

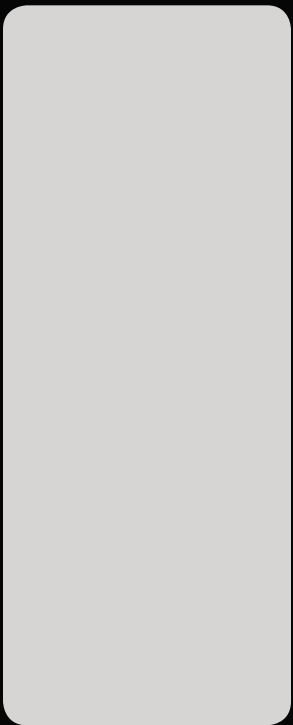
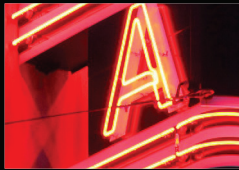
# inform

Architecture+Design  
in the Mid-Atlantic

2013: number six

six dollars

Awards for Excellence





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Arena Stage at the Mead Center for American Theater, Nic Lehoux, courtesy of Bing Thom Architects

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**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

### ArchEx: A Fantastic Experience

If you missed the 2013 Architecture Exchange East, here is a tiny sliver of that experience, with the design and honor awards taking up most of this issue. For the continuing education offerings and connection with colleagues, though, you just have to be there. (The Web helps—learn more about ArchEx 2014 at [archex.net](http://archex.net), and find a synopsis of Bernard Tschumi's 2013 keynote presentation on [readinform.com](http://readinform.com).) Also, below are some pointers Thompson E. Penney, FAIA, gave at the Design Awards session on how to capture the attention of jury members during that crucial first cut.

Speaking of design awards, the 2014 Inform Awards registration deadline is in March. These awards recognize excellence in object and interior design at the more intimate scale and landscape architecture at the macro level. Find more information under the Honors & Awards tab at [aiava.org](http://aiava.org).

Also coming up, in mid-April, is the next Design Forum, "Dwelling: The Art of Living in Century XXI." One of the speakers, Peter Gluck, offers his opinions on construction supervision on this issue's back page. Follow the Virginia Design Forum on Facebook for the latest developments.

*And, as promised,*

### **Thompson E. Penney, FAIA, on How Juries Work**

For the first 30 minutes or so, we tend to discuss categories, levels of awards, and philosophical goals. Then we go through each submission quickly and decide which deserve group deliberation. The juries I have been on devote 30 seconds to 3 minutes per project on this, which means it is very important to give the jury a clear understanding of the project, design challenges, and solutions right away, with all images reinforcing the design intent. So:

- Grab the jury's attention with a first paragraph that states the overall design intent (don't get bogged down in square footage, contents, etc.).
- Make it easy to understand the project. Orient all drawings the same and show the north arrow.
- Photographs should all be good and well composed; partial shots can be compelling. Notations on photographs and drawings are very helpful.
- Renovation and addition projects should show "before" and "after" clearly.

Spirited and well-considered debate will ensue, so best of luck.

—DEG





**RESTORATION  
OF THE  
1917 CHESTERFIELD  
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**MERIT AWARD IN HISTORIC PRESERVATION  
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# inform

volume twenty-four number six

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## 8 2013 VSAIA Honors and Awards

In Architecture, Contextual Design, Residential Design, Historic Preservation, and Interior Design, enjoy 29 outstanding projects from this year's VSAIA Awards for Excellence in Architecture. The VSAIA Honor Awards begin on page 38.

## 7 Museum Medley

A sampling of four compelling exhibitions from around the mid-Atlantic.

## 48 Taking Note

"Damn the torpedoes," Peter Gluck believes, "full construction supervision ahead."



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p32



p7

**Next issue:**  
Ring in the  
25th year  
of Inform  
publication.

On the cover:

A montage of the 2013 VSAIA Awards for Excellence in Architecture.  
See pages 8-37 for photo credits.

Photography: Hochlander Davis Graphic Design: Jay Young Gerard



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# Museum Medley

By Margaret Hancock

Through one-of-a-kind installations and exhibitions, museums across the mid-Atlantic offset the cold weather with inspirational viewing experiences.

## ▼ Virginia Historical Society, Richmond

vahistorical.org

The Great Western Virginia Cover-Up: Historic Quilts & Bedcovers  
On view through January 5, 2014

On loan from the Blue Ridge Institute and Museum, this exhibition is a delight for the eye as more than 30 bedcovers—including quilts, blankets, and a rare bed rug—feature intricate designs, vibrant palettes, and graphic patterns. Installed both on the walls like paintings and on beds as intended, the quilts—crafted between 1800 and 1950—showcase the talent of western Virginians. These quilts are celebrated survivors; the fragile remains of stitching and cloth that endured decades of domestic use before their retirement as museum pieces.



## ■ The Fralin Museum of Art, Charlottesville

virginia.edu/artmuseum

Patrick Dougherty, a North Carolina native renowned for his site-specific and architectural sculptures made of locally harvested twigs and saplings, recently brought his talent to the University of Virginia. One of the award-winning sculptor's designs—a trademark towering sculpture—is so intricately woven that it holds together with only tension and no adhesive. On exhibition through February 2 will be a retrospective of the work of Émilie Charmy (1878-1974), one of the most original female voices of modern art in Paris during the first half of the 20th century.



## ● Phillips Collection, Washington

phillipscollection.org

Van Gogh Repetitions

On view through January 26, 2014

Admired for his vivid brushwork, Vincent van Gogh is also revered for his "repetitions"—a term used by the artist to describe his practice of creating more than one version of a particular subject. Like many artists and designers, van Gogh often began by sketching, followed by repeating the subject to rework and refine ideas. One such subject, and a highlight of the exhibition, is the iconic *The Bedroom at Arles*, on loan from Musée d'Orsay in Paris. As the first of its kind to focus on van Gogh's repetitions, the exhibition brings together 35 paintings and works on paper for a unique look at the work of a master.



## ◆ Contemporary Art Museum, Raleigh, N.C.

camraleigh.org

Surveying the Terrain

On view

through January 13, 2014

This show offers a fresh look at maps—historically and conceptually—with 10 contemporary artists, including Maya Lin, revealing the use of cartography and the technologies, surveying, and science that go into creating maps. Through photography, sculpture, video, and other media, these works explore what maps expose. The exhibition delves not just into topography and geography, but into relationships among the Earth, beauty, politics, environment, and surveillance. Also worthy of discovery is CAM Raleigh's award-winning building designed by Brooks + Scarpa.



# Design Awards for 2013

**F**ive separate category juries selected 16 honor awards, 12 awards of merit, and one special citation for the 2013 Awards for Excellence in Architecture presented by IMAGINiT Technologies from among 139 submissions. Without exception the juries expressed both their enjoyment of the task—given the depth of design quality of submitted projects—and the difficulty of choosing the very best representatives of their particular category. (Each jury worked with identical guidelines but deliberated independently of one another. The jury category for each submission is selected by the submitting architect.)

Jury chairs and each of the teams they selected—for Architecture, Contextual Design, Residential Design, Historic Preservation, and Interior Design—hail from a broad geographic range (all outside the Commonwealth), from Illinois and Colorado to Baltimore and Boston, and Mexico. Each brought a high level of discerning understanding of architectural excellence to their deliberations.

Held annually, the Awards for Excellence in Architecture recognize recently completed projects and projects under construction contract that serve as clear examples of thoughtful, engaging, resource-efficient, and beautiful work. By publicizing these projects, the Society demonstrates to clients and community leaders alike the value of design excellence.

For sponsoring the 2013 Awards for Excellence in Architecture presented by IMAGINiT Technologies, the Virginia Society AIA would like to thank IMAGINiT Technologies, Donley's, First Light of Virginia, GeoEnvironmental Resources Inc., Williams Mullen, Hanbury Evans Wright Vlattas + Company, and McPherson Design Group. Special thanks also go out to the members of the 2013 Awards for Excellence in Architecture juries:

## ARCHITECTURE

In their deliberations, this jury considered aesthetics, adherence to the client program, proven and project building performance, and concept development.

**Thompson E. Penney, FAIA, LS3P,**  
Charleston, S.C., chair

**Charles Hultstrand, AIA, LS3P,**  
Greenville, S.C.

**Katherine Peele, FAIA, LS3P,** Raleigh

## CONTEXTUAL DESIGN

The awards for Contextual Design recognize outstanding architecture that perceptibly reflects the history, culture, and physical environment of the place in which it stands and that, in turn, contributes to the function, beauty, and meaning of its larger context.

**R. Randall Vosbeck, FAIA,** Highlands Ranch, Colo., chair

**Harold L. Adams, FAIA,** Baltimore  
**Elizabeth Whittaker,** Merge Architects, Boston

## RESIDENTIAL DESIGN

Aesthetic appeal and functionality are two long-established criteria for home design, as are affordability and resource efficiency. The jury looked at each submission in its totality toward meeting those goals.

**David S.R. Andreozzi, AIA,** Andreozzi Architects, Barrington, R.I., chair

**John Isch, AIA,** RWA Architects, Cincinnati

**James Walbridge, AIA,** Tekton Architecture, San Francisco

## INTERIOR DESIGN

Interior Design projects of distinction evince mastery of composition, functionality, material and color palettes, and well-integrated adherence to the highest levels of accessibility, health and safety, environmental, and occupant-comfort considerations, standards, and regulations.

**José Castillo,** arquitectura 911sc, Mexico City, chair

**Hector Esrawe,** ESRAWWE, Mexico City

**Julianna Morais,** Henry Built, New York City

## HISTORIC PRESERVATION

The Historic Preservation category focuses specifically on excellence in strategies, tactics, and technologies that advance the art, craft, and science of preserving historically significant buildings and sites. The jury took into consideration adherence to local, state, and national criteria for historic preservation.

**Gaines B. Hall, FAIA,** University of Illinois, Champaign

**Gunny Harboe, FAIA,** Harboe Architects, Chicago

**Paul Hardin Kapp, AIA,** University of Illinois, Champaign



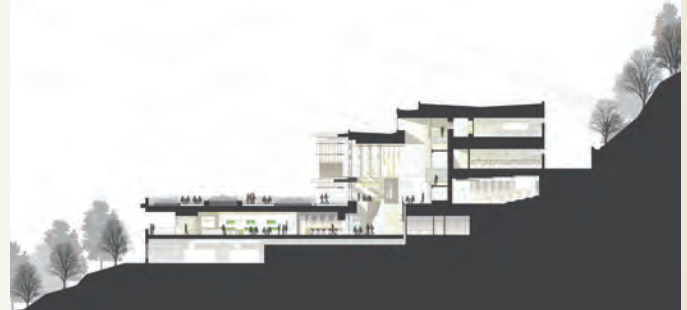
## Western Carolina University Health & Human Sciences

Clark Nexsen

**HONOR AWARD**

Location and form of the building allow for minimal site impact and optimal solar orientation. It carefully pushes into the hillside contours and gracefully steps down the site. The tall three-story space is particularly successful at serving as a hub for the cascading forms. The jury noted in particular the delicate and skillfully detailed sunshade device and expansive vegetated roof deck.

- This is the first building under WCU's Millennial Initiative for the new 344-acre campus.
- The multi-story-atrium Collaborative Center connects all levels visually and functionally.
- Sunscreens and interior glazing admit natural light throughout the building.



**Owner:** Western Carolina University  
**Engineer:** Kloesel Engineering, structural; Stanford White Associates, MEP/FP; Mulkey Engineers & Consultants, civil  
**Contractor:** Vannoy Construction  
**Photographer:** Mark Herboth Photography



## RdV Vineyards Winery

Neumann Lewis Buchanan Architects

**HONOR AWARD**

10

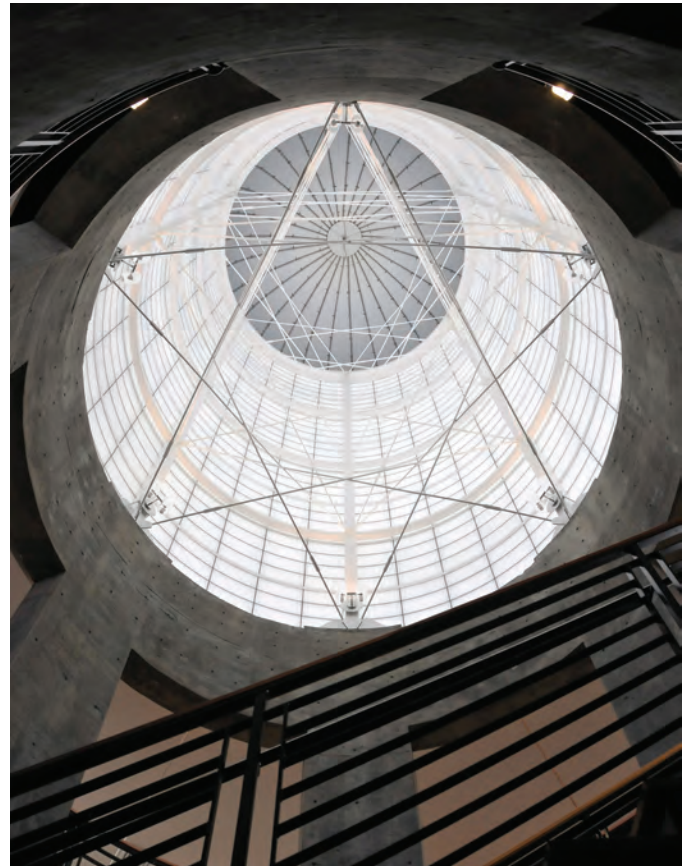
The new building houses both the production and entertainment needs of the vineyards and winery and mirrors the owner's philosophy of blending Old World tradition with the latest technology. The jury found this composition to be a "visually stunning and elegantly simple statement [that] belies the complexity of what happens inside and underground ... The subtle splay on the wings almost went unnoticed, but revealed itself as an unexpected yet refined surprise. The level of detail throughout the project shows a depth of understanding in both traditional and contemporary construction technologies."

- The design merges three functions: wine production, bottling/shipping, and tasting.
- All functions, the vineyards, and mountains are visible from the center silo hall.
- The underground aging cave maintains uniform cool temperatures with little energy input.

**Owner:** Rutger deVink

**Contractor:** Crenshaw Construction Co., Inc.

**Photographer:** Gordon Beall and Andrew Lewis, AIA





## Buckingham County Public Schools VMDO Architects

### HONOR AWARD

Two mid-century-era schools have become a modern learning campus for K-5 students with the express aim of promoting connectivity, creativity, health, and well-being. Signage, color, and graphics tie to the various Virginia habitats and help students find their way around. The jury was taken by the administration’s commitment to design and the role it plays in creating community, pride, and success. The flanking buildings, although quite different, work well in creating a balanced harmony of architectural expressions. “This is a highly complex design, but is not overdone,” the jury observed. “A fantastic project!”

- The campus design supports teaching and learning beyond the traditional classroom.
- The dining commons encourages healthy eating. Outdoor play areas teach engagement with nature.
- Spaces throughout the school prompt inquiry and exploration.

**Owner:** Buckingham County Public Schools

**Contractor:** Blair Construction

**Photographer:** Alan Karchmer





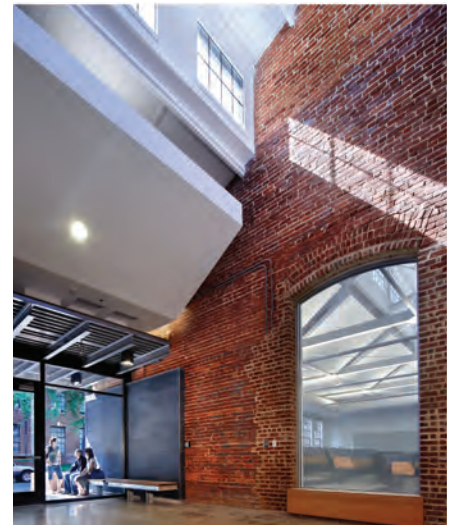
## Park Shops Clark Nexsen

### MERIT AWARD

12

The 1914 Park Shops at N.C. State were gutted and transformed into a contemporary university building. What was a steel shop now comprises laboratories, lecture halls, advising offices, and an Internet café. The jury felt the “restore, subtract, and insert” strategy created “a sense of openness and daylight throughout.”

- Recycling included salvaging bricks and fitting salvaged operable window frames with new insulated glass.
- Clerestory windows provide natural light to all main public spaces.
- Other features include low-flow fixtures and energy-efficient lighting with motion-sensor controls.



**Owner:** N.C. State University  
**Contractor:** Clancy and Theys  
**Photographer:** James West Productions



## Tred Avon River House

Robert Gurney, FAIA, Architect

**MERIT AWARD**

A quarter-mile cornfield- and pine-lined road ends at a tract with breathtaking river views. The house unveils as three volumes linked with suspended glass bridges. “The simple elegance and compelling allure of a timeless typology carried the day,” the jury observed.

- The 124-foot-long house unfolds to provide panoramic views of the river.
- The house features geothermal heat exchangers, solar tubes, and under-floor heating.
- Elevated four feet above grade, the house is designed to anticipate future flooding.

**Contractor:** Ted Peterson

**Interior Designer:** Therese Baron Gurney, ASID

**Landscape Designer:** Lila Fendrick

**Engineer:** D. Anthony Beale

**Photographer:** © Maxwell MacKenzie



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## Verde Dining Facility

Hanbury Evans Wright Vlattas

**MERIT AWARD**

14

The open building creates a place to see and be seen in an environment with few other opportunities for casual interaction. Shaded areas line the pedestrian mall, which, with oversized window seating, merge inside and outside spaces. The skillfully shaded composition creates excitement and energy, the jury noted..

- The building incorporates the clearly ordered and coiffed grid of the ASU West Campus.
- The dining pavilion overlaps zones for living, playing, and learning along a central path.
- Adjacent retail spaces are linked internally to dining and share a student activity courtyard.

**Owner:** Arizona State University  
**Developer:** American Campus Communities  
**Contractor:** Hardison Downey Construction  
**Engineer:** D. Anthony Beale  
**Photographer:** Bill Timmerman





## Barcode House

David Jameson FAIA  
MERIT AWARD

Barcode House explores juxtapositions between the heavy and light, the old and new. The brittle masonry walls of the existing D.C. row house required the addition to be a freestanding structure. The jury appreciated the straightforward, syncopated elemental rhythm of this simple and elegantly expressed concept.

- Verticality derived from site constraints, a desire for transparent space, and lateral force requirements.
- Structural steel rods within a window wall align with neighboring building elevations.
- A stucco circulation tower anchors the living space to the existing row house.

**Owner:** Tony Anderson and Willie Agosto

**Contractor:** The Ley Group

**Photographer:** Paul Warchol Photography





## Holiday Athletic Center, U.S. Air Force Academy Cannon Design

### HONOR AWARD

16

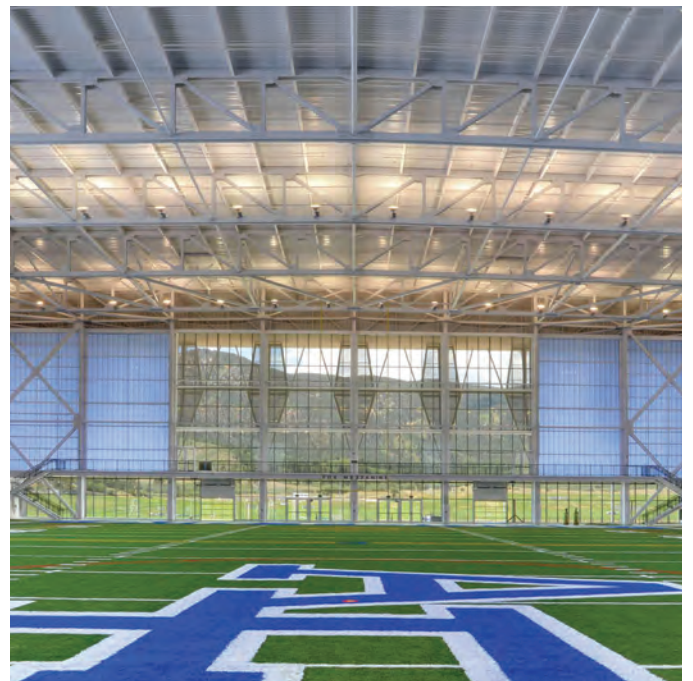
Situated within this iconic Mid-century Modern campus, this new building needed to maintain that character while housing a large indoor multi-purpose space with western views that could accommodate outdoor sports at a moment’s notice. The western glass allows in dappled sunlight, with lower portions screened by a mountain ridge and a 28-foot overhang shading the upper quarter. The center-wall sun screens align with the Cadet Chapel. “This center is most respectful of its well-known, mid-century surroundings and is to be commended for the sustainability of the design,” commented the jury.

- The seven-foot module and exterior materials are standard to all Cadet Area buildings.
- The translucent panel material system provides daylight without heating or cooling systems.
- Rain water is naturally filtered before being returning to the surrounding site.

**Owner:** U.S. Air Force Academy

**Contractor:** GE Johnson Construction Company, Inc.

**Photographer:** Fred J. Fuhrmeister





## Becherer House

Robert Gurney, FAIA, Architect

**HONOR AWARD**

Rolling pastures bordered with dark, stained fences and interspersed in woodlands define the Albemarle County countryside. This house is conceived of three gable-roofed pavilions that provide a threshold between the woodlands and the pastures, taking advantage of two very different scenic panoramas and flooding the interior with light. A screened porch and bluestone terrace run the length of the house, while a manicured lawn and dry-stacked slate wall provide an ordered transition from the house to the woods beyond. The jury was especially complimentary of the house's exquisite detailing and relation to its wooded setting.

- The central living pavilion faces large expanses of glass along two walls.
- A full-length porch and bluestone terrace provide dramatic sunset views.
- Gabled, standing-seam roofs and clapboard siding evoke a rural vernacular.



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**Project Architect:** Claire L. Andreas  
**Contractor:** Shelter Associates, Ltd.  
**Engineer:** D. Anthony Beale LLC  
**Interior Designer:** Therese Baron Gurney, ASID  
**Photographer:** © Maxwell MacKenzie



## Corporate Headquarters for Ruppert Nurseries Muse Architects

### HONOR AWARD

18

Within 179 acres of Laytonsville, Md., is an 1898 Queen Anne Victorian farmhouse on 2½ acres. This design restores and converts the house into offices and adds two new office buildings as well as storage and mobilization spaces. The overall strategy of a campus of buildings designed in a style reminiscent of the working dairy farms common in this part of Maryland, provides for the appropriate scale of structures relating back to, but not overshadowing, the historic farmhouse. The agrarian context is characteristic of rural Maryland.

- External courtyards provide daylight and fresh air to the interior.
- A rain-capture system controls runoff and provides water for irrigation.
- A key specification criterion was for materials to have high recycled content.

**Owner:** Ruppert Nurseries

**Contractor:** Morgan-Keller Construction

**Photographer:** Alan Karchmer





## E. Claiborne Robins Stadium, University of Richmond

Architect of Record: BCWH

Associated Architect: McMillan Pazdan Smith Architecture

### MERIT AWARD

The university gained the necessary city and community approvals by thoroughly and sensitively responding to their expressed concerns about scale and impact. Seating arrangement and detailing of the Collegiate Gothic exterior minimize its size in what the jury described as a commendable interpretation of the campus's architecture.

- The design custom fits the 8,700-seat stadium to the site and campus environment.
- The new stadium maintains campus-plan continuity on the site of the former First Market Stadium.
- Through close cooperation, the university responded thoroughly and sensitively to all community concerns.

**Owner:** University of Richmond

**General Contractor:** Hourigan Construction Corp.

**Structural:** Dunbar, Milby, Williams, Pittman & Vaughan (See ad, p. 4.)

**Civil:** Draper Aden Associates (See ad, p. 46.)

**Photographer:** Chris Cunningham Photography





# University of Mary Washington Residence Halls Renovation

## Bowie Gridley Architects

### MERIT AWARD

20

This major renovation to two residence halls at the center of campus—the first in 30 years—adheres carefully to the university’s Georgian architecture. The jury made specific reference to the Link, a new above-ground study and congregation hinge that makes a respectful connection between the two buildings.

- The Link opens to “the Beach,” the expansive front yard between Mason and Randolph halls.
- Brick and cast-stone accents derive from the vocabulary of the original residence-hall porches.
- Custom aluminum replacement windows replicate the original wood-window proportions and profiles.

**Owner:** The University of Mary Washington

**Contractor:** W.M. Jordan

**Photographer:** Paul Burk





McMurty, Duncan, Baker, and Will Rice Colleges of Rice University  
 Hanbury Evans Wright Vlattas, Executive Architects  
 Hopkins Architects, Design Architects  
**MERIT AWARD**

When designing two new residential colleges and two additions to existing colleges within Rice University, the team adhered to the contextual tenants of axes, landscape tradition, materiality, and Houston’s climate. “The architects executed this large assignment of structures with a unifying vocabulary of materials, scale, and forms,” noted the jury.

- Rice University has a tradition of “residential colleges” to shape the undergraduate experience.
- Responding to growing undergraduate enrollment, these additions reinforce campus clarity and coherence.
- The building compositions nestle within mature tree canopies as if they have always belonged.

**Owner:** Rice University  
**Contractor:** Linbeck Group  
**Photographer:** Robert Benson Photography





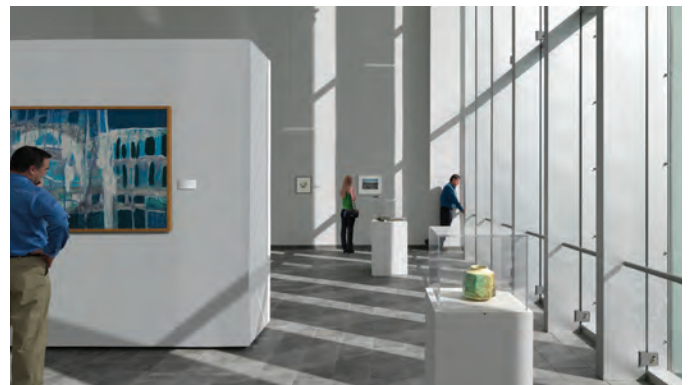
**Bedford Hall Visual Arts Building, Longwood College**  
 Moseley Architects, HGA, Consulting Visual Arts Design Architects  
**MERIT AWARD**

22

This new addition to an eclectic mix that is the south-campus arts precinct is sympathetic with the historic Georgian north core while energizing the existing elements of Bedford Hall. A south courtyard creates outdoor performance and gathering space. The addition lends a contemporary feeling, says the jury, and is attentive to sustainability.

- Bedford Hall and the music and communication/theater buildings form the new south-campus arts precinct.
- By introducing natural north light, the addition brightens the opacity of the existing arts hall.
- Transit access, enhanced energy and water efficiencies, and more fresh air are pointing toward LEED® Silver.

**Owner:** Longwood University  
**Contractor:** W.M. Jordan  
**Photographer:** Malone Photography







## The One Nest

### McGraw Bagnoli Architects

**SPECIAL CITATION**

Jury members—although unanimous in appreciating its skillful execution—debated the context of a Modern house in the Fauquier County countryside. Inspired by naturally lighted and ventilated local working barns and silos, the house does reflect its context in both material and form, and they agreed this interpretation is worthy of special recognition

- At just over 1,000 square feet, the One Nest provides space for a family of five.
- Sited atop a gentle hill, the home opens directly to its Piedmont valley landscape.
- The Corten-steel vernacular composition includes stone quarried on site and locally reclaimed wood.



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**Owner:** Mark Turner  
**Contractor:** Green Spur, Inc.  
**Photographer:** Paul Burk Photography

## 308 Mulberry Robert Gurney, FAIA, Architect HONOR AWARD



Lewes is the site of the earliest European settlement in Delaware, facing the mouth of the Delaware Bay, and this early-19th-century house is in the heart of the historic district. The exterior of the original structure is meticulously restored and early-20th-century additions removed. The original house remains prominent in the overall composition, and additional space engages it with minimal invasion via one-story pavilions around a new swimming pool and large Deodor Cedar tree at the back. "The restraint comes off in the interior, in a good way," notes the jury, "and the project hovers into the future."

24

- The original house is restored historically, and the new pavilions are crisply detailed.
- The original house now contains the main entry and four bedrooms. Interiors are Modern.
- Generously proportioned light-filled spaces coexist comfortably within the historical fabric.

**Project Architect:** Brian Tuskey

**Contractor:** Ilex Construction

**Interior Designer:** Therese Baron Gurney, ASID

**Landscape Architect:** South Fork Studio (See ad, p. 45.)

**Engineer:** D. Anthony Beale

**Photographer:** © Maxwell MacKenzie





## Difficult Run Residence

Robert Gurney, FAIA, Architect

**HONOR AWARD**

This project is on seven acres of a steeply sloped and wooded lot bordering a stream and parkland trail. The program included renovation of the existing 1965 house, a substantial addition, and reorganization of the site. A limestone wall and steel gate creates a threshold property. A new garage and guesthouse defines the parking area. Stone paths and stairways, Corten steel and gabion walls, a swimming pool with an infinity edge, a reflecting pool, terraces and decks, and structured plantings organize the site. "Like the rolling landscape, the roof gracefully folds and rolls, thus unifying the house," the jury added.

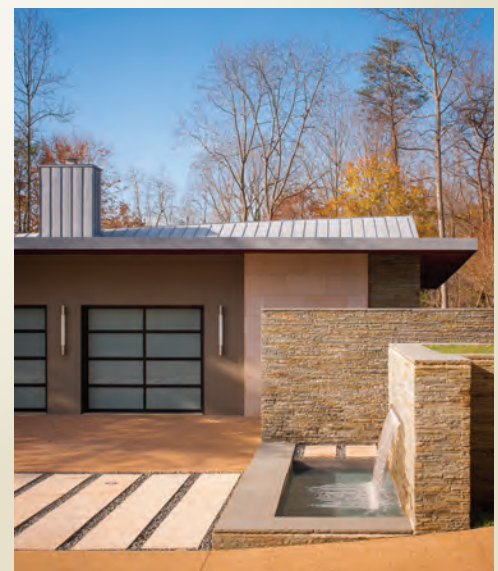
- Extensive on-site parking accommodates large family and corporate gatherings.
- A stone wall with a water element opposite the main entry extends this principal axis.
- Interior finishes and walls in the renovation reflect light rather than absorb it.

**Contractor:** Peterson & Collins

**Landscape Architect:** Lila Fendrick

**Engineer:** D. Anthony Beale LLC

**Photographer:** © Maxwell MacKenzie





## WISSIOMING2

Robert Gurney, FAIA, Architect

**HONOR AWARD**

Located just outside Washington, this new house sits amid a wooded lot with distant views of the Potomac River. Siting preserved most of the mature trees and allowed orientation toward river views. A glass bridge spans a reflecting pool to connect the two volumes of the house. Secondary volumes and material changes make the composition more dynamic. Interiors are painted with light through Mondrian-inspired steel window frames. The exterior and environment meld beautifully, the jury stated. "Amazingly, the approach to the front door, with its transparency, is more about the backyard than the front elevation."

- Translucent panels, wenge and white oak, and basalt define interior spaces.
- White terrazzo flooring and black window frames unify the volumes on the main floor.
- This house is organized to make the architecture subservient to the surrounding landscape.



**Project Architect:** Brian Tuskey

**Owner:** Lewie Bloom and Nancy Schwartz

**Contractor:** Bloom Builders

**Engineer:** D. Anthony Beale LLC

**Photographer:** © Maxwell MacKenzie



## A Move to the City Muse Architects HONOR AWARD

This project is the full interior renovation and exterior restoration of a neglected 1890s rowhouse in Washington. With their daughters on their own, the parents chose to move from the suburbs to a smaller, more efficient urban home. In addition to a full interior demolition and renovation, the client wanted terraces at the first floor and roof. “The owner/architect team committed themselves to saving a historic building by rejuvenating it with life and energy for another century,” the jury observed. “The use of the light passing through the skylights, floors, and landings is exquisite in detail.”

- A new open-riser stair connects the four floors and roof terrace and introduces daylight.
- Reflective finishes, tile, and quarter-sawn oak floors also increase the amount of natural light.
- Spray-foam insulation, high efficiency HVAC, and storm windows add energy efficiency.

27

**Contractor:** Glass Construction, Inc. (See ad, page 7.)

**Photographer:** Hoachlander Davis Photography





## Ocean Walk Studio Twenty-Seven Architecture MERIT AWARD

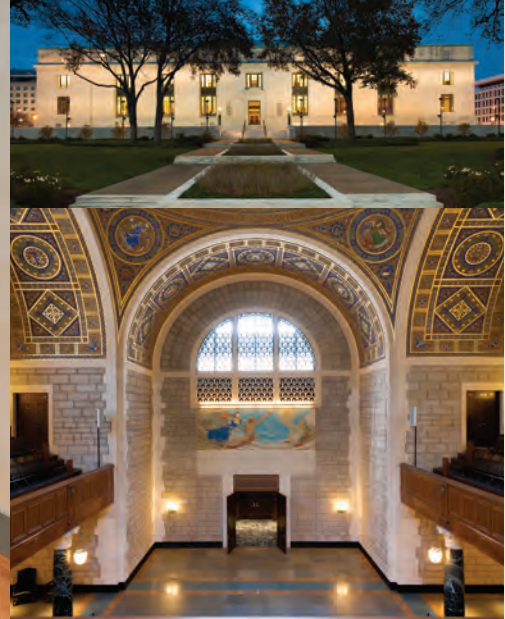
28 Setback and zoning regulations limited this redevelopment to 30x40 feet in plan and 25 feet tall. Two boxes define the space within the volume. Although it is on hold pending post-Sandy requirements for new construction, the jury found it “a wonderfully reinterpretation of a beach house” that pays homage to the scale and textural skin of the original building.”

- The owners of this beachfront property want to replace their 1950s cottage with a new house.
- The two space-defining boxes each contain a bedroom and bath.
- The jury shared the owner’s frustration that this composition cannot yet be enjoyed as a built work.

**Owners:** Paul Polansky and Eugene Gallegos

**Photographer:** Niki Livingston





## National Academy of Sciences Quinn Evans Architects HONOR AWARD

This comprehensive 182,000-sf rehabilitation/restoration revitalized a significant historic property in Washington's monumental core. A primary challenge was designing interventions to satisfy expanding needs while preserving the historic fabric of both the 1924 neoclassical structure designed by Bertram Goodhue and its 1962, '65, and '70 additions designed by Harrison & Abramovitz. The jury lauded the results as "beautifully executed. The well-coordinated design and construction team followed the best of preservation practice in an exemplary way. This is an excellent first rate renovation of a landmark Washington, D.C., building."

- The interior vaulted dome is Guastavino structural tile with hand-painted and gilded acoustical tiles.
- Contemporary systems and infrastructure integrate seamlessly into the historic fabric.
- The grand south façade from Constitution Ave. has again become the main entrance.



**Owner:** National Academy of Sciences  
**Contractor:** Gilbane/Christman  
**Photographer:** © Maxwell MacKenzie



## Restoration of the 1917 Chesterfield Courthouse Davis Buckley Architects and Planners

### MERIT AWARD

30

The 1917 Colonial Revival structure was still seeing heavy use in 2008 when the architect noticed a sagging roof ridge—an indication of progressive collapse. Following temporary stabilization, the county commissioned the team to perform a full restoration within a vexingly tight working area. The jury commended the architect for both his quick response and carefully concealed updates.

- The courthouse building and its predecessor have been at the center of this historically rich county since 1749.

- Undersized connections in four king-rod trusses were leading to a roof failure in an occupied public building.
- The restoration stabilized the structure, updated systems, and made the building code- and ADA-compliant.

**Owner:** Chesterfield County

**Contractor:** J.W. Enochs, Inc. (See ad, p. 4.)

**Photographer:** Michael Ventura Photography







## State Theatre Restoration

Hanbury Evans Wright Vlattas

**MERIT AWARD**

This Art Deco building is on the Virginia and National Registers of Historic Places. The restoration improved pedestrian and vehicular flow, upgraded seating and building systems, and added a black-box theater. The jury credited the architect for returning the theater to its original essence with limited resources.

- The theatre was Culpeper's primary movie house from 1938 until it closed in 1993.
- Completely restored inside and out, the venue now supports musical, stage, and film performances.
- The State Theatre is now an economic driver for its community and a regional entertainment destination.

**Owner:** State Theatre Foundation

**Contractor:** C.L. Lewis & Company, Inc.  
(Now Jamerson-Lewis Construction, see ad, p. 2.)

**Photographer:** Matt Wargo





## Peirce Mill Complex

Quinn Evans

**MERIT AWARD**

32

This Rock Creek mill's load-bearing masonry dates to the 1820s. It was active until 1998 when Hurricane Bonnie severely damaged the mill race. The restoration reactivated the mill, reinterpreted the site, and provided vehicular access. The jury particularly commended how the architect revealed the artifice behind the mill-race restoration.

**Owner:** National Park Service

**Contractor:** TMC Construction Corp

**Photographer:** Ron Blunt Photography

- Peirce is the last of eight mills that operated along Rock Creek in the 19th century.
- Recreation of a portion of the head trace allows operation of the milling equipment.
- The restoration also introduced life-safety features and a modest heating system.





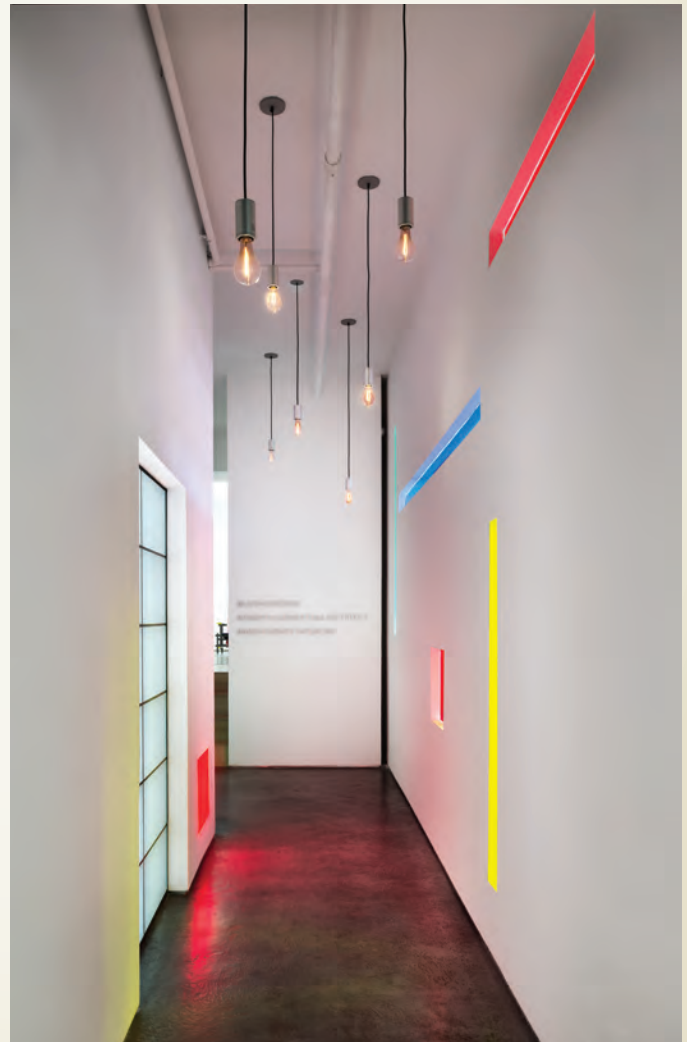
## 5110½ Offices

Robert Gurney, FAIA, Architect

### HONOR AWARD

An unused basement located below street-front retail space provided a raw starting point in Northwest Washington. Sloping topography allowed windows at the south end, and the entrance is located at the rear, between two buildings, a story below front-sidewalk level. The entirety of the space is open and most furniture is custom designed. Throughout, components contrast raw materials with the more refined. The configuration draws light into the deepest parts of the office, the jury concurred. “Even the narrow spaces achieve an attractive spatiality. There are interesting relationships between big and small furniture and scales of space.”

- A series of planar walls oriented north/south organizes the plan and opens it visually.
- Wooden walls and furniture provide a warm contrast to the stark, hard walls and floor.
- A central glass-enclosed conference room provides privacy without disrupting visual axes.



**Contractor:** Bloom Builders  
**Interior Designer:** Therese Baron Gurney, ASID  
**Photographer:** Hoachlander Davis Photography



## Lorber Tarler Residence

Robert Gurney, FAIA, Architect

**HONOR AWARD**

34

A Washington row house is now a modern, light-filled urban dwelling. The existing compartmentalized interior was gutted, and the rear façade and porch removed. The new layout and open plan provide dynamic interior spaces, a major part of which is the manipulation of natural light through a skylight, full glazing of the rear façade, and translucent interior panels. A ground-level terrace visually enlarges the living room and offers a private outdoor green space. The jury pointed to the “clean palette of materials, finishes, and colors and the relationship between the interior and the courtyard.”

- A new stair and glass bridge connect all floors, organize them vertically, and provide transparency.
- Well crafted materials—plaster, terrazzo, oak, aluminum, steel, glass, and stone—enrich the spaces.
- A planter with bamboo and black river stone provides urban greenery on the terrace.

**Project Architect:** Brian Tuskey

**Contractor:** Prill Construction

**Engineer:** D. Anthony Beale LLC

**Interior Designer:** Therese Baron Gurney, ASID

**Photographer:** Paul Warchol Photography





**Watergate Apartment**  
 Robert Gurney, FAIA, Architect  
**HONOR AWARD**

The Watergate is considered one of Washington's most desirable addresses. This 1,250-sf, 14th-floor unit with 8'4" ceilings tends to present a low horizon. Offsetting that are spectacular views up the Potomac River. The completely reconfigured space has formal clarity and orientation to the river. Detailing is minimal and crisp. Forms and textures both unify and diversify spatial qualities. The jury commended the clever use of geometry to enlarge the feel of the apartment greatly. Moreover, they said, "furniture choices and the subdued material palette honor the legacy of this 1960s masterpiece."

35

- Italian Architect Luigi Moretti designed the Watergate, built between 1963 and 1972.
- Materials include white terrazzo, walnut, white ash, glass, aluminum, and black concrete.
- Stainless steel strips in the floor reinforce the geometries and floating ceiling planes.

**Project Architect:** Sarah Mailhot  
**Contractor:** Added Dimensions (See ad, p. 47.)  
**Interior Designer:** Therese Baron Gurney, ASID  
**Photographer:** © Maxwell MacKenzie





## North Avenue Dining at the Georgia Institute of Technology Hanbury Evans Wright Vlattas

### HONOR AWARD

36

This dining facility supports a 1,200-student apartment complex in the heart of Atlanta. As an infill addition, the project activates a city street, heals a blighted campus edge, and humanizes a 10-story urban fortress. The university sees resident dining as the social glue that helps a student community thrive. The facility renovates 13,780 sf for food preparation and serving space and a 5,500-sf addition primarily for dining and circulation. On the west is a new entry plaza. A 50-seat outdoor dining area is on the upper plaza. The jury liked the relationship between interior and exterior and between the existing and the new.

- The community was originally built as athlete housing for the 1996 Olympic games.
- Students quickly claimed the space, moving tables and chairs for friends between classes.
- Street-side tables allow students to see and be seen by those passing by.

**Associated Architect:** MAKE Architecture/  
Planning/Design

**Owner:** Georgia Tech

**Contractor:** Juneau Construction

**Photographer:** Robert Benson Photography





## Allsteel Showroom

Hickok Cole

**HONOR AWARD**

This 8,900-sf showroom and workspace in downtown Washington accommodates Allsteel's regional sales team and showcases their products' evolution over time. The resulting flexible plan allows customers to discover a memorable Allsteel story and spatial experience. A dramatic perforated black steel atrium wall filters the light, draws the eye into the space, and overcomes the plan's original pinch-point central entry. Steel boxes, reminiscent of the company's original file-cabinet line appear throughout display and meeting spaces. The jury appreciated this very clear relationship between the products and the organization of showroom and presentation spaces.



- Allsteel celebrated its 100th anniversary in 2012.
- The space takes advantage of the barbell plan created by the building atrium.
- The new layout doubles the number of client events Allsteel can host at once.

**Tenant:** Allsteel

**Contractor:** James G. Davis Construction Corp.

**Broker:** Jones Lang LaSalle

**Photography:** Adrian Wilson



Michel C. Ashe, FAIA  
**The 2013 William C. Noland Medal**

In recognition of his unflagging commitment to the profession and leadership in his community, the Virginia Society AIA has awarded Michel C. Ashe, FAIA, the William C. Noland Medal. He has exemplified the profession’s highest ideals and created an enduring legacy serving in leadership positions at award-winning firms for more than 30 years. Ashe has demonstrated success in a broad range of professional practice. He has long championed the role of the civic building as a source of pride, most notably in his own city, Virginia Beach. His work on the town center there, as a founding member and president of the Virginia Beach Central Business District Association, has helped generate more than 2,500 jobs over the years.

His support of the arts has raised millions of dollars for cultural organizations. He has committed countless hours to developing and delivering educational programming at institutions throughout the region. He was instrumental in the preservation at historic Suffolk High School and its transformation into the Suffolk Center for the Cultural Arts. And his service to his fellow architects and the profession has been truly exemplary at all levels of the AIA.

**Michel Ashe, center, and wife Marilyn celebrated 50 years of marriage in 2013. At left is son David, one of their three children (and 10 grandchildren).**



## 2013 VSAIA Test of Time Award The Wells Theatre

The Wells Theatre—designed by E.C. Horn & Sons and opened in 1913—fell into disrepair and disrepute by the 1960s. Faithfully renovated 25 year ago by Hanbury Evans Wright Vlattas & Company, the revitalized theater continues to sparkle like a jewel box. The restoration and ongoing maintenance of the movie house and stage have recaptured the original splendor of the beaux-arts structure (an early example of steel-reinforced concrete) and ingeniously incorporates the adjacent Monroe Building to accommodate essential facilities for contemporary performances while protecting the theater’s historic spaces. In presenting this honor, the VSAIA recognizes the timelessness of the original design, its meticulous restoration, and the sensitive adaptive reuse of its neighbor.



Whitney Cox

### Award for Distinguished Achievement

*The Award for Distinguished Achievement signals especially noteworthy accomplishments by an architect in the realms of design, practice, education, service as a citizen architect, and service to the profession. This award recognizes the work of an entire career as well as the current accomplishments of a younger leader.*

#### H. Randolph Holmes Jr., AIA

During his more than 30 years in practice, Randy Holmes, senior principal and president at Glavé and Holmes Architecture, has developed an outstanding body of work characterized by a deep respect for the region’s architectural heritage and a particular sensitivity to context. His commitment to an architectural expression that is not focused on a building as an object, but as part of its environment has clearly placed the emphasis on human interaction and cultural heritage. A gifted designer, his passion for careful materials selection and commitment to the highest standards of craftsmanship have transformed and elevated the practice of architecture in the commonwealth and demonstrated a contemporary approach to contextual design.

#### Burchell F. Pinnock, AIA

With an approach to design that is both forward-thinking and historically sensitive, Burt Pinnock’s work is rooted in the belief that architecture can provide not only solutions to cultural challenges but true social change in our communities. As founder and principal of BAM Architects, and in his current role as principal at Baskervill, he has developed a portfolio of award-winning work and has become a powerful voice for creative, compelling, and responsible design. He cofounded Storefront for Community Design, a volunteer-based, nonprofit building and design resource aimed at high-quality community development and strengthening the legacy of Richmond’s urban neighborhoods through education, advocacy, and participation. His passion, talent, and personality have defined him as both an outstanding architect and exemplary leader.

#### Keith Zawistowski, AIA

Keith Zawistowski, AIA, began teaching at Virginia Tech’s School of Architecture + Design in 2008. In addition to co-teaching professional practice, building analysis, and building assemblies, he cofounded the design/buildLAB, a project-based, experiential-learning program focused on the research, development and implementation of innovative construction methods and architectural designs. Students collaborate with local communities and industry experts to conceive and realize built projects that are both educational and charitable in nature. The aspiration of the innovative program is to reinforce the knowledge and skills necessary to the successful and meaningful practice of architecture by removing the boundaries between academy and professional practice.



## Society Honors

### Marie Zawistowski

Marie Zawistowski joined the faculty at Virginia Tech's School of Architecture + Design, in 2008. In addition to coteaching professional practice, building analysis, and building assemblies, she cofounded the design/buildLAB. The lab introduces students to the value of cross-disciplinary collaboration through guest-lecture presentations, real-world studio assignments, and field work that results in built works to meet fundamental community needs. By working directly with residents of the Montgomery County region, students learn to work with clients and area residents learn the value of architectural problem solving.



## Architecture Medal for Virginia Service

For their lifelong commitment to volunteerism and generous contributions to Virginia's built environment, the Virginia Society AIA awards **Stanley and Dorothy Pauley** the Architecture Medal for Virginia Service.

The Pauley's contributions to the built environment and generous support for education, the arts, and healthcare have transformed the quality of life in Virginia and beyond. In addition to their philanthropic support, both husband and wife have committed countless hours to enriching the cultural landscape of their beloved Richmond community, including expansion of the Virginia Museum of Fine Arts, the realization of Center Stage, and the growth of VCU engineering and medical programs.



Courtesy of The Community Foundation.

## Honorary Membership in the Virginia Society AIA

### Steven Longstaff

In conferring this honor, the Society acknowledges his 20 years of distinguished service as the VSAIA graphic designer and graphic-identity steward, during which, Longstaff has overseen a vast array of publications and presentations. Beginning in 1993 as the *Inform* graphic designer, he led a smooth transition grounded in the magazine's original design and marked by continuous development to keep it fresh for more than two decades. Among his many iconic creations are the identities for the Virginia Design Forum, Virginia Architecture Week, Building Virginia, Architecture Exchange East, and Visions for Architecture. His skill, understanding, and commitment to the highest standards of design have proved invaluable during his tenure as the provider of the public face for the VSAIA.



Photos: by Douglas Gordon, unless otherwise noted.

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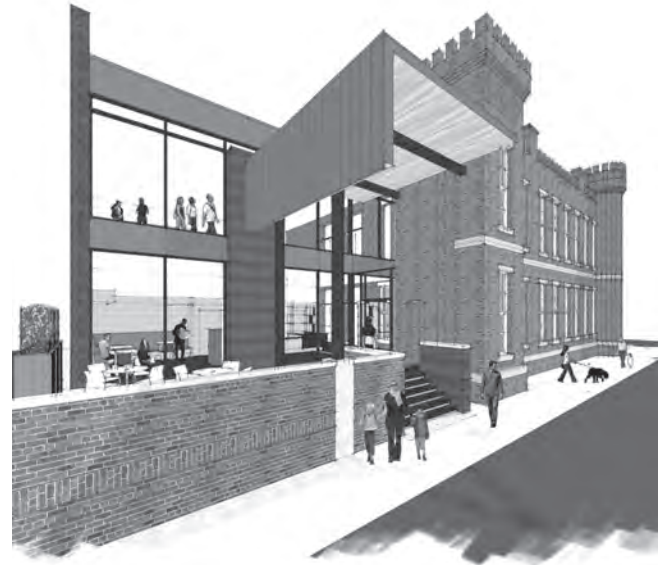
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**Architect:** Clark Nexsen  
**Project:** Building F Classroom Building & Learning Commons, Wake Technical Community College, Raleigh, N.C.

Building F is an L-shaped 89,000-sf academic building on the Northern Wake Campus that will include classrooms, offices, a Learning Commons, and outdoor terrace seating. Tel: 919.828.1876 / [www.clarknexsen.com](http://www.clarknexsen.com)



**Architect:** Baskervill  
**Project:** Black History Museum and Cultural Center | Richmond

Extensive renovations and additions to historic Leigh Street Armory give the Black History Museum revamped and interactive galleries, gathering and support spaces, and storage. Tel: 804.343.1010 / [www.baskervill.com](http://www.baskervill.com)



**Architect:** Bowie Gridley Architects, Washington  
**Project:** American University—McKinley Hall, Washington

Opening in January 2014, the addition and renovations to the home of the School of Communication merge the Neoclassical building with a Modern glass façade. Tel: 202.337.0888 / [www.bowiegridley.com](http://www.bowiegridley.com)



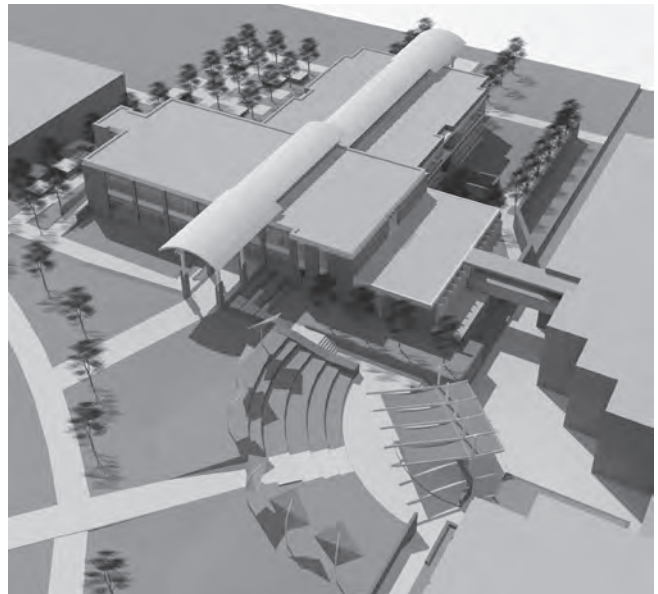
**Architect:** Dewberry, Fairfax  
**Project:** Ft. Bragg Conference and Catering Center, North Carolina

Dewberry teamed with Centennial, a member of Bilfinger SE on this 50,000-sf design-build project. It includes a ballroom, dining room, and meeting space for the military community. Tel: 434.797.4497 / [www.dewberry.com](http://www.dewberry.com)



**Architect:** Moseley Architects, Richmond  
**Project:** Heritage High School, Lynchburg

The design features comprehensive CTE spaces, a 2,200-seat gymnasium with indoor track, media center with social hubs, performing and visual arts spaces, and classrooms. Tel: 804.794.7555 / [www.moseleyarchitects.com](http://www.moseleyarchitects.com)



**Architect:** SFCS Architects, Roanoke  
**Project:** Wytheville Community College Fincastle Hall, Wytheville, Va.

This project consists of 20,300-sf addition and 30,500-sf renovation that will transform Wytheville's Fincastle Hall into a state-of-the-art laboratory facility. Tel: 800.873.2788 / [sfcs.com](http://sfcs.com)



**Architect:** ODELL, Richmond  
**Project:** West Broad MOB, Richmond

In aligning built form with the Bon Secours mission and values, this 115,000-sf Medical Office Building will be a beacon of integrity and outreach throughout the community. Tel: 804.287.8200 / [www.odell.com](http://www.odell.com)



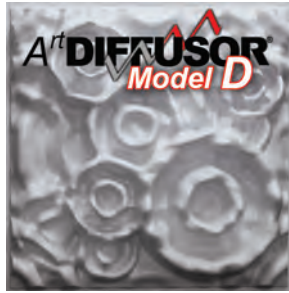
**Architect:** Wiley|Wilson, Lynchburg  
**Project:** Floyd Innovation Center, Floyd, Va.

This EDA project will showcase and provide lease space to small businesses looking to expand within the region, with an emphasis on the high-tech industry. Tel: 434.947.1901 / [www.wileywilson.com](http://www.wileywilson.com)

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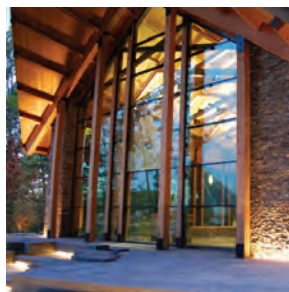
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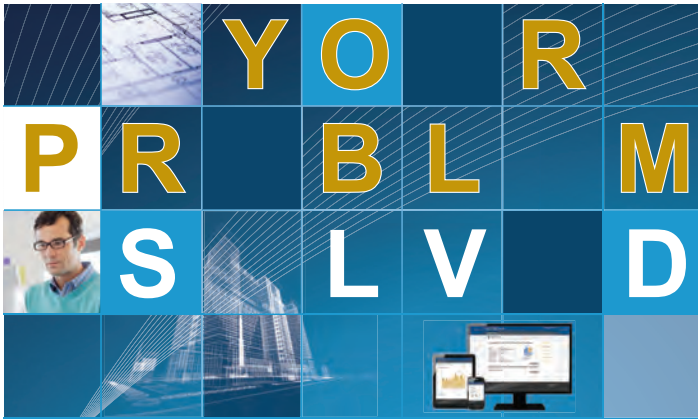
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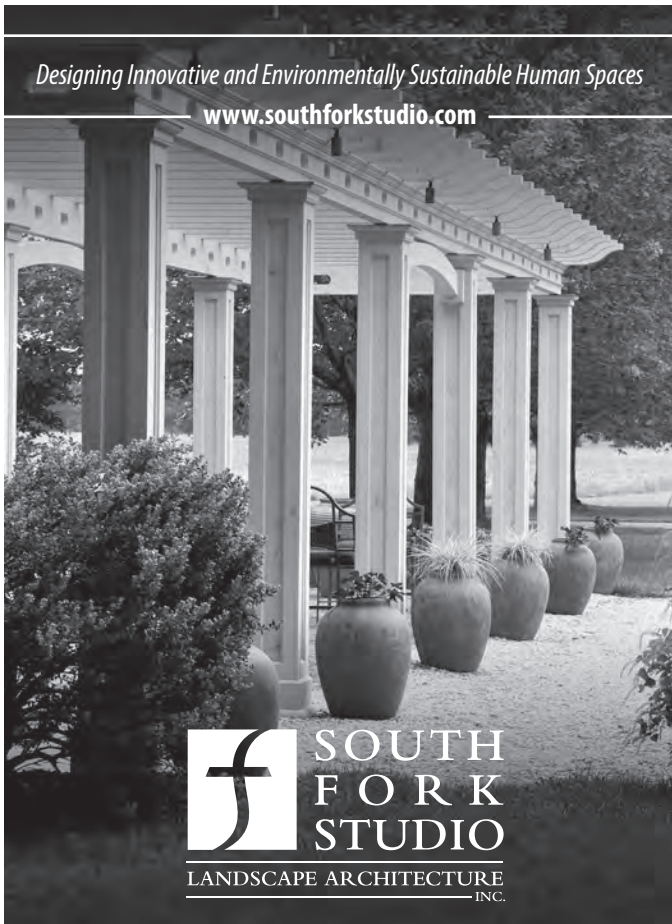
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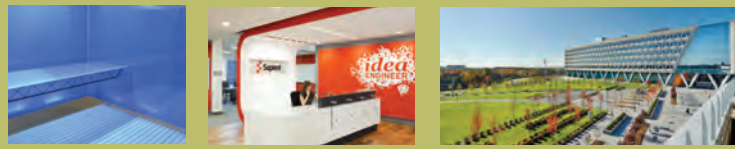
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# inform AWARDS 2014

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## CALL FOR ENTRIES

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### 2014 Schedule

- December 2, 2013:** Registration opens
- March 7, 2014:** Registration closes
- March 14, 2014:** Project submissions due
- April 18, 2014:** Winners will be announced
- May 16, 2014:** Winners appear in a special section of *Inform* magazine.

### 2014 Fees

- \$140.00 per project: Members of the Virginia Society AIA
- \$185.00 per project: Non-Members
- Fees are non-refundable and non-transferable

## 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.

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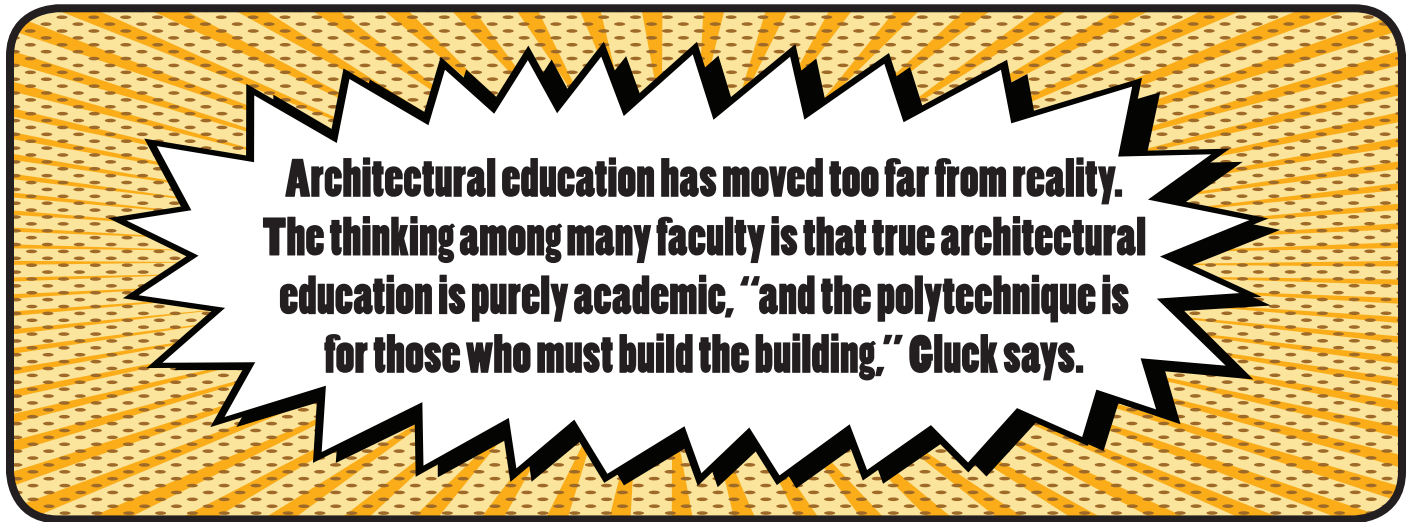
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# Architects Are Not Cartoon Makers



48

**P**eter Gluck founded the design-build firm GLUCK+ in New York City as a logical step toward delivering buildings that are built efficiently and well so that they adhere to the highest levels of life-cycle performance and aesthetic presence as prescribed in the design documents.

The strength of his firm’s work may lie in his breaking down the silos that separate the design office from the construction trades. The same project team of architects at GLUCK+ have a direct supervisory role at the building site, and in fact are in touch with the building trades before construction on site has begun. The theory is that there are no separate departments between designing and building, thinking and making. The pedagogy of the studio is that this integrated approach is the foundation for great buildings to be possible. This requires a shift in thinking.

“My pejorative position is that if you hire an architect who has been in the field for eight years, that is the point where he or she is resistant to change and tends to be defensive about being on a construction site and operating there.” Gluck says.

## Design Forum XI

Gluck will join Ma Yansong, mad architecture, Beijing; Jeff Kovel, Skylab Architecture, Portland, Ore.; and Kai-Uwe Bergmann, BIG, Copenhagen, this coming April 11-12 in Charlottesville for the eleventh VSAIA Design Forum, “Dwelling: The Art of Living in Century XXI.” In a recent interview with *Inform*, Gluck shared his personal views on three reasons architects have abandoned their responsibilities in the construction of their buildings.

## Airs of a profession

In the late 19th century, architects wanted to distance themselves from being seen as tradesmen or craftsmen. They wanted to be seen as professionals. They brought academic pursuits to America from European institutions, notably the Ecole des Beaux Arts, and no longer aspired to talk tough and wear overalls on the job site.

## Supervision: The Scarlett S

As litigation became more prevalent in the post-WWII boom, which lasted through the 1960s, lawyers began advising architects against supervision. Even though construction supervision is the one best way to know what happens on the project and is crucial to developing young talent, risk avoidance means that architects haven’t supervised job sites for several generations. By passing that responsibility over to others without the training and experience, risk avoidance became the greatest risk architects could possibly take.

## Academy versus polytechnique

Architectural education has moved too far from reality. The thinking among many faculty is that true architectural education is purely academic, “and the polytechnique is for those who must build the building,” Gluck says. “So the third reason architects get

separated from the construction world is that there is an attitude that they are artists, and that artists don’t dirty their hands with the real work. But, if you know anything about artists, you know that they have dirty hands.”

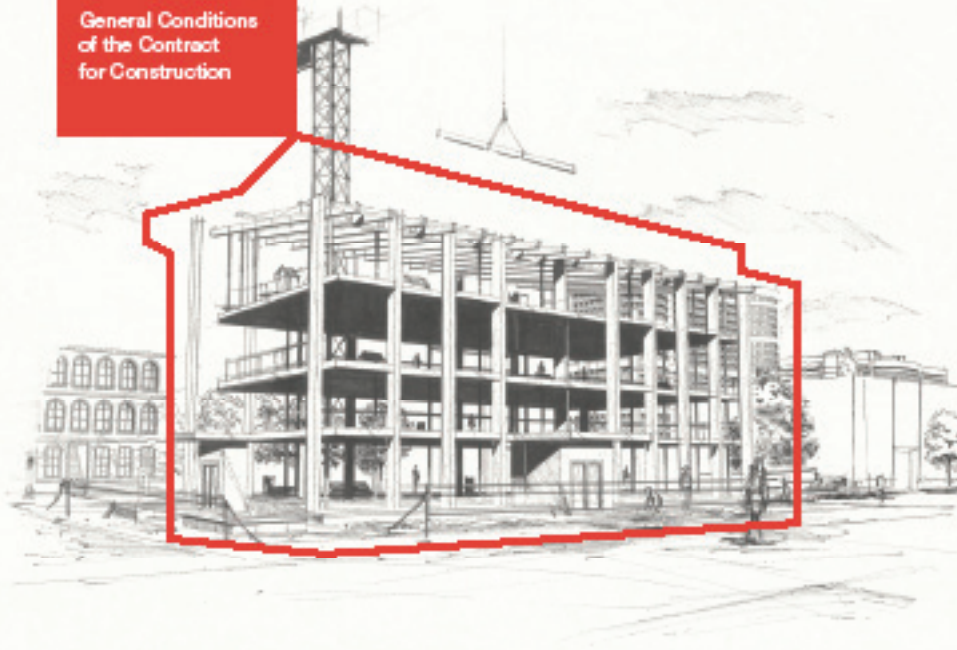
We have already seen the architect become the strawman—the target—when something goes wrong on the construction site. The architect’s role used to consist of schematic design, design development, construction documents, and supervision. If you believe, as Gluck does, that architects have already given up the supervision aspects, what is next? His answer is not to shy away, but to get involved in the process of translation from the abstract representation of an idea of a building to the full-size built version. He warns of the danger of depending on building information modeling (BIM) software as a panacea to replace the hard work of communication.

“Our process has been called analogue BIM because we have our people sitting next to each other doing the plumbing, structural, and mechanical drawings,” Gluck says. “The coordination is done humanistically—at the same time those people design the architectural space.”

If architects concede design development to some side profession of BIM managers (as so many conceded to construction managers in the 1970s and ’80s), “then architects will be relegated to making cartoons or sketches,” he warns.

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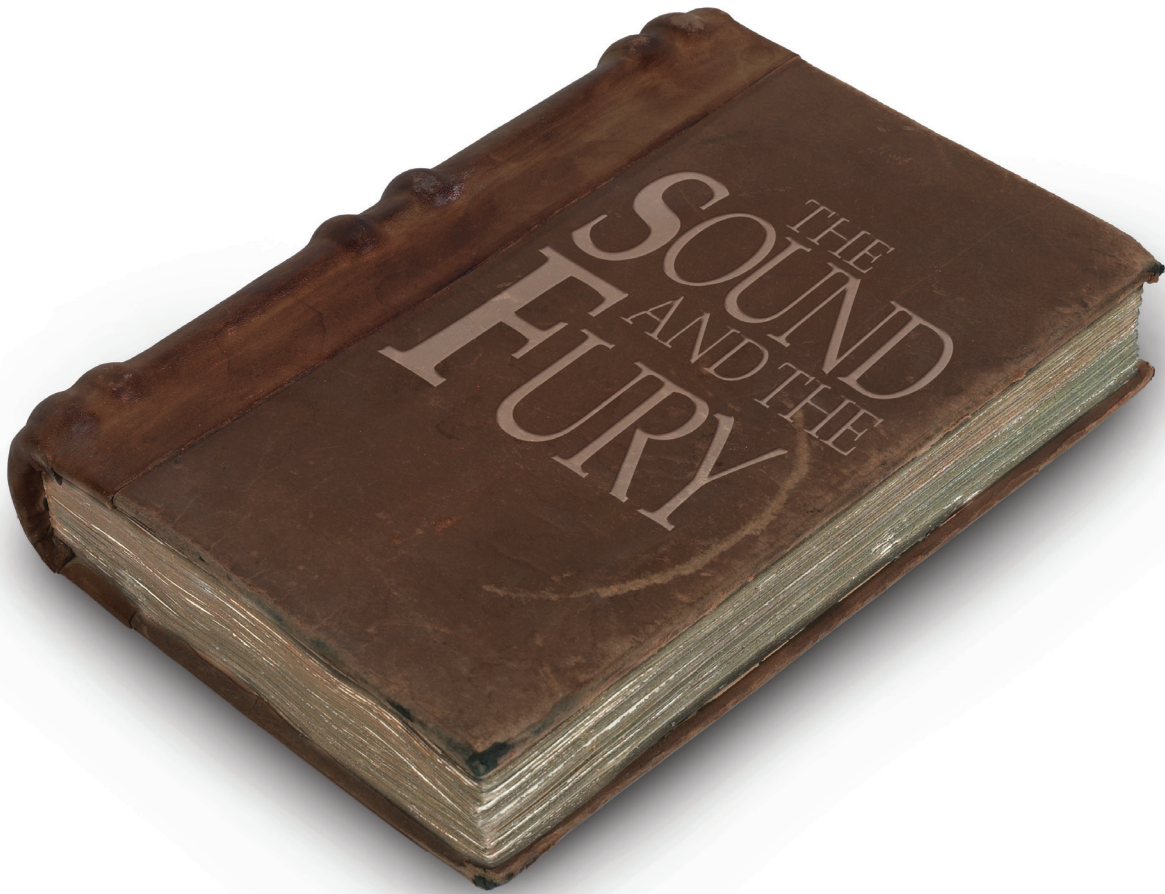
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