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Architecture+Design

in the Mid-Atlantic

2011: number six

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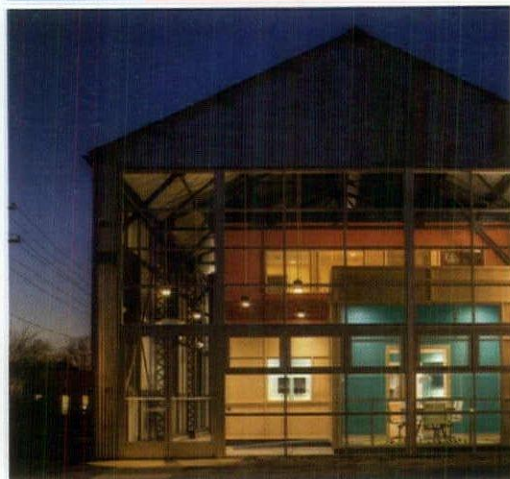
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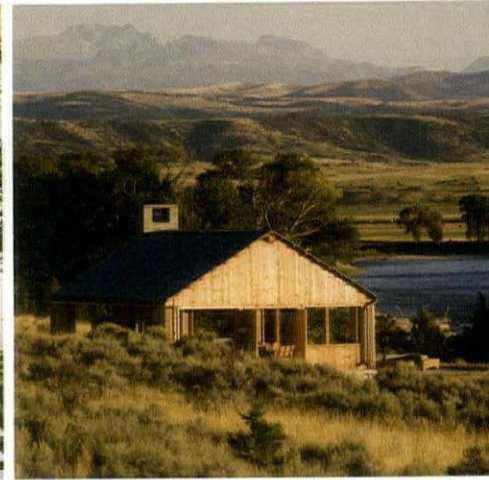
2012



Dovetail Offices (Interior Design Honor Award) Photo: Lee Brauer



Carnegie Hill House (Landscape Architecture Merit Award)
Photo: Eric Piasecki



Riverside Barbeque Pavilion at Yellowstone Bend Ranch (Objects Honor Award)
Photo: Lynn Donaldson

CALL FOR ENTRIES

The program is open to anyone in *Inform* magazine's primary circulation area—architects, interior designers, landscape architects, furniture designers, industrial designers, students, and faculty. Your business address must be located in Virginia, Maryland, West Virginia, Washington, D.C., or North Carolina.

All work submitted must have been completed after January 1, 2007.

Awards

Award winners in both the Honor and Merit categories will be featured in a special section of *Inform* magazine and announced to the public.

2012 Schedule

December 1, 2011: Registration opens

February 16, 2012: Registration closes

March 16, 2012: Project submissions due

April 20, 2012: Winners will be announced

May 7, 2012: Winners appear in a special section of *Inform* magazine.

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FROM THE EDITOR

Design Excellence

As a fitting farewell to a frightful year, this issue is dedicated to design excellence. Because, after all else is considered, design excellence is what architecture is all about. And that includes everything from public health, safety, and welfare to environmental sensitivity and, of course, aesthetic achievement.

This year we have two projects that attained design-award honors, four merits, four citations, and, oddly enough one project the jury decided to dedicate with their own connotation, the Sir John Soane Personality Award. (If you're not familiar with Sir John, do spend some time on the Internet reading about him; it's worth it.) And there are design celebrations in historic preservation (three) and interior design (four). Trust me, you will enjoy them all.

We also are pleased to present here the credentials of an amazing woman with whom most Society members are familiar, since she served as president in 2002, Mary Cox, FAIA, the 2011 William C. Noland medalist. On pages 31-33 you can also meet the newly named recipients of the Society honors, honorary members, distinguished achievement awardees, T. David Fitz-Gibbon Architecture Firm awardee, and recipient of the Architecture Medal for Virginia Service. Our thanks go to every one of these accomplished individuals for their hard work and many years of devoted service.

Please also spend some time with two local architects who devoted so much of themselves to the almost invariably thankless job of placing a great memorial in the nation's capital. We have exclusive interviews with both the competition chairman and executive architect of the Martin Luther King Jr. Memorial, which was dedicated this past October 16. And, not too far from that event geographically, and only a week earlier, was the Solar Decathlon, the winner of which was the University of Maryland.

And, lastly but not leastly, I'd like to turn your attention to some highlights not found within these pages. Specifically, please turn to your PC (or your Mac) and look up readinform.com. Beyond postings of the material in these pages, we are beginning to feature material only available on-line. For instance, renowned author Jim Atkins, FAIA, is offering a history lesson on the Gates of Seoul—architectural history so profound that most cab drivers in Seoul can't tell you as much as Jim has.

Join us and enjoy!



—Douglas Gordon, Hon. AIA

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Virginia Society **AIA**

inform

volume twenty-two number six

12 2011 VSAIA Honors and Awards

In Historic Preservation, Interiors, and Architecture, enjoy 18 outstanding projects from this year's VSAIA Awards. The people recognized in the 2011 Honors program are equally impressive.

6 Design Lines

new developments in design

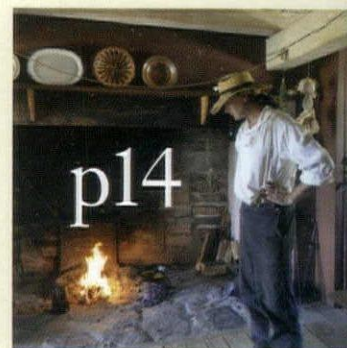
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Bonstra | Haresign ARCHITECTS' Hazel River Cabin
Photo by Hoachlander Davis Photography

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Transportation-
oriented
Development



The University of Maryland
WaterShed.

6

University of Maryland Wins 2011 Solar Decathlon

Of the 19 university teams that came to a rain-soaked Washington, D.C., September 23 to October 2 to compete in the 2011 Solar Decathlon, the University of Maryland claimed first prize. The team from College Park earned 952 points out of a possible 1,000 in 10 competitions for performance and aesthetics. Maryland also placed first in the juried architectural-design competition, edging out Appalachian State University by two points.

The Appalachian State team, from Boone, N.C., won the People's Choice design award, though, a balloting separate from the decathlon competitions. This year, a total of 92,538 votes were cast for that award, which is very popular among the visitors. Despite the clouds and rain, the total number of house tours conducted by the student teams was 357,000, and 7 of the 19 houses produced more energy than they consumed over the 10-day event, according to the U.S. Department of Energy (DOE).

The Tidewater Virginia team placed 14th. The team, comprising Hampton and Old Dominion universities, also received commendation for construction safety excellence during the seven-day assembly period leading up to the competition.

In other news of regional interest, the team of Parsons the

New School for Design, New York City, and Stevens Institute of Technology, Hoboken, N.J., donated their \$250,000 net-zero-energy home to a family in Washington, D.C., as part of the Habitat for Humanity program. That home came in at 13th place overall.

This year's was the fifth Solar Decathlon since its inauguration in 2002. The competition, organized by DOE and its National Renewable Energy Laboratories (the AIA is a co-sponsor) involves events judged by juries and/or meter measurements. For the 2011 teams, those contests (potentially worth 100 points apiece) were:

- Architecture (juried)
- Market Appeal (juried)
- Engineering (juried)
- Communications (juried)
- Affordability (juried)
- Comfort Zone (measured)
- Hot Water (measured)
- Appliances (measured)
- Home Entertainment (measured and juried)
- Energy Balance (measured).

Affordability was a new challenge this year. Because teams in the past had spent as much as \$800,000 in donated funds,

material, and in-kind services, the sponsors limited the cost of the homes to \$250,000. The multi-discipline preparations involved the work of about 4,000 students (from five countries on four continents) in architecture, engineering, business, and communications, according to DOE. The competition's goal is to demonstrate that net-zero-energy homes can be comfortable in day-to-day use, affordable, and beautiful.

University of Maryland WaterShed

Inspired by the Chesapeake Bay ecosystem, this home focused particularly on energy conservation and stormwater runoff control and purification. Spatially, the house is designed as two shed modules slid apart along the central, water-collecting axis and connected by a third module. The two larger modules express the programmatic intent of a live/work environment by physically separating the private and public realms. The central module houses the bathroom and highlights the connection between interior water uses and the artificial wetland just outside. The split butterfly roofline highlights storm water collection from each module to the core of the house.

The house's constructed wetland filters and recycles graywater from the shower, clothes washer, and dishwasher. Its green roof insulates the interior as it slows rainwater runoff to the landscape, which includes a garden, an edible wall system, and a composting station to illustrate a complete carbon-cycle loop. Technologies include a liquid desiccant waterfall for humidity control; an energy-storage system for the solar thermal array; and a system to monitor and adjust temperature, humidity, lighting, and other parameters to provide maximum building-performance efficiency.

The team envisioned WaterShed as a home and office for a working couple, which fits a common demographic in the Baltimore/Washington area where telecommuting is an attractive alternative to daily commuting. Plans for the house after the Solar Decathlon are uncertain as the team seeks a buyer.

Appalachian State University Solar Homestead

This house, which placed 12th overall in the competition, is inspired by the pioneer spirit of the early settlers of the Blue Ridge Mountains whose isolation necessitated self-reliance. The home honors these principles by integrating renewable resources and innovative technology into a prototype that is adaptable, self-sufficient, rugged, affordable, and attractive. In addition to its placement in the design awards, Appalachian State took second place in the communications contest. The Homestead's on-demand hot water system and its Trombe wall use phase-change materials to store daytime heat and discharge it at night. The team will take the home on an educational tour throughout North Carolina before taking it back to their campus as an educational tool.

Tidewater Virginia Unit 6 Unplugged

This modular house is conceived as one part of a six-unit multifamily building for a center-city Norfolk neighborhood. Notable features include photovoltaic modules that convert 18 percent of sunlight to electricity, window and door sensors for security and HVAC-system control, in-line water heating, and light switches powered by remote, self-charging transmitters. Unit 6 will return to Norfolk as a design studio shared by the school's architecture and engineering students.



PV-panel shaded breezeway of the Appalachian State U. Solar Homestead.



Tidewater Virginia Unit 6 kitchen.

Two Perspectives on MLK Memorial

In 1999, Jaan Holt accepted a request from the Alpha Phi Alpha fraternity to organize a competition for a memorial to one of the fraternity's most well-recognized members, Dr. Martin Luther King Jr. Holt, a Virginia Tech alumnus, professor in the university's College of Architecture and Urban Studies, and director of the Washington Alexandria Architecture Center (WAAC), assembled a WAAC-based team and devoted the next year to getting the best proposals from around the world organized for the competition jury's consideration.

The chair of that jury, Ed Jackson Jr., DArch, would also serve as the executive architect throughout the design development and construction of the MLK Memorial, which was dedicated October 16, 2011.

Here the two men speak to Inform of a few recollections from an 11-year, sometimes tumultuous journey from concept to conclusion of a new and significant national memorial.

Prof. Holt, what was your involvement in the early stages of the MLK Memorial?

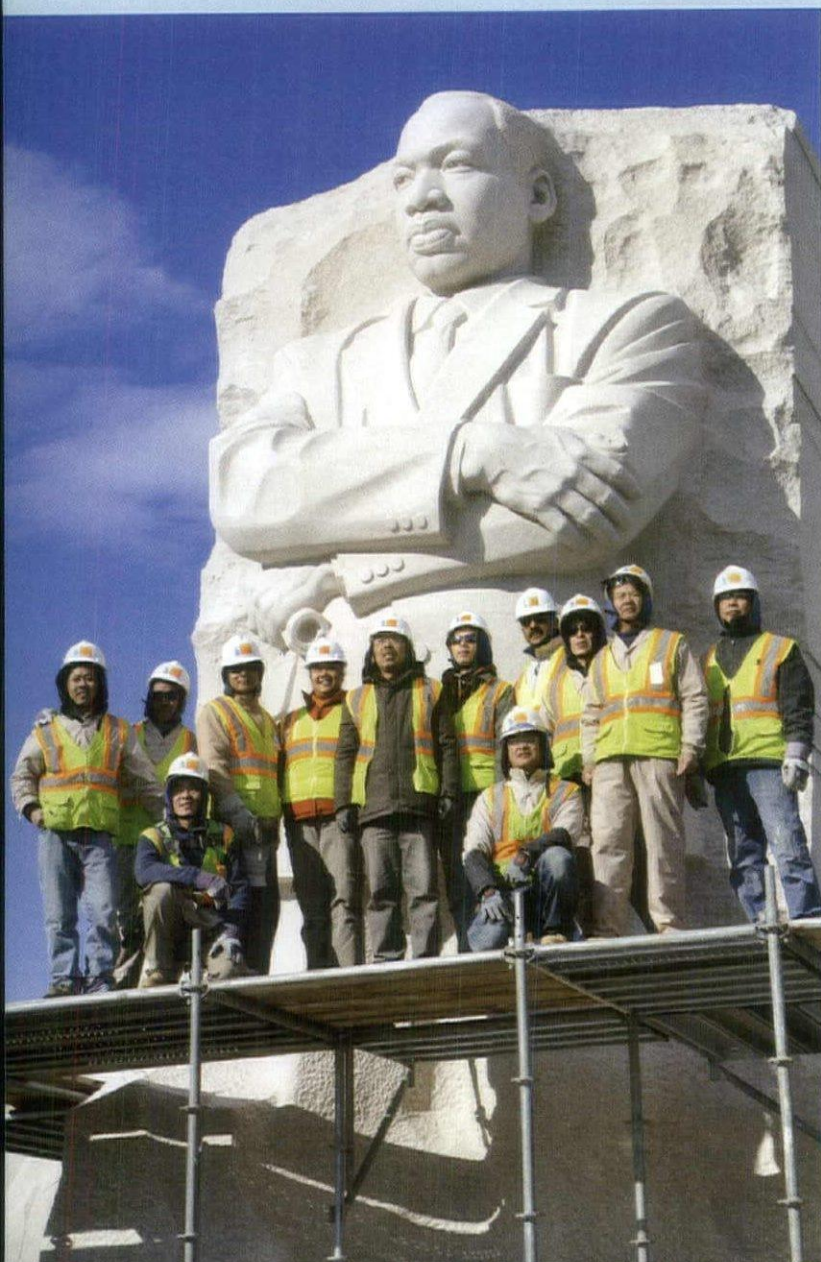
Holt: I'll give you a feeling for it. The call for entries went out near the beginning of 2000, so it was before the age of the full Internet. The mailer was a poster with all the information about the competition, and it went out worldwide. We were funded with a \$50,000 grant from the National Endowment for the Arts, and we gave them a pretty good return on their investment.

Then we mailed out the packets to everyone who registered. That was a huge effort by Virginia Tech. It was a first-rate job, even though I'm biased. I've seen many competition packages, and this one was top-drawer and graphically beautifully assembled with the participation of Professor Henry Hollander and Graduate Assistant Daryl Wells.

The submissions were a sight to see. More than 900 of them—each presented on three 30x40-inch boards—filled Washington's Verizon Center. And the jury of international architects spent three days looking at these boards. They couldn't make a decision but cut it down to about 25. We made digital copies of those for each of the jurors, and they went home. I don't know if they conversed among themselves in the interim, but they reassembled about a month later and decided on the ROMA Design Group of San Francisco.

We were very happy with the submissions. They were from everywhere in the world. And there were no jokes or negative submissions of any kind, which is surprising. I've been involved with a lot of competitions, and you get entries that are basically snide remarks on what is being memorialized. But there was nothing like that. Everybody was wholeheartedly behind it.

Dr. Ed Jackson, fourth from right, stands with sculptor Lei Yixin, center with open safety vest, and his team of stone masons.



Did you stay involved in the project after the jury had made its decision?

Holt: We did not. However, Virginia Tech was involved during the site selection. We identified one empty space near the FDR Memorial, and when a line is drawn from Lincoln to Jefferson it passes right through that point. So it was divine intervention that there happened to be a big enough site in an ideal location.

Is the memorial as built similar to the original design concept?

Holt: The built memorial is very similar to the ROMA design that the jury selected. The only difference is that the enveloping berm was much more elaborate, with water running over the words and a walk on top of the berm that contained commemorations of other individuals. The Fine Arts Commission immediately eliminated that idea because you can't just add other people to the Mall without due process.

Is there anything you would change?

Holt: Pedestrian access is a little difficult. Maybe the D.C. World War I Memorial renovation nearby will inspire the Park Service to make a stronger pedestrian connection between the Mall and Tidal Basin.

One thing I wouldn't change has to do with the criticism that the sculpture is figurative. One reviewer said that the presence of Dr. King would have been fine if it were just a cube of stone, as FDR had requested for his own memorial. I personally believe that the figurative effort is correct because sometimes in history the individual human being is crucial. A figurative effort was correct for Lincoln and Jefferson, and it is correct for King.

Are there any other thoughts you have on the memorial?

Holt: I'm very happy with how generously they used the stone, unlike the Vietnam Memorial where it's way too thin. I also think that it's unfortunate that an important quotation was modified. I think the people overseeing the memorial ought to re-carve the quotation. It wouldn't be too difficult, and it should be done.

Dr. Jackson, are you yourself pleased with the result of your many years of work?

Jackson: It is fair to say, that I had my share of criticism for decisions I have made over the scope of the project, but I never capitulated to something that I did not believe to be in the best interest of the memorial. That being said, obviously I am pleased, very pleased.

Is there anything you would have changed if you could?

Jackson: If I could, I would like to provide visitors the opportunity to hear the voice of Dr. King as part of their memorial experience. The persuasive nature of his oratory lies both in his eloquent choice of words, as well as the sounds and rhythms of his voice and delivery. We are having discussions now with the National Park Service regarding how this can best be achieved.

What elements of wisdom helped guide you through this long, sometimes contentious process?

Jackson: Wisdom is acquired over time and there are many tidbits I could share, but four things come to mind.

- The authority to act is not the same as having the power to act.
- Power is not absolute ... sometimes you have it, sometimes you don't.

- Success is more often determined by how effective you are in accomplishing your mission without power.
- Without power, I relied upon "situational management" techniques of collaboration, consensus, command, and control.

I relied on my professional experiences and judgment to determine which technique would serve me best at any one point in time.

As an architect, do you think you were more able than most to pull away from the exigencies of the moment to offer a longer-term vision of how this memorial will be visited and experienced over time?

Jackson: The role of the executive architect was more strategic than tactical. The planning/design process was impacted, positively and negatively, by a community of stakeholders, each with his or her own set of goals and interests, viewpoints, and conceptual ideas.

We encountered conflicting viewpoints and recommendations throughout the process. These were very challenging at times, but the way out was always clear to me because of my determination to protect the original mission of the memorial. The real challenge was convincing a sizable majority of the stakeholders involved to go along with the decisions made.

Consider it this way: A lifeguard would find it very difficult to instruct a drowning man on how to swim to shore. Therefore, at that crucial moment in saving a life, he does what he has been trained to do. The results speak for themselves.

Are there any other thoughts you'd like to share?

Jackson: This memorial is about Dr. King's vision of America and what she was destined to become: a country of immigrants living under one Constitution, one flag, one government, one rule of law with equal rights and access for everyone residing within her borders. Also keep in mind, this memorial will exist beyond any current generation and therefore must carry with it Dr. King's message for all humankind in any country anywhere regarding the equal and just treatment of everyone.

The vision forged early in the process was to make this a living memorial and not a monument to a man in our history. We concluded that the memorial had to provide the opportunity to share Dr. King's passion, conviction, and commitment to America. I am referring to America as both a country and a construct. And in both scenarios, America has yet to realize its true potential fully. It was our hope that the memorial could somehow speak metaphorically to future generations about the importance of peace, justice, democracy, hope, and love.

This memorial is as much about America as it is about Dr. King. The memorial speaks to the spirit of America—about who we are as a people, about how far we have come as a nation, about what we hold sacred, about what we believe in, and about what we are willing to die for in order to preserve and protect the freedom, democracy, justice, and liberty we possess as citizens of this great country.

Our goal was to make a memorial that would inspire others to take up the unfinished business left behind by Dr. King; to inspire future generations all over the world to work tirelessly in carrying forward and implementing his vision for America and the world.

Two of my favorite quotations begin this way:

"Injustice anywhere is a threat to justice everywhere."

"Unarmed truth and unconditional love will have the final word in reality."

Brian Ulrich: *Is This Place Great or What*

Photographs by Brian Ulrich, Essay by Juliet B. Schor
New York, Aperture
2011, 144 pages, \$35.00

Dark stores, ghost boxes, and dead malls.

What once was bustling and alive with lines of shoppers is now the home of cobwebs and debris. In the all-too-short decade between 2001 and 2011, the big-box mall anchors that seemed to drive commerce in the suburbs have all but died. But not before photographer Brian Ulrich captured it all in his amazing *Copia* series, which this book catalogues. *Copia* (as in *abundance* in Latin, itself a dead language) is made up of three sub-series including, "Retail," "Thrift," and "Dark Stores," each photographed at their own peak of ubiquity. As people disappear in malls, second-hand finds and artifacts from the rubble appear as their surrogate.

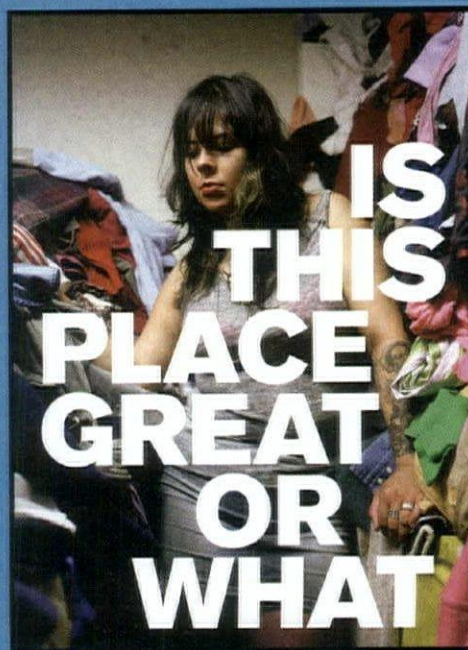
The "Retail" series began as an exploration of how the Bush Administration equated shopping with patriotism, Ulrich says. Composed of portraits of shoppers cum heroic consumers within harshly lit big-box uniformity, "Retail" was the catalyst for the subsequent series. "Thrift" tends to focus on the often overwhelmed worker. In "Dark Stores," Ulrich connects the line between artist and archaeologist by focusing on chasmal vacant malls, while uncovering recent ruinous building typologies.

Following the 84 images of *Copia*, the concise artist's statement precedes a sociological essay by Juliet B. Schor that leaves it to the viewer to align Ulrich with his artistic precedents. The text emphasizes the context that fueled the series and includes a peppering of artifacts Ulrich found during his shoots. Schor's essay gives a synopsis of the economic downturn by following an article of clothing from bustling retail environments to thrift stores to American households, and even into the dumpster. Leafing through the "Thrift" series we find that even the title of the book was cleverly and thriftily lifted from a tongue-in-cheek sign above the entrance to an employee lounge.

The series truly comes full circle when Ulrich explains: "In some instances, some of the very spaces I had photographed in 'Retail' were now sitting empty, with the signage removed, as if to mask their shame." *Copia* cannot only be seen as a straightforward explanation of how we have acquired a big-box ruin, but also as a call for designers to consider new strategies there might be for reuse. Will brighter stores follow "Dark Stores"?

Is This Place Great or What was co-published by Aperture magazine and the Cleveland Museum of Art. "Brian Ulrich: *Copia*—Retail, Thrift, and Dark Stores" is on view at the Cleveland Museum of Art until January 16, 2012.

—R. Tyler King



From great expectations to stark desolation, and then what? This book, which was just released in October 2011, is a poignant juxtaposition that reminds us to keep our eyes and minds open to possibilities. After all, whatever we imagine the future to be, it is likely to be something else.

A Walk in the Clouds

By Will Rourk

More and more people today seem to have their heads in the clouds—or at least, in The Cloud. Cloud computing is a term that's become increasingly recognized since the mid 00's as a potential game changer in professional and personal computing. But unless you understand, or even care about the fundamentals of how we do computing, then this term may seem like just another computer geek's catchphrase. However, cloud computing could potentially impact our lives, which are so intrinsically connected to our computers and the way we use them for work and play. What's this mysterious cloud that seems to be following us around? What is cloud computing and why will it impact our professional and personal lives? To get a better grip on this potential paradigmatic shift in computing, here is a simple FAQ to illuminate these dark clouds:

What is the cloud?

The most fundamental way to think about cloud services, is to understand that they take place somewhere outside of your own computer. Up until very recently the paradigm for the way we use computers has been very localized. We load software applications onto our workstations or laptops and we create and store all of our files on them as well. All of your files you create at work are stored on your workstation's hard drive so that if you need to access them on your computer at home you have to copy them off to an external hard drive, USB key, or maybe even a DVD or CD—if you're still living in the 1990s. And even though hard drives are getting bigger and store more files, your software is getting bigger too, so that hard disk space fills up quickly. And, again, there is the dilemma of only having software you need on one machine and not on another. Cloud computing alleviates the dilemma of locally stored data and software by making it remotely accessible.

How do we "do" cloud computing?

Cloud computing takes place in the world of networked servers. When you create and store data in the cloud it is not stored on the computing device sitting in front of you, it's stored within a cluster of computers that are maintained elsewhere. Because it's stored elsewhere you can access this same database from any computing device that can connect to cloud services, and usually that means any device with a Web browser. A great example of cloud computing today is evident in the suite of free services offered by Google. Google Docs, or Documents, is a service provided by Google that allows you to use word-processing software through a Web browser enabling you to create, store, and access

text documents, digital slide presentations, and spreadsheets all from Google's cloud. You access these services from any device that has a Web browser, whether it's Firefox, Internet Explorer, or Google's own Chrome browser. So you can create documents on your office workstation, read and edit them from your personal laptop, or present and access them from your mobile smart phone. Software and data are all stored elsewhere, so you don't have to copy them from one machine to another.

When will we start using the Cloud?

You probably already are using it. If you've ever accessed your email through a Web browser, then you've been in the Cloud. If you are using a Web page to do more than just look at pictures and read text, then you are probably using a cloud service. YouTube is a cloud service, especially in light of the editing tools and file management functionality it provides.

How can my office use the Cloud?

Many small businesses use the Cloud to store and provide access to working documents so that employees are provided with a secure, easy way to get to project resources. Instead of setting up and maintaining your own cloud service, which is costly and requires ample training outside of your own office's professional scope, there are third-party solutions upon whom you can depend for your office's cloud implementation. One commonly used cloud service provider is Amazon.com's Web Services (AWS). AWS provides storage, application hosting, databases, and computing for your office to set up its own cloud services. AWS is scalable for your company's needs, whether you're big or small, you want to host your own custom software, or you just want to provide storage and access to your documents.

Access is key when it comes to computing. Cloud services provide more ubiquitous access to your assets, whether professional or personal. The bigger impact will be when most or all of your software and data will migrate to the Cloud. The potential to free up your personal computing devices from storing files and software will result in fewer computing devices to maintain and carry around. Your primary computing device could easily become just your smart phone. In the world of computing gadgets, this is called the "thin client" because it only needs to store the applications necessary to access remotely stored data and services. It remains "thin" while the cloud gets "fat."

Design Awards 2011

ARCHITECTURE

INTERIOR
DESIGN

HISTORIC
PRESERVATION

12

For the Virginia Society AIA's 2011 Awards for Excellence in Architecture presented by Scott Long Construction, three esteemed juries from three different cities, reviewed 134 projects by Virginia-based firms in the categories of Architecture, Historic Preservation, and Interior Design.

This article highlights the results of that process: 18 winning projects that represent the highest degree of design and building craft throughout the mid-Atlantic region and beyond.

Held annually, the Awards for Excellence in Architecture recognize projects that contribute to the built environment as clear examples of thoughtful and engaging design. The location of project entries is not restricted and built works are no older than five years. Un-built works were welcomed as long as they were commissioned by a client, as opposed to theoretical or hypothetical works completed in the mode of research or academic training.

The Virginia Society AIA would like to thank the members of the 2011 Award for Excellence in Architecture Jury:

ARCHITECTURE

Paul Mankins, FAIA
Jeffrey L. Day, AIA
David R. Dowell, AIA
Josh M. Shelton, AIA
Thomas J. Trenolone, AIA

HISTORIC PRESERVATION

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Tamara Burns, AIA
Evan Hall, Assoc. AIA
Gregory A. Jones, AIA
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INTERIOR DESIGN

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Hanbury Evans Wright Vlattas + Company

Freemason Baptist Church Renovation + Addition

Norfolk, Va.

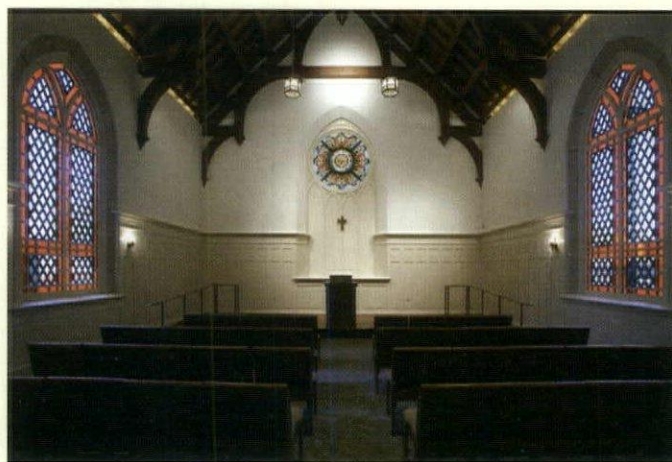
Client: Freemason Baptist Church

Over the years, a hodgepodge of uncoordinated additions had confounded circulation within this downtown Norfolk church designed by Thomas U. Walter, the architect of the U.S. Capitol dome. It took a decade of work between the architect and client to restore the original Gothic Revival church and create an addition that is both respectful to Walter's design and is an obvious modern addition, pursuant to the Secretary of Interior's Standards for additions to historic structures.

"This graceful expansion of the original church reinforces the original architecture by gently wrapping it with a contemporary structure that references the church's defining features without compromising the original design or integrity," said the jury. "The holistic update removed previous additions that lacked context and opened the way for a well-scaled courtyard, clearly defined circulation, and an addition that provides much-needed program space."

The new courtyard serves as the central organizing feature for the complex. Adjacent cloisters frame the courtyard and create a clear, cruciform circulation pattern. Along with a meditation garden and columbarium, the courtyard is located on the east side to ensure unobstructed natural lighting in the sanctuary. A barrel-vaulted arcade leads to the newly renovated kitchen and Melton Hall, which houses church offices on the first floor and classrooms above. Williams Hall, the new addition, incorporates a chapel, a library, additional classrooms, a music suite, and a new central mechanical plant.

Most significant about the new addition is the architect's modern interpretation of the church's stylistic heritage. Character-defining features such as buttresses and pointed-arched windows sympathetically blend into the addition in



materiality and vocabulary but don't replicate historic elements. For example, the addition's buttresses don't pierce the roofline and are capped in stone rather than pinnacles. Thus, the new addition is easily distinguished from the historic church, and the overall complex can be appreciated as something that has evolved over time.

The new addition has allowed the church to expand its Sunday school activities and add a music suite and library on the second floor. Interestingly, the view from the library is of another T. U. Walter designed building, the Norfolk Academy. Also, unexpectedly, research during the restoration revealed a design for an identical church by Walter in Shanghai, China.

E.T. Gresham Company Inc., Contractor
Glen McClure, Photographer



Carlton Abbott and Partners, PC

The Bowman House

Staunton, Va.

Owner: Frontier Culture Museum of Virginia

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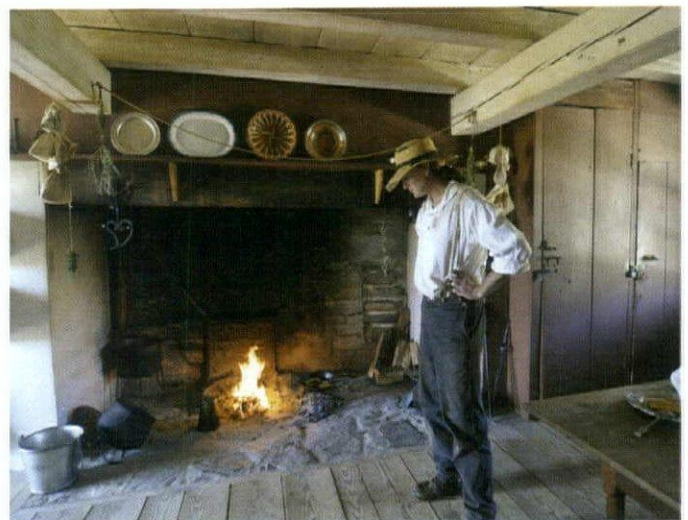
As a museum display, this restored log farmhouse will be a compelling example of frontier living, historic building technologies, and current historic preservation techniques. The original location near Timberville, Va., was threatened by approaching development and neglect. When that property was sold for development, the Frontier Culture Museum of Virginia acquired the house and moved it to Staunton to serve as the museum's example of the Early National Period.

The accurate, detailed restoration and an authentic rural setting combine to make the Bowman House an immersive historical experience. The architects provided full-service planning and design services for the reconstruction, which included making the house compliant for public use and occupancy.

The house has two distinct sections joined by a hall. The older section was originally built by a native German who immigrated through Philadelphia around 1750 and became a naturalized British subject while living in Pennsylvania. He acquired 260 acres in what is now Rockingham County, Va., and built the first part of the house in 1772-'73. His grandson is believed to have constructed the second section around 1820.

The older section is an excellent example of a *flurkuckenhäus*, which is an entryway kitchen house. The main door, as the name suggests, leads directly into the kitchen. Other typical characteristics are a central fireplace and chimney around which are arranged the *kuche* (kitchen), *stube* (family room, usually heated by a stove attached to the back of the chimney), and *kammer* (main bedroom). The 1820 addition is also significant as it exhibits characteristics regarded as American, but with German influences.

The jury applauded the architect's great care and respect for the original structure's context, which will greatly benefit the public's education and engagement with the house. The sensitive disassembly, relocating, and siting will allow future generations the rare opportunity to experience late-18th/early-19th-century log-home construction, they said, noting that it is clear that the pristine result demanded a very highly skilled restoration team.



Dismantled and reconstructed by museum staff.
Carlton S. Abbott, FAIA, Photographer



Bonstra|Haresign Architects

The Hazel River Cabin
Woodville, Va.
Client: Joe Svatos

Nestled into the western slope of Juba Mountain, a 1794 toll keeper's log cabin and its 1856 clapboard addition had long been guarding the remnants of the Old Sperryville Pike. And in Howard County, Md., at Mount Joy Farm, a former slave quarters (the "chesnut log cabin") was slated for demolition. Instead, the building was catalogued, dismantled, and rebuilt adjacent to the Sperryville toll cabin with a modern glass link to create the new Hazel River Cabin.

This is a very nicely designed integration between the legacy of the building's components and their evolution to a new use, the jury observed. "The result is a beautiful small-scale residence in a serene setting that recreates the delightful vernacular randomness of frontier structures. Juxtaposed against modern elements reflecting a 21st century industrial vernacular, it is a home that is at the same time traditional and cutting-edge. It is beautifully integrated into the site with a nice balance of the historic cabins and distinctive new elements."

Arching stone walls carve out a mountainside garden on the site, grounding the cabin and creating a terrace with views of Hazel River and Old Rag Mountain. Modern additions are distinct from the original log structures. For example, the cedar shake roofing on the historic log cabins contrasts with the copper roofs of the modern frame addition, link, and porch roofs.

The interiors are reinterpreted for contemporary life. Subtraction of the second floors creates uninterrupted double-height spaces and emphasizes the materiality of the original log structure. Raw steel and refined wood define the modern inserts of the sleeping loft, built-ins, kitchen, stairs, Wittus stove, and view window along with the toll cabin's modern bathrooms, wet bar, and dormer, all carefully joined to and contrasted with



rough-hewn original materials.

The wood, stone, hardware, and fabricated steel were locally sourced. More than 70 percent of the wood was reclaimed from the original cabins or nearby structures. Efficient modern systems—super insulated roofing and foundations, lighting, air conditioning, radiant floor heating, and state-of-the-art electronics—are integrated without impacting the character of the historic cabins.

Timber Built Construction, Contractor
Hoachlander Davis Photography, Photographer



Robert M. Gurney, FAIA

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M2L Collection
Washington, D.C.

M2L is a source for high-end residential and office furniture, furnishings, and kitchens imported from Europe to offer 20th-century designs from Modern masters such as Josef Hoffmann, Eileen Gray, and Marcel Breuer alongside specially selected contemporary pieces.

With a decision to move across town from the Washington Design Center to Georgetown's C&O Canal-side design district, M2L chose to adopt a Modern setting among the turn-of-the-century industrial warehouse buildings in that corner of Georgetown. The M2L showroom is a spare, minimal, crisply detailed white display space. Planar walls organize the new interior and provide intimate spaces juxtaposed to a large, light-filled volume.

A long ramp descends from the alley to the showroom and provides an overview of the display space as well as universal accessibility. Ceiling planes at varying heights organize the showroom. A reductive palette of materials includes white terrazzo floors, white oak flooring and stair treads, and aluminum and dark wenge-wood paneling. Black-painted steel windows provide a reference to the original industrial shell and surrounding canal and warehouse buildings.

This project's essence is its simplicity in both the layout of the space and use of materials, noted the jury. It at first appears to be a traditional white-box space, yet the unexpected details layered into the architecture and interiors were pleasantly surprising. "The sleek planes, clean details, and controlled use of materials paired with the industrial windows are a perfect neutral backdrop to sophisticated furnishings and appointments," they said.



Winmar Construction, Contractor
Maxwell MacKenzie, Photographer



Gensler, Washington, D.C.

The Pew Charitable Trusts

Washington, D.C.

Client: The Pew Charitable Trusts

For its new headquarters, the Pew Charitable Trusts purchased a quarter-century-old office building in Washington, D.C., and determined to revive it in the most sustainable way possible. The client wanted a transparent work environment that breaks down barriers among programs and departments. They also wanted it to be LEED® certified.

Designed as a nonprofit village, the building has extensive conference facilities for Pew staff and other not-for-profit organizations. Thirty-six rooms, all constructed with collaboration in mind, can accommodate meetings with as few as two guests and events with up to 140.

The designers extended the building front on the upper floors to provide space for a glass atrium, which encloses a glass stair that anchors the building's design and enhances communication among floors. Exaggerated landings and strategically located teaming rooms provide connection points. Work areas, in turn, feature glass-fronted, doorless offices and low-partitioned workstations to maintain visual openness.

"This pristine, light-filled interior enables occupants to free their minds to solve the complex issues of our times," observed the jury. "The subtle elegance of the space reinforces the values of The Pew Charitable Trusts' rigorous, analytical approach to improving public policy, informing the public, and stimulating civic life. This space perfectly reflects the organization's collaborative goals as it promotes openness and connection and provides the perfect backdrop for thought leadership."



Rand Construction, Phase I Contractor

Hitt Contracting, Phase II Contractor

Michael Moran, Photographer



Studio 27 Architecture

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Rincon Bates House

Washington, D.C.

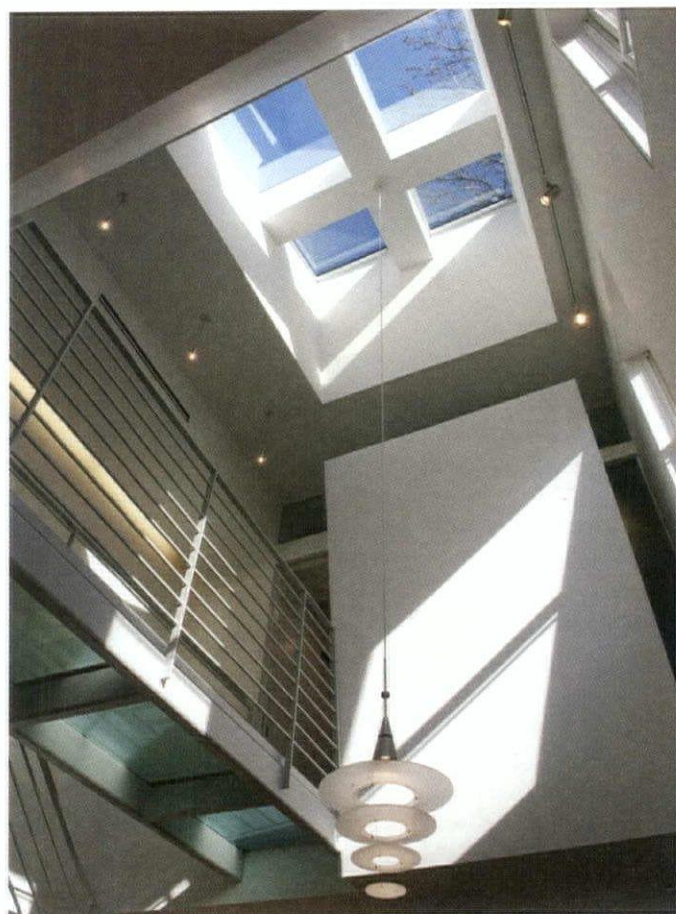
Owner: Juan Felipe Rincon and Robert Bates

The eclectic mix of architecture and interiors bridges a continuum of styles, noted the jury. "The design is captivating because one walks through the front door of a traditional 1906 home to discover an enlightened Modern interior that is warm, comfortable, and crisp. The carved-out center space with operable skylights creates an airy volume filled with natural light. The palette of materials is refined yet simple, and the elegant detailing displays fine craft."

The original 1906 house represents the archetype of a single-family urban dwelling. Though renovated in the 1970s, the interior space remained a series of individual, compartmentally programmed rooms. The owners wished for an ecologically sensitive reevaluation of the circulation pattern. The design solution was to replace the dark, musty interior with an open plan and section, thus creating a series of relationships among spaces that breaks down the hierarchical staccato of the former interior configuration.

To accomplish this, the design called for the removal of a section of the second-level floor joists to carve the central void over the dining room and allow light to radiate freely throughout. Further, the operable skylights make the most of the resulting stack effect to optimize ventilation. The second floor is now divided into two bedroom suites connected by a tubular steel and glass bridge.

Energy and water consumption are minimized through tank-less natural-gas water heaters, new low-E glass windows and doors, bio-based insulation, low-flow plumbing fixtures,



and dual-flush wall-hung toilets. All interior finishes are domestically resourced, recycled, and formaldehyde-free as well to improve indoor air quality.

Stalheber Construction Inc., Contractor
Hoachlander & Davis Photography, Photographer

Hanbury Evans Wright Vlattas + Company

**Forbes Center for the Performing Arts
Harrisonburg, Va.**

Client: James Madison University

The jury declared it a triumph that each of the performing arts venues in this project—the proscenium theater, concert hall, recital hall, and studio theater—has its own unique personality. They also appreciated that the 175,000-sf complex is nestled into the ground in a way that plays down the large volumes within. “This center succeeds on multiple levels,” they said. “The prominent site on campus, the integration of multiple large performance venues into one building, and the inviting yet subtle color schemes create a rich, comprehensive composition that stands on its own merit yet allows the performances to be the main attraction.”

The university’s academic program wanted to transform its severely inadequate circa-1967 multi-purpose auditorium and an experimental black-box theater, which was originally a circa-1920 chicken hatchery.

The new center is innovative in the ways it accommodates so many separate venues under one roof and with one infrastructure. It primarily supports student recitals and productions, although it will also host faculty recitals, visiting artists, and community functions. As a physical entity, the building also differentiates the music and theater departments, creating interaction between the disciplines while minimizing program redundancies and maximizing efficiencies.

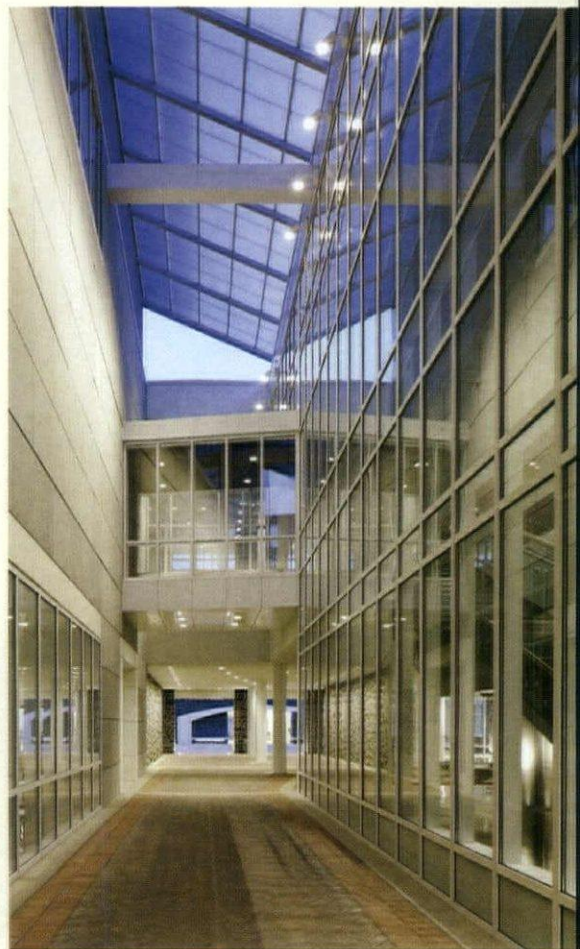
The technical aspects of maintaining performance integrity among the performing arts while allowing for collaborative work was extremely complex and therefore afforded opportunities for new technologies that are unusual in academic spaces. Examples include a tension-wire-enhanced stage arrangement that allows the stage and lighting to be extended beyond the proscenium. Surface texture and saw-tooth edges make footing safer for performers. In the Concert Hall, adjustable acoustic materials enhance sound attenuation for a variety of musical performances. All performance spaces are designed for ultimate flexibility. Public spaces encourage social interaction, and the facility’s transparency connects

inside and outside areas.

On its site near historic Wilson Hall, the central administration building, the Forbes Center completes JMU’s original bluestone corridor even as it creates a cultural arts corridor with a substantial community presence.

Perhaps most importantly, the facility enhances safety on the city’s Main Street, which is also a U.S. highway. In spite of crosswalks and signal lights, there has been tragedy on this road every year with students being struck by cars. The design team created a viaduct under the highway that connects the campus with the Forbes Center and a newly constructed parking facility. This affords the added opportunity of drawing non-arts majors, faculty, staff, and the public safely through the arts corridor, exposing them to the formal offerings of the Center and to spontaneous and serendipitous performances, such as *a cappella* groups rehearsing in the tunnel.

Nielsen Builders, Inc., Contractor
Robert Benson Photography,
Photographer





Gensler, Washington, D.C.

HONOR AWARD

PNC Place

Washington, D.C.

Client: PNC Financial Services

As part of its overall commitment to environmental sustainability, PNC Financial Services challenged Gensler to design a building that looks and feels environmentally responsible. The overarching goal was to make PNC Place a 365,000-sf LEED® Platinum office building and the highest-performing building in Washington, D.C.

Due to its prime location two blocks from the White House, the client also wanted to highlight the building's prized views. The base and lobby of the building create a large urban room that connects the lobby to the street corner. The double-height glass walls further enhance the inviting entryway by opening site lines between the exterior and interior spaces. Energy-saving amenities begin with an innovative three-story "climate wall" in the lobby that depends on water flowing over steel mesh to control the interior temperature and humidity. Interior plantings complete the entryway experience. From the street, the building's precise steel and glass exterior, with its prominent sunscreen panels, presents a completely contemporary composition, noted the jury. They lauded the design for its fresh interpretation of the urban, "appropriately corporate" massing.

PNC Place receives 35 percent of its electricity from renewable sources, and high-efficiency water fixtures reduce water use by 50 percent. Additionally, efficient central plant equipment and the recovery of waste heat from the building's exhaust stream reduce energy use by 20 percent. An exclusive roof deck for building occupants overlooks a large green roof that filters storm water and is irrigated with waste water from the air conditioning system. In fact, the building filters, recycles, and re-



uses virtually all its water and returns it to the watershed with no additional pollutants.

In addition to PNC offices and a branch bank, the building offers 300,000 square feet of speculative class-A office space that is well-suited for tenants who wish to pursue their own USGBC commercial interior certification. Finish materials have low- or no-VOC content, and abundant filtered outdoor air and louvered daylight controls provide maximum occupant comfort with minimum energy use. In addition, CO₂ sensors tell the heating and cooling system when large spaces are not occupied so airflow is controlled accordingly.

The building is convenient to metro and bus lines. And showers and secure cycle storage are provided for occupants who choose to walk, run, or pedal to work.

Whiting Turner Construction Company, Contractor
Prakash Patel, Photographer



Virginia Tech Solar Team

HONOR AWARD

LumenHAUS

Blacksburg, Va.

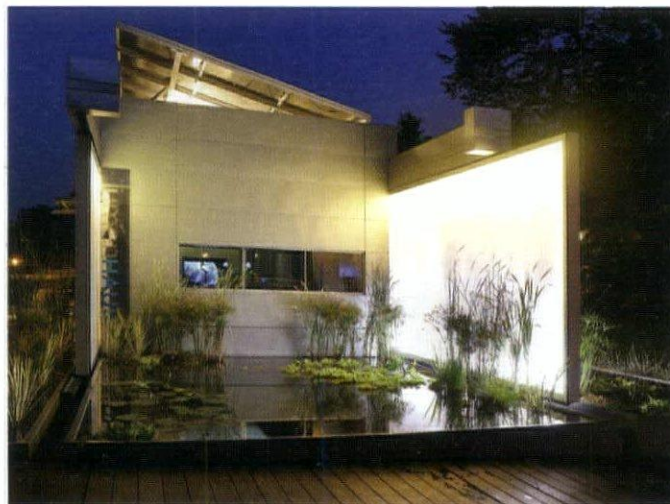
Faculty leaders: Joseph Wheeler, AIA, Robert Schubert, David Clark, Robert Dunay, FAIA

Client: School of Architecture + Design, Virginia Tech

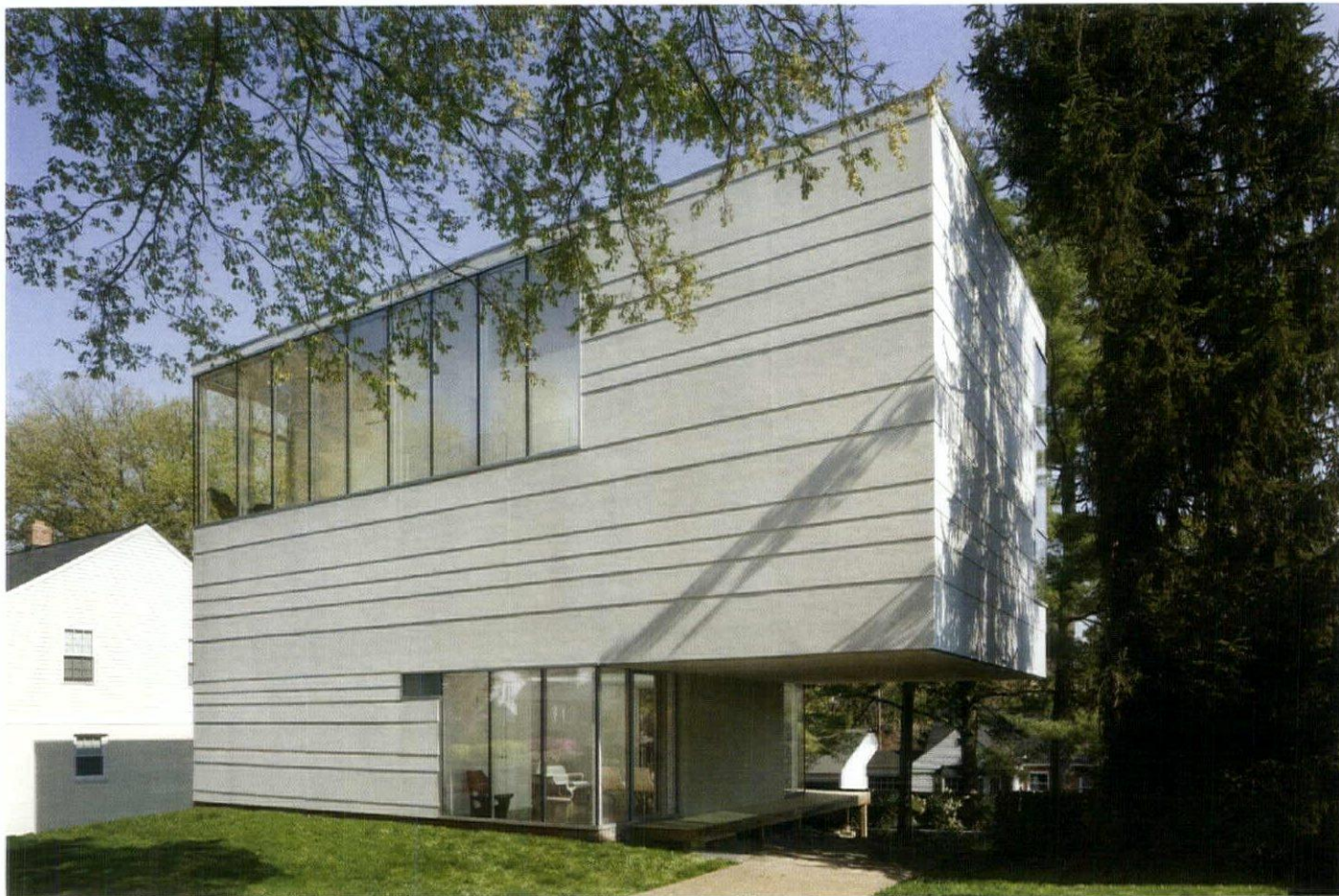
The innovation and refinement of this prototypical net-zero-energy home design are what captured the jury's attention, they said. Rather than close off interior zones to control heat and air flow, as is more typical with energy-efficient buildings, the design opens up the building's north and south walls to expand the space and allow seasonal flexibility and a free flow of movement. The open, pavilion-style plan also includes exterior water features and plantings that modulate the light entering the house throughout the day. At night, LEDs embedded in the translucent, aerogel-insulated polycarbonate walls give the building an ethereal, low-energy glow.

The Virginia Tech team designed and constructed the house for the 2009 Solar Decathlon held on the National Mall in Washington, D.C. In keeping with the house's purpose as a display to demonstrate solar-powered living, the team also developed a removable rear-wheel assembly and front hitch so the house is readily moved among display venues, which to date have included the university campus in Blacksburg and Times Square in New York City.

The 600-sf house is rectangular in plan. Between the mechanical and electrical equipment that anchor the west façade and the kitchen on the east is a central core of storage, bathroom, and office areas, which separates the living area from the bedroom. Folding and sliding cabinets and a nested table and counter allow multiple-use reconfigurations that make the small spaces maximally efficient and yield alternate paths for moving through the dwelling.



Virginia Tech Solar Team, Contractor
Jim Stroup, Photographer



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David Jameson Architect Inc.

MERIT AWARD

Kensington Residence
Kensington, Md.

Located in a small, long-established suburban Maryland neighborhood five miles north of Washington, D.C., this Modernist cube stands unselfconsciously among its more traditional frame-house neighbors. The jury admired the Kensington Residence's clarity of plan, simplicity of massing, and inventiveness of section. The design reveals "a refined organization and fantastic interior volume that allows the relatively small [2,250-sf] home to 'live large,'" they enthused. From the outside, the purity of the white rectangular cuboid is interrupted by the void of a carport space. Inside, a series of interlocking volumes feels wide open and is filled with natural light. The upper floor, mezzanine, and lower floor are connected with structural-glass-framed stairs, which creates the visual effect of intersecting diagonal slices through space. Placement of the windows maintains the privacy of living areas while providing ample connection to the out-of-doors and surrounding public spaces.

SIGAL Construction Corporation, Contractor
Paul Warchol, Photographer





Robert M. Gurney, FAIA, Architect

MERIT AWARD

Nevis Pool and Garden Pavilion
Bethesda, Md.

This property in the D.C. suburbs was already well anchored by a contemporary house surrounded by mature trees and manicured gardens. The new swimming pool, stone walls, and terraces organize the rear yard in concert with the new pavilion, paths, and structured plantings. Jury members were captivated by the beautiful craft and formal resolution: "The choice of materials and the careful attention to how these materials come together (or how they are held apart) and the extension of the plan into the landscape is well considered," they said.

The new pavilion is intended for year-round use. A low-pitched, terne-coated stainless steel roof floats above a dry-stacked slate wall and mahogany-clad volume.

Bluestone flooring and a Douglas-fir ceiling provide visual warmth while five steel-framed glass doors along with frameless glass walls and mitered glass corners enclose half of the pavilion to create a threshold open to panoramic views of the structured landscape, pool, and the adjacent woodland. The doors pivot to open the space much of the year while the large Rumford fireplace and heated floors compose a cozy counterpoint in winter months.



Peterson & Collins, Contractor
D. Anthony Beale LLC, Engineer
Maxwell MacKenzie, Photographer



HKS, Inc., Richmond

MERIT AWARD

Thompson & Litton, Architect of Record

Virginia Commonwealth University Dental Clinic at Wise, Va.

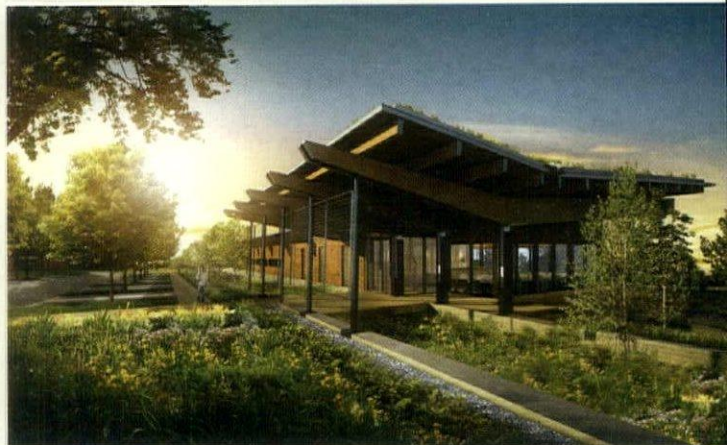
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To provide dental access for some of Southwest Virginia's neediest residents, Virginia Commonwealth University has committed to build a new satellite facility in the town of Wise, Va. The Wise County region is a designated dental-health-professional-shortage area and one focus of the Virginia Dental Association's Mission of Mercy, which serves more than 1,400 people on a single July weekend each year. This proposed facility, as submitted, will consist of a full-service dental clinic and a student housing component, thus providing a live/work environment and educational experience for dental students in an off-campus setting. It is also intended to meet the long-term dental needs of the people in this highly under-served area.

The jury appreciated the clear structural system and simple sustainable strategies evinced in this proposal, which draws inspiration from the region's rural setting, industrial fabric, and undulating terrain. Local precedents include the conventionally framed wood-veneer structures with sloped metal roofs, long and linear formal qualities of prefabricated homes, old stone walls with well-defined edges and thresholds, and panoramic views inherent throughout the county.

The design team emphasized the project's street presence, responding to the natural landscape and patient experience. The site plan controls storm-water runoff and avoids creating a pavement heat island. A garden roof will provide seasonal color and enhance the exterior-to-interior transition. The material palette consists of glue-laminated framing, aluminum, and glass and features natural wood tones against indigenous sandstone hues with a variegated texture.

Renderings by HKS





design/buildLAB

MERIT AWARD

Virginia Tech School of Architecture + Design
Covington Farmers Market
Covington, Va.

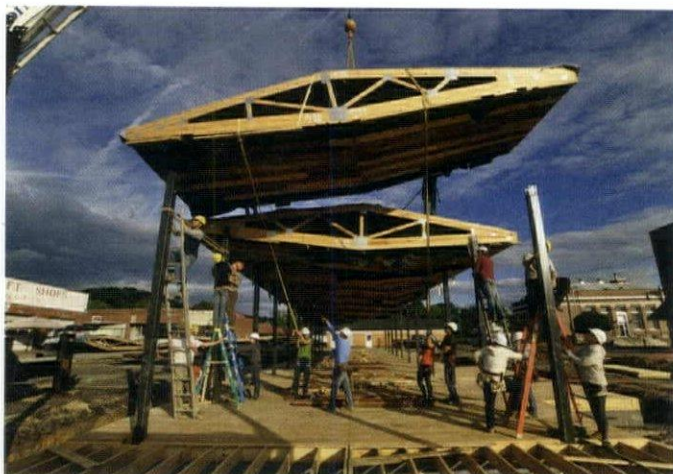
The 17-member student design team was led by professors Keith Zawistowski, Assoc. AIA, and Marie Zawistowski
Client: City of Covington

The design for this open-stall kiosk pavilion is simple, clear, and beautifully made, the jury said. "The use of a small set of materials, a straightforward structural system, and a limited number of subtle formal gestures elevate the project beyond the vernacular to create a piece of civic architecture," they noted.

The project is a charitable undertaking to design, prefabricate, and construct a sheltered, lighted space for the Covington Farmers Market. The facility consists of three parts: a ground plane of locust-wood decking; occupied space punctuated with columns and, on one end, a nested grouping of an office, storage room, and restroom; and the pavilion roof. By maintaining a 10-foot-wide module, the team made sure the prefabricated components were highway-legal for transportation to the site. The result is a modern expression of timeless agrarian sensibilities.

The building's details express the modular construction while also respecting the human dimension, and the scale of the building blends seamlessly into its Covington site. The decked floor plane extends beyond the market into a sloped-earth park to provide a stage and seating. The sculptural roof and ceiling floating overhead are made of reclaimed heart-pine and galvanized sheet steel.

All goods sold at this market are required to be produced within a 100-mile radius, so the design team set that as the maximum distance for sourcing construction materials as well. The use of recycled building material includes wood salvaged from a barn in a neighboring town. The new lumber, includ-



ing the locust decking and yellow pine cladding, came from locally milled timber. The water- and energy-efficient design also incorporates a rainwater collection system, LED lighting, and stack-effect ventilation.

Photos by Marie + Keith Zawistowski



3north

CITATION AWARD

**ARCenter
Richmond**

Client: The Greater Richmond ARC

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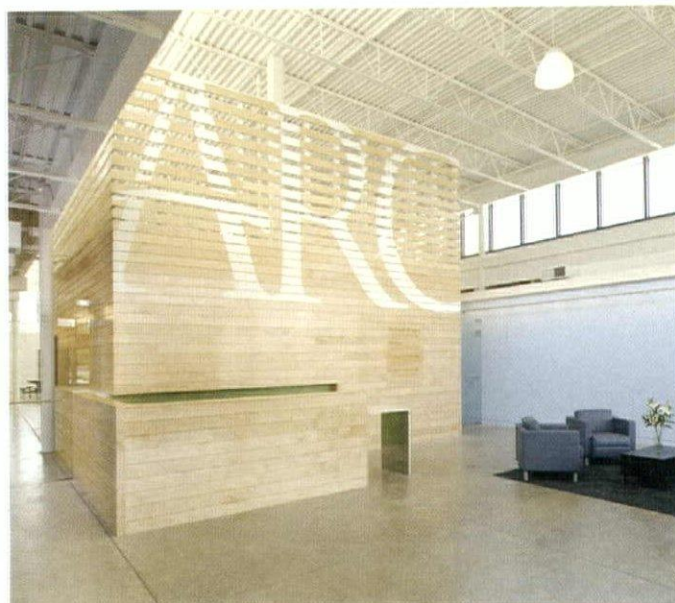
The Greater Richmond Association of Retarded Citizens (ARC) provides services for people of all age groups, including mentally and physically challenged people and their families. ARC wanted a facility that would help reduce emotional distress and anxiety and allow visitors to feel more confident about themselves, their situation, and their future. Despite a complex program, this solution was controlled and thoughtful, with clear organization, a well-focused material palette, and a strong interior, the jury said.

The facility was to be warm and welcoming and convey the competence of its staff so patrons would be reassured that their loved ones are well cared for. The facility program also called for it to be open and accessible so that visitors could see people being productive, having fun, getting satisfaction, enjoying their day, and generally feeling good about themselves. Further, the design reinforces the lessons patrons learn so they can extend those skills and behaviors beyond their time spent at ARC. Most importantly, the facility is family-focused and provides a place for people to connect and share experiences, develop resources, work together on projects, and attend seminars.

The 26,000-sf building is an open structure with varying roof heights, which welcomes in plenty of daylight. Spaces are organized according to the programs the ARCenter offers—infant care, child care, after-school daycare, and adult daycare—in addition to various administrative functions. Offices and small classrooms are grouped into pods that separate and define these activity areas. Lower-than-normal ceilings and partitions that do not reach to the roof provide a sense of openness and flowing space. The design team carefully chose materials throughout to be cost effective, minimize maintenance, and provide a balance between warmth and toughness.

The center is heated with a radiant floor system, which is an added benefit for smaller children who often play on the floor. Contact with the out-of-doors is also an important attribute to the comfort of the patrons, as it enhances their sense of freedom and accessibility. To that end, the daycare areas open out to a large covered porch that will be part of the future playground and outdoor activity area.

Kjellstrom & Lee Construction, Contractor
Ansel Olson Photography, Photographer





Studio 27 Architecture

CITATION AWARD

HRA Mosaica Public Charter School
Washington, D.C.

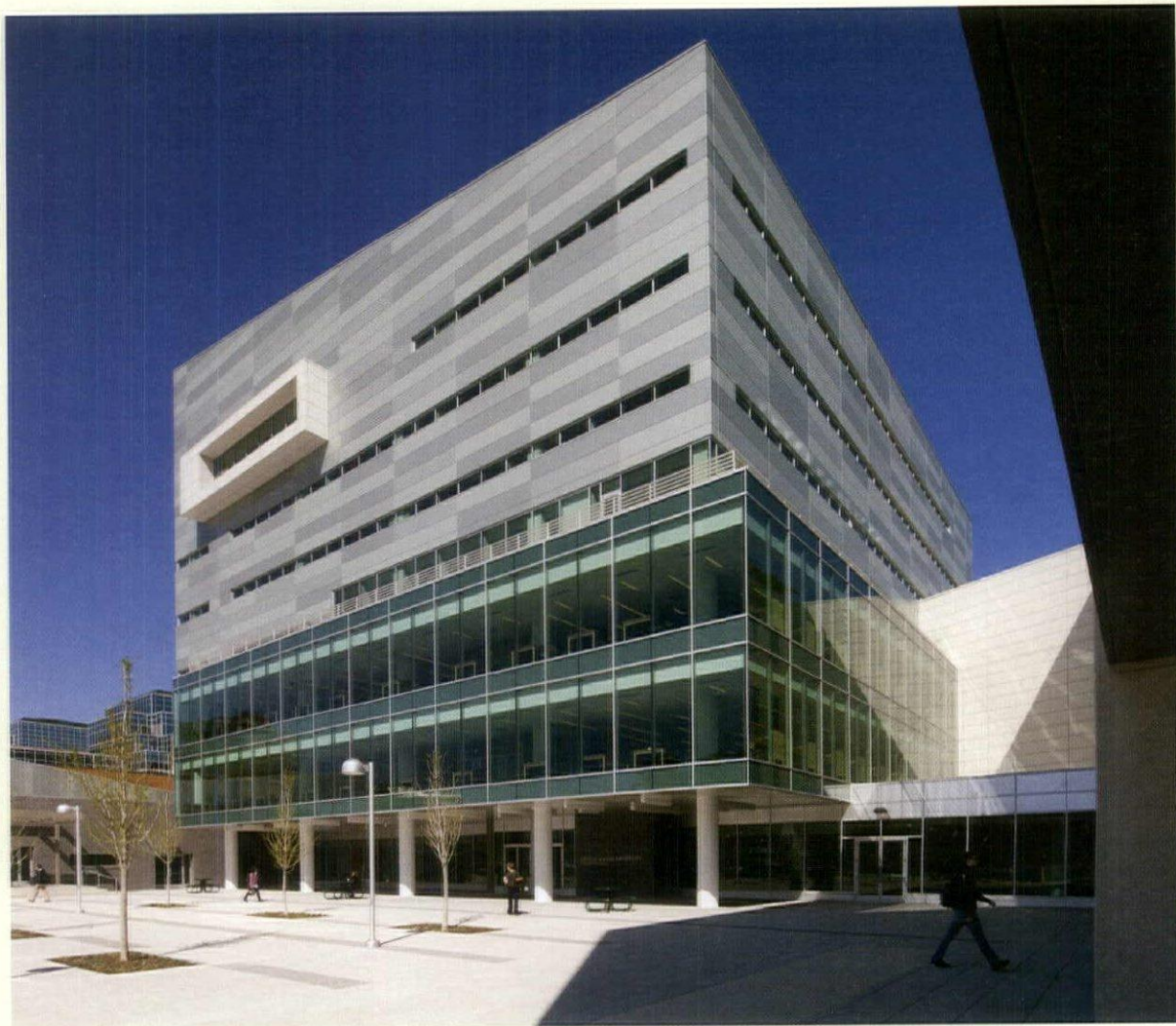
The Mosaica Public Charter School expansion design started with some fairly specific parameters. For one, it will join the school's existing building on a tight urban site in Southeast D.C. that is contained by an on ramp to I-295 and an off ramp from South Capitol Street. Additionally, the design was to reference the school's curriculum, which is based on the Paragon Teaching Method. The Paragon method encourages students to gain a historical understanding through the chronological evolution of world cultures, thus encouraging them to identify associated interrelationships and develop a large-picture understanding of history rather than memorizing isolated events.

To embody the Mosaica teaching model, the building is divided into three areas: Play + Performance, Visual Arts, and Interdisciplinary Studies. Given the constrained site, the Interdisciplinary Studies wing, clad with a polychrome of colored panels, is raised to afford parking and drop-off circulation. The design slides the Play + Performance space below and gives it a striated panel that calls to mind a musical score. The Visual Arts wing creates the entry and a connection gallery to the adjacent existing school building. Overall, the complex will add 18 classrooms, a full service cafeteria, a gymnasium, and a 450-seat auditorium and is designed to achieve LEED® Silver certification.

This diagrammatic proposal for the planned school expansion reveals a clear massing strategy, said the jury. "The spatial quality implied by the drawings was clearly airy and infused with daylight and a strong use of color."

Forrester Construction Company, Contractor
All Models, Graphics, and Renderings by Studio 27 Architecture





SmithGroup, Washington, D.C.

CITATION AWARD

**George Mason University Founders Hall
Arlington, Va.**

Client: George Mason University

Founders Hall, a 256,000-sf academic building with 160,000 square feet of parking, is the new campus landmark for George Mason University in Arlington, Va. The seven-story building houses student activities that include graduate-school studies and professional-school programs with undergraduate components. It also provides a visual link between the adjacent new law school and a future expansion project, all organized along a landscaped plaza.

The jury commented on the strong exterior image of Founders Hall and how it creates a welcoming and functional student center facing Fairfax Dr., the main point of access to the campus. The building and plaza provide George Mason with a readily accessible venue to host a wide array of university and community events.

The first floor of the hall incorporates a 300-seat auditorium, 6,000-sf multipurpose room, lounge, café, and campus bookstore. The building also contains a multi-story campus library that provides modern, well-designed and -daylighted space for research and study.

The cohesive continuation of form between the two new buildings on the plaza draws the eye along a bar of classrooms wrapped in glazing, a perceptual extension that jumps from the law school to Founders Hall and creates an animating transparency between people in the buildings and passers-by.

**Manhattan Construction Company, Contractor
Maxwell MacKenzie, Photographer**





David Jameson Architect

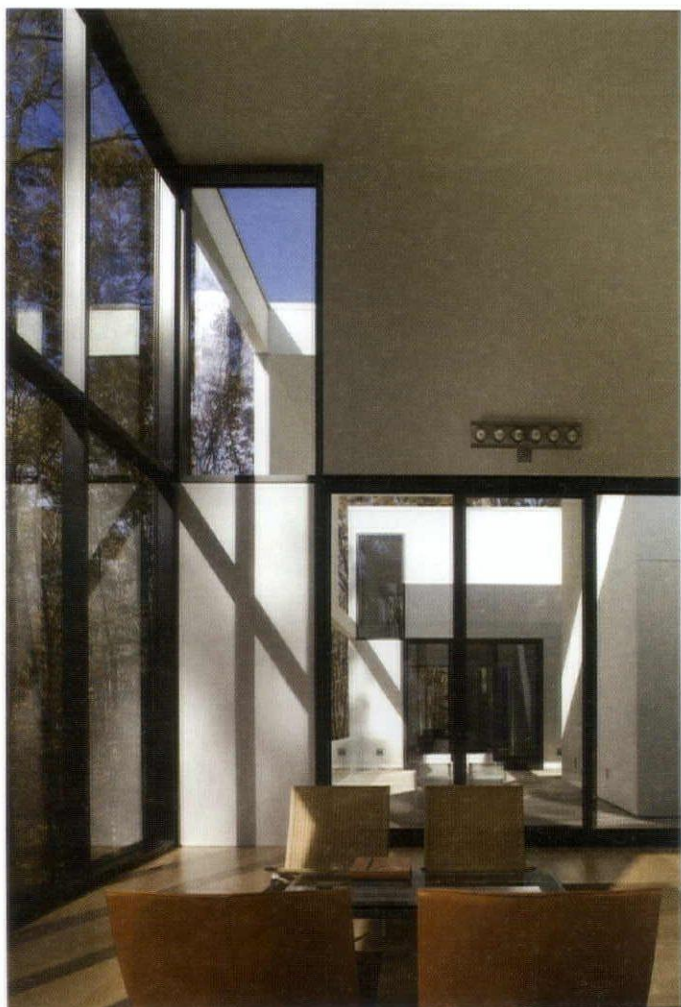
CITATION AWARD

Graticule
Great Falls, Va.

Situated above a forested hillside, the form of the Graticule House, as its name implies, establishes a trace grid by which to read the relationship between the building and its natural setting. Fundamental to the physical essence of the house is the notion of cadence, where repetitious vertical and horizontal markers of the building's structure and cladding are juxtaposed with the undulations and angularity of the forest and ground. Light and space are modulated by meshing ribbons of glass and wall planes that form a coherent tiling of solid and void.

"This cubist home in the woods is beautifully detailed and sited," observed the jury. "The plan is very clear with its series of well proportioned interior and exterior public rooms and wonderful views to the surrounding woodland."

MT Puskar Construction, Contractor
Nic Lehoux Photography, Photographer





Reader & Swartz Architects, P.C.

SIR JOHN SOANE PERSONALITY AWARD

Loft Upon Cork

Winchester, Va.

Client: Dr. Peter Bullough

The 2011 Architecture Awards Jury was so taken by the character of this renovation and addition and how it reminded them of the Museum of Sir John Soane (b.1753 – d.1837) in London that they determined to present the project with a specially designated Architecture Award category. The project “clearly communicated the personality of the client with great skill and consistency,” they explained. “This small project brought the collecting spirit of Sir John Soane into the 21st century.”

The project is a comprehensive renovation and small addition to an 1800s Victorian house located in a downtown Winchester historic district. The design melds the original four apartments into two: a gardener’s apartment on the ground floor and, on the second floor, the client’s somewhat eccentric abode. A retired pathologist who collects art, scientific oddities, and rare books, the client wanted his loft apartment to function as a salon and private museum. This building, along with an adjacent house owned by the client, also encloses an intensively landscaped, formal garden.

In addition to a kitchen, bath, and bedroom, the project houses a garden library that overlooks a Karesansui rock garden, an interior 13-foot-cube that accommodates a windowless secret

library, and a barrel-vaulted main salon. A “Wundercamera” in the main salon is a changeable wooden apparatus that holds the client’s collection of art objects, skeletal remains, antique scientific equipment, and antique botanical and entomological specimens. This project displays the owner’s collections; incorporates his array of found objects; creates new art as part of the construction; references the owner’s favorite artists, architects, and designers; and creates a place to look at art and discuss literature.

To conform within the historic district, the designer left the street-front façade unchanged. The only change along the alley façade was to insert a second-floor, windowless library clad in a Pop Art, Sol LeWitt-inspired, lap siding composition. The most dramatic exterior change is in the courtyard façades facing the private garden, in which one finds dramatically juxtaposed existing pieces, sympathetic renovations, and contrasting modern insertions. Notable among the courtyard porch alterations is a new structure built over an existing cistern.

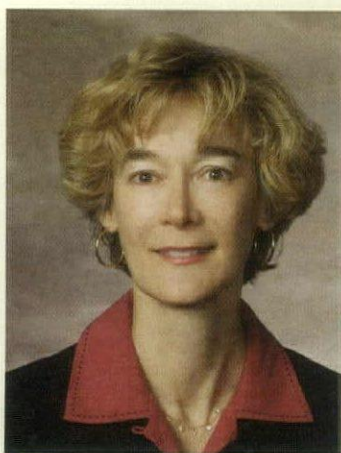
Throughout the project, with coaxing from the client, building elements were viewed as opportunities for modern Pop Art sculpture rather than simply a stair, a screen for mechanical equipment, a façade, or a light fixture.

Lodge Construction, Contractor

Allen Associates, P.C., Structural Engineer

FHC Engineering, P.C., Mechanical Engineer

Reader & Swartz Architects, P.C., Photographer (except one photo by Ron Blunt Photography)



VSAIA Names First Female Noland Medal Recipient

The Virginia Society of the AIA Board of Directors voted to confer the Society's highest architect honor to **Mary Patton Cox, FAIA**, in recognition of her lifetime of achievement. The 2011 honors were presented at the Visions for Architecture Gala November 4 as part of the 2011 Architecture Exchange East annual meeting in Richmond November 2-4.

As the Virginia Commonwealth University architect for the past 15 years, Cox has overseen more than 150 projects valued at over \$1 billion. Under her direction, a section of Richmond once described as "derelict and forlorn" has become a vibrant and cohesive urban campus with a distinctive sense of place. "VCU's two campuses have been transformed under Mary's sensitive and capable guidance," said former VCU Provost Grace E. Harris, Ph.D. "The university's constellation of eclectic buildings has been knitted together to form true college campuses."

In service to the profession, Cox is the current AIA national Board director representing the Region of the Virginias. She serves on the AIA national Advocacy Outreach Committee and is identifying opportunities for architects to partner with mayors through the Mayors' Institute for City Design. She has served on the VSAIA Government and Industry Affairs and Honors committees. She has been the Society's Intern Development Coordinator, vice president for Government and Industry Affairs, vice president for Advocacy, and president. She also founded and chaired the Professional Practices Task Force for the Association of University Architects.

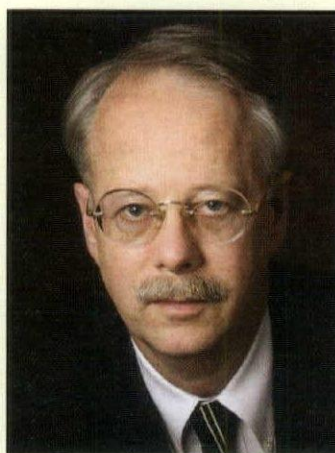
In the public arena, Cox advocates to ease the burden of state regulations and advance the quality of the architectural practice environment in Virginia. She has successfully defended the Virginia Public Procurement Act preserving qualifications-based selection and worked with state officials to streamline the design review process.

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Virginia Service Medal Goes to Poplar Forest Director McDonald

Travis Cleveland McDonald Jr. receives the 2011 Architecture Medal for Virginia Service for his preeminent work as director of architectural restoration at Thomas Jefferson's Poplar Forest. The Society's most prestigious public award honors one who has contributed significantly to Virginia's built environment and the public's understanding of it. This year, the Society presents the Architecture Medal jointly with the Virginia Center for Architecture.

Since 1989, McDonald's careful stewardship of this historic treasure has benefited sophisticated historians, children, and every visitor in between by bringing insight into how people lived and worked there. Awarded the National Trust for Historic Preservation's Honor Award, this restoration in progress is regarded as one of the most important in the country. McDonald is a frequent speaker and author on Poplar Forest and historic preservation in general.



The Poplar Forest summer kitchen (foreground) and dairy in 1986.
Photograph from the Historic American Buildings Survey, Library of Congress.

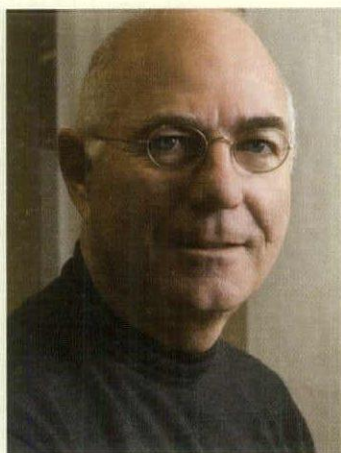
Commonwealth Architects Takes Virginia Firm Award

The T. David Fitz-Gibbon Virginia Architecture Firm Award for 2011, the highest honor bestowed by the Virginia Society to a Virginia-based architecture firm, goes to **Commonwealth Architects** of Richmond. Founded in 1999, the firm has actively promoted pedestrian-scaled, mixed-use urban architecture and adaptive use. In service to their community, principals and staff have worked on a wide range of Richmond and Virginia architecture review and planning committees. Former Governor Tim Kaine, Hon. VSAIA, said Principal Robert Mills, AIA, in particular, "has helped make Virginia a leader in the use of historic investment tax credits and in the revitalization of our urban cores ... His work has helped save elements of Richmond's architectural legacy that surely would have been lost otherwise."

The firm is especially noted for its consistently high-quality design, particularly in preservation, adaptive use, and infill projects. "Their philosophy of reinforcing communities by rehabilitating existing buildings and encouraging compatible infill development is their hallmark," said Director of the Virginia Department of General Services Richard F. Sliwoski, PE, Hon. VSAIA.



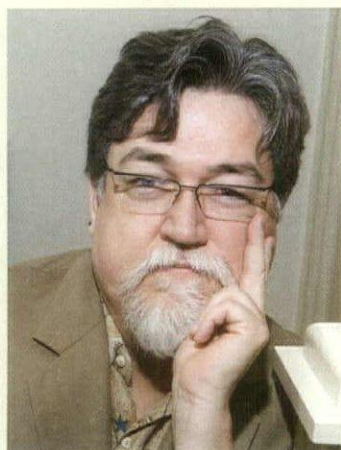
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Evans and Good Awarded for Distinguished Achievement

S. Michael Evans, FAIA, and Clinton K. Good, AIA, have each been honored with the 2011 VSAIA Award for Distinguished Achievement by an architect in design, practice, education, service as "citizen architect," and service to the profession.

Evans, a principal at Hanbury Evans Wright + Vlattas, has been described as a powerful national influence on the planning and design of student residential learning communities on more than 120 campuses worldwide. He has also strengthened the ties between schools of architecture and professional practice, including the HEWV Summer Scholars and Virginia Design Medal programs. "Soup to nuts, Mike Evans represents the entire package for this award," the Honor Committee said in their commendation to the VSAIA Board.



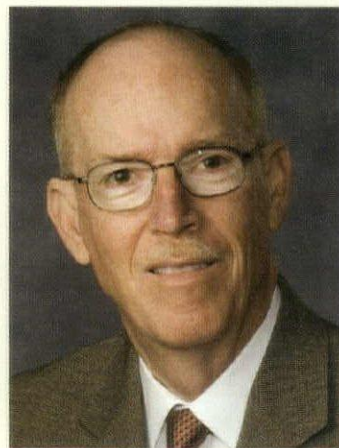
Good, principal of Clint Good Architects, PC, was an early pioneer in the importance of indoor-air quality with *Healthful Houses: How to Design and Build Your Own*. In addition, he has lectured, appeared on radio and TV, and been published widely spreading the message that all building occupants deserve good health and wellbeing. As a citizen architect, he has served on numerous community and state boards. "His tremendous community service, commitment to sustainability, and wide range of professional activity are preeminent," the Honors Committee noted.

Two Outstanding Collaborators Receive Honorary Membership

Meta R. Braymer, Ph.D., and **Brian J. Ohlinger, PE**, will be recognized with Honorary Membership in the Virginia Society AIA for 2011. Honorary Membership may be bestowed upon individuals not eligible for membership in the Society who have rendered distinguished service over a sustained period of time to architecture and the built environment in Virginia.

For more than 25 years, Meta Braymer has exhibited a sincere and abiding commitment to the ideals of the profession of architecture. As vice president for economic development and regional engagement with the University of Mary Washington, she oversees organizations that share parallel tenets with the profession. She and her husband John, executive vice president and CEO of the Society, are among the top private financial supporters of the Virginia Center for Architecture. "Meta has been an ambassador for architecture beyond any others," proclaimed the Honors Committee.

Since assuming responsibility for Virginia Commonwealth University's Facilities Management Department in 1997, Ohlinger has been responsible for a 325-member team with an annual budget of \$40 million. In delivering nearly \$2 billion in new construction, he has employed cutting-edge project delivery approaches and building-information modeling. He also served through two gubernatorial appointments to the Virginia Art and Architectural Review Board, including as its chair. "The magnitude of the work he's been involved with is astounding," acknowledged the Honor Committee.



VSAIA HONORS

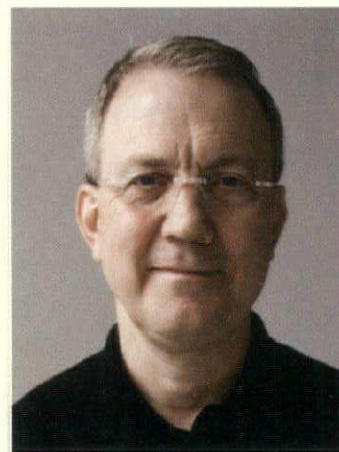
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Landscape Architect and Environmental Expert Draw Society Honors

Gregg Bleam, FASLA, and **Bryna Dunn, LEED AP**, will be recognized with 2011 Society Honors, which the VSAIA Board bestows on organizations or individuals who have inspired, influenced, or complemented architecture in Virginia.

Bleam has produced outstanding, site-specific, minimalist landscape architecture for more than 21 years. "He is a value-adding collaborator whom the best architects of his generation seek out for his ability to make building and landscape one interlocking, interdependent system," said the American Society of Landscape Architects in support. Particularly noted by the Honors Committee is the high quality of his work and extraordinary ability to integrate contemporary architecture into the landscape.

Dunn, as vice president, director of environmental planning & research at Moseley Architects, has improved dozens of sites and buildings through her consultation on environmentally friendly practices and materials. She has been a driving force through her involvement with the U.S. Green Building Council, James River Green Building Council, and Virginia Sustainable Building Network. The Honors Committee noted her sustained influence and remarkable contributions to the built environment.

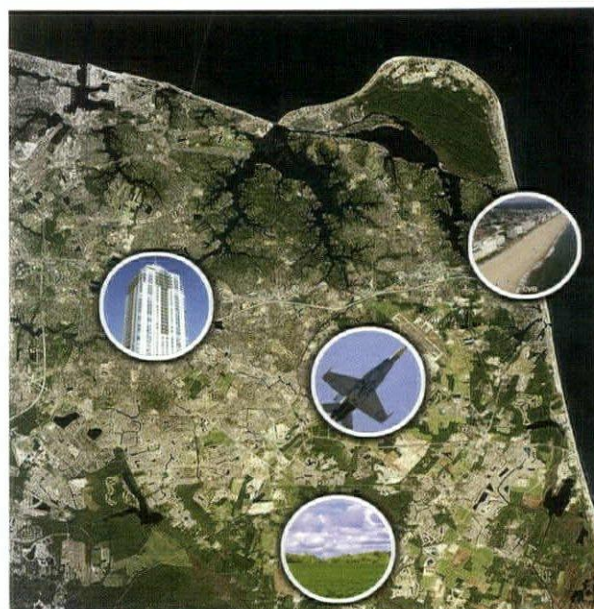




Architect: Baskervill, Richmond

Project: Residence Inn by Marriott, Manhattan Beach, Calif.

New amenities building for extended-stay resort area hotel. The modern design blends in with the surrounding context and supports the city's beautification movement. Tel: 804.343.1010 / www.baskervill.com

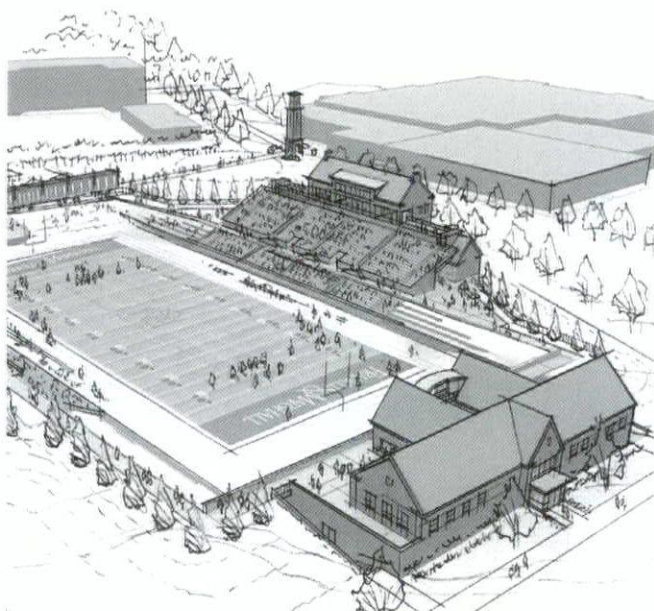


Architect: Clark Nexsen Architecture & Engineering, Norfolk

Project: Sustainability Implementation Plan, Virginia Beach

Clark Nexsen is developing a Sustainability Implementation Plan for the City of Virginia Beach addressing a range of strategies from planning to improved water quality. Tel: 757.455.5800 / www.clarknexsen.com

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Architect: HKS Architects

Project: Franklin & Marshall College Multi-purpose Stadium, Lancaster, Pa.

The new 3,500-seat football stadium reflects the historic character of the Georgian campus and will be the centerpiece of a new sports complex. Tel: 804.644.8400 / www.hksinc.com



Architect: Moseley Architects, Richmond

Project: McLean District Police Station and Governmental Center, Fairfax

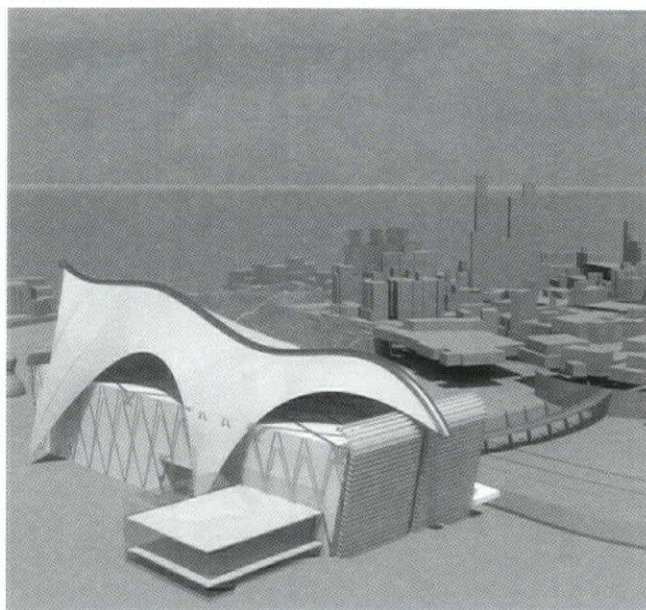
Moseley Architects is working with Fairfax County to design an expansion and renovation that provides sufficient space and reshapes the building to support operational requirements. Tel: 804.794.7555 / www.moseleyarchitects.com



Architect: ODELL, Richmond

Project: St. Joseph's Replacement Hospital, Highland, Ill.

This new replacement critical-access hospital and medical office building totaling approximately 127,000 sf includes diagnostic, therapeutic, procedural, emergency, inpatient, and administrative services. Tel: 804.287.8200 / www.odell.com

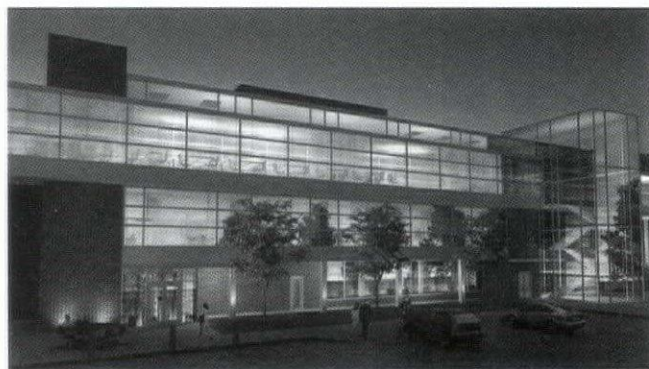


Architect: PSA-Dewberry, Inc., Fairfax

Project: Museum of Art (Design Competition) New Taipei City, Taiwan

In the conceptual design competition, PSA-Dewberry used a tensile fabric structure to create a volume in which life is art. Exterior glass walls create a living canvas of the activities within. Tel: 703.698.9050 / www.dewberry.com

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Architect: SFCS Inc., Roanoke

Project: Virginia Western Community College Campus Life Center, Roanoke

This project expands/renovates the Student Services Building with the addition of a third floor. The completed building will include offices, fitness area, and food court. Tel: 540.344.6664 / www.sfcs.com



Architect: Wiley|Wilson, Richmond

Project: Suffolk Visitor Center Pavilion, Suffolk

Sharing the historic site of the new visitor center, the 2,600-sf pavilion will host the local farmer's market and other significant community events. Tel: 804.254.7242 / www.wileywilson.com

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Architect: Gresham, Smith and Partners, Richmond
Project: groninger USA, Charlotte

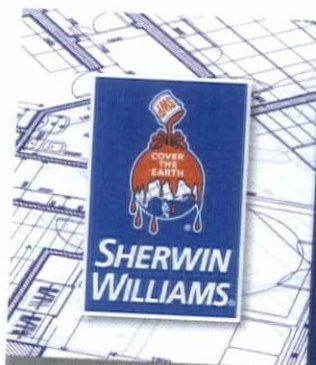
GS&P is designing a new 30,000-sf design-build project with Cox Schepp Construction to house this headquarters and industrial space for filling and packaging solutions for the pharmaceutical and cosmetic industries. Tel: 804.788.0710 / www.gspnet.com

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Kim Herforth Nielsen, MAA RIBA, 3XN, Copenhagen

Lorcan O'Herlihy, AIA, Lorcan O'Herlihy Architects, Los Angeles

Marc Simmons, Front, New York

Moderated by Sarah Amelar

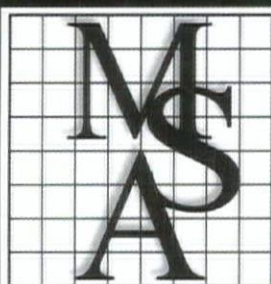


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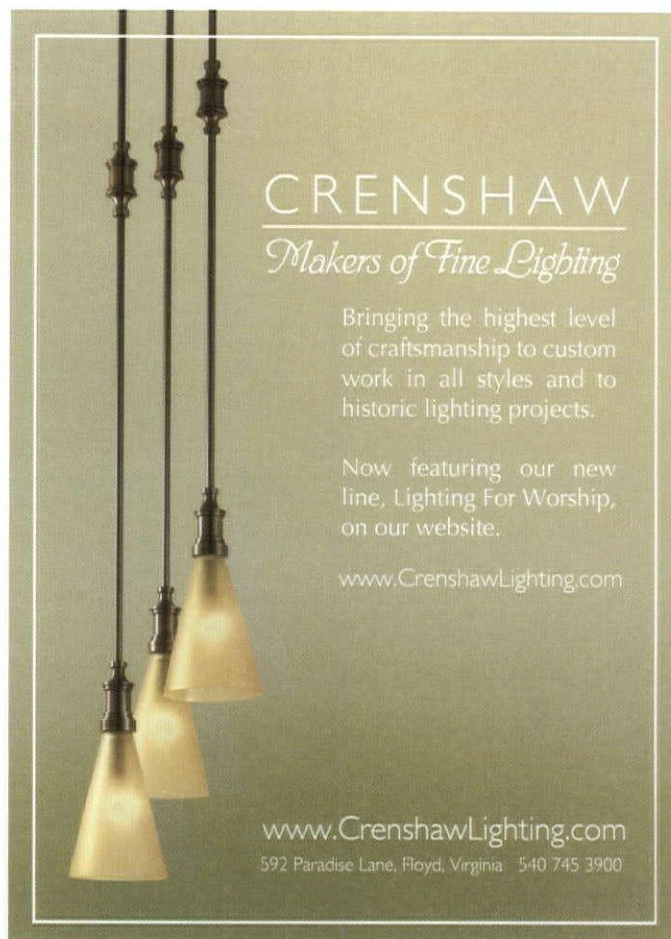
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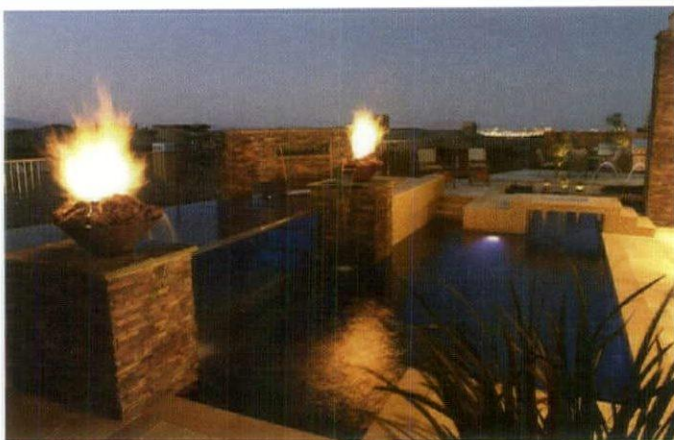
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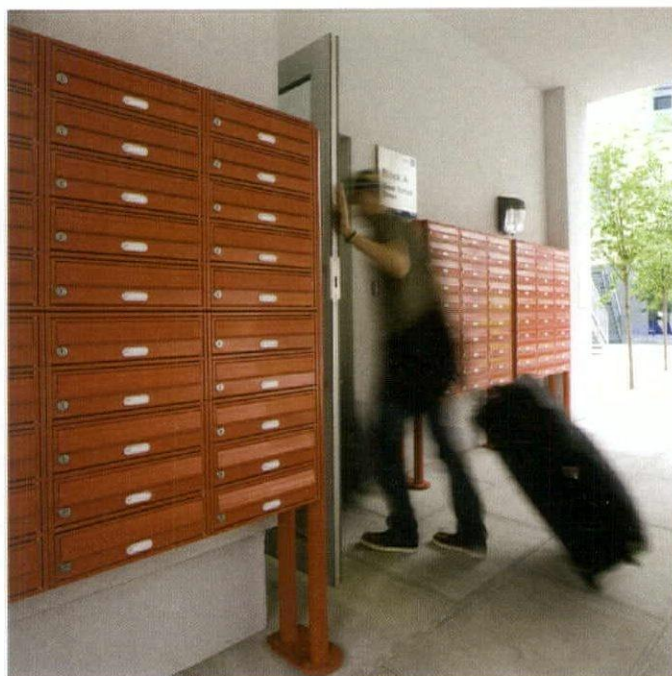
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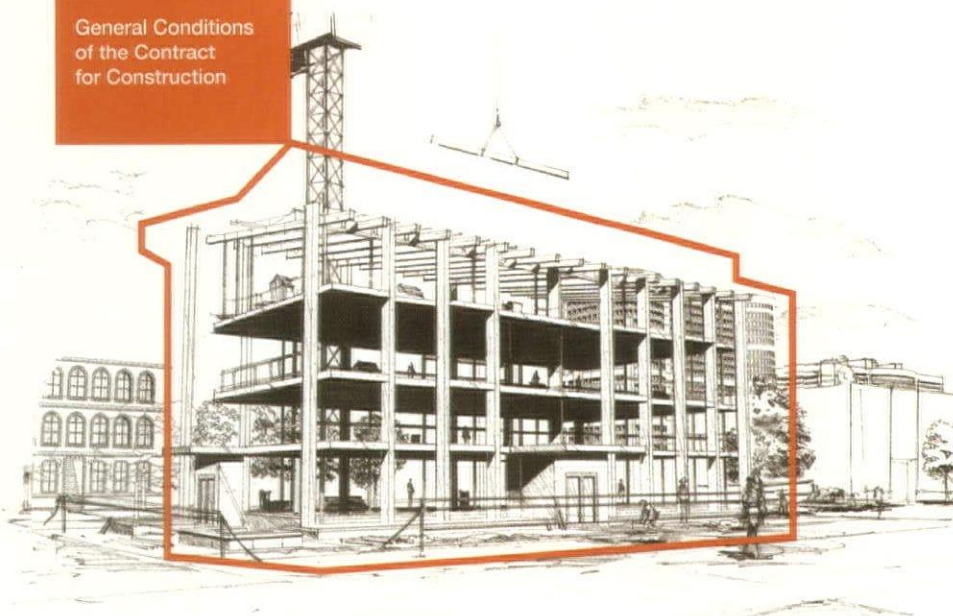
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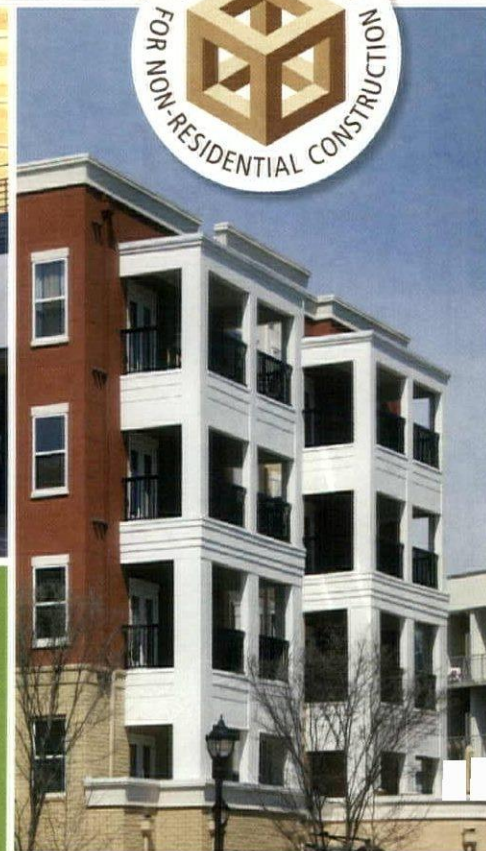
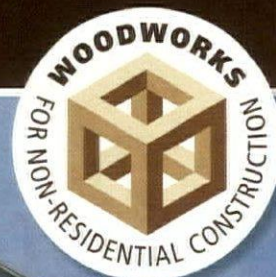
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