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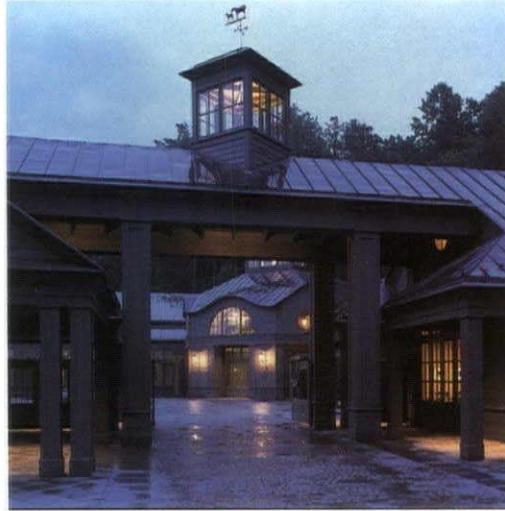
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## From the Editor

### Proceed with Caution

Odd as it may seem, highway rest stops have recently become political currency in the Commonwealth. The Old Dominion being the bastion of tradition that it is, Virginians have long taken pride in the simple but stout rest areas that populate our highways. Built of brick laid in Flemish bond, topped with hip roofs made of long-lasting slate, these modest interpretations of Virginia colonial courthouse architecture have become so familiar to travelers that, to some, the structures are synonymous with the qualities of permanence and grace we've come to admire in the architecture of our state.

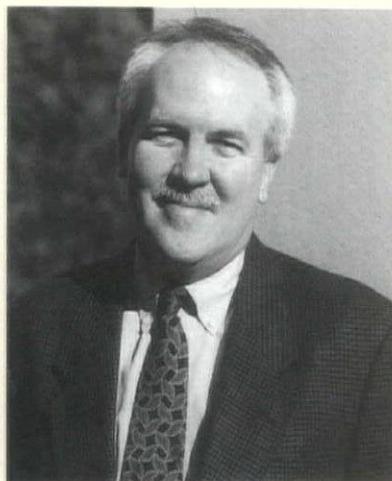
Now these highway icons are being phased out by the Virginia Department of Transportation (VDOT), which intends to replace most of them with a new generation of facilities. The plan came to light in February, when proposals for two projects – a new welcome center in Mecklenburg County and a rest area in New Kent – quickly came before the state Art and Architectural Review Board for comment. Officially the board serves only an advisory function in its aesthetic review, but for many years AARB called the shots, aesthetically speaking, on every building the state built. Architectural designs had to pass the board's muster in schematic design and later in the design development phase.

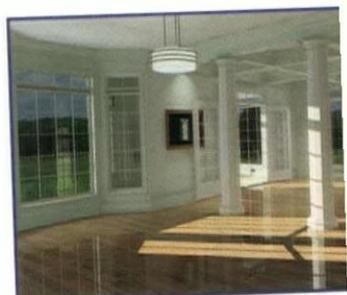
However, because these rest areas are following a design/build process that compresses the normal schedule, the board had only one shot at offering critique of a design that the state ostensibly intends to mass produce. AARB was not at all enthusiastic about what it saw, recommending several alterations to the Mecklenburg welcome center and withholding approval of both New Kent options. Although the New Kent project was temporarily suspended for cost reasons, VDOT is proceeding on the welcome center with haste and, by all appearances, has been given the green light to build these facilities, and more, as quickly as possible. The reason for the truncated design and review process: Gov. Jim Gilmore wanted both prototypes completed by the end of his term in January. As a result, design excellence and aesthetic propriety are being compromised in favor of fast-paced construction and political expedience.

This is troubling on several fronts – first as a simple design exercise. VDOT, for instance, asked that the buildings' architecture be rendered in "a Williamsburg style," a fuzzy term that overlooks the coexistence of Jacobean, Georgian, Victorian, and Colonial Revival buildings in the historic district. Lacking a clear direction, the architects for the welcome center based their design closely on the old Williamsburg courthouse, complete with cupola and cantilevered portico. AARB questioned the appropriateness of transforming the historic building in function and scale, but their challenge was ignored, along with their recommendation that the cupola be eliminated. A second concern is raised by the suggestion that the rest areas were given top priority to boost the Commonwealth's image among tourists. An ersatz colonial architecture, however, conveys a muddy impression of quality that may instead leave visitors wondering about the apparent degradation of Virginia's architectural culture. Third is a concern with the accelerated schedule. In exchange for a feather to put in the governor's cap, VDOT is rushing to judgment on the welcome center and rest stop designs. Its timetable prohibits the very reflection and refinement a prototype deserves.

If Gilmore is pushing this initiative to enhance his record, he should proceed with caution. The state should step back and take a more deliberate look at the tangible results this design/build track will produce, bearing in mind that the advisory board assigned as its design conscience has underscored the need to reexamine the current designs. Otherwise, in VDOT's haste to satisfy its mandate, it may end up undermining the Gilmore legacy.

– Vernon Mays





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## The Evolving Modern Office

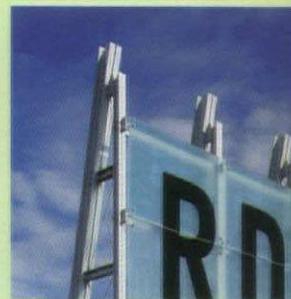
A microcosm of American social transformation and a yardstick of cultural progress, the commercial workplace is more than a mere container for workers. It traces the evolution of American free enterprise and reflects the changing values of corporate culture.  
*By Donald Albrecht and Chrysanthe Broikos*

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## Announcing the Inform Awards

The tenth annual Inform Awards focus praise on fifteen exemplary designs from architects and landscape architects across the region, with work located in places as far flung as New York, Florida, and Ireland. A strong pool of entries from area universities produced an additional four awards in the objects category.

**Potomac River Garden**, Graham Landscape Architecture  
**A&E Signature Service**, Envision Design  
**RDU Entrance Markers**, Pearce Brinkley Cease + Lee  
**Accenture**, Hickok Warner Fox Architects  
**Nike European HQ**, Nelson-Byrd Landscape Architects  
**Martin/Shocket Residence**, Mark McInturff, FAIA  
**Elevator and Stair**, Glave and Holmes Associates  
**Fitch O'Rourke Residence**, Robert M. Gurney, AIA  
**Lucent Technologies**, Group Goetz Architects  
**B&B Italia Showroom**, Envision Design  
**The Grass Farm**, Dynerman Whitesell Architects  
**Studio Garden**, Michael Vergason Landscape Architects  
**Circle.com**, Group Goetz Architects  
**W5 Museum Exhibits**, Hands On! Inc. with Edwin Pease, AIA  
**Dominican House**, Hugh Newell Jacobsen, FAIA



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## Design Lines

new developments in design

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## Profile

Bud Hyland: an early advocate of Modernism

40



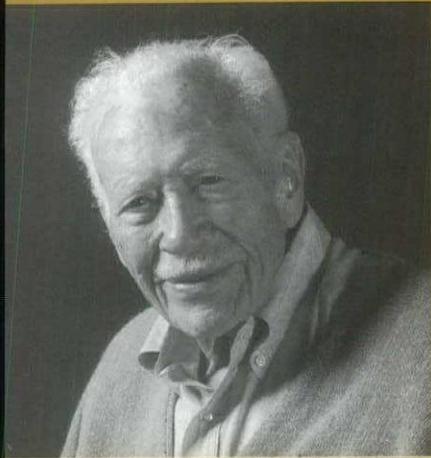
## Taking Note

doing the small things well

On the cover: W5 Museum Exhibition Design,  
by Hands On! with Edwin Pease, AIA.  
Photo by Jeff Goldberg/Esto.

In our next issue:  
**Digital Design**

# The legacy of Schreckengost



Schreckengost (above) was the subject of a recent exhibition at the Cleveland Museum of Art.



The challenge of the Pursuit Plane, an aeronautical version of a child's pedal car, was to replicate the appearance of a real airplane with wings small enough to fit through a standard doorframe.

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**V**iktor Schreckengost surprises people with just how influential his designs have been, and still are today. From dinnerware collections to bicycles to truck cabs to children's pedal cars, Schreckengost has contributed elegant and ingenious designs to the public in the form of objects that Americans love and use, objects that invisibly integrate works of remarkable design into everyday life. His fame is relatively new – only recently has his work been catalogued and displayed in an exhibition mounted by the Cleveland Museum of Art.

On April 19 he spoke to an audience at Nauticus, hosted by AIA Hampton Roads. At this, one of many events in the Hampton Roads Design Series, the nonagenarian designer stepped into the spotlight he has long deserved. Sitting at a table with museum curator Henry Adams, he told story after story in a sincere and entertaining manner. As he spoke, he revealed a childlike curiosity and urge to create – two characteristics that no doubt led to his success. Telling stories of his career and his continuing work at the Cleveland Institute for Art, Schreckengost

spoke with a smile, implying that his work is still quite fun.

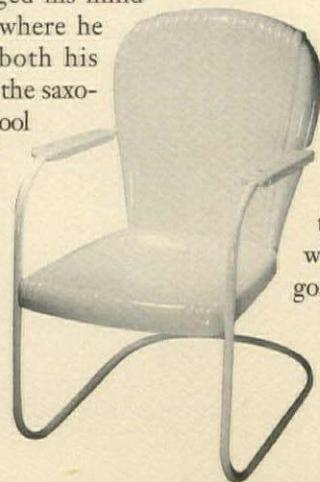
Schreckengost grew up in Sebring, Ohio, son of a potter. Not only did he learn his father's trade, he began thinking in terms of design quite early. His parents would present their children with a design challenge in the evening, and the next morning the child with the best design was declared the winner. These contests prepared Schreckengost for a career grappling with design challenges in enthusiastic – and unconventional – ways.

In the 1920s, Schreckengost enrolled in what was then the Cleveland School of Art, determined not to pursue ceramic art. Luckily, after viewing an exhibit of Viennese ceramics, he changed his mind and moved to Austria, where he garnered acclaim for both his ceramics and his skill on the saxophone. Soon his former school snapped him up as a professor, after which he began winning awards for his ceramic work.

Then he began to branch out. Few fields found themselves untouched by the ever-curious Schreckengost.

Ceramics led to trucks, toys, clothing, stage sets, radar, sculpture, and painting as Schreckengost snagged every opportunity that presented itself to him. The story of his Jazz Bowl shows how chance worked to his advantage. Schreckengost was working at the Cowan Pottery Studio in 1930. One day Cowan asked how he was progressing with his project. Informing him that it had just been completed, Cowan urged him to pick a project out of the office hopper, where new design projects were dropped until someone was free to tackle them. The project he drew was designing a punch bowl with “a New Yorkish theme.” Soon afterward, a black and-blue glazed bowl with jazzy graphics

was sent to the New York client who immediately ordered another two. She explained that her husband was planning to run for President and she wanted a gift to celebrate his victory, so positive was she that he was going to emerge the winner. Only then did Schreckengost learn the name of his mysterious client – Eleanor Roosevelt.



“Lawn Chair, Beverly Hills Model,” produced in 1941.

The creation of the Jazz Bowl was quickly followed by that of the Poor Man's Bowl, a slightly stripped down version that exuded the same elegance, but cost less to make. Schreckengost always wondered why only wealthy people could have good design. Making it his mission to democratize design, he knew if he could get products mass-produced, the cost would drop and people of all incomes could enjoy good design.

This egalitarian bent also shows in his work for the Murray Company. From his favorite, the Mercury, to the banana-seat bikes of the 1960s, he designed more than 100 different bicycles. In response to a demand for bikes that could perform wheelies, he devised the banana seat to give children two positions on the seat. He added the sissy bar to prevent them from going over the back. These inventions are alive and well with bicycle enthusiasts today, who grew up riding Schreckengost-designed bicycles.

These examples illustrate the widespread influence Viktor Schreckengost has had on design over the course of the century. After decades of silently contributing innovative designs to the American public, he's finally getting the recognition he deserves.

— Rebecca E. Ivey



New Yorker or "The Jazz Bowl,"  
c. 1930

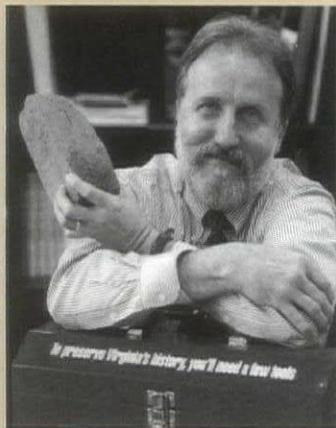
## A New Face, a New Place for the Preservation Alliance

It's been quite a year for the Preservation Alliance of Virginia. First the Alliance hired a new executive director in September, the passionate and intelligent George W. Edwards. Then the organization moved its state headquarters from Charlottesville to Richmond. Now the Alliance, an organization dedicated to promoting and protecting Virginia's historic buildings and land, is poised to be increasingly visible and effective in its new environs, in close proximity to state decision-makers, and accessible to more prospective members, sponsors, and volunteers.

After heading preservation programs in Minnesota and Georgia, Edwards welcomed the opportunity to return to Virginia, where he was formerly a retail and commercial development specialist in Staunton. Edwards feels the keys to the Alliance's success are a large and diverse membership, high visibility, and solid corporate and political support. His past success with membership drives, publicity campaigns, and community networking bode well for the Alliance, as it works towards reestablishing itself in a new city.

Education is another of Edwards's strong suits. In Minnesota, he implemented a program where two traveling exhibits publicized endangered historic places, visiting a new community every couple of weeks. He sees this as a way to keep preservation issues in the

Richmond Times-Dispatch



New director George Edwards

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public eye, because "every few weeks, new community is reminded of our resources and that they are in danger of being destroyed." This drives home the point that beautiful historic buildings and landscapes are not to be taken for granted.

In addition to bringing Edwards into the fold, the Alliance's board of trustees felt that a move to the state capital was in order. The former headquarters in Charlottesville, while comfortable, did not place the Alliance where it needed to be – at the heart of the Virginia political scene. In Richmond, the organization has direct access to the legislature, as well as the benefits of a large city with more corporate contacts. But the strategic move puts the Alliance in the odd position of recreating community contacts and building a new resource network.

With a new director and new home, the Alliance is settling in and planning for the future. Edwards brims with ideas for initiatives. While focusing on practical issues such as networking and membership growth, he envisions a publicity drive to place the Alliance's agenda in full view of all Virginians. Beginning with media coverage that will focus on endangered historic sites, the campaign will first attempt to spark public interest in preservation. To sustain that interest, Edwards would implement three different programs: an annual series of workshops focused on teaching tangible skills to the development community; a traveling exhibit showcasing endangered historic sites; and a teaching unit that will examine Virginia's built heritage and emphasize that beautiful buildings can simply disappear. This approach reaches three important sectors – the youth of Virginia, communities at large, and professionals who encounter these issues daily.

Though his plans are far-reaching, Edwards admits that preservation in Virginia still has a lot of ground to cover. Virginia possesses a wealth of historic resources and a great appreciation of its own history, Edwards says, yet "we really haven't begun to tap the potential for developing a comprehensive historic preservation network. In addition, he detects a sense of complacency with the historic richness of the state. Because Virginia has had success with sites such as Colonial Williamsburg, Edwards says citizens tend to take historic sites for granted, not realizing that these museum-quality places are just the beginning of what preservation can accomplish. George Edwards sees it as his job to remind Virginians there is much still to be done.

**For more information, visit the Preservation Alliance of Virginia website at [www.vapreservation.org](http://www.vapreservation.org).**

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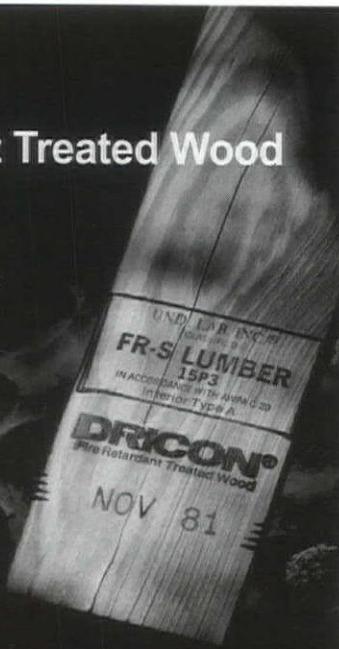


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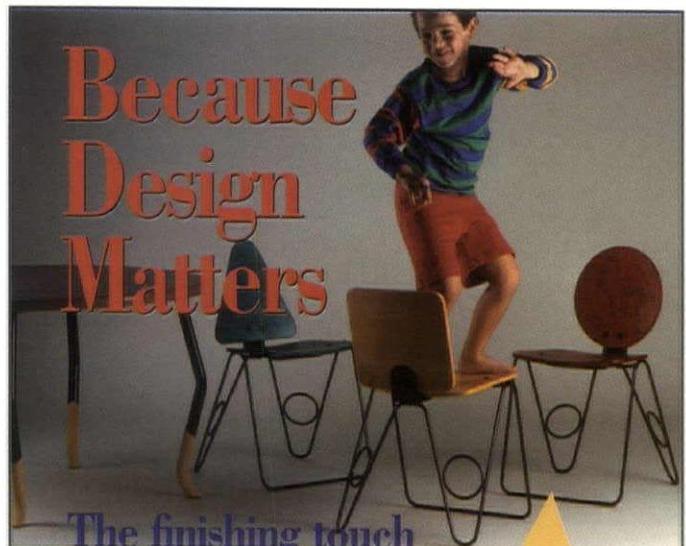
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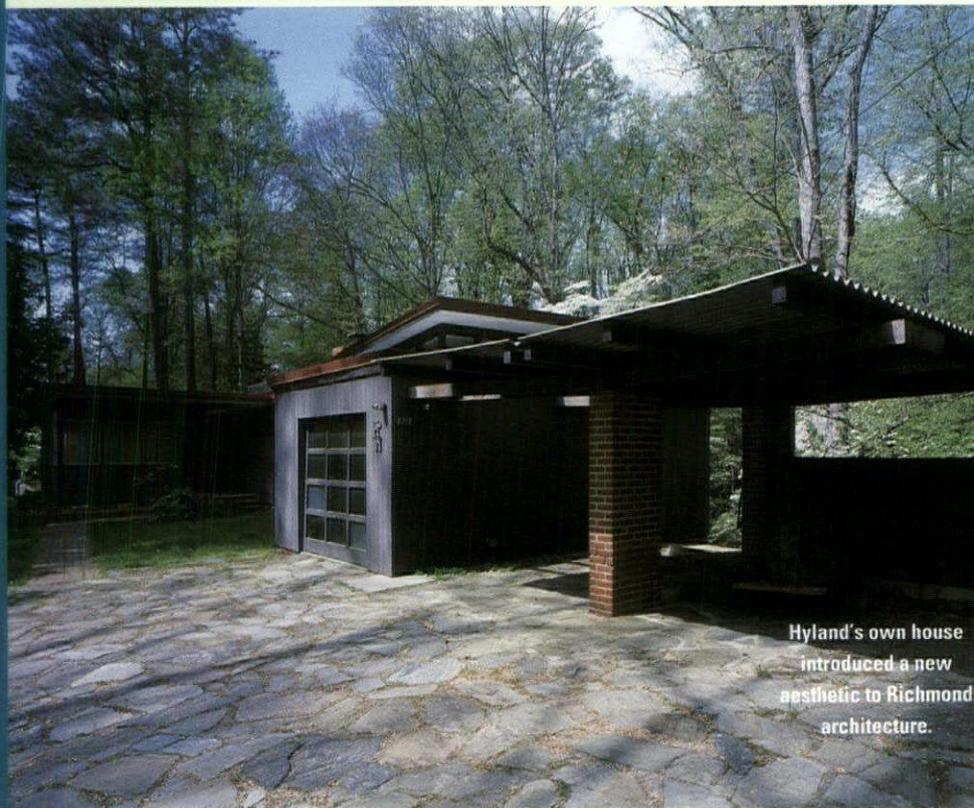
Style Weekly/Stephen Salpukas

## Frederick T. Hyland

By Mary Harding Sadler

**Y**ou have done a lot better than Frank would have!" Richard Neutra exclaimed, comparing Bud Hyland's architectural efforts to those of Frank Lloyd Wright. Now 94, Bud Hyland recalls the tale with a laugh. Neutra, the renowned California architect, was inspired to call Hyland from the Richmond home of Reynolds Metals executive Irving Roberts, where the well-known West Coast architect was dining with clients Walter and Inger Rice. The Roberts Residence was a typical Hyland design: a low-slung house, free of applied ornament, and married to its setting with deep overhangs. Both Neutra, in 1923, and later Hyland, in 1938, had apprenticed to Frank Lloyd Wright and each was indelibly marked by the experience.

Hyland's quarter-century practice in Richmond produced more than 30 houses, a handful of office buildings, and legions of admiring clients and colleagues. Though his career was relatively brief, Hyland's designs are remarkable for their quality and integrity. "I was just a flash in the pan," declares Richmond architect Haig Jamgochian, whose striking, metal-clad "M... House" and



Hyland's own house introduced a new aesthetic to Richmond architecture.

# Trendsetter of the Times

**"I was just a flash in the pan," declares celebrated Richmond architect Haig Jamgochian. "Bud Hyland was the real thing."**

Markel Building are local midcentury landmarks. "Bud Hyland was the real thing."

Frederick Thomas Hyland moved in 1937 from Champaign, Illinois, where he was born and educated, to Richmond. His wife Ruth taught art at the Richmond Professional Institute, which was headed at the time by her brother Henry Hibbs. Hyland's first job was with the mainstream Richmond firm Carneal, Johnston & Wright. Frustrated by the firm's tradition-bound practice, Hyland wrote Frank Lloyd Wright seeking an apprenticeship – in spite of a warning from his boss in Richmond that he'd be working for the country's worst architect.

While Wright initially demanded a fee of \$1,100 for an apprenticeship, he relented when the Hylands said they couldn't afford to pay, encouraging the young

couple to join his Taliesin Fellowship as cooks in 1938. Soon afterward the Taliesin newsletter reported how two new apprentices from the sunny South had roared up in a big black Packard. In the article, Hyland was quoted as saying, "My first impression of Taliesin is of people getting stuck in the mud all the time." Hyland was inspired by Wright's work at the studio, but he found Mrs. Wright's focus on ceremony tedious. As Hyland sees it, Wright was a stage set designer whose creative genius



Hyland's design for an office building on Monument Avenue (above) drew editorial fire.

flowed faster than draftsmen and builders could respond.

After returning from Taliesin, Hyland helped design the Richmond Quartermaster Depot before joining the Army Corps of Engineers in 1942. He worked several years for the State Board of Education after World War II. Then, in 1951, he opened his first office on Franklin Street and later moved to Cary Street, where he shared space with other sole practitioners, such as engineer Alvin Dunbar and architects Robert Leary and Courtney Welton.

Hyland's first project was a house for Ruth and himself in 1949. The site was the brow of a hill overlooking a spring. Careful placement on steep-sloped sites became a trademark of the architect's work. When asked if he chose building sites for their heightened drama, Hyland characteristically deadpans, "they were usually the cheapest ones available." The house he designed for himself links trapezoidal masses around a terrace above the spring-fed plunge pool. Shed roofs shelter the house, while corrugated metal panels cover the carport.

Like many Hyland-designed buildings, the palette of exterior materials on his house is limited to brick, vertical wood siding, and casement windows deployed with minimal ornament. These materials are carried inside, particularly in the living spaces, to reinforce ties to the landscape. Vertical openings between the living room and office connect spaces without elim-



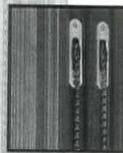
The rich interior of Hyland's own residence in Richmond featured angled ceilings, flowing spaces, contemporary furnishings, and a mural by local educator and painter Jewett Campbell.

inating their clear definition. The high ceilings of the study, living room, and dining room conform to the roof pitch; natural light is channeled through bands of clerestory windows. In contrast, the bedroom wing's low ceilings enclose protected spaces.

During construction of this radical house, neighbors stopped to watch. With a smile, Hyland recalls that one man commented: "It looks like a chicken coop." Later, the same man observed, "It still looks like a chicken coop, but a nice chicken coop." Hyland, the Illinois transplant, had exposed Richmonders to a different brand of architecture.

Hyland's first commission was a house for Arthur Klein and his wife, artist Bea Klein. The design opens dramatic living spaces to a sloped site. Banded corner windows combine with a

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J. Christian Wildman

Hyland's contemporary design for the Deyerle House (above) included a central mass with a living room on top and a recreation room below. The outdoor fireplace anticipated a future patio.

glazed gable-end wall to give order and focus to the exterior while tying interior spaces to the landscape beyond. Klein and his colleague Elmer Bear later agreed to invest in a small medical office to house their two practices. The two bought a lot on Monument Avenue from the owner of an adjacent Colonial Revival house who insisted that the new office building be one-story tall.

The result is a flat-roofed building whose deep overhanging eaves are supported by slender steel columns. This was the first building in Richmond to be heated and cooled by heat pump. Shortly after it opened in 1955, the building was pilloried in a *Richmond News Leader* editorial by James J. Kilpatrick. Recent renovations designed by Fairlamb + Ayon Architects to protect Hyland's original principles have provided offices for John Homs, Inc.

Professors James and Undine Moore engaged Hyland after seeing photographs of one his published projects. Mrs. Moore, a Petersburg native, was a noted teacher and musician. Her husband was head of Virginia State University's physical education department. Their sophisticated 1955 residence looks like one of Frank Lloyd Wright's Usonian Houses, with wings that radiate from the central entry and a brick chimney mass anchoring the living room. The broad, flat roof extends to cover a carport. On the interior, which appears tastefully decorated in period photographs with Knoll and Herman Miller furnishings, a screen of narrow wood columns separates the entrance from the living spaces.

The Deyerle House (1957) and the Freund House (1971) are two projects whose roof forms set them apart from the rest of Hyland's

oeuvre. Each sits at the ridge of a sloped lot and features deep overhangs. The cantilevered corner of the Deyerle House's highest shed roof soars upward with unabated verve. Inside, the living room volume is similarly dramatic, featuring varied ceiling heights and wide bands of cantilevered windows. While the central mass of the Deyerle House has a vertical focus, the Freund Residence is oriented horizontally. Its hipped cedar shake roofs are asymmetrical. The porches create the visual sense that the structure's horizontal planes are hovering above the ground plane, a common Hyland device.

Hyland's aesthetic became increasingly independent of his mentor Frank Lloyd Wright. He continued to refine the elements he used to link houses to their settings. His simple-looking details derived from a clear understanding of construction and a desire to minimize maintenance.

Without children to dote on, Hyland became a mentor and friend to clients, their children, and younger colleagues. He is important among Virginia architects because he introduced his adopted city to carefully conceived Modern residential architecture with open, flexible plans. Beginning in the late 1940s, he demonstrated that buildings free of applied ornament could express a restrained and compelling elegance. Bud Hyland was possessed of a sure hand and absolute confidence in an economy of means.

*Mary Harding Sadler is principal of Sadler and Whitehead Architects in Richmond.*

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# The Evolving ModernOffice

**A microcosm of American social transformation and a yardstick of cultural progress, the commercial workplace traces the evolution of free enterprise and reflects the changing values of corporate culture.**

*By Donald Albrecht and Chrysanthe B. Broikos*

**T**he office building has represented the face of American business to the world throughout the twentieth century. Who can picture New York City without conjuring up the Empire State Building and the twin towers of the World Trade Center? Or San Francisco without invoking the Transamerica

Tower? Or Chicago without the black silhouettes of the Sears Tower and John Hancock Center? These iconic structures – suggestive of the nation's economic and technological prowess – have made indelible impressions on the modern imagination. Yet behind these famous facades is another compelling story: the evolution of the American office.

The office is a microcosm of American social transformation and a yardstick of cultural progress. National dialogues between freedom and control, the individual and the crowd, private agendas and public concerns, personal mobility and communal connection are played out in the office. The constantly shifting interactions among building design, technology, finance, and employees have yielded a dynamic environment whose significance extends beyond its physical boundaries. The office has figured in American life as architecture, but it has also been an incubator of radical social and cultural change.

## **Birth of the Modern Office**

Although the office has had an enduring role in U.S. history, it wasn't until after 1900 that the modern office developed as

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Panels suspended from steel rods create an elegant display system (below). Sleek desks and curved plastic wall grace reception area (facing page).



In 1913, hundreds of women worked on order forms in a factory-like space for Sears, Roebuck and Company (left).





Custom-designed workstations populate the office landscape, which benefits from an open floorplan, exposed structure, and influx of daylight.

**Suite 300**  
SMBW Architects, Richmond

This renovation of an early twentieth century industrial building into the offices for SMBW Architects grew from an effort to establish an intellectually charged setting to encourage creativity and invention. In conceptual terms, the architect's approach was to use materials already present in the building to create a new formal language. The tension between old and new, neutrality and color, and rigor and improvisation were developed as perceptual devices. Conventional construction measures governed the decision-making process during design. To consolidate separate spaces into a single floor plate, openings were made in an existing party wall that divided the building in two. Defined spaces such as the reception area, meeting rooms, administrative offices, and library on the east end of the building contrast with the free-flowing open plan of the studio space to the west. Existing oak floors were refinished and the interior structure was whitewashed to take advantage of the natural light that fills the space. The custom-designed workstations – which were approached as an exercise in expressing the nature of materials such as metal studs, Baltic birch plywood, and homasote – were inspired by the furniture of sculptor Donald Judd.





Photos: Michael Moran

**N.E.W.**  
CORE, Richmond and Washington, D.C.

16

National Electronics Warranty Companies needed a call center that would not only be functional, but would also nurture employee morale. N.E.W. recognized that call centers are too often sterile, cold, and badly lit, with little privacy and few amenities. The employee-friendly environment envisioned by N.E.W. required a total redesign. To create a relaxed, positive, and fun environment, CORE manipulated light, color, and space. The architects cut windows in the building skin and added skylights to flood the interior with natural light. The lines, planes, and volumes of the design play together to create layers in which vistas and gathering places naturally occur. Vibrant colors energize the space. The design also includes amenities such as a workout facility, a smoker's balcony, a kitchen/break room, a training room, and a computer room. From the appearance of the workspace to the substantial amenities, the call center creates a comfortable and inspiring environment for employees.

CORE created a dynamic setting with brightly colored volumes (above). Workstations have short partitions that allow views through the call center (right).



we know it today: an exemplar of the science of business management, information systems, and construction technologies. Modernizing forces transforming post-Civil War America reached the nerve center of capitalism – the office – in the early decades of the twentieth century. As the economy's emphasis shifted from farm to factory and office, legions of employees joined the ranks of white-collar workers, and women entered the workplace in force. Manuals codified office culture and procedures. New types of buildings were developed to accommodate these changes, and the office itself emerged as a showcase of innovations in design and technology.

The coming of age of the modern office reflected contemporary trends in business development. After the Civil War, the rise of "the company," a term derived from military parlance, necessitated a new level of bureaucracy – middle management. Employees were hired to implement marketing strategies, coordinate long-distance distribution networks, track sales performance, and perform myriad other tasks. They were assisted by salespeople and office clerks, who processed orders and facilitated correspondence. The paper chase had begun. In 1860, the census indicated that about 750,000 persons worked in "professional service" and other managerial and "commercial" positions. Thirty years later the number had risen to 2,160,000, while in 1910 it more than doubled again to 4,420,000. As social historian Thomas J. Schlereth noted in *Victorian America*, members of this new urban managerial class were active participants in the era's revolutionary changes in politics, leisure, education, and consumer culture. In 1919, social critic Upton Sinclair coined the term "white collar" to describe this new capitalist worker, signifying a seismic shift in the American labor force.

**Women in the Workplace**

Women represented a major component of this new class. Although paid less than men, many women found that office work offered better pay and more freedom than factory jobs or domestic service. Between 1900 and 1920, the percentage of female clerical workers zoomed from 2 to 12 percent.

A predominantly female workforce informed Frank Lloyd Wright's design for the unprecedented Larkin Administration Building in Buffalo, New York, completed in 1906. Conceived as the headquarters for the soap company's mail-order business, Larkin was the first office building to integrate innovations in architecture with pro-

gressive management philosophies, mechanical systems, spatial distribution, and furniture. Partly to attract the best workers and partly for public relations, Wright designed a clean, light-filled world completely separate from the gritty industrial environment around it. This monument to the progressive-era ideal of uplifting work, designed with the most advanced communications and distribution systems, also provided opportunities for employees' self-improvement: a YWCA, library, and music lounge.

### Design Innovation

Wright's Larkin Building established the office building as a testing ground for technological and design innovation. Throughout the twentieth century, elevators, steel-frame structural systems, fluorescent lighting, and metal and glass curtain walls were all eagerly embraced by both the design and business communities as ways to improve efficiency and productivity as well as profits. After World War II, air conditioning allowed people to work year round, day and night, virtually anywhere in the United States.

Business was also quick to adopt new office technologies, from typewriters to Dictaphones, fax machines to e-mail, in its efforts to increase the speed, volume, and range of communications. As technologies changed, office design changed with them. Flexibility became the watchword of office design. Modular wall, floor, and ceiling systems as well as workstations were developed to accommodate the constantly shifting dynamics of organizational structures and technical systems. How better to adapt an office space built speculatively for unknown tenants with unknown needs?

Even some of the smallest innovations had tremendous impact on office life. The Modern Efficiency Desk, developed in 1915 for the Equitable Assurance Company's new Manhattan headquarters, was pivotal in the emergence of modern office culture. Little more than a table with shallow drawers, this new desk banished the privacy previously afforded by rolltop desks and the cabinetlike Wooton desk. Company managers preferred the new desk because it allowed them to easily survey workers and their work. The desk was also praised because it forced workers to keep office files and correspondence moving rather than hidden in pigeonholes.

Aligned in orderly rows, the Modern Efficiency Desk symbolized the era's obsession with factorylike standardization and rational science. This was the period of Frederick Winslow Taylor's treatise on



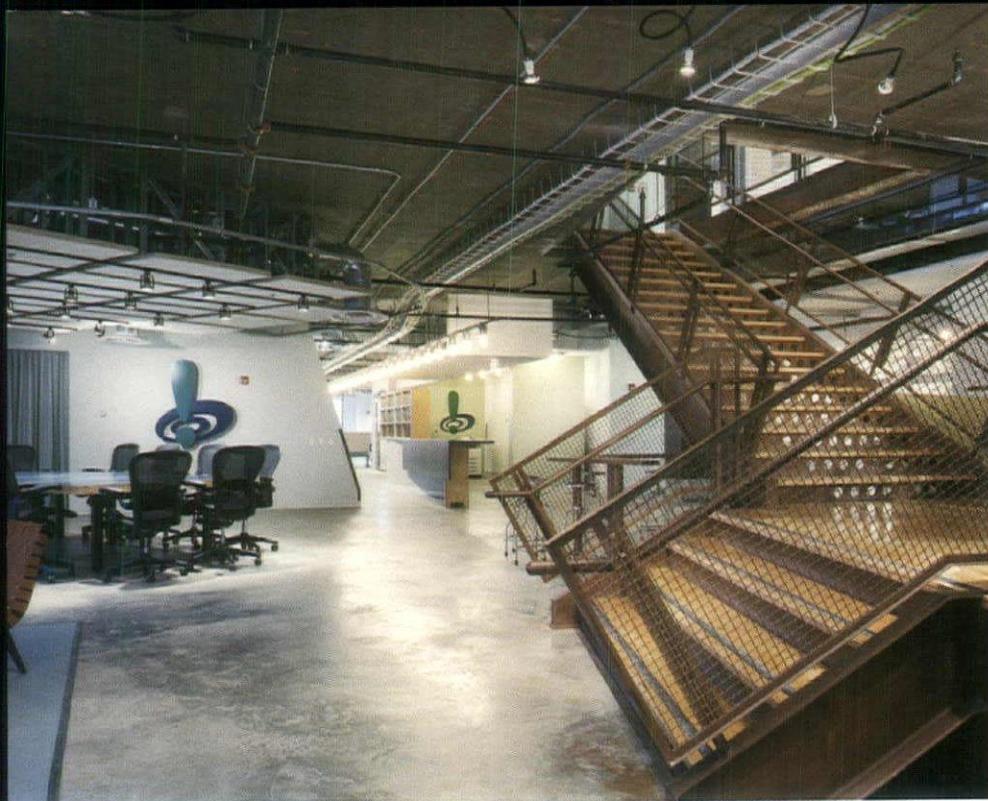
Photos: Peter Mauuss/Esto

### Muzak Little & Associates, Arlington

While Muzak, having founded the industry of environmental music, was still at the top of the industry, its directors knew an image makeover was long overdue. The new Muzak, provider of musical experiences, needed a swanky new headquarters, which it built in Fort Mill, South Carolina. The company's new spirit is palpable in these new offices, which Little & Associates based on the structure of village neighborhoods. In it, a grid of streets fans out from a central hub. Meeting places are located at street corners and internal teams are enclosed in neighborhoods. A large meeting space enables the company to gather in its entirety; an expansive café fosters community lunches. Breaking from traditional divisions of office space, no private, glass-enclosed offices were constructed – all windows are shared. The CEO and president reside in open workstations of the same size and structure as other employees in the company, creating an egalitarian atmosphere. Music-making is a visible activity, seen in glass-enclosed Audio Architects' offices and the "antenna farm" that transmits signals to subscribers. Overall, the arrangement of spaces creates an invigorating and exciting panorama of electronic technology and musical art.

A freestanding screen in the central space highlights Muzak's updated identity (above). Functional spaces (right) fan outward from hub into "neighborhoods."





Photos: Michael Moran

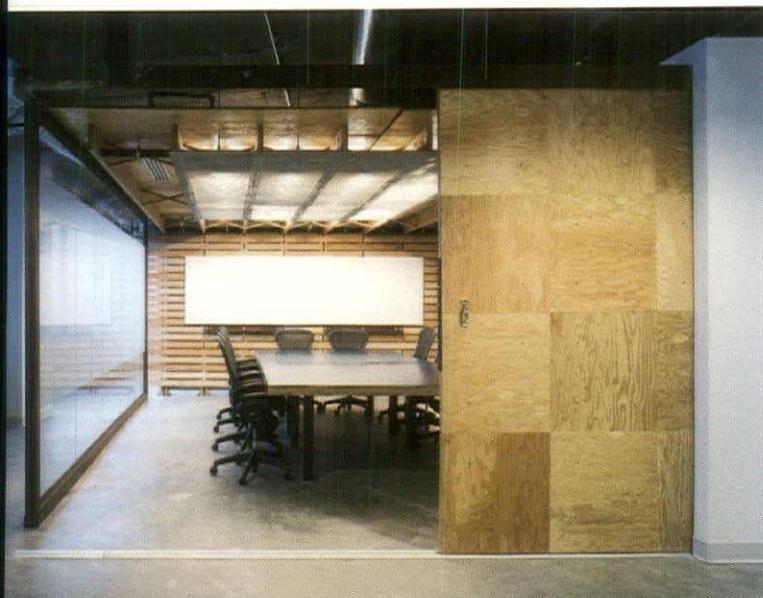
## LifeMinders STUDIOS, Washington, D.C.

LifeMinders.com began in a garage, the brainchild of two brothers. Though the space was cramped, the garage proved a fertile creative environment for the brothers, nurturing the drive to invent. When the Herndon-based internet company outgrew the

garage, the brothers insisted upon maintaining the “real, honest, and raw” aesthetic in order to stimulate creativity. The new space provides workspace for more than 750 employees. The architects’ design combines hard-walled architecture with mobile prototype furniture to create versatile – but clearly defined – spaces. Meeting areas are articulated by dropped ceiling panels that contrast with the open structural look of the exposed ceiling and ductwork. The “garage aesthetic” is carried further in the rough metalwork, dangling lights, and raw textures of the wood elements. Now, in expressing the design’s appeal, the brothers say, “It looks like we build things here.”



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**Industrial stair (top) leads to meeting area outlined by dropped ceiling. Exaggerated box window looks into another conference room (above). Sliding plywood door reinforces the garage aesthetic (left).**

scientific management and Ford Motor Company’s development of the assembly line based on Taylor’s studies. Time-and-motion studies shifted their focus from the factory to the office. Throughout the 1910s, Frank and Lillian Gilbreth, later memorialized in the best-selling novel *Cheaper by the Dozen*, applied assembly-line techniques to business, proposing ways to maximize the efficiency of office procedures from typing to rubber stamping

### Landscapes of Conformity

The office’s image as a corporate barrack solidified after World War II. The war’s military organization was mirrored in postwar America’s management model of rigid hierarchies. Khaki-clad soldiers morphed into gray-flanneled businessmen. Complex emblems of their era, they were portrayed in popular culture in various guises, from predictable drones in Robert Frank’s 1955 *Fortune* magazine photo essay, “The Congressional,” to essential corporate tools in William H. Whyte’s 1956 classic book, *The Organization Man*, and darkly comic cads in Billy Wilder’s 1960 film, “The Apartment.”

Although the dreary culture of Wilder’s movie plagues American offices today – witness the popularity of Scott Adams’s cubicle-bound cartoon hero, Dilbert® – a countermovement toward greater flexibility in the workplace was emerging by the 1960s. During that decade, the development of fields such as human relations and environmental psychology helped to recast the office as a nurturing environment. New informal office layouts came to be called office landscapes or “burolandschaft,” a term favored by the German Quickborner Consulting Group, which revolutionized business design and initiated today’s open office and flexible furniture systems.

Changes in the way America does business continue to transform the contemporary office environment. In the 1990s, the rise of the Internet, laptop computers, and telecommuting seemed to signal the demise of the conventional American office environment. Some of the country’s leading management consulting firms and advertising agencies replaced offices and cubicles with mobile pedestals and telecommunications networks allowing employees to plug in and work virtually anywhere, anytime. As technology allowed decentralization of the workforce, corporate headquarters seemed headed for obsolescence.

Surprisingly, the recent growth of e-commerce has spurred a return to the

office building – not the conventional corporate glass-and-steel skyscraper, but nevertheless a centralized place where employees gather, exchange ideas, and work. Contemporary idea-driven businesses have found that their success often depends on collaboration between employees and clients and their work environment needs to foster that interaction. Such businesses are creating homelike work environments where people can relax, share ideas, and be creative.

The new corporate workplaces of the dot-com economy have kindergartenlike “romp spaces,” coffee bars, gyms, day-care centers, pool tables, and dartboards. Spaces are provided for collaboration as well as private creative thought. Walled cubicles have been replaced by dynamic modular workstations on wheels that can be configured both as shared and as private areas. Innovative furnishings update the multi-tiered enclosures of vintage Wootton and rolltop desks. Managers are back in offices, but their offices are in the middle of work areas so they mingle with employees throughout the day. The executive dining room and washroom are relics of the past. Instead, there are shared coffee bars and kitchens to minimize hierarchy and encourage company-wide interactions.

**Where Tomorrow?**

The workplace is no longer a single place, but a network of places. Exactly where one’s office is has become less important in an age of e-mail, cell phones, faxes, and teleconferencing. People increasingly work at home, on airplanes, in restaurants – anywhere that new technologies reach. Whether these technologies will feel “real” enough for people to completely forgo face-to-face contact has yet to be determined. However, it seems likely that people will need some human contact and the social cohesion of the office’s physical space to be productive. More than any other single factor, this need suggests that the office, continuing to change into forms we can’t yet imagine, is here to stay.

*Donald Albrecht and Chrysanthe Broikos are curators of “On the Job: Design and the American Office,” an exhibition appearing through August 19, 2001, at the National Building Museum. This essay is excerpted from the accompanying book with the permission of Princeton Architectural Press.*

**For more information, visit the National Building Museum website at [www.nbm.org](http://www.nbm.org).**

Photos: Lee Brauer



**WORK**  
Chris McCray Designs, Richmond

The program for this design/build project was to take a former architectural office and adapt it for use by an advertising agency. Working with severe budget restrictions and an aggressive schedule, designer Chris McCray made many design decisions using cost as the driving concern – often going to unusual measures to obtain materials and furnishings. Legs for the workstations, for example, were made from recycled City of Richmond street sign posts. Reception area furniture and conference chairs were procured from thrift outlets. While most of the materials and design elements were salvaged from various alleyways, other pieces were custom-designed and fabricated. The conference table, for instance, is composed of two concrete slabs which rest on a concrete-block base that was built in place. In addition, new ceiling tiles and flooring were specified from materials left over from other jobs.



**Inexpensive chipboard panels and partitions (top) keep costs to a minimum. Translucent panels lend privacy to conference room (above).**

**D**uring its third year of publication, Inform magazine announced the creation of an awards competition focused on interior architecture and object design, the latter being an area for which architects rarely receive any recognition. The response was staggering, with entries pouring in from the magazine's distribution area – which stretches from Maryland to North Carolina and includes the District of Columbia. But it was an emerging young talent named Mark McInturff who captured four of the awards given that year. His name appears often in the honor roll of past winners below.

Since that first edition in 1992, we have expanded the program to include exterior spaces, which was our way of inviting landscape architects to be included regularly in Inform's coverage – if they make the cut. It's not easy. Each year we assemble a panel of the country's best designers and critics to review the work of mid-Atlantic designers. Each year their selections set a standard that contributes to the magazine's growing credibility among professionals, clients, and lay readers. Ten years after launching this competition, Inform continues to be about promoting positive values within and beyond the design community. Our jury's thoughtful choices for Inform Awards help us accomplish that goal.

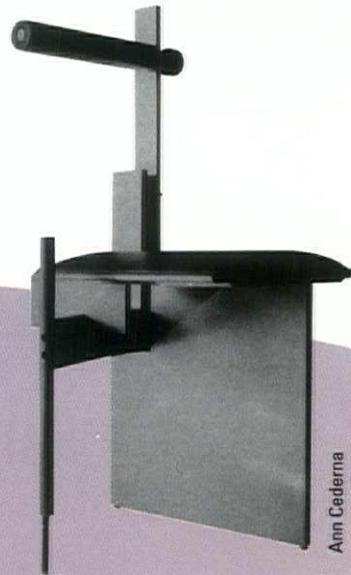
– Vernon Mays

# AWARDS **inform** RETROSPECTIVE

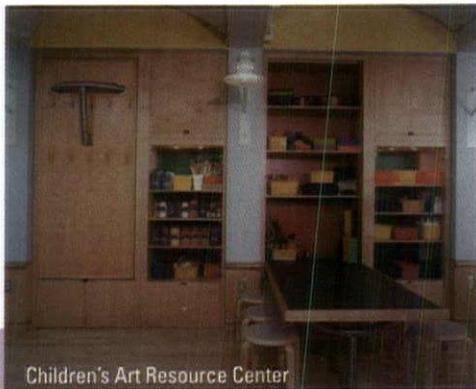


Coco Loco Restaurant  
Adamstein & Demetriou Architects 1994

Aluminum Series Chair  
Frederick and Cederna Architects 1993



Ann Cederna



Children's Art Resource Center  
VMDO Architects 1992

Prakash Patel

## Past Winners

### 1992

Bushman/Dreyfus Architects  
Dunay Architects  
Hanbury Evans Newill Vlattas & Co.  
Starling Keene and W. Jude LeBlanc  
McInturff Architects (four awards)  
National Gallery of Art  
Robert P. Tierney, AIA  
VMDO Architects  
Weinstein Associates Architects

### 1993

Carlton Abbott and Partners  
CMSS Architects

Frederick and Cederna Architects  
Graham Landscape Architecture  
Heery International  
Higgins Associates  
Hugh Newell Jacobsen, FAIA  
Moore Poe Architects  
Jeff Stodghill  
Weinstein Associates Architects  
Williams & Dynerman Architects

### 1994

Adamstein & Demetriou Architects  
CORE  
Florance Eichbaum Esocoff King

Lehman-Smith-Wiseman & Associates  
McInturff Architects  
Van Yahres Associates

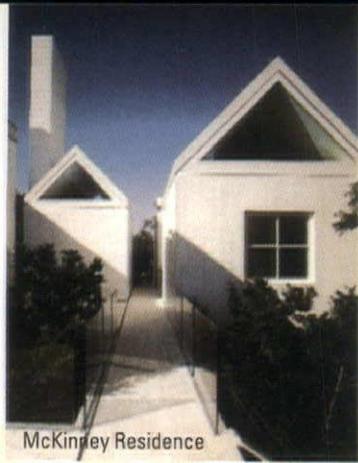
### 1995

Bowie Gridley Architects  
Burt Hill Kosar Rittelmann Associates  
Cole + Prevost  
CORE  
The Glave Firm  
Graham Landscape Architecture  
Hands On! Inc. and AP2 Architects  
Higgins Associates

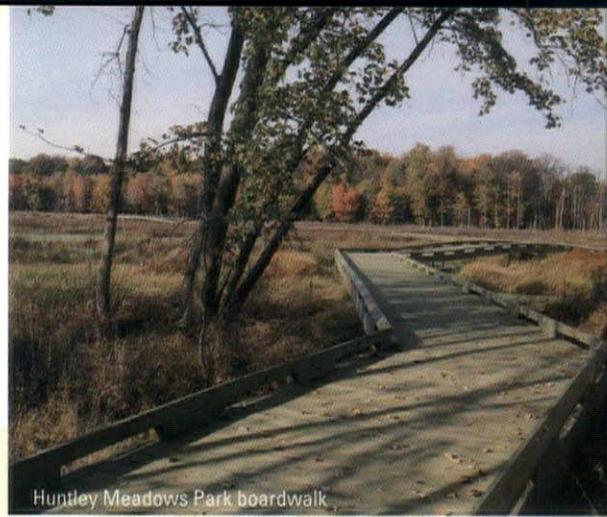
James O. McGhee Architects  
McInturff Architects (two awards)  
Moore Poe Architects  
Rancorn Wildman Krause Brezinski  
Scribner Messer Brady & Wade  
Quinn Evans/Architects

### 1996

CMSS Architects  
Graham Landscape Architecture  
Robert M. Gurney (two awards)  
Norbert Hamm  
Hanbury Evans Newill Vlattas & Co.  
KressCox Associates



McKinley Residence  
Hugh Newell Jacobsen 1996



Huntley Meadows Park boardwalk  
George Emery, TAMS Consultants 1999



Lucent Technologies Kiosk  
Greenwell Goetz Architects 1997



Virginia Executive Mansion  
Hanbury Evans Newell Vlattas & Co. 2000



BWI Airport Garden  
Graham Landscape Architecture 1995



Heard/Teng Residence  
McInturff Architects 1998

Hugh Newell Jacobsen, FAIA  
Rixey-Rixey Architects  
Shook Design Group

**1997**

Adamstein & Demetriou Architects  
CORE (two awards)  
Greenwell Goetz Architects (two awards)  
Hands On! Inc. and Edwin Pease, AIA  
Hugh Newell Jacobsen, FAIA  
Lehman-Smith-Wiseman & Associates  
Jeffrey Levine, AIA  
National Gallery of Art

Chris Saccopoulos  
George Sexton Associates  
Thomas S. Shiner, AIA  
Michael Vergason Landscape Architects (two awards)  
Wagner Murray Architects  
Weinstein Associates Architects  
Williams & Dynerman Architects

**1998**

Carlton Abbott and Partners  
CORE  
Robert M. Gurney, AIA  
David Jameson (two awards)

Lehman-Smith-Wiseman & Associates  
McInturff Architects (two awards)  
Muse Architects  
Ernest W. Rose, Jr., AIA  
TBA<sup>2</sup> Architects

**1999**

CORE  
George Emery, AIA, TAMS Consultants  
Greenwell Goetz Architects  
James O. McGhee Architects  
McInturff Architects

**2000**

Dynerman Whitesell Architects  
Gensler  
Graham Landscape Architecture  
Greenwell Goetz Architects  
Hanbury Evans Newell Vlattas & Co.  
Hands On! Inc. and Edwin Pease, AIA  
McInturff Architects (two awards)  
Nelson-Byrd Landscape Design  
Treacy and Eagleburger Architects  
Michael Vergason Landscape Architects

# AWARDS inform 2001

**O**ur Pittsburgh jury was roundly impressed with this year's submissions, finding much to discuss and many projects to recognize. Fifteen winners emerged from a field of 124 entries, with something to crow about in each of the program's three categories - architectural interiors, landscape architecture, and object design. "I lived in Washington for five years, and was never aware that there was this much good Modern work going on in the region," observed juror Joe Rosa. His counterparts on the jury agreed.

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## The Jury

*Jon C. Jackson, AIA*

*Jon Jackson is a principal of Bohlin Cywinski Jackson, winner in 1994 of the AIA national Architecture Firm Award. Jackson has been responsible for many of the firm's university projects, particularly research and teaching laboratories. Jackson has juried numerous AIA regional awards programs and taught in the School of Architecture at Carnegie Mellon University.*

*Martin Powell, AIA*

*Martin Powell is a principal of The Design Alliance, a firm that specializes in architecture and interior design, facilities management, and ergonomic consulting. Powell's experience includes interior architecture projects for corporate and institutional clients including Alcoa, IBM, AT&T, and Verizon. He is a graduate of the Cornell University School of Architecture.*

*Joseph Rosa*

*Joseph Rosa is curator of architecture at the Heinz Architectural Center at the Carnegie Museum of Art. Trained in architecture and urban design, Rosa is the author of several books, including *Albert Frey, Architect and Adolf Loos: Architecture 1903-1932*. He was chief curator at the National Building Museum before joining the Carnegie Museum last year.*



## *Where Land Meets Water*

This garden illustrates how tremendous challenges can also provide design opportunities. Water flowing through a ditch was sculpted into a brook that winds down to the Potomac River, and a spring discovered in the house's footprint allowed for the development of a freshwater bog, ideal for diverse flora. Boardwalks, decks, and paths allow the owners to descend into the landscape and appreciate the native grasses, shrubs, and trees. The design is also a model for environmentally-conscious waterfront development. "The edge condition is what this project is all about



Victoria Cooper

The waterfront garden allows the owners to immerse themselves in a rich environment of native grasses, shrubs, and trees.

## Always on Call

The owner of this customer service center in Pensacola, Florida, wanted to create a workplace that not only was functional, but would attract good employees and reduce turnover. Furnishings for the teams extend in spokelike lines from a flattened oval core that contains the communications switch room, conference room, and manager workstations. Internal lights glow through the translucent skin of the core, and sections of translucent paneling add variety to the partitions surrounding the workspace. "This is a confident design with confident use of colors and materials," the jury said. "The architect focused the budget on elements that are meaningful. And the walls and the millwork sing as high a note as they can, given the budget limitations. We also commend the floor plan and the way that the large fields of repetitive, cellular space have been arrayed in gently curved patterns to break the monotony in a subtle way."

**Architect:** *Envision Design, Washington, D.C.*

**Owner:** *A&E Signature Service*

**Contractor:** *Terharr & Cronley*



Michael Moran Photography

Colorful walls and translucent panels add visual interest to the workspaces in this call center that occupies a bland box.

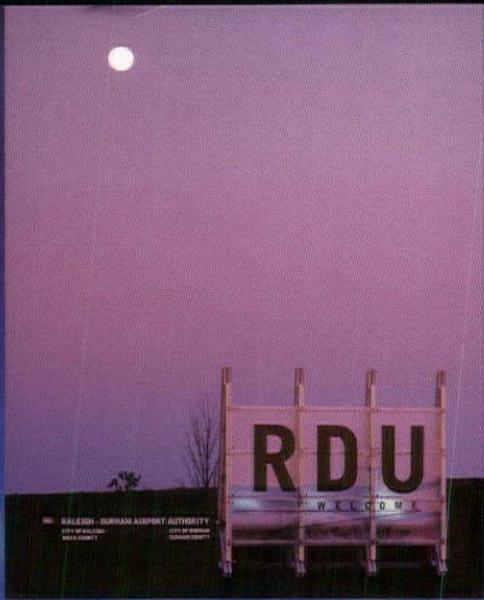
— and the way in which this design has dealt with the transition of land to water, both physically and visually, is really its great strength," the jury said. "The design starts out with what is fundamentally a strong condition, and then interprets and elaborates it for us in way that makes this condition even richer."

**Landscape Architect:** *Graham Landscape Architecture, Annapolis, Md.*

**Owners:** *Decker Anstrom & Sherri Hiemstra*

**Contractors:** *Evergro Landscaping, Inc., and SBR Construction Co.*

The contrast between the translucent glass panel and granite-clad base creates a striking identity (below). At dusk, the sign takes on entirely new characteristics (inset, left).



## Sign of the Times

This matching pair of entrance signs was designed to reflect the airport's growing importance in one of the nation's leading research centers. Rising from the granite-clad concrete base are vertical aluminum plates supporting a 10-inch-diameter horizontal pipe, which connects to backlit glass panels by means of four aluminum trusses. Graphics float on the back surface of the translucent glass, which changes colors with the sky. Noted the jury: "At a practical level, the photographs at different times of day show us that the sign does its job. It is quite effective at night, at dusk, and in bright sunlight – not the easiest thing to achieve. Also, it really is a piece of sculpture in the landscape that also happens to carry signage. It's a really refreshing idea of what a sign can be."

**Architect:** Pearce Brinkley Cease + Lee, Raleigh, N.C.

**Owner:** Raleigh-Durham Airport Authority

**Contractor:** Barnhill Contracting Co.



AWARDS **inform**  
2001

## Deliberate Detail

The twelve floors of this office interior were designed to suit the corporation's progressive work practices, in which collaborative efforts and communal work areas take precedence over traditional office space configurations, such as private offices and boardrooms. The resulting design utilizes a "hoteling" concept, in which reservable and non-reservable workspaces are assigned based on need, rather than job status or seniority, and designed to accommodate a variety of work activities. A community area, equipped with perks such as a coffee bar, supports the collaborative spirit. "We admire that they got this much detail and careful proportioning, as well as decorative elements, in a project that was clearly put together with speed and not lavish means," the jury observed. "The other thing we appreciate is that both the palette of natural materials and the colors of manmade materials were handled with reasonable restraint."

**Architect:** Hickok Warner Fox Architects, Washington, D.C.

**Owner:** Accenture

**Contractor:** Centex Construction

Maxwell MacKenzie



Interlocking, interchangeable walls reflect the company's conceptual structure, in which office ownership is a thing of the past.

25



The meditation garden uses brick, crushed shell, stark trees, and a ribbon of water to produce a Zen-inspired atmosphere (above and right).

## A Place to Play

Nike wanted to embellish its urban headquarters in Hilversum, The Netherlands, with exterior spaces, focusing on a respect for the natural environment and a desire to provide comfortable, energizing areas for employees. Garden courtyards surround the buildings with spaces tailored to different sports, intended both for invigorating play and quiet rejuvenation. The design mimics the Dutch landscape with hedges, canals, and native plants, and also enriches the environment by creating shelter and food for wildlife. "The buildings themselves appear to be rather straightforward, as one would expect in a suburban office park," noted the jury. "But the experience of being there is elevated to a whole different plane by virtue of this landscape design. It's a model to aspire to for similar projects that are done in this country."



**Landscape Architect:** Nelson-Byrd Landscape Architects, Charlottesville

**Owner:** Nike and Multi-Veste Corporation

**Contractor:** Multi-Vastgoed bv

## Early Modern Echoes

This conversion of a backyard photography studio into a new family room for a client in Chevy Chase, Maryland, drew its inspiration from an icon of early Modern architecture – the Maison du Verre by Pierre Chareau. Architect Mark McInturff conceived of the room as a spartan pavilion whose steel windows, glass block, and column-free porch contrast with the domestic qualities of the adjacent 1920s catalog house. "It's a very calm space," the jury said, "with a number of really nice details. One we took note of is the two-sided fireplace that is resolved both technically and visually. And the way in which the major window wall opens up the interior is very effective. It creates a continuity of indoor space and outdoor space, which is one of the hallmarks of the modern pavilion."

**Architect:** McInturff Architects, Bethesda, Md.

**Owners:** Patricia Martin and David Shocket

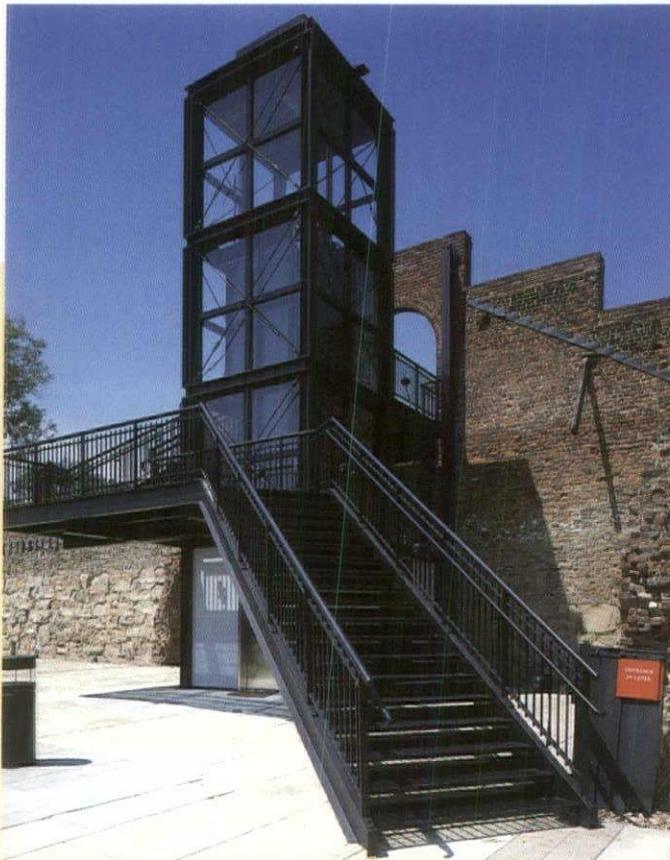
**Contractor:** Paul Jeffs/Acadia Contractors

McInturff's design elaborates on the formal quotation of Pierre Chareau's Maison du Verre.

AWARDS **inform**  
2001



Julia Heine



J. Christian Wildman

The glass and steel construction allows visitors to view the moving machinery inside the elevator.

## What Goes Up

Now a Civil War Visitor Center for the National Park Service, this former ironworks once produced ammunition for the Confederate Army. To maintain the industrial aesthetic, a new elevator and stair were crafted of steel and painted black to correspond with existing metalwork, allowing visitors to filter through the site without retooling the historic ruin. "It's a great object to put into the ruins of an ironworks," the jury enthused. "The metal detailing picks up on the character of what it once was – letting the building alone and allowing the steel to pass through it. Because our country is so young, we have not yet learned to appreciate ruins. This is a sophisticated approach – and it's great to see the Park Service be the patron."

**Architect:** Glave & Holmes Associates, Richmond

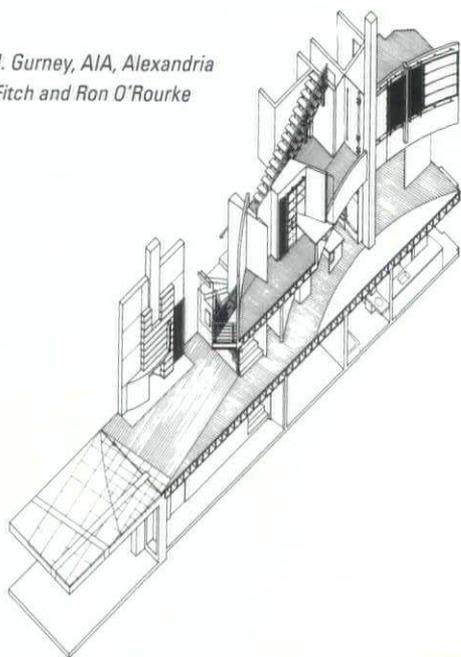
**Owner:** Richmond Riverfront Development Corp. and National Park Service

**Contractor:** Kjellstrom & Lee

## Back from Oblivion

This renovation yielded a modern residence from the shell of an old townhouse. Limited by budget, historic district restrictions, and the house's long and narrow footprint, the architect was challenged to create interesting spaces. By combining curved and orthogonal geometries and experimenting with modern materials, he created a warm, light-filled interior. "The design is quite effective in bringing light into the space," said the jury. "There is a sense of views, a sense of layering as you look from one space into another, that helps take the curse off what is fundamentally a fairly nasty piece of real estate. The detailing shows a very nice sense of bringing together what would be thought of as traditionally finished residential materials – wooden floors, wooden rails – with industrial pieces of ironwork, corrugated metal. And the juxtaposition of finished residential materials with more typically industrial materials helps to sharpen the qualities of each. It's also very stylish without being affected."

**Architect:** Robert M. Gurney, AIA, Alexandria  
**Owner:** Mary C. Fitch and Ron O'Rourke



Paul Warchol

Jurors complimented the sophisticated combinations of "residential" materials with those often considered "industrial."

27

## Sculpted Space

Lucent Technologies wanted a design for its 80,000-square-foot headquarters that reflected the corporation's position as a leader of the communications revolution. Open-plan workstations on the perimeter open to views of Washington, D.C., with closed offices and team rooms placed near the center. Fluid compositions of aluminum, steel, glass, and wood define the spaces, giving them sculptural appeal. "It's wonderfully detailed – with a superb use of materials," the jury said. "One of the challenges of doing a large project is taking spaces of disparate functions and varying budgets and bringing all that together in an integrated way. This project gives you the sense that it is a whole piece of cloth. They have carried it off very well."

**Architect:** Group Goetz Architects, Washington, D.C.  
**Owner:** Lucent Technologies Government Solutions Business  
**Contractor:** Hitt Contracting

inform 2001: number two



Paul Warchol

Both focused and diffused lighting are used to highlight the sculptural qualities of the materials.

## Less is More

The minimalist aesthetic of this renovated New York showroom interior for B&B Italia was created using the serene backdrop of white walls. Italian limestone covers both the new and old display area floors and sheaths the old staircase. Glass and steel accents reinforce the spare look. "Clearly the designers understood the underlying aesthetic intentions of the product," said the jury. "It also is a good reminder of the need to do background space well – the space itself supports the product both visually and commercially. In addition, the detailing is under control. It's minimalist, it's restrained, it's quiet – but it also looks as though it's going to work well as a showroom."

**Architect:** *Envision Design, Washington, D.C.,  
with Antonio Citterio and Partners, Milan*

**Owner:** *B&B Italia*

**Contractor:** *Bohn Fiore, Inc.*



The stark white interior creates a quiet backdrop for B&B Italia's elegant line of minimalist furniture.

## Country Charm

The goal of this renovation and addition to an 1890s Virginia farmhouse was to integrate building and landscape. Two pavilions, one old and one new, are separated by a glass-enclosed court that contains the public spaces – living room, dining room, and kitchen. "One of the strongest things you see in the principal living space is that, although it has a lot of detailing that one would think of as being traditional, there is this glass wall which in a very modernist way opens the space to the landscape," noted the jury. "It also admits a lot of light into the space. And the sense of color gives the house a great sense of warmth and humanity that seems totally appropriate."

**Architect:** *Dynerman Whitesell Architects, Washington, D.C.*

**Owner:** *Charles Shepard*

**Contractor:** *Walnutdale Construction*

The expansive glass wall floods the living spaces with natural light and, when slid open, joins inside and out with uninterrupted views of the Blue Ridge foothills.

## Living Laboratory

This studio garden was constructed to engage the senses and harness the beauty of each season. Plants with a variety of colors, textures, scents, and forms were selected for their ability to create varied impressions all year. "When you look at the plan, you see it is very small," the jury remarked. "What the designers have done is create a sense of variety. The whole set of different places and different experiences within that small parcel of land is really quite artful. And it works better because it is not over-groomed. The idea that it is okay to have some leaves lying around on the ground – that the place is better for it – is wonderfully refreshing. It gives you the sense of natural systems making a wonderful place for people."



Variations in the colors and textures of materials – from stone, wood, and water to many varieties of plants – create a visually rich, yet restful space.



Michael Vergason

AWARDS **inform**  
2001

**Landscape Architect:** *Michael Vergason Landscape Architects, Arlington*

**Owner:** *Michael Vergason, ASLA*

## Lush, Layered, and Blue

To provide an uncluttered environment for Circle.com, a Baltimore-based marketing company, the architects created a space defined by materials and light. Mechanical shade fabric provides spatial definition in the reception area and support staff workspaces, while translucent panes of filtered blue glass modulate office lighting. Offices fronted in glass lend to the watery glow that penetrates the office, and a circular motif ties the varied spaces and materials together. "The layering in this is superb – the fact that you've got clear planes of glass, then you shift into various shades of blue," the jury observed. "As you look back through several different layers, you sense a richness. There's something that is luxurious in its minimalist aesthetic."

**Architect:** Group Goetz Architects, Washington, D.C.

**Owner:** Circle.com

**Contractor:** Hitt Contracting

Ron Solomon

The warmth of polished wood is a foil to the coolness and texture of the translucent blue panels.

AWARDS **inform**  
2001

30

## Where Two Equals One

Originally slated to be a traditional science center, the W5 Museum in Belfast, Northern Ireland, evolved into a place that uses science as a springboard to a host of experiences. The first level, themed "Go," contains things that move. The second level includes both "See," which focuses on perception and art, and "Do," which highlights design, engineering, and building. "This is a wonderful project where the exhibit design and the architecture are in great sympathy with each other – almost indecipherable from each other," the jury enthused. "There's a lot of depth to this project.

And the presentation shows how it became so sympathetic, because it is well studied in model form. There's a playful assembly of areas throughout the whole plan, so there's not just one large gesture as a gallery space."

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

**Owner:** National Museums and Galleries of Northern Ireland

**Contractor:** C.W. Shaw, Inc.

Jeff Goldberg/Esto

Exhibit design and architecture merge seamlessly (left) at the W5 Museum, which strives for cross-cultural experiences in a city where cultures often collide.

# Tropical Splendor

When Hurricane Mitch passed through, it left nothing but the guesthouse of this residence in the Dominican Republic. Starting nearly from scratch, the architect was primarily concerned with durability and longevity. This timber-framed living pavilion, while elegant in its simplicity, is engineered to withstand 125-mile-per-hour winds. "We all responded to the central pavilion and the way in which structure and light are used with a very sure hand to define the space and create a strong sense of shelter," the jury said. "What's beautiful about it is its primitive appearance. The structure has a simple scale and detailing, but then the furnishings that play off of it are extremely rich and minimal at another level."

**Architect:** Hugh Newell Jacobsen, FAIA, Washington, D.C.

**Owner:** Mr. and Mrs. David Welles

**Contractor:** Francisco Santos



The house's central pavilion opens to the horizon on all sides and to the sky overhead, while conveying an atmosphere of **durability** and stability through a sturdy timber frame. The minimalist furnishings is for dramatic effect.

# Student Awards

AWARDS **inform**  
2001

The Student Inform Awards focus on object design, rewarding those projects that show imaginative and clearly-executed concepts. With more student submissions than ever before, the program received entries from Virginia Tech's Blacksburg campus and Washington/Alexandria Architecture Center, as well as from the School of Design at North Carolina State University.

## The jury

*Todd Dyksborn, Assoc. AIA, Marcellus Wright Cox & Smith Architects*

*Christopher P. Fultz, Assoc. AIA, SMBW Architects*

*Burchell F. Pinnock, AIA, BAM Architects*



## *Kit of Parts*

Created from a single sheet of plywood (see inset photo), this chaise longue achieves form using interlocking flat pieces. Smooth and finished on one side, the other exposes the tab-in-slot roughness of the design and the qualities of the material. The jury fawned over this entry, calling it "a drawing, a landscape, a piece of furniture. It's so successful on all levels in terms of interpretation – every move has been controlled."

**Designer:** *David Sellers, Virginia Tech*

# Unorthodox Angles

The cantilevered side table is a vision in maple and aluminum, where the orthogonal lines are interrupted by the oblique angle of the two front legs. The jury enjoyed the exercise in simplicity, saying, "there's a lot of restraint shown in this piece." They noted how the cant of the legs adds movement, elevating the form off the ground so that it almost appears to float. And they admired the manipulation of scale – particularly regarding the thicknesses of the various materials – that adds an element of ambiguity to the piece.

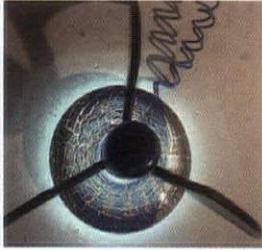
**Designer:** Greg Harrell, Virginia Tech



# Design Attack

A warped CD masquerades as a shade on a light fixture shaped like a spidery space monster. Wall-mounted or resting on a table, fabricated of black plastic or polished metal, it can suit any aesthetic. The jury admired the relationship between creative endeavors as design, music, and graphics collide. Most appealing to the jurors, however, was the imaginative shape. "It's just stabbed into the wall. You can visualize them stabbed all over, like bugs. They look like they could be animated and a whole army of them could come after you."

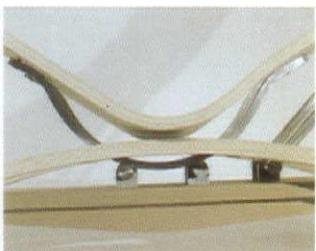
33



**Designer:** Jerry D. Elmore, Virginia Tech

# Sexy Shape

One of two chaise longues to win awards, this one takes a more sensual approach to form. The key detail is the molded piece of plywood that cradles the body, supported by nicely-detailed brackets. "The bent seat piece, which actually looks pretty comfortable, and the brackets connecting the seat to the base are strong elements," the jury commented. "The weakest part is how it hits the ground. The same attention to detail here would have improved the piece."



**Designer:** Brian Gafney, Virginia Tech

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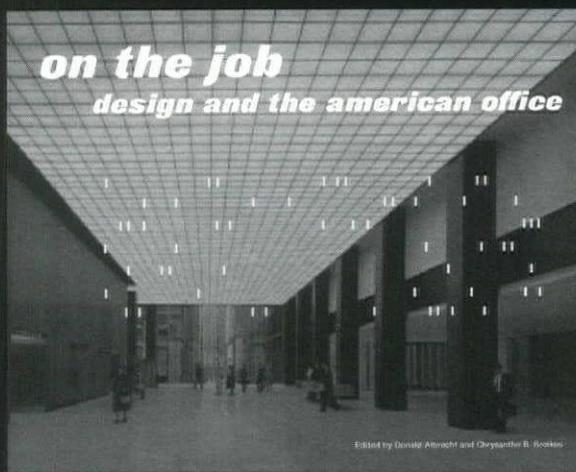
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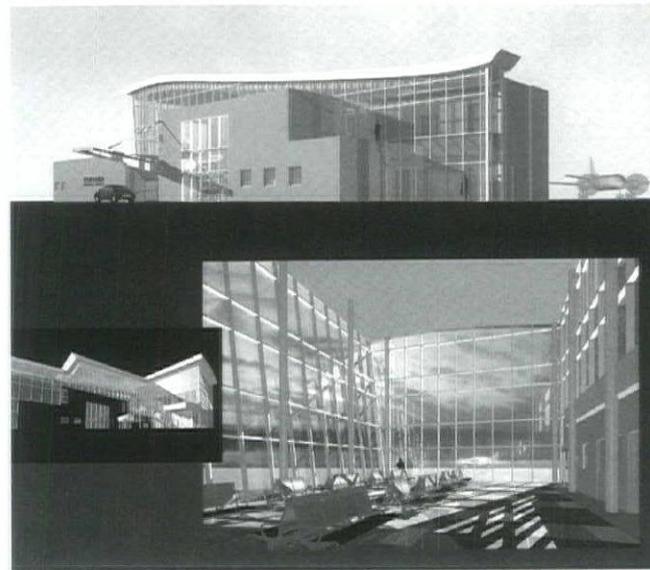
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**Architect:** Dewberry and Davis, Inc., Marion, with Kapp & Robbins Architects and Hill Studio, Inc., Landscape Architects  
**Project:** The Bristol Train Station Rehabilitation

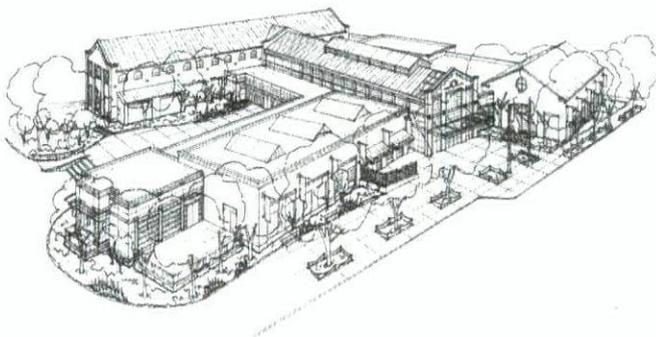
Constructed in 1902 and occupying a prominent downtown site adjacent to the state line in Bristol, this N&W Railroad depot will be rehabilitated as the new western terminal of the Trans-Dominion Express. Tel: 540-783-7271



**Architect:** Gresham Smith & Partners, Richmond  
**Project:** Stafford Regional Airport Terminal

The 10,000 s.f. terminal building for the new 550-acre Stafford Regional Airport will provide facilities for the airport administration, fixed base operator, passenger lounge, and a business center. The primary materials will be concrete unit masonry, metal panels, and curtain wall. Tel: 804-270-0710

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**Architect:** Quinn Evans Architects, Washington, D.C.  
**Project:** Tryon Palace History Education & Visitor Center

The 45,000 s.f. center will be the primary public entry to the 22-acre museum site. Located in New Bern's historic downtown on a former industrial boatyard, the center's integrated building and site designs respond to the site's history, context, and environmental concerns. Tel: 202-298-6700



**Architect:** Mitchell/Matthews Architects and Urban Planners, Charlottesville  
**Project:** South Pointe

South Pointe is a 37-acre commercial, hotel, and residential development. This project incorporates many architectural details from Charlottesville's original downtown area. Mitchell/Matthews is responsible for development of the project's design code, urban regulations, and architecture. Tel: 804-979-7550



**Architect:** Wiley & Wilson, Lynchburg

**Project:** The Danville Museum of Fine Arts and History

This southern mansion served as the last Capitol of the Confederacy in 1865. Design services include restoration and renovation of display rooms, galleries, offices, catering kitchen, orientation theater, classrooms, archival storage, chimneys, stairs, and prep room. Tel: 804-947-1901



**Architect:** Marcellus Wright Cox & Smith Architects, Richmond

**Project:** Hargrave Military Academy Science/Technology Building

To fulfill current classroom needs, this 18,000 s.f. facility will feature a greenhouse, rooftop stargazing deck, physics, biology, and chemistry labs, and physical science and earth science classrooms. A technology center in the basement will serve the entire campus. Tel: 804-780-9067



Existing Building

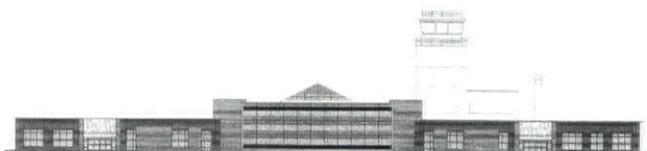
Expansion



**Architect:** Baskervill & Son, Richmond

**Project:** The Virginia Home

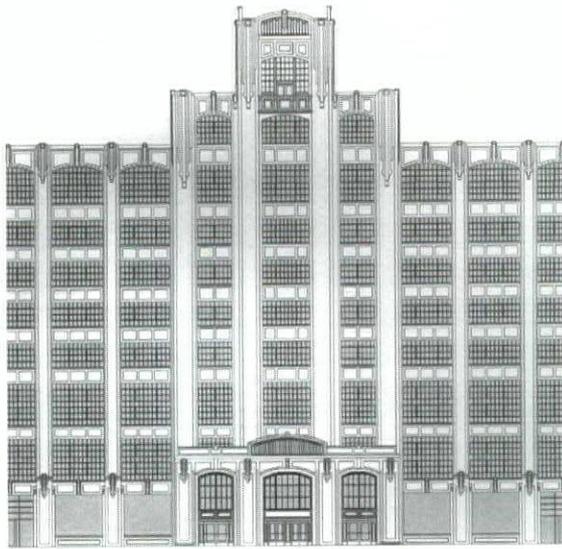
The building expansion consists of approximately 26,500 s.f. in four parts: an addition to the resident wing, addition to the therapy wing, hallway expansion, and a dayroom addition. It will maintain the Art Deco style of the 1930s original building. Tel: 804-343-1010



**Architect:** Odell Associates Inc., Richmond

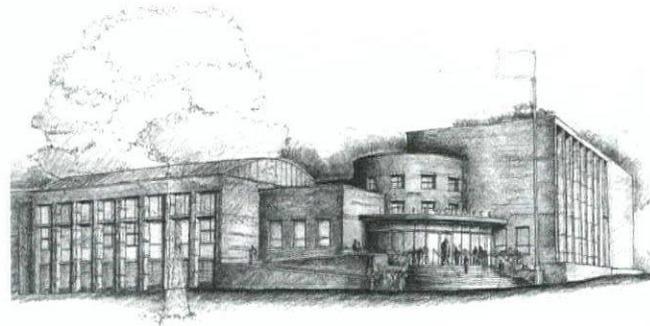
**Project:** Idaho Falls Regional Airport Expansion and Renovation

This two-level, 50,000 s.f. project replaces the existing central section with much larger lobby, concession, and gate areas. Large window walls with views to the airfield, mountains, and city contrast with the stone cladding of the ticketing and baggage claim components. Tel: 804-644-5941



**Architect:** DMJM, Arlington  
**Project:** Maryland Department of the Environment

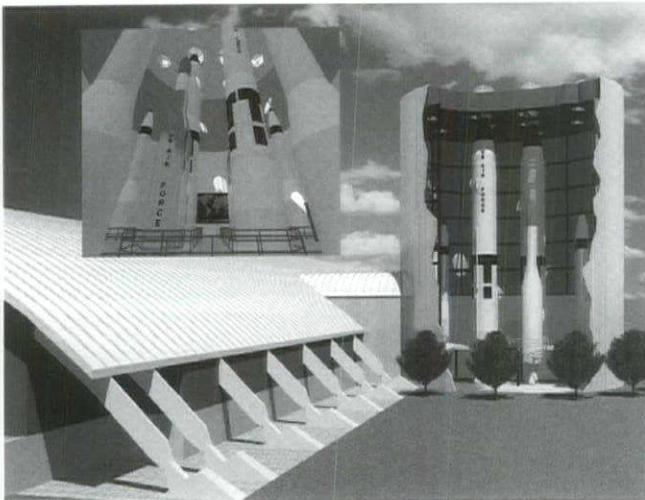
The design for the energy department's 260,000 s.f. offices is part of Daniel, Mann, Johnson, & Mendenhall's adaptive reuse of the 1930s Montgomery Ward building in west Baltimore. The project incorporates energy-efficient building systems and recycled materials. Tel: 703-807-2804



**Architect:** BMK, P.C., Alexandria  
**Project:** Lyles-Crouch Traditional Academy Media Center Addition

In keeping with the design of the existing school and the traditional fabric of historic Alexandria, this 8,500 s.f. addition and renovation also meets the needs of the Media Center program. The geometric shapes help scale the existing structure to the neighboring homes and playing fields. Tel: 703-548-0460

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**Architect:** HSMM, Inc., Roanoke  
**Project:** United States Air Force Museum Addition

The U.S. Air Force Museum Addition at Wright Patterson Air Force Base includes a 240,000 s.f. hangar addition and a 140-foot-tall ballistic missile "silo." The exhibit space will house aircraft and missiles developed by both the United States and Russia during the Cold War Era. Tel: 540-857-3257



**Architect:** Hughes Group Architects, Inc., Sterling  
**Project:** University of Houston Student Recreation and Wellness Center

Hughes Group is the prime architect for this 253,000 s.f. facility that includes a 70-meter pool with 10-meter diving well, a water park, climbing wall, a 24,000 s.f. fitness component, 7 gymnasiums, 12 racquetball courts, and a quarter-mile fitness track. Tel: 703-437-6600 / [www.hgaarch.com](http://www.hgaarch.com)



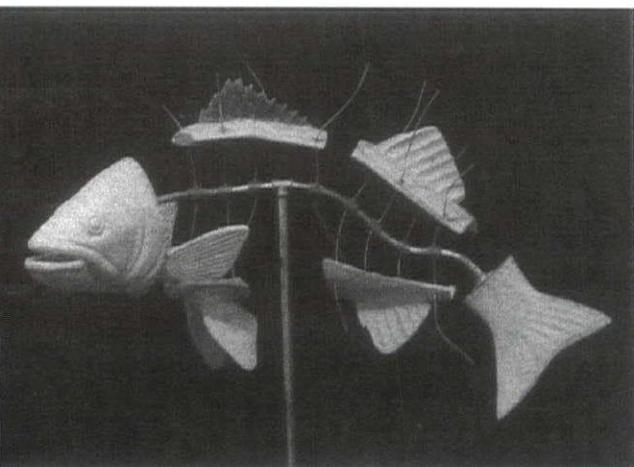
**Architect:** Little & Associates Architects  
**Project:** George Mason University

The project is a 500-bed apartment complex for undergraduate and graduate students. Apartments will include living areas and kitchens. Common areas include lounges, offices, food service, retail, study rooms, laundry, recreation facilities, technology center, and 500 on-site parking spaces. Tel: 704-525-6350



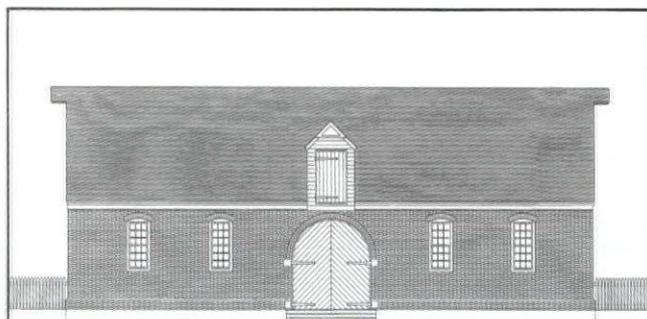
**Architect:** SFCS, Inc.  
**Project:** The Glebe, Daleville, Virginia

SFCS and Virginia Baptist Homes are developing The Glebe, a retirement community on a 65-acre site in Botetourt County. Phase I includes 158 independent living apartments, 60 single-family cottages, 40 assisted living units, 36 nursing beds, and a community center. Completion is in 2003. Tel: 540-344-6664



**Architect:** BCWH Architects  
**Project:** Go Fish Project

*Wired* is the creation of BCWH and artist E-yage Ramil Afwa Bowens. *Go Fish!* is a dynamic community event and Richmond's largest contemporary public art exhibit opening downtown in May. The intent of the project is to make public art accessible and increase tourism. Tel: 804-788-4774



**Architect:** Carlton Abbott and Partners, P.C., Williamsburg  
**Project:** The Old Ferry Terminal

This historic 1930s building, which most recently served as a U.S. Post Office, will be restored and moved from its failing foundation to a permanent location in the Yorktown Wharf Redevelopment Project. It will become a multipurpose building for community use. Tel: 757-220-1095

## ! Taking Note

Carlton Abbott, FAIA, has a thing for old barns. He searches them out while driving across Virginia, fascinated by their structure, the materials they're made of, and the stories they tell of days when a family's livelihood was intertwined with the condition of its animals. Considering Abbott's familiarity with the topic, it came as no surprise when the Colonial Williamsburg Foundation hired him to design a stable at Carter's Grove Plantation.

Intended primarily to be a support facility, the building needed to be more durable and sustainable than traditional barns, while enabling the functional aspects of caring for the Carter's Grove horses. Abbott began with the idea of using materials found at any lumberyard and came up with a simple scheme

using concrete block construction. He also considered the advantages of the surrounding land. He needed a design that incorporated ventilation, drainage, temperature control, waste disposal, and lighting. Abbott grappled with these practical requirements as if they were a puzzle, creating a graceful solution.

One common challenge of barns is how to heat and cool them. Because of the heat given off by horses, ventilation in summer is a primary concern. Conserving that heat in winter is equally vital. To accomplish that, Abbott oriented the barn so that cool James River breezes flow directly through open doors, vents, and mesh panels during the summer. Plexiglas panels that cover the openings prevent drafts in winter. The use of natural phenomena lends to the economy and sustainability of the building, while making it more pleasant for both the horses and stable employees.

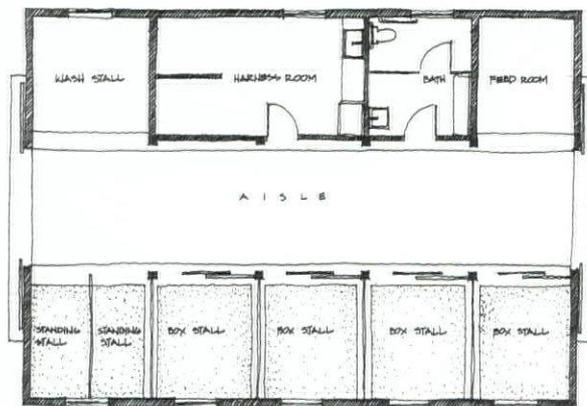
The design succeeds on many levels – visually unobtrusive, it possesses a simple elegance and repose. Few buildings can claim to be as structurally sound. Abbott sums it up with a simple notion: "The key to successful design is to use standard materials in a practical and sustainable, yet creative and meaningful way." For Carter's Grove, that means a barn design that is straightforward, comfortable, and suited to its function.

– Rebecca Ivey

## Building the Better Barn



The continuous skylight, made of heavy gauge corrugated fiberglass (above), makes artificial lighting unnecessary during the day. The barn's exterior is pleasantly subdued on the horizon (left).



Floor Plan



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The building's pole and beam frame was erected by Amish barn-raisers. Stone from a local quarry provides heft to the walls. And to top it off, what better than Petersen's SNAP-CLAD Metal Roofing Panels with our standard Aged Copper PAC-CLAD® finish. The Braxton building was designed by John Burzynski Associates. The project was managed by Carroll Contractors of Haverford, PA. DDP Contracting Company installed over 13,000 s.f. of Snap-Clad panels.

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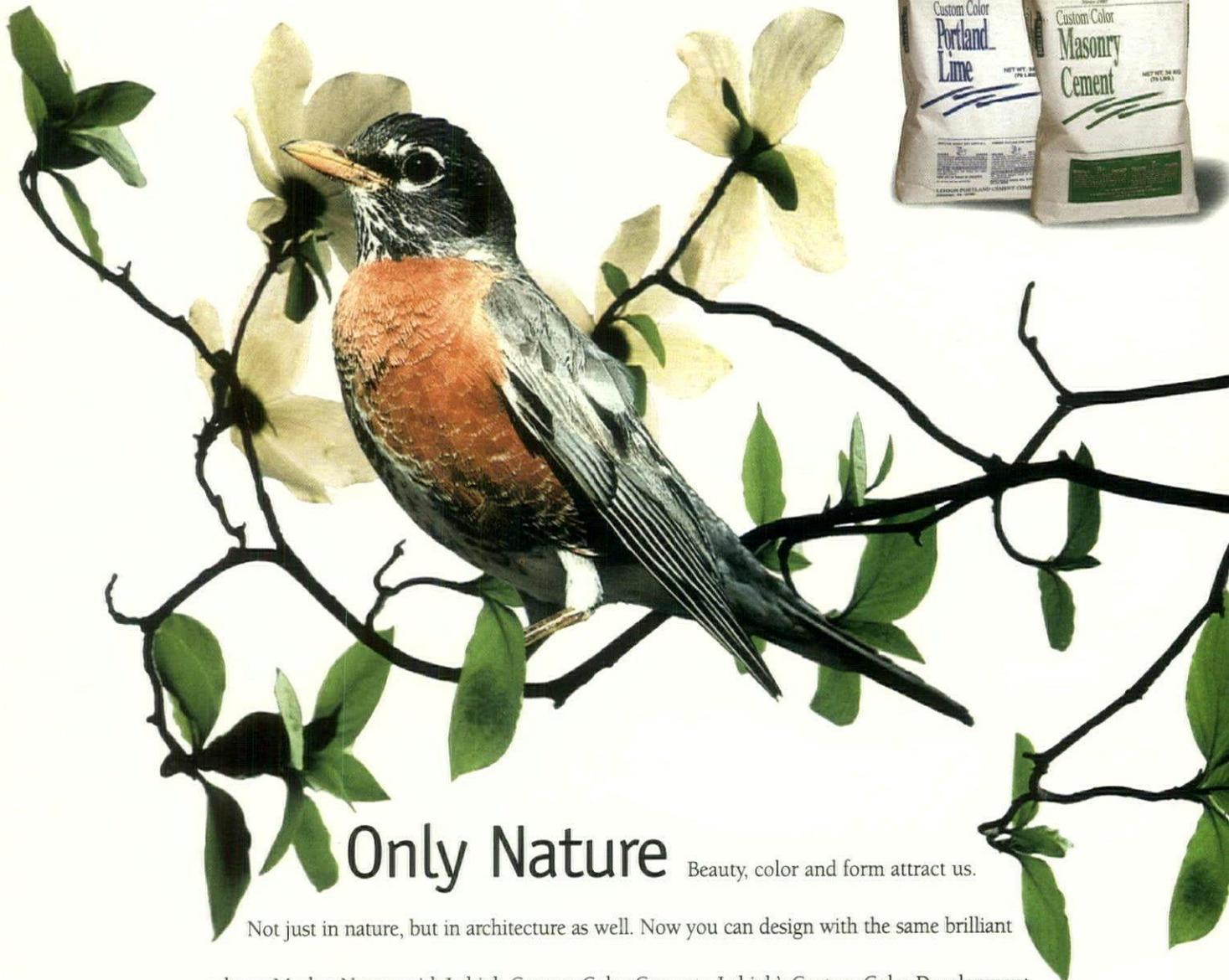
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