

inform

Architecture + Design
in the Mid-Atlantic

2000: number two

six dollars

10TH

ANNIVERSARY ISSUE



Only Nature

Beauty, color and form attract us.

Not just in nature, but in architecture as well. Now you can design with the same brilliant color as Mother Nature with Lehigh Custom Color Cements. Lehigh's Custom Color Development

Service gives you absolute artistic control over your masonry projects with no limitations. Our reputation for exacting production standards assures total quality from

has more Colors.

specification to project completion. Contact Lehigh to learn how custom color cement can open a world of possibilities for your next masonry design project.



AIA/CES Passport Provider

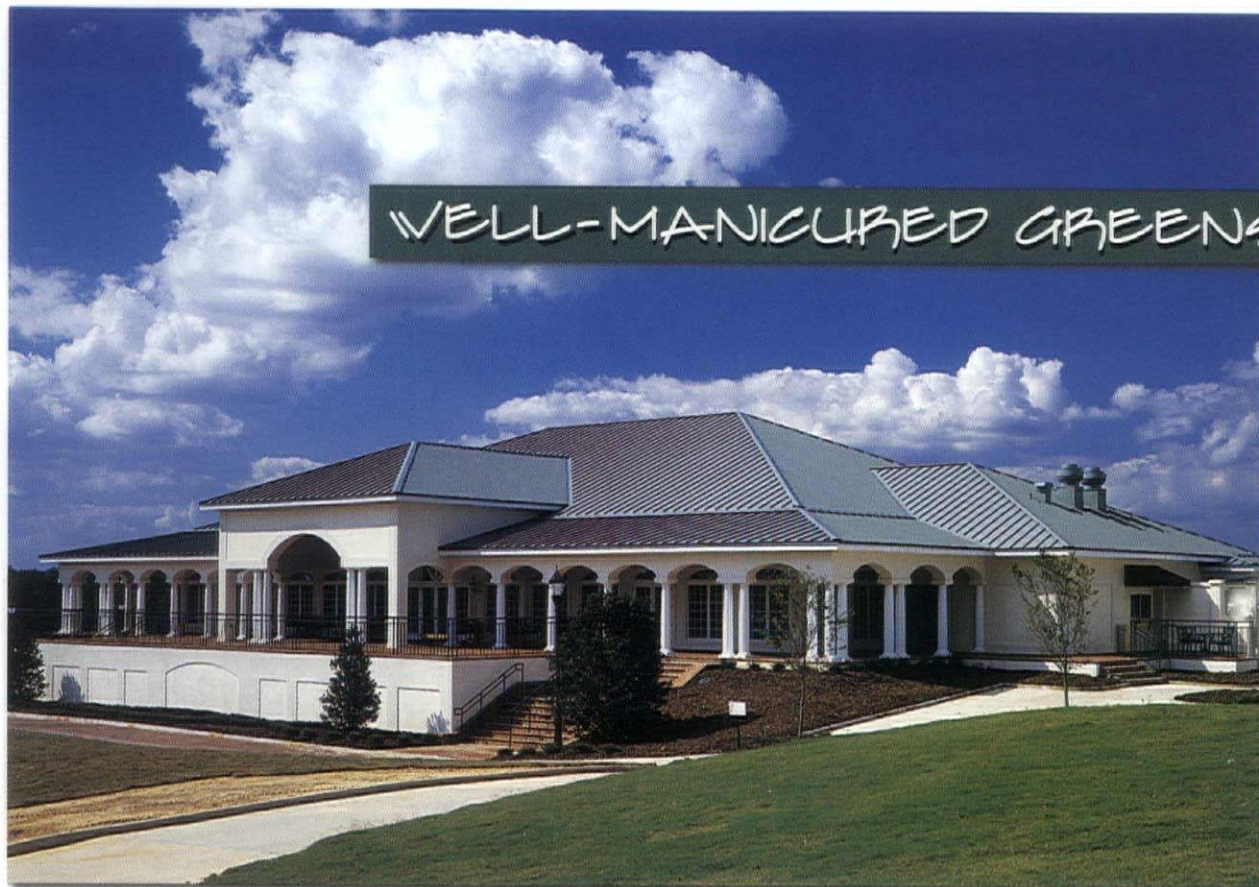
LEHIGH

For More Information Please Call
1-800-462-9071 or Visit Our
Website at www.lehighcement.com

Circle 49 on reader service card

Pinehurst Resort & Country Club
Centennial Course No. 8
Owner: Club Corporation of America
Architect: James R. McVicker Jr. AIA

Roofing Contractor: McRae Roofing Inc
Color: Hemlock Green
Profile: Snap-Clad.



WELL-MANICURED GREENS*

** Not to mention the blues, reds and 30 other standard colors on steel. (18 on aluminum)*

SNAP-CLAD™

Metal Roofing Panels

Pinehurst Resort & Country Club recently completed its new clubhouse for its Centennial Course No. 8. The clubhouse, designed by architect James R. McVicker, evokes the rich tradition of Pinehurst and its position at the top of a hill makes it visible from all corners of the course. The project features over 9,000 sq. ft. of Snap-Clad panels with a Hemlock Green PAC-CLAD finish. McRae Roofing Company of Asheboro, North Carolina installed the panels.

Petersen Snap-Clad Panels are corrective leveled as they are roll-formed, allowing us to provide panels of unmatched flatness. PAC-CLAD is a full Kynar 500® finish covered by a non-prorated 20 year warranty. For complete information, please contact Petersen Aluminum Corporation at 1-800-PAC-CLAD or visit us on the web @ www.pac-clad.com.

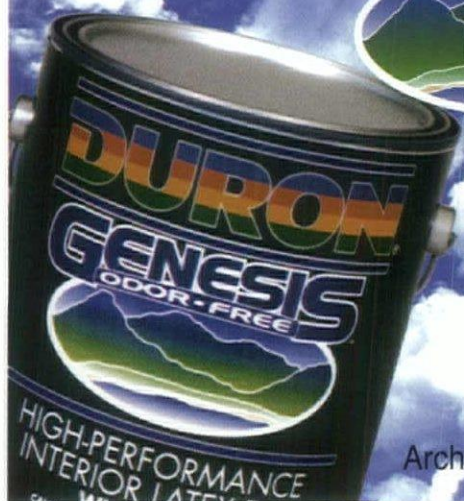
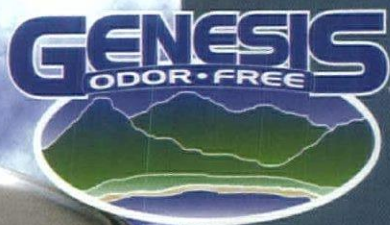


1005 Tonne Road, Elk Grove Village, IL 60007
1-800-PAC-CLAD • FAX: 1-800-722-7150 or 1-847-956-7968

Other Plant Locations:
Annapolis Junction, MD: 1-800-344-1400 • Tyler, TX: 1-800-441-8661 • Kennesaw, GA: 1-800-272-4482
visit our website @ <http://www.pac-clad.com>

Circle 94 on reader service card

Odor-Free Interior Latex Paint (Low VOCs)



Available in:

• Flat • Low Sheen • Semi-Gloss

Excellent for:

• Healthcare • Hospitality • Residential Properties

DURON
PAINTS & WALLCOVERINGS

800-723-8766 ext.#3400
Call today for complete
product information.

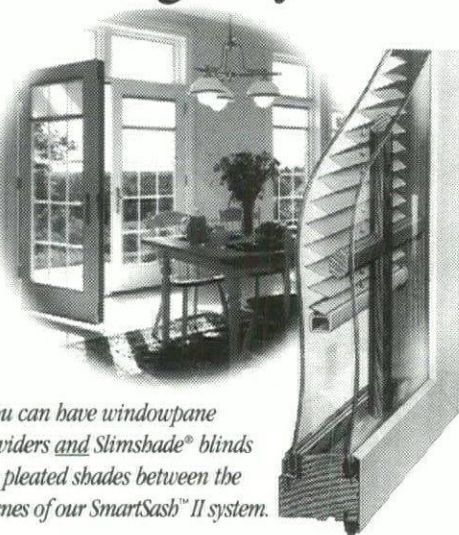
Architectural Sales • 10406 Tucker Street • Beltsville, Maryland 20705

2

Circle 11 on reader service card

ANOTHER REASON TO USE PELLA® WINDOWS AND DOORS

We'll give you enough space to explore your options.



You can have windowpane dividers and Slimshade® blinds or pleated shades between the panes of our SmartSash™ II system.

Up to 1⁵/₁₆" to be exact. That's the size of the space between the panes on Pella® Designer Series™ windows and doors with our unique SmartSash™ II glass system. There's room for wood windowpane dividers plus our stylish Slimshade® blinds or pleated shades for privacy. And since they're protected between the panes, dusting is strictly optional.

Whatever your next project – libraries, schools, courthouses, hospitals, high-rise buildings, office parks, multi-block developments, historical renovations, hotels or other commercial projects – we would like to talk to you about making Pella windows and doors a part of it.



The Pella Window Stores

Richmond West, VA	(804) 741-4556
Virginia Beach, VA	(757) 499-7165
Newport News, VA	(757) 249-8454
Fredericksburg, VA	(540) 372-6751
Charlottesville, VA	(804) 979-3315

Quality like this only comes from Pella.

Circle 46 on reader service card

Editor

Vernon Mays

Sales Manager

Jonathan H. Dabney

Account Executive

Clara Canada

Graphic Design

Steven Longstaff

Distribution

Phyllis McLeod Laslett

Allison Johnston

Accounting

Kimberly W. Walker

Publisher

John W. Braymer, Hon. AIA

Editorial Advisory Board

Stephen C. Weisensale, AIA, Chairman

Carlton S. Abbott, FAIA

Edward J. Gillikin, Jr., AIA

Robert M. Gurney, AIA

Michael S. Hedgepeth, AIA

David A. Keith, AIA

Robert L. Paxton, AIA

Donna M. Phaneuf, AIA

Willard M. Scribner, AIA

From the Editor

A Decade of New Directions

This is a time for celebration – a landmark edition of *Inform*. How long ago it seems that a buoyant crowd in tuxedos and gowns gathered to toast the premiere of the Virginia Society AIA's new magazine. At that moment early in 1990, *Inform* was fresh, new, and exciting. Everyone associated with it was brimming with optimism, even as we could see the first signs of a recession that would plague the architecture profession and drive any number of arts-related magazines out of existence. By sheer will, *Inform* survived.

That first issue charted a course for a general interest publication that we were fond of calling "the Smithsonian magazine of design for our region." That was the standard of excellence we were striving for, the kind of ecumenical breadth that we believed would engage a reading audience envisioned to be *not* architects, but a readership of people who are the shapers of our world. After 10 years, with minor adjustments here and there, we are still following that course.

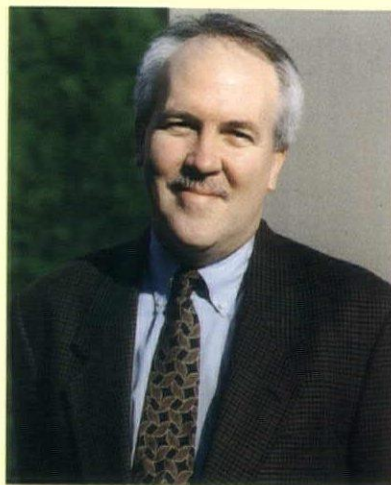
So this is a time for tribute. Although as editor it is my role to plan each issue, assemble the graphics, assign the articles, and edit the whole, there is a cast of other people who combine their efforts and talents to make this magazine happen. It took a leap of faith and a bit of persuasion to bring about the launch of a magazine. Credit for the early campaign goes to Gary Arnold, AIA, whose energy and interest was a vital part of *Inform*'s early development. He has been followed as chair of the magazine's advisory board by other capable volunteers, most recently Steve Weisensale, AIA, whose sincerity, clear-headedness, and leadership have been godsend at important crossroads in the magazine's journey.

In addition, all those who served on the association's Communications Committee have been valued sources of guidance and support. My thanks also go to the graphic designers with whom I have been fortunate to work during the magazine's history – first the team at Communication Design, who developed the identity and crafted the magazine in the first years, and Steven Longstaff, who has assumed the role of designer since 1993. Hats off also to my colleagues at the Virginia Society AIA, each of whom touches some aspect of the magazine in an important way and without whose support I would drown. And a special appreciation to John Braymer, who as publisher skillfully allows the editor a free hand to do his job while overseeing the business side of our publishing venture.

Finally, this is a time for renewal. Once we have paused a moment to take stock of the past decade and raise another toast for a job well done, the next task is to find ways to make *Inform* better and improve its ability to champion the cause of good design. For starters, we are celebrating our 10th anniversary by sponsoring a competition for an affordable house in conjunction with Richmond Metropolitan Habitat for Humanity. Beyond that, we are working to develop new partnerships in the region to strengthen the magazine as a business entity while spreading its influence as an advocate for the design community.

The best news is that *Inform* is on solid footing. It has the enthusiastic support of the vast majority of our members, it is fiscally sound, and it is perceived as a credible voice for good design among a growing constituency of architects and non-architects alike. Ten years ago I urged our new crop of readers to spread the word about *Inform*. I renew that call today, knowing that with readers' support and involvement there are many contributions the magazine can make both to the region's design community and to the cities and towns in which we live.

– Vernon Mays

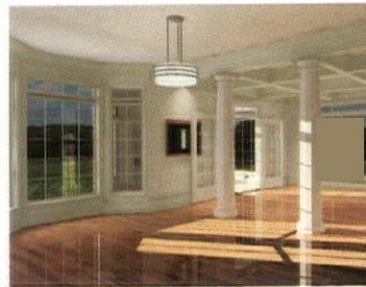


Inform (ISSN 1047-8353) is published five times a year by the Virginia Society of the American Institute of Architects and is funded in part by a grant from the Virginia Foundation for Architecture.

Subscription rate: \$22 for one year, \$6 for single copies. POSTMASTER: Please send address changes to *Inform*, The Barret House, 15 South Fifth Street, Richmond, Virginia 23219-3823. Telephone: 804-644-3041. Note to subscribers: When changing address, please send address label from recent issue and your new address. Periodicals postage paid at Richmond, Virginia, and additional mailing offices. Editorial offices: 15 South Fifth Street, Richmond, Virginia 23219. Telephone: 804-644-3041. Copyright 2000 by *Inform*.

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

WITH AUTODESK SOFTWARE THIS CAPABLE, YOUR IMPLEMENTATION AND SUPPORT HAD BETTER BE TOO.



AutoCAD Architectural Desktop™ & 3D Studio VIZ™ offer incredible capabilities.

But mastering these powerful tools requires more than just installing the software. It takes a dedicated collaborator who can help you get the most out of them – fast.

Avatech Solutions is one of the nation's largest specialists in implementation, training and technical support for architectural design automation. We're also the nation's largest reseller of Autodesk products. Which is why it's a good bet that we have the answers to your application issues, no matter what they are.

Call 1-877-AVATECH for your free comprehensive demo package. Or call just to see how we can help.

We'll show you how having the right kind of support can put new capabilities right where they belong. At your command.



**AVATECH
SOLUTIONS®**

Baltimore • Virginia Beach • Richmond • Washington D.C. www.avat.com

Circle 97 on reader service card

More than just products...performance

inform

volume eleven number two

12

Ten Years and Counting

Inform was launched ten years ago with the purpose of promoting quality design – and the architect who creates it. That simply-stated mission has led us in many directions over the past decade and we take time here to revisit some of those stories.

16

Skewering the '90s: The Bilbao Decade

When critics looked for a catch phrase or a snappy epithet to capture the decade of the '90s in architecture, they kept coming up empty. What's up with that? *By Richard Guy Wilson*

18

Elevating Education

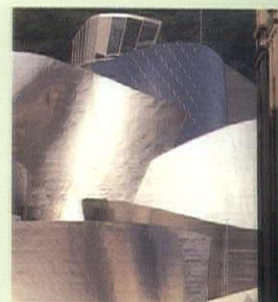
By designing a small high school that is intelligently organized and functions in many ways, VMDO Architects earned national recognition for its design of Manassas Park High School. *By Ed Guntz*

24

Announcing the Inform Awards

The ninth annual Inform Awards shine the spotlight on eleven stellar examples of design from across the region. For the second year, we also recognize the work of university students!

Cox Enterprises, Greenwell Goetz Architects
Scianella Residence, McInturff Architects
Academy Conference Center, Dynerman Whitesell Architects
Lumia Residence, Michael Vergason Landscape Architects
Children's Museum, Hands On, Inc. with Edwin Pease
Feller Residence, McInturff Architects
Bedon's Alley Garden, Nelson Byrd Landscape Architects
Ruesch Garden, Graham Landscape Architecture
Two Porches, Treacy and Eagleburger Architects
Executive Mansion, Hanbury Evans Newill Vlattas & Co.
The Zone at PricewaterhouseCoopers, Gensler



p. 16

6



Design Lines

new developments in design

8



Books

Olmsted, landscape's spiritual godfather

38



House & Home

creating a temple for dining

48



Taking Note

doing the small thing well

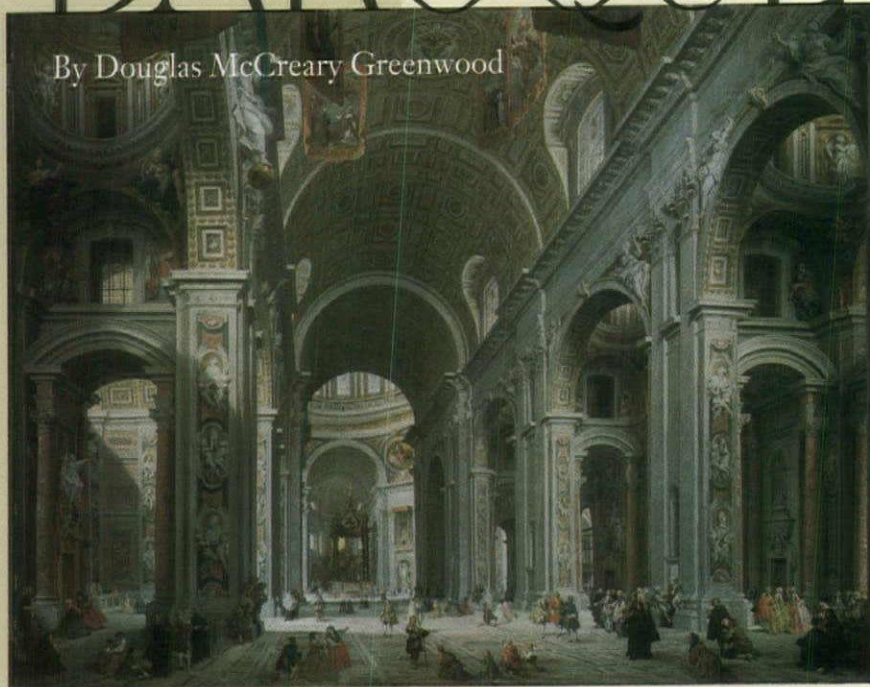
On the cover: CIT revisited.

Photo by Karen Schneebaum.

In our next issue:
Residential
Architecture

Triumph of the BAROQUE

By Douglas McCreary Greenwood



From Giovanni Pannini's interior of St. Peter's in Rome (above) to Antonio Rinaldi's model for St. Isaac's Cathedral in St. Petersburg (below), the exhibition contains an embarrassment of riches.

National Gallery of Art, Washington, Alisa Mellon Bruce Fund, 1988

6

The current exhibition at the National Gallery of Art in Washington, D.C., "The Triumph of the Baroque: Architecture in Europe 1600-1750," reminds us, if we forgot, what is so compelling about the glories of the creative spirit. And it reminds us, if we need to be reminded, that before we had machines to crank out answers to tough questions, human beings did the computing in their minds and on paper to come up with answers to difficult questions – questions such as, "How do you build a place of worship that is thematically attuned to its subject matter and intent?" Or, to put it another way, "Can we fashion an apse, a dome, or a cloister that reflects man's place in the universe and pays proper homage to the god we worship?"

The answer in this magnificent exhibition, which continues through October 9, is a resounding "Yes." Unlike so many exhibitions that unwind straightforwardly, "The Triumph of the Baroque" cuts across two centuries of

European architectural history. En route, it takes fascinating detours that suggest the rigorous nature of translating ideas into concrete reality. These detours, in rough pen-and-ink sketches and painstakingly finished drawings, in superbly detailed wooden models and clay sculptures, come together in an accumulation of vision that consists not only of the works of art in themselves, but manifestations of the best aspirations of the human spirit.

"Baroque" is the operative term here, and while it has from time to time had negative connotations of gaudiness and excess, it is also, of course, a term applied to some of the most magnificent music ever composed. In like fashion, what we find here in the West Wing of the National Gallery, itself designed along neo-classical lines by John Russell Pope, is an elegant gathering of several different media. It's almost as if we are being treated to a crash course on how

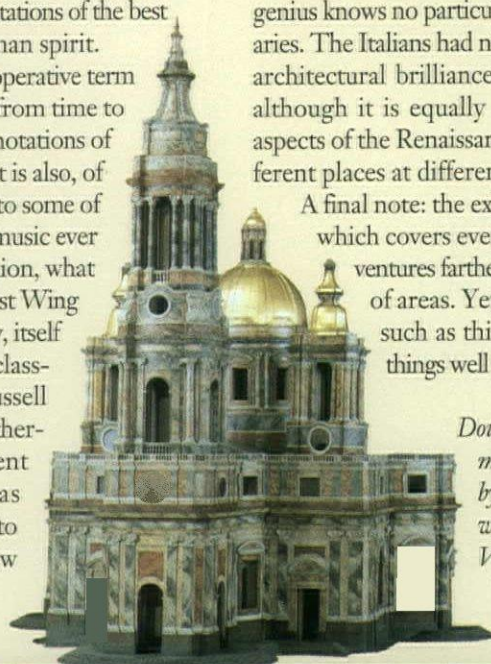
the architecture of the period swept across Europe for generations, influencing not only how people thought about their world, but also why.

What makes this exhibition memorable is twofold. First, in addition to the architectural models and sculptures by renowned artists such as Christopher Wren, Inigo Jones, and Gian Lorenzo Bernini, we also have glimpses of the finished works themselves in paintings by the likes of Canaletto, Pannini, and Bellotto. Because they are side-by-side with the models, these drawings, prints, and other pieces on display add exciting dimensions to the paintings that significantly enlarge our appreciation of them.

Here at the beginning of a new millennium, we seem to have been obsessed with looking back in time and evaluating where we have been and where we're going next. The century just past has been filled with wondrous inventions and scientific breakthroughs – the airplane, color TV, the personal computer; the virtual elimination of polio and certain birth defects – innovations that have changed us for all time. But it is also a century that will always be remembered for the great world wars (and hundreds of lesser ones) that wreaked death and destruction on a scale never before deemed possible, and inventions brought to fruition by the need to vanquish the forces of malevolence. The 20th century, in short, has been a mixed bag, where both the genius and the depravity of the human imagination have, from time to time, held the upper hand.

This exhibition celebrates the former, and makes a strong case for remembering that whatever it is we believe in, there is, in the last analysis, no accounting for genius. It happens, in spite of all those forces that militate against it. "The Triumph of the Baroque" also insists on recognizing that genius knows no particular national boundaries. The Italians had no more of a lock on architectural brilliance than the French, although it is equally clear that various aspects of the Renaissance flowered in different places at different times.

A final note: the exhibition catalogue, which covers everything on display, ventures farther afield in a number of areas. Yet, for an exhibition such as this, it's one of those things well worth taking home.



Douglas Greenwood is a marketing manager by day and, at night, writes from his home in Vienna.

Memorial Letters from the Front

Military associations with the city of Norfolk are longstanding, and the city has done its heritage proud with a new Armed Forces Memorial dedicated this spring. The memorial, which is adjacent to the city's Town Point Park, occupies a prominent point in Norfolk Harbor on the Elizabeth River, a waterway that for two centuries has carried servicemen to war.

Noted architect James Cutler and artist Maggie Smith, both from Bainbridge Island, Washington, were selected to

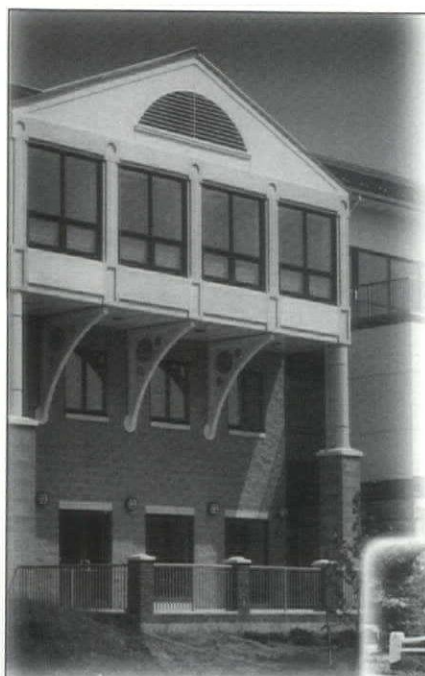


The memorial draws on texts cast into 20 sheets of bronze.

design the memorial as the result of an invited competition. Along with two other finalists, Cutler and Smith were chosen from among 15 competitors to visit the city and prepare a presentation for judging.

The memorial was the idea of John R. Burton, Jr., a former Army captain who willed \$500,000 to the city for its construction. Burton's wish was that the memorial be a contemplative place with views of the water. In order to satisfy his wish, the designers cut two bays from an existing concrete pier and bounded the landward side of the point with brick walls. Two bridges, the only access to the site, were placed across the removed bays.

The focus of the memorial is a stone plaza with seating at its periphery. In order to give a tangible presence to the people being memorialized, the designers searched for letters written by those who fought and died in U.S. wars from the Revolution to the Persian Gulf. These texts are cast into 20 oversized sheets of bronze that are curved to appear like paper blowing freely in the wind, a latter-stage refinement in the design by Cutler to give the memorial an ephemeral quality. "The intent was to express the transient nature of human lives and struggles, and at the same time to give reality to the people commemorated," Cutler says.



The Choice for Architectural Precast Concrete.

- CAST STONE
- ARCHITECTURAL
PRECAST CONCRETE
- ARCHITECTURAL GLASS FIBER
CONCRETE



SEABOARD
CONCRETE PRODUCTS CO.



P.O. Box 24001 • Richmond, VA 23224 • (804) 275-0802

Circle 67 on reader service card

Style, Quality, and Durability



Terra-Form
Precast concrete
site amenities
and custom
precast concrete
designs



Metal-Form
Metal plastic thermo-
coated site furnishings

Terrazzo
Precast terrazzo,
terrazzo tile and
matching accessories



Terra-Paving
Concrete pavers and
matching accessories



P.O. Box 1520
9001 Bus. Hwy. 51
Wausau, WI 54402-1520
800-388-8728
Fax 715-355-4627
www.wausautile.com



Circle 120 on reader service card

The Life of a



Frederick Law Olmsted, c. 1890.

"Glorified Foreman"

Review by Susan Bradford Barror

A Clearing in the Distance:

Frederick Law Olmsted and

America in the Nineteenth

Century. By Witold Rybczynski.

480 pp. Illustrated. New York:

Scribner. \$28.00 cloth.

8

The design community lionizes Frederick Law Olmsted for his grand landscape schemes: Central Park, Prospect Park, George Vanderbilt's Biltmore, to name but a few. *A Clearing in the Distance* offers a broader perspective. In it, writer and architect Witold Rybczynski introduces us to a youthful dilettante who dabbles in a variety of professions before settling – quite late in life – on the work for which he is best known. Rybczynski clearly admires both his subject and the landscapes he created. The author is himself a man of diverse interests who no doubt recognizes a kindred spirit in Olmsted. That empathy elevates *A Clearing in the Distance* from mere biography to an affectionate, even reverent, tribute.

Olmsted was born in Hartford, Connecticut, in 1822, the firstborn son of a prosperous dry goods merchant and his young wife, who died when young Frederick was three. The elder Olmsted soon remarried, and Frederick spent the next twelve years shuttling among schools in and around Hartford. Rybczynski devotes ample attention to Olmsted's checkered childhood, seeing it as an important source of his subject's brilliant eclecticism.

Unlike many well-bred young gentlemen of his day, Olmsted eschewed college in favor of apprenticeship to a surveyor at the age of fifteen. Perhaps an eye malady prevented him from preparing for college. Or perhaps – as Rybczynski speculates – the eye condition was a convenient excuse for a young man who had no use for book learning. As Olmsted wrote to a friend, he was left to run wild at a critical point in his life. "While my mates were fitting for college, I was allowed to indulge my strong natural propensity for roaming afield and daydreaming under a tree."

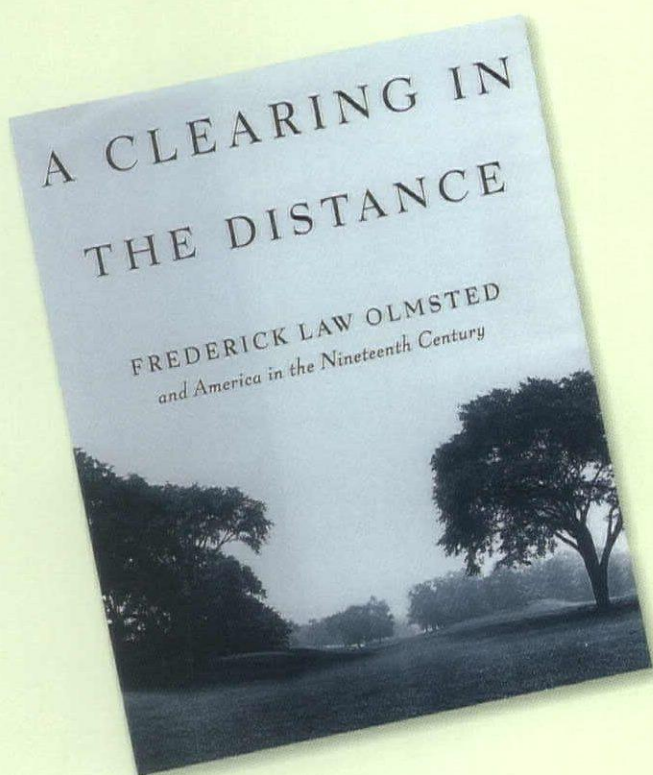
Olmsted spent the next 20 years at a variety of occupations, all arranged or subsidized by his father. At eighteen, he lost interest in surveying and moved to New York City to clerk for a dry goods importer. That stint lasted less than two years. He moved back home for a few months, then shipped off on a tea importer's ship bound for China. High adventure for a lad of 21, or so he anticipated. Though the trip proved to be miserable, it would lead in a roundabout way to a later calling, travel journalism.

Next, Olmsted tried farming. It allowed him the outdoor life he craved, while requiring sound business sense and knowledge of the latest agricultural practices. The combination appealed to him. He remained more or less a farmer until 1855, still supported by his remarkably indulgent father.

In the meantime, however, Olmsted discovered he could write. Through his farming connections, he had met Andrew Jackson Downing, the influential house and landscape designer. In 1851, Downing invited Olmsted to write an article for his new magazine, *The Horticulturist*. Olmsted's subject was a new park near Liverpool that had impressed him during a recent trip to England. That first publishing experience was pivotal for two reasons: It was Olmsted's first public discourse on landscape design and it launched his career as a journalist.

Olmsted was by now 29, still unmarried, and still uncertain of his professional future. He was able to satisfy his chronic wanderlust with a series of trips through the southern United States for what is now *The New York Times*. His assignment was to write about rural life there. Between 1852 and 1854, he spent time in Virginia, North Carolina, Louisiana, and Texas; the *Times* published no fewer than 46 articles on his travels. These trips affirmed his opposition to slavery.

Following a brief stint in magazine publishing – bankrolled yet again by his father – Olmsted finally became involved in the work that would seal his reputation. He was 35 when a chance conversation led to his installation as superintendent of New York's Central Park. He was not yet known as a landscape architect; the appoint-



ment was largely political. And contrary to popular belief, he was hired not to design the new park, but to manage its construction workforce.

A "glorified foreman," Rybczynski calls him, but Olmsted had finally hit his stride. Having impressed the park's commissioners as an astute manager, he entered a public competition for the park's design – and won. Not alone, however. History has been kind to Olmsted, but in fact he could not have won the competition without the collaboration of Calvert Vaux, an English architect who was to remain his business partner for 15 years. Together, they produced much of the work for which Olmsted is credited today. Rybczynski takes great pains to give Vaux his due throughout the book.

Even as he was building his career as a landscape architect, Olmsted took two surprising detours during the Civil War years. He served as CEO of the United States Sanitary Commission, a civilian agency established by Abraham Lincoln to monitor health conditions among the troops. And from 1863 to 1865, he managed the Mariposa Estate gold mine in Bear Valley, California. Both positions allowed him to continue his design work.

Most design aficionados are familiar with Olmsted's accomplishments as a landscape architect, ranging from private estates to public parks to entire communities,

such as Riverside in Chicago. Rybczynski does a thorough job of describing each project's genesis and execution, and includes a comprehensive list of his subject's commissions. But the author weaves another dimension into his tale: Olmsted's personal relationships with family and friends, his precarious health and sad decline in old age. It is this intimate perspective that brings Frederick Law Olmsted to life in *A Clearing in the Distance*.

Rybczynski's affinity for his subject compels him to add personal commentary throughout the book. It is a minor but unfortunate flaw. When he describes Olmsted's youthful inability to settle down, Rybczynski adds a paragraph on his own post-college wanderings. In discussing young Olmsted's literary tastes, the author talks about his own. It is a conceit. Less offensive – but also questionable – are a series of semifictitious vignettes that speculate on Olmsted's mood at various high and low points throughout his life. Though based on actual events, they are the author's conjecture.

Perhaps we can excuse this streak of narcissism if we understand how closely Rybczynski identifies himself with Olmsted. Indeed, *A Clearing in the Distance* reads like a protege's testament to his mentor.

Susan Bradford Barror is a Washington, D.C., freelance writer.

Food Facilities & Laundry Design Consultants

Some Recent School Projects

• Kinsey-Shane & Associates

Allegheny County
Elementary/Middle
Glenvar Middle

• Oliver, Webb, Pappas & Rhudy, Inc.

Giles and Narrows High
Waverly-Yowell Elem.
Elliston/Shawsville High
Critz Elementary
Snowville Elementary
Graham Intermediate
Peterstown Middle
and Elementary

• Motley & Associates

Churchville Elementary
Keister Elementary

• Moseley Harris & McClintock

Greenfield Elementary
Bonsack Elementary
Riverview Elem./Middle

• SFCS

South County High

• Shriver & Holland Associates

Liberty Baptist Church

For inquiries, contact:

Faassen & Associates, Inc.

8526 Sunflower Rd.
Charlotte, NC 28227
USA

Ph: 704.536.9234

Fax: 704.535.4020

E-mail:

faassen@vnet.net

Offices In:

Nieuwegein, Holland

**FAASSEN
& ASSOCIATES**
Incorporated

DO YOU DESIGN OR BUILD MULTI-FAMILY HOUSING PROJECTS?

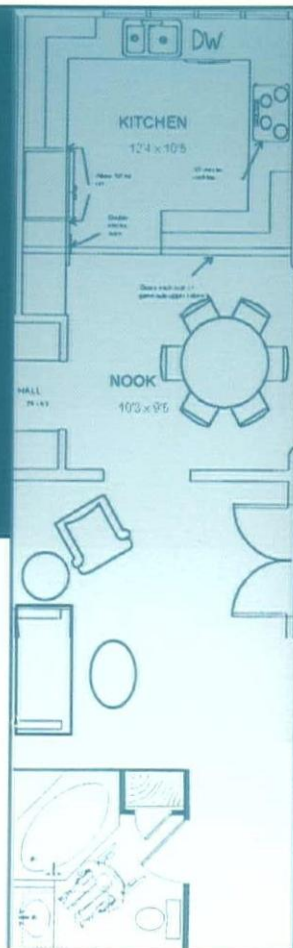
Are they accessible under Virginia's Fair Housing Law?
If not you could be liable for thousands
of dollars in damages and retrofitting costs.

Since 1991 Virginia's Fair Housing Law has required covered multi-family units to have: an accessible entrance on an accessible route; accessible public and common-use areas; usable doors; accessible routes into and

through the dwelling unit; accessible light switches, electrical outlets and environmental controls; reinforced walls in bathrooms; and usable kitchens and bathrooms. Questions? Call Virginia's Fair Housing Office:



3600 West Broad Street, Fifth Floor, Richmond, Virginia 23230
Phone- (804) 367-8581 • Fax- (804) 367-0047 • Internet- www.fairhousing.vipnet.org
E-mail- fairhousing@dpor.state.va.us



10

Circle 73 on reader service card



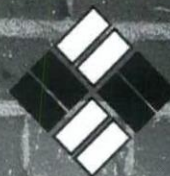
Battlefield Corporate Center
Chesapeake, Va.

www.joelbecker.com

BECKER CLINE DIGITAL
PHOTOGRAPHY

757-481-9940

Circle 43 on reader service card



**Riverside Brick
& SUPPLY CO., INC.**

Glass Block • Retaining Walls
Architectural CMU • Limestone
Brick • Paving (Clay & Concrete)

TRENWYTH

Exclusive Distributor
of Trenwyth Industries
Manufactures of Custom CMU

Riverside Brick & Supply Co., Inc.

1900 Roseneath Road

Richmond, VA 23230-0666

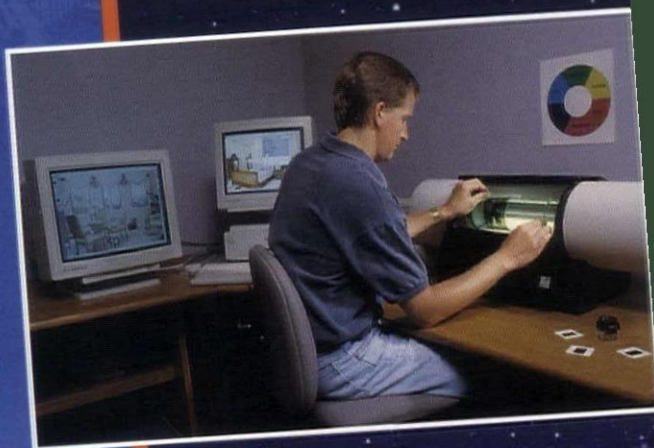
Office 804-353-6681 • Fax 804-353-7770

Circle 80 on reader service card

St. Croix Press
proud to be the printer of
inform
Magazine

Congratulations
On Your
10th Anniversary!

*The Spirit of
Yesterday,
The Tools of
Tomorrow.*



Craftsmanship is alive and well at St. Croix Press. It always has been. It always will be. From time-honored quality to cutting-edge technology, you can depend on the people of St. Croix Press to put their unique mix of experience and innovation to work on your magazine or catalog.

If you're seeking a full service printer with electronic prepress, in-house mailing, and everything in-between, contact:

Dean O. Lindquist, Sales Manager
Phone: 800-826-6622
Fax: 715-243-7555
www.stcroixpress.com



St. Croix Press, Inc.

1185 South Knowles Avenue
New Richmond, WI 54017



Circle 30 on reader service card



Ten Years

When the Virginia Society AIA launched *Inform* magazine ten years ago, its purpose in doing so was to promote quality design by introducing a general audience to the value of a well-designed environment – and the architect who creates it. That simply-stated mission has led us in many directions over the past decade. In this anniversary issue, we take time to revisit some of those stories.

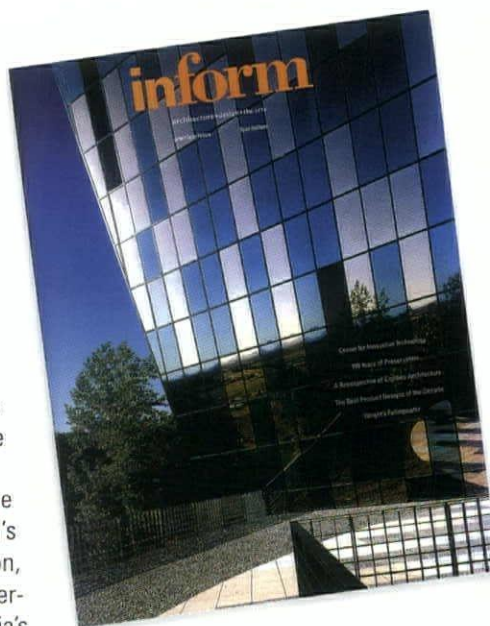
Center of Attention

The Virginia Center for Innovative Technology's unconventional headquarters building drew more than a few skeptical glances when it opened in 1989 and we featured it on the cover of *Inform*'s premiere issue. Here was a non-profit corporation dedicated to the growth of technology and business in Virginia setting up shop in a remarkable piece of architecture on a lonely hilltop overlooking Dulles International Airport. Considerable political and economic success was at stake in the \$34.5 million structure, and some questioned its mission, design, and location.

Today, on all three counts, CIT appears to be succeeding in its mission: enhancing Virginia's competitiveness through technology innovation, providing access to technology research and expertise, promoting research collaborations with Virginia's universities, and enhancing the state's technology infrastructure. In 1999, CIT surpassed its targets for the fifth consecutive year, with 7,601 jobs added or retained and 105 companies started. As for the symbolic value of this bold structure, the CIT remains "a signature building," says Gregory K. Hunt, FAIA, dean of Catholic University's School of Architecture and Planning, who oversaw the competition for the building's design. "It's pretty magnetic," says Hunt.

As an office building, meeting space, and business incubator, the CIT building has been a success, though a challenging one, says Eric Lecis, CEO of Innovative Management Inc., which has managed the property since it opened. A half dozen or more small businesses have gotten their starts there, grown and moved on, Lecis says, while several others have stayed. "If we had three or four times the space, we could fill it easily," Lecis says. He gets nothing but agreement from G.T. Ward, FAIA, whose Fairfax architecture firm Ward/Hall Associates, AIA, collaborated with Arquitectonica of Coral Gables, Florida, on the building. "It still looks good, and we've had no call-backs on technical or use problems," says Ward. "And the building's 10 years old now."

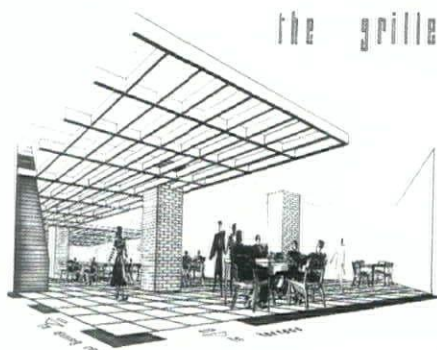
— Rob Walker



Jeff Goldberg/Esto



In 1990, we released the design of Nauticus, the maritime center in Norfolk. When it was completed in 1994, the building received acclaim in national magazines and won a state design award for Centerbrook Architects and Shriver & Holland.



In 1991, we profiled Virginia Tech professor Milka Bliznakov and her efforts to establish the International Archive of Women in Architecture. Since then, the archive has grown to include more than 180 collections from America and abroad, including the works of Seattle architect Jean Linden Young (above). The archive – now chaired by professor Donna Dunay, AIA – primarily collects papers from before the 1950s, but also includes many contemporaries.

and Counting

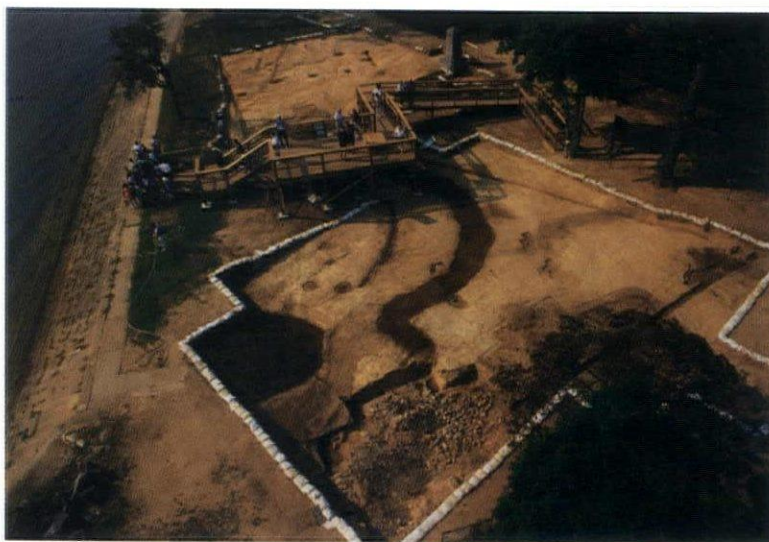
Golden Years for Preservation

"No question these have been golden years for the APVA," says Peter Dun Grover. As executive director of the Association for the Preservation of Virginia Antiquities for the past decade, Grover has seen the organization uncover and preserve chapter upon chapter of Virginia's history since *Inform* first wrote about the organization's 100th anniversary.

This spring, Roxane Gilmore, the state's First Lady, joined the digging at James Fort on Jamestown Island, where archaeology students are hard at work. Gilmore is honorary chair of the Jamestown 2007 committee, which is preparing for the 400th anniversary of the landing of settlers at Jamestown. No one doubts that the Jamestown work is one of the foremost archaeological projects in the United States. So far, close to 300,000 artifacts have been unearthed there under the umbrella of the Jamestown Rediscovery project, which was begun by APVA in 1994 to identify and interpret remains of James Fort. Diggers are hopeful now that they will uncover evidence of the earliest statehouse. In preparation for 2007, APVA and the National Park Service are planning major new exhibits that will focus on the broad sweep of American history.

Meanwhile, the organization has purchased Corotoman, the Rappahannock River home of King Carter. Now the historic site near Irvington, which is known to contain foundations of 17th and 18th century buildings, will be preserved and explored. APVA also is better equipped today to protect properties that are historic or in historic districts as a result of recent legislation. A revolving fund created in the mid-'80s for that purpose has been transferred from state control to APVA, says director of properties Louis Malon. "We hope to put six or eight houses a year back into the private sector," says Malon. "We can make meaningful contributions with this."

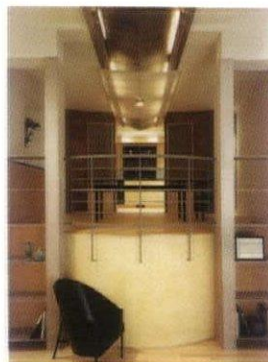
— Rob Walker



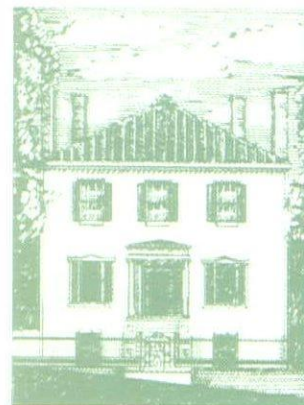
Courtesy of Association for the Preservation of Virginia Antiquities

13

In 1992, *Inform* announced a new design awards competition focused on interior architecture and objects. The first edition of the *Inform Awards* attracted nearly 150 entries. Four of the twelve awards went to an emerging young talent from Bethesda, Maryland, named Mark McInturff, whose design work has since become a fixture in magazines that concentrate on the home.



Julia Heine/McInturff Architects



In 1992, we chronicled the restoration of the Barret House, a National Register property in Richmond that now functions as the Virginia Center for Architecture and houses the Virginia Society AIA.

Hear the Train a Comin'

As the specter of suburban sprawl has inspired political uprisings and new approaches to land use planning, the idea of transit-oriented communities has come alive in Virginia. And with commuter rail advancing through sprawling Northern Virginia, planners and thinkers have envisioned Neotraditional communities in which typical civic landmarks such as churches, schools, shopping districts, and varied housing types sprout around transit hubs.

One such proposal was Brooke Station, a hypothetical community in Stafford County proposed by the Community Design Group, a team made up of faculty from the University of Virginia and Virginia Commonwealth University. But – since Inform wrote about this enlightened proposal in 1995 – political realities and, ironically, the need for better road access has kept Brooke Station on the drawing board, says Leo Bevon, director of the Virginia Department of Rail and Public Transportation.

"It hasn't developed as we'd envisioned," says Bevon, largely because road access to the station is poor. And without the roads, no developer has been willing to tackle the project. Stafford County, which initially backed the study, has been cool to the plan as well, withholding the extension of utilities into the site.

Still, Bevon sees signs that development around transit stations is inevitable – and already taking place – as ridership on the Virginia Railway Express approaches 2 million people per year. From Fredericksburg to Lorton to Bealeton, transit stations and proposed stations are magnets for development. Even relatively isolated Brooke Station is seeing new housing development. And in newspaper ads, developers are promoting their projects' proximity to transit stations, offering home buyers shuttle service to the station and free train tickets. "It's catching on," says Bevon. "The concept is more valid today than it was five years ago."

— Rob Walker



Time to Put Up or Shut Up

John Clark's enthusiasm seems hardly to have been tempered by the passage of time, assaults by critics, and scores of regulatory hurdles. The visionary developer who would build a Neotraditional town on the banks of the Rappahannock River says the beginning of construction is in sight – but that's what he said when Inform first wrote about him in 1995.

More than a decade has passed since Clark launched a relentless drive to build Haymount, a proposed high-density development for some 4,000 dwellings on 1,600 acres in Caroline County. The plan, which was designed by Miami architects Andres Duany and Elizabeth Plater-Zyberk, remains intact. So does the partnership that owns the development.

But the passage of time, Clark says, has largely worked in his favor. "Technology has become such a big part of the world. Had we jumped into this at the beginning, we might have missed a lot of what's needed today. Time has been our friend."

As of now, the development has been zoned and infrastructure financing should be in place this summer, says Clark (seated at right on the Haymount property with visiting land conservation advocates). Then he will seek final permits for Haymount's waste water treatment plant. The county and state Department of Environmental Quality must sign off on that, which should take another 10 months. Clark's current projection for groundbreaking on houses: about a year.

Jerry Norville, chairman of the Caroline County Planning Commission, confirmed that Clark's group appears to be on track this time, providing the financing is solid. And early opposition to the project seems to have died down. "We may hear something when they actually get started," Norville cautions.

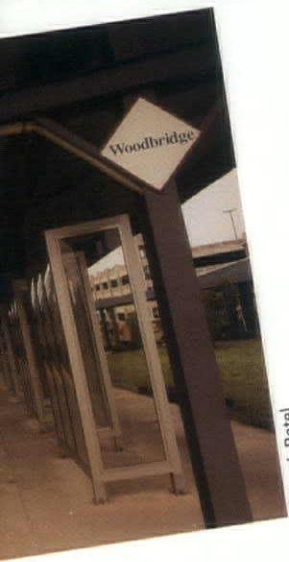
In the meantime, Clark is still on the lecture circuit touting his plans to build, with the aid of renowned architects, a demonstration house incorporating features that will make Haymount a comfortable, environmentally-friendly alternative. With characteristic bravado he declares, "It's going to be spectacular."

— Rob Walker



In 1994, Inform reported on the first Virginia Design Forum, which featured Australian architect Glenn Murcutt, among others. In an impassioned plea for design that is respectful of the earth's resources, Murcutt chastened his audience by declaring: "We are the planetary disease."

Mall Madness



Prakash Patel

When MacArthur Center Mall finally opened in March 1999, there were plenty of detractors on hand to question the wisdom, not to mention the cost, of placing a suburban-style shopping center in Norfolk's beleaguered downtown. With a \$100 million investment of public funds riding on it, the mall was being counted on to save the city's dying retail corridor while boosting revenues and revitalizing the city core.

Critics, including numerous architects, turned thumbs down. The mall wasn't urban enough, they said. It didn't embrace the city. They called it faceless and unattractive, a behemoth smothering eight city blocks. In the pages of *Inform*, writer Alex Marshall likened it to an alien spaceship.

But what a difference a year makes. By the first anniversary of MacArthur Mall's opening, the local daily newspaper documented tax revenue flowing into city coffers that far outpaced expectations. In less than ten months, the mall had generated more than \$3.5 million in taxes for the city on retail sales, food, theater admissions, and business licenses. "It's going to exceed the city's projections," said Rod S. Woolard, development director.

Norfolk Redevelopment and Housing Authority spokesperson Kathleen Cosco said the mall is stimulating growth in downtown Norfolk. "We feel like a real 24-hour downtown is coming," she added. Already a theater has opened across the street, several national restaurant chains have come into the area, and five older hotels have been renovated. The vacancy rate for Class A office space dropped 5 percent. Apartments are opening up and filling quickly. And ground has been broken for new condominiums.

"People said the design of the mall — a mall with no windows — wouldn't foster downtown development," Cosco said, "but that just hasn't proven to be the case."

— Rob Walker



Courtesy Taubman Centers, Inc.



Richard Robinson

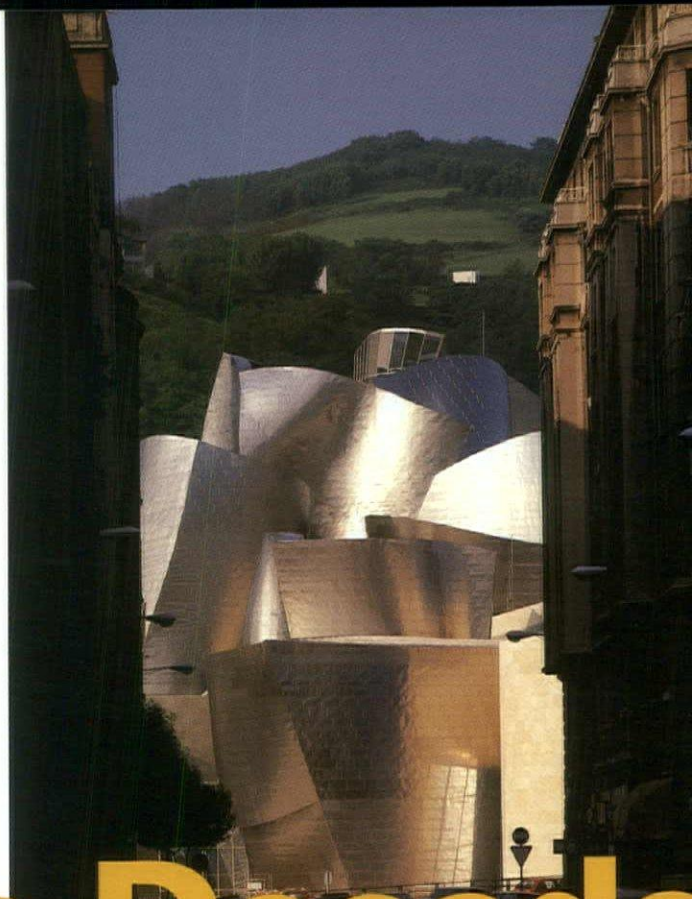


As construction wound down on the new Library of Virginia in 1997, the Commonwealth realized that not all the furniture in the old library could be consigned to surplus. Spread throughout the building was a remarkable collection of Depression-era furniture by New York designer Warren McArthur. Late that year, the library auctioned 103 of the lightweight aluminum pieces, including sofas, chairs, tables, hat racks, and mirrors. Attracting bidders from as far away as California, the auction raised money for the acquisition of historically significant books and manuscripts.



In the premiere issue of Inform, professor Richard Guy Wilson sounded off on the excesses of architecture in the 1980s, which he said was preoccupied with “showbiz” and “glamour.” For our tenth anniversary issue, Wilson turns his eye toward the decade of the 1990s – and finds new reasons to lose enthusiasm.

The Decade



16

A quick fix, snappy epithet, or headline to summarize the 1990s appears to have evaded the media mavens. Whatever one calls it, the decade began with a recession and ended with great prosperity for some, a real barbecue. Terms such as “Gen-X” and “dotcom” invaded the language while many critics anguished over the rise of the Baby Boomers and the “last great generation.”

For the arts the decade was less than stellar. Yes, there appeared Harry Potter, the minimalist repetition of John Adams, and the serious reappraisal of Norman Rockwell as an artist and not an illustrator, but long lasting contributions are questionable. Globalization of the economy and the American commercial hegemony continued apace, but none of this leads to catchy phrases. In some ways the '90s were a cipher.

In architecture, some events did catch the public imagination, principally a building located in a town almost nobody had heard of – the Guggenheim Museum in Bilbao, Spain. Indeed we might call the '90s The Bilbao Decade if measured by the amount of hype showered on this one building. The Guggy in Bilbao is a museum for viewing contemporary art and it accommodates that quite well, but for most visitors the memorable feature is architect Frank Gehry's forms – a great piece of abstract sculpture that soars and bounces and changes with the light. It's a feat of psychological and technical bravado.

Bilbao's success makes Gehry the architect of the decade (winner of the AIA Gold Medal in 1998), sought after for signature buildings around the world. Whether his aggressive sculptural stance is appropriate for all situations will be tested with his addition for the Corcoran Gallery of Art in Washington, D.C. Here at the axis mundi of American classicism, scarcely a block from the White House, long ribbonlike forms sprout from the dignified Corcoran's rear and roof. Gehry's proposed addition sums up the difference of the 1990s from the 1980s, for back then Hartman-Cox Architects of Washington, D.C., had designed

an addition far more contextual which essentially slid part of the Second Empire Old Executive Office Building down the block and attached it to the Corcoran rear.

Postmodernism, or Pomo, the reigning style of the 1980s, largely disappeared in the 1990s to be replaced by two opposing trends: a new Modernism and a Neotraditionalism. True Pomo survives in places such as the hapless Norfolk Opera House and the overscaled bombastic pediments of shopping centers, but for the most part a revived Modernism rules, a remarkable comeback from a death reported by critics in the 1970s. If Bilbao is the building of the decade, Berlin is the city of the decade, with an all-star cast of leading Modernists building there. Daniel Libeskind's Holocaust Museum is the current star, a moving tribute in its abstract form. Other European and Asian cities – Paris to Hong Kong – are must-see sites for the new Modernism.

The minor role of the United States in this booming international Modernism is a bit puzzling, for while many of the leading cast members are American, the country as a whole has been less than welcoming. Yes, there is the Getty Center. And yes, glass office towers continue to sprout. And the occasional building – such as the new Library of Virginia in Richmond by Skidmore Owings & Merrill with The Glave Firm – appears and gives some heart to the Modernist cause. But overall Americans seem skeptical, if not downright hostile, to Modernism. The tallest building in the world by Cesar Pelli is in of all places Kuala Lumpur! What happened to American pride?

Neotraditionalism, the other major offspring of Pomo, is where the hearts of many Americans reside. Real classical or Gothic details now appear instead of the goofy ones of the 1980s. New Yorker Robert A.M. Stern might be taken as the exemplar of this transformation. His Darden Business School at the University of Virginia aspires to look like it could have been built in the 1920s, but too much sheet rock and thinness of brickwork give it away.



Jeff Goldberg/Esto



Maxwell MacKenzie



The Library of Virginia

Noted accomplishments of the decade were topped by the Guggenheim Museum in Bilbao, Spain (facing page). Across the state, the highlights included (clockwise, from above) the Virginia Historical Society, the Library of Virginia, and the Virginia Air & Space Center.

on a Skewer

By Richard Guy Wilson

Locally, The Glave Firm's most recent addition to the Virginia Historical Society illuminates the way in which traditionalism and Modernism might be successfully bridged.

Another current aspect of Neotraditionalism is the New Urbanism, as seen at Celebration in Florida and Kentlands in Maryland. In many ways a sensible solution to the problems of sprawl, the New Urbanism betrays a certain affinity to the older Modernism which is its arch enemy, a totalizing approach that allows for no variation. But beneath the facile charm caught in the Jim Carrey movie "The Truman Show," the New Urbanism is posing some solutions of great importance.

Of the many buildings of the decade clearly one type stands out: the museum. The sheer volume of museum construction — L.M. Pei's Rock and Roll Hall of Fame in Cleveland, James I. Freed's Holocaust Museum in Washington, D.C., and Mitchell/Giurgola's Virginia Air and Space Center in Hampton (with Rancorn Wildman of Newport News) all testify to the tremendous popularity of the museum. Quite clearly this building type is the new civic architecture of the decade. It is hard to think of a religious building or city hall of the past decade that can rank with any of the above.

Governmental architecture and, more specifically, federal buildings have in the past helped define an age: Jefferson neoclassicism, Grant Gothic, and FDR stripped classicism. One quails at the thought of what might be Bill Clinton's architectural imagery, but to give his administration credit, federal building programs are far better than those of a decade ago. Leading American architects including Richard Meier, Robert Stern, and Kohn Pedersen Fox have got federal courthouse design on a roll. Sadly, little of this spirit has crossed our state boundaries and recent Virginia courthouses are best left unexamined.

Historic preservation also played a role in the architecture scene of the '90s and should be given some credit — or blame perhaps

— for Neotraditionalism and New Urbanism. But historic preservation helped stop Disney in Northern Virginia and turned some of its attention away from the cutesy past of the 18th and 19th centuries to the more recent Modern past. Diners became a mania, so much so that the Exmore on the Eastern Shore and the Frost in Warrenton were given National Register status.

Alternatively, not all Modern buildings fared as well. The decision of the National Park Service to destroy Richard Neutra's Cyclorama at Gettysburg National Battlefield Park caused a huge commotion. Here is one of the 20th century's acknowledged masters, yet one of his rare East Coast commissions is being destroyed for — you guessed it — a red brick-and-white trim new visitor's center! As of this writing the Cyclorama's fate is unresolved.

One trend of the '90s overrode all others: the constant reworking of the single family American house. The flood of books and specialty magazines from Old House this to Colonial that — even a television network, HGTV — all focused on the home, continues a very old American concern while upping the ante. The kitchen, the bathroom, and the garden received the most attention, with unthinkable tons of money spent on gadgets that require operator's manuals to use. Excess income begs for an outlet, and the single family home has been the primary recipient.

Up the speedy slopes of Modernism or the tidy brick steps of Neotraditionalism, the 1990s were a grand ride from an architectural point of view. The decade may not have a name, but architecture caught some public interest. Can that be sustained? Knockout, stand alone landmarks are one thing, but also needed are thoughtful solutions for those in the city and suburb, and out across the broad landscape.

Richard Guy Wilson is Commonwealth Professor and Chair of Architectural History at the University of Virginia.

ELEVATING EDUCATION

By designing a small high school that is intelligently organized and functions in a variety of innovative ways, VMDO Architects of Charlottesville has earned national recognition for its work on Manassas Park High School.

By Ed Gunts

An evening view highlights the three-story stair tower and single-story corridor that connects the academic wings.



The school's public spaces activate the ground floor, with classrooms and labs on the upper two floors; athletic wing is in the background (above). Inset photo shows metal trellis at main entrance.

W

hen student-athletes at Manassas Park High School in Northern Virginia were asked several years ago whether they preferred to play games at home or away, a surprisingly high percentage said they'd rather travel. They were so embarrassed about the condition of their school – a collection of prefab units trucked to the site in the mid-1970s – that they would willingly forego their home field advantage.

Since they moved to a new building last year, however, there's no question where the students want to be. "It's so much better than the old building," says Everett Kline, a varsity football player. "I like everything about it."

Students have good reason to be proud of their new home, designed by VMDO Architects of Charlottesville. It has just been named the best new school in the country by the National School Board Association, winning grand prize in the organization's annual design competition. Judges praised its organization, flexibility, and size, noting that the architecture is "warm and well-scaled, creating an environment that recognizes the sophistication of high school students."

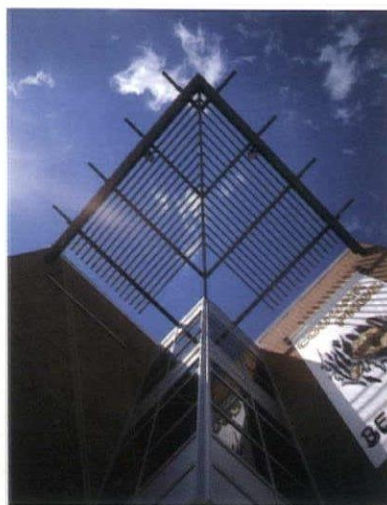
Rather than simply replacing an outmoded facility, the \$14 million project represents an attempt to reinvent public education for grades 9 through 12 while making the school a focal point for the community. Designed for 650 students – unusually small

for a new public high school – it also shows how teaching can be enhanced when architects think small.

"One of the secrets of the school's success is the fact that it's small," said Robert Moje, AIA, principal-in-charge of the project for VMDO. "Instead of letting size be a limiting factor, we tried to expand the opportunities for using each space. We took what might be perceived as a disadvantage and made it an advantage."

The project has an unusual history. For years, Manassas Park residents sent their children to school in Prince William County, but that arrangement ceased when Manassas Park was incorporated as a city in the 1970s. No longer able to send students to county schools, the fledgling municipality created its own school system. It carved land from an industrial zone to create a combined intermediate and senior high school and set up trailers for classrooms. The solution was meant to be temporary, but 20 years later students still occupied the same trailers.

By the mid-1990s, city leaders realized they had to rebuild, starting with the high school. They hired VMDO, specialists in school design, to create a technologically advanced building that could be a source of pride and inspiration for the city. The new site consisted of nearly 60 acres just north of the old school, which continues to house intermediate grades.





The three-story-tall drum, which houses the assembly hall/dining area, is nestled between the school's two academic wings.

School officials wanted a building that would improve the school's image and raise the self-esteem of students, who told the designers they were ridiculed by peers for attending a school that looked like a warehouse. It was one of the most poignant moments of the design team's interviews with students, Moje recalls. "We wanted students to go from being embarrassed about their school to being proud of it."

VMDO responded with a master plan for a cloistered campus containing both the high school and an intermediate school that could be built in the future. They positioned the high school close to nearby Euclid Avenue and at the edge of the sloping site, leaving ample flat land for athletic fields. The L-shaped building forms a dense wall along the busy street so that most of the school's public spaces are focused toward the wooded part of the site and away from the road. Its three-story height makes it different from the low-rise warehouses nearby and distinguishes it as one of the tallest buildings in the city.

The high school's main entrance is on the corner, and the two legs of the L contain classrooms and science labs. Nestled between the two wings is a three-story rotunda, or commons, that contains the school's main gathering spaces. Clerestory windows admit natural light into the drum-shaped rotunda, and large windows at ground level offer views of the wooded landscape. The athletic department has its own wing next to the playing fields.

The school is organized so that public functions, including the cafeteria and theater, are on the first level. Classrooms and labs are on the upper two levels, clustered around four teacher resource planning areas. Science labs, with their fixed equipment, are closest to the bend of the L.

In response to requests that they create a highly flexible building, the architects designed academic areas that can be used in various combinations. While the 102,000-square-foot school was built for

650 students, the academic part was designed to be divided vertically into two independent "houses" of 325 students or four distinct academies of approximately 150 students. These smaller learning communities allow teachers from different disciplines, such as social studies and English, to work together toward integrated curricula and to structure both the classes and rooms to support innovative teaching strategies.

The flexible design grew out of a comprehensive planning process in which VMDO worked closely with administrators and teachers to rethink the curriculum and scheduling at Manassas Park High. Even though the building is relatively small for a public high school, Moje said, administrators wanted to make sure it offered the same amenities as high schools two or three times larger. The building also can be expanded to accommodate up to 800 students by adding two more "academies" to one wing.

To keep costs down, the architects designed most of the public spaces to serve more than one purpose. The commons acts as cafeteria, assembly hall, and informal theater. The stage doubles as a vocal music room. And the athletic wing serves as a community fitness center.

Upper level spaces serve double duty as well. The second-level media center is also the command post for the school's integrated computer network and video equipment. Teacher resource areas are equipped with computers, copiers, and other technology, and teachers can use them as offices, lounges, or conference areas for meetings with students and parents. Wide stair halls that connect the second and third floors double as informal meeting and presentation areas. The stairs themselves serve as seating, providing gathering places for small groups. All spaces are wired to the school's computer network.

The technologically advanced school includes features such as 25 miles of fiber optic cable, 350 computers, 6 academic com-

puter labs, 1300 computer ports (including 200 in the commons area and 24 per classroom), a TV production studio, telephones in each room, cable access in each room, and internet access in each room. Each classroom also has a large video monitor which is linked to a schoolwide network for daily coursework or special presentations.

Besides finding new ways to organize and furnish teaching space, the architects gave the school a sophisticated image inside and out. On the exterior, the building looks more like a corporate office building or a research facility than a public high school. Brick solidifies the street side and drum, while metal panels and anodized aluminum window frames provide a lighter enclosure facing the woods. Inside, natural-finish birch plywood panels add warmth to the common spaces.

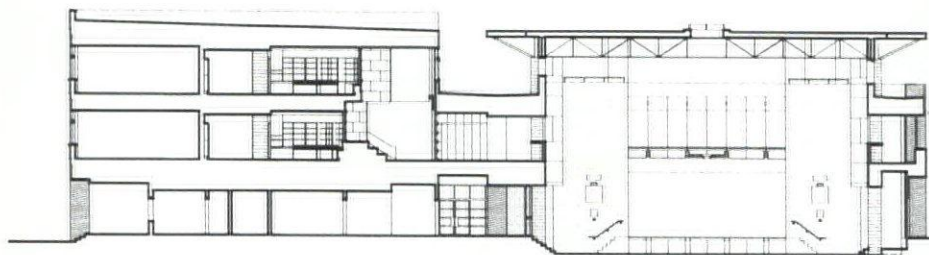
The architects didn't pander to the students with primary colors or artificially themed areas. In fact, they leaned the other way. One 80-seat classroom has the sophistication of a college lecture hall – part of an effort to get college-bound students accustomed to the caliber of teaching spaces often found at universities.

The school is still addressing a few design problems, such as finding the best way to darken the theater for daytime presentations without making the media center too gloomy. For the most part, users say, the design's positive aspects far outweigh any shortcomings.

Because it is compact and has a limited number of entry points, for instance, the



View from the commons (above) reveals rich combinations of materials. The stage and assembly hall (left) serve double duty during the school day: the former as a vocal music classroom and the latter as the main dining area.



Section through teacher resource areas and Commons.



Project: Manassas Park High School

Architect: VMDO Architects, P.C., Charlottesville (Robert W. Moje, AIA, principal-in-charge; Joe Celentano, AIA, project architect; Joe Atkins, AIA, project designer; Randy Livermon, AIA, Terry Forbes, AIA, Ken Thacker, Montie Breeden, Allison Henry, Ruth Ellen Outlaw, Kirsten Stadheim, Paul Hanson, project team)

General Contractor: SPN, Inc., Construction Manager

Consultants: Fox & Associates (structural); 2rw Consulting Engineers (mechanical/electrical); Barnes & Johnson (civil); EIS, Inc. (food service); Gregg Bleam (landscape architecture); KMK (acoustics); KBD Planning Group, Inc. (programming); Virginia Computer Institute (technology)

Client: Manassas Park Public Schools

building is easy to monitor for security purposes. And because practically every space has multiple uses, there's no place for students to withdraw or get lost. Interiors are filled with natural light. Teachers have a sense of control, yet students have a sense of freedom. "If you design it like a prison, people will treat it like a prison," Moje says. "We decided to make it more like a college or a research facility, and let the kids respond to that."

Students and administrators have been full of praise for the architects' small-is-beautiful approach. "It's a dream to teach in," said Amy McCracken, chairman of the English department. "If I were going to high school today, this is the kind of school I'd like to attend."

Principal Margaret Huckaby says the students have taken ownership of the place. "It's gratifying to see. They talk the place up with their friends. It's been fun to watch them grow in this school, and their pride certainly shows."

Manassas Park Schools Superintendent Thomas DeBolt notes that test scores are up and so is morale. "It is a world-class building, and the institutional image of our schools has soared," he enthuses. DeBolt cites the school's "visual openness" as one reason for its popularity. "In a setting where you have adults watching over young adults, supervision can feel oppressive. Here, there is a sense of being cared for," he adds.

For winning the national design prize from the school board association, VMDO received \$1,000 to establish a scholarship for Manassas Park students. The high school has also won recognition from the Virginia Society of the American Institute of Architects, AIA/Central Virginia, the national AIA Committee on Architecture for Education, and the Virginia School Board Association.

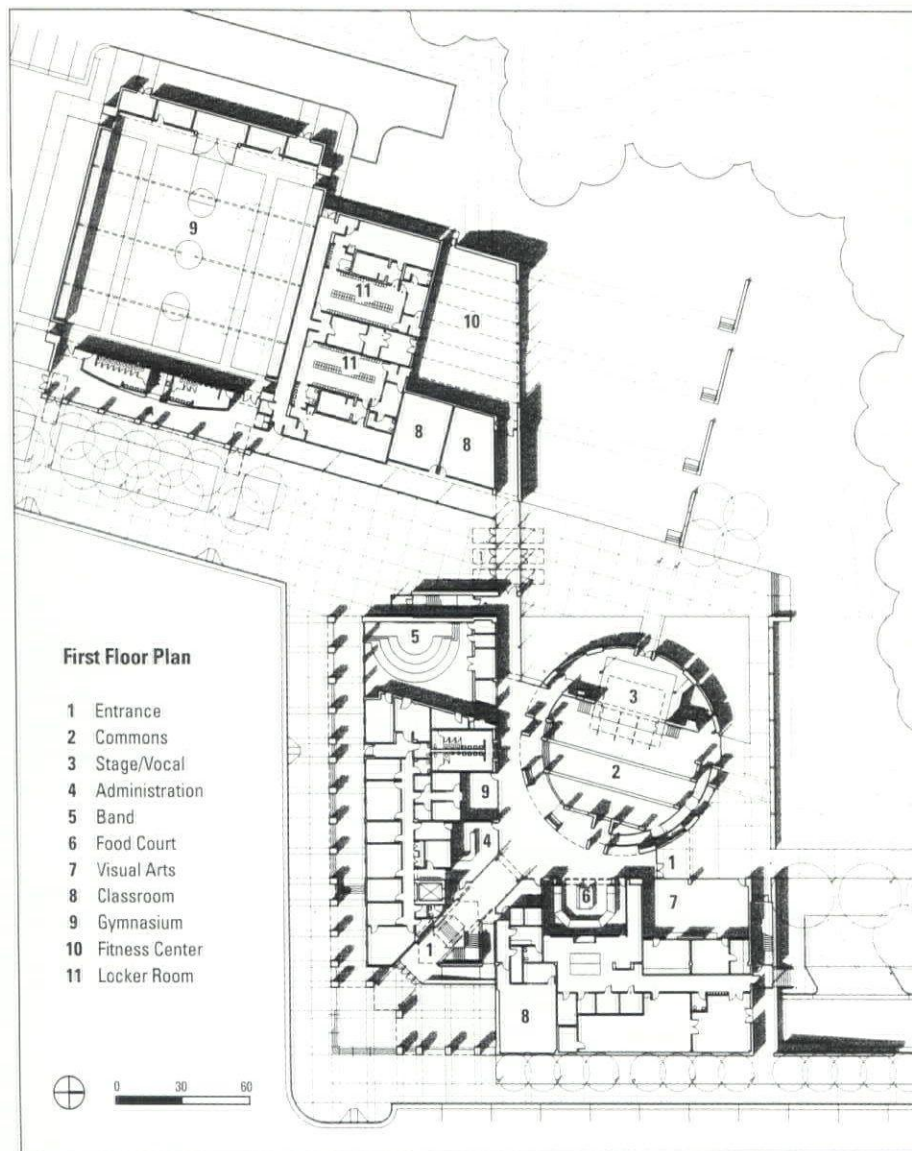
Moje takes particular pride in the school's three-story configuration, noting that, from the school's top floor, students can see the Washington Monument 15 miles away in the nation's capital. The design team believed that increasing the height of the school was a way of raising the students' sights about themselves.

"In a symbolic way, that's the idea of education," Moje says. "By elevating the school, we were trying to elevate their expectations of what education is all about and what opportunities education is the key to. We wanted students to know they can go anywhere, if they have a good education."

Ed Guntz is the architecture critic of The Baltimore Sun.



Computer terminals in the media center (above) rest on a counter that traces the curve of the Commons wall. Glass doors lead into one of the teacher resource areas, which is centered on a light filled stair hall (facing page).



AWARDS inform 2000

Our jury of Minneapolis architects was actively engaged by this year's submissions, finding much to talk about and many projects to recognize. Eleven winners emerged from a field of 120 entries, although the entries in the objects category were completely passed over for awards. "The objects exhibited something in common with the projects we did not premiate in the other categories – they all lacked a really good editor," observed juror Jeff Scherer. "These objects seemed to go too quickly from concept to construction. There was no intermediate step, like a full-scale model to study a joint." Cunningham also noted that many of the objects seemed to be so much about form that they failed the basic test of usefulness. Snow's parting shot: "Encourage people to keep doing this."

24

The Jury

Jeffrey Scherer, FAIA

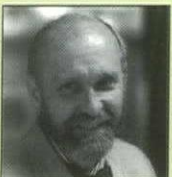


Jeff Scherer is a principal of Meyer, Scherer & Rockcastle of Minneapolis. He has designed more than 50 libraries and museums and frequently lectures on topics such as technology's impact on library design. His firm's honors include a P/A Award for the Herman Miller Design Yard.



Julie Vandenberg Snow, FAIA

As sole principal of a 12-person Minneapolis firm, Julie Snow has gained wide attention for corporate and manufacturing facilities, municipal works, and museums. Winner of two Architectural Record/Business Week Awards, she also teaches at the University of Minnesota.



John W. Cunningham, FAIA

John Cunningham is chairman of Cunningham Group of Minneapolis and has distinguished himself in the design of schools, corporate offices, and urban settings – with a strong interest in building communities. For 18 years, he taught design at the University of Minnesota.

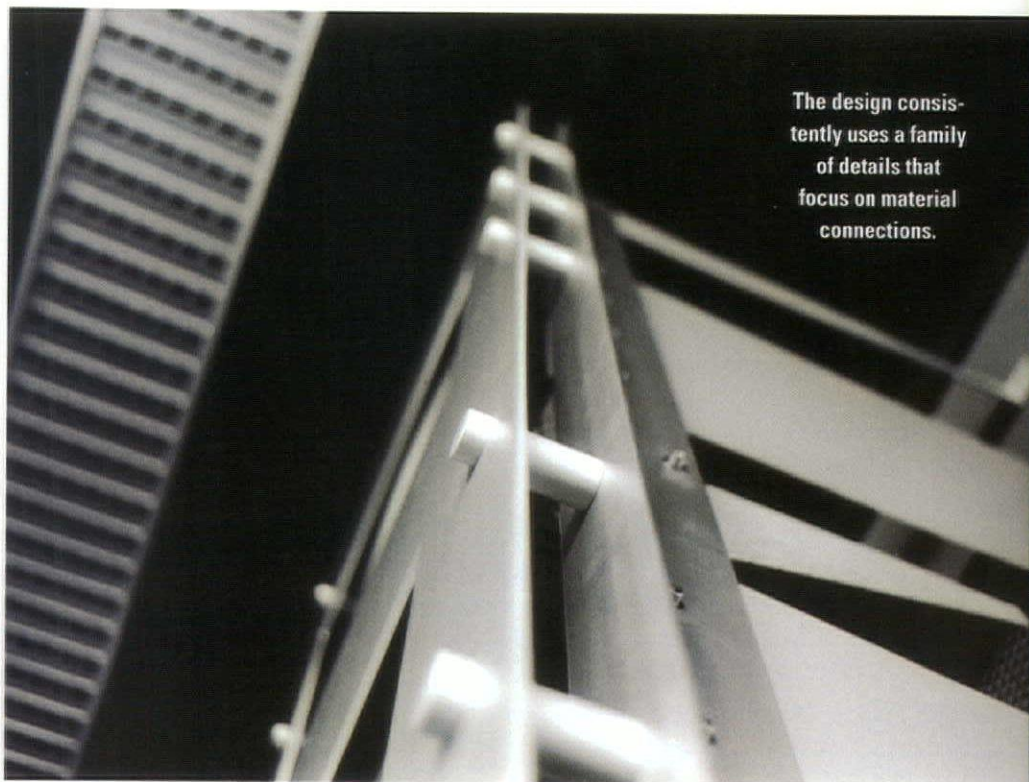


MEDIA ALERT

Combined offices for the Washington bureaus of Cox Enterprises' broadcasting and newspaper operations required shared resources and a unified presence, but also mandated that the two divisions maintain separate operations. Aluminum frames for banks of TV monitors in the lobby create a gateway to the broadcasting studios. Along the corridor to the newsroom, aluminum-and-glass display cases exhibit



Thomas Arledge



The design consistently uses a family of details that focus on material connections.

25



The reception area is distinguished by its banks of TV monitors on heavy metal frames (left photo and drawing).

Maxwell MacKenzie

headlines of historical news events. Jurors lauded the design as a worthy collection of individual pieces. "I really like the use of the television monitors," said John Cunningham. He also took issue with the newspaper display, in which he said the presentation dominated the information. "Here's where I'd like to tell the designer to calm down a little bit. But the quality is very high."

Architect:
Owner:
Contractor:

Greenwell Goetz Architects, Washington, D.C.
Cox Enterprises
Regency Commercial Construction



A simple wood plane pierces the interior (left). Now the spaces flow freely from one room to another (below left).

DELICIOUS CHOICES

26

This project involved a process of editing, not adding. Within the existing shell of a one-story ranch house, interior walls were removed and the rest organized as planes of colored plaster, glass, and maple cabinetry. The formerly dark, boxy interior is now light-filled and spacious – open to horizontal vistas afforded by the ranch-type house. “This house is transformed in a very restrained,

very deft, and disciplined way,” said Cunningham. “And the linear piece in the ceiling ties the house together. The renovation succeeds on a lot of different levels, both organizationally and spatially. It’s like a primer – if you are going to make these simple volumes and pieces, this is one of the ways to do it.”

Architect: McInturff Architects, Bethesda, Md.
Owners: Roberta Hanson and Frank Sciannella
Contractor: Dreieck Builders Group



Photos: Julia Heine/McInturff Architects

RECONSTITUTED CORE

Six levels of parking were removed from the core of a Washington, D.C., office building to make room for new conference facilities for the Academy for Educational Development, a not-for-profit organization. The architects were challenged to remove the parking ramps, reconstruct the space, and insert a conference center, the primary piece of which is a single space that can accommodate 400 seats arranged auditorium-style. The architects took a kit-of-parts approach to the architecture, envisioning material and geometric fragments that float within the surrounding offices. “We all admired the way it uses daylight, both through the sides and through the roof, to illuminate a space that could have been dark and dismal,” said Cunningham. “There’s also a restraint to the palette. You don’t see them trying everything in this one space.”

Architect: Dynerman Whitesell Architects, Washington, D.C.
Owners: Academy for Educational Development
Contractor: Davis Construction

SOFTENING EDGES

This design reinvigorates a neglected 7.5-acre property for a family in Pennsylvania. Two principal lines of sight and circulation, laid out on the traces of former garden paths, knit the orchard and meadow to a series of garden rooms, while a curved stone walk, newly aligned entry drive, and drifts of white birches provide a soft counterpoint to the axial sight lines. "This project explores the idea that landscape is about both interior and exterior rooms, and the space between each roomlike space is carefully planted," said Scherer. "There's a foil of one thing against another. And it respects the notion of transition and vistas, which I think is one of the most interesting aspects." Added Snow: "You get the sense that this landscape is as carefully planned as a home, with an understanding of how things would happen in each room."

Landscape Architect: Michael Vergason Landscape Architects, Arlington

Owners: Paul and Melanie Lumia

Contractor: Wesco Construction

Scenes in the landscape vary from formal arrangements (above) to the very informal (right).

Changes in the lighting dramatically alter the feeling of the conference room (below and below right)





CHILDHOOD DISCOVERIES

The exhibit design for this children's museum in Rancho Mirage, California, drew its inspiration from three sources: the building's architecture, the desert town's natural setting, and the prevailing culture of the Coachella Valley. Two long curving walls create small areas within the large building shell and separate the messy activities from quieter ones. Openings and passageways through the walls emphasize movement. Icons of the local Anglo and Latino communities are referenced in extruded plastic tubes (that recall Mexican popsicles) and abstracted steel frames (recalling the carports of local houses). Jurors praised the quality of light – and shadow. "This is very energetic," said Scherer. "Each of the vignettes has a nice sense of place, without the kids overlapping. So there's a place to move and a place to do the activity."

Architect: Hands On, Inc., St. Petersburg, Fla.
with Edwin J. Pease, AIA, Williamsburg

Owners: Core Communities / Anita B. Richmond
Children's Museum of the Desert

Contractor: C.W. Shaw

Jeff Goldberg/Esto

The design creates many small spaces within the larger building shell, with walls full of openings and passageways that emphasize movement.

CONTAINING NATURE

Five freestanding masonry walls and a canopy of steel and glass are juxtaposed to define a new outdoor room and garden for this 1920s house in Washington, D.C. The walls terminate views from the house, screen a carport, and enclose a paved courtyard. The interior and exterior are connected by materials including limestone paving, stucco, steel, and glass. "We decided to forgive some really funky chair choices on behalf of a really interesting addition of a rather crisp space to a more prosaic house," said Snow. "It has beautiful moments to it, and it defines a progression from the house into this space that opens onto a garden. To me it is like taking an outdoor space, a garden, and just covering it. It is beautifully done."

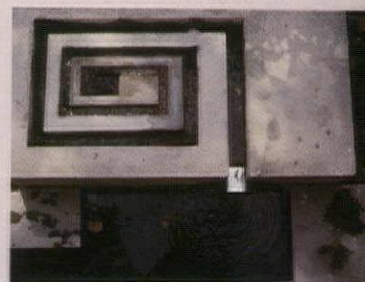




INWARD GARDEN

This contemplative, minimalist garden – which revolves around the preservation and celebration of a gnarled peach tree – complements a renovated warehouse/residence in historic Charleston, South Carolina. The garden highlights the relationship between inside and out through the coolness, reflectivity, and sound of water; the combination of native and acclimated plants; and subtle references to the garden traditions of Andalusia, Japan, and the Mediterranean. “What struck us on this project was this rigorous authenticity of plane combined with the softness of the landscape,” observed Scherer. “We liked the serendipity of the found spaces between the built walls and the edges of the house – and the fact that they were left rather calm and not overly designed.”

Landscape Architect: Nelson-Byrd Landscape Architects, Charlottesville
Owners: James and Miss Ray Coker
Contractor: Richard Marks Restoration



The garden's water feature begins at a spiraling fountain (above) and weaves beneath an old peach tree (left).

29

AWARDS **inform**
2000



The crisp metal-and-glass box frames garden views (left). Stucco wall also forms edge to an outdoor room (right).

Architect: McInturff Architects
Owner: Mimi Feller
Contractor: Acadia Contractors



Photos: Julia Heine/McInturff Architects

LOOSELY KNIT

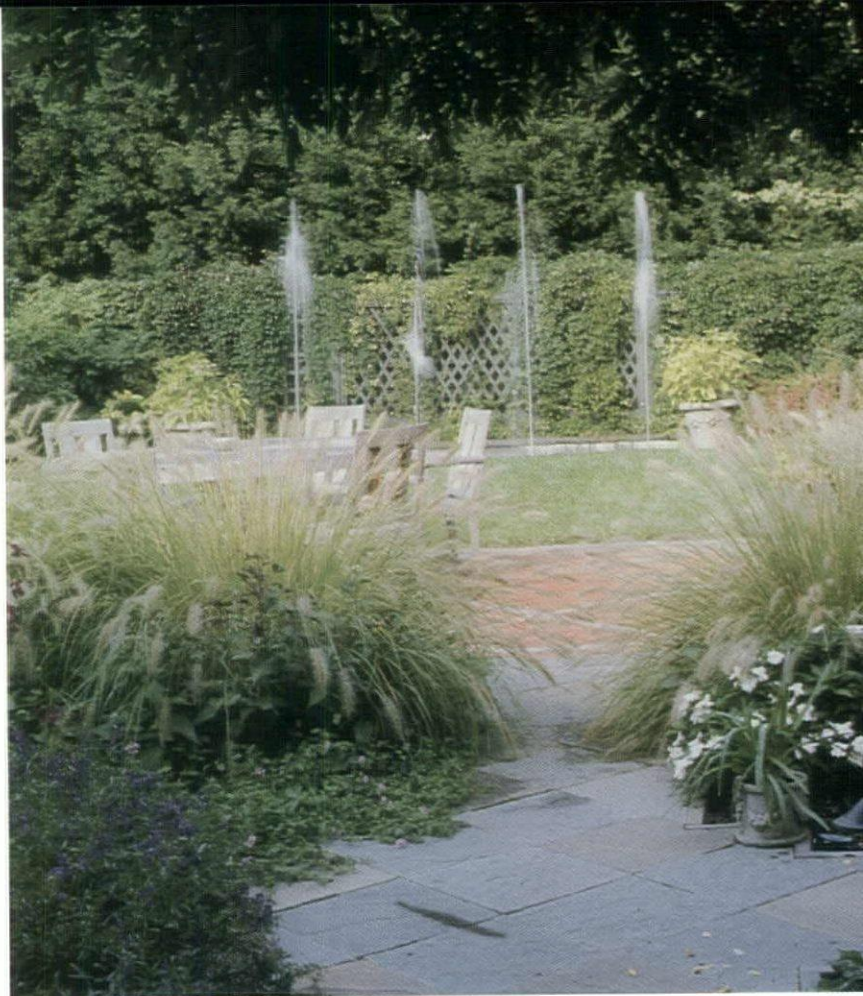
This small urban garden in Washington, D.C., had to serve as a venue for frequent entertaining, while allowing barrier-free access for a family member confined to a wheelchair. In addition, the husband's appreciation for year-round gardening was a factor, along with the couple's desire to display a part of their sculpture collection outdoors. The counterpoint of garden architecture to plants was key to giving the exuberant, lush look of the plantings an overall orderly appearance. "What I am struck by is the different personality as you move around the house, even though it is less than one acre," said Cuningham, who noted that the garden succeeds at conveying an informal feel in spite of the house's strong formal quality. "There are all these different experiences and they are obviously all related to the house."

Landscape Architect: *Graham Landscape Architecture*

Owners: *Mr. and Mrs. Otto Ruesch*

Contractor: *Accent General Contractors*

Landscape Contractor: *Evergro Landscaping, Inc.*



The garden's informal structure keys on views of sculpture or, as in this case, water.



The two houses are shown before receiving the porch additions and after.



GOOD NEIGHBOR

Two identical design problems yielded two identical solutions for these neighboring houses in Chevy Chase, Maryland. The owners were missing the type of front porch that is typical of their circa 1920. The first porch was an outgrowth of one owner's desire for a change to the front door. The architect responded with a proposal for a porch as a necessary complement. Then the next-door neighbor, seeing the dramatic transformation, sought a similar result. The second porch aligned with the first, reinforcing the clarity of the public space and the strength of neighborly ties. "These houses were very introverted to begin with and there was very little presence," said Scherer. "That has been addressed now with the metaphor of neighborliness – it is a very delicate distinction between simply doing a porch for porch's sake and trying to make something happen on a social level. It's a nice gesture."

Architect: *Treacy & Eagleburger Architects*

Owners: *Marea Grant; Julia Dahlberg and Jim Meisel*

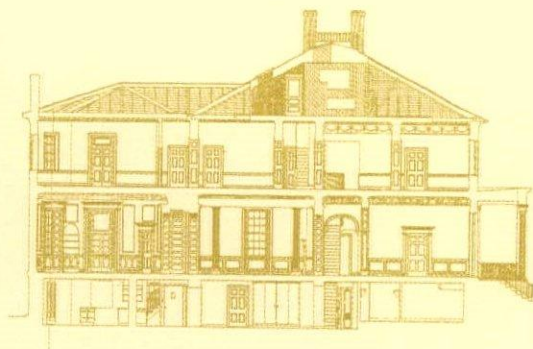
Contractors: *Carson Associates Custom Builders; GPD Construction*



The design included new paving, garden walls, and a gate leading from the front drive (above).

Photos: Erik Kvalsvik

inform
2000



John Wadsworth

Fabrics and finishes in the Ladies' Parlor were selected to accurately interpret fine interiors of 1813.

TRUE RENDITION

Returning the 1813 Virginia Executive Mansion to its origins presented more challenges than just the intensive research that went into accurately interpreting bits of fabric, remnants of faded wallpaper, and numerous paint layers that obscured original details. Designs included not only the historic documentation necessary to precisely replicate these centuries-old interiors, but also the custom manufacturing of fabrics and patterned carpet and the fabrication of furniture, mantles, hardware, trim, and wainscoting. "You really don't find many restorations that do the research and the quality and the detailing that you find here," Snow enthused. "Usually you can find some brass-plated fixture in there that is out of character and out of date. This one has a real attention to detail."

Architect: Hanbury Evans Newill Vlattas & Co., Norfolk
Owner: Commonwealth of Virginia
Contractor: Daniel & Company



Photos: Paul Warchol

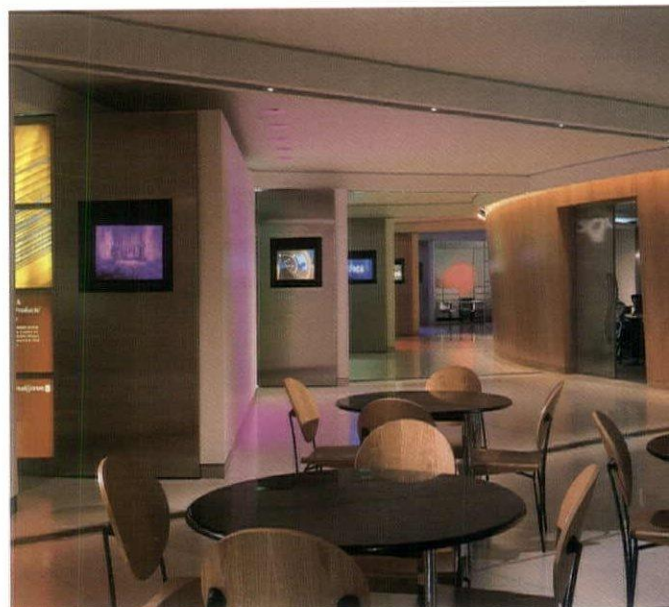


The color, sound, and feel of the office interiors can be manipulated to create different moods for each client (all photos).

EMBRACING CHANGE

This space changed the way a company does business. In "The Zone," clients of PricewaterhouseCoopers in Philadelphia are led through the development of new software solutions. The space is constantly transformed by sound, video, and lighting. "This is very now," said Cuningham. "I like the concept of the lighting – making the background neutral and then changing it for each new client." Added Scherer: "It tries to be less architecture and more process related. The props used in the building may not be functionally as relevant as they need to be, but they are giving the impression to the client that this company is with it. It's really a theatrical stageset for the era we're living in. And it reinforces the notion that there is some boundary between hype and reality that we are trying to nestle in."

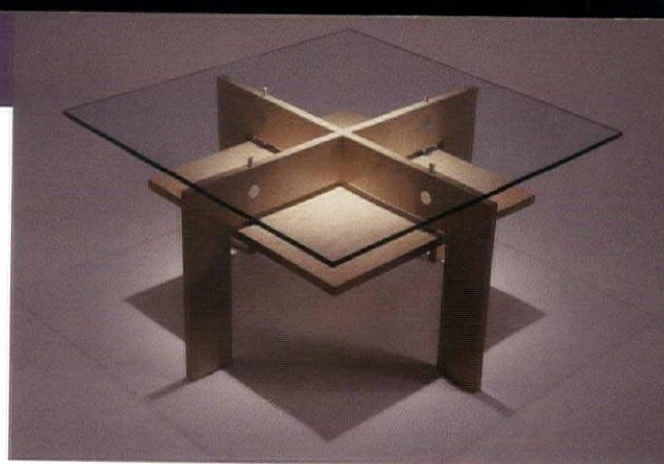
Architect: Gensler, Washington, D.C.
Owners: PricewaterhouseCoopers LLP
Contractor: Clemens Construction Company



WASTE NOT

Made of Baltic birch plywood with aluminum and stainless steel joints, this glass-topped coffee table is an exercise in the efficient use of materials. "It's a nice exercise to go through – maximizing the efficiency of the plywood and using the whole sheet with no waste," the jury noted. "We see this more as a production kind of piece as opposed to a one-of-a-kind design. Still, it seems to be really well-conceived and well-crafted."

Designer: Tyler Brown, Virginia Tech



About the jury

Student entries were judged by Edwin Pease, AIA, of Williamsburg; Camden Whitehead, AIA, of the Department of Interior Design at Virginia Commonwealth University; and Christopher Fultz, of SMBW Architects.

LUMINARY

This lighted screen for a student apartment doubles as a freestanding room divider or alternatively can be supported by a wall-mounted light box base as a wall divider. Optional shelves fit in the space between the two screen panels, whose structure becomes apparent when the light is turned on. "We liked this because it attempts to define space and not simply serve as a functional piece of furniture," said the jury. "The designer also dealt nicely with the location of the light source. It's a wonderful idea – although not as evolved as it could be."

Designer: Kenta Kawahara, Virginia Tech



Photos: Joe Wheeler

AWARDS **inform**
2000



33

WITH A TWIST

This study in the nature of materials combines a simple plywood seat with an elegant set of curved aluminum legs. "The metal leg is a great detail," observed the jury, "although we're not sure that the twisted metal really counteracts the tendency toward warping, as the student maintains. No matter which way the piece is made, whether it's twisted or flat, it is probably rigid enough to do what it needs to do."

Designer: Charles Ellinwood, Virginia Tech



Use It If You Want To Do A Commercial.



If you want to compete and win commercial building jobs, you've got to use commercial grade windows. Kolbe & Kolbe Magnum Double Hungs give you that advantage.

Designed with heavy-duty materials to handle the weight of larger glass, Kolbe & Kolbe Magnum Double Hungs let you offer a commercial customer the beauty of wood windows with superior energy efficiency.

Ideal for historic renovation, Kolbe & Kolbe can match original millwork profiles for historical authenticity. Available in a wide range of sizes and glazing options.

Make Kolbe & Kolbe Magnums your standard window for large openings.

Distributed By:
Shenandoah Sash & Door Co.
PO Box 2310
Purcellville, VA 22132
800-451-5314



Kolbe & Kolbe Millwork Co., Inc.

Circle 103 on reader service card

IT'S ALL IN THE *details.*

*An experienced resource
for custom designed
architectural elements.*

- We offer acid-etched, machine-honed, and exposed aggregate finishes
- Words, dates, and text produced smoothly and clearly
- Products available in a full range of colors
- We are an Architectural Precast Association (APA) certified plant



**ARCHITECTURAL
CONCRETE PRODUCTS, INC.**

P.O. Box 149 Daleville, Virginia 24083 540-992-2330

Circle 77 on reader service card

AVWASHINGTON

Better A-V. Better Facilities.

**Consultation • Sales and Rentals
Design-Build • Installation
Service and Support**

Executive and management meeting rooms
Sales and marketing presentation rooms
Videoconferencing
Multi-use conference and training facilities

AVWashington
1 Export Drive
Sterling, Virginia
703.404.8900

Visit our new showrooms
near Dulles Airport.

www.avwashington.com

Circle 26 on reader service card

In celebration of ...



***Inform announces an Affordable Housing Competition
with Richmond Metropolitan Habitat for Humanity***

The challenge: design a 1,050-square-foot, 3-bedroom house for a new affordable neighborhood in Chesterfield County, Va.

Entry deadline: October 23, 2000

The grand prize winner will receive a \$1,000 cash award and feature coverage in Inform magazine. Citations of merit (\$500 each) will be awarded at the judging panel's discretion. The winner will work directly with Richmond Habitat for Humanity to finalize the design for construction.

For full details, call editor Vernon Mays at 804-644-3041 or e-mail vmays@aiava.org.



Richmond Metropolitan
Habitat for Humanity

35

Building Virginiasm 2000

Featuring

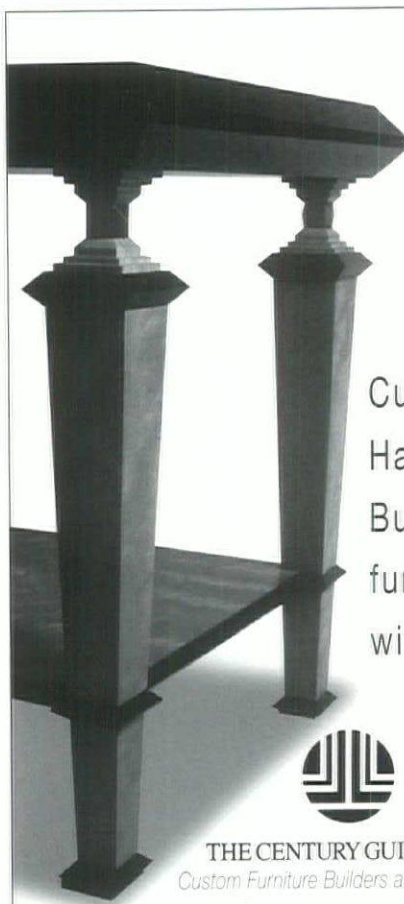
Michael Graves

Come hear Michael Graves...the architect... the designer... and the celebrity! Meet the man who has imprinted his unique sense of style and fun on an assortment of buildings and products including the Life 1996 Dream House, the impressive scaffolding surrounding the Washington Monument and a special collection of home products for Target Stores.


**Richmond Centre
November 2-3, 2000
Richmond, Virginia
804/644-3041**

The appearance of Michael Graves has been made possible through the support of Target.
Virginia Society of the American Institute of Architects • 15 South Fifth Street • Richmond, Virginia 23219





Custom-designed.
Hand-made.
Business
furniture
with clout.

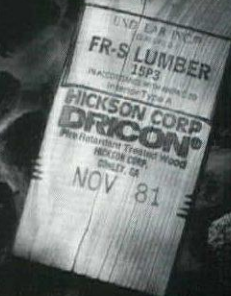


THE CENTURY GUILD, LTD.
Custom Furniture Builders and Designers.
Research Triangle Park, NC
919.598.1612 • fax 919.598.8944

Circle 109 on reader service card

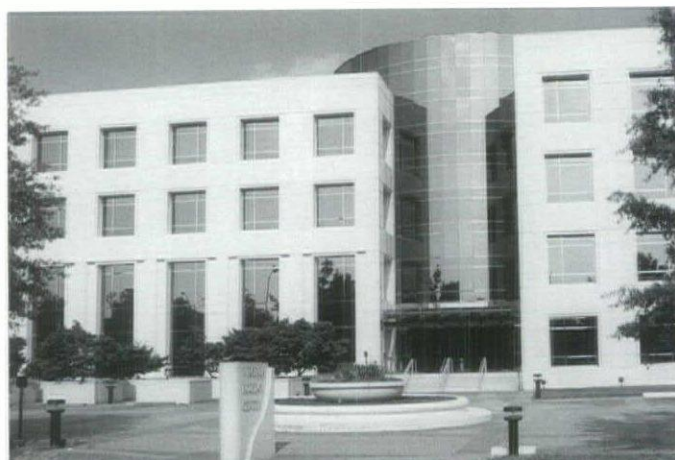
Dricon® Fire Retardant Treated Wood

- Introduced in 1981 and used effectively in countless projects since
- Listed in the new AWP A P17 Standard
- Complies with all national model codes
- 40-year builder's warranty
- EPA-registered termite and decay resistance
- From the people who developed Wolmanized® wood




Contact your Dricon FRTW supplier or call
Hickson Corporation at 404-362-3970.
Visit us at www.dricon.com

Circle 24 on reader service card



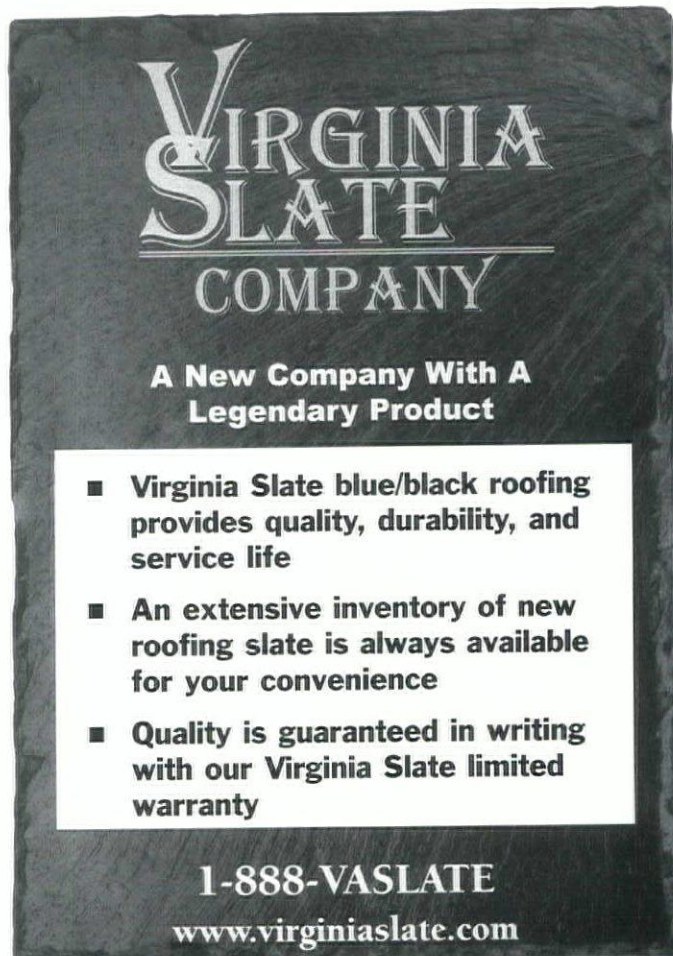
Architectural Precast Concrete Since 1970
Member of APA & APA Plant Certified



Carolina Cast Stone Company, Inc.
Precast Concrete Products

1023 Boulder Road ■ Greensboro, NC 27409
(336) 299-1717 ■ FAX (336) 299-9168

Circle 14 on reader service card



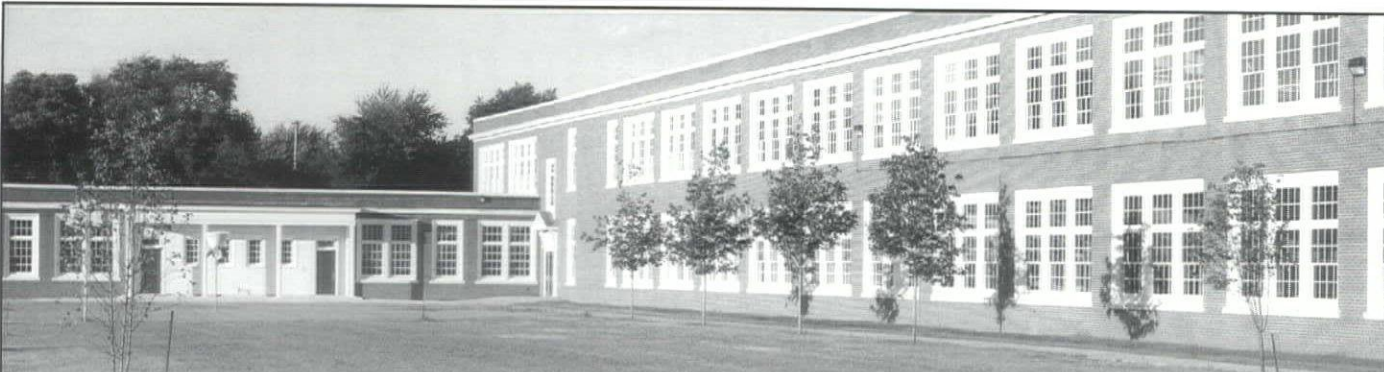
VIRGINIA SLATE COMPANY

**A New Company With A
Legendary Product**

- Virginia Slate blue/black roofing provides quality, durability, and service life
- An extensive inventory of new roofing slate is always available for your convenience
- Quality is guaranteed in writing with our Virginia Slate limited warranty

1-888-VASLATE
www.virginiaslate.com

Circle 105 on reader service card



Andersen® windows give commercial buildings an education in renovation.

- Complete renovation/replacement solutions
- Local, dedicated commercial renovation and new construction professionals
- Budget pricing information available
- Specializing in—education—multi-family—senior housing—offices—churches—banks—hospitals—lodging
- Visit www.andersenwindows.com for complete product information

MONTEITH ELEMENTARY SCHOOL. ARCHITECT: EHRESMAN ASSOCIATES INC.

DSD COMMERCIAL GROUP
www.dsdcom.com

Alan Kovitz 800-825-8331 x136
e-mail: akovitz@dsdcom.com



Matthew Matlak 301-645-7909

We can prove how well our windows work! Call today to find out about our Andersen window test installation program.

"Andersen" is a registered trademark of Andersen Corporation © 2000. All rights reserved. 0334

Circle 52 on reader service card

37

Customize to meet your project's needs.

AIA Contract Documents adapt to meet your needs. They start you with the latest in construction industry practices, technology, legal precedents, and indemnity insurance. They're easy to adjust for your project's requirements. Get the contracts that are both flexible and strong.

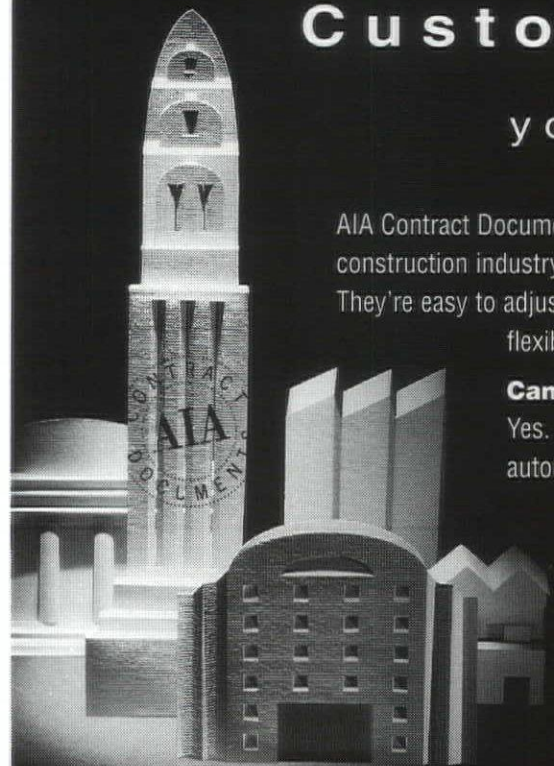
Can AIA Contract Documents meet your specs?

Yes. Find the Distributor with Documents that are right for any job. For automatic updates on Document changes as they occur, be sure to ask about the Document Supplement Service.

AIA CONTRACT DOCUMENTS. You can shape them.

**VSAIA Document Service
804-644-3041 / fax 804-643-4607**

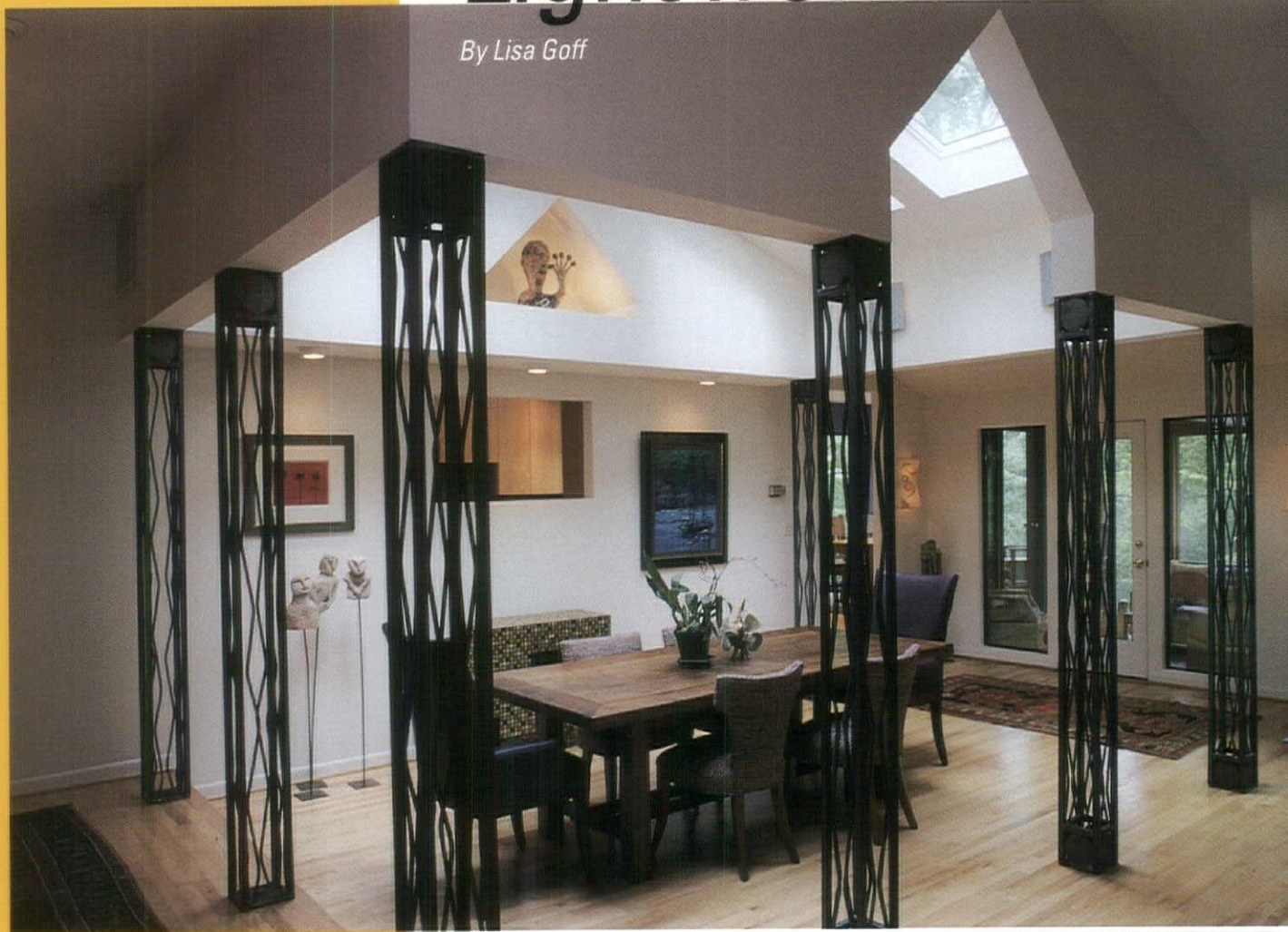
AIA Contract Documents are a product of The American Institute of Architects.





Light from Above

By Lisa Goff



The reconstituted atrium dining room is set apart within the house by a partial wall and sinewy steel columns (above). Breakfast room overlooks lush foliage in the back yard (below).

38

The contractor attaching the final hinge to the sunroom door still hadn't been told what color to paint it when he was done. He appealed once more to the lady of the house. She spied a copper wire hanging from the back of the new refrigerator that was next in line for the contractor's attention.

"I ran out to Ace Hardware and bought a can of copper spray paint, and we painted the door with it," she says. One of many serendipitous touches that give the renovated Williamsburg home its singular personality, the copper door looks fantastic.

That sort of spur-of-the-moment decision-making was typical of the renovation project, which was "truly a collaborative effort," says architect Robert Magoon, AIA, of Magoon & Associates in Williamsburg. "Throughout the process, the design kept evolving."

Protective of their privacy, the owners of this home — she the owner of a marketing firm and he a chef — asked that their names not appear in this article. Their 1984 home, twice expanded and renovated by Magoon, reflects this desire for anonymity. Clad in silver-gray cedar with a foundation and chimney of brick in variegated rosy hues, the single-story house has no windows on the front. Set back only slightly from the curb along its stereotypical subdivision street, the house hugs the ground, enveloped by the landscape but for its glossy red front door.

One step inside, however, erases any expectation of the "contemporary ranch." The rear wall is com-

posed almost entirely of huge panes of glass. Bigger than French doors, uncurtained and completely shorn of trim, they provide virtually unobstructed views of the wooded one-acre lot. It's as though, by stepping inside, you walk out into the lush forest. Suburbia and the 18th century colonial capital both feel very far away indeed. Their images recede even further as one

takes in the vibrant colors of the often whimsical paintings, sculpture, and artist-designed furnishings that fill the house.

In both a 1987 addition and a 1998 renovation, the owners sought not only more space but an aesthetic reworking of the original house. Magoon's 1987 addition had min-



imized moldings and emphasized large windows. The owners wanted to go even further in that direction with the later renovation. Avid art collectors, they desired an interior that would serve as a backdrop for their ever-changing collection of paintings and sculpture – much of it by Virginia artists. Connoisseurs by nature and profession, they needed a bigger kitchen and grander dining area. And enamored of the beauties of nature just outside their back door, they asked for a house that would exhibit nature's talents as deftly as it showcased the manmade artifacts inside.

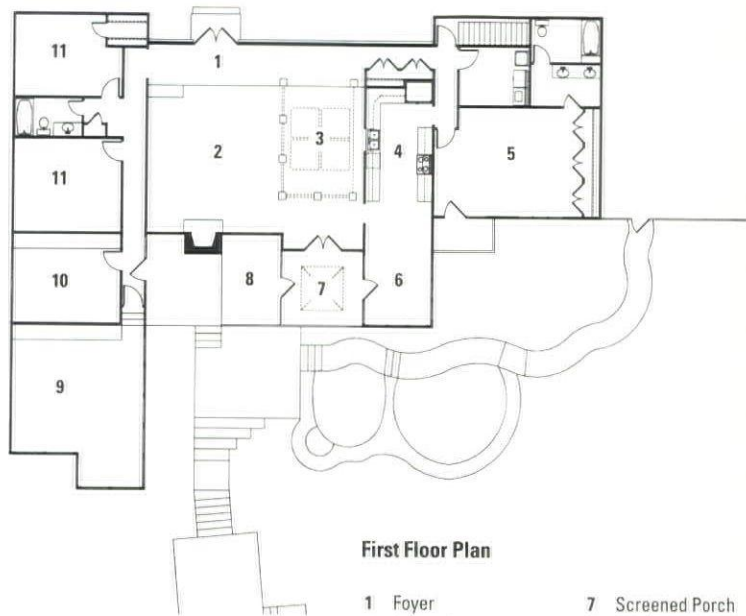
The original house incorporated several features the owners still valued – master and guest bedrooms on opposite ends of the house, skylights throughout, and a deck on the back – while the 1987 expansion had added an informal family room and art studio. One special feature of the original house – a small atrium smack dab in the middle of the living room – had been a disappointment. “We wanted windows, light, something a little unique,” says the wife. What they got instead was an airless outdoor room, too hot in the summer and too cold in the winter, that collected leaves every autumn.

Reconsidering the atrium, Magoon hit on the idea that became the centerpiece of the renovation. He decided to reincorporate the atrium into the interior as a dining space – a “temple of food,” as Magoon calls it. The requirement for windows and light was met by elongating

Magoon converted the outdoor space, which was formerly an uncomfortable catchment for leaves, into the house's dramatic new centerpiece (right).



Magoon elongated the kitchen to meet the needs of an accomplished chef and warmed the space with new bird's-eye maple cabinetry.



First Floor Plan

- 1 Foyer
- 2 Living Room
- 3 Dining Room
- 4 Kitchen
- 5 Master Bedroom
- 6 Breakfast Room
- 7 Screened Porch
- 8 Deck
- 9 Sunroom
- 10 Den
- 11 Bedroom





THE FRAMEWORK FOR SUCCESS

CADRE Systems, Inc. provides design automation solutions that will help you establish the framework you need to succeed in today's progressive architectural design climate. We can supply you with the tools and services needed for efficient facilitation and profitable implementation of CAD design strategies.

- Hardware
Computers, Printers, Servers, Networks, Modems, and more
- Software
AutoCAD Architectural Desktop, Rebis, 3D Studio VIZ, Novell Netware, Microsoft NT Server, and more
- Training
Scheduled Classes, Workshops, Private Tutorials; On-Site or at our Facilities
- Support
Phone, Fax, Email, Web or On-site Support; Resource for renderings, scanning, equipment rentals, and more

Give us a call or visit our website for further information about the products and services offered by CADRE Systems, Inc.

www.cadresys.com

201 Commonwealth Court • PO Box 1898
Cary, North Carolina 27512-1898
919.319.9007 • 919.319.6767 fax

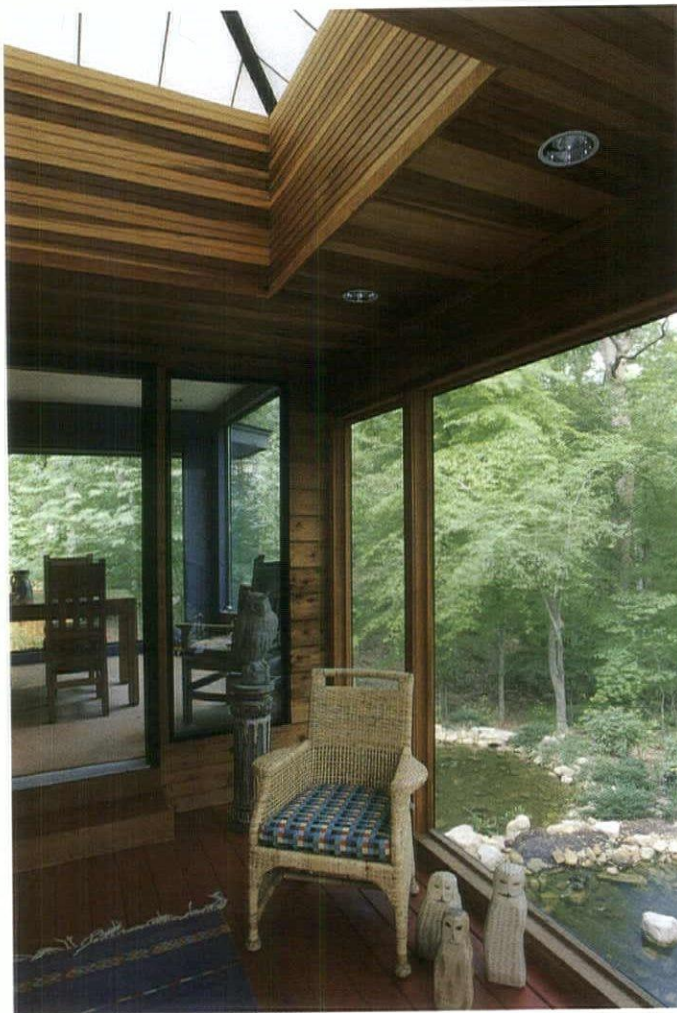
5701 Westpark Drive • Suite 110
Charlotte, North Carolina 28217
704.523.3339 • 704.523.5669 fax

 **Autodesk.**

Authorized Systems Center



© 1999 CADRE Systems, Inc. All Rights Reserved.
All brand or product names are trademarks or registered trademarks of their respective owners.



J. Christian Wildman

The existing screened porch was converted to a breakfast room (in background) and replaced by a new screened porch with a natural-finish redwood ceiling.

the kitchen and adding a breakfast area enclosed by glass on three sides and opening onto a small screened porch. The porch also opens onto the living room, which is delineated from the dining area not by walls or partitions, but by a series of columns and the outline of a room cut into the ceiling above. In the future, the couple can expand the decking in back and add a water feature.

"The kitchen, dining room, and breakfast area assumed new importance in this concept," says Magoon. He designed a dining area that flows into the living room, subtly separated by columns, two of which frame a portal that marks the transition from the living area to the dining area. "We wanted to create a sense of entrance," says Magoon. "We had opened up the two spaces, yet wanted to keep them private and distinct. The portal introduces the dining room."

The atrium's conversion was a catalyst for other design moves. Says the wife: "It was like a virus: one idea led to another." One morning at 6 o'clock, for example, she was jogging and noticed the shadows the clouds cast on themselves. "I thought, that's the color I want for the kitchen." When she came home she mixed paints

until she captured just the right shade, a weathered blueberry hue. The inspiration for the sinewy steel columns in the dining room, modeled on the base of a table by Richmond artist Maurice Beane, also was hers, as was the idea to fill the windows with large panes of glass.

When contractors knocked through the wall for a window facing the back, she wondered out loud, "Couldn't we just put one big piece of glass in there?" Magoon says he wouldn't have agreed so readily with just any client. "But these clients were unique," he says. "They're both incredibly creative. I knew they would make it work with furnishings and with artwork."

And they have. Work on several fish ponds continues in the back yard, and the owners are already talking about adding another guest room and a workout center. In the meantime, Magoon says when he visits the house he is filled with a gratifying sense of completion. "The idea was to make everything we did unique to them, and to the house," he says. "I think we've done that. The house feels finished."

Lisa Goff is a Charlottesville freelance writer.



TMS HELPS ENSURE
A WARM RECEPTION
FOR MANY
OF VIRGINIA'S
LEADING CULTURAL
INSTITUTIONS.



E. Claiborne Robins Visitor Center
at Lewis Ginter Botanical Gardens
Architect: The Glave Firm
Contractor: W.M. Jordan Co.



T M S
The Millwork Specialist
3001 E. Parham Rd.
Richmond, VA 23228-2912
804-262-9296
FAX 804-266-0258

Circle 54 on reader service card

41

100 Years of
“Thanks”

to each and every design professional
customer **BB&T DeJarnette & Paul**
has served over the
last Century.

We look forward to serving
you and our community
in the next century.

BB&T DEJARNETTE & PAUL

INSURANCE • SURETY BONDS • EMPLOYEE BENEFITS

Since 1899

804-359-0044
2108 W. Laburnum Ave. Suite 310
Richmond, VA 23227
e-mail: info@djpaol.com

Circle 35 on reader service card

Civil and Facilities Engineering
Environmental / Wetlands
Geotechnical / Construction Inspection
Geology / Hydrogeology
Land Development
Soils Laboratory
Solid Waste Management
Subsurface Utility Engineering
Surveying



*A Multi-Disciplined
Engineering Firm
Serving
Outstanding Architects*

Draper Aden Associates

Engineering • Surveying • Environmental Services

Blacksburg, VA
(540) 552-0444

Richmond, VA
(804) 264-2228

Raleigh/Durham, NC
(919) 367-9997

www.daa.com • daa@daa.com

Circle 13 on reader service card



Our Products Are Everywhere

From the neighborhood office park to apartment complexes in China and the CERN Nuclear Research Facility in Lusanne, Switzerland, our environmentally proven polymer coatings and waterproofing penetrants are specified by architects and engineers worldwide for their durability, high quality, long life and earth friendliness.



19,000 square-feet of high performance, cost effective Rubber Wall and Gray Wall were used as an all-vapor barrier in the Eastern Virginia Edward Brickell Medical School Library building in Norfolk, Virginia.

Rub-R-Wall® & Rub-R-Wall® Plus —

Preferred Waterproofing Solutions—

- Incredibly Elastic ■ Non-toxic ■ Non-carcinogenic
- UV Resistant ■ Guaranteed not to leak for a lifetime

Dura-Flex® —

Aluminized, Rubberized Roof Maintenance

- Fast Drying ■ Weather Resistant ■ Light Reflective
- Unaffected by Long-term Immersion in Water ■ Seamless

Graywall™ —

Low Cost waterproofing polymer for roughest commercial & residential jobs.

- Non-toxic ■ Contains No Asphalt
- Seamless Protection ■ Highly Elastic
- Excellent Adhesion & Crack Bridging Elasticity

Sil-Act® —

A Permanent Weather Proof for Concrete & Masonry

- Resists Freeze-thaw Damage
- Forms Permanent Chemical Bond
- Stops Water & Salt Intrusion
- Lower Initial Cost & Longer Service Life
- Non Yellowing

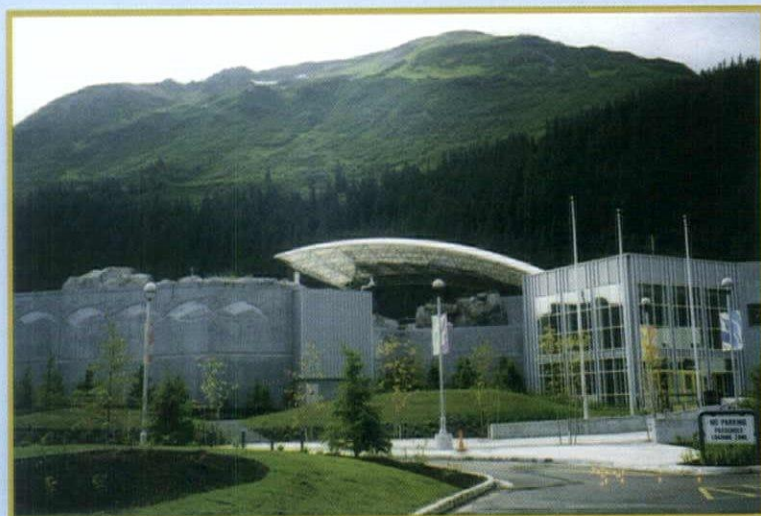
**Superior Exteriors
Waterproofing, Inc.**

P. O. Box 632

Kitty Hawk, NC 27949

1-877-RUB-R-WAL

www.superior-exterior.com



Rub-R-Wall & Duro-Flex line the tanks at the Alaska SeaLife Center, a \$52 million, 115,000-square foot facility dedicated to preserving marine life.

Historic Antique Wood

Wide Plank Flooring, Beams And
Architectural Accents For
Residential & Commercial Interiors

MOUNTAIN LUMBER

Where Every Floor Has A Story To Tell®

Showroom Open Weekdays:

6812 Spring Hill Road in Ruckersville, Va.
1/2 mi. off Rt.29 between Charlottesville & Culpeper
800/445-2671 • www.mountainlumber.com

circle 79 on reader service card



ARCHITECTURAL COMPONENT MARKETING

Architectural Doors
Fiberglass Components
Veneers • Columns • Mouldings

Charles E. Creswell, Jr.
108 Norwood Drive
Colonial Heights, VA 23834
804-526-1964 / Fax 804-526-5025

circle 22 on reader service card

PRESENTATIONS INTERNATIONAL

3D Computer Illustrations
Visualizations
Architectural Models

www.presint3d.com

2722 Everett Ave.
Raleigh, NC 27607
919-821-1414 / Fax 919-821-1427

Baltimore Bangkok Kyoto

circle 114 on reader service card

AIA Documents
Full Service Distributor

There's No Excuse For Not
Having AIA Documents.
Order Your Supply Today.

VSAIA Document Service
The Barret House
15 South Fifth Street
Richmond, VA 23219
804-644-3041 / Fax 804-643-4607

MARKET PLACE

Products and services



Since 1922

Pine Hall Brick

America's Premier Paver Producer

- New High Tech Plant
- Full Clay Paver Line
- Trained Paving Specialists
- English Edge® & The Old Series
- All Pavers Exceed ASTM C902
SX Type-1 PX

800-334-8689



circle 84 on reader service card

*An artist's tools should enhance creativity,
not hold it back.*

AutoCAD Architectural Desktop™

is here!

At Engineering Design Systems, Inc., we specialize in
assisting design professionals in unleashing their creativity, by providing
the services that allow them to focus on design.



We implement.....while YOU create!

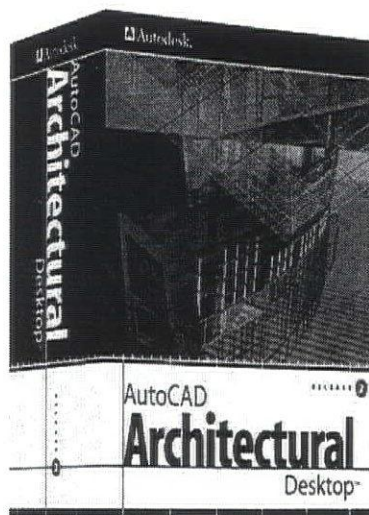
Engineering Design Systems, Inc.

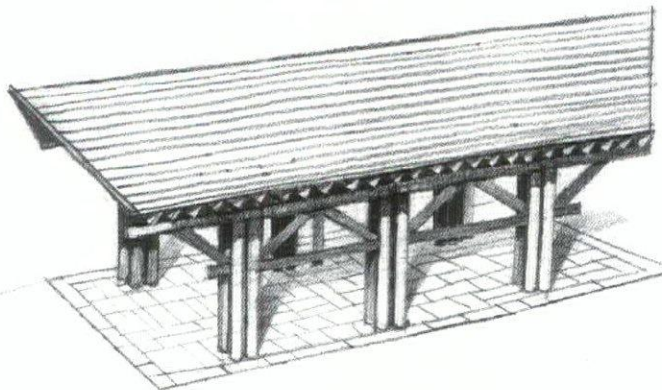
Roanoke, Virginia

540-345-1410

sales@edsi.com

Circle 112 on reader service card





Architect: Carlton Abbott and Partners, P.C., Williamsburg

Project: Fluvanna Heritage Trail Project

This large group shelter is one of several concepts developed to define the "new rustic" theme for the Fluvanna Heritage Trail project near Palmyra. "New rustic" is being defined as recreating themes in park architecture utilizing readily available materials. Tel: 757-220-1095



Architect: Tut Bartzon & Associates Architects, Richmond

Project: 1229 King Street Office Building

The new 20,000 s.f. office building in Alexandria will include 1,500 square feet of retail space and parking for 12 cars on the ground floor and 5,000 square feet of office space on each of two floors above. Contextual materials include brick, stucco, and painted metal canopies. Tel: 804-288-3436

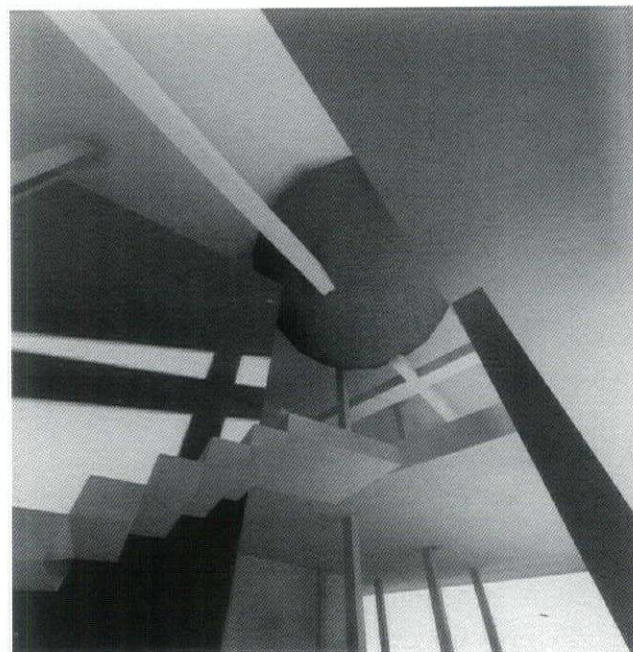
44



Architect: Rancorn Wildman Architects, PLC, Newport News

Project: Williamsburg Christian Academy

Williamsburg Christian Academy is planning to build a new 550-student, K-12 private school in Williamsburg. The 70,000 s.f. facility will include a media center, computer training labs, cafetorium, and gymnasium. It is scheduled for completion in August 2002. Tel: 757-873-6606



Architect: Studio B – A Division of Baskervill & Son, Richmond

Project: Play

This company's new 10,000 s.f. home in Richmond is centered on the concept of a "big red four square ball," which prompts visitors and associates to see things differently. The renovation incorporates creativity into the environment through flexible furniture and unconventional finishes. Tel: 804-343-1010



Mitchell/Matthews has completed schematic design for this new 30,000 s.f., four-story residence at U.Va. Located near McKim Mead & White's Cabell Hall, the new building will provide accommodation, dining, and social spaces for 80 foreign language students, faculty, and guests. Tel: 804-979-7550



This 35,000 s.f. building will be the corporate headquarters for a company that distributes food products. Clad in precast and glass, the building has a two-story atrium on the interior providing a central location for building activities and natural daylight throughout the space. Tel: 804-343-1010



This 500 s.f. addition to a historic mill house in Powhatan provides a master bedroom, master bath, laundry room, and walk-in closet. The addition maintains the rural character of the existing building and offers views of a nearby creek and other natural aspects of the seven-acre site. Tel: 804-780-9067



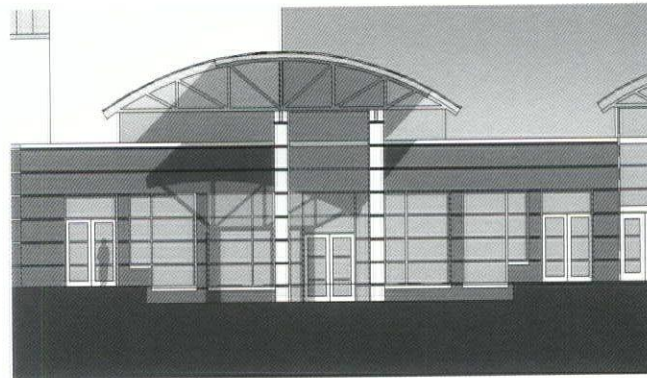
The new 87,800 s.f. chemistry, physics, and biology building will include laboratories, seminar rooms, offices, and two 200-seat demonstration theaters. The building will enclose the end of a quadrangle near Derring Hall. Tel: 757-455-5800



Architect: Wiley & Wilson, Lynchburg

Project: Pulaski Museum of Fine Arts and History

Wiley & Wilson is designing a new 36,000 s.f. Museum of Fine Arts and History for the Town of Pulaski. The museum will house historical artifacts pertaining to Southwest Virginia. The building facade is based on the old Maple Shade Inn that once graced the town's landscape. Tel: 804-947-1901



Architect: SFCS, Roanoke

Project: South County High School Expansion

The \$19.5 million South County High School will accommodate 900 students with a capacity for expansion. Adaptability to changing educational methods and technology is paramount. The school will feature integrated telecommunications, audio/visual, and data systems. Contact Dale M. Leidich. Tel: 540-344-6664

46



Architect: Odell Associates, Richmond

Project: Kern County Airport #1

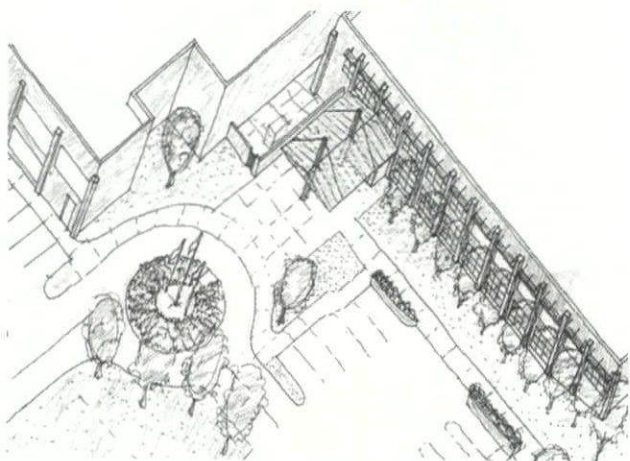
This 54,000 s.f. replacement terminal for Bakersfield, California, will be a vital part of the California aviation system. It has been designed to accommodate jet, regional jet, and commuter aircraft. Tel: 804-644-5941



Architect: SMBW Architects, P.C., Richmond

Project: Turning Basin

SMBW has been commissioned to design a new five-story 85,000 s.f. office building at the Canal Walk turning basin in Richmond. Included are renovation of an existing 13,000 s.f. Southern Railway building and below-grade parking. The area's historic industrial fabric informs the new building's design. Tel: 804-782-2115



Architect: Thompson + Litton – Engineers, Architects, & Planners, Radford
Project: Montgomery County Municipal Center

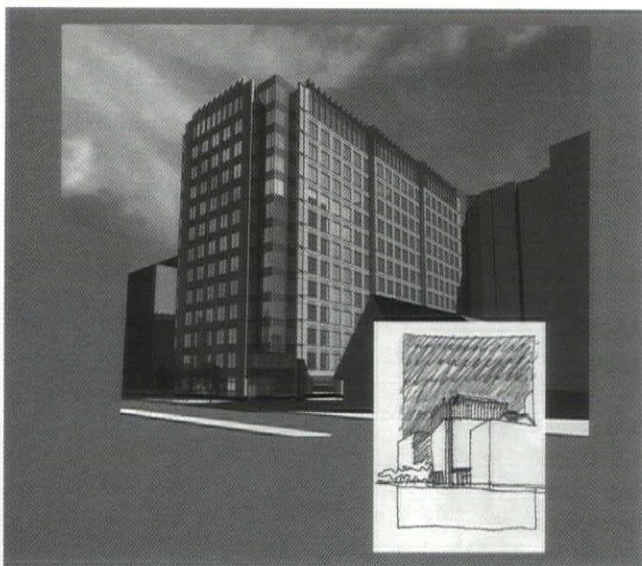
Montgomery County is centralizing all services by renovating a 126,000 s.f manufacturing plant into a new Municipal Center. Circulation patterns are clearly defined by a newly created vehicle and pedestrian plaza. Bays of oversized windows will enhance the quality of the interior spaces. Tel: 540-633-1897



Architect: Dills Ainscough Duff, Virginia Beach
Project: Child Development Center, U.S. Army

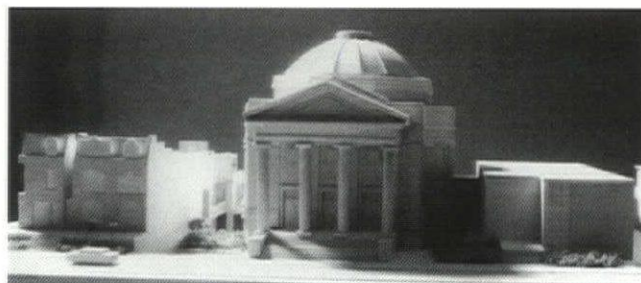
This new facility at Ft. Buchanan in San Juan, Puerto Rico, will provide a developmental environment for infants, toddlers, preschoolers, and school-age children. The facility includes age group modules as well as kitchen and laundry facilities. The design is influenced by its Caribbean location. Tel: 757-496-4926

47



Architect: DMJM / Keating, Arlington
Project: 4100 North Fairfax

In the Ballston Metro area in Northern Virginia, this new 13-story office tower presents a strong Modern image with its distinctive glass top, extruded aluminum fins, and elegant glass corners. Retail space and a garden at ground level provide other amenities for tenants and neighbors. Tel: 703-807-2500



Architect: Bond Comet Westmoreland + Hiner, Richmond
Project: Congregation Beth Ahaba

The temple complex of Congregation Beth Ahaba is located in Richmond's historic Fan District and centers on the synagogue building constructed in 1905. Proposed additions and renovations connect the existing structures and provide additional meeting and classroom space. Tel: 804-788-4774

Architect Cheryl D. Moore, AIA, works in understatement, maintaining a control and a celebration of the connections of materials and a visible expression of their use. Case in point: the addition to a Richmond home, in which she met the clients' diametrically opposed requirements for security and openness, while fulfilling lesser priorities of financial restraint and a backboard for tennis and soccer practice.

The public side of the addition – which contains a two-car garage, recreation room, and guest room with an attached bath – allows only clerestory windows to pierce the board-and-batten skin. The private side, in contrast, opens to gardens through a series of 4-by-8-foot sliding glass doors, each topped with an 8-foot-wide transom. Making the transition between the outside and inside is a covered veranda, which is absent of railings or pickets to interrupt the garden view. The veranda floats slightly above a bed of washed pea gravel.

The 8-by-8-foot planning module used in the addition is most apparent from the garden. Sliding doors are separated by a column, which is echoed by another

Deserving Comforts



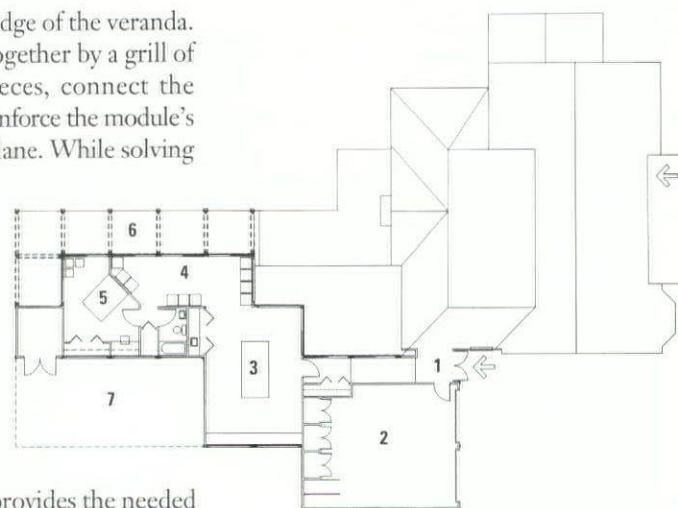
Oversize beams, tied together by a contrasting web of 2"-by-2" wood elements, produces a light feeling on the veranda enclosure (above). The open ceiling lends a spaciousness to the interior (below left).

48

column at the outside edge of the veranda. Oversize beams, tied together by a grill of 2-by-2-inch wood pieces, connect the pairs of columns and reinforce the module's rhythm in a different plane. While solving the primary requirement for security, the closed nature of the addition provided the means to solve another, which was to include the backboard for sports practice. A double-stud wall covered with marine plywood provides the needed stiffness and sound isolation for it to function correctly.

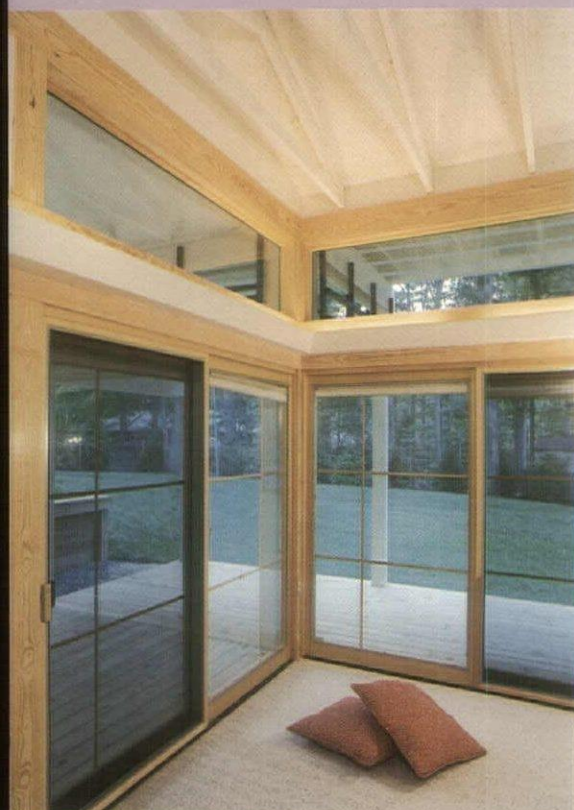
The repetitive module, combined with simple, off-the-shelf materials such as manufactured trusses, kept costs well within budget. Detailing, including a continuous soffit/light trough and exposed structural elements, provides good design without budget excess. Says Moore: "We try to use ordinary materials to create distinctive architecture."

– T. Duncan Abernathy, ALA



First Floor Plan

- 1 Entry to Addition
- 2 Garage
- 3 Recreation
- 4 Sitting Area
- 5 Bedroom
- 6 Veranda
- 7 Backboard Area



WINDOWS
AND MORE



Weather Shield
Windows & Doors

The Legacy Series



*"The Best Performing Window Available-
Meets Dade County Requirements"*

- Easy tilt with new finger tip latches
- DP Rating 55 DH/80 CSMT(Highest in industry)
- New Thermogold glazing, outperforms Low E2 while allowing 12% more visible light through glass
- Available in 5 interior wood species: **Oak, Cherry
Maple, Mahogany, Fir**

Windows & More

*"The most versatile window Company in the
Mid-Atlantic Region-but small enough to care!"*

Richmond
804•763-1601

Charlottesville
804•979-5961

Williamsburg
757•253-9018

Tidewater
757•473-1178

First Impressions **LAST.**



Negative first impressions are hard to overcome. That's why concrete should be your only choice for paving or resurfacing parking areas. Concrete creates premier entryways that showcase your projects like no other pavement can. Concrete's strength and durability reduce maintenance costs while lasting decades longer than alternative pavements. Its long life also means less inconvenience caused by repairs and resurfacing (...and no black footprints tracked into the building!) And when the time comes to resurface your asphalt parking lot, concrete whitetopping can give your property a bright new look of quality.

Concrete Parking Areas - A Signature Of Your Commitment To Quality.

PARKING AREAS
CONCRETE
Bright Ideas. Built to Last.

Call The Virginia Ready-Mixed Concrete Association at 804-977-3716 for Information.

Circle 101 on reader service card

