Architects 4

Top Five Projects:

Old Dominion University Physical Sciences Building (HRACRE, 2009 Merit Award, Best Institutional Building), Norfolk; Lake Lawson/Lake Smith Natural Area Master Plan, Virginia Beach; Lincoln Park, Dale & Swanson Homes Landscape and Site Improvements, Portsmouth; Monroe County Courthouse, Key West, Fla.; The Tide Light Rail, Monticello Station Public Art Medallion.

• Land Planning and Design Associates

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

Additional office:

22630 Davis Drive, Suite 175
Sterling, Virginia 20164
703-437-7907

Principals:

Bill Mechnick, ASLA
John Schmidt, ASLA
Zac Lette, ASLA

Firm Personnel by Discipline:

Landscape Architects 8
Administrative 1
Total 9

Top Five Projects:

Woodstock Court Square Renovation (VDDA, Award of Merit – Valley Preservation Council, Better Model for Development, Excellence Award), Woodstock; York County Athletic Fields, York County; Rockingham Memorial Hospital, Harrisonburg; Army National Guard Readiness Center, Arlington; Hilton Commons, Newport News.

• LSG Landscape Architecture

1919 Gallows Rd., Ste. 110
Vienna, VA 22182
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, Certified Healthcare Garden Designer

Firm Personnel by Discipline:

Landscape Architects 12
Administrative 3
Total 15

Top Five Projects:

Long Wan Plaza, Hu Lu Dao, China; George Mason University Northwest Housing VIII-A, Fairfax; National Gateway at Potomac Yard Center Park South, Arlington; Library of Congress Thomas Jefferson Building Northwest Courtyard, Washington, D.C.; Town Point Park (2009 Merit Award ASLA Potomac/Maryland Chapters), Norfolk.

• MMM Design Group

300 East Main Street
Norfolk, VA 23510
Tel: 757-623-1641
Fax: 757-623-5809
Client Contact: B. Taylor Gould, CLA, ASLA, APA
Email: tgould@mmmdesigngroup.com
Web: www.mmmdesigngroup.com

Principals:

George I. Wilson, Jr., PE
Wylie R. Cooke, Jr., AIA
Billy R. Jenkins, PE
Stephen L. Castiglioni, PE
Thomas S. McVey, AIA
Stelios M. Xystros, AIA
Donald M. Gay, PE
Joseph H. Schinstock, III, PE
Thomas P. Herbert, PE
Randall O. Carey, AIA
B. Taylor Gould, CLA, ASLA, APA
Kelly J. Olt, AIA
Wayne A. Sutton, III, PE
Karen M. Califano, CID

Firm Personnel by Discipline:

Landscape Architects 1
Interior Designers 2
Architects 9
Engineers 23
Planners 5
Technical 20
Other Professionals 2
Administrative 14
Total 76

Top Five Projects:

Operations Center and Vehicle Maintenance Buildings, APM Terminals (Hampton Roads Association for Commercial Real Estate (HRACRE) 2008 Award of Merit in Best R&D / Flex / Industrial Building Category), Portsmouth; The Commons, The College of William & Mary (American School and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Williamsburg; Dietrick Hall, Virginia Tech (American School

and University's Educational Interiors Showcase 2006 "Outstanding Design" Project), Blacksburg; Harrison Hall and Annex, James Madison University (American School and University Architectural Portfolio, 2006 Outstanding Design in the Renovation / Modernization Category), Harrisonburg; Burnette Hall, J. Sargeant Reynolds Community College, Richmond.

• Siska Aurand Landscape Architects, Inc.

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

Principal:

C. Douglas Aurand, ASLA

Firm Personnel by Discipline:

Landscape Architects 3
Technical 3
Administrative 1
Total 7

Top Five Projects:

River House Apartments (APSP Awards of Excellence, Bronze), Norfolk; Wells Fargo Center, Norfolk; Country Club of Virginia (APSP Awards of Excellence, Gold), Richmond; Churchland Library, Portsmouth; Norfolk Botanical Garden Entrance Gate and Garden, Norfolk.

• STUDIO39 Landscape Architecture, P.C.

6416 Grovedale Drive, Ste. 100-A
Alexandria, VA 22310
Tel: 703-719-6500
Fax: 703-719-6503
E-mail: jplumpe@studio39.com
Web: www.studio39.com

Principal:

Joseph J. Plumpe, RLA, ASLA

Firm Personnel by Discipline:

Landscape Architects 14
Architects 1
Other Professionals 1
Administrative 2
Total 18

Top Five Projects:

GSA DARPA Headquarters (LEED Silver anticipated), Arlington; BRAC-133 Washington Headquarters Services DoD Office (LEED Silver anticipated), Alexandria; Blair East Renovation (LEED Gold anticipated), Silver Spring, Md.; Hoffman Towers Mixed-Use and Eisenhower Station Park, Alexandria; Swan Point Waterfront Community, Golf Course, Marina and Resort, Charles County, Md.

• **Van Yahres Associates**

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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:

University of Dayton Central Mall, Dayton, Ohio;
Hollywood Cemetery Presidents Circle, Richmond;
Bridgewater College Athletic Promenade,
Bridgewater; Washington & Jefferson College,
Science Center Site, Washington, Pa.; Roanoke
College Landscape Master Plan, Salem.

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Web: www.wplsite.com

Principals:

William D. Almond, ASLA
William R. Pritchard, LS

Firm Personnel by Discipline:

Landscape Architects	4
Engineers	1
Other Professionals	15
Administrative	4
Total	24

Top Five Projects:

JT's Grommet Island Park, Virginia Beach; Virginia
Beach Middle School, Virginia Beach; Providence
Park, Virginia Beach; Riverstreet Park, Hampton;
Beach Garden Park, Virginia Beach.

Design Awards 2010

Deadlines
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July 28, 2010
PROJECT SUBMISSION

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Winners will be honored during Architecture Exchange East (Nov. 3–5, 2010) and at *Visions for Architecture*, a gala event held in Richmond on Nov. 5. Winning projects are also featured in an exhibition at the Virginia Center for Architecture in January 2011, and in *Inform* magazine.

For eligibility, fees, rules, answers to common questions, and **REGISTRATION**, please go to www.aiava.org



Architect: Clark Nexsen Architecture & Engineering, Charlotte, NC
Project: Phase IX Student Housing, University of North Carolina at Charlotte

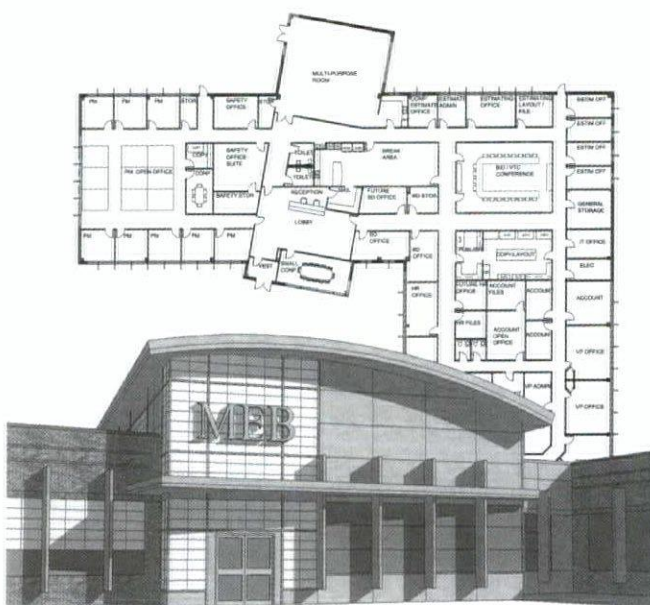
UNCC's Phase IX Housing will host 437 upper-class students in the main residential district, which will set a new design direction on campus. Tel: 704.377.8800/www.clarknexsen.com



Architect: Baskervill, Richmond
Project: Benchmark Community Bank, South Hill

This 4,500 s.f. branch bank is designed to appeal to multiple generations. It features a three-part building with a central section dominated by a standing seam metal hip roof. Tel: 804-343-1010/www.baskervill.com

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Architect: AECOM, Virginia Beach
Project: MEB General Contractors Office Renovation and Expansion, Chesapeake

The 12,247 s.f. addition is designed to complement the existing office structure and express MEB's brand, while improving the building's energy performance. Tel: 757.306.4000/www.aecom.com



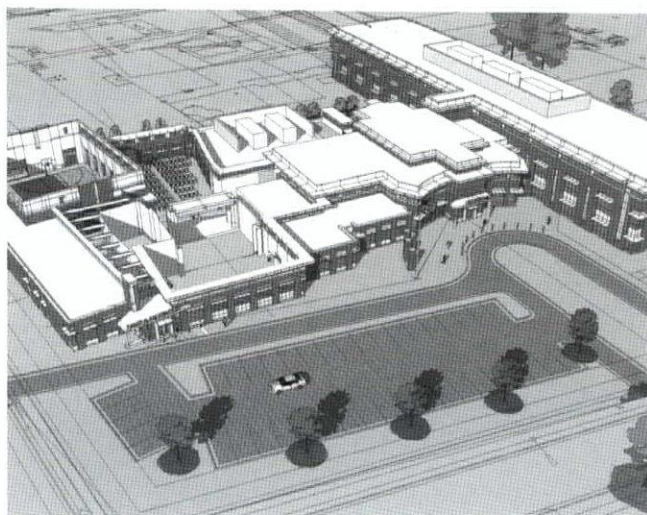
Architect: DJG, Inc., Williamsburg
Project: William E. Gard Fire Station 24, Kill Devil Hills, NC

Designed as a USGBC LEED-NC "certified" Fire Station, this 6,150 s.f., two-bay structure will serve southern Kill Devil Hills and Nags Head, jointly. Tel: 757-253-0673/www.djginc.com



Architect: HKS Architects, Richmond & Washington, D.C.
Project: King Hall Galley Renovation at U.S. Naval Academy, Annapolis, Maryland

Complementing the complete renovation of the Naval Academy's existing 71,000 s.f. galley and seeking LEED Silver certification, this new servery will provide midshipmen with weekend meals. Tel: 804.644.8400/www.hksinc.com



Architect: Moseley Architects, Richmond
Project: Crossroads PreK-8 Schools, Norfolk

The new 875-student school, which includes a three-story academic wing, replaces the existing elementary school and creates an efficient footprint on the same 10-acre site. Tel: 804-794-7555/www.moseleyarchitects.com

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Architect: Odell, Richmond
Project: Barry & Bill Battle Building, University of Virginia, Charlottesville

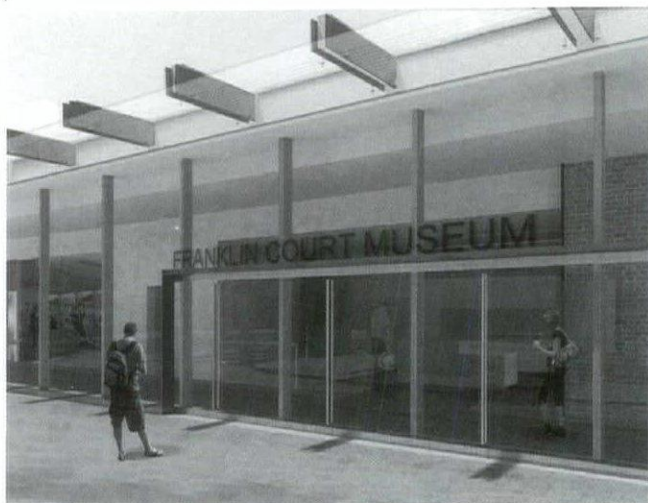
The Barry and Bill Battle Building at the U.Va. Children's Hospital will include outpatient pediatric clinics and a surgery center. 200,000 s.f. Tel: 804-287-8200/www.odell.com



Architect: PSA-Dewberry, Inc., Fairfax
Project: Youth Detention Center, Baltimore, Maryland

The new Youth Detention Center, located in downtown Baltimore, is a 231,375 s.f. facility with seven housing pods and 180 beds. Tel: 703-698-9050/www.psa-dewberry.com

On the Boards



Architect: Quinn Evans Architects, Washington, D.C.
Project: Franklin Court Museum, Philadelphia, Pennsylvania

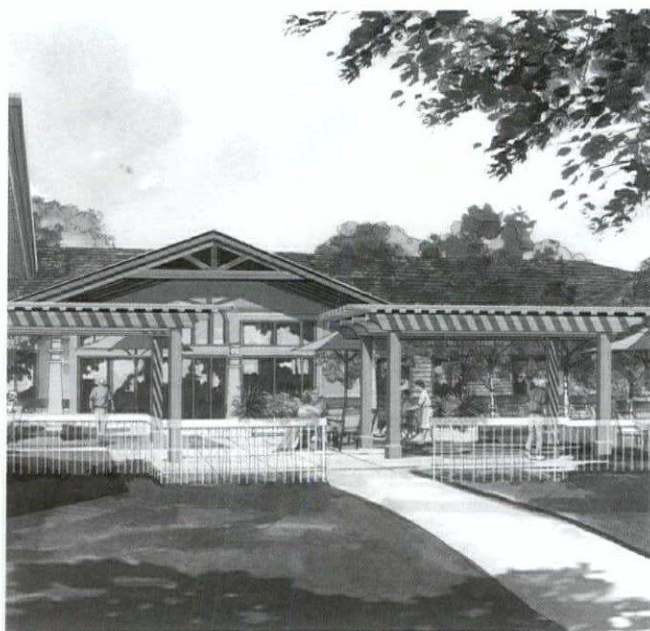
Located below the iconic Robert Venturi-designed "ghost structure," the Franklin Court Museum will undergo a comprehensive renovation to incorporate state-of-the-art exhibits and a modified entrance pavilion. Tel: 202-298-6700/www.quinnevans.com



Architect: Quinn Evans Architects, Washington, D.C.
Project: North Carolina History Education Center, New Bern, NC

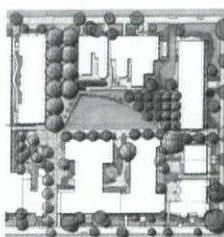
The North Carolina History Education Center will be a 50,000 s.f., multi-function orientation center and exhibit hall for the Tryon Palace Historic Sites and Gardens. Tel: 202-298-6700/www.quinnevans.com

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Architect: SFCS, Inc., Roanoke
Project: California's Veterans Administration Home, Redding, California

This California VA community consists of Assisted Living, Memory Care, and Skilled Nursing. The design maximizes quality of life with choices and a home-like environment. Tel: 540-344-6664/www.sfcs.com



Landscape Architect: STUDIO39 Landscape Architecture, P.C., Alexandria
Project: George Washington University Square 801, Washington, D.C.

This 36,000 s.f., urban plaza will be an outdoor classroom for GWU's Sustainable Landscape program. LID items include native plants, rain garden, bio-filtration planters, pervious pavers, and rainwater irrigation. Tel: 703-719-6500/www.studio39.com

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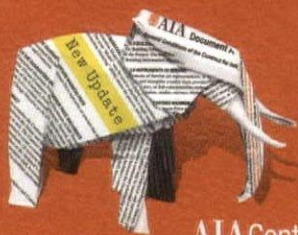
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"One of the things I hate about Durham is that there are a lot of red brick buildings," said architect Phil Szostak of Chapel Hill, NC-based Szostak Design.

That might explain the white sheet rock façade of the Republik, at 211 Rigsbee Avenue in downtown Durham. Szostak designed and was the general contractor for the updates to the 2,200 square-foot, Durham-owned 1910 building, which once housed dreary government offices. Two of the three floors have been completed so far and driving in on the downtown loop, the white façade looks freshly painted.

The most striking part of the renovation is by far the front facade, which was originally a wall of light pink and green stone shaded by a five-foot wide green awning. Tiny windows blocked much of the light that now spills freely into the front room.

The Republik takes its name from the advertising agency it houses. A large fabric grid of colorful images rigged to cables outside the entrance shows off the company's design work. A few feet behind this layer, large glass windows punch rectangles of light into the entry and a porch, screened by tall bamboos just to one side, welcomes spontaneous outdoor meetings. Inside, plenty of workstations in white and metal approach the edge of a formal promenade.

"We wanted this open, and clean," Szostak said.

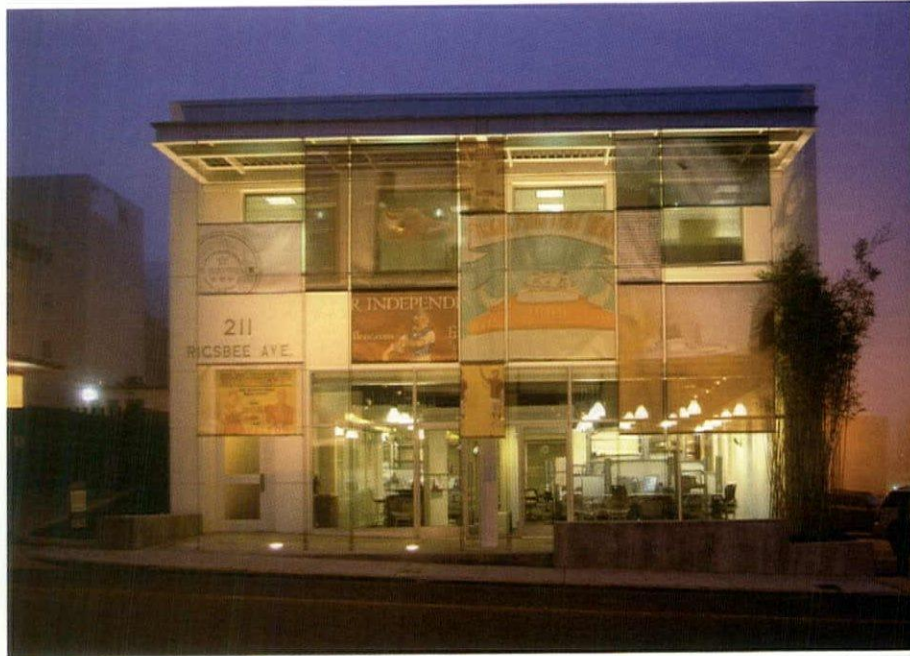
Among a number of updates to modernize what had been 30 bland office spaces, the interior walls were painted black. The building didn't always look this fresh and new. In fact, most architects would steer clear of this kind of renovation, Szostak said. When he saw the space, "I was in shock that we were supposed to do something good with it." In the end, the updates cost less than \$100 per square foot.

Still, the unforeseen, but required, renovations inflated the bottom line by 15 percent.

Bathrooms were grungy. There were lots of broken slabs. Parts of the plaster ceiling in the basement—that where the renovation would begin—were crumbling so badly, people who

Invention of the Modern Republik

Szostak Design stages an historic coup.



Courtesy Szostak Design

dared to venture there had to watch their heads. When it rained, four-inch puddles muddied the floor and one wall was so badly disintegrated that water spewed through its cracks.

"You wouldn't come down here," Szostak said. "This was throwaway space."

To remedy these problems, the ceiling was entirely stripped. So was the electrical system. A 16 foot, asphalt-based membrane now keeps the basement wall dry. Teams installed new heating and cooling systems, as well as new plumbing. They dressed up bathrooms with modern fixtures, adding a showy floor-to-ceiling mirror to one. Szostak has known the Republik's owner Robert West personally for a long time, and describes the agency's work as "edgy." He wanted give the

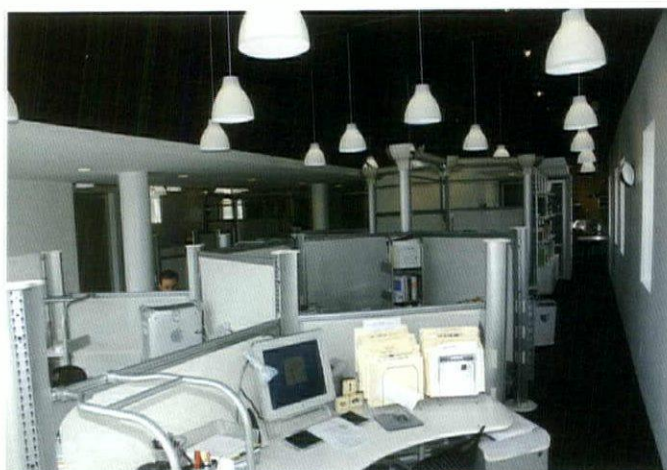
building what he called an "alternative" modern update.

"I wanted to create a modern space with a modern identity," he explained. "But this agency isn't New York. No really slicked out, stone floors. They're a little edgy, but they're not glitzy. The architecture inside needed to match that."

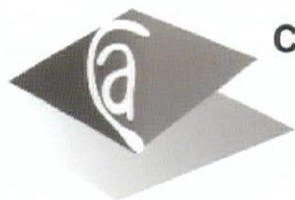
As architect as well as general contractor, Szostak found Charlotte's IKEA a great supplier. Lights from IKEA line both the basement and first floor and IKEA sliding panels jut perpendicularly to enclose two conference "rooms," including a 10-foot by 16-foot eight-person meeting space in the basement.

"I love the way it's used. This is a very creative ad agency, and I'd like to think the architecture helps them stay that way."

—Dipika Kohli



Black walls and white IKEA fixtures (left) create a high-contrast work environment for an advertising agency that counts the International Spy Conference and the Nasher Art Museum at Duke University (among others) as clients.



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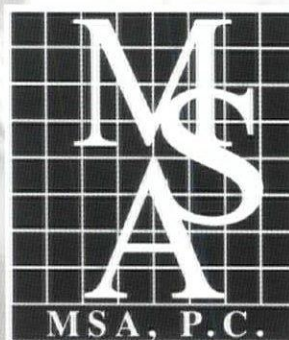


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