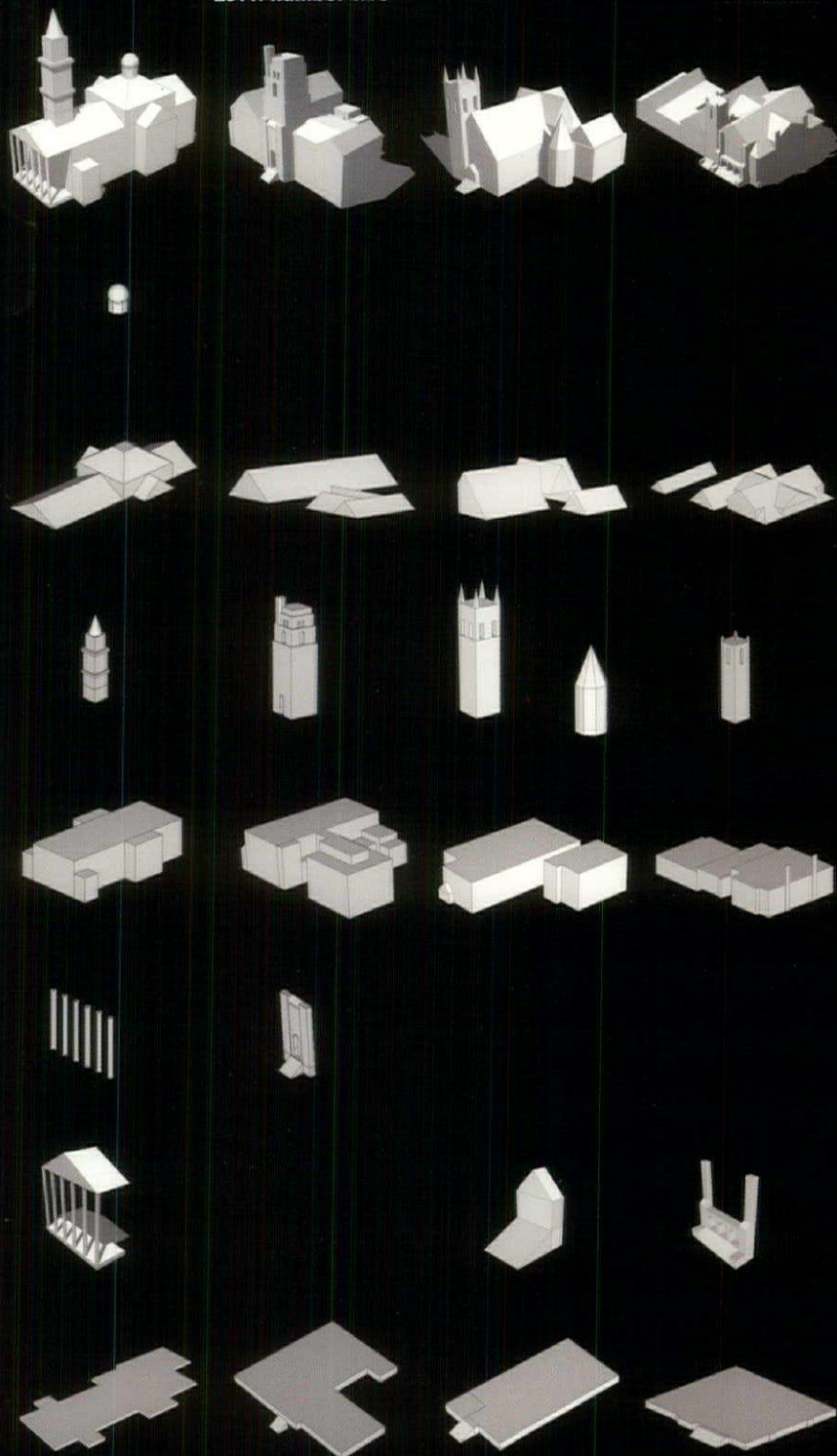


inform

Architecture+Design
in the Mid-Atlantic

2011: number two

six dollars



*Inside:
Green
Products
Directory*

From the spark of inspiration to the final inspection, we'll be by your side.

Count on our Architectural Account Executives to help your projects come together as beautifully as you first envisioned. Your local account executive can provide you with:

- Customized specifications
- Lunch and Learn CEU presentations
- Product recommendations
- Product data sheets/MSDS
- Competitive product crossovers
- Environmentally preferable solutions
- Designer COLOR system tools (color files, fan decks)
- Large color samples
- Toll-free customer service
- "To the trade" discounts

Contact your Sherwin-Williams Architectural Account Executive, Bill Rains, at (800) 723-8766 x3229 or bill.rains@sherwin.com for information on our innovative coatings, colors, and services.



CRENSHAW

Makers of Fine Lighting

Bringing the highest level of craftsmanship to custom work in all styles and to historic lighting projects.

Now featuring our new line, Lighting For Worship, on our website.

www.CrenshawLighting.com

www.CrenshawLighting.com
592 Paradise Lane, Floyd, Virginia 540 745 3900

Building Innovative Solutions for a Greener Future



Barton Malow Company is proud to have served as the construction manager on the Monticello Visitor and Smith History Center — a LEED Gold Certified facility

**Barton
Malow**

For more information, contact Sandy Douglass:

100 Tenth Street NE Suite 100 | Charlottesville, Virginia 22902
434.984.8800 t | 434.984.8815 f
www.bartonmalow.com



Windows of opportunity.

Photo © Alan Karchmer

Ultimate success is achieved when the architect's vision meets the unmatched craftsmanship and flexibility of **the Duratherm team.**

World-class designs, such as Ayers Saint Gross's Thomas Jefferson Foundation Visitor Center, require world-class craftsmanship. For over 40 years, craftsmen have joined Duratherm for the opportunity we offer to practice their trade at the highest levels.

Let us prove it to you.

Duratherm®

*Architectural windows and doors since 1967.
Made from the world's ultimate woods and materials,
by the world's finest craftsmen,
for the world's best customers.*

Contact us today: 720 Main Street • Vassalboro, Maine 04989 • (800) 996-5558
www.durathermcorporation.com

VIRGINIA CENTER FOR ARCHITECTURE

The Virginia Center for Architecture Foundation is grateful to individual donors, firms, foundations, and other organizations for supporting its programs to spread the awareness of architecture and design as well as the stewardship of its historic landmark home at the Branch House. The following donors, through cash gifts or gifts-in-kind, supported the Center in 2010.

\$200,000+

Virginia Society of the
American Institute of Architects

\$100,000+

Dominion Foundation

\$15,000+

Clark Nexsen

\$10,000+

Sally Brown, through the Bruce Ford
Brown Charitable Trust
Hanbury Evans Wright Vlattas +
Company

\$5,000+

DBI Architects
Fan District Association
Historic Monument Avenue and Fan
District Foundation
Fan Townhouse and Garden Club
Riverside Brick and Supply Company

\$2000+

AECOM Design
Stephan F. Andrews, Esq.
BB&T Insurance
Commonwealth Architects
Helene Combs Dreiling, FAIA
Glavé and Holmes Architecture,
in memory of James M. Glavé, AIA
Coleman A. Hunter Trust
W. M. Jordan Company
Robert E. Pogue, through
The Community Foundation
SMBW Architects, PLC
Train & Partners Architects
VMDO Architects, PC
Vandeventer Black, LLP
The Whiting-Turner Contracting
Company
Windy Wells and Joseph Wells, AIA

\$1000+

Kathleen Blanchard and Jeffrey
Blanchard, AIA
Ginger Bower

Peyton Boyd, FAIA
Meta and John Braymer
Michael Brennan, AIA
Laura B. Cameron
Drew Carneal
Sarah Ford and Richard L. Ford, Jr., FAIA
S. Jeanne Lefever, AIA
Stephen L. Sowder, AIA
Mr. and Mrs. Jack Spain

\$500+

Cornerstone Architects, PLC
Jane Cady Wright, FAIA

\$150+

Dorothy Abernathy and T. Duncan
Abernathy, AIA
Ellen Cantor and Marvin Cantor, FAIA
Carole C. Conner
Frederic H. Cox, Jr., FAIA
GSH Design
Timothy D. Galvin, AIA
James Garrett and Lori Garrett, AIA
Rhea and Christopher George
Richard Wells Gresham, AIA
Karon Hanson and Alan Hansen, AIA
Anne and Tom Jefferson
Hugh Miller, FAIA
Anne Morledge and G. Alan Morledge,
AIA
Parrish Construction
Scott Poole, AIA
Coleen and Agustin Rodriguez
(Altria matching gift)
George Salinas, AIA
Stroud, Pence and Associates, Ltd.
Patricia and Roger Stroud
Karen Van Lengen, FAIA
Stephen A. Weisensale, AIA
Richard G. Wilkinson

Other Gifts

John M. Alexander
L. Ray Ashworth
Robert Barrowclift
Michael Bennett, AIA
Edward L. Blanks, AIA
Martin Borger, AIA

Ellen and Orran Brown
Robert Combs
David A. Dashiell
J. Davis, FAIA
William Deal
John Egan
William E. Evans, AIA
Stephen Evans
Michael Gibson
Spencer Grice
Catherine Guske
Gary S. Henley, AIA
Porter Hulett
Gregory K. Hunt, FAIA
Jackie Jackson and Joseph Yates
Laura Kottkamp
Frances Lewis, through the
Lewis-Butler Foundation
Frank Macnelly
Howard Maginniss
*in honor of Maginniss + del Ninno
Architects*
Edward Nace
Kenna Payne
Henry E. Ravenhorst, AIA
Armond Reich,
in honor of Jerry Reich
Mimi Sadler
Bruce Sandkam
Lori Seeley, Assoc. AIA
Smokey Sizemore and Co., Inc.
David Smith
Kim Smith, AIA
Keith Sobczak, AIA
Daniel Steenstra, AIA
Charles W. Steger, FAIA
Adam Steinman
Ellen Tishman
Margaret Van Yahres
Roberto Ventura and Marie Potoczny
D. Cabell Vest
Harry J. Warthen III
Lawrence Weinstein, AIA
William White, AIA
Elva and Kevin Wilhite
Frances Zehmer

Editor

William Richards

Director of Sales

Judy S. Cheadle

Sales Administrator

Cathy Guske

Editorial Assistant

Jim Walker

Editorial Intern

R. Tyler King

Graphic Design

Steven Longstaff

Distribution

Shanelle Calvin

Data Assistance

Andy Liguori

Accounting

Kenna R. Payne, CPA

Public Relations

Rhea George

Publisher

John W. Braymer, Hon. AIA

Editorial Advisory Board

Stephen C. Weisensale, AIA, Chairman

Carlton S. Abbott, FAIA

Edward J. Gillikin, Jr., AIA

Robert M. Gurney, FAIA

Michael S. Hedgepeth, AIA

David A. Keith, AIA

Robert L. Paxton, AIA

Donna M. Phaneuf, AIA

Willard M. Scribner, FAIA

Inform (ISSN 1047-8353) is published six times a year by the Virginia Society of the American Institute of Architects.

Subscription rate: \$22 for one year, \$6 for single copies of quarterly issues. POSTMASTER: Please send address changes to **Inform**, The Virginia Center for Architecture, 2501 Monument Ave., Richmond, VA 23220. Telephone: 804-644-3041. Note to subscribers: When changing address, please send address label from a recent issue and your new address. Periodicals postage paid at Richmond, Virginia, and additional mailing offices. Editorial offices: 2501 Monument Ave., Richmond, VA 23220. Phone: 804-644-3041. Copyright 2011 by **Inform**.

Inform encourages open discussion of architecture and design. Opinions expressed in the magazine are those of the author and not necessarily of the Virginia Society of the American Institute of Architects.

FROM THE EDITOR

Traditions in Architecture

For many, the term “traditional architecture” conjures images of stately homes in the Georgian mode or even modest Cape Cod cottages. Some “traditional architecture” firms are known solely for their work in restoring historic buildings and interiors or designing new work in a historicist manner. Other firms—the non-traditional kind—still draw on architectural traditions. For them, the term “tradition” is defined beyond aesthetic or formal considerations to evoke a set of approaches to building systems, plans, or materiality.

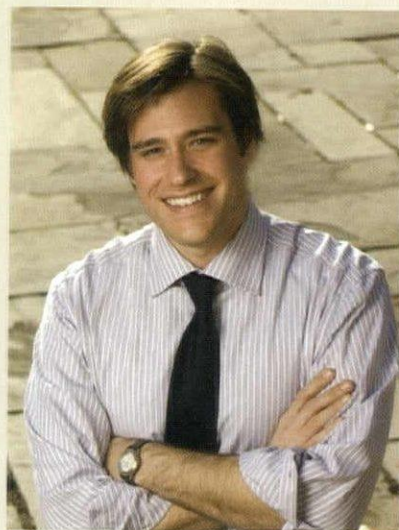
Of course, Modernism represents as much of a tradition as, say, Palladianism. To put it another way, the act of borrowing Ralph Adams Cram’s brand of Collegiate Gothic, for instance, is no different than borrowing Le Corbusier’s *pilotis*, free façades, open floor plans, ribbon or factory windows, and roof gardens. Design is part of a continuum that draws together ideology, technical ability, educational influences, and the marketplace. The stylistic culture wars within architecture between Modern and Traditional have more to do with taste than the relevant qualities of competent design work.

In the 1970s and 1980s, terms like traditional architecture, Modernism, Post-Modernism, Late-Modern architecture, Neo-Palladian architecture, or Neo-Classicism generated a lot of print and created new debates about best or, perhaps, most esoteric precedents. These were useful debates, as a generation of scholars and architects uncovered what had been obscured through education or influence: “minor” French or English Classicists, the Russian avant-garde (c. 1900-1914), and experiments with iron and concrete in the nineteenth century. The interest in these terms and their meanings was also reactionary, in some ways. The “failed” social experiments of Modernism and the failing structures erected under that banner prompted many pundits, architects, and students to reconsider fundamental questions about architecture’s practice as it related to its history.

Categorical design imperatives aside, many of the ideas that define these terms are still alive in architecture firms today in conversations about architecture’s formal or stylistic attributes. These ideas are also alive in how the systemic functions of older buildings (from two, three, and four centuries ago) have been mapped onto terms like “sustainability” or the ghastly “sustainism.”

As you read about Kerns Group’s research, Ayers Saint Gross’ Monticello visitor’s center, or Glavé and Holmes’ Washington and Lee renovation, keep an open mind to some of the nuances embedded in “traditional architecture.” Traditions, after all, are matters of practice and building and only idiomatically about what looks right.

—William Richards



Risk Management Solutions for Architects and Engineers



As a design professional, you understand the importance of blending expertise with creativity to produce innovative results that are solid, functional and will stand the test of time. So do we. In fact, for more than 35 years, BB&T Insurance Services has earned the trust of architects and engineering firms throughout the country as the premier source of professional liability protection specifically customized to each client's needs. To experience the BB&T difference, please contact us today.

KATHY BLANCHARD, VICE PRESIDENT, CIC, RPLU

BB&T Insurance Services - Professional Liability Division • Phone - 800.249.0061

BB&T

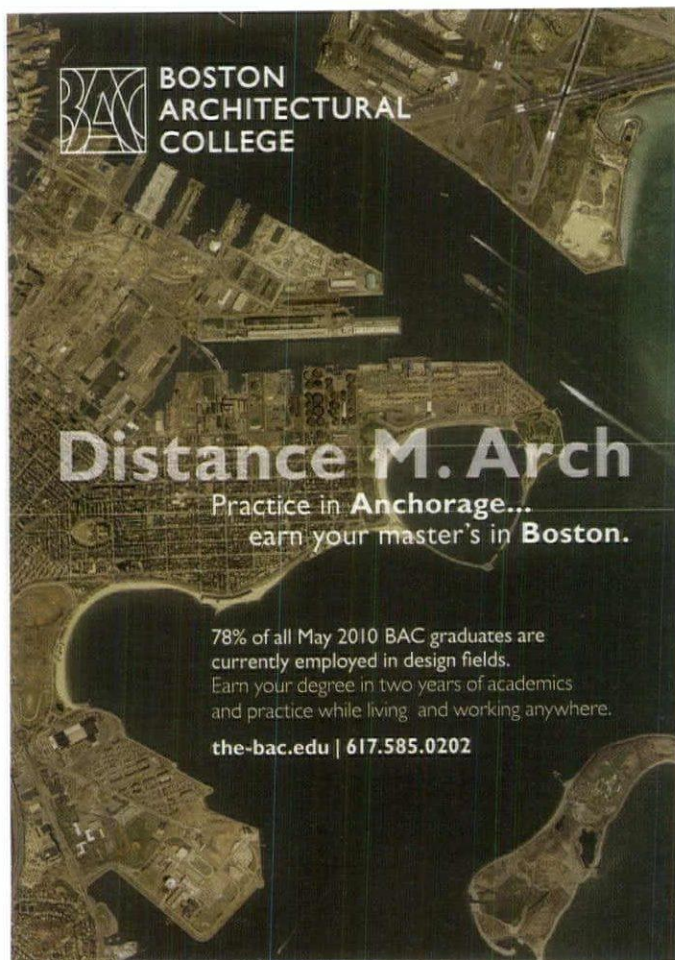
Insurance Services


Global Resources — Client Focused

B A N K I N G I N S U R A N C E I N V E S T M E N T S

© 2011 BB&T. BBT, Member FDIC. Only deposits are FDIC insured. Insurance.BBT.com

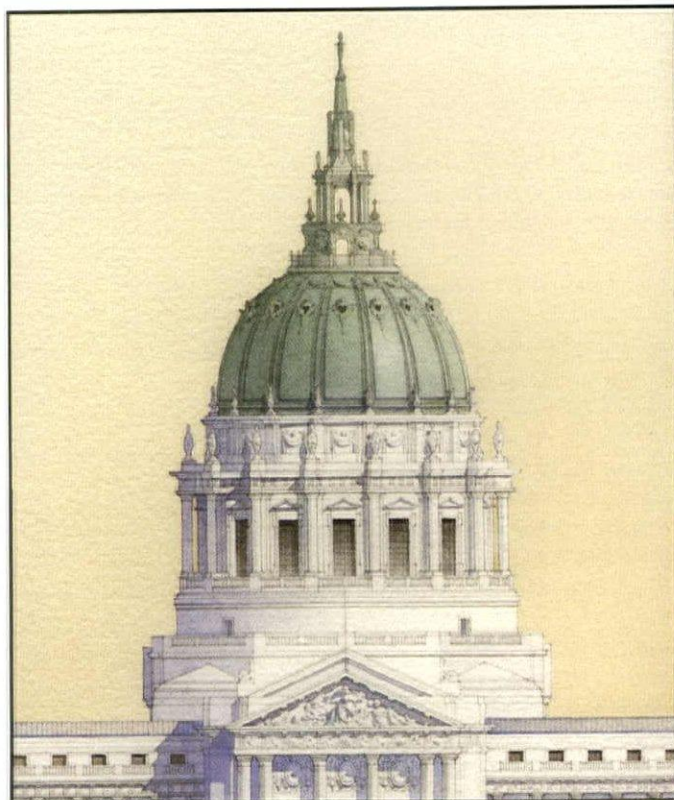
4



 **BOSTON
ARCHITECTURAL
COLLEGE**

Distance M. Arch
Practice in **Anchorage...**
earn your master's in **Boston.**

78% of all May 2010 BAC graduates are currently employed in design fields.
Earn your degree in two years of academics and practice while living and working anywhere.
the-bac.edu | 617.585.0202



www.dariushwatercolors.com
since 1985
202.887.1777

inform

volume twenty-two number two

16 Stitches in Time

Kerns Group studies Washington's 16th Street corridor to develop a framework for the new Third Church of Christ, Scientist. *By Deborah K. Dietsch*

22 First Impressions

Ayers Saint Gross' Monticello Visitor's Center earns LEED Gold in the Jeffersonian grain. *By Jennifer Pullinger*

28 Back to the Future

Glavé and Holmes Architects ease history's tensions at Washington and Lee University's Newcomb Hall. *By R. Tyler King*

6 Design Lines

new developments in design

14 Power Button

design, technology, and the marketplace

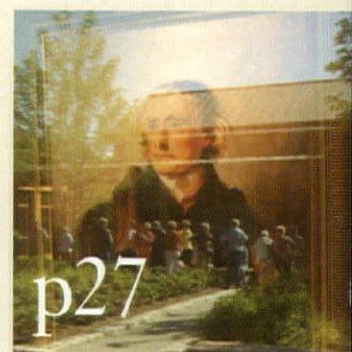
9 NetWorks

the business of design

40 Taking Note

On the cover:

Kerns Group's analysis of monumental buildings
along 16th Street in Washington, D.C.
Courtesy Kerns Group.



Next issue:
Review of
Regional
Architecture

Interior
Design and
Landscape
Architect
Directories

p10

p18



Studio27
Architecture's unbuilt
House Suliman
remains mired in land
ownership issues
caused by regime
changes in the
war-torn nation.

Market Driven

Architects expand horizons in the Middle East and Africa, but a lack of infrastructure and governmental support poses problems.

A few years ago, Studio27 Architecture was asked to review the feasibility of designing a world-class soccer stadium in Juba, Sudan. Soccer is a major pastime in Sudan—so big, in fact, that its capital Khartoum boasts the oldest soccer league in all of Africa. But the Washington, D.C.-based firm quickly learned that, although the desire for a stadium might be there, the infrastructure was not.

Infrastructure is just one challenge facing American architects working in the Middle East and Africa. War, regime changes, uncertain financing, logistical hurdles, culture differences—all are potential barriers to working in this part of the world.

According to Todd Ray, AIA, Studio27 principal, developing the stadium would have required shoring up the airport runway for bringing in materials, constructing a road wide enough to transport equipment five miles to the construction site, diverting water from the White Nile to a small water treatment facility, establishing an on-site energy generation plant or solar array, and collecting stormwater and gray water, among

other things. "Although it was very interesting," Ray says, "the lack of infrastructure was definitely a project killer."

Yet, American architects are increasingly viewing the Middle East as a profitable and rewarding market, especially given the region's ongoing building boom and the concurrent stateside construction slump. Last September, the American Institute of Architects opened its first chapter in the Middle East, representing only its fifth chapter outside the United States. From its office in Dubai, AIA Middle East covers a broad region including Bahrain, Egypt, Iraq, Saudi Arabia, the United Arab Emirates (UAE) and Yemen.

In a statement announcing the new chapter, Steven Miller, FAIA, the chapter's fellowship director, cited the need for greater interaction and oversight among American architecture firms working in the Middle East and North Africa. Miller estimated that more than 25 American firms are currently employed in the region—more than those representing Europe or Asia—and that those firms tend to use more architects than those from other nations.

Local firms are in on the action too. Studio27 also designed a residence

in Juba, called House Suliman, that got mired in land ownership issues but is now awaiting construction. Perkins & Will's D.C. office has developed high-rises in Dubai and Abu Dhabi. RTKL Associates, which is headquartered in Baltimore and has an office in D.C., opened offices in the UAE in the last two years. And Norfolk-based ClarkNexsen Architecture & Engineering has landed commissions for the Naval Facilities Engineering Command Far East, designing facilities across Africa.

HOK has planted a flag in the region as well. The firm's D.C. office tripled its revenue between 2006 and 2007 because of its Middle East commissions, and the sector has stayed strong despite the recession. Recent projects include a residential tower for The World development in Dubai, the Doha International Airport in Qatar, and the Central Bank of Kuwait.

"It was smart for us to tap into that market, especially in the past couple years when the local developer work has dried up," says Roger Schwabacher, AIA, a senior associate and project architect in HOK's D.C. office. "We got into that market even before the recession, and it has helped us to avoid layoffs."

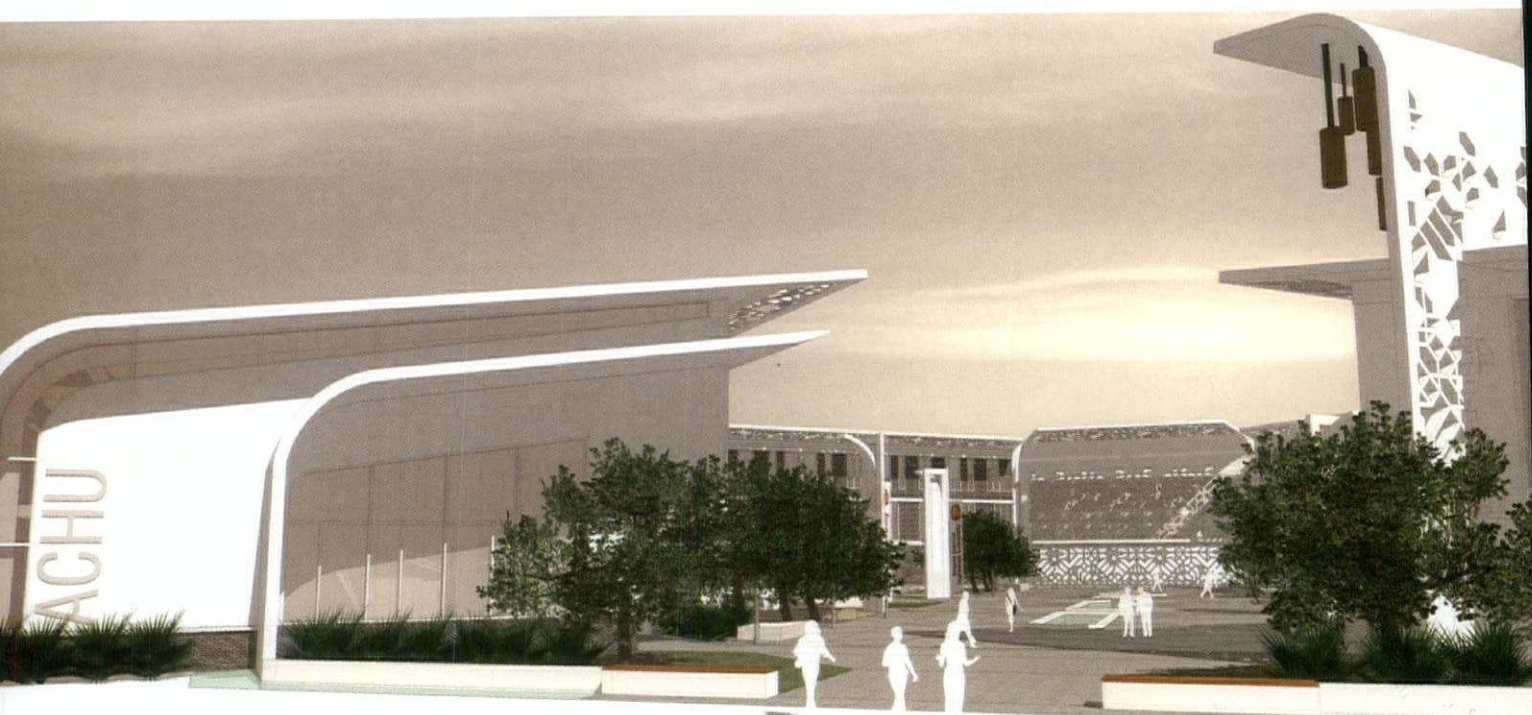


HOK is responsible for designing a new virtual city around the King Abdulla Petroleum Studies and Research Center (KAPSARC) in Riyadh, Saudi Arabia, including 200 residences, community centers, and other buildings. The firm concentrated on creating a landscaping and irrigation zone within a central park, thereby limiting individual green space and creating a more urban feel to the community.

7



The KAPSARC project is aiming to be one of the first, internationally, to be certified under the LEED for Homes rating and is helping to foster a new sustainability market sector in the Middle East.



Hanbury Evans Wright Vlattas + Company was commissioned by a humanitarian organization to design a master plan for the new Angola Central Highlands University, including its first academic building, known as the Access Academy (above). The open-air design (below) aims to sit lightly on the land and create an intersection between progressive education and African tradition.

8

The firm is currently engaged in a massive project for the King Abdullah Petroleum Studies and Research Center (KAPSARC) in Riyadh, Saudi Arabia. Like other wealthy nations in the region, Saudi Arabia has sought to increase its international prestige by hiring Western architects to create a new architectural identity. The main KAPSARC building, designed by Zaha Hadid Architects, is made of modular six-sided cells and emphasizes connectivity through courtyards, indoor gardens, underground tunnels, and roof terraces. HOK is responsible for designing a new virtual city in support of the main campus, including 200 residences, along with community centers, utility facilities, and a photovoltaic array and wastewater wetlands. The project is going for a LEED Platinum rating by employing solar and wind power, as well as sustainable irrigation and landscaping, among other elements.

HOK partnered with a local Saudi firm, Scado Architects, to develop construction drawings. "We don't have anyone on the ground or on the construction site," Schwabacher says. "It's been one of the big challenges." Schwabacher extols the benefits of working with a local firm—accountability and credibility among them—but adds that the culture shock and language barriers can be daunting. "But once you get into the technical aspects of design-

ing and building," he says, "the language is pretty universal."

If oil-rich countries are all about building, then war-torn nations are all about rebuilding. In Angola, an African nation that has been devastated by civil war, the government has worked to educate and train its young people in the years since an armistice was declared in 2002. Recently, SHAREcircle, an Illinois-based humanitarian agency, awarded a commission to Norfolk/Tampa-based Hanbury Evans Wright Vlattas + Company to design a master plan for the new Angola Central Highlands University, including its first academic building, known as the Access Academy.

The fractal-inspired, village-like campus design seeks to combine the best

of Western notions about higher education with African traditions and culture, according to Steven W. Gift, AIA, design principal. Yet challenges remain. The client is now seeking governmental approval of the plan before it can start fundraising. Because much of the surrounding province was destroyed, the required infrastructure is lacking. Still, the experience is richly rewarding, according to Gift. "Starting from scratch in any circumstance related to planning and design, with no context, is daunting," he says. "When you operate in a foreign culture, all questions are new again. You can take very little for granted, and you learn a lot. But when you see the impact of higher education on these people, you can sense the power of that transformation." —Kim A. O'Connell



The Tweet and Roar of Social Media

By Nicholas E. Vlattas, AIA, and Deborah Marquardt

Social networks are dynamic and instant ways of communicating, putting your firm's image and reputation at stake in new ways.

We confess. Like many architecture firms, Hanbury Evans Wright Vlattas + Company has been slow to get its feet wet with social media. But we have been watching and learning from how others are leveraging online communities to recruit and retain talent, manage brand, and find leads.

The AIA's KnowledgeNet (think of it as LinkedIn for architects) is a forum to share collective resources with thousands of like-minded colleagues. The site is structured as a collection of more than 15 AIA Knowledge Communities and member-created communities on topics like practice management, according to Kathleen Simpson, who led the seminar. It also might be just the place to dip that toe in the water in a more controlled environment. Architizer is another way for architects to connect with architects, view projects, search for jobs, and learn about competitions.

What about architects who are generating social media content? Washington-based FORMA Design is a small firm with some big ideas. Its three principals take responsibility for posting to Facebook, Twitter, and YouTube—and they say it is driving business their way. One principal, Andreas Charalambous, AIA, says his firm also recommends social media strategies for clients as part of branding and graphics packages. FORMA uses Facebook to drive interest to its work and Charalambous likes it because it's more immediate than updating FORMA's website. Charalambous and his partners created a company page and more than 350 friends and clients have "joined" already.

"We are careful not to overwhelm [clients and potential clients] with unsolicited messages," says Charalambous, who sends links to FORMA's bi-annual newsletter and announces special news, awards, or the firm's sixteenth anniversary. "There isn't a post every day [and] we don't pontificate," he says. "The message has to be important enough that the receiver is willing to take five minutes to look or read."

YouTube requires the most effort for FORMA, but it has also been most successful. The firm's videos to show before-and-after images of interior projects are produced in-house. Before-shots often appear in black-and-white, so they are instantly readable against the after-shots, both of which are coupled with a music soundtrack. Gone are the days of lugging portfolios to a potential client's door. Charalambous takes his iPad and shares images or videos.

"Very rarely do people come to us without having seen our work somewhere online," he adds. Magazine articles are nice (and the firm has been widely published), but viewers can't

interact with a printed page. "Potential clients have to see you over and over again on the website, YouTube, Facebook, and in print. It's an integrated part of who we are and what we do," he says.

FORMA's principals do not blog, however, which is contrary to the approach a lot of other firms have taken in terms of getting their message out. Ayers Saint Gross and Shepley Bulfinch both have excellent blogs with regular postings on important topics by principals. Their efforts take a committed investment by the firm—including time and energy in developing meaningful messages. HOK has probably set the gold standard for its comprehensive social media program. Its Life At HOK blog is an effective recruitment and retention tool that unites 25 regional offices across three continents.

The bottom line on social media, as far as HOK, Shepley Bulfinch, Ayers Saint Gross, and FORMA are concerned is: don't do it just to do it. Do it if you have something to say. Otherwise, it's counter-productive. They have all developed a strategic plan that centers on finding the best forum (or outlet) for outreach.

A few things to think about:

Consider investment and ROI. Time is money, after all, and keeping social media current and meaningful takes time. Do you have the resources to invest? Train your firm's voices to represent you and establish a policy for proper behavior. In other words, make certain that your firm's employees use appropriate language and that they understand copyright law when it comes to sharing images. Remember, in the virtual world, once you put something out there, you can't take it back. Evaluate content carefully.

Our firm has developed an internal blog that has become a nice forum for design discussion. Perhaps by the next time we write, we'll be tweeting!

Access Points

AIA KnowledgeNet <http://network.aia.org>

Architizer www.architizer.com

FORMA Design www.formaonline.com

Ayers Saint Gross blog www.asg-architects.com/ideas/blog

Shepley Bulfinch blog

<http://inside.shepleybulfinch.com/category/blog/>

Life At HOK blog <http://hoklife.com/>

2010 AIA National Convention seminar

<http://www.aia.org/aiaucmp/groups/aia/documents/pdf/aia083184.pdf>



Tweaking Tradition

Stylish though it may be today, sustainability draws on a much older debate about good design, says Mark McInturff

While I have never really been influenced by the work of Phillip Johnson, I have always thought he had a way with words. In thinking about Johnson's famous negation, "You cannot not know history," I am sometimes amused by the ongoing architectural debate between Tradition and Modernism. The debate, as it has evolved over the last 30 years, tends to focus on style: pitched or flat roof, steel and glass versus masonry and wood, abstraction versus representation, heroic object or unassuming background building. Or, the debate focuses on differences between past and present *zeitgeists*, technologies, fabrication methods, contexts, or cultures.

A far more interesting angle is the evolutionary common ground that undergirds good architecture. This com-

mon ground may include attention to structure as a means of architectural expression, an interest in revealing how a building is made, an attitude toward natural light and climate (to admit it, to control it), in the interaction between building, site, and so on. During the so-called Modern Movement in architecture, which began shortly after 1900 and reached its apogee in the 1960s, technology, ideas about urban form, and the intersection of mass-production and consumer culture allowed us to live spectacularly unsustainable lives. Air conditioning in place of ventilation, burning oil in place of efficient building envelopes, and short-lived materials and construction techniques created much larger carbon and physical footprints than were needed.

There are some ideas from the first

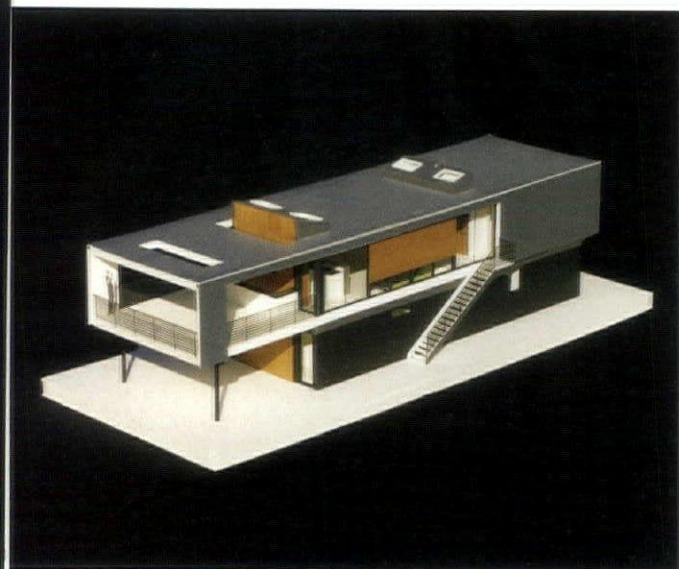
half of the twentieth century that we can draw on, many of which have precedents that go as far back as Palladio. It is no surprise that all of the modern masters, like Le Corbusier, Mies Van der Rohe, Alvar Aalto, Frank Lloyd Wright and Louis Kahn, had classical influences in their training. In some cases, they began their careers designing historicist buildings. It is in this area—sustainability and style—that a richer discussion about technique can take place. After all, architects are obliged to be knowledgeable about the history of architecture and to be able to apply lessons from this corpus to our own bodies of work.

In the mid-80's, a young couple bought a small farm site in Mount Airy, Maryland, with a prefabricated house rapidly closing in on its planned

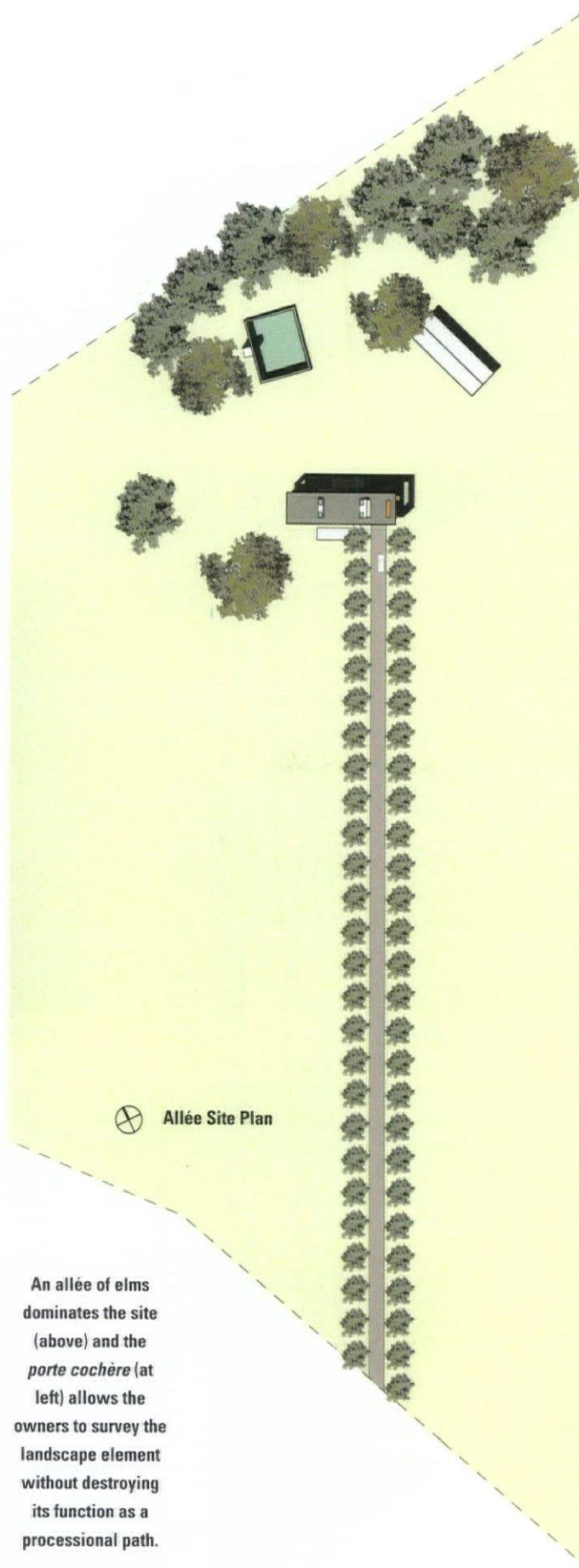
obsolescence. They subsequently built a barn for their machines (including a prized 1949 Farmall tractor). Anticipating a long-term habitation of the site, they also planted an *allée* of elms leading to nowhere in particular.

Twenty years later, they asked our firm to design a new house and add to the existing landscape. While I have always admired an *allée* as an approach to a house (Hugh Jacobsen refers to it as a drum roll), it seemed to me that approaching a tiny house by car in 2010 is different than approaching a Veneto villa on foot or an Eastern Shore manor house by carriage. The energy of the approach should be deflected, lest it overwhelm the little house—a drum roll, but without the ending symbol crash. Rather than build the main body of the house right at the end of the *allée*, we proposed to sidestep this powerful axis—the way a bullfighter sidesteps the bull with the tease of the cape. The porch of the **Allée House** spans the drive that continues on to the barn, creating a contemporary *porte cochère*.

Inside, the principal living spaces are elevated to take in the views in a *piano nobile* strategy familiar from the work of both Le



Utilizing the time-honored *piano nobile* strategy, McInturf Architects elevated the Allée House to sidestep the entry drive and elevate the living space's vantage point.



 Allée Site Plan

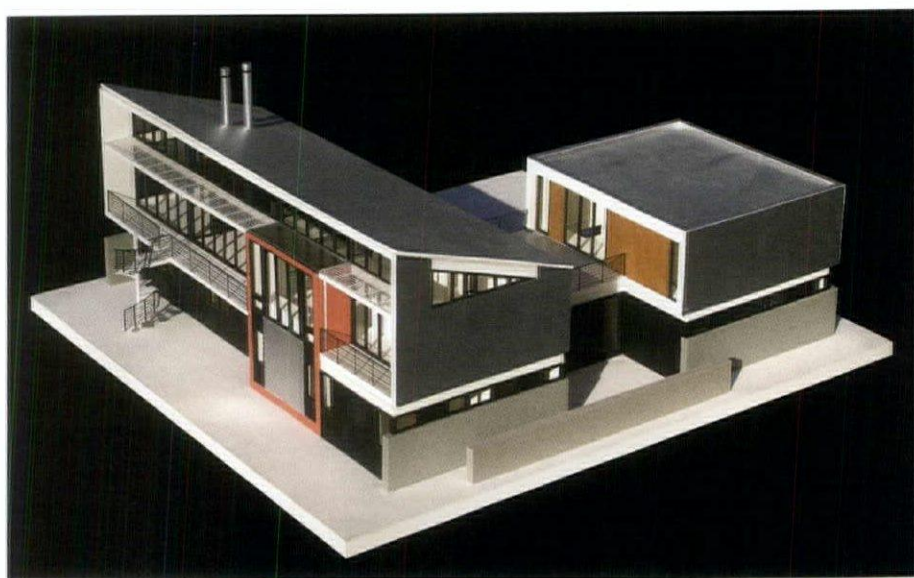
An allée of elms dominates the site (above) and the *porte cochère* (at left) allows the owners to survey the landscape element without destroying its function as a processional path.



Corbusier and Palladio. It's an approach that has been used by many architects as a way to separate the living quarters from the "profane" ground plane, which was the domain of farm animals for Palladio and cars for Le Corbusier. In a further nod to Le Corbusier and the Villa Savoye, we floated the Allée House's second floor on a recessed black base.

Even though we demolished the existing house, the original basement and fireplace remain to give visitors clues to the story of the site—a sort of folly, or ruins in the landscape—either real or fabricated. Here, the still-functioning fireplace is a now remnant in the landscape and finds a new context in relation to the new house.

House on the Potomac River, another one of our projects, is sited on a bluff overlooking both the C&O Canal and the Potomac River in Cabin John,



McInturff Architects elevated the living spaces and used extensive glazing along the southwest façade at House on the Potomac River to enhance its water prospects.



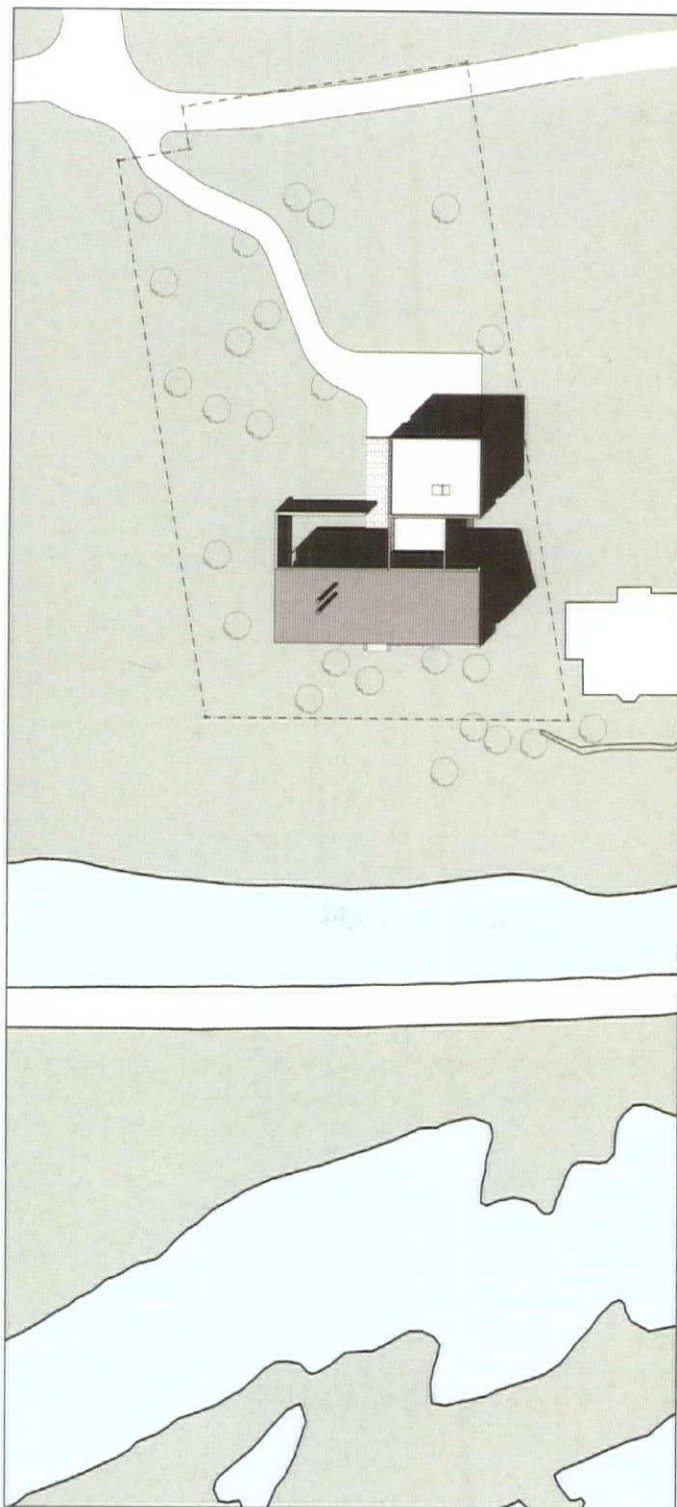
In shading the southwest façade with operable, computer-controlled blinds with a "second skin," the design team created an interstitial loggia.

Maryland. Our goal was to resolve the conflict between the extraordinary southwest views and the need to control sunlight, glare, and heat gain generated by that orientation. The metal-clad living spaces are elevated in a bar, or rectangular volume, which run parallel to the ridge and the river and overlooks the treetops. Guest rooms are housed in a separately zoned wing above the garage as part of an overall energy strategy, which includes geothermal heat pumps, radiant heat, natural ventilation, active shading systems, and foam insulation.

The large, single-room living space of the main house opens to a loggia that is protected by roof overhangs and a fixed sunshade above door level. Operable, computer-controlled exterior blinds protect the interior from harsh direct afternoon sun and enclose the loggia as a shaded buffer space. Bedrooms below on the first floor share concrete masonry-walled private courtyards.

I have always loved the dappled light admitted through shutters of any building, old or new. The effect is recalled in the Potomac River House with the use of modern technology to adapt to the sun as it moves. Another *piano nobile* (like the Allée House), the tectonic ideas of the light metal boxes above the heavy masonry walls, and sun shading with electronic louvers come together to reinterpret ideas that pre-date Modernism.

Also common to the Potomac River House and the Allée House is a simple, repetitive structural rhythm that recalls Gothic architecture as much as Mies. Long, thin plans set up for easy cross-ventilation reference both Glenn Murcutt and eighteenth-century "telescope" houses on the Chesapeake Bay. The projects are also united by an awareness of the difference



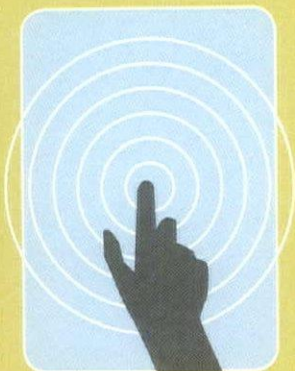
⊗ Potomac River House Site Plan

between glazing north and south façades—the latter gets more windows. On this last point, we have tried to evolve the modern glass box to respond to orientation while still maintaining the magic of transparency so enticing in much early Modernism.

I don't think of history as quotable—postmodernism took care of that—but as a frame of reference, not to be ignored and not something that stops at a certain point. In the end, the only worthy argument is between doing something well, or not. As Duke Ellington said, "There are two kinds of music. Good music and the other kind." —Mark McInturff, *FALA*

Tablets 2.0

By Will Rourk



Tablets and slates have taken precedence over traditional, mobile communication methods. In some ways, we are back to square one—the Ancients had their clay tablets (and no data plan). Today's tablets pay homage to these devices and, since the early-2000s, they have defined a growing genre of laptop in which a stylus-driven screen can twist and fold back on itself, covering the keyboard and providing a flatter, more planar form factor. Without a dedicated keyboard, the tablet is a sleeker, more nimble device. You might even call it downright pharaonic.

At January's Computer Electronics Show (CES), the spotlight on mobile technologies shone brightest on tablets and slates. In particular, an array of Google Android devices amongst a shallower assortment of Microsoft Slates, Blackberry Playbooks and, in its debut, the Palm WebOS tablet. Currently, most of these are listed as "coming soon" and those that are actually on store shelves are merely toy-like impressions of their true potential. But, since last April, Apple's iPad has set the pace with what's become the quintessential icon of tablet computing and, perhaps, a future model of personal computing. The iPad combines elegant design and efficient, integrated operating system that moves the consumer closer to a true computing device that combines smart-phone with desktop computer. It's not quite a computer, of course, but easier to use and more responsive than an iPhone. It also enables instant access to information through WiFi or 3G network communications. In short, it's a device that will affect the way the design professionals work.

Members of Charlottesville-based Gregg Bleam Landscape Architect transitioned their office from printed portfolio to mobile tablet. Using iPhoto on his iPad, firm founder and principal Gregg Bleam easily shares projects and design data with clients. "As landscape architects, we rely heavily on presenting precedent images during client meetings. It's often difficult to describe a particular plant to a client without an image especially when you are referring to many different plant types in a project," says Bleam.

Access to info helps team members answer client questions immediately without having to "flip through a book to find an answer, which can be disruptive," he says. "If the client requests a printed portfolio I can easily produce one by sending the iPhoto images off to Apple to be bound and printed."

Outside the client meeting, portability, functionality, and network access are key for field work. David Alder, a principal at Little Diversified Architectural Consulting in Durham, North Carolina, adapted an iPad to be his primary computing device. "I used to have my laptop open all day at the office but it now stays closed," he reports. "When you're meeting with a client, the laptop creates a barrier when it is opened up and the iPad doesn't have that barrier because it's flat like a piece of paper."

Alder can access most of his apps and information from his office's cloud server and that allows him to engage with more design specific applications like AutoCAD WS for viewing and editing files and documents in a mobile environment.

Design's alchemy is still not an application you can buy, but the way design happens has changed within this mobile environment. Beyond the capital required to buy into a completely mobile workflow, overhead costs and, ultimately, project costs will go down for one thing. But, even as mobile computing is about the individual's relationship to their device, a mobile workflow may, in fact, make design more collaborative.

For a list of mobile apps and other tablet-related URLs visit Will Rourk's blog at <http://rezn8r.wordpress.com>

Deborah K. Dietsch is a freelance writer based in Washington, D.C. Her latest book is *Live/Work: Working at Home, Living at the Office*.

R. Tyler King is an editorial intern at *Inform* and studies architectural history at Virginia Commonwealth University.

Deborah Marquardt does public relations for Hanbury Evans Wright Vlattas + Company. Her writing has appeared in national magazines.

Mark McInturff, FAIA, is the founder and principal of McInturff Architects in Bethesda, Maryland.

Kim A. O'Connell is a writer based in Arlington, Virginia, who has written for *Preservation*, *Architect*, *Traditional Building*, *National Parks*, and *The Washington Post*.

Jennifer Pullinger is a freelance writer in Richmond, Virginia.

Will Rourk is a digital media specialist in the University of Virginia Library System's Digital Media Lab.

Nicholas E. Vlattas, AIA, is the Chief Operations Officer for Hanbury Evans Wright Vlattas + Company.

Courtesy Princeton Architectural Press

Bookmark

Guastavino Vaulting: The Art of Structural Tile

By *John Ochsendorf*

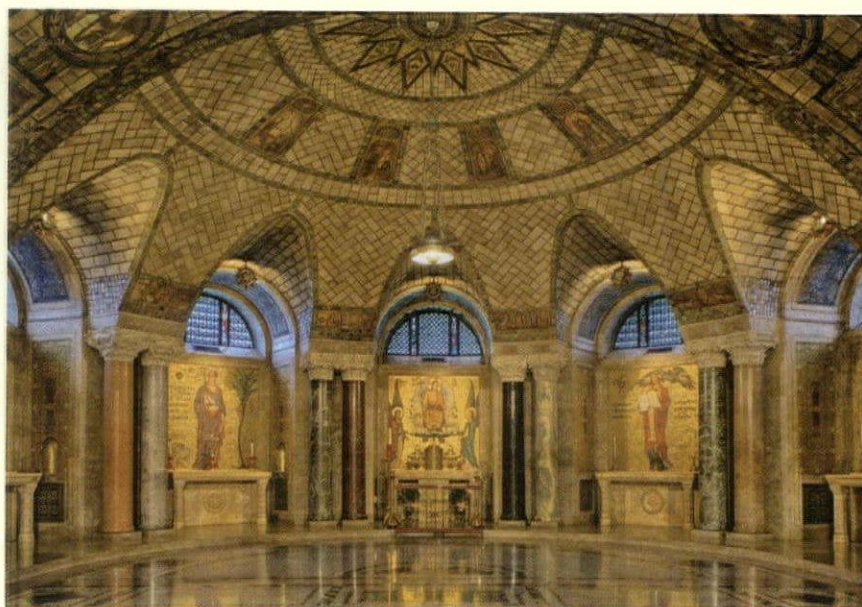
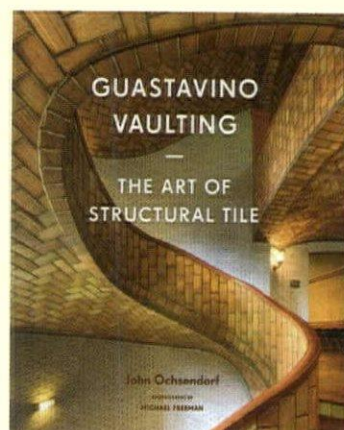
New York: Princeton Architectural Press
2010, 256 pages, \$60.00

For a starving student, one of the great deals in New York is a bowl of clam chowder and all-you-can-eat crackers at the Oyster Bar in the belly of Grand Central Station. The real feast, though, is reflected in your shimmering bowl: the Guastavino tiles above. You don't have to go far before finding more of the Guastavino Tile Company's terra cotta handiwork in New York or elsewhere (the book lists over 600 projects in 36 states and six countries). Remarkably, the Guastavino Family—the Valencian émigré Raphael, Sr. and later, Rafael, Jr.—and the company's successors Malcolm and William Blodgett kept the business going for 80 years.


In the Mid-Atlantic, there are more than two dozen projects that feature the company's patented Tile Arch System, including Jefferson's (and McKim, Mead, and White's) Rotunda at UVa, St. Matthew's Cathedral and National Cathedral, both in Washington, the West Virginia State Capitol, and Richmond's Cathedral of the Sacred Heart. North Carolina is a small but important chapter in this span. Guastavino père built a home in semi-retirement at Black Mountain after working with Richard Morris Hunt on Biltmore. In his last work, Guastavino designed the relatively spare Basilica of Saint Lawrence (1903), in nearby Asheville, where his body rests today.

Ochsendorf, a Fulbright recipient, Rome Prize winner, and MacArthur Fellow is an assiduous researcher and sticks close to the archival evidence in this history. He is also an engineer and the book draws together tectonics, social history, corporate history, and biography to tell a long overdue—if uncritical—story. Handsomely illustrated with historic images, plans, and sections (as well as Michael Freeman's stunning color photography), *Guastavino Vaulting* is an important work of scholarship. It's the first, to my mind, that spotlights one of the great artisan families long neglected in monographs and histories of Gilded Age architecture in America.

—William Richards







Stitches in Time

Kerns Group studies Washington's 16th Street corridor to develop a framework for the new Third Church of Christ Scientist

By Deborah K. Dietsch

17

Washington's 16th Street, the major thoroughfare leading to the White House, has long been a platform for grand urban visions. A Senator's wife named it the "Avenue of Presidents" and lobbied to have the Lincoln Memorial placed along its axis. During the 1900s, embassies, mansions, churches and cultural institutions sprung up along both sides of the downtown corridor. Those buildings on the stretch of 16th Street from Lafayette Park to Florida Avenue are now protected as part of a city-designated historic district.

One of the street's most unusual structures is the Third Church of Christ, Scientist, a Brutalist concrete church complex designed by the firm of I.M. Pei on a block near the White House. In recent years, the church has sought to replace its 1971 landmark with a new sanctuary and office building, sparking a firestorm of controversy and a legal battle settled in favor of the church last fall.

In the midst of this preservation fight, church leaders tapped Arlington's Kerns Group Architects to study the urban patterns of the 16th Street Historic District so they could better understand and respond to their setting with context-sensitive design. "The reason we undertook the study was to inform ourselves about that landscape," says Darrow Kirkpatrick of the church's redevelopment committee. "We wanted to understand what had gone on around us, how we could fit in and what would work well on the street."

**Kerns Group
discovered the urban
density along 16th
Street to increase
south of Scott Circle.**



The assignment led architects Brian Frickie and Glenn Canencio of the Kerns Group to document the buildings within the historic district through photographs, drawings, and three dimensional computer models. "We were interested in learning more about the bigger picture, to figure out the scale, massing, setbacks, all the things that give the area its identity," says Frickie. "We wanted to know more about how monumental buildings like churches became punctuations in the urban fabric."

From their models, the architects discovered two distinctive types of urban design along 16th Street. They found the blocks north of Scott Circle to be dominated by three-to-four story row houses interspersed with open spaces, including courtyards, alleys, and yards. Standing out from these low-rise structures are institutional and religious buildings, such as John Russell Pope's 1915 Scottish Rite Temple and the Neo-Romanesque Universalist National Memorial Church, designed by Boston-based Allen and Collens in the late 1920s. While few in number, their monumental architecture establishes a strong presence within the northern part of the district.

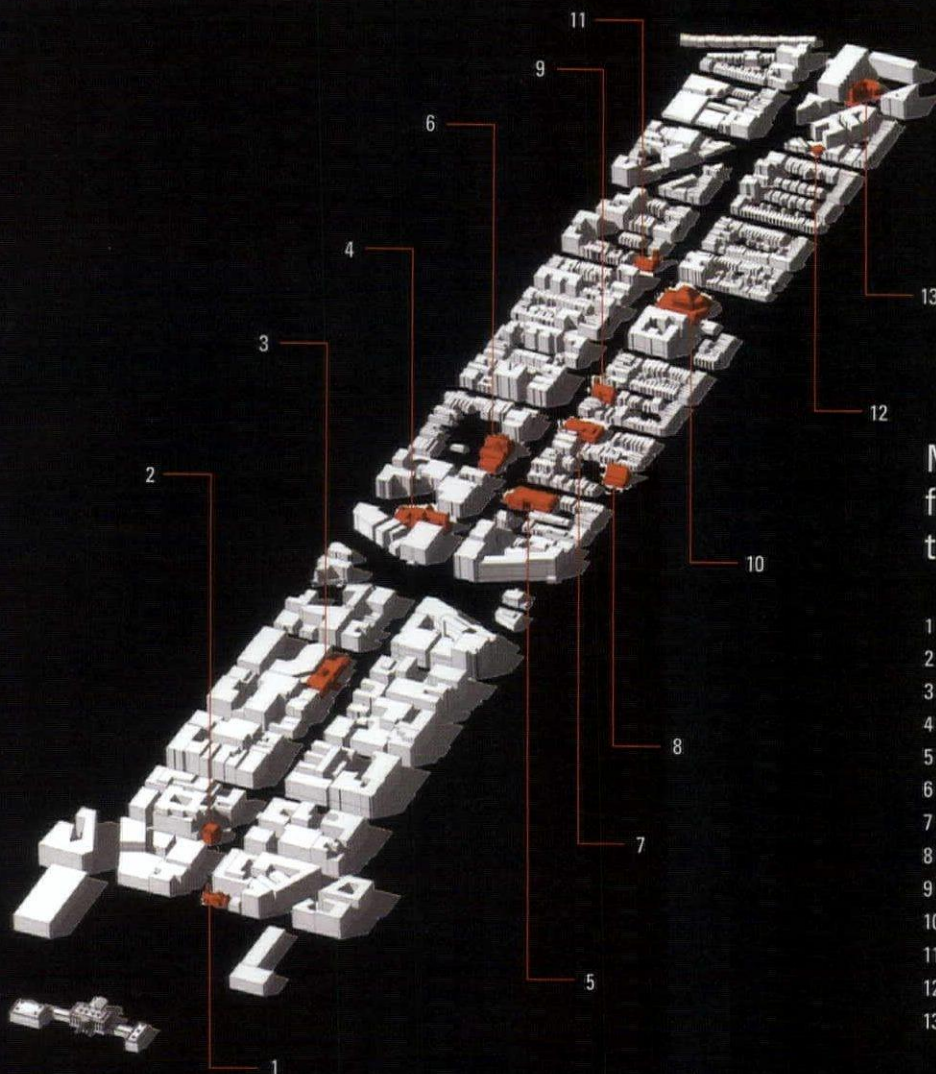
In contrast, the urban fabric south of Scott Circle is more densely woven so the buildings form a continuous wall along the street. Notable religious and institutional landmarks, such as the Pei Third Church, nearby St. John's Episcopal Church

Scott Circle, at the junction of Massachusetts and Rhode Island Avenues, and 16th Street (above), is the dividing point between two distinctive types of urban design.

designed by Benjamin Henry Latrobe, and the National Geographic Foundation, are smaller and less prominent than their bulkier commercial neighbors within the blocks.

In both parts of the historic district, Frickie found the churches and institutional buildings to share similar ways of welcoming visitors to their front doors. He studied sections between the street and building frontage of various landmarks to identify three types of transitional spaces: a paved area with few plantings, a strip of landscaping framing a plaza and a gardenlike setting similar to the front yard of a home.

"These spaces change the entire feeling of moving from the public realm to the building itself," the architect says. He notes the modernist Pei church, which cannot be reached in a direct line from 16th Street, does not conform to any of the types.



Monumental Buildings from Florida Avenue to Lafayette Park

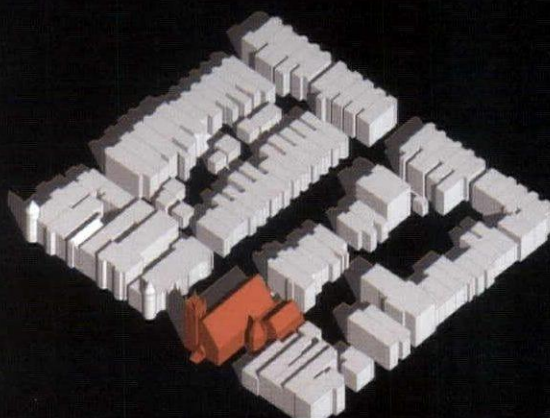
- 1 St John's Episcopal Church
- 2 Third Church of Christ Scientist
- 3 National Geographic Foundation
- 4 First Baptist Church
- 5 Carnegie Institution of Washington
- 6 Foundry United Methodist Church
- 7 Jewish Community Center
- 8 St Luke's Episcopal Church
- 9 Church of the Holy City
- 10 Masonic Temple
- 11 Universalist National Memorial Church
- 12 Freedom Baptist Church
- 13 Augustana Lutheran Church

19

Distinguishing Characteristics of Urban Fabric

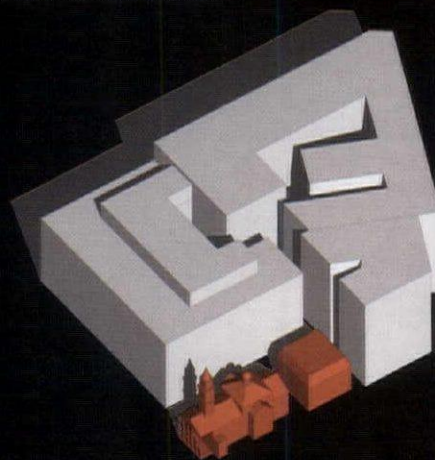
Urban Model A

Monumental buildings are the most relevant presence in the block.
Big building among small surroundings.
Classical model.



Urban Model B

Monumental buildings are the smallest presence in the block.
Small building among large surroundings..
Breaks with classical model.



Modeling the blocks along 16th Street (top), revealed two types of urban fabric. North of Scott Circle, churches and institutional buildings stand out from their surroundings (Model A at right), while south of the circle (Model B) they are overshadowed by adjacent structures.



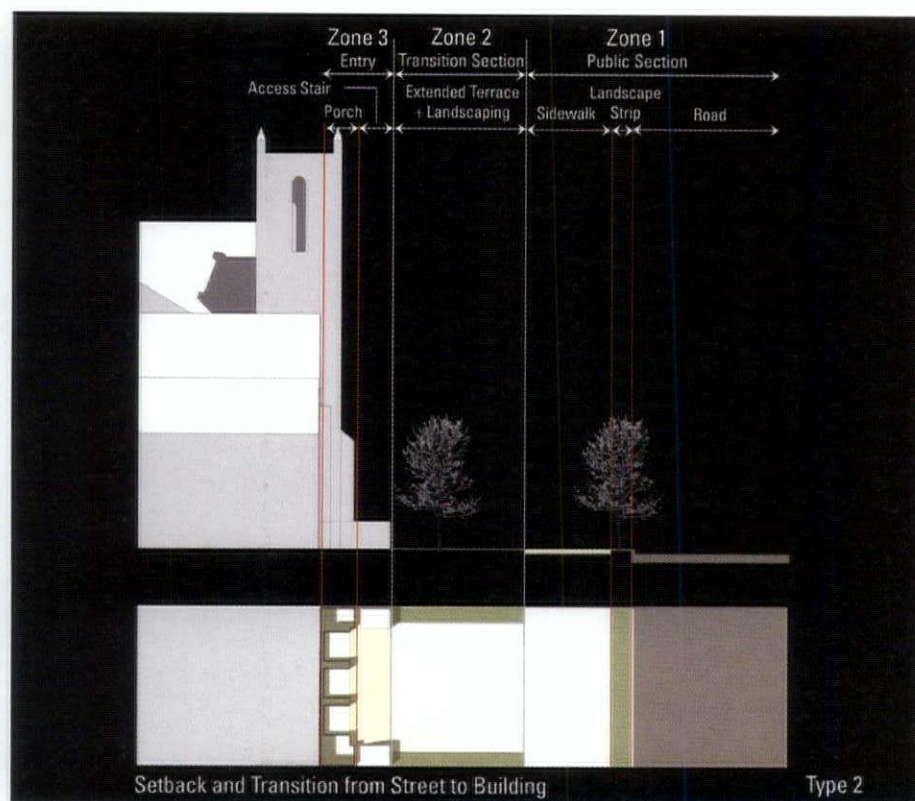
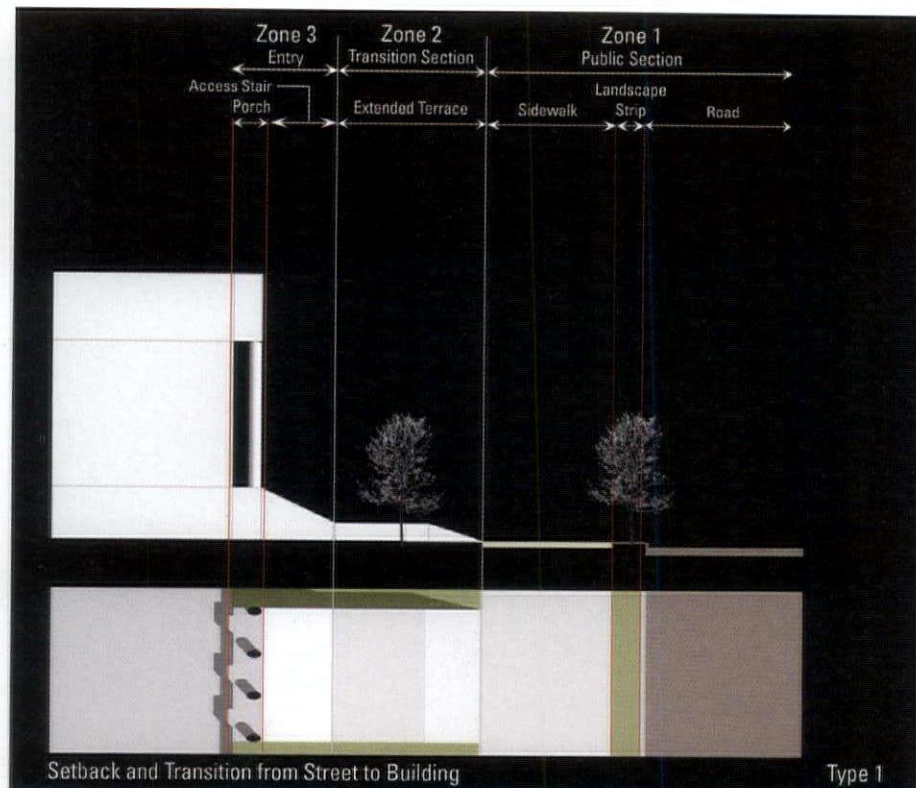
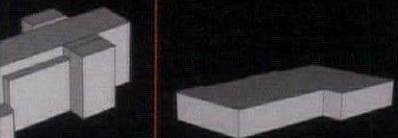
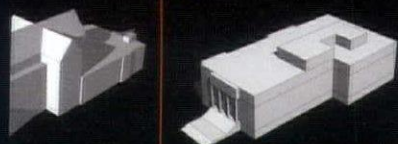
From an analysis of street frontage, Frickie moved to the architecture of monumental buildings within the historic district to analyze the make-up of their designs. A comparative chart of their essential components, including massing and roof shapes, reveals few commonalities. "We expected the religious institutions to be similar in terms of architecture," he says, "but we were shocked to find that was not the case."

While most are sheltered by porches and colonnades, less

than half incorporate a tower and only one—St. John's church—features a lantern. The only design feature common to all the institutions is a plinth on which each building rests.

Frickie says understanding the nature of these monumental buildings is critical to creating architecture that strengthens the character of the historic district and will help institutions like the Third Church develop designs consistent with the area. "This gives the church a tool to answer the questions of how

Baptist Church
Jewish Community Center



21

An analysis of the monumental architecture along 16th Street (above) reveals the plinth to be the most common feature of all the structures.

monumental buildings fit into and can be created along 16th Street," he says. "It helps to inform the public conversation."

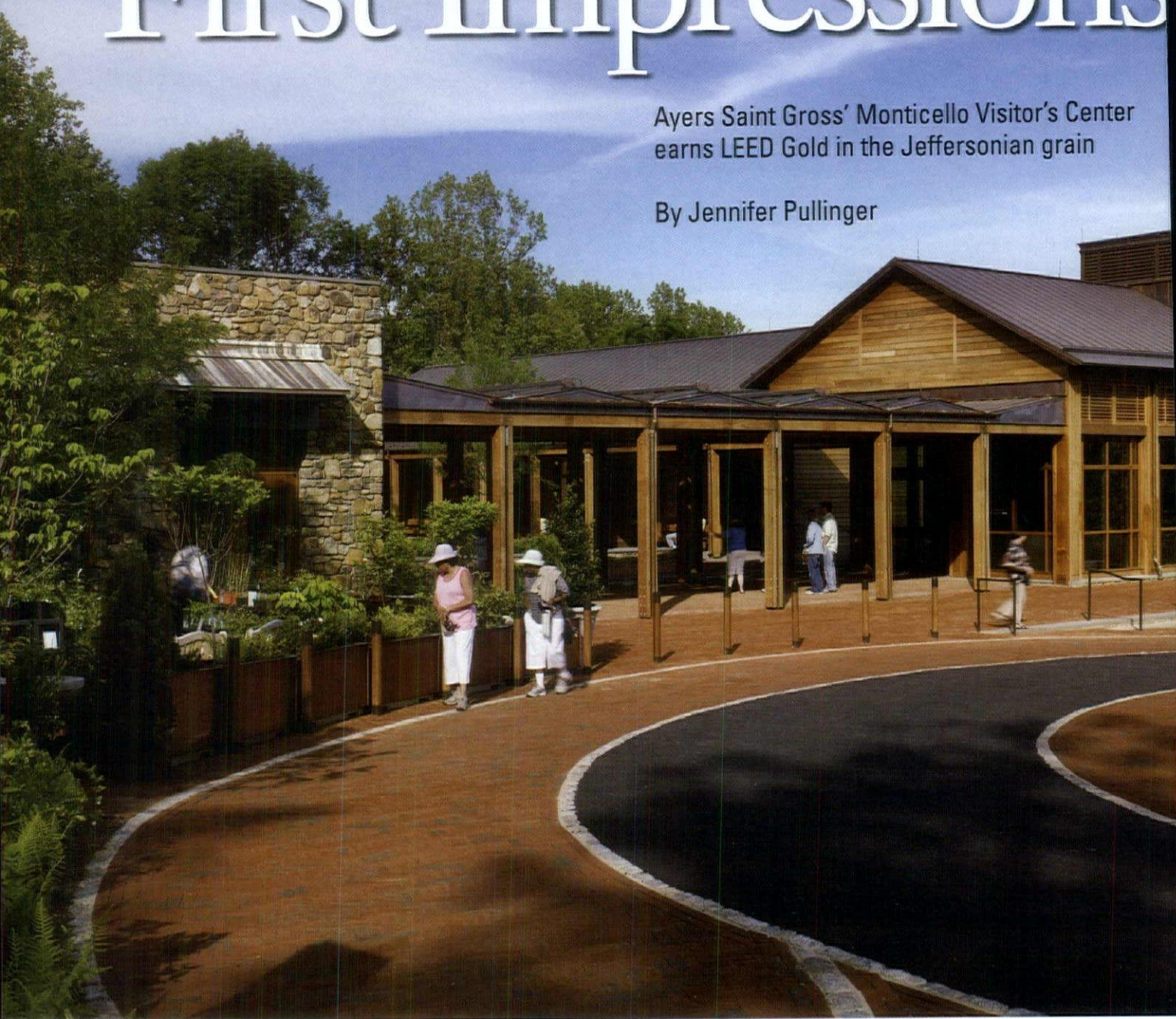
Kirkpatrick says the Kerns Group study will help shape an appropriate design strategy for a new sanctuary and an office building on the Third Church site. "This study helps us to put together an approach so we can move forward with selecting an architect, working with the planning office and start the process of building."

A section of the space between one institutional building and the street (above) reveals varied treatment of paving and landscape.

First Impressions

Ayers Saint Gross' Monticello Visitor's Center earns LEED Gold in the Jeffersonian grain

By Jennifer Pullinger



We all know of Thomas Jefferson's many passions, but perhaps the one least universally well known—but just as significant—was his deep interest in ecology, horticulture, and open, unspoiled spaces. These will become more widely known to visitors of his “little mountain” many years to come through Ayers Saint Gross' Thomas Jefferson Visitor Center and Smith Education Center at Monticello. The \$43 million, 42,000 square-foot complex opened to the public in April 2009, and since then it has earned a rare distinction: it is the first visitor center at a World Heritage Site in the United States to become Gold LEED certified, the second highest certification awarded by the U.S. Green Building Council.

That merit aside, the project was “by far the most significant that the Thomas Jefferson Foundation had undertaken

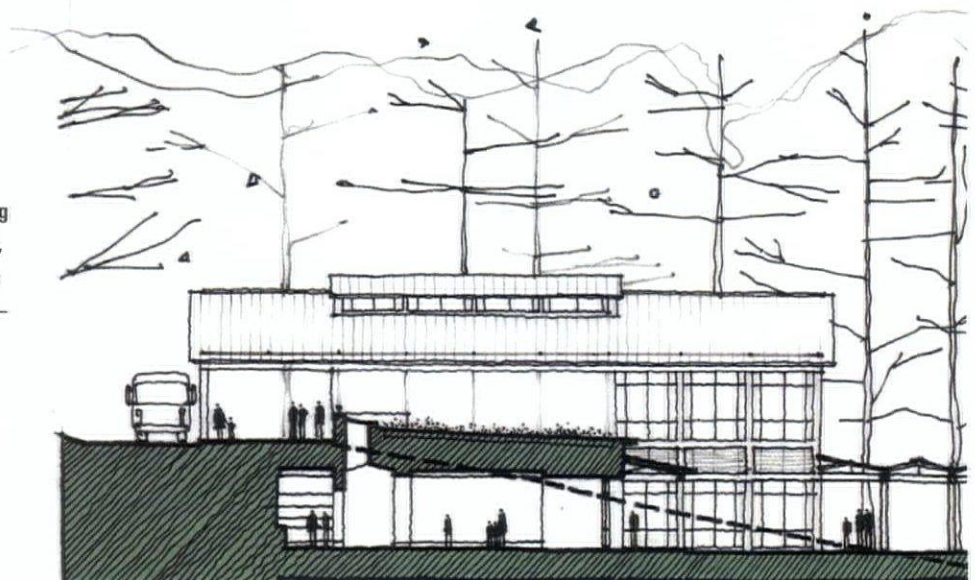
since 1923, when it acquired Monticello and some of Jefferson's land,” says Ann Taylor, Executive Vice President of the Thomas Jefferson Foundation—and no doubt a long time in coming.

When we visit popular historic sites or attractions, we come to expect a certain level of amenities and “pre-show entertainment” before the main event. Colonial Williamsburg, for example, has a bustling, full-service visitor center that acts as a hub of information for the entire Historic Triangle. There, visitors can find access to ticket stations, exhibit and theater space, ample parking, shuttle service, and a pedestrian pathway that leads directly to the historic district. Before Monticello's new construction, on the other hand, its aging, inadequate visitor center facilities paled in comparison to its Tidewater contemporary. “The existing visitor amenities were really not suf-



Ayers Saint Gross included two green roofs (above) and a circular drive (at left) meant to evoke the circuitous roads that spiral down the mountaintop from Jefferson's Monticello.

The visitor center is built on three levels—incorporating a shuttle bus station, a courtyard, and the education entrance—to take advantage of the natural topography.



Sustainably-sourced materials such as cedar, brick, and Virginia fieldstone were used in the construction of the five pavilions, including the Welcome Center and ticket office.



ficient and I don't think they were worthy of a World Heritage Site like Monticello," says Taylor.

With the opening of the new visitor center, the public can finally experience the kind of building that provides a "twenty-first century gateway to exploring Thomas Jefferson," adds Taylor. While Williamsburg's visitor center is a monolithic structure that houses all of its amenities, Monticello's complex is divided up into a series of five well-proportioned, interconnected pavilions around a central courtyard, each of which contains the much improved theatre, classroom, and exhibition spaces, as well as new gift shop, café, and ticket lobby. "It has

certainly proven to be both inviting and comfortable. It's a really beautiful, almost Zen-like public space," says Taylor.

The newly expanded visitor center was built on the exact location of the former ticketing office and shuttle bus station, which were situated just down the mountain from Monticello—a sustainable design choice in and of itself. "The imprint of the new center was made as small as possible to disturb as little of the surrounding woodland as possible," says Taylor.

The design team also wanted the building to "sit on the land lightly," says Adam Gross, FAIA, a principal with Baltimore-based Ayers Saint Gross, the building's design ar-



Alan Karchmer

The architect's energy-saving design strategy included reducing the conditioned area of the overall complex and installing 72 wells that support the buildings' geothermal heating and cooling system.

chitect. "It should be a threshold to the house, plantation, and the history of the site," he says. The building is constructed on three levels so it fits into the topography of the mountain, with half of the square footage underground. The melding of the building with the landscape continued with careful selection of sustainable building materials and systems, including use of copper, fieldstone, and cedar wood in the construction.

"One of the things we wanted to do was to fit the building within its context, and that's not just a sustainable strategy, but an overall architectural and design strategy recognizing, of course, that the house on the mountaintop is the primary attraction," says Sandra Parsons Vicchio, AIA, a principal with Ayers Saint Gross. With that in mind, the architects approached the design of the visitor center as if it were a dependency—a structure that supports the main house.

While Ayers Saint Gross was inspired by Jefferson's design principles, the architects in no way wanted to imitate his architecture. Rather they took "lessons" from the main house and the layout of buildings on the mountaintop. That included designing shaded porches as transitional spaces for people entering and exiting facilities and added skylights to draw in natural light.

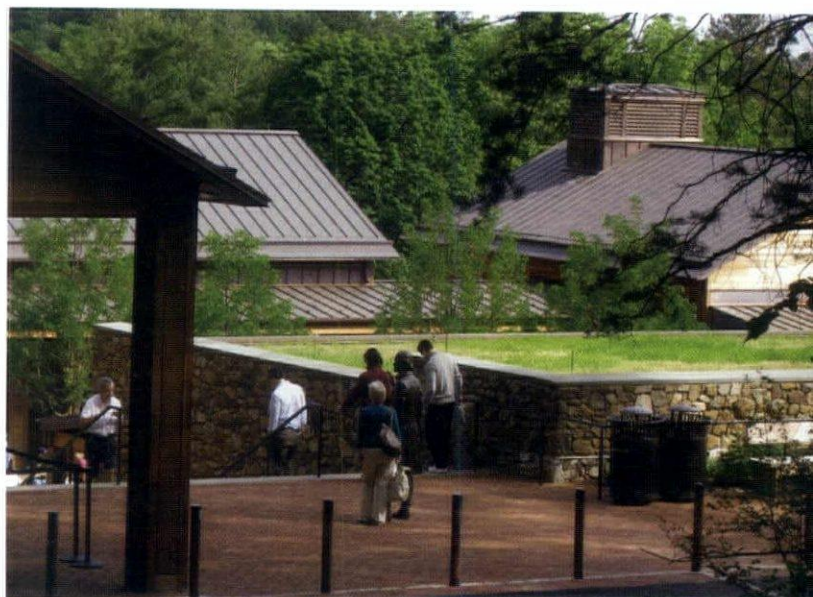
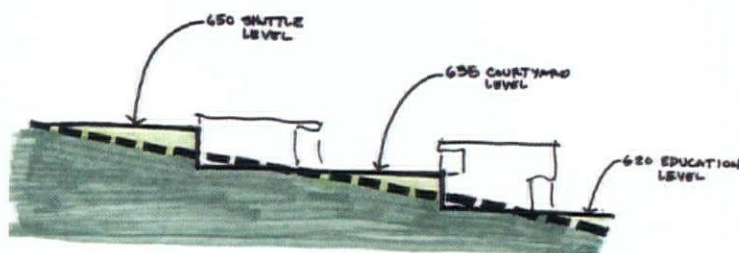
Other notable construction materials and installations that paved the way to Gold LEED included two green roofs, a geothermal heating and cooling system, and regionally sourced building materials like Virginia fieldstone, which was harvested from a local landowner and picked the "old-fashioned" way—by hand, then delivered by pickup truck, says Phil Kirby, Senior Vice President of Barton Malow, the visitor center's construction manager.

Kirby says the team's decision-making was motivated more by sustainability and less by LEED standards. "Because of the decisions that were made, like the stone, those were decisions that would have been made whether LEED was there or not. Monticello was committed to working locally already and wanting to use materials that were found locally," he says.

Of course, the most important goal with the new facility was improving the visitor experience. In this case, the architects created a layout that allows visitors to more freely explore the site without have to take a "highly regulated path," says Vicchio.



Courtesy Ayers Saint Gross



Courtesy Ayers Saint Gross



The outdoor courtyard (above), which serves as the complex's lobby function, leads to the African-American burial ground (at left) via a new greensward.



Courtesy Ayers Saint Gross

"We very consciously created an experience that was not a forced path, that we hope was very gracious and hospitable for visitors that would allow them to move through the experience at their own pace, to experience something or chose not to experience it at all, and really be able to structure their visit to suit their interests and their time," adds Vicchio.

While the architect's design succeeded in the area of sustainability, paying homage to Jefferson's care for the land as well as overall architectural ideals without mimicking his style, and creating world-class facilities that promote the foundation's mission of education and preservation, the true success of the building rides on how well it achieves the objectives of the program.

"We were very pleased—against the backdrop of a national economic recession and declines in visitation at many historic sites—that visitation increased in 2009. We basically had the same amount of visitation in 2010, so we've had three years of very strong visitation at Monticello. And certainly the visitor center has contributed to that," says Taylor.



Ayers Saint Gross made extensive use of glass as well as carefully proportioned windows that are more vertical in their orientation than horizontal (below), which not only serves to conserve energy but also highlight the wooded landscape (above).

Project: Thomas Jefferson Visitor Center and Smith Educational Center, Monticello

Architect: Ayers Saint Gross Architects + Planners

Landscape Architect: Michael Vergason
Landscape Architects

Contractor: Barton Malow Company

Owner: Thomas Jefferson Foundation, Inc.

RESOURCES

GENERAL CONTRACTOR: Barton Malow Company (see ad., inside-front cover); **WINDOWS:** Duratherm Windows (see ad., p. 1); **MECHANICAL & ELECTRICAL ENGINEERS:** Mueller Associates, Inc. (see ad., p. 37); **PLASTER & DRYWALL:** Piedmont Plaster and Drywall (see ad., p. 37); **CIVIL ENGINEERS:** RK&K (see ad., p. 37); **EXTERIOR PAINT:** Sherwin Williams (see ad., inside-front cover); **GREEN ROOFING SYSTEM:** American Hydrotech, Inc.; **LUTRON SHADES:** The Specialty Group



Back to the Future



Richmond-based
Glavé & Holmes
eases history's tensions
at Washington and Lee
University's Newcomb Hall

By R. Tyler King

A string of five temple-front buildings known as the Colonnade crowns the hilly campus of Lexington's Washington and Lee University. Even if it served as a stately (if humble) emblem for the 262 year-old school, the Colonnade had sorely needed a renovation for many years. In 2009, Washington & Lee hired Richmond's Glavé & Holmes Architecture to

begin the process with the 1882 Newcomb Hall (the original School of Commerce), last renovated in 1936 when a three-story library wing had been added to the rear. Over the last 74 years, the interior of Newcomb Hall had been partitioned for office space and classrooms—encasing original elements of the building, in some cases.



Glavé & Holmes' most recent renovation, completed in the summer of 2010, challenged its design team to not only refreshing the building's look, but liberate its original elements. "The university hoped that the architects could breathe new life into the building, without changing the historic character that was familiar to so many alumni," says University Architect

Thomas Contos. "The intended effect was that when you enter the building, it does not appear to have been renovated," he explains.

The biggest discovery for the project team was a monitor supported by a wooden truss system on the third floor. "We wanted to preserve the sense of the fact that it had been an





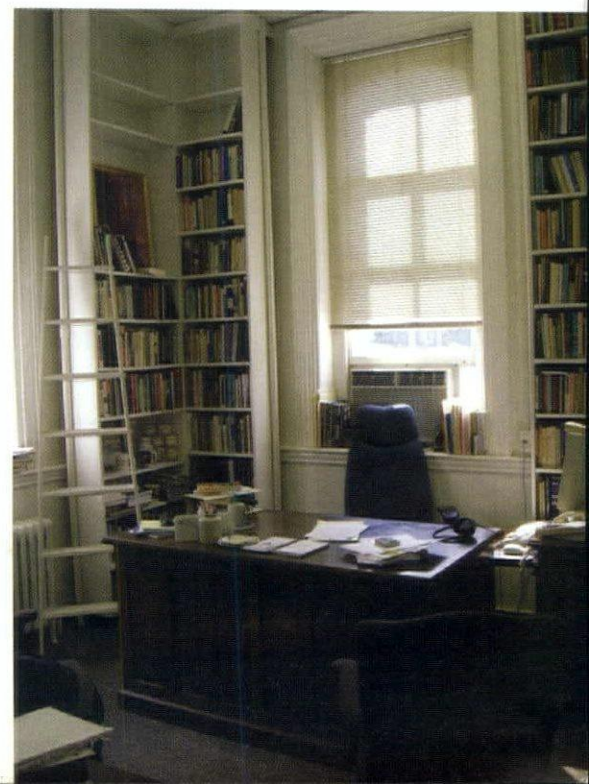
open space, even though when we got it, it was just a corridor,” says Glavé & Holmes architect Glenn Suttentfield, AIA. By strategically glazing the walls under the monitor that define the student lounge and its adjacent seminar rooms, clerestory windows now allow light from the monitor to flow freely throughout all of these spaces.

“One of the things we like to do with projects like this—that I think in this economy makes more sense than ever—is to celebrate the original architecture. Find something about that that you can use to give a distinctive identity,” says Lori Garrett, AIA, Senior Principal and Vice President of Glavé & Holmes, who also directs the firm’s Higher Education Studio. Newcomb Hall makes the case that sustainability and preservation do not have to be conflicting endeavors, with different sets of rules. The two may be more synonymous than we think. Garrett explains, “And sometimes it’s not a matter of creating or designing something new. It’s a matter of uncovering what’s there already.”

Grimacing behind the “historic character” of an old building is the absence of adequate accessibility and safety standards. Like most renovation-cum-restoration projects for a modern university, two of the biggest hurdles are incorporating technology and updating the building’s systems. “I love those projects where you start with something so bad that it’s hard to fail,” admits Garrett. Prior to the renovation, disabled students had no way of accessing the building, offices had hardly any light,

Before the renovation (below), window A/C units competed with the campus-controlled heat system in offices and high shelves were reached with makeshift ladders. An HVAC upgrade and proper library ladders (above) helped clean up the spaces.

A monitor (at left) has always crowned Newcomb Hall, but it was not always understood from the interior. Glavé & Holmes made it a central feature, while the surrounding glazing gives a sense of the third floor’s original configuration as a singular space, and highlighted the expanse of the wooden truss system.





and the entire building was dangerously below code. “Here was the fire exit (strategy): go down this hall, crawl out of this window onto a roof, and then jump,” explains Garrett.

In addition to rethinking life safety and accessibility issues, the Glavé & Holmes team was charged with allying the faculty’s programmatic changes with sustainable strategies in historic preservation. “In some ways, reusing a building is the ultimate in sustainability, because the other alternative is tearing it down and building new,” notes Garrett. In aiming for LEED Silver certification, the team added bike racks and employed local or repurposed materials whenever possible, among other moves.

Keeping Newcomb’s listing on the National Register of Historic Places in mind, the project team ranked interior spaces according to their historic significance. “All of the windows were removed, stripped, repaired, weather-stripped, and put back. Almost every door and almost all of the hardware were reused,” reports Sutenfield. Newcomb Hall’s exterior received a light restoration, repaired plaster, and re-pointed masonry. Inside, small changes were made to make the building more durable without compromising its character. The design team replaced the entry foyer carpeting with Virginia soapstone, for instance, which is found throughout the rest of the Colonnade’s buildings.

“Part of the give-and-take with these old buildings is that the floor plans are inefficient. But, you can cram extra little things in there that you would have never thought to have put in a new building,” says Sutenfield.

One of these additions was the double-sided, split-level elevator, concealed at the end of the main corridor—a vital



In the foyer, the project team replaced the carpeting (above) with Virginia soapstone (top image), liberated a former transom above the interior threshold, and installed custom lanterns—modeled after fixtures in a neighboring Colonnade building—designed by project architect Glenn Sutenfield, AIA.



decision for accessibility that manages to compensate for the quirky changes in level within the building. Reconfiguring the classrooms and offices entailed moving two smaller departments out to house only the History and Anthropology/Sociology departments, which are part of the university's liberal arts-focused College housed throughout the Colonnade. "This ensured that those programs would have the room for long-term growth, and that the building could retain a mix of classrooms, offices, and student spaces," says Contos.

Today, the classrooms and student spaces are outfitted for the savviest of technologies. In one of the two main classrooms, Professor Ted DeLaney, who heads the Department of History, demonstrates all of the features he controls from his new streamlined lectern as a ceiling-mounted camera follows him pacing back-and-forth in front of a fresh chalkboard. Yes, chalkboard. Despite the glitz of the new teaching aids, members of the WLU faculty are still fond of chalk. The project team embraced that old-school quality, easing what Professor Delaney calls an overall "tension between history and function."

"We didn't want to go from loveable, tweed-jacket professor to hot, cool, and kind of stuffy professor," says Suttentfield. In fact, the bookcases in faculty offices tend to lean more toward "tweed," with library ladders to access the upper shelves. "It creates a workspace which is both historic in character, and practical and efficient for today's teaching and research methods," says Contos.



Light from the monitor now filters into the new seminar rooms (above) while the exposed wooden truss system gives occupants an understanding of how it is supported. A set of twin stairs in the rear hallway (at left) runs up the course of the building. To the left of this stair, a new elevator compensates for these irregular changes in level

33

Project: Newcomb Hall renovation

Architect: Glavé & Holmes Architecture (Lori Garrett, AIA, principal-in-charge; Glenn Suttentfield, AIA, project architect; Eleanor Barton, interior designer)

Contractor: Kjellstrom + Lee Construction (Fulton Sensabaugh, president; Andrew King, project manager)

Owner: Washington and Lee University

RESOURCES

STRUCTURAL ENGINEER: Nolen Frisa Associates; **CIVIL ENGINEER:** Perkins & Orison, Inc.; **MECHANICAL, ELECTRICAL, & PLUMBING ENGINEER:** Pace Collaborative, P.C.; **ARCHITECTURAL WOODWORK:** Cabinetworks, Inc.; **STEEL DOORS & FRAMES, WOOD DOORS:** Architectural Hardware; **MASONRY:** Faulkner & Sons Masonry; **RESILIENT TILE FLOORING & PAINTING:** McDaniel Contractor Services



Architect: AECOM, Arlington

Project: United States Embassy, Kabul, Afghanistan

AECOM is designing \$511 million of new facilities and upgrades to the U.S. Embassy in Kabul and providing offices and living spaces for workers and guests as well as structured parking, new landscape and quality of life facilities. Tel: 703-682-4900 / www.aecom.com



Architect: Baskervill, Richmond

Project: Octagon Partners, Charlottesville

This project involves the conversion/renovation of Martha Jefferson Hospital into a mixed-use office, residential and hotel facility. Tel: 804-343-1010 / www.baskervill.com

34



Architect: Clark Nexsen Architecture & Engineering

Project: Naval Hospital Renovation, MCB Camp Lejeune, North Carolina

The new 93,000 s.f. LEED Silver outpatient clinic and emergency department addition provides comprehensive, interdisciplinary treatment in a healing, non-threatening, and family-oriented environment. Tel: 757-455-5800 / www.clarknexsen.com



Architect: HKS Architects, Richmond

Project: Johnson City Medical Center Surgery Addition, Johnson City, Tennessee

LEED-certified design for 100,000 s.f. addition replaces and expands existing surgery services as first phase growth for future bed-tower replacement, new hospital entrance, and branded identity. Tel: 804-644-8400 / www.hksinc.com



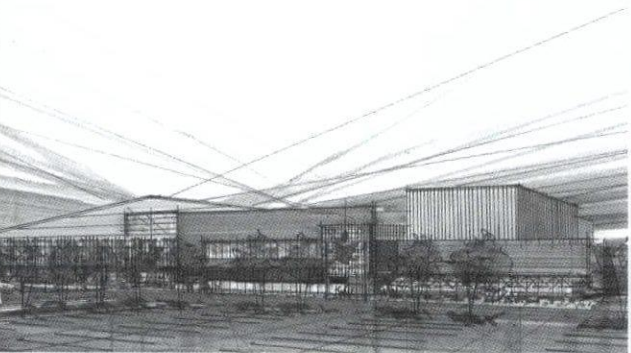
Architect: Moseley Architects, Richmond
Project: Huguenot High School, Richmond

The 251,000 s.f., 1,400-student facility will feature state-of-the-art instructional spaces that support a STEM (science, engineering, technology and mathematics) curriculum. The project will pursue LEED Silver certification. Tel: 804-794-7555 / www.moseleyarchitects.com



Architect: Odell
Project: Research Forest Lakeside, Houston, Texas

This 3 story, 67,000 s.f., Class A office building is the first in a multi-phase development of 25 waterfront acres targeting LEED Silver certification. Later phases include 6- to 12-story buildings with structured parking and amenity services. Tel: 804-287-8200 / www.odell.com



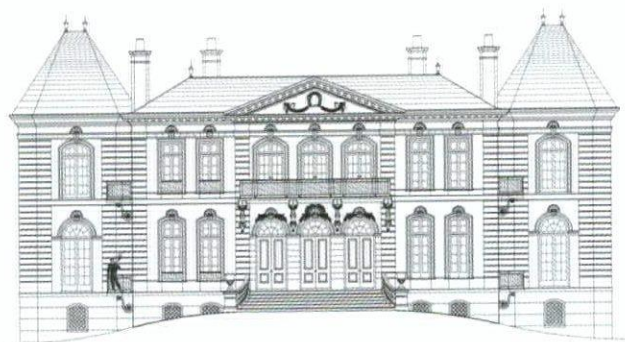
Architect: Price Studios, Richmond (design architect)
Project: SportsQuest Sports, Aquatics & Fitness Center, Midlothian

The 216,000 s.f. facility will house a variety of indoor sports competition and training venues. The project includes a field house, indoor track, 15 basketball courts, a fitness center, and pools. Tel: 804-521-2266 / www.pricestudios.com



Architect: PSA-Dewberry, Inc. Fairfax
Project: Building 1 Renovation, Cheltenham, Maryland

The renovation of the 20,000 s.f. building included a new main entrance, accessibility upgrades, energy efficiency upgrades, and a new roof. Tel: 703-698-9050 / www.psa-dewberry.com



Architect: Shutler Architects, Arlington

Project: Private Residence, Sarasota, Florida

They don't build 'em like they used to. At 32,000 s.f., this cottage will be just enough for the couple it is designed for. Tel: 703-465-9080 / www.shutlerarchitects.com

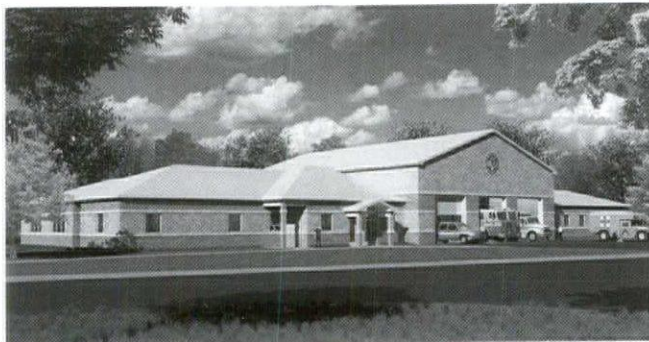


Architect: SK&I Architectural Design Group, LLC, Bethesda

Project: Halstead 1 at Halstead Square, Merrifield

This 210,000 s.f., mixed-use project includes 216 loft-style residences, retail, landscaped courtyard, and 2 levels of underground garage parking. Tel: 301-654-9300 / www.skiarch.com

36



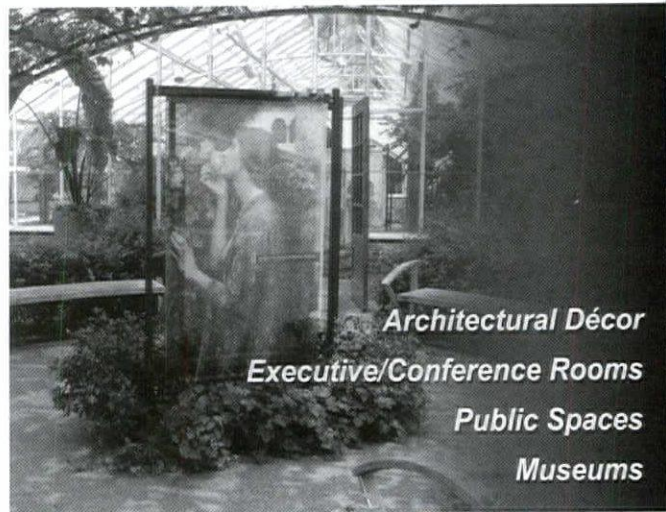
Architect: Wiley|Wilson, Richmond with IronBridge Construction, Inc., Chester

Project: Radford Fire and Emergency Services Center, Radford

The two-company 16,000 s.f. facility will service the Radford Army Arsenal, while enabling fire prevention education and training. The design incorporates LEED Silver guidelines. Tel: 804-254-7242 / www.wileywilson.com

sustainable **FABRIC GRAPHICS**

Bring your environment to life!



Architectural Décor

Executive/Conference Rooms

Public Spaces

Museums

Photoworks
Creative Group

Photography • Design • Graphics • Exhibits

800.829.4562

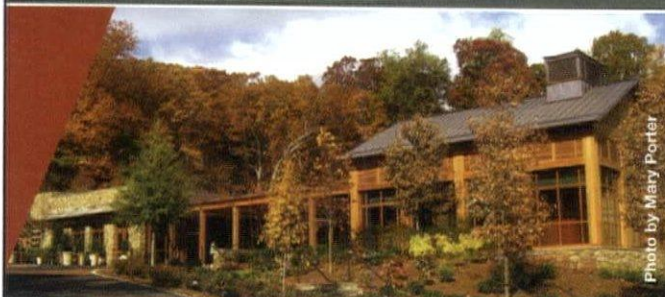
www.photoworksgroup.com

We are your **industry experts** in *Digital Courtroom Recording*.
 We are your **consultants** when you need a proven spec.
 We are your **partners** when you need it done right.

JAVS

13020 Middletown Industrial Blvd., Louisville, KY 40223 info@javs.com * Since 1981 *

INSPIRED DESIGN, INNOVATIVE ENGINEERING



Mueller

For more information, visit
www.muellerassoc.com
 410.646.4500

Congratulations to
Ayers Saint Gross
 on the success of
 Monticello's Thomas
 Jefferson Visitor Center
 and Smith Education
 Center—a Virginia
**AIA Award of
 Excellence** winner.

Monticello's **LEED®-Gold** visitor
 center features a closed-loop
 geothermal chiller/heater
 system and many water and
 energy-conserving measures.

Market Place

Products and Services



Proud participant
 in the
 Thomas
 Jefferson
 Visitor's Center
 project

Piedmont Plaster & Drywall

2811-A Hydraulic Road
 Charlottesville, VA 22906

Phone (434) 973-4100

Christopher A. Shifflett, AIC, CPC

Email: cas@pvcinc.com

Plaster & Drywall throughout Virginia

RK&K

Responsive People | Creative Solutions

- ENGINEERS
- PLANNERS
- SCIENTISTS
- CONSTRUCTION MANAGERS

www.rkk.com

Richmond · Fairfax · Virginia Beach · Newport News

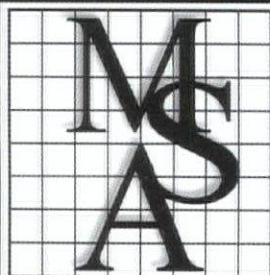
804-782-1903

703-246-0028

757-498-4123

757-926-4588

Serving Architects Throughout Virginia



MSA, P.C.

*Civil & Environmental Engineering
 Surveying
 Landscape Architecture
 Planning
 Environmental Sciences*

Virginia Beach, VA

757-490-9264

www.msaonline.com

Green Products Directory 2011

ACOUSTICAL TREATMENTS

• Acoustical Solutions, Inc.

2420 Grenoble Road
Richmond, VA 23294
Tel: 804-346-8350
Fax: 804-346-8808
Email: info@acousticalsolutions.com
Web: www.acousticalsolutions.com
Contact: Dave Ingersoll, Sales Manager

Acoustical Solutions, Inc. is America's premier supplier of soundproofing and noise control products. The company's architectural soundproofing products provide noise control for broadcast and recording studios, schools, worship centers, commercial and public facilities and home theaters. Acoustical Solutions' products include acoustical wall panels, acoustical foam, ceiling tiles, acoustical blanket enclosures, baffles and banners and much more. Acoustical Solutions offers an extended line of environmental products that can help meet LEED certification requirements including, but not limited to: Sonex™ Ceiling Tiles, EcoSorp™ Recycled Cotton Panels, PolyPhon™ Polyester Acoustical Panels, Sonex PhonStop™ Recycled Glass Panels, IsoStep™ Floor Underlayment and Sonex™ Baffles.

CONCRETE

• Essroc Italcementi Group

3251 Bath Pike
Nazareth, PA 18067
Tel: 610-837-3713
Fax: 610-837-2563
Email: dan.schaffer@essroc.com
Web: www.txactive.us
Contact: Dan Schaffer

Essroc Italcementi Group, a leading producer of cement products, is the first manufacturer of photocatalytic cement within the United States. Otherwise known as TX Active, a photocatalytic cement will give concrete self-cleaning and pollution reducing abilities. The technology will resist the build-up of atmospheric compounds that tend to discolor concrete over time. More importantly, TX Active will absorb and reduce primary pollutants harmful to human health and the environment. Essroc Italcementi Group research teams were compelled to develop this breakthrough technology as a way to abate the ever-increasing air pollution affecting urban areas, to keep structures more aesthetically pleasing with less exterior maintenance and to contribute to a better quality of life.

FINISHES

• Best Tile

8196 Terminal Road
Lorton, VA 22079
Tel: 703-550-2352
Fax: 703-550-8615
Email: besttilelorton@besttile.com
Web: www.besttile.com
Contact: Amy Smeigh

Importer of ceramic, porcelain, glass and metal tile, and natural stone - featuring Caesar, Graniti Fiandre, and Stonepeak.

INTEGRATED AUTOMATION

• The Specialty Group

9 West Cary Street
Richmond, VA 23220
Tel: 804-264-3000
Fax: 804-262-5973
Email: tlavette@thespecialtygrp.com
Web: www.thespecialtygrp.com
Contact: Tony Lovette

The Specialty Group offers complete automated solutions for lighting controls for commercial and residential uses featuring Lutron and AMX automation control products, lighting controls and motorized window treatments from numerous sources, in-house design, CAD, consultation, installation and project management, commissioning and programming and on and off site service. Our Lighting Controls, Shading and Energy Management products and services are not only GREEN but offer real financial savings, convenience of system control and monitoring, light management, protection of furnishing from the harsh damage of the sun though intuitive and easy to use controls.

MOTORIZED WINDOW TREATMENTS

• The Specialty Group

9 West Cary Street
Richmond, VA 23220
Tel: 804-264-3000
Fax: 804-262-5973
Email: tlavette@thespecialtygrp.com
Web: www.thespecialtygrp.com
Contact: Tony Lovette

The Specialty Group offers complete automated solutions for lighting controls for commercial and residential uses featuring Lutron and AMX automation control products, lighting controls and motorized window treatments from numerous sources, in-house design, CAD, consultation, installation and project management, commissioning and programming and on and off site service. Our Lighting Controls, Shading and Energy Management products and services are not only GREEN but offer real financial savings, convenience of system control and monitoring, light management, protection of furnishing from the harsh damage of the sun though intuitive and easy to use controls.

LIGHTING CONTROLS

• The Specialty Group

9 West Cary Street
Richmond, VA 23220
Tel: 804-264-3000
Fax: 804-262-5973
Email: tlavette@thespecialtygrp.com
Web: www.thespecialtygrp.com
Contact: Tony Lovette

The Specialty Group offers complete automated solutions for lighting controls for commercial and residential uses featuring Lutron and AMX automation control products, lighting controls and motorized window treatments from numerous sources, in-house design, CAD, consultation, installation and project management, commissioning and programming and on and off site service. Our Lighting Controls, Shading and Energy Management prod-

ucts and services are not only GREEN but offer real financial savings, convenience of system control and monitoring, light management, protection of furnishing from the harsh damage of the sun though intuitive and easy to use controls.

PAINTS & COATINGS

• Sherwin-Williams

10406 Tucker St., 3rd Flr.
Beltsville, MD 20705
Tel: 800-723-8766, ext. 3229
Fax: 301-595-0435
Email: bill.rains@sherwin.com
Web: www.svgreenspec.com
Contact: Bill Rains, CSI, CDT

Specifying coatings with zero or low VOCs does not mean you have to sacrifice performance. Sherwin-Williams has a wide variety of green options that deliver the quality and aesthetics our customers have come to expect for over 140 years. A wide selection of our products meet LEED and regional VOC.

PERMEABLE INTERLOCKING CONCRETE PAVERS

• Belgard

7920 Notes Drive
Manassas, VA 20109
Tel: 703-365-7072
Email: erik.pedersen@oldcastleapg.com
Web: www.belgarddesignpro.com
Contact: Erik M. Pedersen

Environmental stress is increasingly being placed on our resources. As more land is developed, the natural water filtration provided by the soil is continually being diminished. In turn, stormwater runoff - mixed with motor oil, fertilizers and other contaminants - can pollute lakes, rivers, coastlines and groundwater. Fortunately, there is an alternative. The BELGARD Environmental Series of permeable pavers offers attractive alternatives to traditional paving materials designed for commercial and residential development. They are an environmentally and economical friendly choice.

PRECAST/PRESTRESSED CONCRETE

• Nitterhouse Concrete Products, Inc.

2655 Molly Pitcher Highway, S.
Chambersburg, PA 17202
Tel: 717-267-4505
Fax: 717-267-4518
Email: precast@nitterhouse.com
Web: www.nitterhouse.com
Contact: Daryl S. Wenger, Sales & Marketing Manager

Nitterhouse Concrete Products, Inc. produces a full range of sustainable precast/prestressed concrete products and complete building systems including architectural and structural precast components, double tees, insulated wall panels, hollowcore plank, and residential ConCoreFloor™. Nitterhouse Concrete Products has achieved certification year-after-year by the Precast/Prestressed Concrete Institute (PCI), and employs its own in-house staff of certified, professional engineers. After 87 years, Nitterhouse continues to expand its products and expertise, capitalizing on the latest technological advancements and products in the concrete industry.

PRINTING

Hackworth Reprographics, Inc.
 700 Liberty Street
 Chesapeake, VA 23324
 Tel: 757-545-7675
 Fax: 757-545-5815
 Email: hri@hackworthrepro.com
 Web: www.hackworthrepro.com
 Contact: Charles Hackworth

Established in 1991, Hackworth Reprographics, Inc. is a Virginia, State-Certified, Woman-Owned Small Business (SWaM), providing professional printing solutions and wide-format printing equipment to businesses throughout the state of Virginia, Northeast North Carolina, Maryland and Washington, D.C. Hackworth provides green products and services such as recyclable and recycled paper and inks, as well as wide-format LED printers that are Energy Star Qualified, 100% more efficient and ROHS compliant. Green printing posters, banners and signage – is available on media such as paper, vinyl, PVC, reboard and specialty boards. You can also take advantage of our free banner recycling program.

SKYLIGHT SOLAR SCREEN

Fisher Products

961 Leesburg Drive
 Clover, SC 29710
 Tel: 888-215-2569
 Fax: 803-222-2789
 Email: mail@shadeskylight.com
 Web: www.shadeskylight.com
 Contact: Janet Fisher

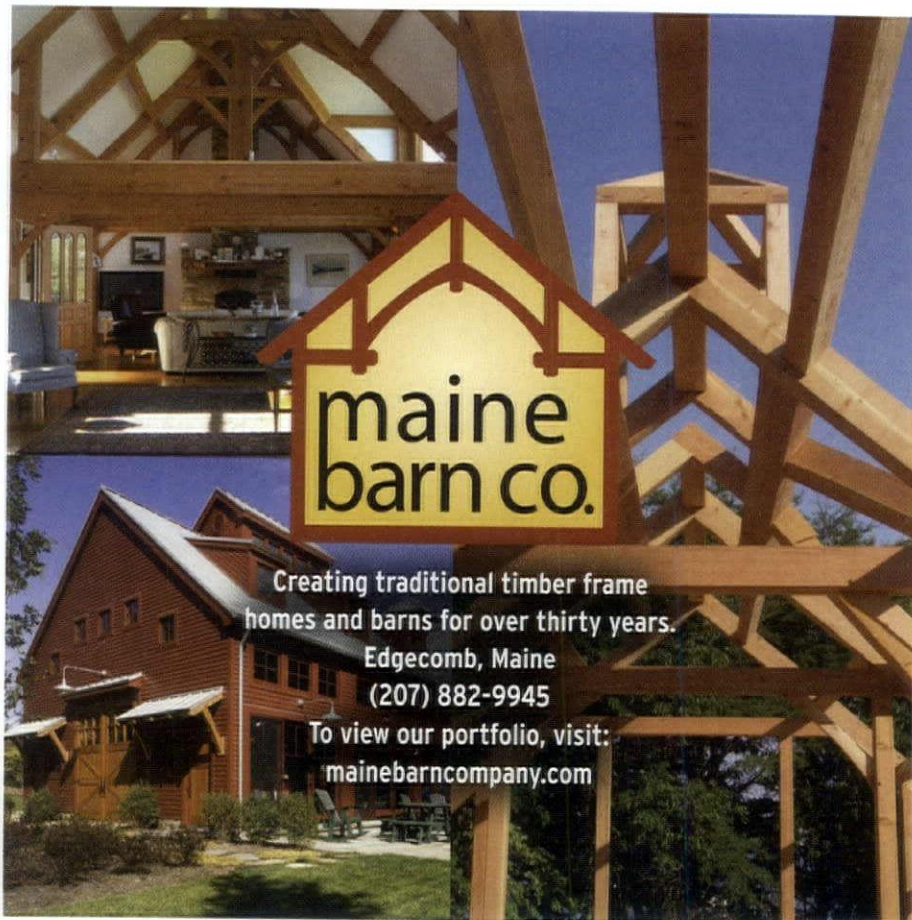
Fisher Products offers a Skylight Solar Screen that easily slips over the outside of the skylight to decrease the sun's heat transfer through the skylight lens into the indoor space below while reducing glare and providing light and outward visibility. Common applications for commercial, office, manufacturing, retail stores, schools, churches and residential are to provide a cooler environment below the skylight with less glare, a reduction of furniture and carpet fading and an energy savings on air conditioning costs. In addition we offer a 100% total block for specialty applications such as museums and auction houses. It is easily removed and folded up and stored or left on the skylight all year around.

SOLAR ENERGY CONTRACTOR

Shockoe Solar, LLC

13421 River Ridge Lane
 Ashland, VA 23005
 Tel: 804-798-9715
 Fax: 804-798-9716
 Email: bernie@shockoesolar.com
 Web: www.shockoesolar.com
 Contact: Bernie Stanley

Shockoe Solar offers expertise in solar energy consulting, design, sales, installation, service, and repair. We currently service all areas in Virginia. Our expertise in designing systems to achieve both maximum efficiency and LEED points is what separates us from our competitors. Shockoe Solar is based in Ashland, Virginia.



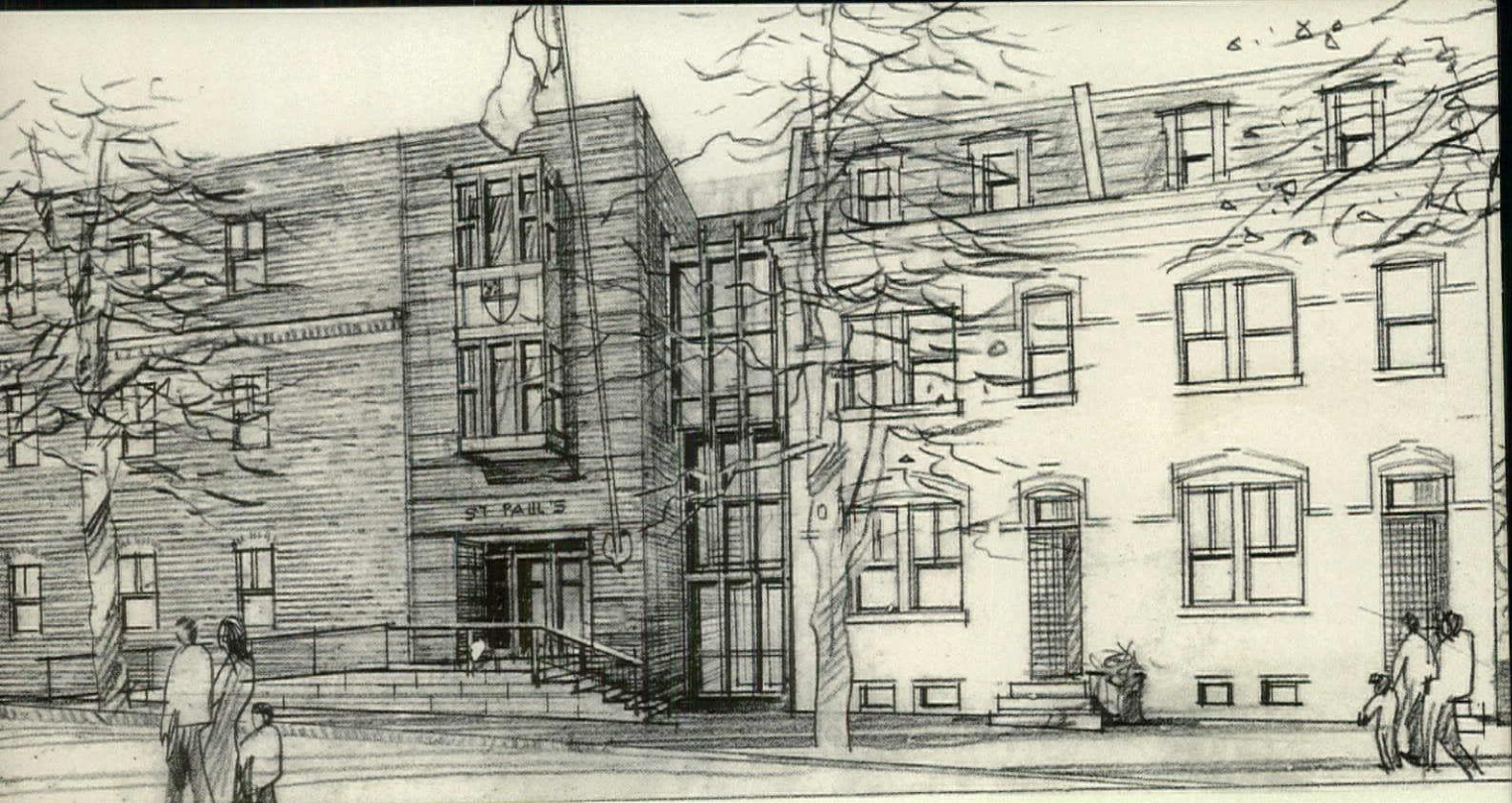
Creating traditional timber frame homes and barns for over thirty years.

Edgecomb, Maine
 (207) 882-9945

To view our portfolio, visit:
mainebarncompany.com

Index to Advertisers

BB&T Insurance Services	www.bbt.com/insurance	p.4
Barton Malow Company	www.bartonmalow.com	inside-front cover
Boston Architectural College	www.the-bac.edu	p.4
Crenshaw Lighting	www.crenshawlighting.com	inside-front cover
Dariush Architectural Illustration	www.dariushwatercolors.com	p.4
Duratherm Window Corporation	www.durathermcorporation.com	p.1
jAVS – Jefferson Audio Visual Systems	www.javs.com	p.37
Keith-Fabry Reprographic Solutions	www.keithfabry.com	insert
Maine Barn Company	www.mainebarncompany.com	p.39
MSA, PC	www.msaonline.com	p.37
Mueller Associates, Inc.	www.muellerassoc.com	p.37
Oldcastle Masonry	www.oldcastleapg.com	back cover
Photoworks Creative Group	www.photoworksgroup.com	p.36
Piedmont Plaster & Drywall	www.piedmontdrywall.com	p.37
RK & K	www.rkk.com	p.37
Sherwin Williams	www.swgreenspecs.com	inside-front cover



Taking Note

Liminal Light

40



Courtesy Kerns Group

Mediating the space between Latrobe's church and a 1950s addition, Kerns Group carefully unified the church complex without altering its historic character.

Covering a narrow slot between two buildings with a skylight sounds like an easy assignment. But for the Kerns Group Architects of Arlington, Virginia, it meant finding a way to ensure all the components could be disassembled in the future.

The renovated space lies within one of Old Town Alexandria's most treasured historic landmarks, Saint Paul's Episcopal Church. Designed by Benjamin Henry Latrobe in 1817, the neo-Gothic sanctuary was expanded in the 1950s with a fellowship hall built eight feet to the west. The resulting passageway between the two structures became a maintenance headache in letting in rain and snow.

In enclosing the space, Thomas Kerns, FAIA, adhered to the Secretary of the Interior's Standards for the Treatment of Historic Properties by preserving the integrity of the historic fabric. "We came up with a solution that is removable and durable," says Kerns.

The slanted skylight is attached with 24 bolts inserted into sleeves within the stucco church wall. Gutters are held up by screwed-in steel brackets and sprinkler pipes threaded through the supports. The new concrete floor is separated from Latrobe's structure by a backer rod that can be pulled out like rope. A new staircase allows choir members to ascend from a basement rehearsal room and line up in the garth before entering the church to sing.

—Deborah K. Dietsch



Complex projects?

Simplify.

The economy is rough enough—don't waste resources endlessly editing contracts. Let us help you save time and money.

Our new software release offers easy-to-use features that let you manage documents, enter required information in a snap, and calculate with the power of Microsoft® Excel, all in one tool.

Simplify your projects with the most widely accepted contract documents available. The Industry Standard—that much better.

Find us at www.aia.org/contractdocs

For Documents Orders Call the Virginia Society AIA • 804-644-3041 Ext. 100

NEW Documents Included

AIA Contract Documents®
THE INDUSTRY STANDARD

The face of mainstreet.



-Project: Chandler Fire Administration Building, Chandler, AZ.

-PRODUCT-
Quik-Brik®



The face of masonry. No matter where you are, chances are we're somewhere close by. In fact, you've probably seen us many times before in the places you shop, work, play, learn, and live. We manufacture the brands and products used in the interiors and exteriors of civil, commercial, and residential construction projects across the nation. We leave our mark with satisfied customers and clients who have chosen North America's largest manufacturer of building products to simplify the process of making building happen. We're Oldcastle Architectural. We are the face of masonry.

Products TRENWYTH® | SURETOUCH® | GLEN-GERY® | QUIK-BRIK® | AMERIMIX®

For more information on our broad range of products or for free literature call 1-855-346-2766 or visit oldcastlecapg.com